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Simple segmented pen

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Turning large
blanks on
the lathe

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Standing at
the lathe and
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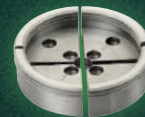
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PHOTOGRAPH BY GMC/ANTHONY BAILEY



Some of my 365 turnings, most of which will be given away to charity

Countdown to Christmas



Well, it is only 56 sleeps until Christmas. Yes, annoying I know, but here we have it, the run up to Christmas and we are

busy in our workshops making items for family and friends. It is often the fun things that turners make that make people smile and laugh. I know that Santas, Christmas ornaments, nativity items, money boxes and other gifts are being created and while there may be some element of wanting to do a lot with little time, people are having fun. As I have mentioned before, if you do not have fun with your turning, then find something else to spend your time on.

I asked a few of the clubs I visited recently what their busiest time of year making-wise

is and by far the most common comments were concerning November and December. In truth, people become more active in the workshop from September right through to Easter time – about April. Once the weather warms up, people are going on holidays, doing some gardening and other such things and the workshop is not used so much during this time. Come the darker days and colder nights, back in the workshop we go and get creative.

I think that is a fair exchange to be honest – when it is warm, get out and about and in the cold weather, get indoors. I am a bit of a masochist when it comes to the cold and love – or rather tolerate – the cold weather due to the fact that some fishing is a lot better in the colder weather.

So, during the more active and creative workshop time of year, what are you making?

I am still working through my 365 turnings challenge and some of those not going to charity will definitely be presents. Since I am playing catch up from earlier on in the year so I hit my target by 31 December, there is still a long list of charitable organisations where a lot of the items are going and a list of what I need to make for personal items. With that in mind, I am off to make some more boxes.

Have fun with whatever you are making and send me some photos of your latest projects.

*Have fun,
Mark*

markb@thegmcgroup.com



twitter

Woodworkers Institute website (www.woodworkersinstitute.com) is thriving. It would be great if you took a look and participated in the various discussions and competitions in our community.



Cover image by Mark Waninger.
See the full profile on page 54

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Woodturning is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines. All readers should observe current safety legislation.



Woodturning

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Community news

We bring you the latest news from the world of woodturning as well as letters from the Woodworkers Institute forum and important dates for your diary from the woodturning community

AAW to offer free student memberships

For the first time, AAW is offering a new membership level geared towards students. Instructors teaching woodturning to students aged 10-25 can receive a promotional code, which provides students with a free AAW online membership. Eligible instructors are not limited to those teaching at accredited institutions; also included are AAW chapter members who teach woodturning. Additionally, workshop teachers at accredited secondary and post-secondary schools will receive complimentary registration for the AAW International Symposium.

"Exposure to turning today is likely to be through family or from attending a special event such as a regional or national symposium or a smaller event hosted by a craft organisation, store, youth programme or local chapter. Without that exposure, they just don't know about turning," said Linda Ferber, a woodturner and AAW Program Director. "Identifying ways that the AAW can help our members and teachers be comfortable reaching out to youth is crucial. Providing solid resources on how to teach, what to teach, and how to be safe can make all the difference," she added.

For more details or to obtain a promotional code for qualified student memberships, visit tiny.cc/AAWYouth – case sensitive. Please send your questions, success stories and suggestions to Linda Ferber at linda@woodturner.org.

Student Woodturning Competition announced

AAW is proud to partner with the Association of Woodworking and Furnishings Suppliers (AWFS) to launch 'Turning to the Future', a biannual student woodturning competition. AWFS currently presents a biannual student woodworking exhibition, 'Fresh Wood'.

Finalists' work will be displayed from 22-25 July, 2015 at the AWFS' biannual conference in Las Vegas.

All high school students in any programme, and post-secondary students in art, design or trades programmes are eligible



PHOTOGRAPH COURTESY OF AAW

Young turners learning

to apply. The competition is open to all forms of woodturning except furniture making and work cannot be any more than 510mm in diameter. There is no entry fee.

All winners will receive an AAW Symposium scholarship and have their work featured in *American Woodturner*. The application deadline is 1 May, 2015.

For more information, visit www.woodturner.org/?page=StudentEntry.

DETAILS:

Contact: American Association of Woodturners (AAW)

Tel: (001) 877 595 9094

Web: www.woodturner.org

NorJam 2014

For us, NorJam started several months ago, in early 2014. Had I realised just how much was involved, I do not know if I would have agreed so readily, but I am glad I did. The reality of what was required was to provide as many Scouts and Guides as possible with a woodturning taster session, over a period of six days, plus setup and breakdown time.

The East Herts Woodturning Club lent us seven lathes and plenty of accessories, plus an absolute willingness to help and join in.

Over the coming months we had meetings with previous organisers, a site visit at the Norfolk Show Ground and probably more valuable than anything was an opportunity to visit Gilwell 24, a similar taster session taking place in North London in mid July. It was an eye opener that showed us exactly how these sessions were run. As the weeks passed, we refined the necessary documentation, did a risk assessment, set up a rota of turners, demonstrators, sales and registration helpers and had much communication with our band of volunteers.

Leading up to the NorJam event we worked with several tree surgeons because we needed a significant supply of green branchwood. Within a couple of days, we had a complete trailer load of timber and all we had to do was cut it into suitable lengths. The final tally was just over 400 pieces of timber – that should be enough!

8 August was the setup day and within four or five hours we were ready. 10 or so lathes had been set up in separate areas for both demonstration and tutoring. The next day, we were again at the woodturning base for 8am, sorting out a few final bits and pieces ready for a 10am start. Just one of the many highlights was getting several boys and young men into the session hall who had a varying range of learning difficulties.

There was also a young lad, about 8 years old, who stood for ages while a pen was cut, sanded and polished, and was excited to



PHOTOGRAPHS COURTESY OF BRON SIMPSON

Just some of the scenes from this year's event

see how it all fitted together. Having made the lathe safe and with all tools put away, the lad was invited round to the business side to help build the pen. He was beaming. His pack leader took him back to mum and passed on the story. His mum came and found me and said how happy she was that someone had bothered to take the time to care. They bought the pen.

Over the six days, we had put 324 youngsters through a woodturning taster session and we had taken well over £500 on the souvenir table – a significant proportion of which goes directly back to the Scouting Movement.

A special thank you is extended to all the following, without whose help and co-operation, this event would not have taken place: Lynda and Ronnie Barker, Patrick Brewster, Dave Bubbins, Dave Cavanagh,

Dennis Day, Alan Drake, Alan Fordham, Roger Groom, Eric Harvey, Karen and Jason Harvey, Tony Hinksman, Paul Howard, John Leach, Chris Norton, Dave Ritchie, Mike Rothwell, Barry Rutland, Bron and Jon Simpson, Eric Smith, Tony Walton and Rita and Denis Woodley. Norwich Woodturners are indebted to the following sponsors: C.T. Baker (Stalham), Henry Taylor Tools, The National Trust, The AWGB., Lovell Workwear, Staples and The ToolPost.

Bron Simpson

Events Secretary, Norwich Woodturners

DETAILS:

Contact: Norwich Woodturners

Tel: 01603 423 336

Web: www.norwichwoodturners.co.uk

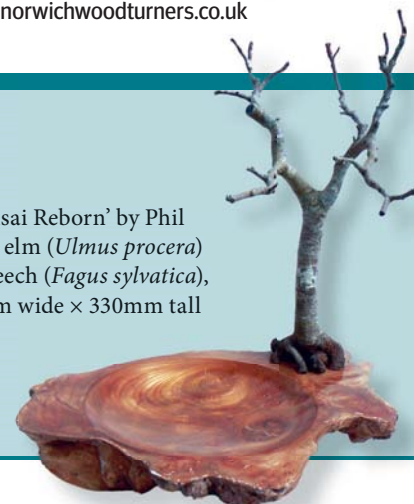


Jar in iroko (*Milicia excelsa*) with maple (*Acer campestre*) and ramin (*Gonystylus macrophyllum*) stripes, by P3NR0Y

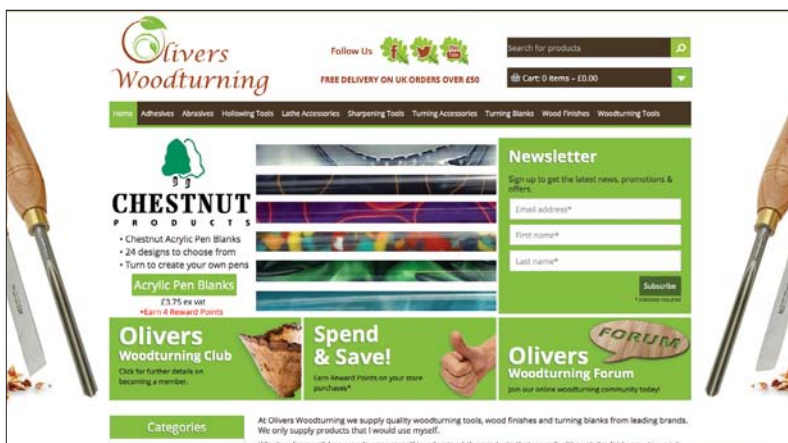
Hollow forms created by Steve Ungi using ash (*Fraxinus excelsior*), sapele (*Entandrophragma cylindricum*) and bubinga (*Guibourtia demeusei*)



'Bonsai Reborn' by Phil Davis, elm (*Ulmus procera*) with beech (*Fagus sylvatica*), 310mm wide x 330mm tall



Olivers Woodturning



Take a look at the new website for yourselves

Olivers Woodturning is a new tool retailer, based in Kent, supplying quality woodturning tools, wood finishes and turning blanks from leading brands. As Founder Ed Oliver points out: "we only supply products that I would use myself," and although new to woodturning, he has been supplying tools, fixings and finishing products for many years.

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is a wide range of abrasives, adhesives, hollowing tools, sharpening tools, turning blanks, wood finishes, wood lathe accessories, woodturning accessories and woodturning tools. They offer free delivery on UK orders over £50.

DETAILS:

Contact: Olivers Woodturning

Tel: 01622 370 280

Web: www.oliverswoodturning.co.uk

Conversion chart

2mm (3/64in)	85mm (3 1/4in)
3mm (1/8in)	90mm (3 1/2in)
4mm (3/32in)	93mm (3 3/4in)
6mm (1/4in)	95mm (3 7/8in)
7mm (9/32in)	100mm (4in)
8mm (5/16in)	105mm (4 1/8in)
9mm (11/32in)	110mm (4 3/8in)
10mm (3/8in)	115mm (4 1/2in)
11mm (7/16in)	120mm (4 3/4in)
12mm (1/2in)	125mm (5in)
13mm (11/16in)	130mm (5 1/8in)
14mm (9/16in)	135mm (5 1/4in)
15mm (5/8in)	140mm (5 1/2in)
16mm (13/16in)	145mm (5 3/4in)
17mm (1 1/16in)	150mm (6in)
18mm (23/32in)	155mm (6 1/8in)
19mm (3/4in)	160mm (6 1/4in)
20mm (3/4in)	165mm (6 1/2in)
21mm (13/16in)	170mm (6 3/4in)
22mm (7/8in)	178mm (6 7/8in)
23mm (29/32in)	180mm (7in)
24mm (15/16in)	185mm (7 1/8in)
25mm (1in)	190mm (7 1/2in)
30mm (1 1/8in)	195mm (7 3/4in)
32mm (1 1/4in)	200mm (8in)
35mm (1 3/8in)	305mm (12in)
38mm (1 1/2in)	405mm (16in)
40mm (1 5/8in)	510mm (20in)
45mm (1 3/4in)	610mm (24in)
50mm (2in)	710mm (28in)
55mm (2 1/8 - 2 1/4in)	815mm (32in)
60mm (2 3/8in)	915mm (36in)
63mm (2 1/2in)	1,015mm (40in)
65mm (2 5/8in)	1,120mm (44in)
70mm (2 3/4in)	1,220mm (48in)
75mm (3in)	1,320mm (52in)
80mm (3 1/8in)	1,420mm (56in)

All roads lead to Harrogate!

The North of England Woodworking & Power Tool shows, or, the 'Harrogate' show as it is otherwise known, takes place at the Great Yorkshire Showground, Harrogate from 21–23 November, 2014. This event is the largest retail woodworking and power tool show in the country and is now in its 22nd year. For those who attend, you can expect a great day out as more than 30 top demonstrators are taking part. There are four 'mini' theatres,

a woodworking clinic and over 70 of the leading companies in the industry will be exhibiting.

DETAILS:

When: 21–23 November, 2014

Where: Hall 1, Great Yorkshire Showground, Harrogate, North Yorkshire HG2 8NZ

Contact: Nilton Exhibitions

Tel: 01474 536 535

Email: exhibitions@skpromotions.co.uk

Web: www.skpromotions.co.uk

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Tea-light in yew (*Taxus baccata*), by paul finlay

'Starry Night', pyrographed and engraved ash (*Fraxinus excelsior*) bowl, 200mm dia. × 130mm high, by Andrea Zanini



New camera and sound system for Gloucestershire Association of Woodturners

The Gloucestershire Association of Woodturners now has a new audio/visual system thanks to a grant of nearly £5,000 from the Big Lottery Fund's Awards for All programme. Two new state-of-the-art cameras and a new sound and control system deliver greatly improved sound and image quality.

Commenting on the new system, Chairman, John Hawksell, said: "The new setup has improved the monthly demonstrations because club members can see and hear exactly what is going on. With over 120 members in the GAW most of the audience must rely on the screen display. The controller allows you to zoom in to pick out all the detail and seamlessly switch between camera views. Sound quality has also improved to a professional standard and we now have a loop system, which ensures members with hearing impairments are not disadvantaged. All of this means we no longer have to worry about people not being able to hear at the back!"

DETAILS:

Contact: Gloucestershire Association of Woodturners

Email: john.hawksell@gaw.org.uk

Web: www.gaw.org.uk



PHOTOGRAPH BY JOHN HAWKSWELL

The club decided to make their own control console for the new audio/visual system

New venue for the Berkshire Woodturning Association

BWA club members met for the first time at the Priestwood Community Centre, Bracknell, for the monthly meeting on 17 September, 2014. The new facility boasts plenty of space, storage and car parking. Brian Attewell – BWA Club Chairman – welcomed an old favourite, Stuart King back on a return visit to demonstrate numerous turning and colouring techniques and to judge the monthly competition. An excellent evening was had by all.

BWA activities include: demonstrations by well-known professional turners, enhanced by the use of cameras, lighting and large screens; a themed and open competition is held each month for members of all abilities; regular workshops; auctions for wood and surplus tools, plus a comprehensive DVD and library. A warm welcome is extended to new members.

WHEN: 7.30pm – the third Wednesday of each month

WHERE: Priestwood Community Centre, Priestwood Court Road, Bracknell RG42 1TU

CONTACT: Berkshire Woodturning Association

WEB: www.berkshirewoodturners.org.uk

The artistic debate

Dear Mark,
I am 80 years old and have been woodturning for 40 years. I have to agree with the letter from Mr J Lamb in the September issue that woodturning is a skill that improves with practice. The artistic part is the natural beauty of the wood markings that are revealed with every cut of the wood. On a piece of spalted timber, you could not paint the patterns that are revealed. And as Mr Lamb states, the pleasure and skill of woodturning has been taken away with the gadgets that are available. I also question how the article on wood-bending made its way into *Woodturning* magazine – it would be more

appropriate in a general woodworking magazine.

In your article on tool sharpening, when sharpening scrapers I turn my scrapers upside down on the toolrest and set the toolrest below the centre of the grinding wheel. Doing this leaves a wire edge on the top surface of the scraper that, to me, gives a much smoother finish on the scraped surface.

I have recently turned flat-sided vessels on the lathe – quite interesting and skilful ensuring the flats are all the same. It's a change from the conventional round turnings.

*Best wishes,
John Kent*

Oregon Woodturning Symposium

Next year's event will feature a total of 10 demonstrators and at least 40 live demonstrations. There will be a vendor showcase, an instant gallery, live auction, banquet and trade area. The symposium will be held at the Linn County Fairground and Expo Center in Albany, Oregon. There will be four conference rooms reserved and the main hall, which will stage the trade show, banquet and

instant gallery, also has ample space. The trade show is open to the public and free of charge, although demonstrations will incur a fee.

DETAILS:

When: 6–8 March, 2015

Where: Linn County Fairground and Expo Center, 100 Opal Ct, Albany, OR 97322, USA

Web: www.oregonwoodturningsymposium.com



PHOTOGRAPH BY DAVID BLUNDELL

Stuart King during his recent demonstration

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An integrated handle makes the machine easy to place and move when necessary.

* Compared to Tormek T-3

PHOTOGRAPHS BY NEIL SCOBIE



Textile lidded box

Neil and Liz Scobie team up to make a textile lidded box



NEIL & LIZ SCOBIE



About the authors:

Neil Scobie is a full-time woodworker who makes custom-made furniture and woodturned and carved art pieces for private clients and selected galleries. He also writes for a number of woodworking magazines. Liz is a textile artist who has been painting and decorating her husband Neil's woodturned pieces for 23 years.

Email: info@neilandlizscobie.com

Web: www.neilandlizscobie.com

We know that many woodturners love making lidded boxes, so we thought a collaborative project would be popular with readers. If you don't have a partner or friend that is into textiles, then you can use other materials to create the same effect. Things like china painting, glass or many other crafts would also look good if you did not want to go with the textile idea. If you like the idea of textiles, however, then you could use hand embroidery as well. If none of these are an option, then an inlay of a contrasting piece of timber or burl would also be a good idea. We wanted a large enough piece of timber so that the textile panel was not too small to be visually appealing. Western Australian sheoak

(*Allocasuarina fraseriana*) was chosen for its stability and good working qualities. The blank measured 130 × 150mm. Bear in mind that boxes like this should always be turned end grain for stability purposes. If you were to use side grain, then the lid will most likely warp over time.

After making this piece, I felt it was a little too tall for the width, so that is an aspect to think about before you start. I asked quite a few fellow woodturners at the Turnfest symposium and many did not agree with me about it being too tall, but this is a personal opinion. The process will be the same for taller or shorter boxes. I suggest you draw it full-size before you start to check the proportions.

TEXTILE LIDDED BOX DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 4 hours

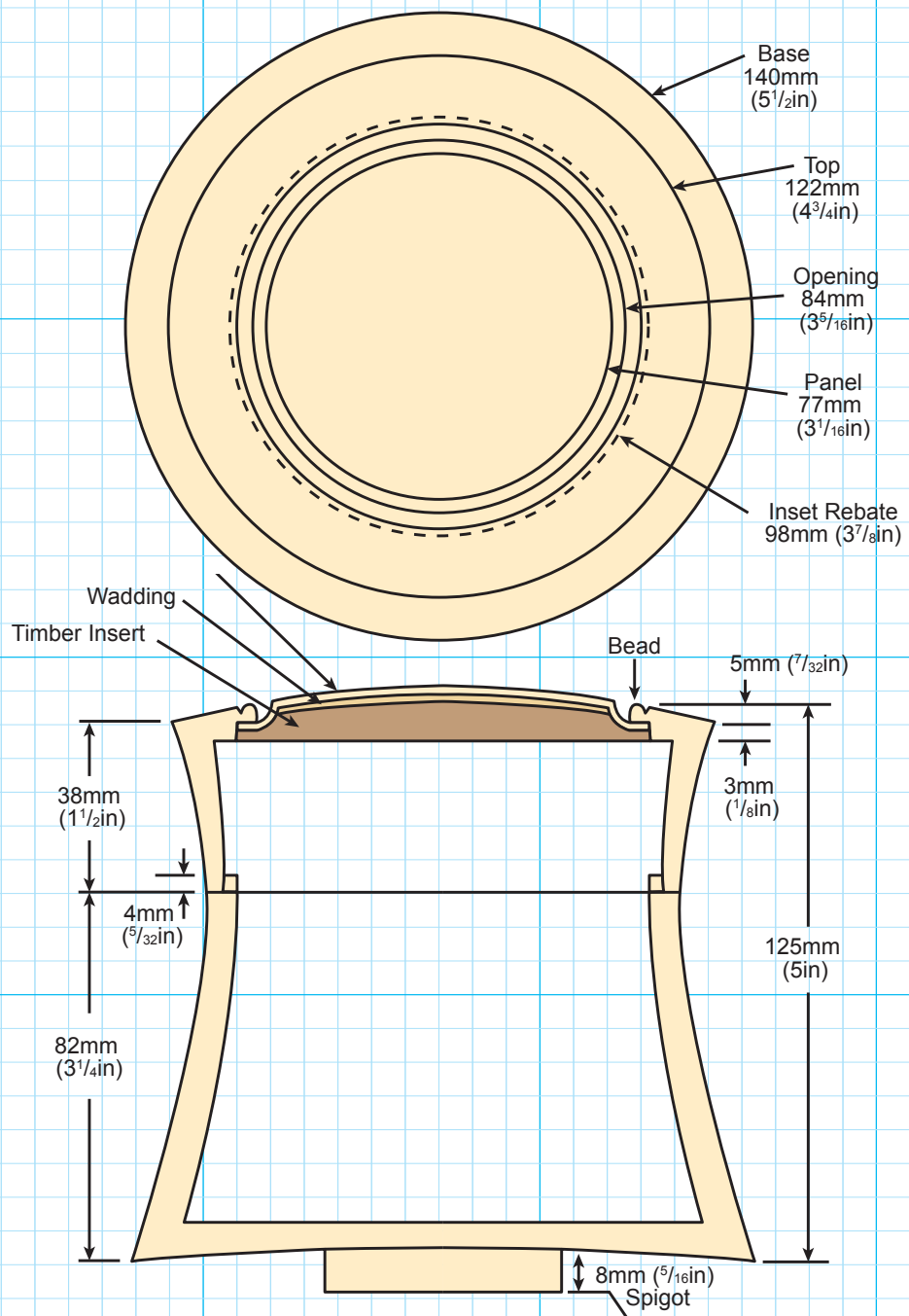
Cost: £13 – for the timber and material

TOOLS REQUIRED

- Small bowl gouge
- Small spindle gouge
- Spindle roughing gouge
- Parting tool
- Round or flat skew chisel

ADDITIONAL TOOLS

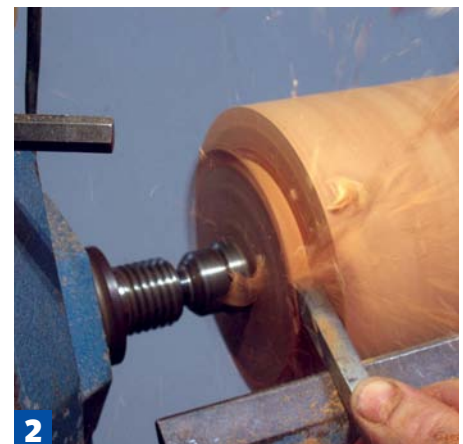
- Sewing machine
- Free-motion foot
- Beading needles
- Vernier callipers
- Range of abrasives
- Scroll chuck
- PPE: latex gloves, facemask, respirator/dust mask and extraction



TURNING THE BOX

1 Start the project by marking the middle point on both ends and place it between centres. Use a spindle roughing gouge to turn your timber down to a cylinder. I prefer the flatter spindle roughing gouge, but if you have the more rounded 'U'-shaped gouge it will do the same job

2 Using a wide parting tool turn a spigot on each end to suit your scroll chuck – I made my spigots 52mm to suit a larger Vicmarc chuck with 50mm jaws. Turn the curved shape to suit the drawing with the spindle roughing gouge





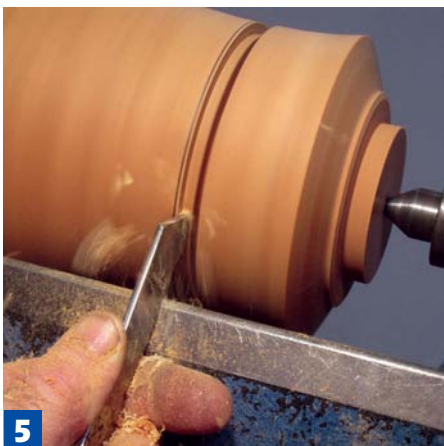
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3 Using a pencil and with the lathe revolving, now is the time to mark the intersection of the lid and base, as well as the section that will be sloped at the top. The three lines in the middle are for the parting off tool, plus part of the base tenon

4 Using a smaller spindle gouge, cut downhill to shape the sloping part of the top close to the spigot. I like to leave a small step so that the jaws of the chuck will locate against it. If you use the gouge rolled over on its side with the bottom half of the cutting edge, you will get a clean cut, providing you rub the bevel down the slope



5



6

5 Using a normal parting tool, turn in on the middle cut off line. It is best to make the cut about one and a half widths of the parting tool so that the tool will not jam in the parted groove. At this stage, leave about 10mm or 12mm diameter in the middle

6 The profile of both the top and bottom sections of the box should look like this before separating

7 Use a small pull saw to cut through the part you left in the middle. It is a good idea to back off the tailstock so the saw will not jam in the cut



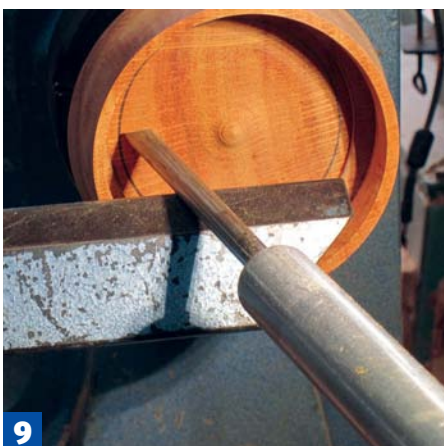
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8 Hold the lid spigot in the scroll chuck jaws and start hollowing out the centre of the lid. The correct way to cut is from the middle out, sweeping towards the outside. This way, you will be cutting with the grain and if you roll the spindle gouge over using the bottom half, you will not have any problems with potential catches occurring. Keep an eye on the wall thickness, which will ensure that you match the sizes and shape on the drawing. The section that will fit over the base spigot needs to be parallel, so it is best to check this with a pair of Vernier callipers

9 To shape in the internal corner of the box, use a rounded-shaft skew chisel with the long point facing out. Now is the time to cut the rebate to take the textile panel. Use the round skew and cut in to the given dimensions on the drawing. You will find on dense timber – like the sheoak – that you will get a reasonably clean cut with a scraping cut. Sand the inside surface down to 400 grit, so it is ready for finishing later



9



10

10 Now, place the bottom half of the box in the scroll chuck and start hollowing out the middle part. You could set up a sawtooth drill to take out most of the waste, but I just usually turn it out with a gouge. You can cut from the outside in to remove the bulk of the waste, as this removes wood quicker than cutting from the centre out

11 You should always make your last few cuts towards the outside, as this is cutting with the grain. Whichever way feels more comfortable for you is the way you should approach the hollowing

12 Use a toolrest that points down inside the hollow section, which will allow you to support the tool when you are hollowing inside the form. Use the round shaft skew chisel to shape the corner section, as you did on the lid

13 Now make the tenon so the lid fits just right. First of all with a tight fit, so you can turn the top of the lid, then take a small cut off so the lid fit is to your liking. Use Vernier callipers to measure both the internal lid size and the tenon diameter. Trial and error is a good way to approach fitting the lid. I like to tell my students to 'sneak up' on the fit as there is a small margin between too tight and too loose

14 Press fit the lid on the tenon so that you can finish turning the cutout section. If you happened to make the press fit on the tenon just a bit loose, then place a couple of wraps of masking tape around the join. Using a parting tool, cut through to the recess that you turned on the inside

15 The middle section will just pop inside when you cut through. It will not fly out and be dangerous

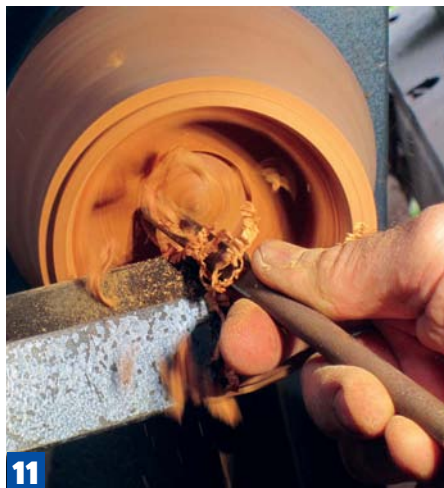
16 Turn a small bead on the outside of the recess with a smaller spindle gouge. My thoughts were that the bead framed the textile panel. Now, sand the top recess and bead. If the lid was a really tight fit, you could just sand a small bit off the base tenon to fit it to your liking

17 Using a separate piece of wood, make a jam fit chuck to take the tenon of the base so that you can turn off the base spigot and shape the bottom surface

18 Use the tailstock centre to support the base while you are turning off the spigot. Use the same small spindle gouge cutting towards the centre. Make sure you have a small shallow curve in the base so it will sit on the outer rim when finished

Handy hints

1. For this particular project, it is best to select good quality, close grained timber, which will turn nicely on the end grain
2. Draw your side view of the box full-size to suit the timber you have to use
3. Be careful on the lid tenon fit as the difference between too loose and too tight is practically nothing

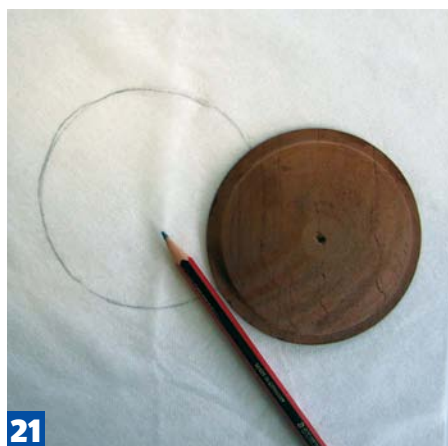




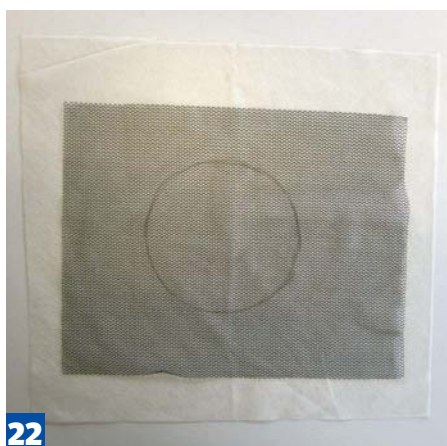
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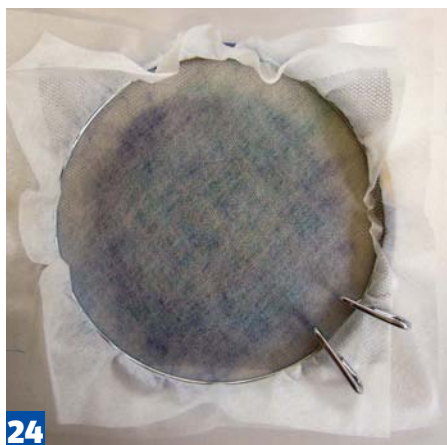
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19 Remove the tailstock centre and turn away the small spigot, then sand the base completely. I also like to cut a few small grooves or lines just to show that the base has been turned and not just flattened on a disc sander

20 To make the inlay, cut out a disc of timber a bit bigger than required and place it against the jaws of the chuck with the tailstock centre in place. Check the diameter you need with Vernier callipers, so that you make the outside diameter about 1mm smaller than the recess to allow press fit from inside. The bottom flange of the insert should also be about 1mm less than the depth of the recess inside the lid; this is to allow for the thickness of the textile panel, about 1mm. Use a carving gouge to remove the last bit of timber in the middle of the insert – this will all be covered. Hand sand the underside of the insert and oil and sand the box before the panel gets glued in place. We have used four coats of Livos Kunos oil with a rub back between coats with '0000' steel wool

MAKING THE TEXTILE PANEL

21 This machine embroidered panel is created very quickly using fibre, water-soluble fabric and free-motion machine stitching ready to hand embellish with beads. Some of the many fibre options may include: hand-dyed wool, silk, mohair and Angelina fibre, in your chosen colour scheme. Take the timber insert and trace the outer edge onto water soluble fabric with a pencil

22 Cut out and place a piece of black tulle, slightly larger over the drawn circle

23 The fibres will end up being sandwiched between two layers of water-soluble fabric, before machine stitching. Place the fibres in a circular shape to fill in the drawn area

24 Place the second layer of water-soluble fabric on top of the fibre to finish the sandwich. Now, place the three layers in a machine embroidery spring hoop. Use machine threads in a matching colour scheme – cottons are best. Include a little metallic thread as well

25 Prepare your sewing machine for free-motion embroidery. Stitch length: 0, stitch width: 0, lower the feed dogs; use a darning or free-motion foot. Stitch from the centre out using a wobbly line around in circles until you reach the outside edge

26 Using other coloured threads, embellish between the rows until you are happy with the effect. It is important to cross over existing rows to create a grid. The grid will help give the fabric stability when the water-soluble fabric is removed

27 Using warm water, rinse away the water-soluble fabric until only the fibre, thread and tulle remains and put it aside to dry. Attach a selection of glass and gemstone beads to the embroidered surface using a beading needle and thread

28 Cut a piece of cotton wadding to cover the top section of the timber insert, but not on the coved part

29 To glue the fabric panel onto the wood, prepare by cutting out a disc of timber for clamping and get PVA glue ready. The lid will be clamped upside down over the cove of the insert to place even pressure all the way around. Any glue that seeps through the fabric will not stick to the timber, because it will have been oiled already

“Any glue that seeps through the fabric will not stick to the timber...”

30 Place a thin layer of PVA glue over the coved area only and stretch the fabric panel over it and pull tight. Now place the lid upside down with the waste timber disc on top and clamp it to a table

31 Once dry, trim back the fabric to the edge of the timber and check that it fits your recess inside the lid. To glue in the insert, brush on some PVA into the recess on the inside of the top with a small brush

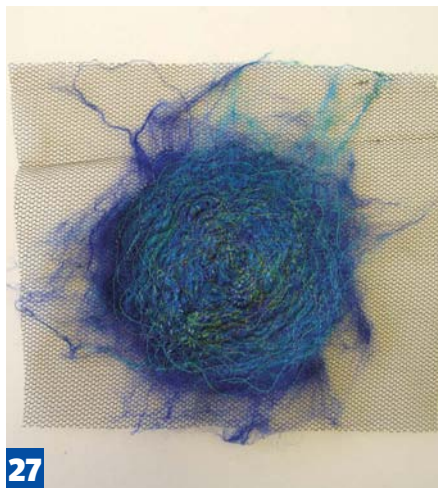
32 Press fit the insert in place – hopefully you will not need a clamp

33 This is what it should look like when glued in place

34 This is how your textile lidded box should look once finished •

Handy hints

4. Make the tenon a tight fit until the panel rebate is turned. Loosen the fit after the top is finished
5. Select good timber for the panel insert as you will see it inside the lid
6. When selecting colours, choose colours that complement the finished colour of the timber
7. When machine stitching, cross over existing rows of stitches to create an interlocking grid. This will create a more stable fabric when the water-soluble fabric is washed away



27



28



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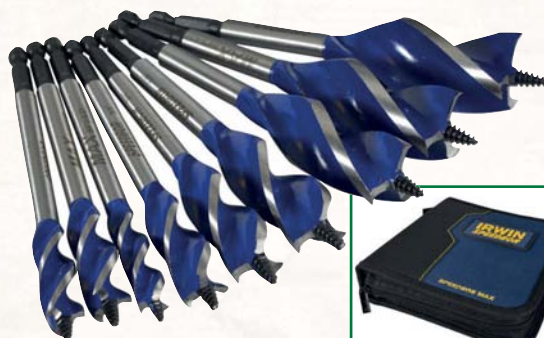


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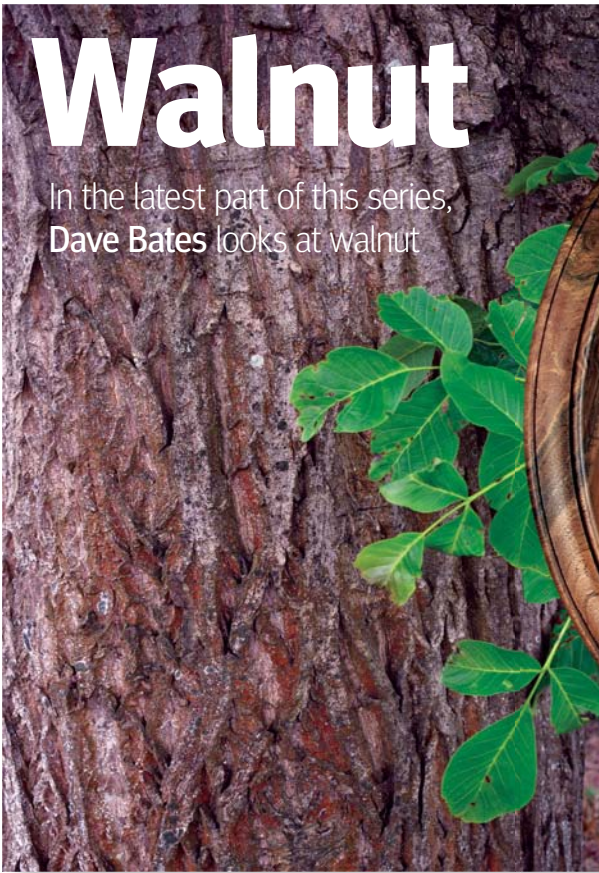
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Walnut

In the latest part of this series, Dave Bates looks at walnut



PHOTOGRAPHS BY DAVE BATES

**460mm walnut platter
finished with hard wax oil**

We call it English walnut (*Juglans regia*), but it grows in Europe and Asia, so imported walnut is usually named after the country of origin except American walnut, which is a different variety, also known as Black walnut (*Juglans nigra*). The walnut is a quite plain tree with grey, deep fissured bark and insipid leaves appearing long after most other trees are fully clothed for spring. Even the catkins

DAVE BATES



About the author: Dave, who is on the Register of Professional Turners, started turning when he was about nine years old but didn't start taking it seriously until he saw three

bark edge bowls by Bert Marsh in the early '80s. From a background in horticulture and then tree felling, he took up arable farming in 1979, and in 1987 following the Great Storm, set out to acquire a few trees for his hobby. 50 trees in 17 types filled most of the farm buildings and in 1988 he set about collecting more! By 1990 it was clear that he would have to sell some – reluctantly – and so a hobby became the business of Stiles & Bates, which is now larger than the farm. The business is run by Dave, his wife Janet and their son Pete.

