

# Vaughn Richmond



Working with wood runs in Vaughn's family. He is a third generation Western Australia woody, and like many Australian school kids he first used a wood lathe at High School, but it wasn't until the early 1980s that he bought his first lathe and 'had a go' at woodturning.

It didn't take Vaughn long to master the basic skills, and he was soon producing innovative, exhibition quality work, using subtle additions including gold, pewter, copper, brass, and acrylic paints to enhance the beauty of the wood and the turned form.

The dedication and time taken to hone the skills of woodturning have been worthwhile. He reckons that after 30 years of turning, he has probably served his apprenticeship. He teaches, writes, demonstrates woodturning, and exhibits his work internationally, and is always willing to pass on skills and information regarding his chosen vocation.

He has seen, and been part of the emergence of Artistry in Woodturning. A challenging time where lathe turned objects were enhanced and decorated to the



stage of becoming a contemporary art form.

His work is influenced by the Art Nouveau period, not only for the extraordinary work produced in that time, but for the progressive attitude of the makers. A time when craftspeople and artists rejected the ordinary and mundane, and embraced with enthusiasm

the asymmetrical designs, organic natural shapes, and the sensual

curves and lines of this period of Art. It is the translation of these ideas and influences into beautiful contemporary wood art, that continues to motivate Vaughn as a Woodturner.



# Demonstrations

## The Midas Touch - Gold leaf, Copper leaf

In this session, Vaughn demonstrates how to apply gold and/or copper leaf to sections of the work. The session includes turning a dish or bowl, preparing the wood, and hints and tips on applying the leaf.

The light application of acrylic paints over the gold or copper leaf can enhance the look and value of the piece. The secret is to choose compatible colours without compromising the natural colour and grain of the wood.



## Lumps and Bumps, The Shape of Things

A 'hands on' demonstration by Vaughn on how to get your woodturning shapes right. One of the most challenging aspects of woodturning is to give your work that special 'lift', and it's all about shape! This session also covers important issues such as:

- pre planning
- timber selection
- setting up
- attaching the work
- bowl turning techniques.



## Design - Finding the Influence

*"There is so much in nature that can inspire woodturning designs, shapes and patterns."*

Over the years Vaughn has collected a number of photographic images that have influenced his design ideas and helped to get the thought processes working. This presentation shows selected images from nature as well as manmade objects, that have led to a woodturning being created based on the image.



In this example, The dark, fluted section of the woodturning represents the rays of sunlight. Red acrylic paint is lightly applied over 23ct gold leaf in the carved areas to show the sun's reflection on the tidal pools and the beach. The central insert is hand cast pewter, coated with gold leaf and symbolises the golden orb.

