



# Shavings

## Hill Country Turners

### Monthly Newsletter



Volume #21

Issue #2 February 24, 2016

## Next Meeting, February 10, 2016

### MEETING PLACE

**Hill Country Turners** meet in the basement at the KACC (Kerr Arts & Cultural Center) at 228 Earl Garrett, Kerrville, Texas at 6:00 pm on the 2nd Thursday of the month. The formal meeting starts at 6:30.

**January Meeting:** John Stegall, the new president opened the meeting with the usual prelims.

*Treasurers Report* – Roger Arnold:

Start of month	\$2766	
Out (rent) to KACC	\$717	
In (Dues)	\$264	
End of month	\$2314	Petty Cash \$206

**Demo: Uel Clanton** our chief production turner talked about turquoise inlay. There is a handout or two at the end of the newsletter that gives the specifics, but there were some special things he pointed out. He drew a distinction between turquoise inlay, other metal/mineral inlays and “inlace” a plastic inlay material.



He has been disappointed with metal inlays because they seem to end up being dull, usually through oxidation. Turquoise is extremely hard but can be ground down to the level of the turning with a diamond file. There is a lot of turquoise that is of high quality and some of lesser quality and some fakes, so get good advice before you buy. He showed several turnings in various stages and even some great multi-purpose blocks to help



hold the work while placing the inlay, since the area to fill must be level or the CA glue and/or inlay will roll downhill. See the handouts at the end. They really are comprehensive and informative.

**Next month’s demo:** Jerre Williams will do finials.

Raffle (Actually it is just a drawing) to be next month: Paid up members only. Bring lots of money and we will have some nice things to try for.

**Show and Tell:** Tom Canfield showed a nice urn of pecan and walnut that he made for a fund raising for the Seaquist House in Mason. The Seaquist house is a beautiful and large Victorian house in mason on the National Register of Historic Places and is a nice joint. Look it up. Speaking of looking it up, I looked up and saw a classic Dan Pfeiffer piece, an Urn of “American” elm with extensive decoration. The base was an inverted bowl with band sawed sides. Finally, a visitor, one of Uel’s neighbors called Dino Tom, brought a number of dinosaur toys of various breeds that, although not turnings, were cleverly articulated to flap and wiggle and whatever. Thanks Tom and Dan and Dino-Tom.



**Bringbacks:** The first bringbacks of the new, trimmed, bringback program were drawn. Thanks to those who brought the items to be raffled. The winners have until May to make something they feel represents a good effort at their level of expertise to offer to be drawn as the bringbacks of the May meeting.



The Winners are:

- Joel Haby
- Chuck Felton
- Uel Clanton
- James Hampton
- George Taylor
- Loy Arbaugh
- Harold Dykes

Snacks/Drinks List 2016		
	Snacks	Drinks
April	Martha Hill Palmer	Uel Clanton
May		Debbie Walker
June	Harold Dykes	Roger Arnold
July	Kathy Roberts	Philip Medghalchi
August	Sue Bates	Windall White
September	Kathy Hampton	Debbie Walker
October	Larry Walton	Don Kaiser
November	Barbara Hausman	John Latour
December	-----Christmas Party-----	

**HCT Mentoring Program**

It has always been a practice to encourage new members to visit in the shops of other members to help them get oriented to turning. Now we are offering for new turners a special list of members eager to help along with their area of interest. Even some less-than-new members who would like to talk to someone in a special area might take advantage of the help with special interests

The following members have volunteered to serve as Club Mentors. If you have a woodturning or tool/equipment question, call one of these individuals. They would be happy to help.

Name	Phone	Specialty	Name	Phone	Specialty
Roger Arnold	830-866-3670	Shop Practices	Uel Clanton	830-896-5288	General/Spindles
L. A. Cude	901-355-7046	Lacquer Finish	James Johnson	830-895-4170	All
Joe Johnson	830-896-5924	General	John Jones	830-537-4503	General
Ken Morton	210-833-7148	Natural Edge			
Raúl Peña	830-6342545	General			

**THE BIG CHIPS” of HCT 2016**

<b>President</b>	John Stegall	(830) 928-0859	
<b>1<sup>st</sup> Vice President</b>	Kathy Roberts	(325) 247-6266	
<b>2<sup>nd</sup> Vice President</b>	Tom Whiting	(443) 243-6933	
<b>Treasurer</b>	Roger Arnold	(830) 866-3670	
<b>Secretary</b>	Darrell Korman	(830) 895-5984	
<b>Past President</b>	George Taylor	(972)824-0550	
<b>Special Events</b>	Bill Hussey	(830) 896-8093	
<b>Newsletter</b>	Jerre Williams	(830) 895-3206	
<b>KACC Liaison</b>	Uel Clanton	(830) 896-5288	
<b>SWAT Representative</b>	Tom Canfield	(830) 997-6236	
<b>Audio-Video Director</b>	Tom Whiting (Temp.?)	(443) 243-6933	
<b>Webmaster</b>	Jerre Williams	(830) 895-3206	
<b>Website</b>	<a href="http://www.hillcountryturners.org">http://www.hillcountryturners.org</a>		

**Hill country turners is a chapter of the American Association of Woodturners dedicated to providing education, information and a place to meet and discuss woodworking and woodturning.**

**For Handout See Next Page**

## Turquoise Inlay Handout

### Uel Clanton

#### **Procedures:**

Carving Tips: You can use whatever carving method appeals to you in order to cut a recess for inlay – hand tools, Dremel or other power carving tool, or my favorite – a dental drill.

