



THE MID SOUTH WOODTURNERS GUILD



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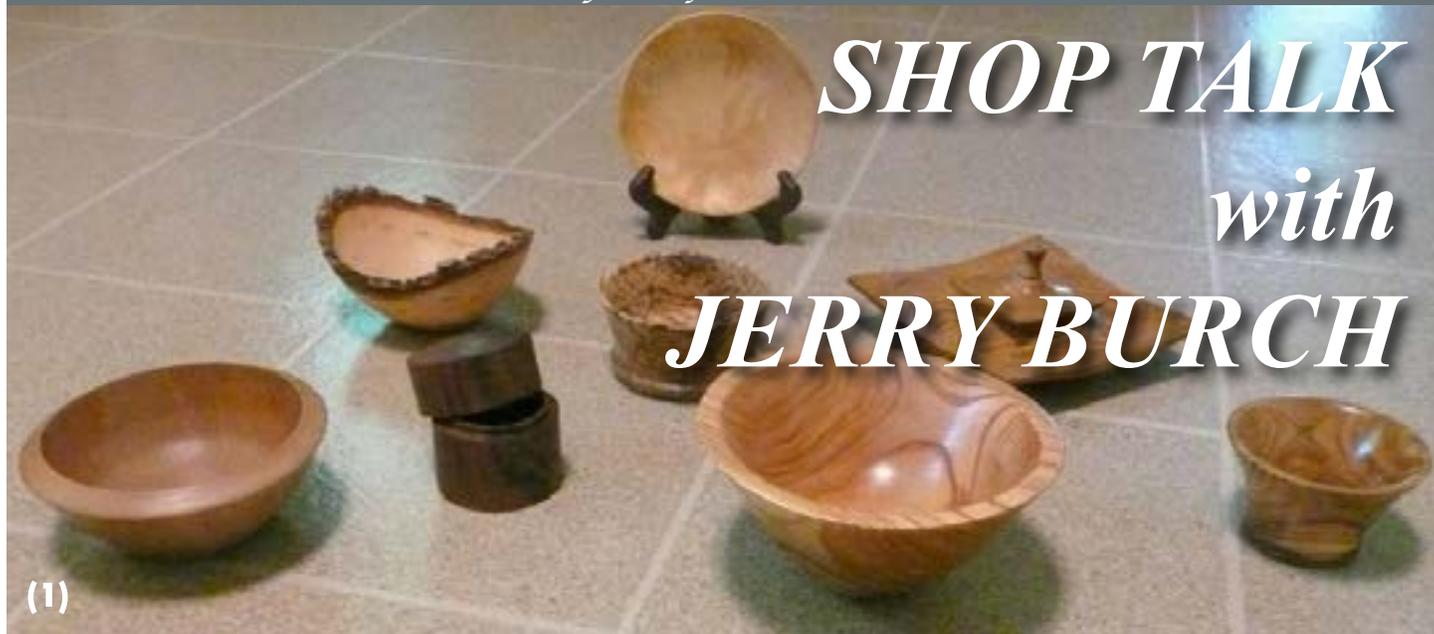
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Cover photo:
Rick Gillespie Segmented
Birdhouse

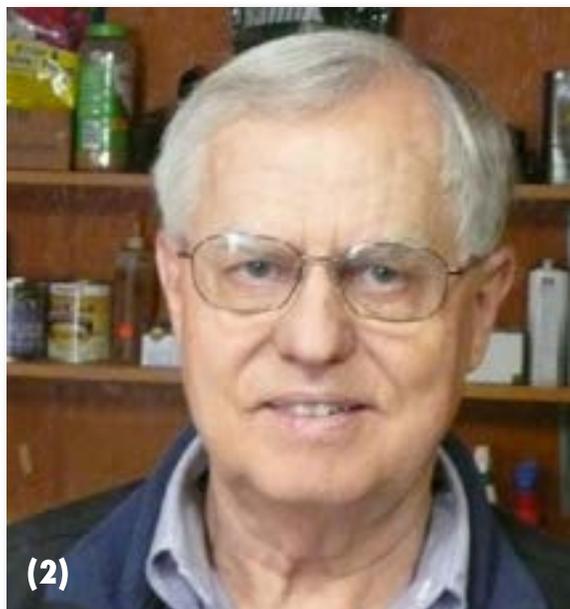


How could one who has only been turning for less than two years have produced more than 80 attractive pieces¹ if not for the generous assistance from our members and our monthly demonstrators? This is not to impugn the inborn skill and artistry of Jerry Burch², a retired veterinarian and native of Moscow, TN. His wife, Judy, and he have a son and daughter and two grandchildren for whom Jerry has begun turning various toys and other items. He is fortunate to live on a large, partially wooded lot and turns soft and hard woods from it, including Cherry, Cedar, Redbud and Hickory. If you'd like some free (ends painted) cedar limbs³ contact him. Some other interesting local woods he's turned include China Berry, Bradford Pear, Hackberry and Red Oak. Jerry attended classes taught by Jimmy Clewes (note Jerry's platter and square box⁴) and one or two other nationally known turners. Wright Pillow (MSWG member) is a neighbor who introduced him to turning and to our guild. Thus, he has a solid foundation for a successful and satisfying hobby.