Email: sales@stilesandbates.co.uk

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flower anonymously, then the leaves, so easily damaged by summer winds, are among the first to lose their sheen and colour. Beneath the bark, however, and within the sapwood is the prized dark timber long used for quality furniture, gun stocks and woodturning.

With walnut trees, size matters – not the size of the nuts, but the girth of the trunk. I read that there are forests of walnut in the high altitudes of some Asian countries, but in the UK mature walnuts are scarce and valuable. In average growing conditions, trees with a girth of less than about 2.1m – just over 0.6m diameter – will have a higher proportion of sapwood than furniture and cabinetmakers prefer. These planks are steamed in some countries to even out the colour, but it does have the effect of diluting the depth of colour. It is ideal for restorers who often bleach the new timber, then bring it back stage by stage with stains until it matches the original, and turners, who can use the contrast to good effect.

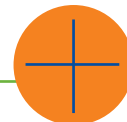
Between different trees the range of colours can be huge, from plain greyish brown with indistinct grain lines to dark chocolate with light streaks of brown and black, even greens and purples, swirling grain, ripple and if you're lucky, patches of burr.

Walnuts were once planted all over Europe – even on good wheat land for the nut crop – and in some countries were considered a necessary indicator of wealth. Such orchards

still exist in parts of California, but most in the UK are self-sown – often buried by forgetful squirrels or by rooks who seem addicted to them, dropping them as other birds give chase – in gardens, parks or field margins. It is garden trees we are most often offered, maybe felled as part of a development, or simply because they are old and dangerously shedding branches.

There is a theory that all walnuts should be dug, not felled, to make use of the root ball – the source of the most spectacularly figured timber – but most roots are of little use and most people do not want a huge JCB in their garden. It is a sad fact that, because many gardens are not accessible by any machine, we have to turn away from many trees because to remove them manually would mean cutting the trunks too short to be able to grip them in the sawmill. Demolishing the neighbouring house is a suggestion that never goes down too well.

The best story I ever heard – I knew the sawmiller – was of a walnut classified as an 'Elite', which was in the back garden of a terraced house. A mobile sawmill was dismantled, taken in through the front door, out through the back and assembled around the tree. The subsequent planks were then carried edgeways, through the back door and out through the front. The tree was also cloned by leaf culture. That must have been special timber. And where are those cloned trees now?



◀ MILLING

Walnuts are the biggest time wasters we mill, even more so than yew. As most come from gardens, they often contain the evidence of nailed-on bird boxes, garden lines, fences, tree houses, etc. all of which can wreck a 100mm blade in seconds. We have tried various specialist timber metal detectors, but without doubt, the very best metal detector in the world is a sawmill blade – 100% infallible. That, however, is not the most time-consuming aspect of milling. It is the grain and figure of the timber.

On a special tree, the sawmill is switched off after each cut and the plank is removed to expose the top of the next plank. Then we gather around, sweep the dust off and

maybe chuck a bucket of water on to clean it further. Each plank then has to be stroked and caressed with calloused hands, which are nowadays reaching for smartphones to take a photo. This is no way to get the work done!

We once had a log with a cluster of musket balls deep within, fired back in the mid 1800s. Like little boys gathering to inspect the gore of their first road-kill find, we speculated on who or how many had been stood against the tree and shot. Being experts in these matters as all little boys are, we decided that although the height was right, the deformation of the balls suggested that a paper target had once been pinned to the tree. There must be many walnut tree stories.



The roots of this 55-year-old tree had lifted a concrete driveway. With a girth of 1,395mm and some dark heartwood, this log was almost viable, but it had been cut too high; the old adage is that a foot on the bottom is worth a yard of the top. It also had several steel appendages, so will sadly be firewood

THE TIMBER

Walnut is a kind timber, it almost has a nice temperament – if wood can be described in that way. It dries easily and evenly with none of the splitting and warping common to other timbers. Even the highly figured pieces hold better than most. It is firm enough to take fine, detailed cuts, yet soft enough to cut easily. It does not remove the edge from tools quickly and is easily cut with abrasives. It is light in weight – one of the reasons it is used for gun stocks – but not timber for a hard life – it will dent and mark easily. And to my nose, it has a very pleasant aroma when worked.

Some of the very old trees that find their way into the timber market have started to senesce and lose their elasticity – their ‘life’ or ‘bounce’ has gone you might say. This timber is often the most attractive but will

be brittle, even pecky and requires a bit more care to achieve a good finish.

Walnut has a high tannic acid content, much as oak (*Quercus robur*) and sweet chestnut (*Castanea sativa*) and this will react with steel to produce a blue or black stain. If you are part turning wet timber, simple precautions like spraying the bed bars and chuck with fine oil and using clingfilm on the chuck grip will help keep the steel clean. A dose on the tools afterwards will help too. Once dry, the timber is far less reactive to steel, so can be treated as any other dry timber.

One unusual feature of walnut is that the pith – centre – is always hollow, usually about 6mm in diameter. Not just the branches as many books say, but right through the main trunk and therefore in each fork. This is not usually an issue, as most planks and blanks will be cut to take the pith out, but if you are turning a fork for the high figure, you might well find the small hollow tube.



Plain walnut stained with ‘vinegar iron’ as in my oak article a few issues back. Sacrilege to some, but then there are cabinetmakers out there who cry out in horror that a walnut might be cut up for woodturning blanks. Each to their own!



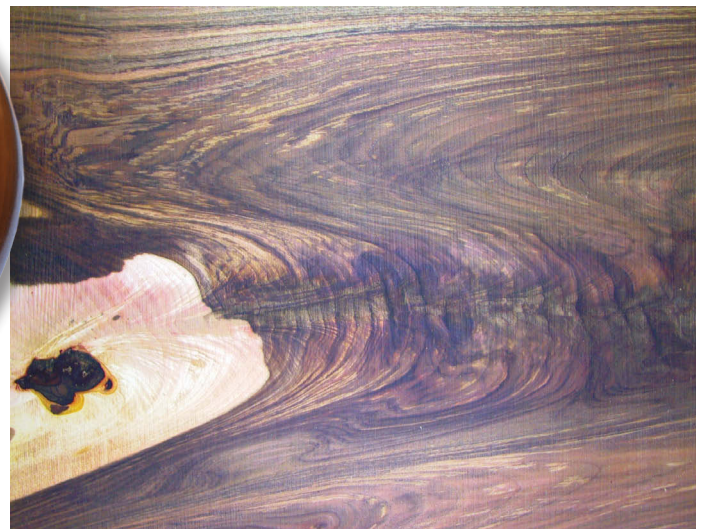
Walnut dish, 200mm dia.



Walnut boxes



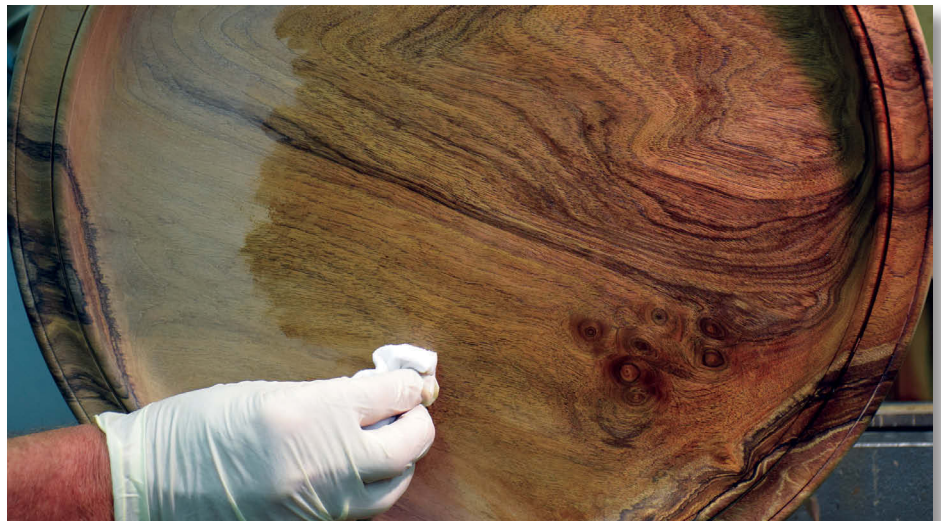
Walnut vessel, 355mm dia. x 230mm high.
This piece was part turned in 1992 and finished in 1997



A walnut plank to drool over, straight off the saw

ABRASIVES AND FINISHES

Walnuts almost always sand quite easily, although the brittle old wood mentioned earlier can tear or disappear like chalk under the abrasive. If a piece has a soft patch, abrasives can sink into this, especially if power sanding, so a hand sanding block – curved if necessary for the inside of bowls – will help keep the profile of the piece as it skates over the soft patch. Working down to 400 grit or finer produces a lustrous sheen on the timber, which will mellow with age to a darker shade of orange/brown. A particular finishing oil has been my favourite on most large pieces for over 30 years now but of late, I have been impressed with this new hard wax oil. Like all oils, it takes time to set fully and is used similarly to tung oil. ●



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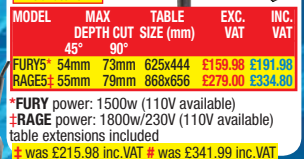


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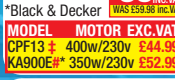


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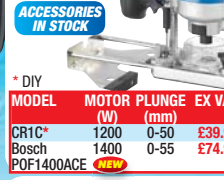
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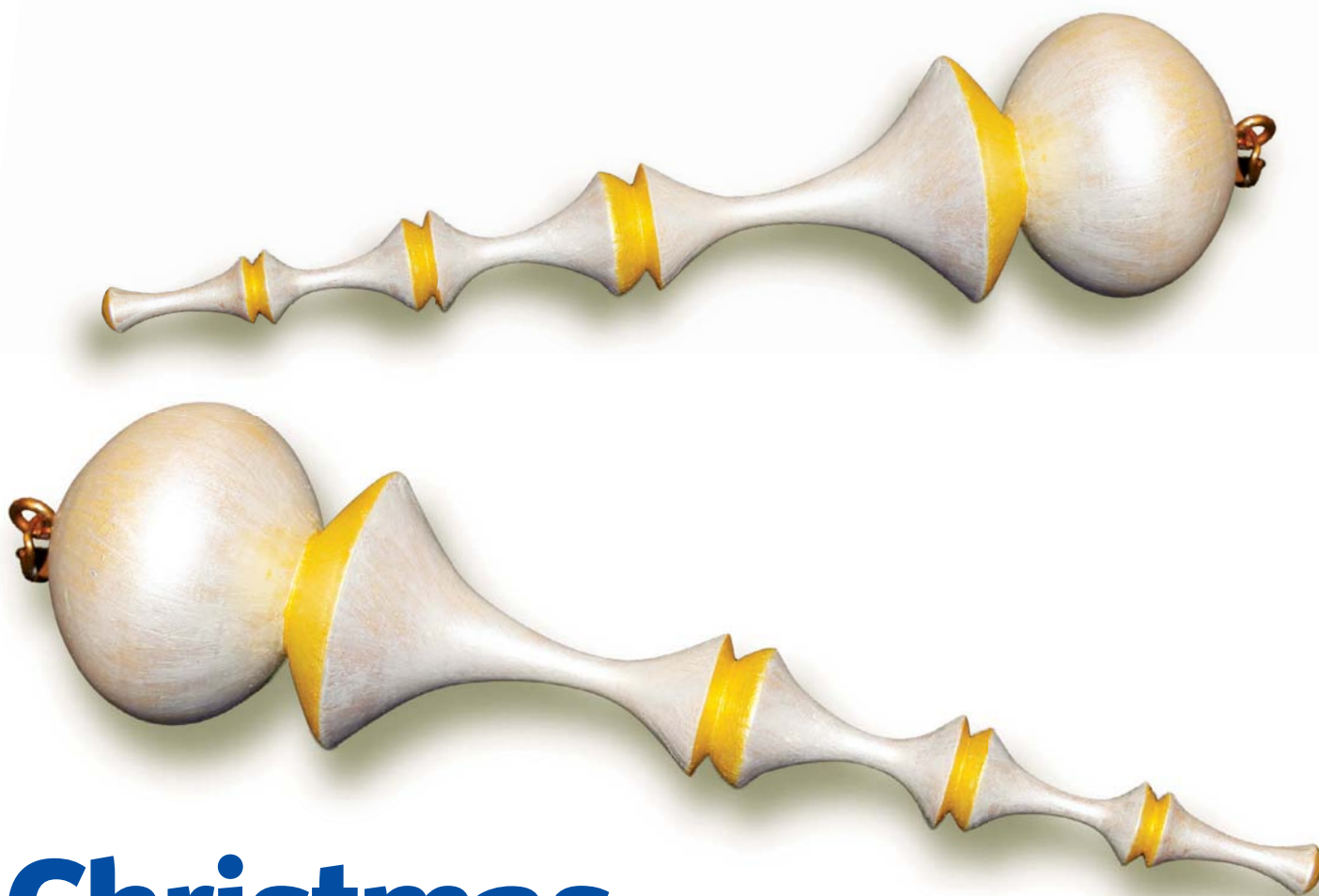
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Christmas icicle ornament

Philip Greenwood shows you how to make four variations of an icicle hanging ornament for your Christmas tree

PHILIP GREENWOOD



About the author:

Philip has been turning wood since 1980 and started turning professionally in 1986. He was accepted onto the Register of Professional Turners (RPT) in 2006.

He is also a member of the AWGB. He can be seen working in his workshop in North Yorkshire and has demonstrated at the woodworking show at Harrogate since 2008. He runs courses at his workshop.

Email: philip@woodturningintoart.co.uk

Web: www.woodturningintoart.co.uk

Christmas decorations are always popular items to make either for yourself, to give away or to sell. These can be fun items to make on your lathe. How much detail you place on them is down to you, as well as the size of each one you make, not to mention colour, piercing and texturing. You can use each one separately or in a combination.

In this article, I have included a few more designs that you can make. Sometimes small pieces of timber are all you need for these. They can be made from a single piece or from several pieces of timber. Again, if you don't like using paints to colour, then use contrasting timbers to add colour variations.

A point to remember here is the weight – if the decoration is too heavy and hung on

a tree the branch may start to bend. This can be overcome by either using a lightweight timber, or by drilling the centre out and turning it thin. You also need to consider how you attach a loop of string or clear fishing line. This can be knotted inside the top part using a small screw-in ring to attach the line, or you can drill a hole to thread the line through.

We also need to consider health and safety with items that will be hung or placed near a heat source. Consider sharp points and remember that timber is flammable. This can apply to the finish you use as well. I used sycamore (*Acer pseudoplatanus*) for this project, as it is close-grained and light in colour and weight.

CHRISTMAS ICICLE DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 1 hour

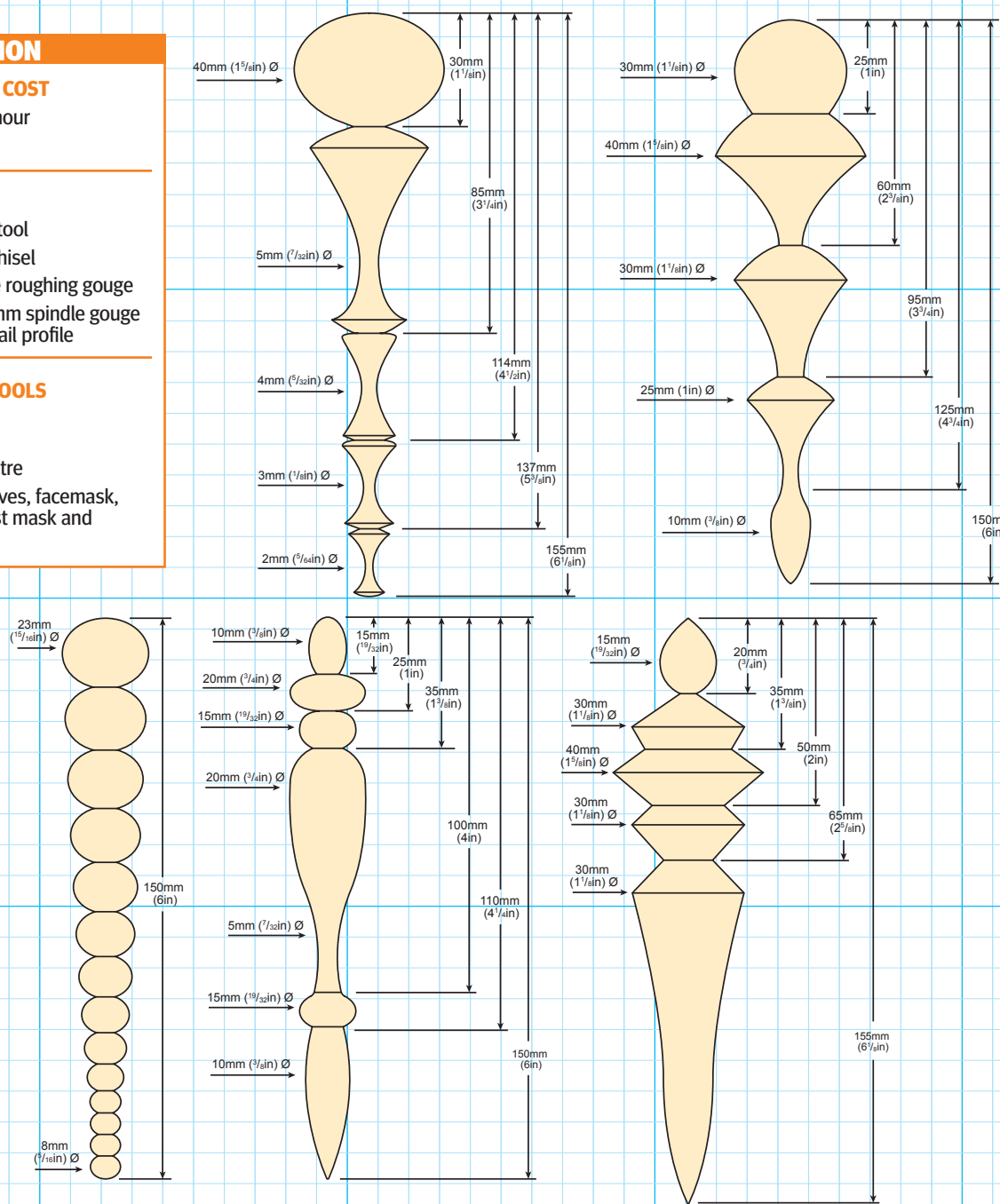
Cost: £3.50

TOOLS

- 3mm parting tool
- 19mm skew chisel
- 19mm spindle roughing gouge
- 6mm and 10mm spindle gouge with a fingernail profile

ADDITIONAL TOOLS

- Chuck
- Drive centre
- Revolving centre
- PPE: latex gloves, facemask, respirator/dust mask and extraction



1 The first step is to mark both ends of your chosen piece of timber with a pencil and straightedge, measuring from corner to corner on the blank. Bear in mind the pencil thickness when placing the straightedge on the corner, or your line will be the pencil's lead-width from the corner

2 If you can, place the piece between centres using a steb centre at the drive end – this will save you using a mallet to drive a four-prong centre into the end of the timber first. Use a revolving centre in the tailstock and with a spindle roughing gouge, take the corners off. Don't take it to a round at this stage





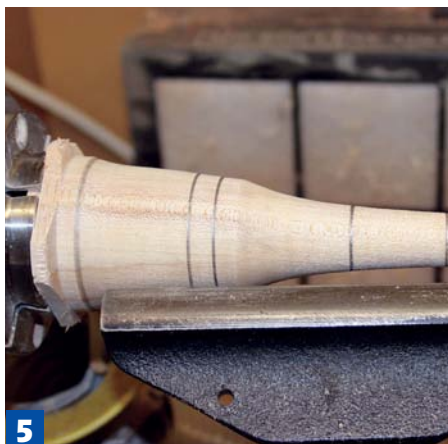
3



4

3 Use a parting tool to turn the spigot to suit your chuck – in my case, this was around 50mm. Then, use a skew chisel laid flat on the toolrest with the long point to the left, to cut the dovetail. Make sure the corner is clean so the jaws will sit correctly

4 Transfer this to a chuck and just lightly tighten the chuck only. Use the revolving centre to line up the piece with the centre hole and then tighten the chuck fully. Use the spindle gouge to turn this to round and then taper it to a smaller diameter towards the tailstock end, as shown in the next step



5

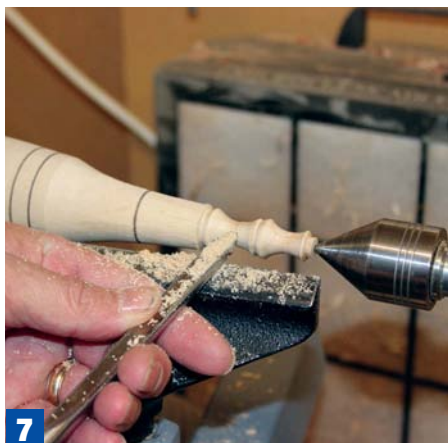


6

5 You can now mark out the sections using the measurements from the drawing, or mark out by eye if you wish to. This is to guide you when you are turning the different parts. Don't forget the waste at the tailstock end where the revolving centre is; this will need to be removed

6 Start at the tailstock end first and produce a cove, starting at the corner of the cove and working towards the middle of the cove from both sides. Don't take this too thin at this stage. Roll the left side of the cove into a bead shape

7 Move onto the next part, which is a slightly larger cove. Remember to always turn from the largest diameter to the smallest diameter; this will produce a smoother finish on parallel grain timber and will not splinter the top surface, which will happen if you turn from the bottom of the cove to the top



7



8

8 Turn the third part as you have with the other sections so far. This is again just slightly longer than the second section. The photo here shows 'part 4' being completed. You can see the spindle gouge rolling the bead at the side of the cove

9 Rough shape the ball at the top end; this is just a bead that I am rolling with the spindle gouge, starting in the centre and working down each side. Try to balance both sides as you want them to match



9



10

10 Now take the tailstock away. Remove the revolving centre as well, so you won't catch your arm or hand on the centre. Next, clean the end to remove the hole, taking smaller cuts if you have any vibration

Handy hints

- 1.** Think of the weight of the timber used and size of the decoration that will hang on the tree
- 2.** Spikes look nice, but think of them dropping off and falling on a child or a pet

11 Start to thin the end down to the finished diameter and shape. This is your last chance to do this; if you came back to this end later, it would flex so much that it would break off as soon as you place your tool on any part of this section

12 Use the long point of the skew chisel to cut the end of the cove. It is too tight to use a spindle gouge in this space. If you did, the wings of the gouge could catch and break off the end part. You are looking for a gentle radius here on the end of the cove

13 Now sand this end part, starting with a coarse grit and working through each grit up to 400. Do not place too much pressure on the end – you don't want to break it off. Check to make sure all the marks have been removed before you move on

14 Move on to the second section and complete like the first one. This is just slightly larger in diameter and longer than the first one. Keep your bevel in contact; this will allow you to achieve a smooth surface and will also help to minimise sanding. Once you are satisfied with this, move on to sanding the piece as you did before

“Use the long point of the skew chisel to cut the end of the cove”

15 Now is the time to apply the sealant to the first and second parts. After applying the sealant, use a piece of paper towel to even out and rub in – again, don't place too much pressure on this. Let it dry fully before you start turning the next part, or you will have dust and shavings sticking to the surface

16 You should have now completed the four sections, sanded and sealed them all. Use the long point of the skew chisel to cut down the left side of the fourth part; this will mean minimum sanding, as the skew chisel leaves a very clean surface on the end grain

17 You can now refine the right-hand side of the ball at the top of the decoration. Look at the back of the ball to see the outline shape. Here I am using the spindle gouge to roll the bead, keeping the bevel in contact to aid an even curve

18 This is an alternative way to cut the bead with the long point of the skew chisel. This method allows you to get into tighter corners than with the spindle gouge and will leave a very clean joint at the bottom where the two sides meet. It is important that the point is sharp or it may kick back





19



20



21



22



23



24



25

19 You can now part down the left side of the ball shape with the parting tool; this will give you some clearance to roll the left-hand side of the bead, without catching the waste on the chuck side

20 Now to finish off the left side of the ball, which can be done as before using the spindle gouge or skew chisel. Look to match the curve of the left side with that of the right side, or it will look odd. When nearing the end of cut, roll the gouge right over onto its side

21 Sand and seal the ball to a finish. Any marks found after parting off will mean hand sanding later. If you use the parting tool to part off, you will have a flat top on the ball, which is why I use the skew chisel to part off. It also allows me to maintain the curve right into the centre

22 After this is parted off, all you need do is to hand sand the centre part and seal with sanding sealant, which will stop the paint from soaking into the timber. I am using a small screw-in ring to hang the decoration up during painting and also, when completed, this will be the method for hanging the piece on the tree

“Highlight the area between the coves”

23 Use a fine soft paintbrush – I used a No.1 artificial sable – or a sable brush. Seal with sanding sealant before the first coat of paint is applied. The paint I used was Jo Sonja's Pearl White, which is part of the metallic range. Make your brush strokes in the same direction, which will give an even covering. I applied two coats

24 Highlight the area between the coves. I used Jo Sonja's Pale Gold, also from the metallic range, to highlight the area between the coves. The final stage is to then apply a coat of Jo Sonja's Gold iridescent. A small filbert brush is ideal here

25 Finally, attach a piece of fishing line to the ring; this will make it easier to slip over the branches of your tree. The fishing line is almost invisible when put onto the tree ●

Handy hints

- 3.** Keep your tools very sharp when turning thin items. If you place too much pressure on the timber, you could end up breaking the decoration
- 4.** Experiment on a piece of scrap timber before you paint your finished item



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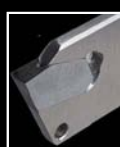
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From working sample to finished product

In the third part of his mini-series, **Richard Findley** chooses the timber and makes the jewellery box he has been developing for the last two issues

This is a four-part mini-series, so the end is now in sight! Over the last two months, I have researched and developed a design for a unique jewellery box, made a working sample and – having lived with the sample for the last three weeks or so – I have been able to mentally tweak the design and I am now finally ready to make the end product. Of course, a project like this is always an on-going job and by the end of the article I'll hopefully be at a point where I have a saleable product, but that doesn't mean it's 'job done'. There will certainly be scope to further develop the design, whether that means small adjustments to perfect it, or more radical changes to make it a completely different type of turned box.

Living with the box

Over the last few weeks, I have had my sample box in the office of my workshop. I have moved it onto different surfaces at different heights; I've even put some small items into the box to thoroughly test it out,

which has given me a chance to get a feel for the box in more real terms than just in my imagination or sketches. Several things have become clear to me, both about the practicalities of the box and the overall look of it.

The first thing I did, as I suggested that I might last month, was to spray it black. This removes the visual distractions of the grain and the mismatched timbers I've used in making the sample. This was a technique that I picked up from Bert Marsh's autobiography. He wrote that, at one point, he became so fed up with people commenting on 'what a lovely piece of wood' his bowls were, that he started finishing them in black, moving the focus from the wood onto the form he had turned.

Having done this, it became even clearer to me that the knobs were just a little too big. I did an Internet search for 'small knobs' – which wasn't as traumatic as it possibly could have been. I also tried 'small wooden knobs' and 'small brass knobs', among other things. A brass design

came up that was quite similar to the one I was using, but was simplified a little, which inspired me to remove the bottom bead detail, adjust the dimensions slightly and try again. I felt this new smaller knob worked much better.

Having tried to keep some small items in the box, I realised that the compartments were a little small to actually hold very

RICHARD FINDLEY



About the author: Richard Findley is a registered UK professional woodturner living and working in Leicestershire. He discovered woodturning while working for his father as a joiner. Richard makes all kinds of work to commission, from replacement

antique components, walking canes and stair spindles, to decorative bowls. It is the variety of work that he loves. He also offers demonstrations and a range of woodturning supplies.

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much. I decided by making the box a little larger in diameter and by making the dividers a little thinner, the storage spaces would be easier to access.

The last thing that was bothering me was the housings I had cut for the dividers. The rounded design that I had been so proud of and described last month, made production much easier, but after living with it I decided this had the look of a mass produced product, much like the rounded pins and tails of machine-cut dovetails compared to the crisp square edges of the hand-cut dovetail. Upon reflection, I decided that the drill technique I was using would be a good way of 'roughing out' the housing; I could then square it off by paring it with a chisel. Possibly an unconventional approach, but it would make it much easier and more practical to cut the housings accurately.



The sample box, sprayed black



The old and new knob designs side by side, which were also sprayed black

WHICH TIMBER?

With the design pinned down, the next major decision was to choose the timber I was going to make the box from. Any timber could be used to make the box, but it comes down to market appeal. If I want to sell the box, I need to think about what my potential customer might want. With the environment being high on people's priorities these days, using a timber that comes from a reliable source is always going to be more saleable. This immediately rules out exotic timber, leading me back to the more common commercial timbers. A look through one of my wife's 'Homes' catalogues showed that this year the 'in' furniture styles are painted solid colours – black, white and cream, often with oak tops, knobs and feet. There is the ever present 'antique pine' finish, an uncertain 'dark hardwood' and the old favourite, oak. Something that immediately jumped out at me was that there was no maple or 'light wood' option. This reinforced something my timber merchant had mentioned to me recently; when I called for a price of some

maple for an upcoming job, I was told that they were running down maple stocks as it seemed to be out-of-fashion and much less popular than it was just this time last year. This immediately told me to steer clear of pale timbers. There seems little point in making my product from an 'out-of-fashion' timber.

When out demonstrating, I am often asked what my favourite timber is. I have used all sorts of different species, from the old faithful natives to some quite rare exotics, but I almost always come back to oak. It can be difficult to work and dusty, but when worked properly it produces beautiful products that are ever popular with the buying public, partly because just the mention of 'oak' conjures images of solidity, strength, luxury, longevity and tradition. Its lovely rich, warm golden colour invites touch and quite simply, looks great. Oak seemed the obvious choice and my supplier carries two different types: American white oak (*Quercus alba*) and European oak (*Quercus robur*). White oak

is the most commonly used and specified by my customers, presumably because it is cheaper than European. The drawback, in my experience, is that, while all of this timber is kiln-dried, the white oak often seems to be dried to such a low moisture content that it can be incredibly dry and dusty. An old turner friend of mine says 'it's not kilned, it's killed!' European oak, on the other hand, which is the same species as English oak, has more character and tends to be straighter grained than the English variety, but still shows some of the distinctive rays. It has a richer, more golden colour than white oak and it also has a slightly higher moisture content, which makes it a little easier to work than the American. The slightly higher cost is outweighed by the more interesting appearance, in my opinion. Of course I could use English oak, but this is harder to source and is more expensive than the other two oaks, which leaves it an option for the future, but I'm happy with the European oak for this version of my box.

MAKING THE BOX

With the timber chosen and the design sorted, I'm now ready to make the box. I managed to source a board of European oak at 220mm wide, allowing me to make the slightly larger box than the original 175mm diameter sample.

The outside was quickly shaped to my plan. I then used the same drill technique I used to cut the housings on the sample. Last time I made the dividers 8mm; I knew I wanted to make them a little thinner this time, so I went for 7mm. Not much thinner, you might think, but combined with the larger diameter, it should look much lighter than the sample.



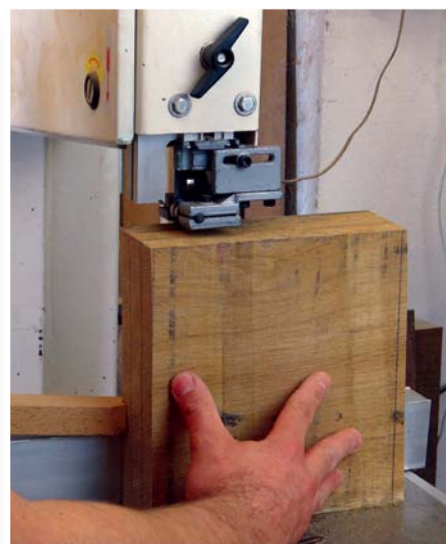
Carefully sanding the outside of the box



Using the round 'skew' as a shear scraper on the inside of the box



Paring the housings square while the box is held on the lathe



Deep cutting, also known as resawing, the oak to a suitable thickness for the lid



The lids before I tweaked them on the disc sander to balance out their positions



Routing the rebates on the lids

MAKING YOUR WORK STAND OUT FROM THE CROWD

A furniture making article I read recommended avoiding standard factory dimensions for your work. Mass produced furniture is often made from timber machined into standard stock sizes. To make your work stand out, avoid any dimensions that are commonly found in pre-machined timber and typical stock sheet material thicknesses. Because we usually use timber from a rough sawn board, we can choose to make whatever size we want, rather than what a timber merchant says we should

With this in mind, I made the divider 7mm, not just because I had a drill bit this size, but to avoid the standard sheet material thickness of 6mm and 9mm.

I then needed to hollow out the inside. To achieve the perfectly flat base and square sides I was after, I first roughed the shape with my bowl gouge and then used my round 'skew' – which is actually ground straight across – as a shear scraper, to refine and finish the inside shape. I then carefully sanded the box. The outside design is quite a complex combination of shapes, which needed cutting with a sharp gouge and careful sanding to keep the details crisp.

With the box sanded, I sharpened my 6mm bevel-edge chisel and gently pared the semi-circular housing into a neat rectangle. As planned, this was much easier than trying to cut the housing from scratch with the chisel. I could have done this on the bench or in a vice, but after a bit of thought, I decided to leave the box on the lathe and simply lock it in place with my indexer, which

I found to be a very easy way of working. The dividers were next, followed by the lid.

Turning the lid went to plan, being a straightforward bit of faceplate turning. The timber I used for the lid came from the same board as the box. I could have bought a separate board of 25mm oak to use for this, but there would be no guarantee of a good colour or grain match. Often this isn't a problem, but for this job, I felt a match was important. I cut two sections of timber: one for the box and the other for the lid, then ran it through the bandsaw in a deep or resaw cut. This was working to my machine's maximum capacity so I was careful how I did it, but despite squealing a bit, it cut through the oak well. Not the straightest cut I've ever seen, but perfectly adequate for my needs here. There would also be enough timber to make the knobs, so everything would match.

With the lid turned and sanded the next challenge was to cut it up into quadrants. On my sample I used my sawbench but although the cut was clean, I found it difficult to ensure

a dead straight cut. The other problem is the size of the kerf. The blade on my sawbench is narrow – still 2.5mm wide – but I decided that by cutting it on the bandsaw, I would lose less timber to the blade and have more to play with when balancing out the lid positions. I cut the quadrants as neatly as possible and cleaned them up on my disc sander, ensuring they were square and sat evenly on the box. The next stage was to set up the router table for the rebates. I have a special tenon cutter, which leaves a particularly clean finish on both cut edges and so used this to form the rebates. I decided to nibble the rebates out a little at a time to ensure a good fit, which turned out to be a good decision as there was a small amount of asymmetry in the dividers – not enough to be visible but enough that a couple of the lid quadrants needed a little more material removing from the rebate. This does mean that each quadrant has a specific matching lid, but I don't think this is particularly a bad thing, as this will maintain the grain match of the lids.

KNOBS

Once I was entirely happy with the box and the lids, the next step was the knobs. Now happy with the design of these as well, it was just a simple case of copy turning the set. I made them with a 10mm spigot, drilled a blind hole in the box lid and glued them in place. The exact position of the knobs hadn't been a problem to me until I sprayed the sample box black. For some reason, once black, the knobs appeared too close to the centre, despite being positioned centrally on the lid. This meant I had to take a bit of a chance with the position on the oak lids, eventually settling on fitting the knobs 5mm closer to the outside edge. I think I made the right decision here.



Turning the knobs



Fitting the knobs to the lids

LAST TURNING

The end really was in sight now, the box and all of its components go together as planned and I'm happy with the overall look of it, so the final job before applying the finish was to remove the chucking spigot on the base of the box. This is done in the same way that I finish the base of a bowl, by mounting a disc of MDF on a faceplate and sandwiching the box between it and the live centre. The spigot is then simply turned down to a tiny nib – as small as feels comfortable – which can be removed with a carving chisel at the end, and the base sanded flat, or slightly concave to the same 400 grit level as the rest of the box.



Turning the base of the box

FINISHING

The finish you choose for any particular project is important. It needs to meet the needs of the end product. For example, the first few pens I ever turned I used friction polish, as this quickly and easily gave a high shine, which showed the wood off well, but I soon discovered that friction polish is not a hard-wearing finish and with all the handling a pen gets, it soon wears off, leaving the pen dull and looking rather sad. In this case, a hard-wearing lacquer finish would better fit the bill.

Each turner will, after experimenting over a period of time, settle for perhaps two or three finishes that suit their needs and I am no exception to this. Generally I have three options when it comes to finishing my work:

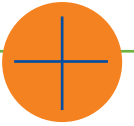
1. Oil
2. Spray lacquer
3. Unfinished



Applying the hard wax oil to the box

Because much of my work is for the trade, it goes out sanded but unfinished, ready for the customer to apply the finish of their choice. I can also spray various water-borne lacquers, which give a lovely

even and controllable sheen level. Oil is a particular favourite, though, as I find it often shows the timber off to its best and, with that reason in mind, this is the finish I have chosen for this project.



SPRAY LACQUER

I have recently bought a small professional spray booth for my spray finishing, which extracts and filters the air. This means that I can now offer a full finishing service, as a lacquer finish is often specified. Spraying lacquer does take a certain skill and I have developed this over a number of years, beginning with the range of Gothic walking canes that I still make for a regular customer. These are finished to a gloss black, which is best sprayed on. Over the last seven years, I have perfected the technique and am now

pretty handy with a spray gun!

When I sprayed the sample box black, however, it did show me that this wouldn't be an easy job to spray finish well. The inside shape with the dividers is too complex for me to achieve an even finish that I would be satisfied with, so the spray lacquer option was ruled out.

I have used several types of oil over the years but my current favourite is hard wax oil, which, as the name suggests, is a blend of oils and waxes. It has a golden colour and so works well with timbers such as oak and

walnut, showing off the grain and figure in the timber and leaving a beautiful glowing sheen, which again is controllable by the amount of coats applied. I went for four coats, which I am very happy with.