The carved recess must be at least 1/8<sup>th</sup> inch deep, and preferably more. This is to enable the stone inlay to be reasonably thick. A thicker stone inlay will be less likely to chip or tear out as it is polished. Also, some stones lose their color if too thin – calcite and fluorite are prime examples. These stones will look white or clear if too thin.

The edges of the carved recess should be abrupt – don't carve a rounded indentation and try to inlay into it – the stone will chip out at the edges.

Preparation for the inlay: CA glue will be absorbed into the surrounding wood and stain the surface or discolor the final wood finish. To avoid this, I seal the surrounding wood with a light coat of spray lacquer. The lacquer dries quickly and seals the wood, but is easy to remove with abrasives. I am not particularly careful about keeping the lacquer away from the recess to be inlaid – it doesn't seem to prevent the CA glues from binding to the wood.

Another approach is to use a light coat of wax to accomplish the same glue resist effect. Apply the wax carefully, keeping it away from the inlay recess, because it will definitely prevent the CA glue from attaching to the wood. You may want to use a small artists brush for the fine details. If you get wax in the wrong place, you can remove it with mineral spirits on a rag or Q-tip. One nice feature of using wax is that it's easy to touch up if you sand it away while grinding the stone. You will need to apply CA glue several times as you repair tear out or pinholes in the stone inlay, so you must reapply wax on any bare wood that may absorb glue during these repairs.

I cannot over-emphasize the importance of sealing the wood to guard against glue discoloration – it makes a big difference in the final appearance of the piece. If CA glue is absorbed into porous wood, it can be nearly impossible to remove and will surely be visible under the finish (unless you finish the whole piece with CA glue).

Large Chip Placement: For the following steps, I will assume you have your piece horizontal, so that you can place stone chips in a recess without them falling out. If you are inlaying on the perimeter of a bowl, then you must perform these procedures section by section while rotating the bowl to bring the next section to the horizontal.

The biggest design mistake that you can make is dumping a pile of rock chips into a recess and adding glue. If you do this, your piece will look like a pile of rocks and glue when complete – not the effect we are after! A good inlay job requires careful placement of each stone to form a dense, but random matrix. This is the difference between artistic results and a concrete mess.

Start by adding the biggest pieces of stone that will fit in your opening. You can grind or chip a piece of stone if necessary to make it fit snugly into a specific location. Make sure the stone is high enough that it extends above the inlay region, so that you can grind it level with the top of the wood.

Abrasives: You cannot cut stone with steel turning tools – the cutting edge of your tools will dull instantaneously when it contacts the stone. Then the tool will knock your carefully set stone chips loose and centrifugal force will launch them all over your shop.

The only effective way I have found to work the stone is with abrasives. Normal sand paper is made of aluminum oxide, which has a hardness of 9 on the Moh's scale and it will cut any stone you reasonably would want to use for inlay (unless you are Warren Buffet and like doing diamond inlay). Silicon carbide sandpaper (the black stuff) is harder yet and works well on stone, but tends to clog quickly if used for sanding wood.

Power tools: After a few minutes of hand sanding, you will quickly decide that there must be a better way to reduce your stone to a nice smooth polished surface. Here are the power tools I have found to be effective:

4" angle grinder with course abrasive disc: This is the fastest way to get the stone close to level with the wood. Don't forget to wear eye, ear and lung protection. Be careful not to get carried away and grind the stone too far. If you do, you will have to glue more stone chips into the indentation and start again. Also be careful not to gouge the surrounding wood.

Random orbit sander: This will take the stone down and even out any irregularities created by the grinder. Work through a course grit sequence until the stone is shaped properly and the surface is smooth. Be careful not to over sand wood next to the stone, and cause an indentation, particularly if inlaying in soft wood. I like to use an air sander because it is lighter and quieter than electric, but either one will do the job.

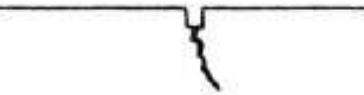
Power Sanding: I use the Velcro backed sanding discs in my hand drill to finish sand and smooth the stone and wood. Run the lathe at fairly low RPM and avoid dislodging the stone. I typically use 120, 150, 180, 220, and 320 grits.

# TURQUOISE INLAY

INLAY SEQUENCE (AAA 1997)

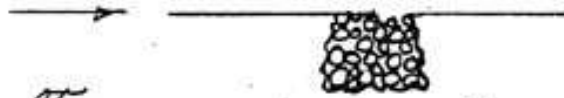
ENLARGED  
SCALE

ENLARGE CRACK TO  
ACCEPT INLAY MATERIAL



SLOW "WICK" APPLICATION  
OF THIN CA  
SAND TO 240 OR 320 FINISH

WET WITH THIN CA  
FILL WITH MEDIUM CA  
SAND TO 320 FINISH



DUST SURFACE WITH FINE  
TURQUOISE  
APPLY THIN CA  
SAND TO 320 FINISH

SAND TO 600 FINISH  
FINISH AND BUFF

UEL S. CLANTON  
Turquoise Inlayed Mesquite



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