The main benefit of oils is how easy they are to apply. They simply wipe on and wipe off again a few moments later. A brush can be used to get into any difficult-to-reach places and the whole thing can be buffed to a finish, either mechanically or using good old-fashioned elbow grease! ●



The finished box

NEXT MONTH

In the final part of the mini-series, I will look at ways of presenting and marketing the box, as well as working out a price for it that is not only profitable but realistic. I will also muse over possible improvements and further developments for the box

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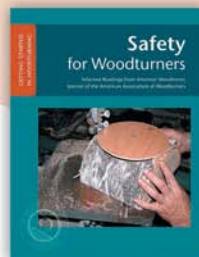
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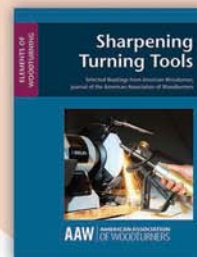
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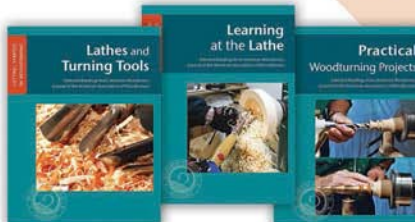
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WALTER HALL



About the author: Walter Hall is a woodturner who has specialised in making pens and pencils for more than 20 years. Based on the beautiful Northumberland coast in the UK, Walter sells his bespoke pens and pencils through local craft centres and via his website.

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Simple segmented pen

Walter Hall shows you how to make your own segmented pen using contrasting timbers

INFORMATION

TIME TAKEN & COST

Time taken: 3 hours

Cost: £25

TOOLS REQUIRED

- Spindle roughing gouge – skew chisel or continental spindle gouge may be preferred

ADDITIONAL TOOLS

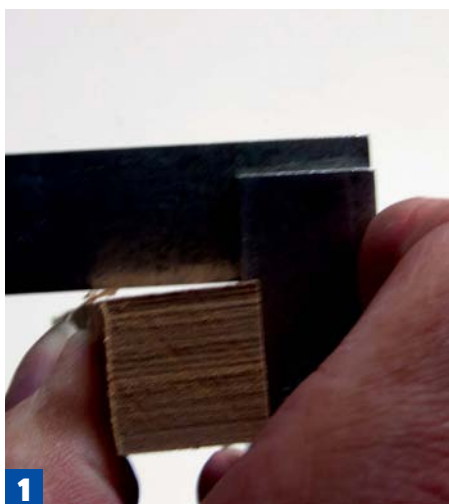
- Scroll chuck fitted with pen blank drilling jaws
- Keyless chuck fitted with 10mm drill bit
- No.5 1/2 jack plane and shooting board
- Japanese pullsaw
- Bandsaw
- PPE: latex gloves, facemask, respirator/dust mask and extraction

Having mastered the basic skills involved in preparing a pen blank and turning it to a cylinder between a pair of bushings, most turners with an interest in pen making begin to look for something a little more challenging to maintain their interest. The options for broadening your skill set are vast and range from turning between centres without a mandrel, to designing and making your own 'kitless' pens from scratch using only basic components such as nibs and mechanisms.

A good way to begin the move away from being a kit assembler and becoming a pen

designer-maker is to create your own blanks. This simple segmented blank project in contrasting timbers shows how this can be done quite easily and makes a good starting point for those wishing to become even more creative.

For this project, I have chosen a single-barrelled ballpoint pen kit as the basis, since this eliminates the need to worry about matching the pattern of segments between the two halves of a pen with separate barrel and cap. The kit used was a 'Majestic Squire' ballpoint from Penn State Industries – Who thinks up these names? – but there are many similar styles to choose from.



1



2

1 Choose blanks in two contrasting timbers. Try to select woods of similar hardness and turning characteristics and avoid those with an open grain structure. I used sycamore (*Acer pseudoplatanus*) and walnut (*Juglans regia*). If you decide to make a two-section pen, then you will need four blanks. To the naked eye your pen blanks may look square, but closer inspection with a small engineer's square will most likely reveal that they are not

2 For this step, I prefer to ensure absolute accuracy by using a shooting board. You could also do this on a belt sander with a side fence to which the blank can be kept square. You do not need to worry about the other two sides as they will be turned away

3 You must create true square edges along the whole length of the blanks. To do this, check at frequent intervals along each blank with the square. Accuracy at this stage will prevent much frustration later

4 The blanks must now be glued together along their true faces. A well-fitting, thin and near invisible joint is what we are seeking to achieve. I like to use a woodworking adhesive for this stage of the work, but epoxy or CA – cyanoacrylate – will also be suitable

5 Rub the joint to ensure a good thin spread of adhesive with no gaps

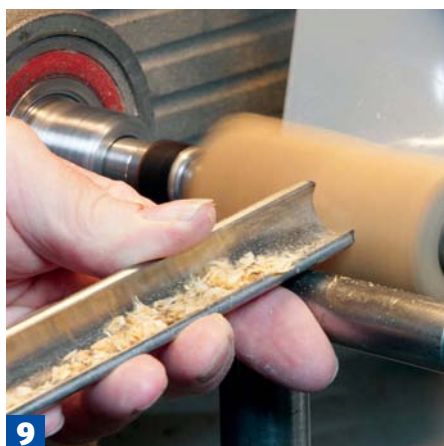
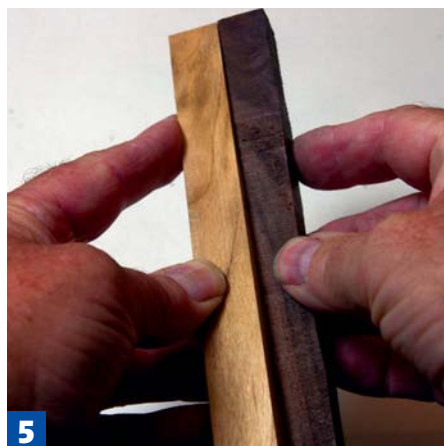
6 The next step is to clamp up the glued joint and leave to set. It is important to ensure that the remaining true faces are aligned with one another in a single plane – i.e. flat – and that sufficient clamps are used to keep everything aligned

7 Once set, cut the assembled piece in half. I used a pullsaw as this was the nearest thing to hand, but the method is unimportant so long as two equal lengths are produced

8 Now glue two halves up and clamp along their true faces ensuring that all four true faces are aligned in the centre of the blank. Check carefully at both ends of the piece and adjust as necessary to get a good fit. Do not worry if the outside edges of the blanks do not align; this is not important as you are going to turn them away. The next stage is to turn the assembled pieces to a cylinder. This is done between centres. Align the prongs of the drive centre so that they do not coincide with the glued joints; this will reduce the risk of splitting. Alternatively, if you so choose, use a steb or ring centre

9 The same applies at the tailstock end where a ring or steb centre must be used. Once mounted on the lathe, rough the assembly down to a cylinder with a spindle roughing gouge. Work out from the centre of the blank towards the ends with the flute aligned in the direction of the cut. Working in this way will keep the bevel of the tool supported at the point of the cut and avoid breakout, which could occur if cutting in from the ends with an unsupported bevel

10 The completed cylinder can now be mounted in a scroll chuck fitted with suitable jaws and drilled to the size of the brass tube. I used the O'Donnell jaws that were already fitted to my chuck and conveniently happened to be the correct size, but you could use pen blank jaws, pin jaws or even a dedicated pen blank drilling chuck. Take care with the drilling as the hole needs to be accurately centred and true





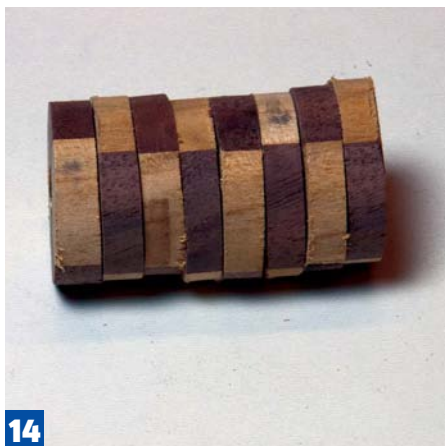
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18

11 Mark the blank off in segments to suit the length of the pen tube. Remember to make allowance for the thickness of your saw blade and for the sanding that will be required to achieve good tight joints

12 The next step is to slice the blank into segments. This could be done with a hand saw or on the bandsaw, but whatever method you use, it is important to make sure that the workpiece is firmly held; this will allow you to guarantee accuracy and safety. I used my bandsaw and clamped the blank securely to the mitre fence. A dedicated jig would be an even better choice

13 Taking care to keep the segments in their correct order, you can now clean the cut faces up ready for assembly

14 A 'dry run' assembly will reveal any minor irregularities or gaps that need to be corrected by selective sanding

“The next step is to slice the blank into segments”

15 Next, glue the prepared segments to the brass tube, accurately aligning the joints and alternating the different timbers. My preferred adhesive for this is epoxy, but CA can be used. I strongly recommend using a pad of absorbent paper to prevent the work sticking to the bench and disposable gloves to prevent it from sticking to your hands

16 The ends of the blank must be trued up square to the tube. I prefer to use a disc sander fitted with a jig for this, as it reduces the risk of splitting the pieces apart, but an end mill can be used with care. Once this is trued up, mount the blank on a mandrel and bushings or between centres and turn to size. If turning between centres, check the dimensions carefully with Vernier callipers

17 After sanding carefully through the grits, use sanding sealer between each grit to prevent staining from contrasting sanding dust. The completed blank can be finished as you would with any other wooden pen blank. The choice of finishes is extensive and is up to you. I used CA polished to a high gloss with Micromesh adhesive and a burnishing cream. All that then remains is to assemble the kit components using a pen press or vice

18 Once complete, you will have a pen in which you can truly say you have had a hand in the design and which will perhaps inspire you to ever more complex and intricate segmenting work ●

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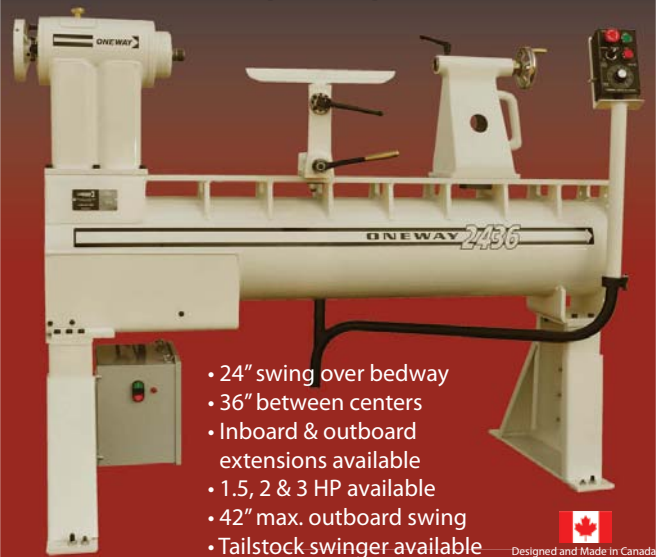
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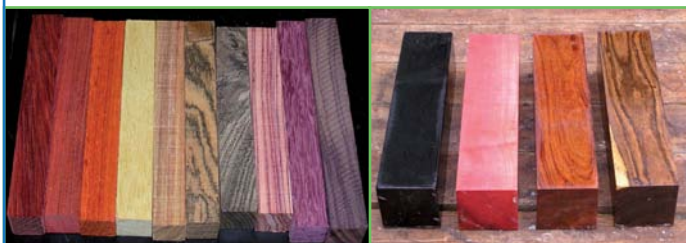
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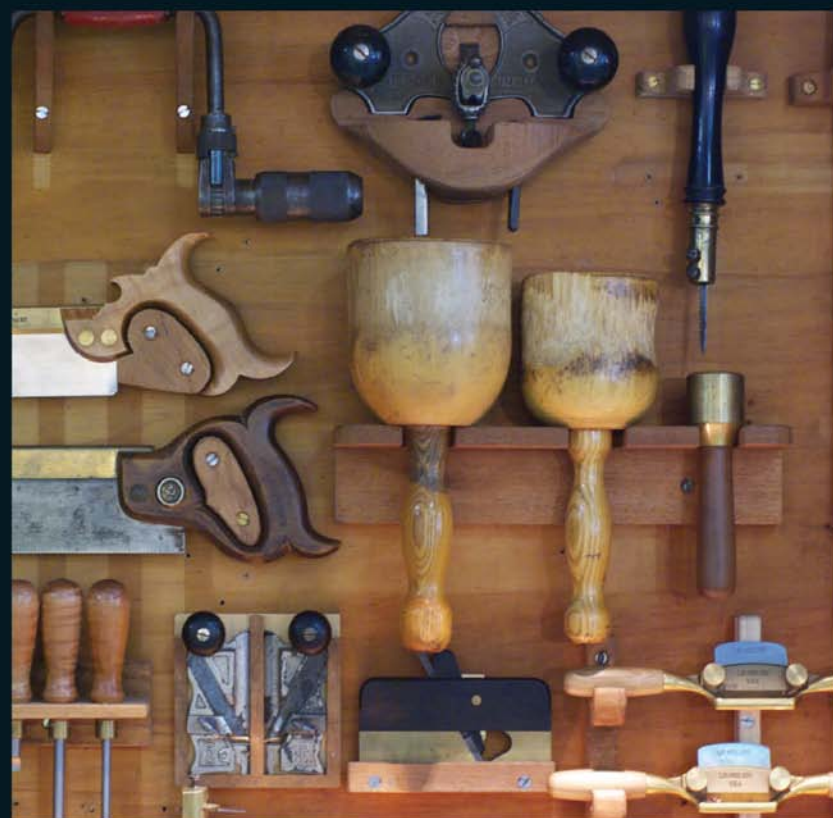
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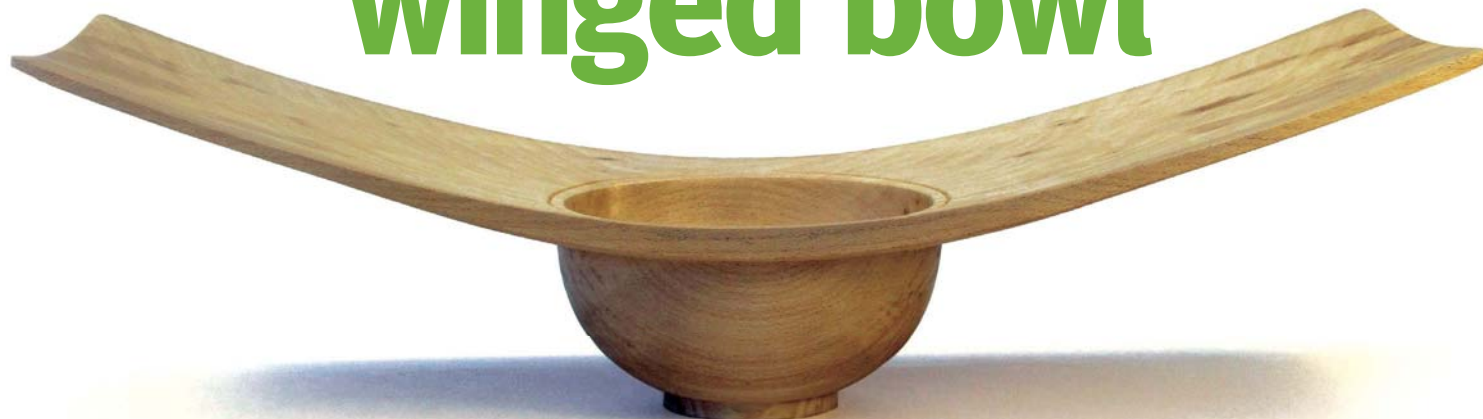
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Rectangular winged bowl



Mark Sanger shares his tips and techniques for turning a rectangular winged bowl in seasoned sycamore

In this project I make a rectangular winged bowl from a 100 × 100 × 280mm long seasoned sycamore (*Acer pseudoplatanus*) end grain blank, which is mounted on the lathe with the grain perpendicular to the bed. There is some trepidation in turning any project where the blank is not fully round with the intermittent cutting and associated risks. While I agree that it is initially unnerving and does come with inherent dangers, if we are aware and take these into account and apply good working practices, then these safety issues can be alleviated.

SAFETY

Turning a rectangular blank, as in the project here, includes, by its nature, two large spaces during cutting per one revolution of the blank. The time the tool is cutting can be increased by reducing the length of the wings

or by starting with a square blank; this will result in halving the amount of time you are cutting free air. So, if you prefer, start with a square blank and move on to a rectangular one. Or, alternatively, just shorten the length of the blank you are turning.

SPINDLE SPEED

Spindle speed should be set so the blank is balanced without lathe wobble and to facilitate efficient cutting. Of course, this is akin to the length of a piece of string and depends on the weight and capacity of your lathe, as well as the blank you are turning. Always start at a low speed and build up either with variable speed control or with a belt change, as required, until you reach a safe speed and one you are comfortable with. There is no need, nor should you ever, turn a winged bowl with an excessive spindle speed; this is dangerous and gives no benefit to the cutting process.

SAFE PRACTICES

1. Always set the toolrest in position with the lathe spindle stationary.
2. Rotate the blank one full rotation by hand to be sure it is clear of the rest prior to starting the lathe.
3. Treat the toolrest as a safety line that you do not pass. In step 1 of the project, you can see I am using a long toolrest. My forearm and hands are kept behind this at all times for the various tool cuts.
4. If you have a magnetic control panel, then move this to a location that keeps your hands far away from the spinning blank when starting or stopping the lathe.

5. Make sure worklight and other cables are kept well out of the way.

6. Finish the wings with abrasive while the lathe is stationary, as shown in the project, and never when the lathe is switched on.

SUITABLE BLANK

A symmetrical winged bowl requires either a purchased prepared spindle blank or one you process yourself using a bandsaw. The blank should first be checked for symmetry with a try-square prior to turning. It is not necessary to plane each face as these edges are finished with abrasive at various stages throughout the project. Once you have turned a few symmetrical winged bowls, have a go at some natural-edge winged bowls, as in the example shown here, which was turned by George Foweraker using the crotch section of a yew (*Taxus baccata*) branch. Here, the seasoned branch was simply cut in half on the bandsaw using a suitable jig and turned.



George Foweraker's yew bowl

MARK SANGER



About the author:

Mark is a professional turner living and working in Dorset. He specialises in creative turning that incorporates texturing, colour and mixed media.

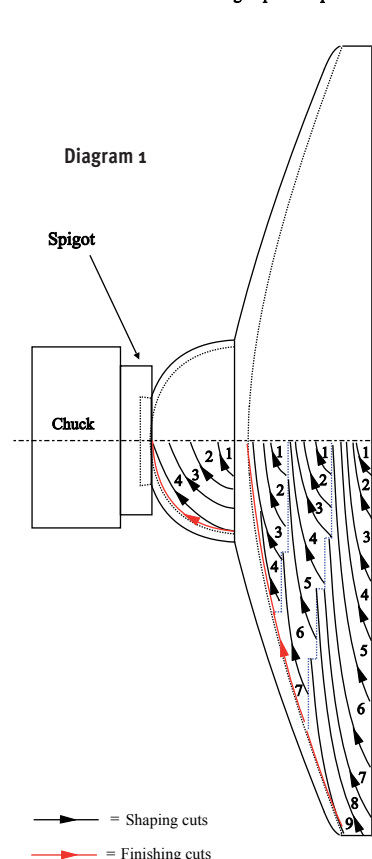
Mark has written numerous woodturning articles, demonstrates the craft, runs courses and has produced DVDs on the subject.

Email: info@marksanger.co.uk

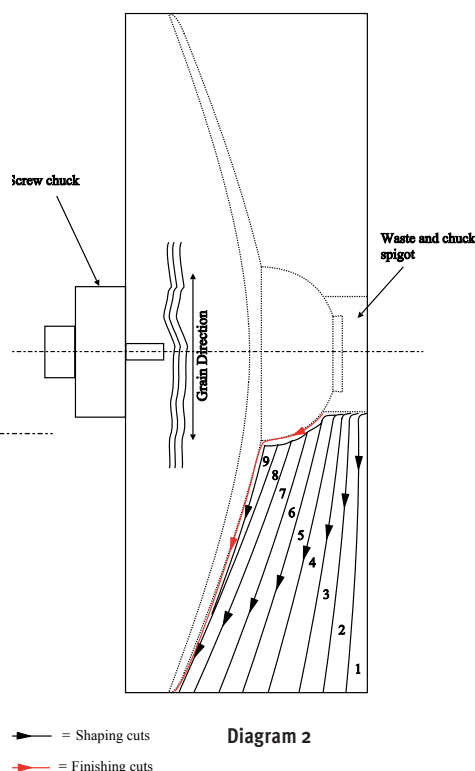
Web: www.marksanger.co.uk

MOUNTING ON THE LATHE

Cutting sequence top of bowl



CUTTING SEQUENCE



Here the blank is mounted on an M10 screw chuck held in the 'C' jaws of the chuck with the grain orientated across the lathe bed – see diagram 1 – with added support being applied via the tailcentre. For larger projects, a faceplate can be used, taking into account the depth and position of any screws in relation to the internal profile of the bowl when reversed for hollowing out.

WALL THICKNESS

With a seasoned blank the wall thickness can be as chunky or thin as you prefer. Initially don't worry about turning too thin as this raises the chance of a fracture or crack appearing in the wings. Thin sections will require light cuts with freshly sharpened tools, which will prevent excess stresses being induced into the wood. My preference is for the wings to thicken slightly towards the bowl, so to add interest when viewed from the side.

The diagrams above both show the direction and sequence of cuts for the project, which will help you as you turn with the grain. There are, however, due to the intermittent cutting process and bevel support, a few more points I want to discuss in the next section on tool presentation, along with photos to show this while the lathe is stationary.

TOOL PRESENTATION

We need to know when the tool will initially contact the wing and when the cut will start, and we also need to present the tool correctly to prevent the unsupported flute being snatched into the wood and ultimately breaking off one of the wings – this has the potential for injury. A large percentage of time is spent cutting thin air with us often only being able to see what is known as the 'ghost' shape of the form while being able to see through to the other side. A white piece of card stuck to the lathe bed will give a monotone backdrop and greatly highlights the blank as it spins, which helps you better gauge for form and cut being made. The process of presenting and cutting is shown opposite.



Step 1: mark the start for turning the top of the bowl by setting the toolrest in position. Rotate the blank by hand and mark the location of the wing onto the toolrest with tape or a marker pen. The tool can now be presented knowing the exact point it will first contact the spinning wood. Set up the gouge flute pointing in the direction of the cut and rotate the flutes 45° clockwise



Step 2: reducing the wing thickness in stages will allow you to produce a stepped profile, which ascends outwards to the rim leaving the outermost section 40-50 mm wide by approximately 8mm thick – see cutting sequence



Step 3: reduce the first section to the final thickness, as marked on the edge of the bowl. To prevent a catch, it is important when turning up to the shoulders of the thicker sections not to leave the flutes open/pointing upwards. If you do, the unsupported edge will catch and pull the cut into the wood



Step 4: on nearing the shoulder, roll the tool clockwise to close the flutes and present the cutting edge in a scraping mode, which will help you to prevent a catch. Continue to work in sections reducing the waste to final thickness into the middle of the blank

RECTANGULAR WINGED BOWL DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 2 hours

Cost: £10

TOOLS REQUIRED

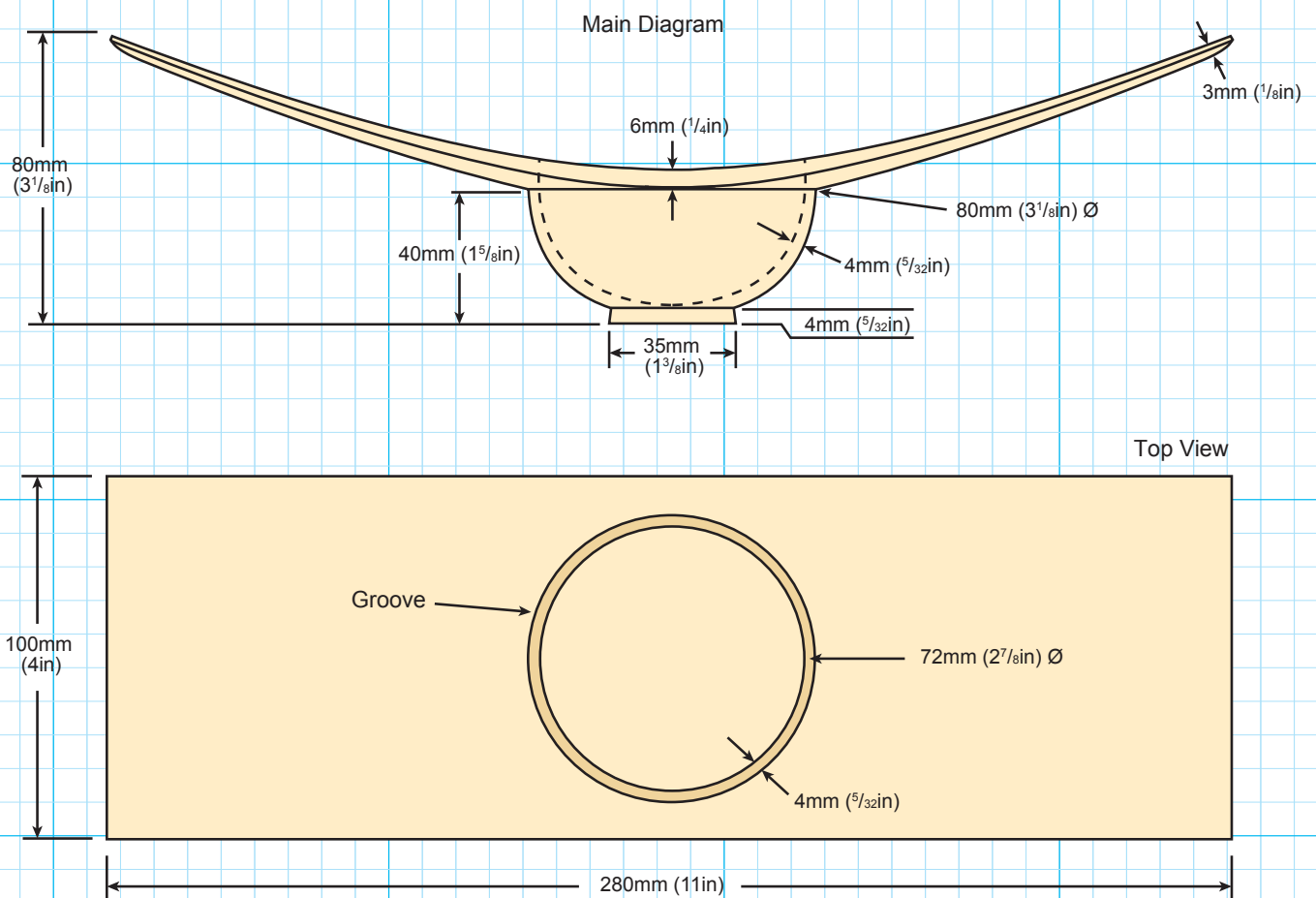
- 10mm bowl gouge
- 10mm spindle gouge
- 25mm square scraper
- 25mm round-nose scraper
- 6mm point tool

ADDITIONAL TOOLS

- Abrasives from 120 -320 grit
- Power drill
- 75mm sanding arbor
- Foam sanding pad
- Danish oil
- Power carver
- Small sanding arbor in jam chuck
- PPE: latex gloves, facemask, respirator/ dust mask and extraction

MATERIAL REQUIREMENTS

Seasoned sycamore
(*Acer pseudoplatanus*) end grain
spindle blank: 100 × 100 × 280mm



Step 1: accurately mark the centre of the blank, drill out to suit and mount on an M10 screw chuck, bringing up the tailcentre to support. Using a 10mm bowl gouge, produce a spigot and waste section on the base to suit your chuck jaws

Step 2: using the bowl gouge, continue to produce the base profile of the bowl by cutting in and then pulling out to the rim to reduce the thickness of the wings – see the cutting sequence diagram



Step 3: once profiled, take several fine cuts traversing the tool slowly across the base of the wings; this will allow you to remove any tooling marks



Step 4: using a 25mm square-end scraper, refine the finish of the bowl section being careful not to catch the corner of the scraper on the wing. Do not attempt to use the scraper on the wings. Or, miss out this process and go straight to...



Step 5: ... using a 6mm point tool to produce a groove at the join between the bowl and wings, plus a second 3-4mm outside/next to this



Step 6: finish the bowl using 120-320 grit abrasive attached to a sanding pad; this will keep your fingers away from the wings



Step 7: stop the lathe and lock the spindle. Finish the underside of the wings using 120-240 grit abrasive attached to a 75mm sanding arbor in a drill. Finish by hand using the sanding pad with 320 grit abrasive and rub in line with the grain



Step 8: reverse into the chuck and mark the intended thickness of the wing onto the edge using a marker pen or dark pencil. This mark will be visible as the blank spins, which will help you to gauge thickness



Step 9: using a 10mm bowl gouge, start to reduce the thickness of the bowl while following the curve of the base line – see cutting sequence diagram for more information



Step 10: once the thickness has been reduced, continue with the bowl gouge working from the rim in stages to the final thickness – see the section on tool presentation for more detail



11

Step 11: once you have reached the final thickness, stop the lathe and lock the spindle. As with the underside, finish with 120-240 grit abrasive by power sanding



12

Step 12: finish the edges of the wings with 120-320 grit abrasive by hand using the hand sanding pad. Finish off the front face with 320 grit, rubbing with the grain



13

Step 13: measure the outside of the bowl and mark this on the front face using a rule and pencil together with a second line 4mm inside of this, which denotes the final wall thickness. Use the 6mm point tool to produce two grooves at these lines



14

Step 14: using a 10mm bowl gouge, hollow out the bowl...



15

Step 15: ... checking the wall thickness with callipers and a depth gauge as you go



16

Step 16: you can then use a 25mm round-nose scraper to refine the inside



17

Step 17: finish the bowl using 120-320 grit abrasive mounted on an arbor in a power drill



18

Step 18: reverse onto a friction drive and protect the inner surface with kitchen towel. Bring the tailcentre up into the indent previously left and apply moderate pressure. Reduce the waste, blend the base and produce the foot using the 10mm bowl gouge



Step 19: concave the base using a 10mm spindle gouge to a safe distance from the tailcentre



Step 20: remove from the lathe and cut away the waste using a power carver, ensuring to always cut away from your body



Step 21: blend the base with abrasives from 120-320 grit using a sanding arbor held in a friction drive



Step 22: you can now apply several coats of Danish oil and wipe away the excess with kitchen towel



Step 23: once dry, buff by hand using a soft cloth. The project is now ready for display ●

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Mark Waninger in profile

Briony Darnley finds out more about Mark Waninger's unique segmented turnings, which are created from native Indiana hardwoods and exotics



Mark Waninger grew up in a rural farming community in the Hoosier National Forest in southern Indiana and has always been interested in woodworking. Mark had a fascination with all of the different species of trees and the purposes for the wood that comes from them. Mark started woodworking in his father's workshop at the age of 10. He went on to receive third place in the 1981 National High School Woodworking competition, sponsored by Stanley tools. After high school, Mark worked for a commercial construction company, where he advanced from labourer to finish carpenter, to

superintendent in three years. He continued to progress in that role for 10 additional years, where he learned business and management skills. Upon leaving, he started his own custom architectural millwork business, which is still active after 21 years!

Getting into woodworking

Mark tells us he always has to laugh when telling people how he got into woodworking. On his 50th birthday, he decided he was going to either get a sports car or a lathe... After choosing the lathe, Mark has now been turning for almost three years.

The sports car really was never a serious consideration for Mark, because his passion is and 'always will be' doing some form of woodworking and he has been exploring in some way with the lathe almost every week since he acquired it.

"I don't know that I have a turning style, at least not any single one yet," Mark explains when asked about his personal turnings. "A good woodturner friend of mine, Jim Burrowes, told me a couple of weeks ago that the only reason I can make some of the things I make is that I haven't been turning long enough to know I am not supposed to be able to do them."

PHOTOGRAPHS BY MARK WANINGER



FAR LEFT: 'Herringbone' vase, walnut (*Juglans regia*) then the herringbone pattern was hand-carved around it. A woodburner was used to achieve the leather-like texture on the rim and base and to accent the carving, 280mm high × 165mm dia.

LEFT: 'Caribbean Blue' vase, curly maple (*Acer saccharum*), 180mm dia. × 355mm tall. The stain colours fade from bright turquoise blue to shades of pale green and yellow at the base



The types of work Mark produces will vary depending on his mood and the wood he has in front of him. In woodworking, Mark really enjoys segmented woodturning: "It allows me to create a vase as the platform and from there I can stain, carve, or add textures," he comments. As well as segmented turning, Mark also likes to make sculptures, which incorporate more of the architectural millwork knowledge and skills. He explains: "I doubt I will ever box myself into a single style, because I like the exploration of all things woodturning and woodworking."

Mark is frequently asked how long

it takes to complete a piece and his answer is generally the same. Each piece requires 40 years of woodworking experience, knowledge and patience. On top of that, it may be as short as a few minutes for a spinning top, or 100 or more hours for a complex piece of art with detailed embellishments that require hand work.

Mark has a lot of tools, even though he doesn't believe the line 'the guy with the most tools wins'. For Mark, tools have been acquired when he had a need for them, not just because he wanted something new. When it comes to woodturning, there are three items Mark could not do without: his

4224B Powermatic wood lathe, his 12mm bowl gouge, and a MLW white oak (*Quercus alba*) steady rest, which Mark himself designed and made specifically to meet his needs for doing segmented woodturning.

Inspiration

There are primarily two things that inspire Mark: doing something new for himself and doing something no one else has done – "if there is such a thing?" Mark always says: "There is nothing new under the sun, we just may not know who did it before us." He does not intend to copy the work of others with anything he produces.

'Stork', a balanced arrangement of three individual pieces of walnut (*Juglans regia*); the sphere is turned from a piece of bark-inclusion quilted walnut, the pedestal base is a three-axis turning and the arm was cut freehand on the bandsaw. The textured areas on the base and arm were carved by hand and stained black, 305mm high × 610mm wide × 100mm dia.

“There are subliminal influences, I am sure, when you see the work of others in print or in person,” Mark tells us. “Some things I create may end up being similar to work that has been done by others, but everything I have produced originated in my own head and came out through my own hands.” Mark goes on to say that he realises there may be subtle influences from some of life’s experiences and more specific inspiration from other adventures during his lifetime. For example, one of his favourite pieces was inspired by the red rocks of Sedona and the proclaimed energy vortex locations in that area.

When Mark first started creating the segmented pieces, he sketched everything out two-dimensionally. It took working through a few pieces for him to grasp the constant concepts related to making the transition from the drawings to the 3D forms. Mark comments that he didn’t realise at first that the narrow areas in the drawings would look even narrower after the vessel was turned, while the wider sections would look even wider, leaving him with some pot-bellied shapes. After those experiences, Mark continually refines his overall shapes to try to make them more artistically pleasing. Mark’s observation is that this will be a never-ending process and each new shape will present its own learning experience. “I am hopeful that more will make it to the show room, while fewer go to the fire pit,” he jokes.

As his lathe turning skills improve, Mark is capable of creating more complex works. With each piece created, when he has tried something new, it puts one more skill in his bank that he can use the next time. The most recent pieces include greater detail and are more complex forms overall. Mark says that he enjoys pushing himself to new levels of difficulty, or to more abstract concepts, especially when the pieces of wood are intriguing to begin with.

Greatest influences

When Mark started to turn three years ago, he had about 40 years of woodworking experience, but little to no woodturning experience. Mark met Jim Dupler when he juried in an art gallery with his first pieces and Jim has given Mark friendship, honest critiques and feedback ever since then. The first competition Mark



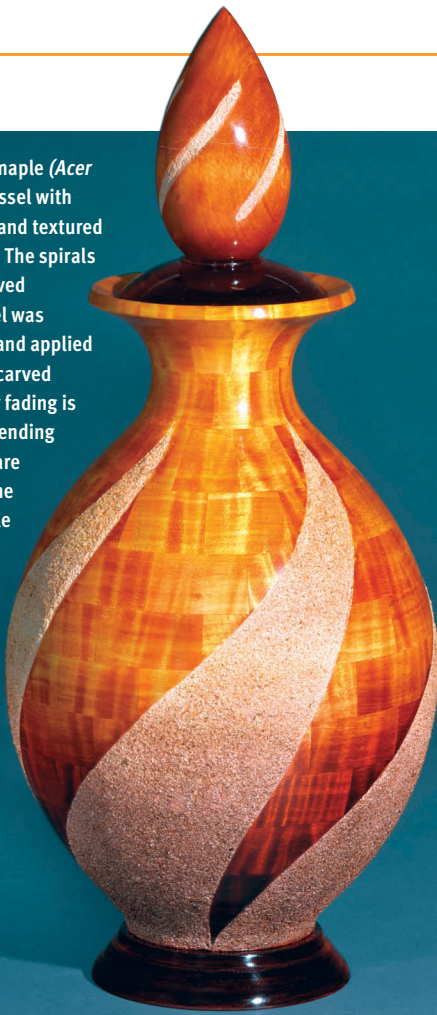
Staining the weave



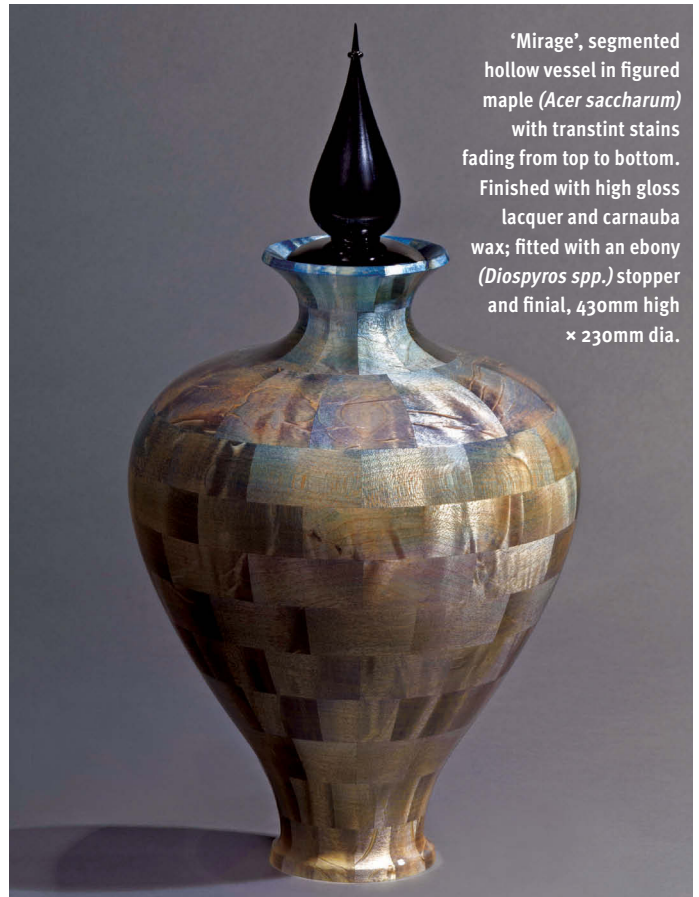
‘Dream Weaver Too’, segmented cherry (*Prunus serotina*) vessel with ebony (*Diospyros spp.*) rim with lattice weave accent carved by hand after turning. Black matte finish on the inside in contrast to gloss lacquer over burgundy stained exterior, with black glaze to accent the carved pattern, 305mm high x 200mm dia.



'Dust Storm', maple (*Acer saccharum*) vessel with fitted stopper and textured spiral accents. The spirals were hand carved after the vessel was turned, with sand applied to texture the carved spaces. Colour fading is achieved by blending stains, which are applied over the sand and maple together while the piece is still on the lathe, 380mm high × 160mm dia.



'Mirage', segmented hollow vessel in figured maple (*Acer saccharum*) with transient stains fading from top to bottom. Finished with high gloss lacquer and carnauba wax; fitted with an ebony (*Diospyros spp.*) stopper and finial, 430mm high × 230mm dia.



'Gem', stained spalted maple (*Acer saccharum*) sphere with brass flecks suspended in the gloss finish. The base was turned and carved before it was stained, 330mm high × 140mm dia.

ever entered was Artistry in Wood in Dayton, Ohio in November, 2012. Jim Burrowes and Barb Crockett went over to congratulate Mark on winning first place in woodturning and they introduced themselves. They have become great mentors and friends to Mark and have introduced him to additional techniques, such as turning with a bedan and offset turnings.

Nick Cook told Mark that learning to use a skew chisel would improve his skills with all of the other turning tools. Mark spent a day with him and has now logged several hundred hours turning with the skew. He was absolutely correct, but Mark thinks he needs a few thousand more!

There are two comments that have resonated with Mark since he was very young, the first being 'if it's not broke, don't fix it' and the second 'anything worth doing is worth doing right'. Mark believes everything that he produces, whether a basic bowl or a complex piece of art, deserves the same quality and attention to detail. Mark feels he would have a hard time doing anything on the lathe where the emphasis would be placed on quantity and not on quality first.

One of the things Mark enjoys most

about turning is that it allows him to have the freedom to create something unique and different, where each piece can be truly one-of-a-kind.

Highs and lows

When asked about the highs and lows of his woodworking career, Mark tells us: "It's all been good, because everything with woodturning is a new adventure and an opportunity to learn. I don't want to get too caught up in any single event, rather, I hope to look back some day and be able to remember the positive experiences, and to know I have learned valuable lessons from every step along the way. My intent is to enjoy every aspect of the journey that I have begun."

The best thing about turning for Mark is that it "gives one the autonomy to be able to do so many different things from any chunk of wood, watching the form take shape as you are turning." Mark believes you can spend thousands of pounds on a shaper, tablesaw or jointer, where each tool has its one specific function, but only the wood lathe gives you the free-flowing autonomy to be able to create so many different shapes as you go. It is less of a tool and more of an



Pedestal base dish with maple (*Acer saccharum*) flower of life pattern in the walnut (*Juglans regia*) bottom, with a segmented maple base and rim. The pattern in the bottom was cut freehand on the bandsaw and glued back with a maple strip replacing each bandsaw cut with a French polish finish, 110mm high x 280mm dia.

◀ ‘interactive partner’, similar to the potter’s wheel,” as he explains.

For Mark, right now, it is more about making connections with others who love wood as much as he does and less about trying to promote his own work, after doing a few art festivals this year and enjoying meeting the artists, as well as interacting with the public. He believes it is important to participate in opportunities like show-and-tell at your local club meetings and the instant gallery at AAW events. Fortunately, Mark feels his work tends to draw people to it and therefore it speaks on his behalf.

Mark looks to what he might call an ‘average day’: “Being self-employed gives one a lot of autonomy in deciding how their available hours are utilised, but the old adage of ‘being self-employed means you are never out of work’ is very true.” There’s not any day that Mark could say is typical: “I currently support the custom millwork needs of five lumber yards, where every salesman may dictate my schedule and is in effect my boss.” For the past three years, Mark has been at the wood lathe any time he can.

The future

Mark feels that looking to the future is complex for him, requiring some background information. Three years ago, when he decided he wanted to start creating art on the wood lathe, it was primarily because he felt there was a large void in his overall woodworking experience. When Mark actually started making some

art pieces that captured the attention of other turners, they responded with a lot of support and encouragement. He expects to continue to explore and expand his own abilities but at the same time, he hopes to encourage others, by sharing his woodworking knowledge as it applies to the types of artwork he is creating.

Mark is scheduled to teach in a few different places next year and he always clarifies that his focus in teaching is more on the skills for construction of the rough form and then on embellishments and finishes, not on the actual technical aspects of woodturning, explaining: “I leave that to the expert turners, as I am still learning from them. From my perspective, I will probably always look at it that way.” He believes that the world of woodworking is too large and life is too short for anyone to ever master all of it. With all of the specialties, there are similarities and many transferable skills that can be shared across the entire woodworking spectrum.

Mark’s ultimate aim is to continue to push himself to explore and never get boxed in in such a way that he is without opportunities to create something that is new and different from what he has already tried. At this point, Mark only has enough time to explore about 10% of the ideas in his head, so he looks forward to many more years of trying to increase his output without sacrificing creativity. ●

Email: mark@mlwaninger.com

Web: www.mlwaninger.com

Handy hints

For segmenters:

1. Glue is not a gap filler
2. If you drop a segment piece, sand it before gluing

For all woodturners:

1. If you are looking for a lathe, get the largest one your funds and space will allow. The added weight and power will make turning easier
2. Life is too short to try to turn something nice out of bad wood
3. Never be afraid to try something different, that’s how new styles and designs are created
4. Your reputation is only as good as the worst piece you allow to be seen in public. I have a few that should never have been sold, but I didn’t know it at the time. If anything does not meet my standards now, it gets turned into something else. If that is not possible, it fuels the fire pit
5. Embellishments and enhancements are nice, but they cannot compensate for a poor form

LIKES & DISLIKES

Likes:

- Selling one of my personal favourite pieces, because it gives me the capital to turn something else, which may become a new favourite
- Woodturning stimulates the senses
- Watching the eyes of someone the first time they see something turned on a lathe
- The freedom of artistic expression woodturning gives to the artist
- Woodturning has been a catalyst for me to become involved with my local AAW chapter and to attend the annual symposium, where I have met many turners who have a similar passion for woodworking

Dislikes:

- Selling one of my personal favourites, because then it is no longer mine to enjoy
- Cleaning up the mess
- So much wood, so little time
- Cracks in a roughed-out piece
- The lathe is one of the most rewarding tools in my workshop, but also one of the most dangerous if not used with respect and care

Dear Santa, for Christmas, I would like:-

A Oneway Wolverine grinding jig so that I can get my tools super sharp quickly, easily and repeatably. £85.67

Of course, I could make an even better job if you'd include a CBN grinding wheel - fast, cool (just like me?) - in a range of sizes and grades from £111.88

Maybe a Tormek T7 - the ultimate wetstone grinder: that would get my bench tools the sharpest they've ever been. £489.95

Now, a new chuck would be useful. I know that The ToolPost have a huge range starting from under £100 but I'd love a Oneway Stronghold, the ultimate chuck, perfect for the more ambitious turner: £282.71

If that's bit too much for you, after you've fed the Reindeer, then a Patriot chuck at £166.28 would be nice - and for my smaller lathe a Nova G3: it's only £119.99 on Christmas Special Offer.

Perhaps whilst we're sorting out things for my compact lathe, you'd better include a set of the only tools made for use on smaller lathes: Toolpost's 6-piece Compac set. Manufactured by Hamlet. £120.00

Mark you, they also do that comprehensive set of six tools - the Journeyman. It's clear why they called it that. Yes, please add that for £175.00 and I'll be like a new man.

Isaw a 'Woodturning' review recently which really rated those M42 bowl and spindle gouges from Carter Toolworks: they are the sharpest and the edge lasts the longest - and they have those really cool aluminium handles. I definitely n-e-e-d one of those, please. Blade only from £66, complete handled tools from £114.00

There's always carbide tooling if you really want to surprise me: the range from Hunter Tools is fantastic and they start from just £64. But how about a Hercules (£93.47) or a Jimmy Clewes #5 (£101.98)?

Ruby wheels are the best of the AlOx wheels so if the CBN is too rich for you (do you *have* to feed the reindeer?) then a "Ruby" does a great job, from £19.

You could rough me up a bit with a texturing tool from Crown (£56.60), or Sorby (£66.36) or that super little Decorating Elf from Henry Taylor (£45.05).

Wearing a smock would stop me trailing all the dust and shavings onto the carpet wouldn't it? I'm sure that you'd find it worth £38.40 to stop me doing that.

For years I was afraid what you might imagine if I asked you for a butt chisel set, but sometimes my cabinetry requires a delicate touch so at £81.30 this set of four in a presentation box looked like a great idea.

A Little Sister for my Big Brother would enable me to do great small hollow forms. By Hamlet: £57.88

With all the Santa's Elves and Fairies around here, maybe I could justify a Drill Wizard by Oneway: perfect for drilling jobs on the lathe. £102.41

Knives. Now that's a thought I often have on Christmas Day! But a set of ten whittling knives from ToolPost would really cut the mustard (or cranberry sauce)! £91.86

Sharpening with the Wolverine jig would be even more pleasurable if I could do it using a shiny new grinder like that Record RPBG6, now on offer at £69.99

But since you love me so much, what about that belt sharpening system from Sorby: the Pro-Edge - and spare belts from The ToolPost. Pro-Edge from £277.87

DVDs and books will keep me out of your hair for hours. And they have such a great range at The ToolPost. DVDs from £13.50, Books from £5.95. What a choice!

Now, if I had a DML305 mini lathe I could turn in the warm during these cold winter months. Offer: £299.99

Respiratory protection is something even Santa's Elves need to think about. I'd really like a JSP PowerCap Active, please, please! Breathe, breathe, breathe, £240

Ican't save the planet single-handed but with a centre saver, I can at least save some timber. There's the Kelton system from £194 or the Oneway from £243. Whichever!

Finishing better and faster would be nice. For that, I could really

use a Wood Buffing System from Beall Tool or Chestnut Products. From £54.

Pens would be nice to give as presents next year. Think what I could make if I had a pen mandrel (from ~£15) - or even a Pen Wizard - Wow! £296.69

More timber might be an idea. There's a great range to choose from and ToolPost even have mixed exotic bags of timber I'd love to try out. Mixed bags: £25

Stuart Mortimer uses those Saburr burrs to remove waste wood quickly on his twisted hollow forms. I'd like the one for slitting between the bines. SM250 £28.70 Watch Stuart at ToolPost's Open House - he's amazing.

I could find lots of other lovely things at The ToolPost, but let's just start with these, please. Maybe talk to the Big Elf - or the pretty Miss Santa - at The ToolPost for more ideas: they really know what they're talking about.



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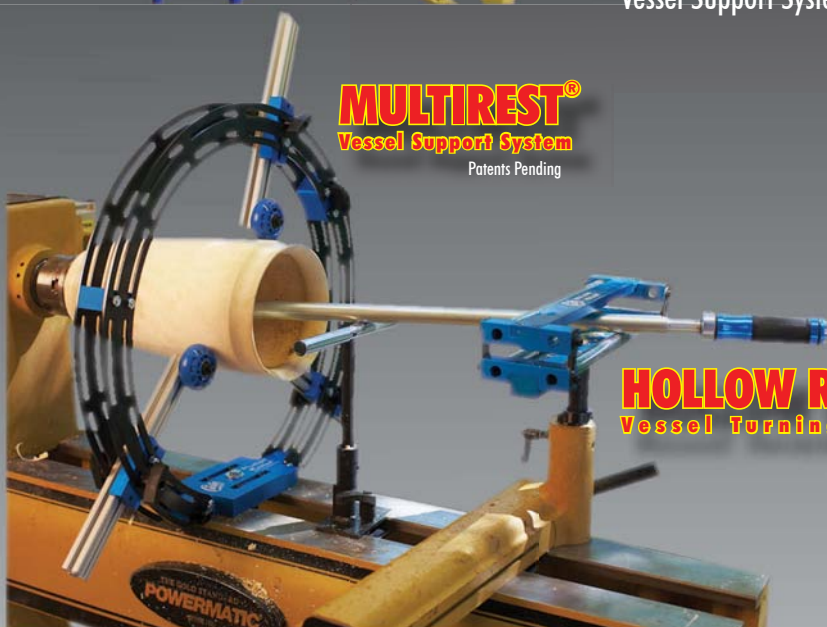
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What you need to know about stabilising wood – part 2

In part 2 of his series on stabilising wood, **Kurt Hertzog** continues to talk about colouration

In last month's article, we covered some of the fundamentals of stabilising wood. Anything that is soft or has a bit of porosity can be a candidate for stabilisation. The more porosity, the better the candidate. While we are woodturners, don't lose sight of the fact that stabilisation lends itself well to many other woodworking applications. Anything that will see plenty of handling or abuse, mechanical or chemical, can have its life expectancy improved considerably by having the plastic resin impregnated and cured. A few of the non-turning applications that immediately jump to mind are knife scales, cutting boards, table end caps and other high-wear surfaces. There are many more, so you may find opportunities to use stabilisation in your woodturning as well as other woodworking endeavours.

This continuation of the stabilisation topic will cover going beyond the basic single clear impregnation of the smaller blanks to include dyeing applications, multi-colour stabilisation, processing larger pieces, tips, tricks and conclusions. My goal is only to plant the seed with you and get you on the road with the fundamentals. As usual, these are only thought starters, not end points, but beginnings for your expansion.

COLOURING BLANKS



PHOTOGRAPHS BY KURT HERTZOG

Not all woods are good candidates for stabilisation. Porous woods, such as burls, lend themselves to the process

To my mind, there are two simple ways to colour stabilised blanks: either colour before and then stabilise, or stabilise with colours in the resin. There are advantages as well as disadvantages to both. What really drives the decision is your process flow. If you are making a blank that you will process

as a raw blank to be turned to finished shape later, you can only really stabilise with colours in the resin. That will allow you to thoroughly impregnate the blank, providing it is porous enough, with a colour. Upon completion, you now can store the blank for future use and turn to completion ►

with knowledge that you have a colour throughout. The real disadvantage to this method is the limitations for colouration. You can process for a single colour. With a two-step process, you can really use two colours. Beyond two colours, you have some real difficulties. The method is to soak the blank without vacuum in resin appropriately dyed. After the blank has absorbed sufficient colour how you wish, you cure the resin as you would normally. At completion, you have stabilised resin



For surface colouring after turning to near finished, I use either spirit- or water-based dyes. Jacquard works well, as do others

The second method of colouring stabilised blanks is to turn to the near finished shape and then colour. The colouring methods now become wide open. You can literally use any colouring method you like and get as multi-coloured and artistic as you wish. Once you've installed your colourings, you now impregnate that coloured turning with clear resin and stabilise. You can now put those incredibly sharp finishing cuts on your material and it will be able to hold those crisp details. The colouring, because it is usually limited in depth, needs to be

impregnating the blank, but there are still voids that can be filled by pulling vacuum. The next step is just that. Process that cured blank in a resin coloured with your second colour, using a vacuum as you would during the normal stabilisation process. At the point where your bubbles are nearly gone and you've gone through the post-vacuum soak period, if you follow that regimen, you perform the second heat cure. You've now locked both colours into the blank for good and have filled the entire blank with resin.



The penetration of surface soaking colours will vary. Gloves will keep the colours from marking your skin for days

handled with caution. Depending on your colouring method and complexity, you can cut right through if you aren't careful. It all depends on how exotic you'd like your colouring scheme to be. The choice is yours. Once you've stabilised and then cut through your colour, you really have limited options. You can't easily get colour into the blank since it has been plasticised as there are no places left for it to soak in. Don't let it scare you; give it a try and just be aware of the depth of penetration.



For the colouring of the resin for through colouring stabilisation, I stick with the manufacturer's recommended dyes



You are now in the artist realm. You can dye, sand back, blend colours or create as you wish. Depth will always be a concern

KEY POINTS ON COLOURING BLANKS

1. For solid colour stabilisation, use the manufacturer's recommended dyes
2. Mix only what is needed since you'll need to store coloured resins separately
3. When in doubt, use more dye than less. For the multicolour stabilisation, practise on the non-vacuum soak time
4. When colouring then clear stabilising, practise with colours beforehand
5. Depth of penetration varies wildly – experiment before big commitments
6. Get to near finished shape before colouring, then you can stabilise and cut

BIGGER WORK



A bigger piece would benefit from stabilisation. Turned to near finished shape and then processed to be frugal with materials



The larger bag from TMI Stick Fast is 510mm square. It is large enough for the work most of us are involved with



While you can process much bigger pieces, it's better to process only in the size you'll need for best results and costs

If you do bigger work and need that capability, it can easily be done using a vacuum bag. TMI Stick Fast offer a couple of different sizes and you can always use a standard veneering press vacuum bag with proper care. The key is to never stabilise any more than you need to. Not only will the time for absorption and curing be longer, but your work envelope and material costs will be much higher. Get close to where you need to be and then stabilise. Don't cut expensive stabilised wood, only to be in the sweep-up pile. Getting clever with support nesting will help with minimising the amount of resin required to impregnate your wood. Cradle the piece in the bag, put the resin in the centre, seal the bag carefully and slowly vacate the bag. Remember, you can always remove the vacuum and add

more resin if needed. Be cautious that you don't pull liquid into your vacuum system. A liquid trap or precise control of resin content will help prevent this from potentially occurring. Vacuum pumps, whether rotary or venturi, dislike resin being ingested. Whether you are processing a near finished bowl, platter or large block, you'll be able to draw the resin to where it is needed provided you maintain sufficient vacuum long enough and don't starve the process of resin. Don't get too crazy, but be certain you have accomplished your goal of desired densification. Remember, as you begin the heat curing process, you are on a one-way trip. Once you've impregnated your turning with resin, wrap in foil for the heat curing process. The foil contains the small amount that will ooze out during

the curing and help keep things clean. If you are going to boil your turning based on size or convenience, you need to be certain to seal it well from the water. You'll want to eliminate dilution of the resin while you process. A plastic wrap of bin liners, shopping bags or the like works well enough. Seal up the seams with duct tape and place it into the boiler. Of course you can use an oven large enough to contain it. With an oven, there is no need for the plastic over wrap. I've used our household oven with no detectable odour or after-effects. I did check the temperature control with my digital thermometer to be certain of the accuracy. With the digital controls on the oven, I found it was capable of providing 200°F very stably and reliably when set to around 195°F.



Boxelder (*Acer negundo*) burl cut to size for processing. The stabilisation will toughen it for turning and also help keep the colour from fading



Help yourself with vacuum bagging by creating a cradle to minimise bag filling dimensions. My air line coiled up works nicely



With sufficient resin for absorption, the bag is pulled to full vacuum with care to provide for a liquid trap

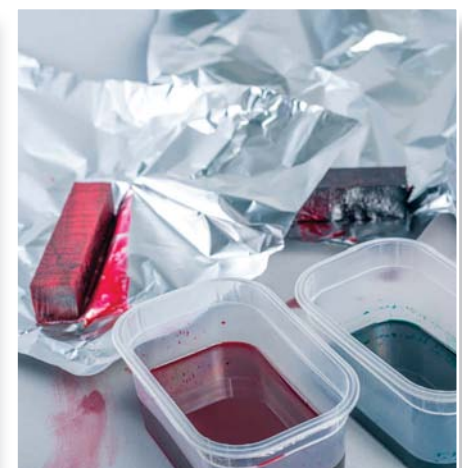
TIPS AND TRICKS



Don't catalyse until needed and then mark clearly. Use old stock first for best results



Use smaller containers for dyeing; this will help you to minimise the amount of resin to be coloured



Reclaim your dyed resin. Assorted shaped glasses help with using minimal quantities of dyed resin



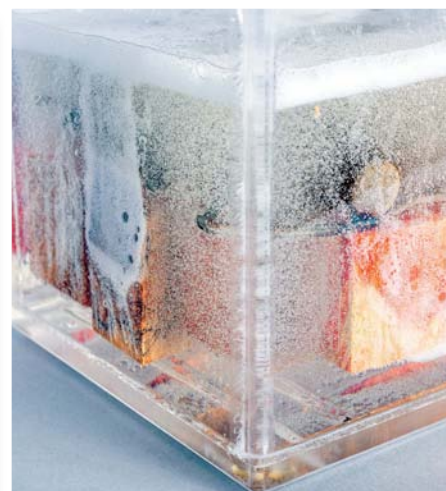
Cleanup is a soap and water process. Regular dishwashing soap and warm water used promptly clean well

There are many good suggestions I can offer to help you with the stabilisation process. Like anything, there is a lot of good information available as well as a lot of bad advice. Like they say, the guy at the other end of the wire on the Internet is a wizard. Just ask them and they'll tell you so. That said, be cautious for several reasons.



Slowly introducing the vacuum will minimise foaming and stresses on your vacuum system. Increase to full as needed slowly

First, you are dealing with chemicals, heat, vacuum chambers, turning of chemically altered and processed materials and more. Don't find out that you've been led astray by the basement chemist, who offers the very inexpensive perfect solution. There really isn't a free lunch, is there? Deal with reputable dealers and companies who will



You can monitor the process until the bubbling diminishes to almost nothing. Keep sufficient resin for submersion

stand behind their products and provide you with not only quality and safe products, but also with the support you may need to be successful and safe. The best advice I always give is if you don't understand it or have reservations, don't do it until you understand it and have your concerns resolved.



A simple glass will provide sufficient volume for stabilising this stopper blank. This also makes for easier cleanup



Unstabilised blank, lower front, with all others stabilised. Top front, as done, with the rest bandsaw faced to expose results



Taking a beautiful yet fragile blank, on top, and densify it for use is a joy. Underneath, both are ready for detail and long life



My off boil is at 199°F, which is perfect for curing the stabilising resin. A full boil at 212°F makes for a mindless temperature process



Size isn't a limitation here when processing similar wall thickness items that are individually wrapped, bulk process



Once impregnated with resin and wrapped, there isn't a big hurry to cure. You can fit it into your schedule as it suits you



You can take any porous wood species and bend it to your desired colourations. Experiment and create something unique

Take your materials to the size and shape you need to minimise the utilisation of materials and time. Because you can literally go from turned, to near finished shape, to fully stabilised in 30 minutes or so depending on your setup, there isn't a huge preparation or waiting time. Processing in batches to fill your tanks helps with the yields per setup and cleanup. Don't worry about the appearance of your finished blanks, unless you are marketing them. The ooze out and flash isn't causing any problems, except appearance. If you need to impress someone with the beauty of the finished blank, you can easily trim one or more of the faces to expose the final result. Of course it is extra time but it may be worth it to you if you are marketing or can't visualise the results from experience.

KEY POINTS TO LARGER WORKS

1. Buy uncatalysed resin if possible for maximum shelf life
2. Store catalysed and uncatalysed resins in a cool dark storage
3. Catalyse as needed and in modest quantities, marking dates
4. Rotate stock as needed to minimise dating loss
5. Recapture and properly store uncured resin as possible
6. Use smaller containers as possible inside vacuum chambers as safe and appropriate
7. Batch process for efficiencies in time and materials utilisation
8. The best improvements are on porous materials

CONCLUSIONS



You now have the ability to make beautiful, yet soft woods appropriate for use in the more delicate and detailed spots



Whether you are stabilising corn cobs for pens, colourising burls or stiffening punky woods, stabilising can expand your horizons

The topic of stabilisation isn't for everyone, but I think it is important enough to feature in the article. You can easily understand it and bring it to bear as you see fit. Gone are the days that it is for pen turners and bottle stop turners. You can now easily take any piece of wood, of nearly any size, turn it to near finished shape and then stabilise it to meet your finishing needs and the long-term durability issues. Since you've been exposed to the vacuum bagging process to

impregnate the blanks if needed, your limit is the size of your vacuum bag. Veneering bags are readily available in 4x8ft so you don't have any excuse, do you? The boiling process for curing now even frees you from the toaster and kitchen oven processing. You can boil your pieces being processed inside or outside in anything that you can boil water in. And you have the beauty of simple temperature control. Bring it to a boil and forget it until your time is up.

With the heat conductivity of the water to the blank, your curing times shrink to minimal. Costs can vary, but like bowl coring, don't put all of your waste on the floor. Turn near finished shape, stabilise, then turn to final shape minimising the higher cost resin left in the chips. Lowest stabilising cost and best finishing cuts possible. Put detail and dexterity into woods that could never hold it naturally. What's not to like? Give stabilising a try. ●

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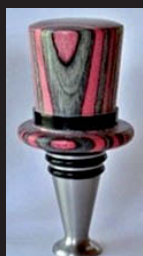
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Introducing – the Cheshire Guild of Woodturners

The small village of Plumley, situated in the heart of Cheshire, is the ideal meeting place for the **Cheshire Guild of Woodturners**

The Guild was formed in 2000 by a small group of enthusiasts and is led by David Bryant – now our Life President. David is a local professional woodturner, widely known for his work in spinning wheels, clocks and chairs. There are currently about 60 members at the Guild – coming from all over the county and some from further afield – with an average monthly attendance of 45-50 members. Within the CGW we have a wide range of skills, from those who are just starting to turn, to those for whom woodturning is a profession. Meetings are held once a month and feature a demonstration by a nationally known professional woodturner. The club has excellent audiovisual equipment – provided by a Lottery grant – which ensures that everyone has a clear view of the expert at work with close-ups of the tools on the wood, all projected onto a large screen. Occasionally, there is a demonstration about a related woodcraft, including a carver, a French polisher, a pyrographer and a tree surgeon, who gave lessons on the use of the chainsaw.

Competitions

We run two competitions each month, one for 'turners' and one for 'advanced turners'. Each group has a specified subject and usually the 'turners' group are set the subject a month after the 'advanced' group, so that they might get ideas from the more

experienced members. Three or four times a year the 'turners' have an open subject, to encourage more members to submit their items to scrutiny and once a year we hold a 'block of wood' competition. The club provides each member with a similar block of wood – this time it is a 150 x 50mm block



PHOTOGRAPHS BY DAVID WEBB

of oak (*Quercus robur*) from which they may turn anything they wish. The results are judged and eventually sold in aid of club funds.

Talk 'n' turn

Four times a year additional 'Talk 'n' Turn' meetings are held. With two club lathes – and others brought in by members – the more experienced members, or those with a particular skill or expertise, offer advice, guidance and practical help to the less experienced. These meetings are ideal for those who wish to try out a new technique or want to improve their use of particular turning tools. The meetings often have a specific theme, e.g. making hollow forms, thread chasing, texturing and chatter work, tool sharpening or colouring. Non-members are encouraged to attend, to try their hand at woodworking for the first time and this has seen a steady stream of new members come in. Many members attend simply for the 'talk', as they find that there is little opportunity at the more structured monthly meetings for a chat with other members. Visitors attending for the first time are always greeted by a member of the committee and are introduced to a member, who takes care of them for the evening. They receive a 'welcome pack' containing a resume of the club activities, a recent copy of the quarterly newsletter, a copy of 'An Introduction to Woodturning' and most importantly, a membership application form.

External events

External events are considered to be one of the most important activities of the club and the CGW attends a number of craft fairs, village shows, game fairs and similar events. These provide opportunities to promote the club, to recruit new members and for members to sell their work. In recent years we have attended the Peover Game Fair, the Tatton Park Farm Autumn Festival and events at Norton Priory, Arley Hall and Marbury Country Park, as well as other

smaller shows. An unexpected bonus of these events is the offers of wood we receive. Once, a farmer drove up in his 4x4 and unloaded a number of large pieces of apple (*Malus sylvestris*) wood.

The club has a small marquee and a generator, again, both provided by a Lottery grant so that we are able to take woodturning out into the wider world to demonstrate our craft. All we need is a patch of ground where we can set up! The demonstrations are especially popular with families with children, many of whom are delighted to receive a free spinning top or mushroom straight from the lathe. A display of over 100 different woods attracts many visitors, who are fascinated by the diversity that exists. In addition to these fairs, etc. one or two of the more experienced members have given demonstrations to the public at the recently opened local showroom of Axminster Tools & Machinery.

A new audience

As with many clubs, the Guild is anxious to introduce woodturning to a younger audience and visits to youth groups, such as Scouts, is a worthwhile activity. With up to six lathes and full safety gear available, each participant can have a period of one-to-one tuition. Many surprise themselves when their efforts produce a mushroom, egg cup or spinning top. At a recent event, one young turner was heard to say: "Dad, can I have a lathe for Christmas?" ●

'Ice Cream Sundae' made using 16 different woods, by Peter Tonge



DETAILS:

Contact: David Webb

Email: secretary@cgw.org.uk

Web: www.cgw.org.uk



FAR LEFT: 'Manta Ray Form with Alternating Wings', ovangkol (*Guibourtia ehie*), by Dave 'Ako' Atkinson



LEFT: Clown in ash (*Fraxinus excelsior*), beech (*Fagus sylvatica*) and mahogany (*Khaya ivorensis*), by Rod Hackwell

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Right: Mini Hercules, 3/8" square shaft, 6 mm cutter. £87.24 handled; £79.30 unhandled



Left: Hercules, 5/8" shaft with 10 mm cutter. £93.47 handled; £84.97 unhandled



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Right: Hunter #5 tool with 10 mm cutter.
£101.98 handled;
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Set of three box hollowers, as above: £212.45 unhandled



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Starting turning – part 9

In the next part of this series, **Mark Baker** explores the subject of standing at the lathe, relevant safety considerations and how to correctly hold the turning tools

When working at the lathe you must always stand in a position that is comfortable and which enables you to move around easily. If you don't, your safety and tool control will be compromised. Similarly, tools must be held in a comfortable position that allows you to present the cutting edges to the work in the correct manner.

Finding a stance that is comfortable and enables you to work effectively is a very

personal process that can be affected by joint problems such as arthritis and similar physical limitations, so the trick is to find a position where you are able to stand comfortably and move not only from side to side while twisting the body a little, but also to lean left to right. Fluid movements are essential when turning and if you are not able to move freely, then you may find yourself ending up with angular transitions on your work as you move across it with

your tools in a jerky manner.

It is also worth noting that there should be no trip or slip hazards or leads causing obstruction in your workshop. Also check around other machinery, such as bandsaws and grinders and the main walkways. It is all too easy to forget things on the floor and it takes just one wrong move for there to be a whole world of trouble, all of which can occur very quickly. It is essential to always consider safety when you are turning.

◀ STANDING FOR FACEPLATE TURNING

Let's look at how we stand at the lathe when faceplate turning. Your body should be facing the lathe between the 10 o'clock and 12 o'clock positions in relation to the bed. These positions mean the body is angled to the work slightly. I usually find myself standing at about 45° – square – to the corner of the work if you start off with a blank. So, standing at about the 10 o'clock position will enable me to move from over or close to the lathe, out towards the top of the faceplate, working in one movement without moving my feet when shaping the outside. This stance also helps me work on the inside of the work with no problem. Of course, you do not want to overbalance yourself, so larger work may require a shifting of the feet and body

position and bending the knees as you move in order to get the right shape and angle of cut with the tool being used. Now, position your left foot at the 9 or 10 o'clock position in relation to your body. Your right foot should be about 450-600mm apart from your left foot. Adjust to suit yourself, in line with or slightly back from your left foot and pointing at roughly the 2 o'clock position. I move my feet backwards or forwards of each other, depending on the shape of the work and/or how I need to move. Another thing to note is this stance being off to the side of the work, which will place you at the tailstock end. This also means you are not directly in the firing line of any work coming off the lathe, should anything untoward happen in the initial

stages, but you may well end up square to the outer edge area, depending on whether you use a pull or push cut – we will look at these in future issues. Carrying out safety checks before any turning will minimise risks no end.

In the following set of photos, you can see me cutting the outside of a bowl. My centre of balance shifts from my right to my left foot as I work around the bowl and the tool is supported on the body during the cut on the outside of the bowl.

If you follow these guidelines – making your own adjustments until you are most comfortable – you should be able to move your body in a flowing fluid movement while cutting the work in a controlled manner.



As you can see, my feet are at the 9 and 12.30 o'clock positions and I am leaning slightly on my right-hand leg at the start of the cut



As the cut progresses, I need to move my body around a little...



... gradually moving so that I am upright and square on to the upper edge of the work

HOLDING THE TURNING TOOLS

Your right hand will hold the handle of the tool low towards the hip, close to the body. If you are left-handed, hold the tool with your left hand and alter the position of your feet to stand in a way that allows you to access the work as easily as possible in the manner described. Keeping your right hand and the tool handle near to your body whenever possible gives you more control and better tool support, and also means that only subtle shifts in your body position are required to adjust the position of the tool. The right hand is used to raise, lower and rotate the handle as necessary to adjust the cutting position.

The left hand holds the blade of the tool

with either an underhand or overhand grip – use whichever is most comfortable and controllable for you – and provides downward pressure to keep the blade in contact with the rest while still allowing you to be able to adjust the cutting position of the tool at all times. It is worth noting that the overhand grip, while often being used for rough shaping and cutting and the underhand grip in both its forms for more delicate cutting – the shavings come down the flute and can hit your hands, splinters too if the wood shards off at all. I use this grip a lot for initial shaping, but my little finger is calloused/has harder skin on the outer part due to the shavings

running across it over the years of turning.

This left-hand grip – right hand if you are left-handed – also moves the blade along the rest, allowing for micro-adjustments of the tool cutting positions. The movements of body and hands must be co-ordinated with each other to provide movement, control and optimum support. However, depending on the shape of the work being turned, be prepared to raise the right hand upwards and away from the body in order to cut the inside of bowls and similar shapes. Unless you have a swivelling headstock, this will mean you are working over the bars of the lathe bed.



Underhand holding position with the thumb pointing along the handle in line with the tool blade



Holding the handle with a 'round the handle' grip



Underhand grip being used



Underhand holding position with the thumb pointing along the handle in line with the tool blade



A typical stance that is a good starting point when spindle turning. Here, the overhand grip is being used

STANDING FOR SPINDLE/BETWEEN CENTRE TURNING

To describe the standing position for spindle turning, it is again best to find something you are comfortable with. Unlike faceplate work, where you may have to move around the work, with between centre work you will be moving along a piece. If the lathe or bench feet are in the way, do not be afraid to place your foot on the far side of them to achieve a more comfortable position. Stand facing the lathe with your legs slightly apart and point your left foot at the 11 o'clock position and slightly forward of the right foot, which should point towards the 2.30-3 o'clock position. Your feet should be about 600mm apart and you should be able to shift your balance to either foot and adjust your body position without shuffling along the work. Of course, reverse the positions of the feet and hands as necessary, depending on whether you are right- or left-handed and also which direction you are working along the spindle.

Your right hand will hold the handle of the tool low towards the hip, close to the body. As with faceplate turning, this gives you maximum tool control. The right hand is used to raise, lower and rotate the handle as necessary to adjust the cutting position of the tool.

As before, the left hand holds the blade of the tool with either an underhand or overhand grip, provides downward pressure to keep the blade of the tool in contact with the rest at all times and moves the blade along the toolrest.

By adopting a stance similar to this one, you will be able to twist comfortably and move along the work as required without falling over or being awkward when you move. But of course, you need to find out what works best for you and also be guided by how long the work is. ●



A typical stance that is a good starting point when spindle turning



I made a slight adjustment when cutting in the other direction



Overhand grip being used



Underhand grip being used

SAFETY

That's the stances and holding the tools covered but remember that before starting any cut, run through the safety checks of the work being secure, make sure you are wearing appropriate eye/face protection and clothing, the rest position in relation to the work, lathe speed, etc. Only when you are fully happy with everything should you turn on the lathe and start cutting.

In the next issue, I will take a look at using tools to cut the wood. Starting with spindle roughing gouges

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Using a drill chuck in the headstock

Chris Grace shows how you can effectively hold small items on the lathe with the aid of a drill chuck mounted in the headstock

One of the most useful methods of holding small items and tools in the lathe is to use a Jacobs-style drill chuck in the headstock. So why do I hear and read that this shouldn't be done? Well, if you put any side pressure on a Morse taper it can come loose, and vibration or chatter can shake it loose almost instantly!

CHRIS GRACE



About the author:

Chris has been turning wood for about six years. He has enjoyed making things with wood and metal on and off all his life alongside his work commitments,

but the discovery of the lathe rekindled his enthusiasm for working in wood. Chris sells his work by commission, demonstrates and provides instruction.

Email: chris.grace@notjustround.com

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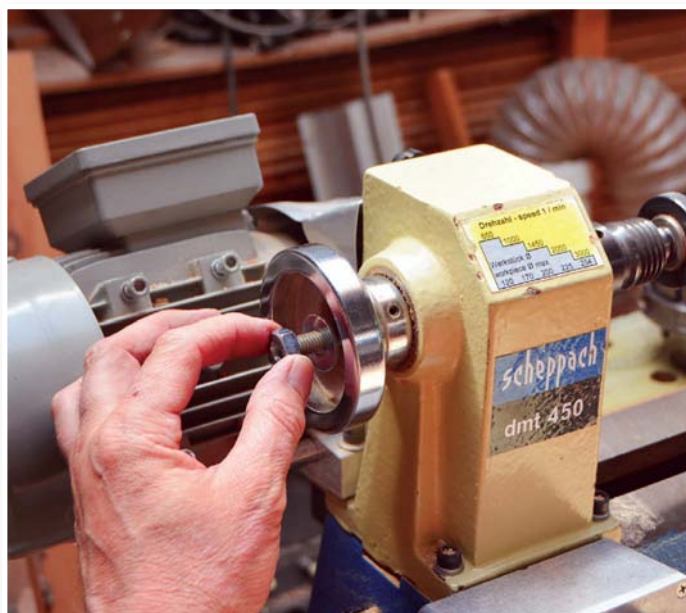
Jacobs chucks: one fitted with a standard Morse taper; the other has a draw-bar assembly fitted to it

MORSE TAPER TOOLS

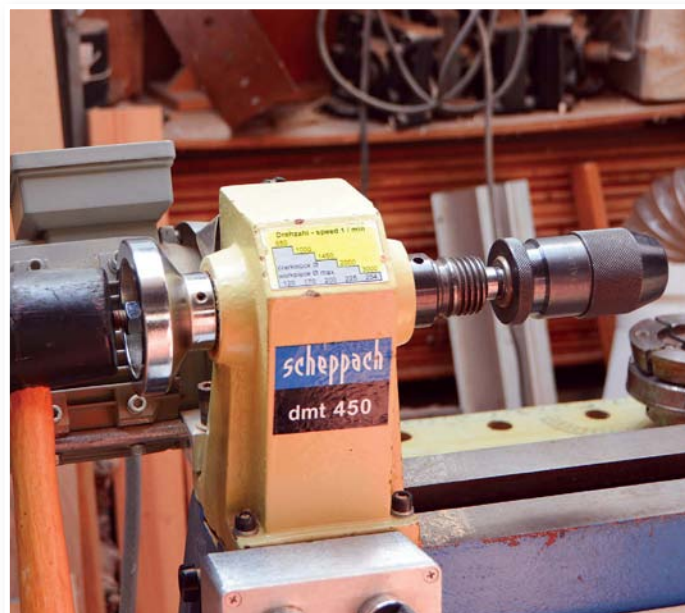
Morse taper tools are best suited to drilling where the pressure goes directly up the drill, through the chuck and along the length of the taper. On the lathe we are tempted to hold sanding arbors, polishing mops and the like with a Morse taper drill chuck in the

headstock because of the conveniently placed Morse taper socket in most spindle noses. Here we put side pressure on the combination that it wasn't really designed for. So how do I use a drill chuck in the headstock safely, without it coming loose? ►

USING A DRAWBAR



Screwing in the drawbar



The drawbar fitted

I use a drill chuck with a threaded hole in the end of the Morse taper; this enables me to use a drawbar to secure it. A drawbar is simply a threaded bar – a piece of studding will do nicely for this purpose – that threads into the Morse taper arbor on the drill chuck and passes through your headstock. It is held in place by a nut and washer and

this keeps the drill chuck from potentially working loose. It also helps when you want to release the drill chuck from the lathe, as all you have to do is loosen the nut and give the bar a tap, then you can unscrew the drawbar and remove the chuck safely and securely. When using any Morse taper tooling ensure that both the taper and socket

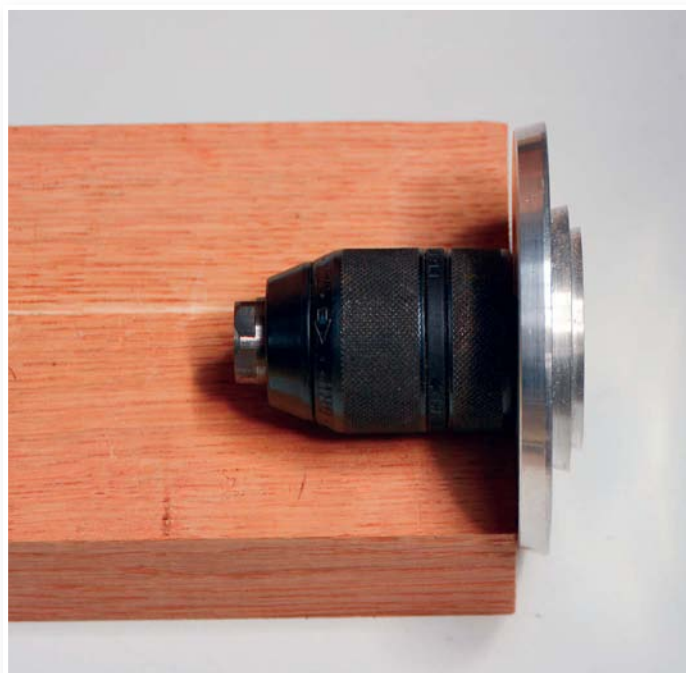
are clean and free from sawdust or chips. Do not overtighten a drawbar as it just makes it harder to remove afterwards. So that I can also use the same drill chuck in my tailstock, and making use of the auto-eject feature built into it, I have a screw-in tang that replaces the drawbar and turns the arbor into the more familiar one with a tang.

ALTERNATIVE CHUCKING METHOD

For convenience, I also use a keyless chuck mounted onto a small dovetail faceplate so that I can quickly mount it in the scroll chuck

I am using – illustrated in the photos below. This is much faster and more convenient to use, although theoretically not quite as

accurate as using the Morse taper. I have made this faceplate with dovetails to fit in three of my favourite chuck jaws. ●



Keyless chuck with three-tier dovetail plate



It quickly mounts on a scroll chuck

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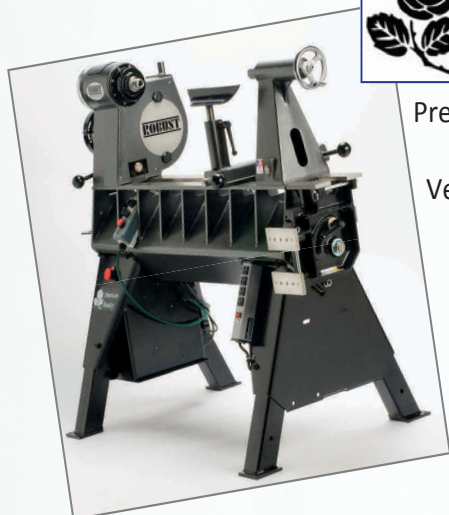
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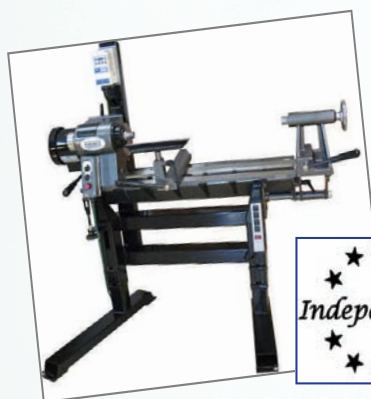


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In the workshop with... Reinhold Conrad



We go in the workshop with woodturner **Reinhold Conrad**

How, when and why did you start turning?

In about 1991, I was in need of some wooden wheels for our newborn boy's room. I remembered my father having a small lathe, where he could attach a drill in the headstock and a set of three turning tools. In using this lathe, although I made mistakes, I also managed to make the wheels I needed. I continued to use this simple, loud and frustrating lathe, but it could not cure me from the woodturning fever I caught and a fair few years later in the mid-90s, I saw an English woodturner demonstrating on a nice little lathe. After that, I bought my first real lathe – a Tyme Avon – which I still use as a mobile lathe when demonstrating at markets as well as in my workshop for small or long items.

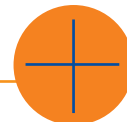
What and who are the greatest influences in your work?

This is difficult to answer since I was and still am inspired by a lot of woodturners, but there are a few names I want to mention since they significantly influenced my work. The first is Richard Raffan. I read somewhere that he may have influenced a whole generation of woodturners and I think this is at least the case for me. Together with my first lathe, I bought his book *Turning wood with Richard Raffan* the 1985 edition, still with black-and-white photos – and it helped me to develop my basic skills for years! The next step for me was meeting Jimmy Clewes at a fair in Norway – he was demonstrating and using colour! I decided to book a workshop with

him, which helped me to continue developing my skills. From that point in time, I got so much inspiration searching the Internet and meeting several woodturners demonstrating at fairs in Norway, that it is impossible for me to mention single names, but I can say that the more artistic works during the last few years have a great appeal to me and show me that it is only our mind that is putting limits on what woodturning could be.

If you were to offer one sage piece of advice to someone, what would it be?

Learn the basic turning skills thoroughly, but don't let anyone limit your creativity! If you have a good idea, then make it! If you don't succeed, you have learned a new way how not to do it!



What music and which book are you currently into?

I love music of all kinds! I always listen to music in my workshop, depending on my mood – from Bach, Sibelius and Schultze, to Elvis, Meat Loaf, the Kaizers orchestra and Abba. I find it really great listening to heavy metal music and turning a big piece of green ash (*Fraxinus excelsior*)!

I am reading several books at the moment. One is the second book from Jonas Jonasson *The Alphabet Who Knew How to Count* – his first one *The Hundred-Year-Old Man Who Climbed Out the Window and Disappeared* was so entertaining that I simply had to read the next one. I am also reading the new edition of Charles Darwin's voyage with the HMS *Beagle* – the complete title would probably go over the word limit of this article – and a book from Frank Schätzing.

What is your silliest mistake?

Oh, I have made so many it's difficult to choose the silliest one. A good chance of winning this is probably the mistake I once made, when I turned a large vase and tried to sand the inside by putting my arm through the opening – it took me several weeks before I no longer felt the pain in my shoulder and in my fingers.

What has been your greatest challenge?

Beside when I got my new Vicmarc lathe – with a weight of 300kg – and it was delivered and placed in my garden entrance instead of in front of my workshop, it must have been the stitching on a vase. I'd turned it so slim that I was unable to get my hand to the bottom to pull the yarn from the inside and I could not use a sewing needle, because I wanted the yarn to fill the holes completely. In the end I found a solution, by splicing a thin copper wire into the yarn and using a long pair of tongs.

Name one thing on your turning 'to do' list

I have a large root from a cherry (*Prunus spp.*) tree in my wood store waiting to be turned – I have not yet decided into what though.

Tell us about the piece you are currently working on?

I am almost always working on multiple projects at a time – I do not plan the details, they have to come



Pierced bowl in basswood (*Tilia americana*), 170 × 95mm, carved and milled



Form in birch (*Betula pendula*), 80 × 125mm, ebonised and gild waxed in gold

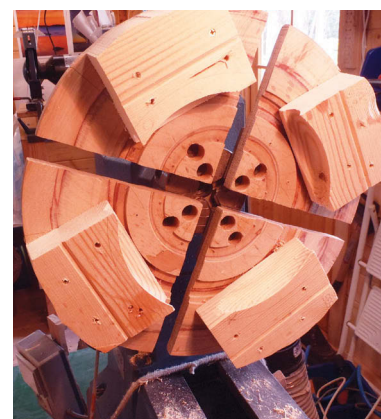
to mind when I am working with the piece. For the moment, there is an oak (*Quercus robur*) vase with cracks, a bowl with holes and an idea for a 'fat' with cone ends.

What is the one piece of equipment or tool you would not be without?

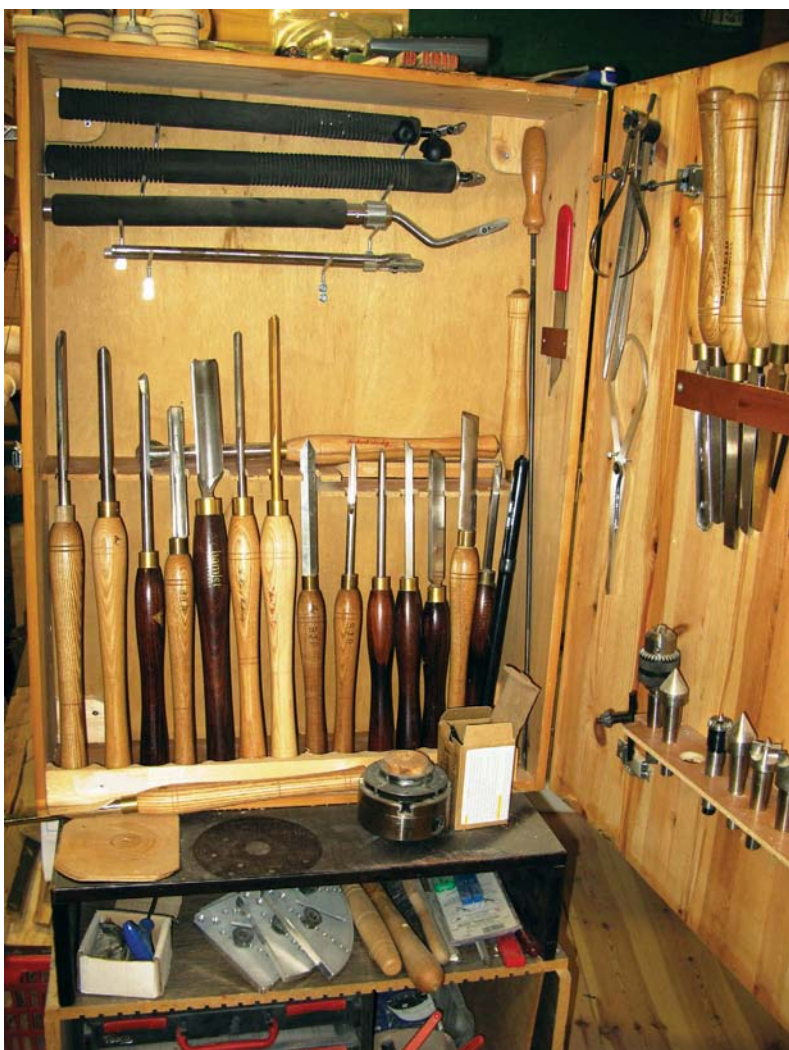
Of course my lathe, but when I think about non-basic stuff it has to be my hollowing tools from Rolly Munro. They allow me to do things I never before thought were possible. I use them for hollowing and cut-backs on the outside, both in green and seasoned wood and it allows me to turn very thin items in odd shapes.

If you could change one thing, what would it be and why?

I really would like to have three workshops – one for turning and



Reinhold often uses wooden chucks mounted on chuck plates



Reinhold's workshop tool cabinet

carving, one for decorating and colouring and one for working with furniture and other wood projects. To be able to work in parallel with several pieces, not having to wait for the glue to harden, the colour to dry or the dust to be evacuated, but be able to continue on the other workshop, would be splendid. We will see what the future holds!

What is your favourite type of turning?

I don't think I have a favourite! I like turning bowls and hollow forms, but I also enjoy spindle work. I like to turn small things, but I enjoy big pieces at the same time. But wait – I think turning green wood is the most enjoyable and relaxing. I sometimes have stressful times at work and then to be able to turn a piece of green wood is, for me, the best therapy I know! It does not need to become something valuable, it's just the process of turning a piece of wood that I enjoy.

If you had one wish, what would you wish for?

More free wishes, of course! But seriously – to stay healthy and creative!

If you could have one piece of equipment, what would it be and why?

A coring system is the most needed extension of my workshop. I have a lot of big pieces of ash, birch (*Betula pendula*) and basswood (*Tilia americana*). I want not to transform most of it into shavings. ●

Email: rjhmconrad@gmail.com

Handy hints

1. Keep your tools sharp
2. Don't try to save money by keeping old abrasives
3. Don't buy fancy tools you have only seen once
4. Use the woodturning forums on the Internet
5. Enjoy – don't stress
6. Learn the basic skills first
7. Read books and magazines and look at videos
8. Keep your eyes open for the beautiful forms and colours in nature and get inspired
9. Don't let others stop you by telling you 'this is not possible' and 'you cannot do that' – try it!

LIKES & DISLIKES

Likes:

- Turning green wood into long shavings
- Transforming pieces of wood other turners have discarded, due to cracks and 'failures'
- Demonstrating at markets and fairs for the public
- Exchanging experiences with other woodturners

Dislikes:

- People selling their products for peanuts. I prefer selling or giving away my work only to people who value good handcraft
- The development of schools not offering education and experience in handcraft anymore. The public schools today often lack teachers with the necessary skills and education, therefore children are no longer given the possibility to discover the world of handcraft



Vase in spalted birch (*Betula pendula*), 160 × 120mm, with a wall thickness of 6mm, coloured and oiled

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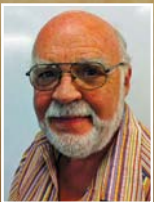
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Taming a large sycamore tree

Peter Hills explains how he 'tamed' a large sycamore tree to create bowl blanks

PETER HILLS



About the author: Peter started woodturning at school before joining the RAF as an engineering manager. His woodturning restarted

after retirement and he is prepared to try turning anything, from big bits to little pens. He is a member of Cambridge Woodturners and the AWGB.

Email: peter@familyhills.com

SAFETY

For amateurs, woodturning is about enjoyment and fun. Accidents can spoil the enjoyment and can take the fun out of it – possibly for a long period or even permanently. Without being, I hope, too much of a nanny: safety is very important.

If you are planning to turn large pieces of wood, it is necessary to plan how you are going to handle them. In the UK there are Manual Handling Regulations published by the Health and Safety Executive. This organisation has the reputation for being an element of 'The Nanny State', but its advice – mandatory for commercial organisations – contains a lot of good common sense for home woodworkers too. In this case, it suggests that bending the knees and hips is better than bending the back. It also suggests that – for a man – 25kg is about the maximum sensible load to lift unaided. This is not to suggest that a strong, young man cannot lift more or that anyone can lift up to that figure. It means that if the weight is around that figure or more, consider carefully how it is to be lifted. Obtain help if necessary or use an engine hoist or pulley system

Recently I was asked to make some salad bowls, rather larger than the 250mm size that I usually turn. Unfortunately, buying blanks of 300 x 100mm makes the finished product too expensive for a village PTA's art show.

I stopped by a team of tree surgeons clearing what I would assume to be mature sycamore trees and they were happy to give me some freshly felled wood. Usually, they cut the wood into slices about 200mm thick – to be firewood – but, for me, they cut some wood about 500mm diameter into blocks about 550mm long. They also cut it through the pith-line in the middle. However, these blocks were heavy – about 50kg – so I needed help carrying them to my car!

This article is about my efforts to tame this large block of very wet wood. The size and weight of these blanks were going to cause a problem with the handling and mounting of them and also the fact that they would be out of shape and balance too. Here are a few things I encountered along the way and how I solved them, but remember, many of the points apply to smaller 'blocks' of irregularly shaped wood, too.



CUTTING THE WOOD TO SHAPE

Once I got it home, I marked out the largest circle I could – about 425mm – and started trimming it towards round with a small – 400mm – electric chainsaw. This cut the wood easily and I ended up with a block – I can't call it a 'blank' – of octagonal shape and nearly 300mm thick. I cut away about 15kg of wet wood!

Chainsaw safety is a major subject in its own right. Make sure you follow the manufacturer's instructions. Advice is available from the HSE. It can be summarised thus: chainsaws are inherently dangerous. ►

Do not use one unless you know how to. Also, always make sure you are wearing appropriate Personal Protective Equipment – PPE – but bear in mind that no PPE can be 100% effective. End of sermon!

An alternative method of trimming the wood might be to use a power carving tool, such as an Arbortech Woodcarver – or equivalent – cutter in an angle-grinder. I have no experience of such a tool and cannot advise on its use. However, my chainsaw work made the block easier to handle – at

‘only’ 35.1kg! My piece of wood was certainly big for an amateur to use and too big to be set up between centres. I had to mount it using a 150mm cast-iron faceplate secured using six No.8 screws – 75mm × 4mm. I was securing into wet wood of unknown integrity, so the long screws were necessary. They proved adequate.

With help I mounted the block onto my lathe, with the headstock moved to the right-hand end of the lathe bed and an extension below the main lathe bed. This allowed

for the increased swing of the block and provided a mounting for the toolrest. I then locked everything up tightly. I rotated the wood by hand to see that nothing was fouling and once again checked that all adjustments were tight. After a pause for a deep breath, I switched the lathe on and started to turn the speed up very slightly. Immediately, even at about 30rpm, there was a great vibration due to out-of-balance loads. It was then that I realised it was not safe to continue like this, so I needed to rethink my approach.



A block: definitely not a blank!



The block from a different angle

TURNING OUT-OF-BALANCE WOOD

Balancing wood on a lathe means ensuring that the centre of gravity – CofG – of the wood – and any mountings, if necessary – are on the centreline of the lathe. The extent of out-of-balance vibrations depends on the distance of the CofG from the centreline,

the amount of out-of-balance weight and the speed of rotation. Spinning any out-of-balance block of wood on a lathe is always going to create vibrations. Whether these are acceptable depends on the extent of the vibration, the nature of the lathe, how the

wood is mounted and the speed of rotation. We have all encountered this when starting to turn any wood with our spindle roughing gouges or bowl gouges. How we deal with the out-of-balance depends on the size of the wood and the lathe.

‘SMALL’ PIECES OF OUT-OF-BALANCE WOOD

By ‘small’ I mean small enough to be mounted between centres. In these cases, estimate, by whatever method you choose, the centre of both the front and rear faces of the block. Set up the wood between these centres and rotate it by hand. When you let go, the wood will probably turn itself a little more or back. This is because the CofG is moving towards the ground. With the wood at rest, draw, or imagine, a line

vertically down from the tailstock pivot point. You may be able to improve the situation by moving the tailstock pivot point downwards along the line. How far you need to move the pivot point depends on the individual piece of wood. Check that everything is tight then start the lathe turning slowly. The extent of the remaining out-of-balance vibration now becomes apparent. Repeating the pivot point

adjustment, if necessary, may reduce out-of-balance vibrations sufficiently for you to start turning. If not, and this will apply particularly if deliberate offcentre turning is being undertaken, it will be necessary to mount the piece of wood to be turned onto another piece of wood and apply weights to the ‘lighter’ side of the whole assembly to achieve acceptable balance.

‘LARGE’ PIECES OF OUT-OF-BALANCE WOOD

If the block is too large to be mounted between centres, it must be mounted using a strong faceplate and turned outboard – i.e. not over the lathe bed. My lathe is an Axminster AWLB1200, which weighs about 200kg and has electronic variable speed. It has an inboard capacity of 400mm and an outboard capacity of about 650mm – so, it is a large, domestic lathe. However, I could not put my large block between centres as it was too irregular in shape; it had to be mounted outboard.

As indicated, there was a very severe out-of-balance vibration; it was obviously unsafe. This was because the weight of the block was

not uniformly distributed around the axis of the lathe. The red arrow shows the ‘heavy’ line of my block.

I sought advice from a more experienced woodturning friend. He advised three measures to improve matters: first to fix the already heavy lathe to the floor – chipboard over concrete – with rag-bolts; second to fit a brace between the lathe bed and an adjacent brick wall; and third, by returning with the chainsaw or angle grinder fitted with an Arbortech or similar cutting disc to remove wood quickly, try to minimise the out-of-balance weight of the block.



Heavy part down

SECURING THE LATHE

The lathe had adjustable feet, which fitted into holes in the bottom of the legs. I drilled through these holes through the chipboard floor and into the concrete. This was easier said than done because there were some extremely hard stones in the concrete, which proved impervious to a 1hp hammer drill! However, eventually the rag-bolts were inserted about 75mm into the floor and tightened up. Some spacers were necessary as the bolts could not be fully inserted. This held the lathe very firmly but the lathe still shook rotating my big block at minimum speed!



A rag bolt

BRACING THE LATHE

The brace between the lathe and the wall was a piece of brown-looking wood about 65mm square pivoting in a steel bracket screwed to the wall. The bracket was a piece of perforated steel – about 3mm thick bent with a hammer in the vice and screwed to the wall. The other end was fixed to the lathe by an 8mm screwed rod through the beam into the lathe bed – going into the hole usually filled by the safety-pin, which stops the tailstock



The bracing for the lathe

falling off when released inadvertently. Note that this beam is fitted as close as possible to the heavy load. The out-of-balance forces are generated at the load and it is best to control them there. Note also that both ends of the beam are secured with wing-nuts to allow removal without tools. For me, this helped but be aware that some workshop construction might cause the wall to vibrate – like being inside a large drum!



Can anyone identify the timber type?

REDUCING THE OUT-OF-BALANCE LOADS

I did this firstly by trying to make the block more round – weight far away from the axis of rotation has a much greater effect than weight near the axis of rotation. To achieve this, I used my small chainsaw to cut the wood block while it was held firmly in the lathe. This was safer than trying to cut it off the lathe without a very firm holding mechanism. The second stage of reducing

the out-of-balance loads was to cut back the side profile of the block towards the minimum size, the line of the natural bark, that the finished bowl would be. I cut a template out of cardboard to the basic profile of the natural edge of the block. This was, obviously, the outside of the tree but showed me the minimum amount of wood that would have to be cut away

to make the block into a round blank. I used the template to indicate the regions of the block that I would have to remove. These I cut away with my small chainsaw, having locked the headstock to hold the wood firmly. Surprisingly little wood had to be cut away, only about 500g. However, this was sufficient to allow me to start turning at about 130rpm.



Template for shaping half a cylinder into a 'dome'



Wood cut away to reduce initial out-of-balance loads

WOODTURNING SPEEDS

Regarding speeds, various charts exist to guide turners as to the safe speeds to use. They are optimum charts for stable dry wood and provide a quick reference. I believe they are based on the optimum

cutting speed for nice, round, dry wood. However, for us, other factors come into play. For example, the effectiveness of the mountings, potential splits, bark inclusions, voids, etc. Use the charts as a guide, but

if in doubt, always slow things down. In the handbook for my lathe, this indicated starting at about 160rpm. I found this was too high; 120-130 rpm seemed OK.

CUTTING THE BLOCK



Once mounted on the lathe...



... the piece started to progressively becoming round



At this stage, it was starting to come together

Initially, I cut away wood at the maximum diameter trying to make the block as 'round' as possible. This was very much a 'hit-and-miss' process with the gouge – a 12mm bowl gouge – bouncing between the bits I was cutting and the voids in between. It needed very firm hands on the gouge and I was somewhat dismayed to see the toolrest shaking as I cut the wood. After a while, I moved onto the outboard face of the wood. I cut this flat-ish but it was still a bit 'hit-and-miss'. I then moved onto cutting the corners to start shaping the block into a potential bowl shape. I found that each phase of the work quickly became tiring, so I then moved to trim the top face of the wood. The object of this cut was to allow me to determine what the diameter and depth of the finished

bowl might be. This technique of changing the regions of the block being cut helped my hands to relax and allowed me to return more quickly to the basic 'making round' process.

By the time all the irregularities were cut away, I was left with a 400mm diameter block about 225mm thick. Eventually, it was 'round' and had the bark removed but still had some sapwood showing. The balance had improved and I was able to make the final cuts at about 400rpm. I found it necessary to sharpen my gouges three or four times during this cutting task.

Having made the block 'round', I then reviewed potential shapes and came to the conclusion that I wanted to make shallower bowls. 225mm seemed too deep and the block was still very heavy at 24kg. I had

already turned 11kg of wood into shavings!

I parted off the block into two smaller bowls; one would be about 420mm diameter and 15mm thick; this one weighed nearly 17.6kg, while the other was merely 340mm diameter and 95mm thick. This weighed only 6.4kg. Both blanks were cleaned up for fitting with faceplate rings prior to replacing on the lathe to hollow out their centres.

Following rough turning down to 50mm thick, the bigger bowl ended up by weighing 9.6kg, while the smaller one weighed 6.4kg, thus nearly 34kg of shavings and cuttings had ended up on the workshop floor! The two rough-turned blanks have now been put away in the dark to dry out slowly. I'll look at them in six months' time and reweigh them to see how they're getting on. I just hope they don't split! ●



Two bowl blanks



Two rough-turned bowls, ready for drying



This one is slightly deeper than the first

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Kit & Tools

A mixture of tests and press releases showing the latest tools and products on the market. All prices include VAT, correct at time of going to press

Carter and Son Toolworks 12mm spindle gouge

Test

Keith Fenton looks at this distinctive spindle gouge from Carter and Son Toolworks

The tool I received for evaluation was a 12mm spindle gouge complete with handle. The tool is one of a range manufactured by Carter and Son Toolworks in Seattle, USA.

The blades are machined from solid round-bar stock and made from M42 Cobalt HSS steel – the flute looked slightly deeper than some other makes of spindle gouge. They are individually inspected and arrive presharpener and ready to use, packed in an individual plastic tube and come with a lifetime guarantee.

The handles are shaped and designed to be comfortable and are turned from solid aircraft grade aluminium. The hole for the blade is drilled out of the stock and, overall, feels more solid than hollow or filled alternatives. The blades and handles are available together or individually and they fit together via two grub screws. The grub screws in the handle close down onto two machined flats on the blade; this gives a really positive fastening and saves potentially

marking the blade over time, which, from experience, can look unsightly and make for a poor fit.

In use

Initially the tool was used on a length of dry cherry (*Prunus spp.*) about 50mm in diameter between centres. I spend some time making a number of beads, coves and 'V'-cuts. The blade was like a razor and cut effortlessly. The grind was longer than many spindle gouges and I would describe it as almost a 'detail gouge' profile. As a consequence, I was initially quite tentative with my cuts, but in the event, had no problems with it.

The second timber was dry and hard old ash (*Fraxinus excelsior*). I was making a sphere around 85mm diameter and after initial shaping using a spindle roughing gouge, I used the spindle gouge to shape the sphere. The cuts across the end grain were perfect due to the blade's sharpness rather than me. Next, I used very fresh cut wet yew (*Taxus baccata*) to turn a thin-walled piece.

As expected, the edge cut well and really cleanly, but there was a slight tendency for the wet shavings to grab and block the front end of the flute. This may have been due to the flute being slightly deeper than usual. However, overall, the sharpness of the edge made the work a pleasure.

Stay sharp

Over the course of three weeks, the gouge attended three club nights with me and was examined and used by several members. The only negative comments from one individual being that the handle felt too heavy. As there was some debate as to whether or not the handle would feel cold to the touch in winter, I put the gouge in the fridge overnight and turned with it in the morning. While it was initially cold, it soon came back to room temperature and I don't think this is likely to be an issue.

During the period the gouge was used to turn spheres in sycamore (*Acer pseudoplatanus*), yew, a pepper mill in acacia



Enjoy a razor-sharp edge and clean, smooth cuts for all your spindle work

(*Robinia pseudoacacia*) and fly tying stands in walnut (*Juglans regia*) and oak (*Quercus robur*). I deliberately didn't sharpen the tool until the final club event and then wiped the edge with a 'fine' diamond card, and even after all this work, the edge was still extremely sharp.

Verdict

My first impressions of the tool were that a) the blade was ground in what I would describe as a fingernail detail grind, with a ground second bevel; b) the blade was razor-sharp; c) the handle was heavy and

d) the shape and feel of the handle was comfortable and solid. As it was received, this is the sharpest turning tool that I have handled in 47 years of woodturning, and after several days of use and before any resharpening, it was still sharper than my other freshly sharpened comparable tools. The handle 'fits right' in the hand and although some may feel it too heavy, to me, the weight and solid feel were just right. It takes a lot to make a tool distinctive but I can describe this spindle gouge and handle in one word – beautiful. I would definitely recommend looking at them.

INFORMATION

Scores

Performance: 100% **Versatility:** 95%
Build quality: 100%

Details

Price: From £66 – the tool and handle tested costs £108

Contact UK: The ToolPost

Tel: 01235 511 101

Web: www.toolpost.co.uk

Contact USA: Carter and Son Toolworks

Tel: (001) 206 878 7672

Web: www.carterandsontoolworks.com

JET DC-850 EXTRACTOR

The new Jet DC-850 Extractor is neat, compact and unobtrusive and is perfect for use with a lathe or any bench-top machine. It can also handily be stored away under the bench when not in use.

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Please note that this extractor should not be expected to collect fine dust. As with all the high volume, low pressure airflow machines, the inlet should not be restricted to below 75mm diameter and the bag should be emptied regularly. A hose can be purchased separately. Note that the price of this product is only valid until 31 December, 2014.



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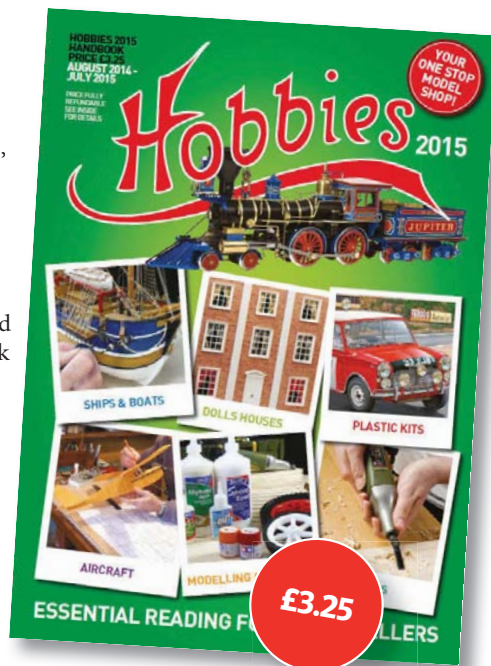


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Simon Hope has introduced this new sanding kit, which is designed to cover a wide range of sanding shape options. The kit includes a Pro-sander plus Allen key, which features a Softex handle grip; one 36mm head and pad, with a short shaft for tight spaces; one 47mm head and pad, with a long shaft for general sanding; one 72mm head and pad, with a long shaft and three extra soft interface pads.

Contact: Hope Woodturning
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ROBERT SORBY SOVEREIGN SETS

Robert Sorby has released four new deluxe wooden boxed sets to support its Sovereign range. Each new set has been carefully designed to deliver a range of woodturning techniques and combine some of Robert Sorby's most popular tools.

The Sovereign six-piece turning tool set contains the essential tools for the beginner while the Sovereign spiralling and texturing set is perfect for decorating your turned pieces.

The Sovereign hollowing set comes with a range of standard tools and features the RS200 – the unhandled version of the Robert Sorby woodturning classic, the 200KT. Lastly, the Sovereign TurnMaster set delivers an incredibly versatile introduction to woodturning for first timers but has the flexibility to appeal to more seasoned users, offering a wide range of applications.

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Crown Hand Tools has introduced two products, which are designed to help people get a finer finish on their turnings. The heavy-duty shear scraper is designed to minimise vibration even when there is a long overhang over the toolrest. This tool has a 520mm shaft, which measures 16mm diameter in length and including the tip, the total length is 185mm. It is supplied with a 22° teardrop cutter.

The Revolution shear cutting head measures 43mm, excluding the cutter. There is approximately a 22° angle at the front end and it will accept all Revolution cutters. This tool is also supplied with a teardrop cutter. It is a great addition to the Revolution tool and will help give you the best finish possible.

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Critique of the book from Mr R A of Florida, 21 Jan 2014.

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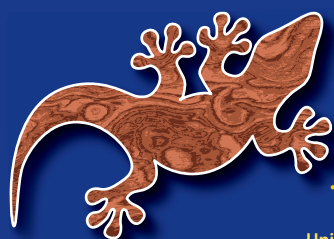
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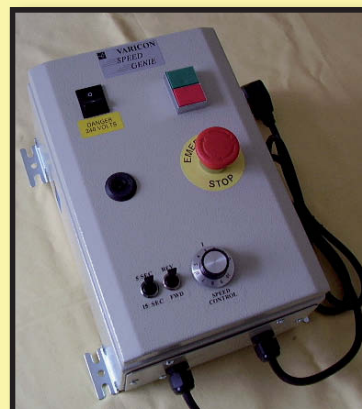
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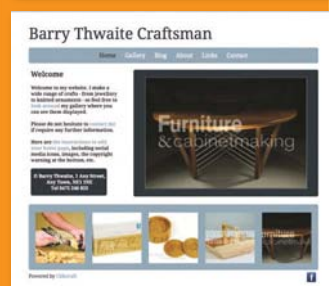
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Mastering Woodturning DVD series

Michael Scarborough – Akai Tsunami

Michael Scarborough shares this piece, which is a tribute to the second anniversary of the Tsunami

I started making this piece on the second anniversary of the Tsunami and resulting Fukushima disaster in Japan. A raised cone in the bottom of the piece symbolises the sub-oceanic volcanoes that surround and threaten the island nation and its people, while indentations in the lip represent the mountains and valleys of the country. The gilded interior has been left with a feeling of wabi-sabi, intentional imperfection, to represent the scars left in Fukushima.

The surface is my adaptation of the Wakasa nuri decorative lacquer technique, and, as with all lacquer finishes, it serves as structural support for the thin walls. Indeed, this is the thinnest-walled piece I have ever created, being similar in thickness to an eggshell, representing the fragility of our home planet.

Cherry (*Prunus serotina*) or maple (*Acer saccharum*) are the only woods with which I would attempt to turn a wall this thin. While the exterior can be turned with a larger bowl gouge, a medium to small gouge is needed to work in the confined space of the interior. It is imperative that the tool is well-sharpened and honed.

In my four years working as a professional artist, I have found my

own artistic voice to be developing rapidly. Initially, I was content to create well-made and beautiful things, but I increasingly find that I have a need for my pieces to speak to the viewer. I grew up in Japan not far from Hiroshima and understand the very strong views about atomic power in any form. It is my hope that a piece such as 'Akai Tsunami' will generate thought and conversation, as art can be one of our strongest weapons in the fight to save our planet. ●

Email: michael@michaelscarboroughdesign.com

Web: michaelscarboroughdesign.com



LEFT: Interior view of 'Akai Tsunami', showing the gold leaf detailing



PHOTOGRAPHS BY MICHAEL SCARBOROUGH

'Akai Tsunami', cherry (*Prunus serotina*), finish and 23k gold leaf, 45mm high x 63mm wide without stand, 2013



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for all cutter types and eliminates kickback for a precision start



Micro Winder

for fine depth adjustment and through-table adjustment for fixed applications

Dual Mode Precision Plunge Router

TRA 001 2400W / 3¼ hp

Designed by woodworkers for woodworkers, the multi-award winning TRA001 has been the benchmark in professional routers around the world since its release.

One of the most significant features of this machine is its ability to switch from a conventional plunge router to a fixed-base mode router with rack and pinion height adjustment at the push of a button.

Simple ideas are often the best and the 3-stage, pre-set height adjustment system is a perfect example. It only takes seconds to remove the plunge return spring, which then allows for easy lifting and adjustment of the machine when mounted in a router table.

Safety has also been carefully considered, especially where bit changes are concerned. The automatic spindle lock will only engage when the power switch safety cover is closed, ensuring the tool cannot be accidentally switched on during the bit-changing procedure.

Micro Winder

enables continuous fine depth adjustment through the full plunge range

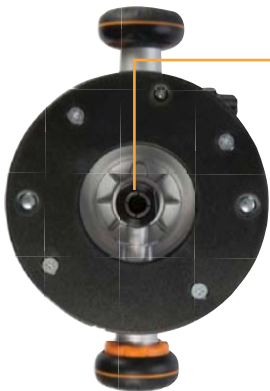


Soft Start & Variable Speed

provides the perfect speed for all cutter types

Removable Plunge Spring

for easy bit adjustment when table mounted



Single Wrench Bit Change

through the base with the automatic spindle lock



Compatible with

DCA300	Dust Collector	Pg 88
RTA300	Precision Router Table System	Pg 90-91
BJA300	Biscuit Joiner	Pg 93
FJA300	Finger Joiner	Pg 93
AJA150	Overhead Mounting Kit	Pg 89

Optional Accessories

TGA001	Template Guide Kit with Brass Guide Bushes in 7 Sizes
TGA150	Accessories Kit includes Template Guides, Dust Chute, Guide Plates, Alignment Bush and Table Spacer

Included Accessories

Table Height Winder, 1/2" & 1/4" (EU: 12mm & 12mm) Collets
Multi-Function Fence, Collet Wrench

Easy Access Brushes

allows the end user to change worn brushes



Safety Switch Shutter

locks closed in bit-change mode to prevent router being switched on

Side Air Vents

reduce intake of dust into the motor casing when mounted upside-down in a router table

1/2" & 1/4" (EU: 12mm & 12mm) Collets

for a greater range of bit fitment

3-Stage Turret

with direct reading scales for precise pre-set cut depths

Automatic Spindle Lock

engages only when the power switch cover is closed

Single Button Switches from Plunge to Fixed-Base Router

with rack & pinion adjustment

Fully Enclosed Guarding

provides maximum protection from the cut zone & assists dust extraction

Quick-Fit Pins

for fast fitment & removal from the fence & the RTA300 Router Table



Technical Specification

Power	2400W / 3¼ hp / 15A
Speed	8000 – 20,000rpm Speed Maintenance Under Load
Soft Start	Yes
Electronic Speed Maintenance	Yes
Collets	1/2" & 1/4" (EU: 12mm & 12mm)
Depth Adjustment	1. Winder Handle Rack and Pinion 2. Micro Winder 3. Conventional 'Free' Plunge
Plunge Range	0 – 68mm / 0 – 2 ¹ / ₃₂ "

Dust Extraction	Yes
Bit Changes	Through-Base, Single Wrench Action, Auto Shaft Lock
Micro Adjustment	Infinite
Spindle Lock	Auto
Safety Power Switch	Yes
Removable Plunge Spring	Yes
Guide	Extended Baseplate with Adjustable Fence
Weight	6kg / 13.2lbs

Dual Mode Precision Plunge Router

MOF 001 1400W / 2¼ hp

Developed from the multi-award winning TRA001, the MOF001 has won many prestigious awards around the globe since its release.

Quiet, easy to control and simple to adjust, this compact machine is ideal for those looking for a router equally suited for table-mounted and hand-held use.

Soft start allows close control during hand-held use, with even greater control available by fitting the multi-function fence, which is ideal for circle cutting. Variable speed ensures the router will handle a wide variety of bits for exact shaping of material.

For table mounting, quick-fit pins are located in the base, allowing rapid fitment to the mounting plate, so the MOF001 is completely compatible with the RTA300 Router Table.



Micro Winder

enables continuous fine depth adjustment through the full plunge range

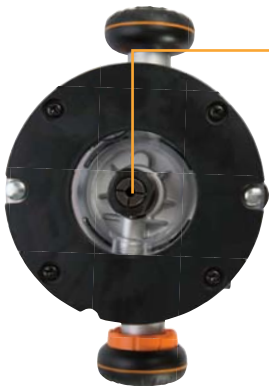


Soft Start & Variable Speed

provides the perfect speed for all cutter types

Removable Plunge Spring

for easy bit adjustment when table mounted



Single Wrench Bit Change

through the base with the automatic spindle lock



Compatible with

DCA300	Dust Collector	Pg 88
RTA300	Precision Router Table System	Pg 90-91
BJA300	Biscuit Joiner	Pg 93
FJA300	Finger Joiner	Pg 93
AJA150	Overhead Mounting Kit	Pg 89

Optional Accessories

TGA001	Template Guide Kit with Brass Guide Bushes in 7 Sizes
TGA150	Accessories Kit includes Template Guides, Dust Chute, Guide Plates, Alignment Bush and Table Spacer

Included Accessories

Table Height Winder, 1/2" & 1/4" (EU: 1/4" & 8mm) Collets
Multi-Function Fence, Collet Wrench

Easy Access Brushes

allows changing of worn brushes

Safety Switch Shutter

locks closed in bit-change mode to prevent router being switched on



1/2" & 1/4" (EU: 1/4" & 8mm) Collets

for a greater range of bit fitment

Automatic Spindle Lock

engages only when the power switch cover is closed

3-Stage Turret

with direct reading scales for precise pre-set cut depths



Single Button Switches from Plunge to Fixed-Base Router

with rack & pinion adjustment

Side Air Vents

reduce intake of dust into the motor casing when mounted upside-down in a router table

Fully Enclosed Guarding

provides maximum protection from the cut zone & assists dust extraction

Quick-Fit Pins

for fast fitment & removal from the fence & the RTA300 Router Table



Technical Specification

Power	1400W / 2¼hp / 13A
Speed	8000 – 20,000rpm Speed Maintenance Under Load
Soft Start	Yes
Electronic Speed Maintenance	Yes
Collets	½" & ¼" (EU: ¼" & 8mm)
Depth Adjustment	1. Winder Handle Rack and Pinion 2. Micro Winder 3. Conventional 'Free' Plunge
Plunge Range	0 – 59mm / 0 – 2⅝"

Dust Extraction	Yes
Bit Changes	Through-Base, Single Wrench Action, Auto Shaft Lock
Micro Adjustment	Infinite
Spindle Lock	Auto
Safety Power Switch	Yes
Removable Plunge Spring	Yes
Guide	Extended Baseplate with Adjustable Fence
Weight	4.7kg / 10.4lbs

Compact Precision Plunge Router

JOF 001 1010W / 1½ hp

Completing Triton's range of award-winning professional routers is the JOF001 Compact Precision Plunge Router.

Light and exceptionally compact in design, the JOF001 is the ideal machine for freehand work.

With automatic spindle lock for one-handed bit changes, and micro winder for continuous fine depth adjustment through the full plunge range, this compact precision router incorporates many of the award-winning features of the TRA001 and MOF001.

Quick-fit pins enable fast fitment and removal from the Triton RTA300 router table and the above-the-table height winder allow quick and easy fine tuning of depth setting when the router is table-mounted.

Ideal for hand-held use, the soft start enables complete control whilst the machine powers up, and variable speed ensures the perfect speed is available for all cutter types.

Micro Winder

enables continuous fine depth adjustment through the full plunge range



Single Wrench Bit Change

through the base with the automatic spindle lock



Compatible with

DCA300	Dust Collector	Pg 88
RTA300	Precision Router Table System	Pg 90-91
BJA300	Biscuit Joiner	Pg 93
FJA300	Finger Jointer	Pg 93
AJA150	Overhead Mounting Kit	Pg 89

Optional Accessories

TGA001	Template Guide Kit with Brass Guide Bushes in 7 Sizes
TGA150	Accessories Kit includes Template Guides, Dust Chute, Guide Plates, Alignment Bush and Table Spacer

Included Accessories

Table Height Winder, 1/2" & 1/4" (EU: 12mm & 12mm) Collets
Multi-Function Fence, Collet Wrench

Easy Access Brushes

allows changing of worn brushes

Soft Start & Variable Speed

provides the perfect speed
for all cutter types



Safety Switch Shutter

locks closed in bit-change
mode to prevent
router being switched on

Side Air Vents

reduce intake
of dust into the
motor casing
when mounted
upside-down in
a router table

1/2" & 1/4" (EU: 12mm & 12mm) Collet

for a greater range of bit fitment

Automatic Spindle Lock

engages only when the power
switch cover is closed

Fully Enclosed Guarding

provides maximum protection
from the cut zone

Quick-Fit Pins

for fast fitment & removal
from the fence & the
RTA300 Router Table



Technical Specification

Power	1010W / 1 1/2 hp / 9A
Speed	8000 – 20,000rpm Speed Maintenance Under Load
Soft Start	Yes
Electronic Speed Maintenance	Yes
Collets	1/2" & 1/4" (EU: 12mm & 12mm)
Depth Adjustment	1. Micro Winder 2. Conventional 'Free' Plunge
Plunge Range	0 – 59mm / 0 – 2 3/16"

Dust Extraction	Yes
Bit Changes	Through-Base, Single Wrench Action, Auto Shaft Lock
Micro Adjustment	Infinite
Spindle Lock	Auto
Safety Power Switch	Yes
Weight	4.7kg / 10.4lbs



Powerful Cutting

Precision cutting performance directed by simple-to-use adjustments ensures total accuracy from Triton saws. Though lightweight and comfortable to use, the rigid framing controls the power output to deliver clean, laser-straight cuts every time.



Powerful Motors

with soft start for safe, smooth and accurate cuts



Precise Depth, Bevel & Alignment Adjustment

for fine tuning of the cutting angle



Ergonomic Design

for increased comfort and control with clear view of the cutting line



Integral Dust Extraction Port

for a safer, cleaner working environment

Plunge Track Saw

TTS 1400 165mm / 6½"

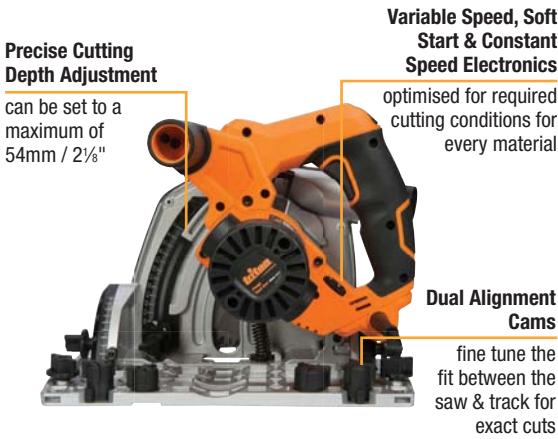
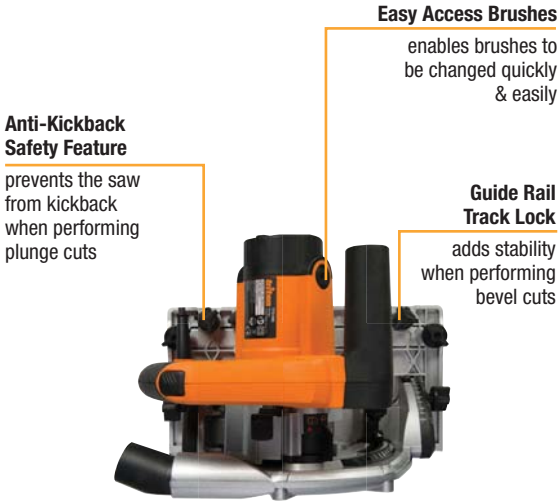
The TTS1400 Plunge Track Saw is a highly versatile, feature-packed tool with easy mode selection, fast set-up and advanced safety features.

When fitted to a track, the TTS1440 delivers long, straight cuts, and the flat design of the blade housing means the saw will work right up to the edge of the workpiece – ideal for trimming doors and cutting hardwood flooring.

The mode selector allows quick change between free plunge, scribe or blade change, and cutting width indicators show the exact point at which the blade plunges into the workpiece.

Blade changing is safe and easy. The power switch locks out during the blade-changing process, and the blade is easily accessed through the blade guard without having to remove the cover.

For straight, clean, accurate cuts through any type of wood, Triton's TTS1400 Plunge Track Saw delivers a professional result every time.



Optional Accessories

TTSTP	Track Pack
TTST1500	1500mm / 59" Track
TTSWC	Pair of Clamps
TTSPG	Parallel Guide
TTSAG	Angle Guide
TTSTS	T-Square
TTSDS	Dust Extraction System
TTSSB	Track Saw Bag
TTSCB1500	1500mm Track Bag
TTSCB700	700mm Track Bag
TTSTC	Track Connectors
TTS60T	60TCT Saw Blade

Included Accessories

60 TCT Saw Blade

Non-Slip Rubber Over-Moulded Grip

offers increased support, safety & control

Blade Change Mode

& power switch lock-out for easy blade changes

Mode Selector

for quick change between free plunge, scribe & blade change modes

Plunge Lock

secures the blade inside the guard when not in use

Scribe Mode

eliminates splintering & tear-out

Highly Efficient Dust Extraction

with universal adaptor & 360° outlet

Precision Bevel Cut

angle adjustment from 0 - 48°

Width of Cut Indicators

for exact positioning of blade on the workpiece

Fast Blade Replacement

easily accessed through the blade guard

Dual Bevel Quadrants

provide stability for precision cutting

Technical Specification

Power	1400W / 12A
No Load Speed	2000 - 5300rpm
Blade Diameter	165mm / 6½"
Bore Diameter	20mm / 25/32"
Bevel Range	0 - 48°
Blade Type	60 TCT
Depth of Cut @ 90° with Track	54mm / 2⅛"
Depth of Cut @ 90° without Track	59mm / 2⅜"
Depth of Cut @ 45° with Track	38mm / 1½"
Depth of Cut @ 45° without Track	42mm / 1⅞"
Weight	5.5kg / 12lbs



Precision Circular Saw

TA 184CSL 185mm / 7¼"

Powerful yet lightweight, the TA184CSL hand-held saw features a powerful motor that will take on some of the toughest timbers with plenty of power in reserve.

Accurate and safe to use, the built-in laser line generator produces accurate cuts and increases productivity. Handling is also made easy with the front bail handle, which offers a greater level of control and comfort over the traditional handle design.

Aluminium alloy construction on the upper and lower guards and base ensures greater strength and durability, resulting in a significantly lighter weight tool.

For a clean, safe working environment, the dust port is fitted to the guard for easy connection to a dust extraction system, while the oversized rubber-tipped guard return lever is easy to reach and grip.



1800W / 2½hp Motor
provides enough power for even the toughest timbers



Compatible with

WCA201	Series 2000 Workcentre System	Pg 86-89
TCB100	Saw Table	Pg 95

Optional Accessories

ABA020	Saw Stabilising Bracket
--------	-------------------------



ABA020
Stabilising Bracket
Helps control and support the workpiece.

Included Accessories

24 TCT Blade, Parallel Guide, Pin Wrench & Hex Key,
Dust Extraction Adaptor

Dust Extraction Port

for easy connection to a
dust collection system



Power Neon-On

increases
operator safety

LASER

Laser Line Generator

for increased accuracy,
safety & maximum
productivity



Saws



Rubber-Coated Return Lever

for easy access & control of
the lower guard

Bevelling to 45°

increases range of
adjustment



Technical Specification

Power	1800W / 2½hp
No Load Speed	5000rpm
Insulation Class	Double Insulated
Blade Diameter	185mm / 7¼"
Blade Teeth	24 TCT
Bevel Range	1° - 45°
Depth of Cut	0° - 62mm / 0° - 2 ³¹ / ₆₄ " 45° - 39mm / 45° - 1 ¹⁷ / ₃₂ "
Laser	Class: 2, Wave Length: 650nm
Weight	5.1kg / 11.2lbs

"The Triton name sells itself - it's down to an energetic mix of innovation, opportunism and, above all, good products that do what they say on the box."

Woodworking Plans & Projects Magazine

Precision Circular Saw

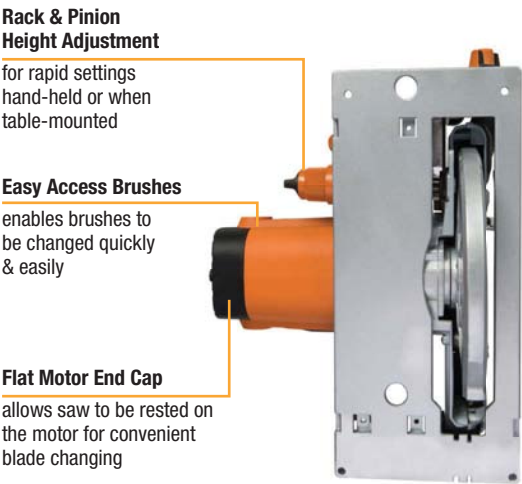
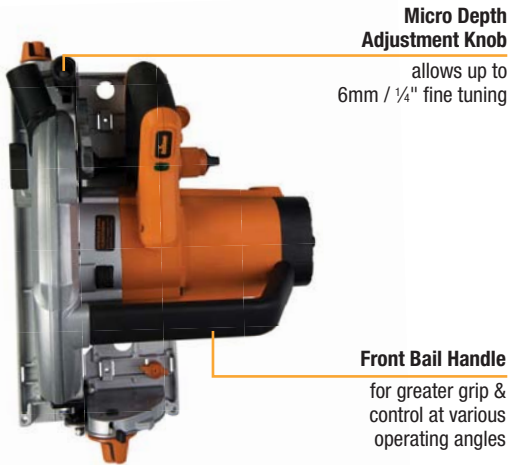
TA 235CSL 235mm / 9¼"

Maintaining all the key features of the TSA001 that has earned the respect of so many woodworkers, the TA235CSL is host to many new features including aluminium guards and base, and laser sighting.

Location holes allow easy and rapid fitment to the Triton saw table, and height micro adjustments enable fine tuning for maximum accuracy. A rack and pinion height adjustment system has also been introduced for fast, accurate adjustments when mounted upside down in the Workcentre.

Laser sighting increases user safety, allows faster set-up and improves accuracy. The flat motor end cap is a convenient feature, allowing the saw to be rested on the motor during blade change.

Supplied with a premium quality 40-tooth tungsten carbide-tipped (TCT) blade for smooth and accurate cuts, the TA235CSL also comes with a fitted dust extraction port for a cleaner, safer working environment.



Compatible with

WCA201	Series 2000 Workcentre System	Pg 86-89
TCB100	Saw Table	Pg 95

Optional Accessories

ABA020	Saw Stabilising Bracket
--------	-------------------------



ABA020
Stabilising Bracket
Helps control and support the workpiece.

Included Accessories

40 TCT Blade, Parallel Guide, Hex Key, Long Lower Guard Wrench

Adjustable Depth Cut

from 0 - 82mm /
0 - 3¹⁵/₆₄" at 90°
enables cutting
of thick material

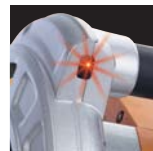
Power Neon-On

increases operator safety

LASER*

Laser Line Generator

for increased accuracy,
safety & maximum
productivity



Saws



Bevel Cuts 0° to 45°

with positive stops at 0°,
15°, 22.5°, 30° & 45° for fast
& convenient setting of angle cuts



Micro Bevel Adjustment

for fine
tuning of the
bevel setting



Technical Specification

Power	2300W / 3 ¹ / ₂ hp
No Load Speed	4500rpm
Insulation Class	Double Insulated
Blade Diameter	235mm / 9 ¹ / ₄ "
Blade Teeth	40 TCT
Bevel Range	0 - 45°
Positive Bevel Stops	0°, 15°, 22.5°, 30° & 45°
Depth of Cut	0° - 82mm / 0° - 3 ¹⁵ / ₆₄ " 45° - 60mm / 45° - 2 ³ / ₈ "
Laser	Class: 2, Wave Length: 650nm
Weight	7.7kg / 17lbs

"It's well made, with aluminium alloy construction, so will take a bit of rough and tumble. If you cut deep stock regularly or need the power, look no further."

Woodworking Plans & Projects Magazine

Precision Power Saw

TSA 001 235mm / 9¼"

Engineered to provide maximum accuracy for table mounting and hand-held use, this feature-packed, high-performance circular saw delivers power and precision for all cutting requirements.

Maximum rigidity is achieved with the strong, aluminium die-cast base, which has alignment cam location holes for easy fitting and fine tuning in Triton Saw Tables.

Smooth cutting is easily achieved with the needle and ball-bearing constructed 2000W / 3hp motor which, combined with micro angle and blade height adjustment, gives accurate and professional results every time.

Spindle lock and on-board storage of the blade changing spanner assists with quick and easy blade changes. The quick-action bevel stops, with a highly accurate calibration scale, are convenient and provide precise settings.



2000W Motor / 3hp

provides extra power for smooth & accurate cuts

Front Handle

for solid grip & control



Compatible with

WCA201	Series 2000 Workcentre System	Pg 86-89
TCB100	Saw Table	Pg 95

Included Accessories

Rip Fence, 40 TCT Blade, Blade Adjustment Spanner

Micro Adjuster

for accurate, fine tuning of blade height



Dust Extraction Port

for easy connection to a dust collection system

Micro Angle Adjustment

for precise setting of the saw blade

Saws



Steel Return Lever

for easy access & control of the lower guard

Die-Cast Aluminium Base Plate

for maximum rigidity when table-mounted

Technical Specification

Power	2000W / 3hp
No Load Speed	4100rpm
Blade Diameter	235mm / 9 1/4"
Blade Teeth	40 TCT
Bevel Range	1° - 47°
Positive Bevel Stops	0°, 15°, 22.5°, 30° & 45°
Depth of Cut	0° - 82mm / 0° - 3 15/64" 45° - 58mm / 45° - 2 1/32"
Weight	8kg / 17.6lbs

“Triton continually push boundaries with their innovation, both for power tools and the Workcentres they fit in.”

Anthony Bailey, Woodworking Plans & Projects Magazine



T12 Cordless

The power core of the Triton T12 system is contained within the highest quality Samsung cells. Stored energy is unleashed with precise control by the finest Mabuchi motors supported by sintered steel metal gears. A sculptured, natural rubber grip allows total control with maximum comfort.



Lithium-Ion Power Cells

with intelligent charging ensure a longer battery life and greater power delivery



Powerful Motors

with variable speed and reverse, utilise the available power efficiently for maximised runtime



Sintered, All-Metal Gears

for controlled torque and speedy delivery to the workpiece



Over-Moulded Grip

for comfort and control combined with lightweight design which reduces fatigue during prolonged use

Drill Driver 12V

T12DD

The Triton T12DD Drill Driver features a high-performance Mabuchi RS-550 motor and precision metal gearing for long life, even when used at high speed and torque.

Featuring a quick-release removable Sanou 10mm ($\frac{3}{8}$ ") keyless chuck and concealed $\frac{1}{4}$ " magnetic bit holder, the T12DD is ideal for switching between screwdriving and drilling applications instantly.

The T12DD delivers 22Nm of torque, 2 gears and a 17+1 torque selector for setting the screw depth for a wide selection of screws and materials. A built-in LED worklight provides clear visibility in confined areas and rubber over-moulded grips reduce vibration and fatigue.

Battery runtime is maximised with the intelligent 1-hour charger, and the battery reaches an 80% charge level after 30 minutes. A range of safety features protects the batteries, charger and the tool. Includes 2 x 1.5Ah battery packs fitted with high-performance Samsung Li-Ion cells, and is supplied with a soft case.



Included Accessories

2 x 1.5Ah Li-Ion Batteries, Battery Charger,
Soft Carry Case

17+1 Torque Settings

for setting the screw depth for a wide
selection of screws & materials

Mabuchi RS-550 Motor

for class-leading performance & long life

Precision Metal Gearing

for long life even when used
at high speed & torque

Quick-Release Sanou 10mm ($\frac{3}{8}$ " Keyless Chuck & Concealed Magnetic $\frac{1}{4}$ " Bit Holder

for rapid switching between
drilling & driving

2 x 1.5Ah Li-Ion Batteries with Samsung Cells

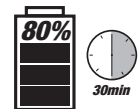
for extended runtime with
no tool downtime

Intelligent 1-Hour Charger

protects tool, batteries & charger
& minimises charge time

Fast 30-Minute 80% Charge

ensures a charged battery
pack is always available



Lithium
technology

Technical Specification

Power	12V
No Load Speed	0 - 400rpm Low / 0 - 1300rpm High
Battery Type	2 x 1.5Ah Li-Ion Samsung Cells
Chuck Type	10mm / $\frac{3}{8}$ " Single Sleeve Removable Chuck
Torque Settings	17 + 1
Max Torque	22Nm Hard / 15Nm Soft
Speed	2-Speed with Variable & Reverse
Motor Type	Mabuchi RS-550
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Light	LED Worklight
Weight	1.18kg / 2.6lbs

Optional Accessories

T12HCB

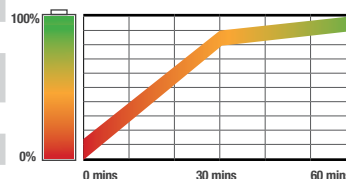
Triton Hi-Cap Battery 3Ah Li-Ion

Samsung ICR 18650 Cells
& intelligent charging system

Interchangeable across T12 range

High Capacity 3.0Ah Lithium-Ion
battery provides longer runtime
& battery life

No Memory & Low Self-Discharge
for maximum productivity
& less downtime



tritontools.com

Impact Driver 12V

T12ID

The Triton T12ID features a powerful Mabuchi RS-550 motor and precision metal gearing for long life, even when used at high speed and torque.

Delivering up to 90Nm of torque at up to 2000rpm with 3000 impacts per minute, the T12ID is fitted with a quick-release 1/4" hex bit holder for compatibility with standard hex screwdriver bits and adapters for sockets and other fasteners.

A built-in LED worklight provides clear visibility in confined areas, and rubber over-moulded grips reduce vibration and fatigue.

Battery runtime is maximised with the intelligent 1-hour charger, and the battery reaches an 80% charge level after 30 minutes. A range of safety features protects the batteries, charger and the tool. Includes 2 x 1.5Ah battery packs fitted with high-performance Samsung Li-Ion cells, and is supplied with a soft case.



Built-In LED Worklight

for clear visibility of the workpiece

Rubber Over-Moulded Grip

for secure holding & reduced vibration



Optional Accessories

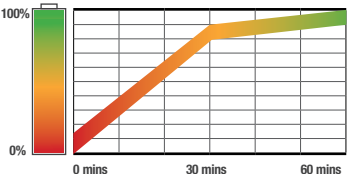
T12HCB	Triton Hi-Cap Battery 3Ah Li-Ion
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Samsung ICR 18650 Cells
& intelligent charging system

High Capacity 3.0Ah Lithium-Ion
battery provides longer runtime
& battery life

No Memory & Low Self-Discharge
for maximum productivity
& less downtime

Interchangeable across T12 range



Included Accessories

2 x 1.5Ah Li-Ion Batteries, Battery Charger,
Soft Carry Case

Quick-Release 1/4" Hex Bit Holder

for fast-changing of screwdriver
bits & adapters

**90Nm Maximum Torque, 2000rpm
& 3000 Impacts Per Minute**

for high performance driving
of screws, bolts & fasteners

**2 x 1.5Ah Li-Ion Batteries
with Samsung Cells**

for extended runtime with
no tool downtime

Intelligent 1-Hour Charger

protects tool, batteries & charger
& minimises charge time

Powerful Mabuchi RS-550 Motor

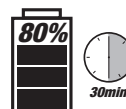
for class-leading performance & long life

Precision Metal Gearing

for long life even when used at
high speed & torque

Fast 30-Minute 80% Charge

ensures a charged battery
pack is always available



Lithium
technology

Technical Specification

Power	12V
No Load Speed	0 - 2000rpm
Battery Type	2 x 1.5Ah Li-Ion Samsung Cells
Chuck Type	6mm / 1/4" Hex with Quick Release
Bolt Capacity	M4 - M12
Max Torque	90Nm Sustained Torque
Speed	Single-Speed with Variable & Reverse
Motor Type	Mabuchi RS-550
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Light	LED Worklight
Weight	1.14kg / 2.5lbs

12V Twin Pack
also available

T12 TP



Angle Drill 12V

T12AD

The T12AD Angle Drill features a Mabuchi RS-550 motor for long life and delivers 18Nm of torque. All-metal precision gearing through a 90° angle provides durability and efficient power delivery with excellent driving and drilling performance.

Optimised for easy handling, the compact design allows the tool to be held in multiple positions for access to confined spaces. Rubber over-moulded grip reduces vibration and the built-in LED work light ensures clear visibility in confined areas.

The 90° drill head with low-profile Sanou 10mm ($\frac{3}{8}$ ") keyless chuck reduces the drill head depth to a fraction of that of a conventional design drill/driver, enabling the T12AD to access a wider range of drill points and screw heads.

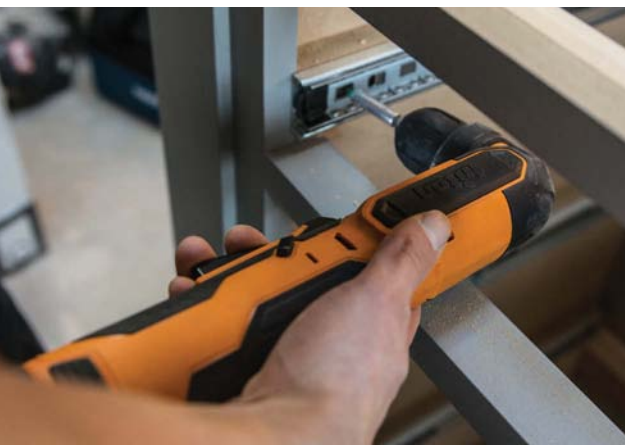
The intelligent 1-hour charger maximises battery runtime and reaches an 80% charge level after 30 minutes. A range of safety features protects the batteries, charger and the tool. Includes 2 x 1.5Ah battery packs fitted with high-performance Samsung Li-Ion cells, and is supplied with a soft case.

Built-In LED Worklight

for clear visibility in confined areas

Intelligent 1-Hour Charger

protects tool, batteries & charger & minimises charge time



Included Accessories

2 x 1.5Ah Li-Ion Batteries, Battery Charger,
Soft Carry Case

90° Drill Head & Sanou Low Profile 10mm (3/8") Keyless Chuck

for accessing confined spaces

Variable Speed Extended Length Trigger

for precise control
& multi-position handling

2 x 1.5Ah Li-Ion Batteries with Samsung Cells

for extended charge
with no tool down time

Lithium
technology



Precision Metal Gearing

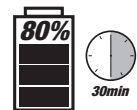
for long life even when used at
high speed & torque

Mabuchi RS-550 Motor

for class-leading performance & long life

Rubber Over-Moulded Grips

for secure holding & reduced vibration



Technical Specification

Power	12V
No Load Speed	0 - 620rpm
Battery Type	2 x 1.5Ah Li-Ion Samsung Cells
Chuck Type	10mm Sanou Chuck
Max Torque	18Nm Sustained Torque
Speed	Single-Speed with Variable & Reverse
Motor Type	Mabuchi RS-550
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Weight	1.5kg / 3.3lbs

Optional Accessories

T12HCB

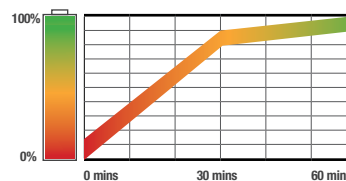
Triton Hi-Cap Battery 3Ah Li-Ion

Samsung ICR 18650 Cells
& intelligent charging system

Interchangeable across T12 range

High Capacity 3.0Ah Lithium-Ion
battery provides longer runtime
& battery life

No Memory & Low Self-Discharge
for maximum productivity
& less downtime



Oscillating Multi-Tool 12V

T12 OT

The T12 Oscillating Multi-Tool features a Mabuchi RS-550 motor for superior performance and long life. Precision metal gearing and blade mounting ensures superior durability, and variable oscillating speed from 6300 to 16,000opm with 6 graduations allows precise control of cutting, sanding, grinding, polishing and scraping tasks.

Optimised for easy handling, the compact design allows operation in confined spaces, and the rubber over-moulded grip reduces vibration and fatigue for repetitive work.

The universal accessory mounting allows a wide range of blades and accessories to be fitted and the bolt-secured mounting ensures accessories are securely locked in place.

The intelligent 1-hour charger maximises battery runtime and reaches an 80% charge level after 30 minutes. A range of safety features protects the batteries, charger and the tool. Includes 2 x 1.5Ah battery packs fitted with high-performance Samsung Li-Ion cells, and is supplied with a soft case.

Universal Accessory Mounting

for a wide choice of blades & accessories



Rubber Over-Moulded Grip

for secure handling & reduced vibration



Included Accessories

								
Description	Sawing Blade	Segment Blade	Plunge Blade	Segment Blade	Scraping Blade	Grout Removal	Sanding Pad	Sanding Paper
Application	Wood, Plastic	Wood, Plastic, Soft Metal	Plasterboard, Wood, Plastic & Metal Profiles	Plasterboard, Wood, Plastic & Metal Profiles	Scraping	Grout & Mortar Removal	Sanding	Sanding
Diameter	-	88mm	-	80mm	-	63.5mm	-	-
Cutting Width	32mm	-	28.5mm	-	-	-	-	-
Blade Thickness	0.6mm	0.6mm	0.8mm	0.8mm	0.8mm	1.0mm	-	-
Total Length	90/40mm	-	90/40mm	-	80/30mm	66/51.5mm	-	-

Included Accessories

2 x 1.5Ah Li-Ion Batteries, Battery Charger,
Soft Carry Case, 30 x Accessories

**Variable Oscillating Speed
6300 to 16,000opm**

for precise control of cutting, sanding,
grinding, rasping, polishing & scraping

Compact & Lightweight Design

allows single-handed operation
& working in confined areas

**2 x 1.5Ah Li-Ion Batteries
with Samsung Cells**

for extended charge with
no tool down time

Lithium
technology

**Precision Metal Gearing**

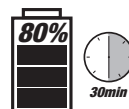
for long life even when used
at high speed & torque

Mabuchi RS-550 Motor

for class-leading performance & long life

Fast 30-Minute 80% Charge

ensures a charged battery
pack is always available

**Technical Specification**

Power	12V
No Load Speed	5000 - 16,000rpm
Battery Type	2 x 1.5Ah Li-Ion Samsung Cells
Speed	6-Speed Variable
Motor Type	Mabuchi RS-550
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Weight	1.14kg / 2.5lbs

Optional Accessories**T12HCB**

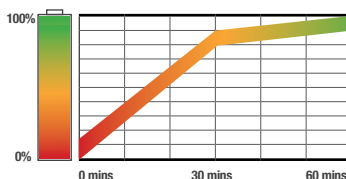
Triton Hi-Cap Battery 3Ah Li-Ion

Samsung ICR 18650 Cells
& intelligent charging system

Interchangeable across T12 range

High Capacity 3.0Ah Lithium-Ion
battery provides longer runtime
& battery life

No Memory & Low Self-Discharge
for maximum productivity
& less downtime



Reciprocating Saw 12V

T12 RS

The T12RS Reciprocating Saw features a high-performance Mabuchi RS-550 motor and precision metal gearing for long life - even when used at high speed. A variable speed of 0-3400spm with 12.2mm stroke length allows fast sawing through a wide range of materials

The rubber over-moulded grip reduces vibration and fatigue and the compact, angled body design makes this tool ideal for sawing and working in confined spaces.

Supplied with uni-directional blades which are suitable for single-handed operation, bi-directional blades for higher speed two-handed operation can also be fitted. Benefits include easy tool-free blade change and a ½" universal shank to suit a wide range of saw blades.

The intelligent 1-hour charger maximises battery runtime and reaches an 80% charge level after 30 minutes. A range of safety features protects the batteries, charger and the tool. Includes 2 x 1.5Ah battery packs fitted with high-performance Samsung Li-Ion cells, and is supplied with a soft case.

Built-In LED Worklight

for clear visibility in confined areas

Compact & Lightweight Design

allows single-handed operation in confined areas



Mabuchi RS-550 Carbon Brush Motor

The maximum efficiency of the motor is achieved at low currents and speeds, delivering high levels of controlled torque whilst maximising battery runtime.



Included Accessories

2 x 1.5Ah Li-Ion Batteries, Battery Charger, Soft Carry Case, 2 x Blades

½" Universal Shank

for a wide choice of blades

0-3400spm & 12.2mm Stroke Length

for fast sawing through a wide range of materials

Precision Metal Gearing

for long life even when used at high speed & torque

2 x 1.5Ah Li-Ion Batteries with Samsung Cells

for extended life with no tool down time

Lithium
technology

Powerful Mabuchi RS-550 Motor

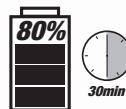
for performance & long life

Electric Brake

for enhanced control

Rubber Over-Moulded Grip

for secure handling & reduced vibration



Technical Specification

Power	12V
No Load Speed	0 - 3400spm
Battery Type	2 x 1.5Ah Li-Ion Samsung Cells
Blade Change	Tool-Free
Stroke Length	12.2mm / ½" Approx
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Weight	1.3kg / 2.9lbs

Optional Accessories

T12HCB

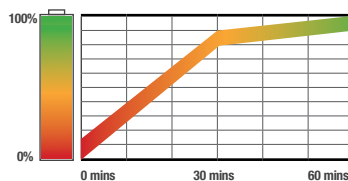
Triton Hi-Cap Battery 3Ah Li-Ion

Samsung ICR 18650 Cells & intelligent charging system

Interchangeable across T12 range

High Capacity 3.0Ah Lithium-Ion battery provides longer runtime & battery life

No Memory & Low Self-Discharge for maximum productivity & less downtime



Swivel Head Torch 12V

T12 FL

The T12FL Swivel Head Torch provides exceptionally long runtime – more than 10 hours with the T12B 1.5Ah battery, and more than 20 hours with the T12HCB battery.

Housed in a durable case with a super-bright LED lamp, this robust go-anywhere torch will hold on to its power even months after charging, as the T12 Li-Ion battery packs have incredibly low self-discharge rates.

Compact and lightweight, the T12FL Torch features a rubber over-moulded grip and rubber-coated on/off toggle switch for weather resistance, and the 135° swivelling head allows light to be directed exactly where it's needed.

100 Lumens 1W LED Lamp

for high light output & long life

Rubber Coated On/Off Toggle Switch

to provide weather protection



Swivel Head with 135° Angle Adjustment



Swivel Head with 135° Angle Adjustment

to position light exactly where required

Compact & Lightweight Design

for ease of portability

Rubber Over-Moulded Grip & Durable Case

for holding securely & resisting damage

Powered by T12 Range Batteries

for exceptionally long run time & ready for use months after being charged

Lithium
technology



Technical Specification

Power	12V
Battery Type	T12 1.5Ah or 3.0Ah Li-Ion Batteries (Sold Separately)
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Light	LED Worklight
Weight	0.2kg / 0.44lbs (without Battery)

Optional Accessories

T12HCB

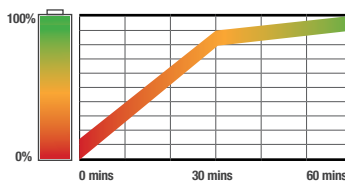
Triton Hi-Cap Battery 3Ah Li-Ion

Samsung ICR 18650 Cells
& intelligent charging system

High Capacity 3.0Ah Lithium-Ion
battery provides longer runtime & battery life

No Memory & Low Self-Discharge
for maximum productivity & less downtime

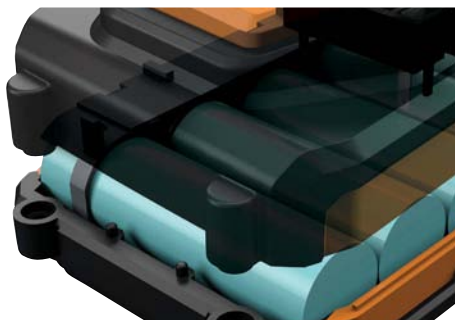
Interchangeable across T12 range





T20 Cordless

The Triton T20 cordless system maximises the power advantage and long-term performance of the Samsung power cells. Super-fast recharge rates and electronic control enable the power-matched Mabuchi motors and sintered steel metal gears to deliver unique levels of combined speed and torque precisely where and when required.



Lithium-Ion Power Cells

with intelligent charging ensure a longer battery life and greater power delivery



Powerful Motors

with variable speed and reverse utilise the available power efficiently to maximise runtime



Sintered, All-Metal Gears

for controlled torque and speedy delivery to the workpiece



Over-Moulded Grip

for comfort and control combined with lightweight design reduces fatigue during prolonged use

Impact Driver 20V

T20 ID

Equipped with a powerful Mabuchi RZ-735 motor and a driving speed of 2400rpm, the T20 Impact Driver delivers enough power and force for the toughest driving and fastening applications.

Features include variable speed and reverse for controlled application, and a quick-release hex bit holder allows fast, single-handed bit changing.

Compact and lightweight, the T20ID is easy to handle and control, and features a comfortable, ergonomic grip for safe, prolonged use in confined areas.

Delivering 3300 impacts per minute and 160Nm sustained torque for high-speed driving, the durable, all-metal gears provide long-life and reliable, consistent operation.

Supplied with 2 x 4Ah Samsung Li-Ion batteries and intelligent charger, the T20ID is well-equipped for powerful, continuous driving in almost any situation.



Built-In LED Worklight
for clear visibility of
the workpiece

**Over-Moulded Grip for
Comfort & Control**
combined with
lightweight design
reduces fatigue during
prolonged use

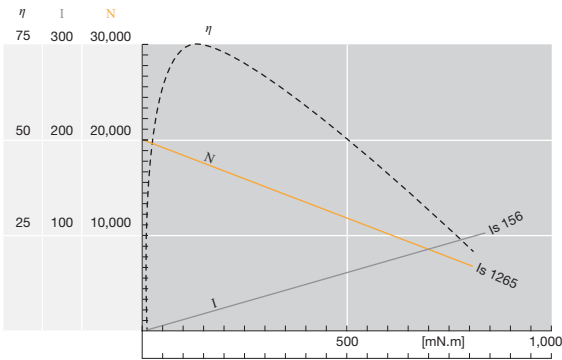
Mabuchi RZ-735 Carbon Brush Motor

η EFFICIENCY [%] — — — — —

I SPEED [r/min] —————

N CURRENT [A] —————

The maximum efficiency of the motor is achieved at low currents and speeds, delivering high levels of controlled torque whilst maximising battery runtime.



Included Accessories

2 x 4Ah Li-Ion Batteries, Battery Charger,
Soft Carry Case

T20 Cordless

6mm Quick-Release Bit Holder

allows rapid single-handed bit changes

Uniquely Efficient Impact Mechanism

delivers 160Nm sustained torque & 3300 impacts per minute

Compact Lightweight Design

for prolonged use in confined areas

Powerful Mabuchi RZ-735 Motor with Variable Speed & Reverse

utilises the available power efficiently for maximum runtime

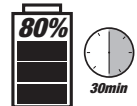
Sintered Steel, All-Metal Gears

for controlled torque & speed, delivering power to the workpiece

Belt Clip

keeps the tool to hand

Lithium
technology



Technical Specification

Power	20V
No Load Speed	0 - 2400rpm
Battery Type	2 x 4Ah Li-Ion Samsung Cells
Chuck Type	6mm / 1/4" Hex with Quick Release
Bolt Capacity	M4 - M12
Max Torque	160Nm Sustained Torque
Speed	Single-Speed with Variable & Reverse
Motor Type	Mabuchi RZ-735
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Light	LED Worklight
Weight	1.7kg / 3.75lbs (with 4.0Ah Battery)



Drill Driver 20V

T20 DD

The compact T20 Drill Driver features a Mabuchi RZ-735 motor with 2-speed gear box and drilling speed of 1600rpm for a powerful, controlled performance in any situation.

A single-sleeve keyless chuck allows fast bit changes, and sintered, all-metal gearing and electronic brake provide efficient power transmission and long life.

Equipped with 19-stage torque adjustment for a variety of materials and screw sizes, the T20DD also incorporates an LED worklight to illuminate the work surface, and for enhanced comfort and control, the ergonomic grip helps reduce fatigue during prolonged, repetitive work.

Supplied with 2 x 4Ah Samsung Li-Ion batteries and intelligent charger, the T20DD is perfect for continuous drilling and driving applications in most materials, and the keyless 13mm / ½" Sanou chuck allows compatibility with all commonly-used drill bits and accessories.

Built-In LED Work Light

for clear visibility of the workpiece

Over-Moulded Grip for Comfort & Control

combined with Lightweight Design reduces fatigue during prolonged use



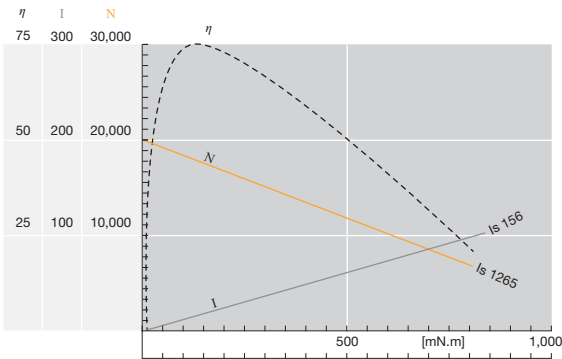
Mabuchi RZ-735 Carbon Brush Motor

η EFFICIENCY [%] — — — — —

I SPEED [r/min] —————

N CURRENT [A] —————

The maximum efficiency of the motor is achieved at low currents and speeds, delivering high levels of controlled torque whilst maximising battery runtime.



Included Accessories

2 x 4Ah Li-Ion Batteries, Battery Charger,
Soft Carry Case

T20 Cordless

Powerful Mabuchi RS735 Motor with Variable Speed & Reverse

utilises the available
power efficiently for
maximum runtime

2 Speed Sintered Steel All-Metal Gearbox

for controlled torque
& speed, delivering
power to the workpiece

Keyless Single Sleeve 13mm / ½" Sanou Chuck

for rapid tool-free
bit changes

19+1 Torque Settings

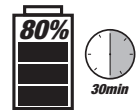
for controlled driving with a wide
variety of materials & screw settings

Compact Lightweight Design

for prolonged use in confined areas

Belt Clip

keeps the tool to hand



Lithium
technology

Technical Specification

Power	20V
No Load Speed	0 - 450 / 0 - 1600rpm
Battery Type	2 x 4Ah Li-Ion Samsung Cells
Chuck Type	13mm Keyless Sanou Chuck
Max Torque	33Nm
Speed	2-Speed with Variable & Reverse
Motor Type	Mabuchi RZ-735
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Light	LED Worklight
Weight	1.9kg / 4.2lbs (with 4.0Ah Battery)

20V Twin Pack
also available



Combi Hammer Drill 20V

T20 CH

The compact T20 Combi Hammer Drill features a Mabuchi RZ-735 motor with 2-speed gear box, driving speeds of up to 1600rpm, and a hammer action mode delivering up to 25,600 impacts per minute for a powerful, controlled performance in any situation.

Featuring a single-sleeve keyless chuck for fast bit changes, the T20CH boasts sintered, all-metal gearing and electronic brake for efficient power transmission and long life.

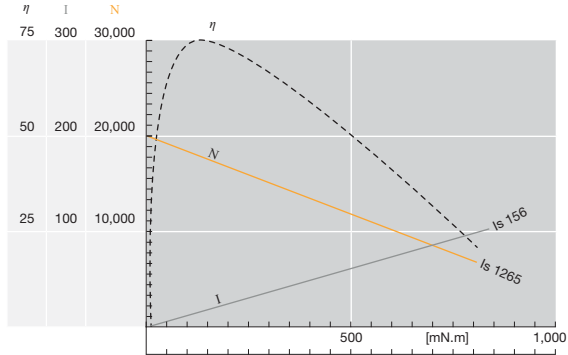
Equipped with a 19+2-stage torque adjustment for a variety of materials and screw sizes, the T20CH also incorporates an LED worklight to illuminate the work surface, and for enhanced comfort and control, the ergonomic grip helps reduce fatigue during prolonged, repetitive work.

Supplied with 2 x 4Ah Samsung Li-Ion batteries and intelligent charger, the T20CH is perfect for continuous drilling, hammer drilling and driving applications in all materials, including masonry, and the keyless 13mm / 1/2" Sanou chuck allows compatibility with all commonly-used drill bits and accessories.

Mabuchi RZ-735 Carbon Brush Motor

η	EFFICIENCY [%]	-----
I	SPEED [r/min]	_____
N	CURRENT [A]	_____

The maximum efficiency of the motor is achieved at low currents and speeds, delivering high levels of controlled torque whilst maximising battery runtime.



Included Accessories

2 x 4Ah Li-Ion Batteries, Battery Charger,
Soft Carry Case

T20 Cordless

Powerful Mabuchi RZ-735 Motor with Variable Speed & Reverse

utilises the available
power efficiently for
maximum runtime

Keyless Single Sleeve 13mm / ½" Sanou Chuck

for rapid tool free
bit changes

19+2 Torque Settings & Hammer Mode

for controlled driving with a wide variety
of materials & screw settings including
masonry

Compact Lightweight Design

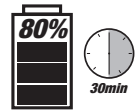
for prolonged use in confined areas

Belt Clip

keeps the tool to hand

2-Speed Sintered Steel All-Metal Gearbox

for controlled torque &
speed, delivering power to
the workpiece

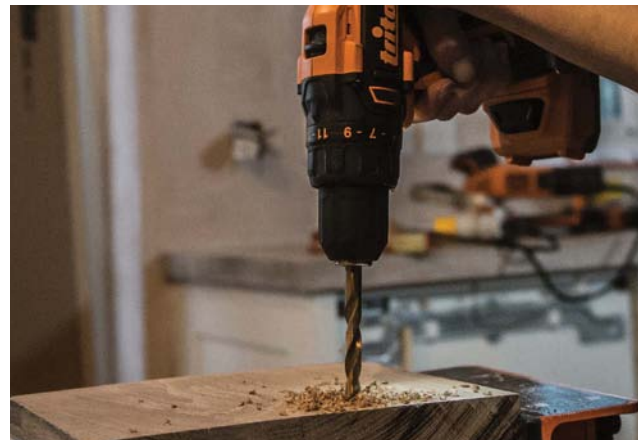


Lithium
technology



Technical Specification

Power	20V
No Load Speed	0 - 450 / 0 - 1600rpm
Battery Type	2 x 4Ah Li-Ion Samsung Cells
Chuck Type	13mm Sanou Chuck
Bolt Capacity	M4 - M12
Max Torque	33Nm Sustained Torque
Speed	2-speed with Reverse
Motor Type	Mabuchi RZ-735
Impact Rate	25,600ipm
Charger	30-Minute Fast Charge / 1-Hour Full Charge
Light	LED Worklight
Weight	1.9kg / 4.2lbs (with 4.0Ah Battery)





Unbeatable Sanding

A Triton Sander is a sound investment for controlled, rapid material removal. The refined feature set includes highly effective dust extraction and natural rubber grips for comfort and control over extended periods. Whatever material you are working with, the Triton sanding range has the power to deliver a smooth finish every time.



Powerful Motors

for the toughest surfaces in wood, metal, resin and plastics



Effective Dust Extraction

means a cleaner working environment and extends the life of the abrasive



Belt Tracking

enables the sanding belt to be aligned perfectly



Lock-On Button

for comfort and safety during prolonged use

Palm Belt Sander

TCM BS 64mm / 2½"

Slim and lightweight with a powerful 450W / 3.5A motor, the TCMBS Palm Sander is designed for single-handed use on most wood surfaces.

Delivering ample power for a high rate of stock removal across a broad range of materials, the flush side allows sanding up to the edge of the workpiece. For confined areas or intricate projects, the small diameter front roller allows sanding in tight, awkward spaces.

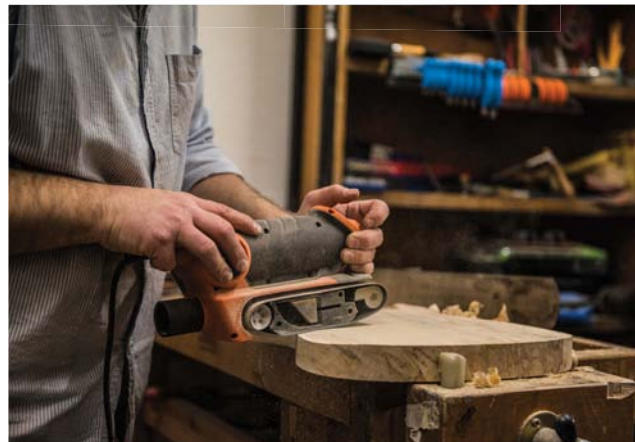
Fitted with a comfortable, over-moulded grip and dust extraction port for safe, clean working, the Triton Palm Sander is designed for on-the-spot convenience and makes light work of most common sanding applications.

On-Off Power Switch
to reduce user fatigue

Flush Side
for sanding up to the edge of the workpiece

Small Diameter Front Roller

allows sanding in confined areas



Included Accessories

3 x Sanding Belts 60 Grit (1 fitted),
Dust Extraction Adaptor

Compact Lightweight Design

fits in the palm of your hand

Rubber Over-Moulded Grip

increases control & safety



Belt Tracking Adjustment

enables the
sanding belt to
be re-centered

Dust Extraction

for a cleaner, safer
working environment



Technical Specification

Power	450W / 3.5A
No Load Speed	340m/min
Belt Dimensions	64 x 406mm / 2½" x 16"
Weight	2.1kg / 4.6lbs

Optional Accessories

TCMBS40G	64 x 406mm / 2½" x 16" 40G Sanding Belt 3pk
TCMBS60G	64 x 406mm / 2½" x 16" 60G Sanding Belt 3pk
TCMBS80G	64 x 406mm / 2½" x 16" 80G Sanding Belt 3pk
TCMBS100G	64 x 406mm / 2½" x 16" 100G Sanding Belt 3pk
TCMBS120G	64 x 406mm / 2½" x 16" 120G Sanding Belt 3pk
TCMBSCPK	64 x 406mm / 2½" x 16" 40/60/80G 3pk
TCMBSFPK	64 x 406mm / 2½" x 16" 80/100/120G 3pk

"The Sander's strong point is in its design, which means the belt is flush to the side, allowing sanding up to a wall."

Système D Magazine

Belt Sander

TA 1200BS 76mm / 3"

Triton's TA1200BS Belt Sander is host to many significant features, from variable speed control for improved versatility, to belt tracking adjustment for accurate alignment of the sanding belt.

Fitted with a small diameter front roller ideal for sanding in awkward areas, the TA1200BS boasts a rubber over-moulded grip and removable bail handle for increased support, safety and control of the tool.

A powerful, variable speed motor drives the sanding belt at between 200 and 450m/min, complemented by the lock-on button which provides convenience and comfort during extended use.

For a cleaner, safer working environment the TA1200BS is fitted with a side dust port that connects to the dust bag supplied with the machine, or can be connected to a dust extraction system.



Optional Accessories

TBSIS	Sanding Frame
TAS40G	5pk Sanding Belt 76 x 533mm 40G
TAS60G	5pk Sanding Belt 76 x 533mm 60G
TAS80G	5pk Sanding Belt 76 x 533mm 80G
TAS120G	5pk Sanding Belt 76 x 533mm 120G
TASB180G	5pk Sanding Belt 76 x 533mm 180G



TBSIS

Sanding Frame

Keeps sander flat and helps prevent tilting and gouging



Included Accessories

Inversion Clamps, Sanding Belt,
Dust Extraction Bag

Rubber Over-Moulded Grip

offers increased support, safety
& control of the tool

Lock-On Button

adds convenience
with extended use



Variable Speed Control

improves versatility when
working with different
workpieces

Powerful 1200W / 10A Motor

for rapid stock
removal

Easy Access Brushes

allows changing
of worn brushes

Belt Tracking Adjustment

for accurate alignment of
the sanding belt



Technical Specification

Power	1200W / 1½hp / 10A
Variable Speed	Yes
No Load Speed	200 - 450m/min
Belt Size	76 x 533mm / 3 x 21"
Actual Sanding Area	76 x 150mm / 3 x 6"
Gear Casing	Cast Aluminium
Weight	4.8kg / 10.6lbs

“A tough sander, light enough and comfortable enough to be used for long periods of time.”

The Woodworker Magazine

Geared Eccentric **Orbital Sander**

TGEOS 150mm / 6"

Equipped with a powerful 500W motor and metal gearing, the Triton Eccentric Orbital Sander tackles the most demanding sanding and polishing tasks with ease. Variable speed control enables the tool to be used with nearly all kinds of materials, and electronic speed maintenance holds the sanding speed constant under load, giving professional results.

Features include a 150mm diameter hook-and-loop backing pad and two sanding modes. Free-run mode delivers fine, uniform sanding results with slow material removal, while forced orbit rotation mode is used for rapid material removal.

Dust is easily controlled with the highly effective vacuum dust extraction port, and the auxiliary front handle is equipped with a quick-release lever. The handles feature vibration-reducing, rubber over-moulded grips, for maximum protection and comfort.

Includes soft carrying case and various grit sanding discs, so the TGEOS can be used straight out of the box. A pair of spare carbon motor brushes is also included, providing this innovative machine with a long service life.

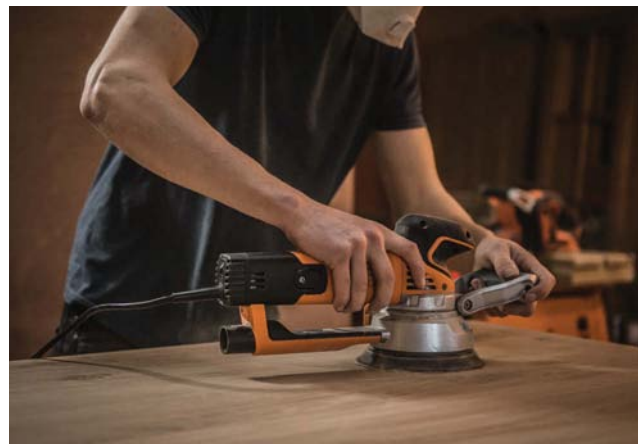
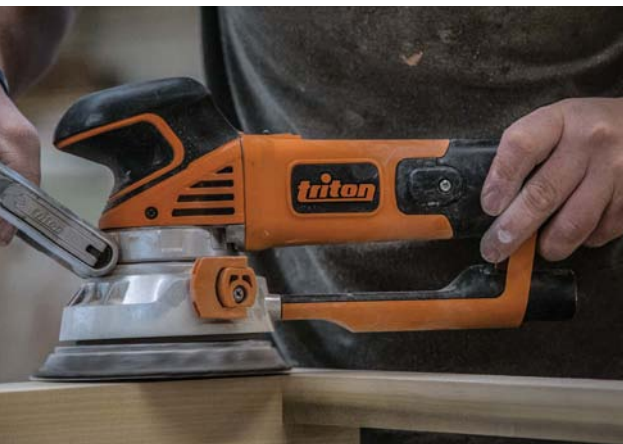
Rubber Over-Moulded Grip

provides comfort & grip for extended use



Powerful 500W Motor

provides ample power for the most demanding sanding & polishing tasks



Included Accessories

Soft Carry Case, 6 x Sanding Discs
& 1 x Spare Carbon Brushes

All-Metal Gears

for maximum durability & controlled delivery of torque & speed

Soft-Start & Electronic Speed Maintenance Under Load

ensures maximum control at all times

Variable Speed Control & Backing Pad Braking System

adapt to a variety of materials & prevent workpiece damage

Adjustable Auxiliary Handle

adapts the tool to the job & matches operator preference

Vacuum Dust Extraction Port

for increased operator safety & clean work areas

Dual-Orbit Sanding Action

with free-run mode for fine sanding,
& geared fixed orbit mode for fast material removal & buffing

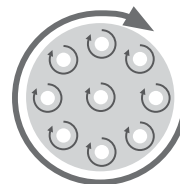
Technical Specification

Power	500W / 4.5A
No Load Speed	4000 - 12,000rpm
Plate Pad Diameter	150mm / 6"
Orbit Eccentricity	5mm / 3/16"
Adjustable Bail Handle	Rotating & Swivel
Sanding Disc	Hook & Loop
Power On Neon	Yes
Sanding Modes	Dual (Random & Fixed Orbit)
Weight	2.5kg / 5.5lbs

Free-Run Mode:



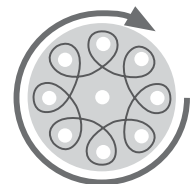
Fine sanding with low material removal



Fixed Orbit Mode:



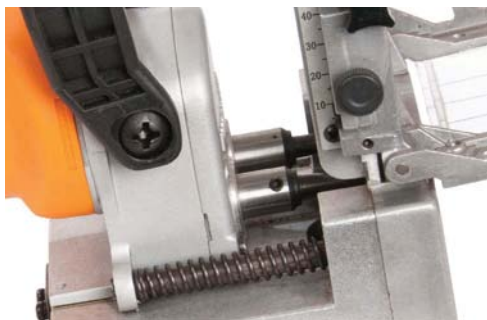
Coarse sanding with high material removal & buffing





Accurate Jointing

Dowel jointing provides a swift and secure solution for simple joints. A Triton jointer can effortlessly reproduce consistently accurate joints in a variety of materials. Calibrated rules and an innovative rack and pinion movement help maintain precision, allowing you to dial in the required angle and depth for simultaneous, synchronised pockets.



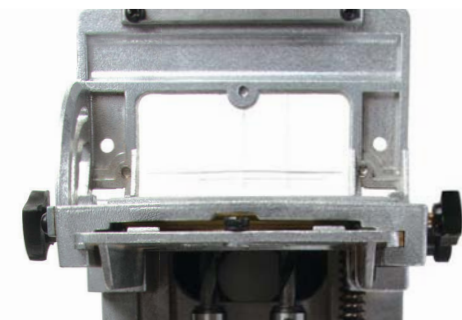
Precision Rack & Pinion System

for accurate adjustment and precise alignment of your joint



Angle Adjustment

for mitre dowel joints at any angle up to 90°



Calibrated Viewer

for excellent vision of the work site and accurate set-up & execution



Front Bail Handle

for superior control and grip of the tool

Duo Dowel Jointer

TDJ 600 600W / 5A

Offering precise control of height, depth and angles, the TDJ600 Duo Dowel Jointer drills two holes at 32mm / 1 1/8" centres in a single action.

Quick, accurate adjustment of material thickness is easy with the rack and pinion mechanism, whilst the clear, calibrated viewer enables precise set-up and execution.

Ideal for forming strong, reliable, edge-to-edge and mitre corner joints, the Duo Dowel Jointer creates accurately spaced joints along the length of the workpiece.

Retractable, anti-slip pins help prevent movement during the drilling process to ensure fast, reliable jointing.

Worn brushes can be changed easily with the quick-access brush facility and the dust port allows connection to an extraction system for a clean, safe working environment.

Clear, Calibrated Viewer

for precise set-up & drilling



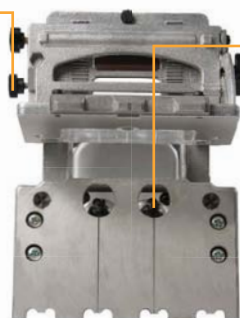
Angle Adjustment
0° - 90°

for solid & reliable
mitre dowel joints
at any angle



Double Drilling

for fast,
accurate
jointing



Included Accessories

2 x 10mm / 3/8" dia drill bits

Precision Rack & Pinion System

allows accurate adjustment for material thickness

Front Bail Handle

increases control & grip

On / Off Switch

positioned for easy access

Jig Teeth

for exact drilling of repetitive holes at pre-set sizes

Easy Access Brushes

allows changing of worn brushes

Dust Port

allows connection to extraction system for a cleaner & safer working environment

Variable Setting for Drill Depth

meets precise requirements of each joint



Technical Specification

Power	600W / 5A
No Load Speed	17,500rpm
Drilling Height	9 - 43mm / $23\frac{3}{64}$ - $1\frac{11}{16}$ "
Drilling Depth	0 - 38mm / 0 - $1\frac{1}{2}$ "
Drill Bit Spacing	32mm / $1\frac{1}{8}$ "
Weight	3.3kg / 5.9lbs

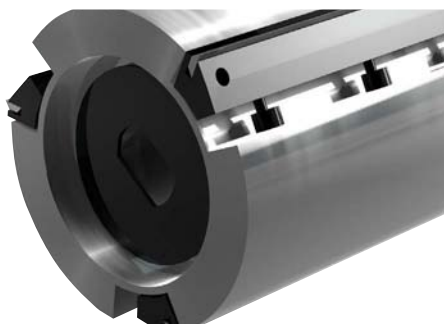
"With one smooth, simple action the Triton Duo Dowel Jointer cuts two perfect dowel holes straight, or at an angle, into the edge or surface of a material."

Woodworking Plans & Projects Magazine



Innovative Planing

Patented triple-blade planing technology is a unique feature of the Triton range. The additional cuts achieved with each revolution greatly improve the finish and reduce long-term wear on the tool. Other innovations, such as positioning the motor above the blade, greatly improve the air flow allowing high volumes of shavings to be ejected cleanly. Calibrated depth control and ridged guide fences ensure total accuracy and precise finishing.



Patented Triple-Blade System

for a precise smooth finish and longer blade life



Powerful Motors

for fast material removal in any timber



Innovative High-Mounted Motor

for improved air flow designed and enhanced chip ejection



Adjustable Cutting Depth

for precise results

Compact Palm Planer

TCM PL 420W / 3.5A

The TCMPL Compact Palm Planer is powerful, easy-to-handle and includes all the features of a conventional sized planer and more.

Utilising twin 60mm solid TCT blades, the TCMPL offers the perfect combination of power and balance with excellent grip for safe, one-handed operation.

The 420W / 3.5A motor and 60mm planing width make this planer ideal for fast material removal on small to medium-sized workpieces.

Up to 1.5mm of material can be removed in one pass, and the adjustable planing depth with 3 bevelling grooves ensures flatness and improves cutting accuracy.

A power lock-off switch prevents accidental operation, and the foldaway blade protection foot prevents damage to the blades when the planer is resting on a surface.

Power Lock-Off

prevents accidental operation



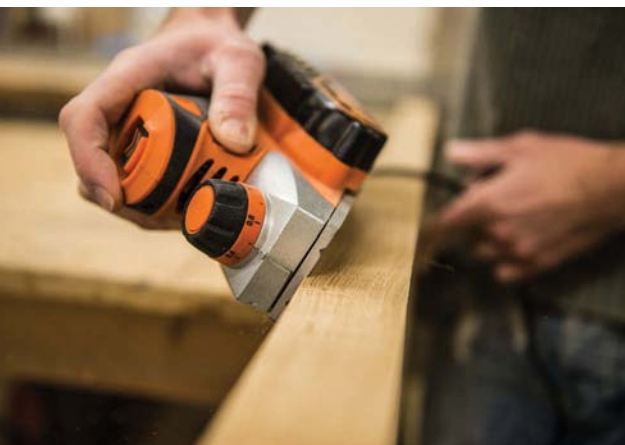
3 Bevelling Grooves

increases range of edge bevelling depths



Adjustable Dust Extraction

allows chips to be directed away from the workpiece



Included Accessories

2 x 60mm / 2-3/8" TCT Reversible Blades, Extraction Adaptor, Hex Key, Blade Removal Hex Spanner

Slim Handle Design

is easy to hold & control using one hand

Rubber Over-Moulded Grip

increases control & safety



Stepped Depth Control

allows accurate cutting depth from 0-1.5mm / 0 - 1/16"

Parking Stand

protects the blades & workpiece from damage on run down



Technical Specification

Power	420W / 3.5A
No Load Speed	13,000rpm
Planing Depth	1.5mm / 1/16"
Planing Width	60mm / 2 3/8"
Blade Type	2 x Reversible 60mm HSS / 2 x Reversible 2 3/8" HSS
Weight	2.4kg / 5.3lbs

"Precise, lightweight and easy to handle, the Triton Palm Planer is the perfect partner for smaller woodworking projects."

Système D Magazine

Optional Accessories

TCMPLB60	60mm / 2 3/8" Planer Blades x 2
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Unlimited **Rebate Planer**

TRP UL 750W / 6.5A

The TRPUL's patented triple-blade drum delivers an impressive 45,000 cuts per minute for fast material removal and a superior finish to every project.

Traditionally the rebate depth for any planer is restricted by body design, however the TRPUL is designed with the blade drum positioned to the outermost edge, allowing unrestricted depth rebates right to the edge of the workpiece.

In addition, the removable blade drum system allows fitment of the sanding drum (both included) to convert the planer into a highly efficient sander.

With the high mount position of the motor improving airflow, chip extraction is maximised via the selectable left or right rear dust extraction, ensuring sawdust is directed away from the operator and workpiece at all times.

0-3mm / 0-1/8" Adjustable Depth of Cut

allows removal in one pass



Drum Guard

protects against exposed blades when rebating



3 Bevelling Grooves

increases range of edge bevelling depths



Included Accessories

Sanding Drum with Sanding Sleeve, Planing Drum (HSS 3 Blade), Wrench and Hex Spanner, Dust Bag and Adaptor, Guide Fence

Power-On Neon

increases operator safety

Left or Right Rear Dust Extraction

allows the dust/chips to be directed either side of the workpiece

Variable Speed Control

adjusts the drum speed to suit the material

Bail Handle

for improved ergonomics & increased control

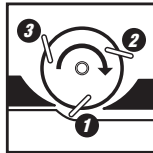
Spindle Lock Button

for easy drum changes



Patented 3-Blade Drum

provides a higher rate of material removal (45,000 cuts per minute)



Parking Stand

protects the blades & workpiece from damage on run down



Technical Specification

Power	750W / 6.5A
No Load Speed	5000 - 15,000rpm
Cuts Per Minute	45,000
Planing Depth	0 - 3mm / 1/8"
Planing Width	82mm / 3 1/4"
Blade Type	3 x Reversible HSS
Weight	3.9kg / 8.6lbs

“A good machine for both fine as well as substantial stock removal.”

Woodworking Plans & Projects Magazine

Optional Accessories

TRPPB	3 x HSS Planer Blades
TRPSS	Sanding Sleeve 80 Grit

Triple Blade Power Planer

TPL 180 180mm / 7"

The TPL180 Triple Blade Power Planer features a huge 180mm / 7" width for heavy duty planing of the toughest wood surfaces.

Packing twice the power of conventional planers, the 1500W / 12.5A motor delivers precise material removal and a superior finish.

The revolutionary 3-blade drum delivers a massive 45,000 cuts-per-minute, improving balance, reducing vibration and blade wear, increasing the speed of cut, and producing a smoother finish.

A low centre of gravity design means this large, powerful machine is easy to control, whether on wide or narrow planing surface areas, and the dust extraction port easily connects to a dust extraction system for a cleaner, safer, working environment.

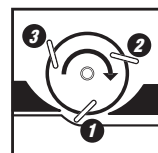
Power-On Neon
indicates a live power connection

Powerful 1500W Motor
for heavy duty planing of the toughest wood surfaces

Dust Port
for connection to a dust extraction system

Revolutionary 3-Blade Drum Design
for faster, smoother cuts & a superior finish

10-Position Depth Control Dial
sets the cut depth from 0 – 2mm / 0- $\frac{3}{32}$ "



Included Accessories

Wrench, Dust Bag, Dust Connector, Guide Fence,
3 x Reversible 65Mn blades

Adjustable Bail Handle

for additional control & safety



Low Centre of Gravity Design

for stability & control

Magnesium Construction

for superior strength
& durability

Non-Slip Rubber Over-Moulded Grip

offers increased
support, safety
& control



180mm / 7" planing Width

For maximum productivity



180mm / 7"

65Mn Blades

are reversible for extended life



Fully Cast Base

ensures flatness & increases
accuracy of cut

Technical Specification

Power	1500W / 12.5A
No Load Speed	15,000rpm
Cuts Per Minute	45,000
Planing Depth	0 - 2mm / 3/32"
Planing Width	180mm / 7"
Blade Type	3 x Reversible 180mm / 7" 65Mn
Weight	8.5kg / 18.7lbs

"This is an impressive machine with considerable capabilities. It has a powerful motor, and its three-cutter block leaves an excellent finish. It is well-constructed and satisfying to use."

Optional Accessories

TPL180BP	Triton 180mm / 7" 65Mn 3 Blade Pack
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The Woodworker Magazine



Bench Top

In the workshop or on site, Triton Bench Top tools extend your woodworking capabilities. Projects get off to a better start with super-smooth stock and a higher standard of finish is achieved when stock is cut precisely with a razor-sharp edge. Solidly constructed, with a wealth of accessories to extend functionality, you can expect years of reliable service from Triton's Bench Top tools range.



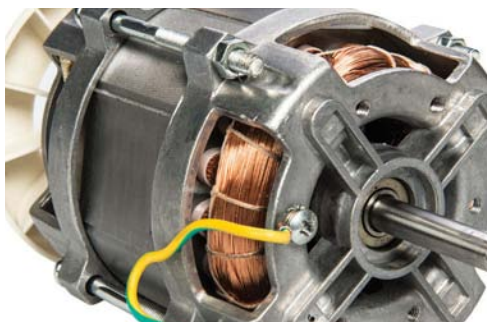
Solid Construction

for enduring performance



Precise Sharpening

of a wide range of workshop tools



Smooth Induction Motor

for quiet, effective operation



Locating Holes

for secure bench mounting

Wetstone Sharpener

TWS S10 120W / 1A

Fitted with a pre-dressed, high-grade grindstone and leather honing wheel, the Triton Wetstone Sharpener produces a polished, razor-sharp edge on cutting and shaping tools.

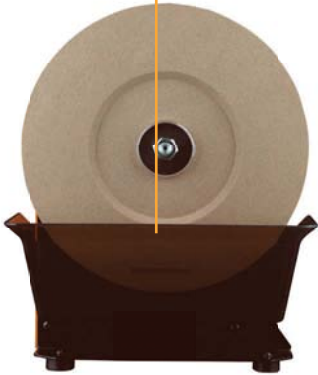
Used in conjunction with the supplied honing compound, the leather honing wheel delivers a finely polished finish, ideal for hand tools, knives, plane irons, chisels and other wood-carving tools.

Edges won't overheat or lose their sharpness due to the water-cooled, slow speed of the Wetstone Sharpener. Using the support arm, angle guide and jig, it is easy to shape and sharpen a blade precisely to the angle required.

Pre-dressed and ready for use, the high-grade grindstone can be easily and quickly re-dressed with the provided stone grader. The 120W induction motor provides long-lasting, smooth performance and rubber feet keep the machine steady and minimise vibration for a perfect finish.

Water Trough

keeps the stone wet & the grinding surface cool, preventing overheating



Smooth 120W / 1A Induction Motor

provides quiet & efficient operation

Optional Accessories

TWSLKJ	Long Knife Jig
TWSTR	Tool Rest
TWSSG	Stone Grader
TWSDTT	Diamond Truing Tool
TWSGAJ	Grinding Angle Set-Up Jig
TWSTGJ	Turning Gouge Jig
TWSSJ	Scissors Jig

TWSPCJ	Plane Camber Jig
TWSSAE	Support Arm Extension
TWSWSC	Machine Cover
TWSC TJ	Carving Tool Jig
TWSSEJ	Straight Edge Jig
TWSLHW	Profiled Leather Honing Wheel
TWSDW	Pre-Dressed Coated Grindstone

Included Accessories

Square Edge Jig, Stone Grader, Honing Compound, Grinding Angle Set-up Jig, Spanner

Vertical Mounts for Support Arm

for perfect positioning of the blade for sharpening



Large Handle

for easy carrying

Horizontal Mounts for Support Arm

maintain the correct angle for honing the blade

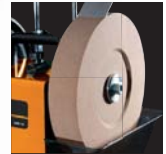


Leather Honing Wheel

for a razor-sharp, polished edge

High-Grade Grindstone

sharpens steel edges efficiently & reliably



Rubber Feet

keep the machine steady & minimise vibration



Technical Specification

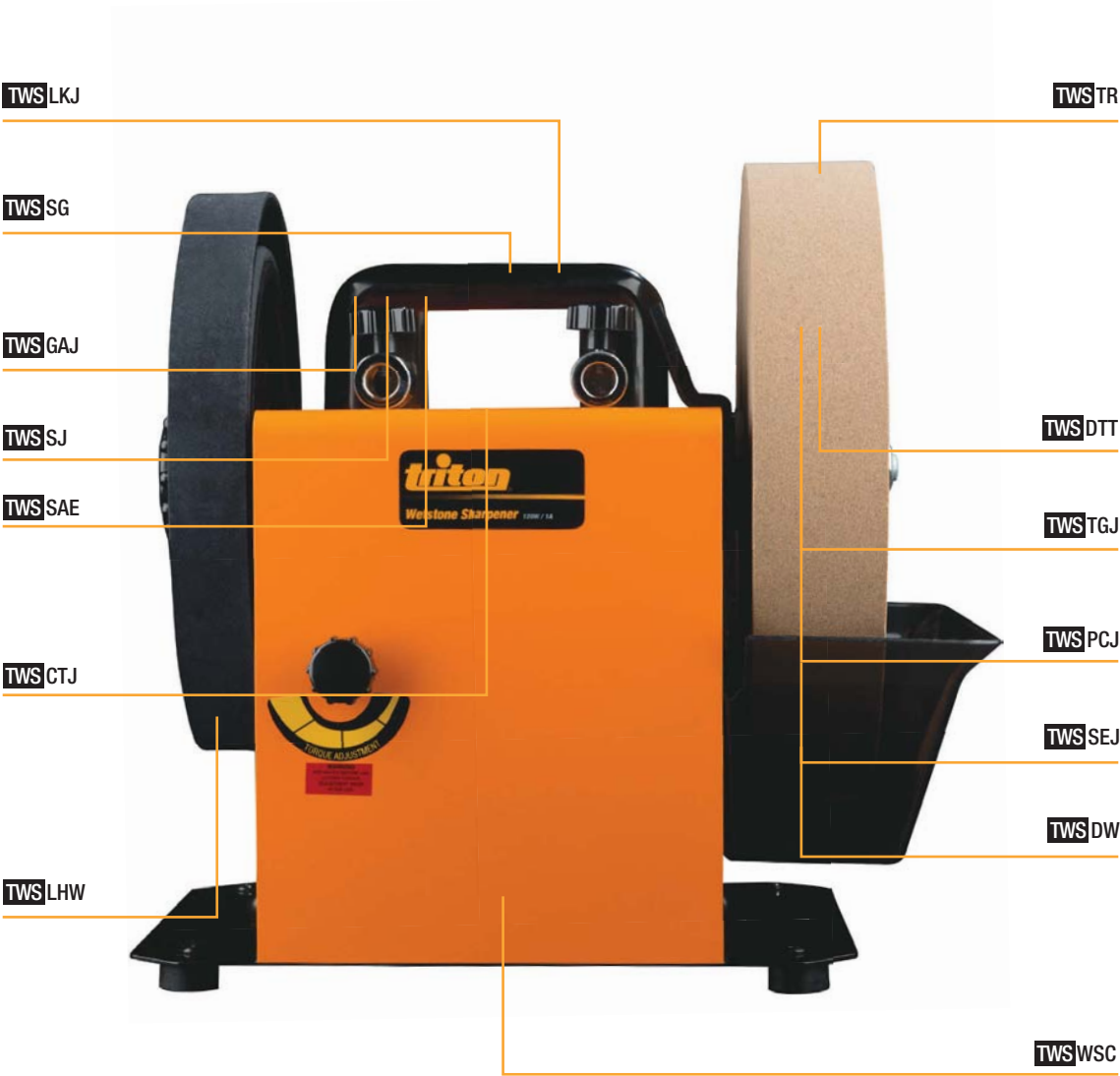
Power	120W / 1A
No Load Speed	2800rpm
Wheel Speed	125rpm
Bore Diameter	Ø 12mm / Ø 15/32"
Sharpening Stone Size	Ø 250 x 50mm 220 Grit / 10" x 2" 220 Grit
Honing Wheel	Ø 230 x 30mm / 9 x 1 1/16"
Weight	13kg / 29lbs



Optional Accessories

TWS S10

Expand the functionality of the Wetstone Sharpener with a choice of products for honing, sharpening and polishing virtually every kind of cutting tool. Precisely designed and engineered specifically for use with the Wetstone Sharpener, the range also includes accessories to keep the sharpener in peak condition for a quality performance on every project.

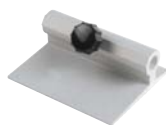




TWSLKJ

Long Knife Jig

For long or thin flexible filleting knives. The broad clamping head holds blades securely.



TWS TR

Tool Rest

For sharpening an assortment of tools, especially tools requiring larger bevel angles. Provides stable platform.



TWS SG

Stone Grader

For dressing the grinding stone.



TWS DTT

Diamond Truing Tool

Quick restoration of the grinding surface. The back bar controls rate of material removal.



TWS GAJ

Grinding Angle Set-Up Jig

For setting up the correct angle for sharpening. Enables repeated accurate grinding of specific bevel angles.



TWS TGJ

Turning Gouge Jig

For controlled, accurate sharpening of woodturning tools.



TWS SJ

Scissors Jig

Restores sharp edges to blunt scissors and garden shears. Twin clamps for securing blades.



TWS PCJ

Plane Camber Jig

Puts an even, slight radius onto a hand plane iron, especially good for scrub and jack plane irons. Camber for improved shearing action.



TWS SAE

Support Arm Extension

Attaches to support arm. Provides simultaneous tool support above the grindstone and honing wheels.



TWS SEJ

Straight Edge Jig

Maintains correct sharpening angle. Easy, accurate tool fitting.



TWS CTJ

Carving Tool Jig

For accurate sharpening of carving tools and other short tools. Clamps narrow and butt chisels firmly. Internal 'V' shape automatically centres the tool.



TWS DW

Pre-Dressed Coated Grindstone

High-grade grindstone that sharpens steel edges efficiently and reliably.



TWS LHW

Profiled Leather Honing Wheel

For honing and polishing the inside of turning and woodcarving gouges. Honing/polishing V-parting tools. Made from solid tanned leather.



TWS WSC

Machine Cover

Keeps dust and dirt off the Wetstone Sharpener when not in use.

Oscillating Spindle Sander

TSPS 450 450W / 3.5A

Triton's Oscillating Spindle Sander offers outstanding performance and a precise finish to every woodworking project.

Stability and enhanced material support for larger stock is provided by the cast iron table. The oscillating action moves the drum up and down during rotation, reducing the static friction that causes burning, and eliminating band marks. It also extends the life of the sanding sleeve by spreading the wear across a broader surface.

Supplied with 6 sanding sleeves with matching rubber drums and table inserts, the Triton Oscillating Spindle Sander is well equipped to provide a professional finish to internal as well as external profiles. This also allows the matching of the optimum size of sleeve for the precise needs of each woodworking project.

Dust Port

connects to an extraction system for a cleaner & safer working environment



Includes 6 Sanding Sleeves

13-76mm dia with matching drums



Included Accessories

6 x Sanding Sleeves, 6 x Table Inserts,
5 x Rubber Sanding Drums

Large Cast Iron Table

for stability & enhanced material support

Rotating & Oscillating Action

for precise finishing of intricate work



On-Board Storage

keeps all accessories neatly to hand

Power Switch with Dust Cover

for ease of use & long, trouble-free performance

Locating Holes

for secure bench mounting



Table Inserts

prevent gaps between table & sanding surface



Technical Specification

Power	450W / 3.5A
No Load Speed	2000rpm
Oscillation	58opm
Table Size	370 x 295mm / 14½" x 11½"
Sanding Sleeve	6pce - 13, 19, 26, 38, 51 & 76mm / 6pce - ½, ¾, 1, 1½, 2 & 3"
Table Inserts	6pce - 13, 19, 26, 38, 51 & 76mm / 6pce - ½, ¾, 1, 1½, 2 & 3"
Rubber Sanding Drums	5pce - 19, 26, 38, 51 & 76mm / 5pce - ¾, 1, 1½, 2 & 3"
Dust Port	38mm / 1½"
Spindle Dimensions	12.7 x 1.5mm / 0.5 x ⅙"
Weight	14.6kg / 32.1lbs

Optional Accessories

TSS60G	6pce Sanding Sleeves 60 Grit
TSS80G	6pce Sanding Sleeves 80 Grit
TSS100G	6pce Sanding Sleeves 100 Grit
TSS150G	6pce Sanding Sleeves 150 Grit
TSS240G	6pce Sanding Sleeves 240 Grit
TSS13MM	13mm Sanding Sleeves 60/80/100/150/240 Grit
TSS19MM	19mm Sanding Sleeves 60/80/100/150/240 Grit
TSS26MM	26mm Sanding Sleeves 60/80/100/150/240 Grit
TSS38MM	38mm Sanding Sleeves 60/80/100/150/240 Grit
TSS51MM	51mm Sanding Sleeves 60/80/100/150/240 Grit
TSS76MM	76mm Sanding Sleeves 60/80/100/150/240 Grit

Planer / Thicknesser

TPT 125 317mm / 12½"

Offering the full 317mm cutting width, the TPT125 Planer / Thicknesser delivers 17,500 cuts per minute for a high quality, consistently smooth finish to the workpiece.

Large infeed and outfeed tables provide added material support for long workpieces and a capacity for timber from 3.2mm up to 150mm depth.

A circuit breaker ensures enhanced electrical safety and the dust chute, which can be mounted on either end of the thicknesser, provides a cleaner, safer, working environment.

Precise setting of the cutting depth is easy with the graduated depth crank handle and clear, easy-to-read thickness scale. The 4-post column design provides rigidity and allows the cutter head to be raised and lowered smoothly and accurately for precise results.

Dust Extraction Chute

extracts left or right for a cleaner & safer working environment



Large Infeed & Outfeed Tables

provide support for longer workpieces



4-Post Column Design

for rigidity & accuracy
in setting depth of cut



Easy-to-Read Thickness Scale

for precise setting of cutting depth

Crank Handle

for easy movement
of the roller case

Circuit Breaker

for electrical safety

Easy, Accurate Setting of Cutting Depth

in 1.58mm / 1/16"
increments

Locating Holes

for secure bench
mounting

**Cutter Height from
3.2 - 150mm / 1/8" - 6"**
for maximum versatility

Quick Access Brushes

allows changing of
worn brushes

Technical Specification

Power	1100W / 1 1/2hp
Cuts Per Min	17,500
Planing Depth	3.2 - 150mm / 1/8" - 6"
Planing Width	380mm / 15"
Table Size	317 x 320mm / 12 1/2" x 12 39/64"
Weight	29kg / 63.9lbs

Optional Accessories

TPTPB	Planer/Thicknesser Blades 2pk
TPTST	Stand

"The Triton name sells itself, and it's down to an energetic mix of innovation, opportunism and above all, good products that do what they say on the box."

Anthony Bailey, Woodworking Plans & Projects Magazine



Work Support

Whenever you need an extra pair of hands - from supporting timber for cutting logs, clamping a door for trimming, storage of timber stock, or protecting your tools and materials for transport - Triton Work Support products have the solution.



Tough Construction

for long life and superior performance



Powerful Clamping

with controlled clamping pressure



Fold-Down System

for convenient storage and transport



Adjustable Support

for a wide range of stock

SuperJaws Clamping System

SJA 200

Triton's iconic SuperJaws can be easily transported right to the job, whether indoors, outdoors or the workshop floor.

SuperJaws provides fast, hands-free clamping of material up to 956mm, and a massive clamping force of up to 1000kg.

Constructed from tough, powder-coated steel, SuperJaws will hold anything - from car parts and bicycles to timber and tubing.

Features include a lock / release switch for fast release of the workpiece, and reversible jaws for extra-wide clamping capacity.



Woodworking



Log Cutting



Engineering

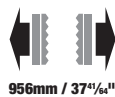


Finishing

Robust, All-Steel Construction with Power-Coated Finish
for long-lasting operation

Lock / Release Switch
allows fast, trouble-free release of the jaws

Foot-Operated Clamping
frees hands for full control of the job



956mm / 37 1/4"



SOLID STEEL



1000KG
CLAMPING
FORCE



100kg
220lbs

Optional Accessories

SJA460	Log Jaws
SJA470	Engineers Jaws
SJA420	Tool Tray



SJA 460

Log Jaws

Powerful clamping of logs and poles for chainsawing.



SJA 420

Tool Tray

Work support and convenient holding of tools.



SJA 470

Engineers Jaws

Tough cast iron jaws for heavy duty metal work.



Reversible Sliding Jaws

allow for extra-wide 956mm / 37⁴¹/₆₄" clamping width capacity

Powerful 1 Tonne Clamping Force

allows application of as much or as little clamping pressure required

Tripod Base

for all-terrain stability

Urethane Jaw Facings

provide a protective, slip-resistant grip



Folds Down

for storage & transport



Stand Alone Design

allows 360° access to the workpiece



Technical Specification

Clamping Range	0 - 956mm / 0 - 37 ⁴¹ / ₆₄ "
Clamping Force	Up to 1000kg / 2200lbs
Clamping Method	Foot Operated
Standard Jaws	Urethane
Max Load	100kg / 220lbs
Folded Size	275 x 775 x 295mm / 11 x 30 ¹ / ₂ x 11 ¹ / ₂ "
Standing Size	980 x 1000 x 860mm / 38 x 39 x 34
Weight	16kg / 35lbs

"A great bit of kit if you work at the rougher end of woodworking outdoors or on site, but which is flexible enough to have uses in the workshop, too."

Woodworking Plans & Projects Magazine

SuperJaws XXL Clamping System

SJA 300

SuperJaws XXL is a tough, portable workstation with a powerful 1 tonne clamping force and controlled clamping pressure.

Constructed from powder-coated steel, SuperJaws XXL boasts a 1000mm clamping width and will securely clamp almost anything from timber and bikes to doors and fence panels.

Features include a lock/release switch for fast release of the workpiece, reversible jaws for extra-wide capacity and foot-operated clamping for hands-free operation. The greater load capacity of 250kg allows clamping of larger workpieces.



Huge Capacity



Powerful Grip



Portable

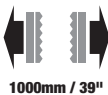


Sanding & Finishing

Tough, All-Steel Construction
holds up to 250kg

Lock / Release Switch
allows fast, trouble-free release of the jaws

Foot-Operated Clamping
frees hands for full control of the job



1000mm / 39"



SOLID STEEL



1000KG
CLAMPING
FORCE



250kg
550lbs

Optional Accessories

SJAEB	Extension Bars
SJABC	End Stops
SJASS	Standard Side Support
SJARD	Roller Support
SJA420	Tool Tray



SJAEB
Extension Bars
Accessory pack with two 600mm extension bars for mounting supports.



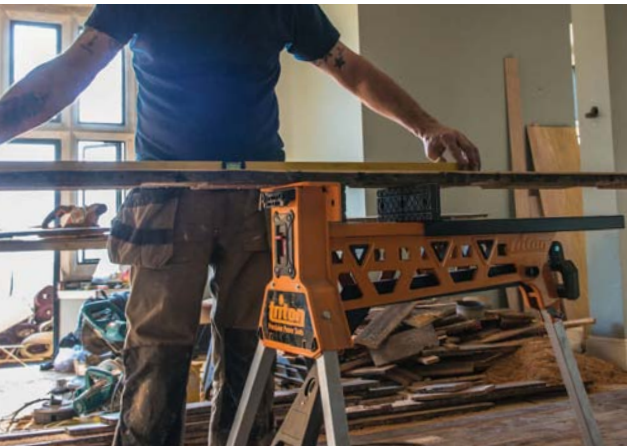
SJASS
Side Support
Height adjustable side support with low friction surface.



SJABC
End Stops
Accessory pack with two bar clamps to secure extension bars.



SJARD
Roller Support
Height adjustable roller support with swing around bar stop.



Reversible Sliding Jaws

allow extra-wide **1000mm / 39"** clamping width capacity

Urethane Jaw Facings

provide protective, slip-resistant grip



Rear Handle

for carrying with ease



Stand-Alone Design

creates a hands-free portable workbench

Tripod Base

for stability & safe operation on uneven surfaces

Improved Frame & Leg Design

allows setting up & folding down in seconds

Large Rear Foot

enables use on softer ground & prevents marking



Quickly Folds Down

for storage & portability

Locating Holes

secure the feet for increased stability

Quick Release Legs

for safe & quick assembly

Technical Specification

Clamping Range	0 - 1000mm / 0 - 39"
Clamping Force	Up to 1000kg / 2200lbs
Clamping Method	Foot Operated
Max Load	250kg / 550lbs
Folded Size	797 x 302 x 325mm / 31 x 12 x 13"
Standing Size	1010 x 1060 x 875mm / 40 x 42 x 34"
Weight	19kg / 41lbs

"One of the most eagerly-awaited "upgrades" of a workstation that reflects its original brilliance."

Nick Gibbs, British Woodworking Magazine

Multi-Stand

MSA 200

Multi-purpose, adjustable support stand with extra-wide tripod base for excellent stability on level or uneven ground. Folds down in seconds for convenient transportation and storage. Swivelling and tilting head with built-in clamp and low-friction slide surfaces.



Technical Specification

Max Load	100kg / 220lbs
Height Range	635 - 940mm / 25" - 37"
Angle Adjustment Range	Vertical Through Horizontal
Weight	6.2kg / 13.6lbs

WRA 001

The Triton WoodRack is easy to install, providing generous storage for wood, piping, guttering and long metal pieces on six levels, each with a capacity of 50kg.

Generous Storage Capacity

for timber, pipes
& other long items

6 Levels

for storage of
all materials

Made from 25mm / 1" Steel Tubing

& powder coated
for increased
durability & life

Holds 50kg / 110lbs
of material per level

Included Accessories

12 x Racks, 12 x End Caps, 12 x 6g x 1/4" Pan Head Screws,
2 x Uprights, 6 x Spacers

Technical Specification

Max Load	Holds 50kg / 110lbs of Material Per Level
Depth	300mm / 12"
Height	1040mm / 41"
Tube Size (Uprights)	25 x 1.6mm in Mild Steel / 1 in/sq x 1/16" in Mild Steel
Tube Size (Racks)	30 x 1.6mm in Mild Steel / 1 3/16 in/sq x 1/16" in Mild Steel
Weight	7.8kg / 17.4lbs



Systainer® Storage System T-LOC

TLOC

Triton's Systainer® T-LOC is a highly versatile system offering a tough, flexible and convenient method of organising, storing and transporting all your tools and workshop equipment.

Made from high-quality ABS for maximum durability and long service-life, Systainer® is available in five sizes to suit almost every requirement at home, on-site or in the workshop.

Each unit boasts a T-LOC latch system, which allows Systainer® to be locked, opened and connected using just one hand. Multiple units can be locked and stacked together to form one unit for optimum handling.



Open



Connect



Close



T-LOC Latch System
opens the lid & connects
units together



Optional Accessories

Code	Description	For use with
TLOCLID1	Lid - EPP Insert 5mm	ALL
TLOCLID2	Lid - Foam Vaulted	ALL
TLOCSTRAP	Carrying Strap	ALL
TLOCINSERT	Universal Insert	TLOC108
TLOCPTA	Insert for Small Bits, 3 Compartments	TLOC108
TLOCBOX	Box Insert	TLOC108
TLOCTRAY	Tool Tray	TLOC210 TLOC315
TLOCDIV	Divider	TLOC315

TLOC 108

108 x 396 x 296mm

TLOC 157

157 x 396 x 296mm

TLOC 210

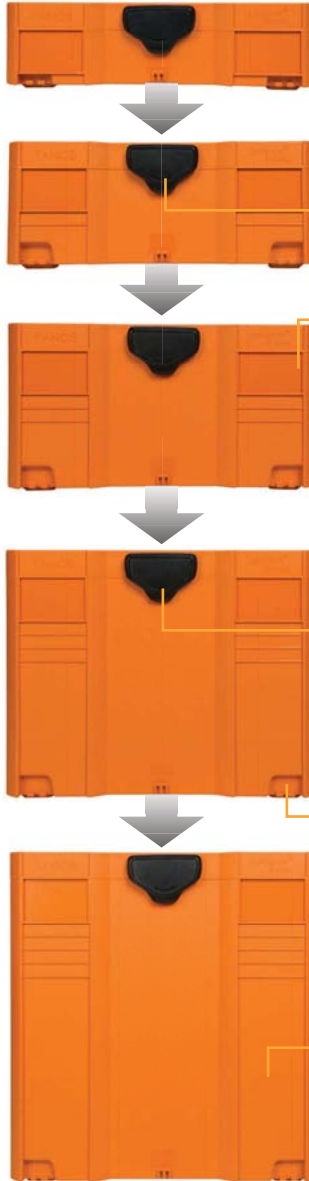
210 x 396 x 296mm

TLOC 315

315 x 396 x 296mm

TLOC 420

420 x 396 x 296mm



Open when Connected
without dismantling the units

Product Label Slots
for easy location of
tools & accessories

Single-Hand Operation
locks, opens & connects units

Stack & Lock Units
for highly organised
work storage

ABS Polymer Construction
for increased durability & long-life

Technical Specification

	Outer Dimensions	Inner Dimensions	Weight
TLOC108	108 x 396 x 296mm / 4 ¹ / ₄ " x 15 ¹⁹ / ₃₂ " x 11 ²¹ / ₃₂ "	75 x 383 x 273mm / 2 ⁶¹ / ₆₄ " x 15 ⁵ / ₆₄ " x 10 ³ / ₄ "	1.3kg / 2.7lbs
TLOC157	157 x 396 x 296mm / 6 ¹³ / ₆₄ " x 15 ¹⁹ / ₃₂ " x 11 ²¹ / ₃₂ "	127 x 383 x 267mm / 5 ¹ / ₆₄ " x 15 ⁵ / ₆₄ " x 10 ³³ / ₆₄ "	1.5kg / 3.3lbs
TLOC210	210 x 396 x 296mm / 8 ¹⁷ / ₆₄ " x 15 ¹⁹ / ₃₂ " x 11 ²¹ / ₃₂ "	180 x 382 x 266mm / 7 ⁷ / ₃₂ " x 15 ³ / ₆₄ " x 10 ¹⁵ / ₃₂ "	1.8kg / 4lbs
TLOC315	315 x 396 x 296mm / 12 ¹³ / ₃₂ " x 15 ¹⁹ / ₃₂ " x 11 ²¹ / ₃₂ "	285 x 382 x 266mm / 11 ⁷ / ₃₂ " x 15 ³ / ₆₄ " x 10 ¹⁵ / ₃₂ "	2.1kg / 4.7lbs
TLOC420	420 x 396 x 296mm / 16 ¹⁷ / ₃₂ " x 15 ¹⁹ / ₃₂ " x 11 ²¹ / ₃₂ "	384 x 381 x 265mm / 15 ¹ / ₆ " x 15" x 10 ⁷ / ₁₆ "	2.7kg / 6lbs



Workcentre Systems

The Triton Workcentre is the beating heart of your woodworking system. Coupled with Triton power tools and accessories, precision, versatility and the professional results you never thought possible are within your reach.



All Steel Construction

for long-lasting operation



Integrated Rules

for accurate fence alignment



Clear Safety Guards

with adjustable height for safe working



Folding Legs

for transportation and storage

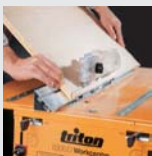
Series 2000 Workcentre System

WCA 201

The Series 2000 Workcentre offers superior versatility and portability, and with the addition of Triton accessories, becomes a complete woodworking system.

Designed to work seamlessly with Triton's own range of power tools, the Workcentre is virtually 100% compatible with other power tool brands on the market.

Ideal for making quality furniture, craft items, or for carrying out household renovations, Triton's Series 2000 Workcentre System delivers professional results every time.



45° Bevel Saw



Mitre Cuts



Bevel Saw



Mitre Saw



Overhead Router



Router Table

Reversible & Adjustable Aluminium Fence

doubles as support for 45° bevel cuts

Rip Fence Locking Handles

allows for rapid locking & releasing of sliding rails

Crosscut Height Adjustment

suits all circular saw sizes

Power Switch

with quick stop panel for added safety

Folding Legs

for compact storage & easy transportation



Technical Specification

Suits	Circular Saws 185 - 235mm / 7¼" - 9¼"
Cuts	Rip, Mitre, 45° Bevel Rip, Crosscut, Bevel Crosscut & Compound Mitre
Capacities	Rip: 0 - 620mm / 0" - 24½" Crosscut: 0 - 500mm / 19½" Wide
Sizes	Standing: 900 x 1300 x 600mm / 35 x 51 x 23" Folded: 440 x 1000 x 350mm / 17 x 39 x 13" Table: 870 x 640mm / 34 x 25"
Weight	29kg / 63.9lbs

Compatible with

TA235CSL, TA184CSL, TSA001	Saws	Pg 14-19
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Switch from Table Saw
to Crosscut Saw
in **40 seconds!**

Material Pressure Fingers

hold the workpiece firmly

Riving Knife

prevents material
from jamming

Adjustable, Clear Guard

for a clear view of
the cutting line

3-Sided Protractor

is fully adjustable
& locks with side
pressure finger



Integrated Rulers

allow for accurate
adjustment of the fence



Robust All-Steel Construction

with powdercoat
finish for long-lasting
operation

1 Workcentre, 2 Systems, 9 Operations

Table Saw

Crosscut Saw

1. Rip planks, beams or sheet material easily, accurately and safely
2. Rip fence extends 620mm / 24¹³/₁₆" from the blade and enables handling of large sheets
3. Crosscut and mitre cut with outer-adjusting, using the unique three-sided protractor
4. Rip fence is reversible to provide a 45° face for accurate bevel and chamfers of any length
5. Cut rebates, grooves and tenons

1. Accurately crosscut long or heavy stock including beams, posts, studs, shelves and moulding by moving the saw, not the wood
2. Cut compound bevel mitres by angling the blade and the wood
3. Easy mitre, bevel and rebate joints
4. Crosscut up to 500mm / 19¹¹/₁₆" wide, and virtually double the depth of cut by making cuts from opposite faces

Move the timber, not the tool

Move the tool, not the timber

Expanding Your Workcentre System

The Triton Workcentre is central to a wide range of accessories that will enhance its functionality, providing a professional finish to an endless list of projects in and around the home and workshop.

WCA 390

AJA 150

RTA 300

BRA 200

EPA 001

ETA 100

ETA 300



DCA 300

Dust Collector

Prevents sawdust filling up or clogging your vacuum cleaner. 20Ltr / 5 US gal capacity.



ASA 023

Faceplate Sanding Disc

Triton Sanding Discs on your saw provide fast, easy faceplate sanding and rounding over. Available to suit 235mm / 9 1/4" circular saws with 16mm / 0.6" or 25mm / 0.9" bores.



DCA 250

Dust Bag

Fits beneath the Workcentre allowing effective dust collection in tablesaw mode. Removable pouch allows easy disposal of dust.



AWA 200

Wheel Kit

Adds the convenience of easy storage and manoeuvrability by adding a pair of retractable wheels.

WCA 390

Height Winder Kit

Fits the Workcentre pressed steel chassis for quick and precise blade height adjustment.

- Control blade height by a winder through the table slot, or by a thumb-wheel in crosscut mode



AJA 150

Overhead Mounting Kit

Adding the optional Router Slide Plate, offers high accuracy for shelving, cabinets and built-ins.

- Accepts most Routers for use in the crosscut mode for overhead routing



RTA 300

Router Table

The optional RTA300 router table fits quickly in place and has a host of features for precision router work.

- Mounting plate features slots for rapid installation of all Triton routers
- Quality heavy duty fittings included to allow almost any 1/4" or 1/2" router to be fitted



BRA 200

Bevel Ripping Guide

Enables accurate bevels and chamfers from 15° through 90°. Makes use of the Workcentre protractor for control of short bevels and perfect compound mitres.

- Enables you to bevel rip or chamfer long & wide workpieces on the Workcentre
- Guide slot enables use of the Workcentre protractor



EPA 001

Planer Attachment Kit

Combines an electric planer with the guidance of the Triton Workcentre for smooth, straight faces on all your work. Separate switch box with safety shut-off.

- Accepts most popular 82mm / 3.2" electric planers
- Fold-down position allows fast changes between planer & saw modes
- Easily detaches for storage
- Includes detachable dust collection bag & separate switch box



ETA 100 ETA 300

Extension Tables

Provides a substantial increase in rip and crosscutting capabilities. Unique multi-positional fence for mitre and taper cuts.

- Sliding table locks for conventional ripping or unlocked for use as a sliding panel
- The ETA300 Maxi handles full size 2400 x 1200mm / 94 x 47" sheets with a rip capacity of 1200mm / 47" from the blade & can crosscut sheets up to 1200mm / 47" wide
- The ETA100 Mini is perfect when space is limited & can rip up to 1000mm / 39" from the blade & cross cut sheets up to 600mm / 23"
- Dismantles to convenient size for storage



Precision Router Table System

RTA 300

Quick installation of any Triton Router is easy with the Precision Router Table System. Featuring slots on the mounting plates and including quality, heavy duty fittings, almost any 1/4" or 1/2" Router can be installed.

By adding other accessories, the system will perform jigsaw cutting, biscuit jointing and finger jointing.

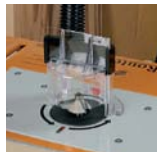
Fitting the Triton Router Table (RTA300) to the Triton Workcentre or Router Stand adds a whole new dimension to woodworking, allowing shaping, planing, rebating, trenching, moulding and grooving.

Whatever the job, the Triton Router Table offers remarkable accuracy, exceptional versatility and enhanced safety for professional results.



Height Adjustable, Clear Safety Guard

for clear sight of the cut zone & efficient dust collection for safe free-hand work

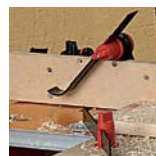


Non-Return Pressure Fingers

for fully adjustable vertical & horizontal support

Steel Frame Fence with MDF Face

is easily replace when worn or damaged



Double-Sided Protractor

fitted with grip tape for added non-slip support with 90° range

Small & Large Cutter Inserts

provide maximum support for the workpiece



Sliding Table Insert with Removable Protractor

for smooth, accurate cutting

Powder-Coated Table

ensures a sturdy flat surface with quick-fit system

Dust Extraction Tube

for connection to a dust extraction system



Micro Adjusters

for fine adjustment of the fence position for rebating & planing



Technical Specification

Table Size	540 x 690mm / 21 x 27"
Bevel Adjustment	90°
Dust Extraction	Yes
Weight	11kg / 24.4lbs

Compatible with

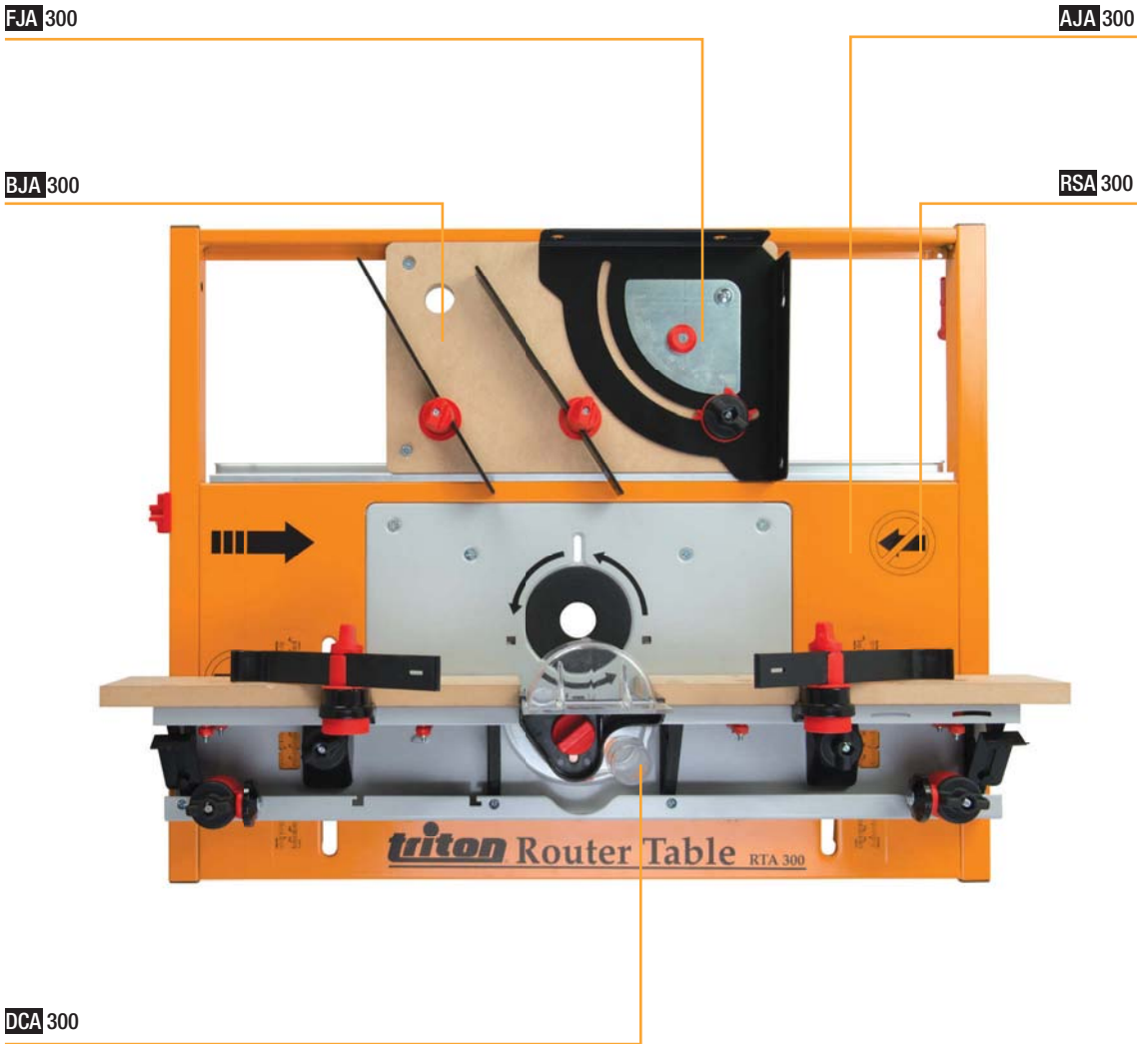
WCA201, WCA200, WCA001	Series 2000 Workcentre System	Pg 86-89
RSA300	Router Stand	Pg 94
TRA001, MOF001, JOF001	Routers	Pg 6-11

"The Triton Router Table and Stand have some unique features which you can take advantage of... adding some accessories will expand your routing repertoire even further."

Anthony Bailey, Essential Workshop Guide
2013 - Woodworkers Institute

Expanding Your Router Table System

Engineered to perform with precision and simplicity in mind, these accessories are perfect companions to Triton power tools. And for added flexibility, each accessory is supplied with additional fittings for compatibility with almost any brand of power tool.



FJA 300

Finger Jointer



The Finger Jointer fits straight into the Triton Router Table for easy and accurate decorative box joints.

- Makes accurate $\frac{1}{4}$ " & $\frac{1}{2}$ " joints in any board thickness from 3mm / $\frac{1}{8}$ " to 32mm / 1 $\frac{1}{4}$ "
- Cuts several joints at the same time
- Compatible with RTA300 Triton Router Table

AJA 300

Jigsaw Kit



Fast fit and removal from the Router Table. Adjustable hold-down pressure for steady operation.

- Overhead blade stabiliser
- Quick-mount clamps ensure fast removal & refitting of the jigsaw
- Dust extraction port for easy connection to a dust collection system
- Compatible with jigsaws

BJA 300

Biscuit Joiner



Fit the Biscuit Joiner to your Router Table for fast, strong and invisible joints. Ideal for right-angle joints, mitres, bevels and edge joinery.

- Once installed, the biscuit joiner takes only seconds to remove & refit
- Includes TCT cutter & pack of biscuits. Suits $\frac{1}{4}$ " & $\frac{1}{2}$ " routers
- Additional biscuits available in packs of 50 and 500

RSA 300

Router Stand



Separate stand for fitting the Router Table leaves the Workcentre set up with the saw for greater convenience.

- Fitted with safety On / Off switch
- Adjustable leg height for uneven ground
- Folds down for easy transportation & storage
- Onboard leg storage for portability



DCA 300

Dust Collector

Prevents sawdust filling up or clogging your vacuum cleaner. 20Ltr / 5 US gal capacity.



TRA 001 MOF 001 JOF 001

Routers

Designed and engineered to 'quick fit' to the Router Table, with added features to enhance its operation and accuracy.



TGA 150

Router Accessory Kit

Includes template guides and dust chute.



TGA 001

Template Guide Kit

Includes a variety of sizes for all routing needs.

Router Stand

RSA 300

Purpose-designed support stand for use with the Triton Router Table. Features include adjustable leg height for stability on uneven ground, and on / off switch with quick-stop panel for added safety. The stand also folds down for convenient transportation and storage.

Onboard Leg Storage
for easy portability



Adjustable Legs
for easy operation on uneven work surfaces

Compatible with Triton Router Table

allows the Workcentre to be set up with a saw for greater convenience



Power Switch

controls power to the power tool with quick-stop panel for added safety



Technical Specification

Table Size	650 x 690mm / 25 x 27"
Standing Size	880mm / 34"
Weight	11.4kg / 25lbs

Compatible with

RTA300	Precision Router Table System	Pg 90-93
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“Anyone who buys a Triton becomes a Tritonite and wouldn't swap it for anything else.”

Woodworking Plans & Projects Magazine

Saw Table

TCB 100

Sturdy saw table with easy-lock rip fence offering 0 - 450mm cutting capacity either side of the blade and protractor with up to 180° angle adjustment for accurate mitre joints and tapers. Allowing a cutting depth to 52mm and featuring a transparent blade guard with hold-down fingers, woodworking is safer and more enjoyable with the Triton saw table.

See-Through Guard

with anti-kickback fingers
& dust extraction port



Protractor with Finger Guide

holds wood in position & provides
up to 450mm / 18" crosscut
travel, & 180° angle adjustment
ensures perfect mitre cuts



Adjustable Legs

for independent levelling
on uneven ground

Integral Push Stick

ensures safe ripping of
large & narrow workpieces



Easy Lock Rip Fence

with 0 - 450mm / 0 - 18"
capacity on either
side of the blade

Foldaway Legs

for easy portability
& compact storage



Technical Specification

Cuts	Rip, Crosscut, Mitre	
Cut Depth	52mm / 2"	
Cut Capacity	0 - 450mm / 0 - 18"	
Standing Size	900 x 760 x 530mm / 35 x 29 x 20"	
Folded Size	150 x 760 x 530mm / 5 x 29 x 20"	
Weight	18kg / 35lbs	

Compatible with

TTS1400, TA184CSL, TA235CSL	Saws	Pg 14-19
ETA100	Extension Table	Pg 89
BRA200	Bevel Ripping Guide	Pg 89
DCA250, DCA300	Dust Collection	Pg 88

Join the Triton Global Community

Our online social community is brimming with inspiring ideas, shared experiences and stories from across the globe. For the latest information from the world of Triton Precision Tools, including in-depth product information, tutorials, and exclusive woodworking projects, or to sign up for our regular newsletter for opportunities to enter exclusive competitions and news on the latest events, simply register online at our website.

Woodworking Plans and Projects

A range of exclusive Triton woodworking products is available for you to build. Our woodworking guides cater for all skill levels and are an ideal way to get the most out of your tools. You can start by making a simple portable toolbox, then progress to more advanced projects such as useful storage units for the home or workshop as your skills develop. The guides are easy to read and can be accessed as downloadable PDF files from the website or via the Triton Mobile App.



Award Winning Quality

All Triton Precision Power Tools undergo exhaustive tests and inspections during manufacture to ensure the tools we deliver are of the highest quality. However for complete peace of mind, please register your new tool within 30 days of purchase and take advantage of our extended three year warranty.



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In our media centre you can explore exclusive content for registered users, including 360° videos of new products as well as full schematic diagrams of our tools to identify spare parts. If you have a question then you can communicate directly with Triton specialists and experienced users through our interactive forum.

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- Share your woodworking triumphs with the world and keep up with the conversation with a tweet to Triton. [Twitter.com/Triton_Tools](https://twitter.com/Triton_Tools)
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