A second requirement needed is a place to work which Jerry has in the form of a refurbished mother-in-laws room on the far side of his carport. His shop boasts a kitchen sink, hot water heater, and full bathroom with a small attached shed containing his sawdust collector and compressor. Jerry has converted a single garage on the back of his lot to a wood storage area⁵. It contains a refrigerator⁶ repurposed as a quick drying cabinet. Low heat is supplied by a light bulb and ventilation achieved with holes drilled thru the walls and a fan to circulate the air.

Tools constitute the third necessary item for shop work. Jerry has a clear plastic curtain⁷ on a draw rod behind his lathe to limit the spread of turnings. He has a large funnel-like vacuum inlet below and behind his lathe⁸ to catch most of the fine dust. It is abetted by a fan mounted on the wall⁹ blowing across the lathe. While turning, his tools are placed on a rolling cart¹⁰ with a cork lined top, just to the right of his lathe.

(Continued On Next Page)



By:
RAY TANNER



For buffing finished pieces he utilizes a Jet Mini lathe¹¹ with several cloth wheels mounted on a shaft between centers. This is easily removed when the lathe is needed for other tasks. An older Craftsman lathe¹² with duplicator attachment is no longer used, and he would like to sell it. It is quite suitable for spindle work, small bowls, pens, or as a driver for buffing wheels.





(9)



(10)



(11)



(12)

Author's Note: Visiting the shops of our members and writing about them for the past five years has been a very enjoyable and educational endeavor. It has afforded me direct insight into our members' many skills, artistic ability, and creativity. I have been warmly welcomed by each one and always rewarded with new ideas and/or novel techniques to improve the operation of my own shop. I am truly grateful to all whom I have visited (almost 3/4 of our membership). Ray Tanner

A LITTLE HUMOR

The Truth About Handymen

A proud father brought home a swing set he had just purchased for his children and immediately began to assemble it while all the neighborhood children anxiously waited to play on it.

After several hours of reading the assembly instructions and trying to fit bolt A into slot B, etc., he gave up and called upon an old handyman working in a neighboring yard.

The old-timer came over, tossed the directions away, and had the set completely assembled in a short period of time.

"It's beyond me," the father said, "how you managed to get it all put together without even reading the directions."

"To tell the truth," replied the old-timer, "I can't read, and when you can't read, you've got to think."

Handyman Cheatsheet

1. If you can't find a screwdriver, use a knife. If you break off the tip, it's an improved screwdriver.
2. Try to work alone. An audience is rarely any help.
3. Above all, if what you've done is stupid, but it works, then it isn't stupid.
4. Work in the kitchen whenever you can...many fine tools are there, its warm and dry, and you are close to the refrigerator.
5. If it's electronic, get a new one...or consult a twelve-year old.
6. Stay simple minded: Get a new battery; replace the bulb or fuse; see if the tank is empty; try turning the switch "on"; or just paint over it.
7. Always take credit for miracles. If you dropped the alarm clock while taking it apart and it suddenly starts working, you have healed it.
8. Regardless of what people say, kicking, pounding, and throwing sometimes DOES help.
9. If something looks level, it is level.
10. If at first you don't succeed, redefine success.

WOOD SPIN

MORE WOODTURNING CONTROVERSY:

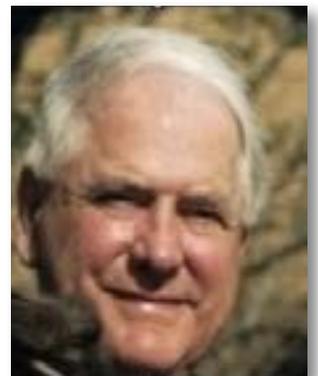
MOUNTING BOWL BLANKS ON A LATHE

One of my regular woodturning activities is monitoring the woodturning forum sponsored by WoodCentral, in which woodturners exchange information and opinions. A recent topic focused on the best way to mount bowl blanks on a lathe; or rather, when to use each of the common methods: faceplates, four jaw chucks, screw chucks, between centers, or glue blocks.

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<http://www.midsouthwoodturners.com/>

By:
EMMETT MANLEY



<http://www.woodturner.org>



I use all five of these mounting methods, depending upon the size and configuration of the block, the type and stability of the wood, and what I wish to accomplish. Also, I may use a sequence of mounting methods as beginning between centers then shifting to a four jaw chuck once I have a tenon established. Therefore, I was surprised at the number of experienced woodturners who stated that they would never use a four jaw chuck, while others made the same statement about a faceplate or screw chuck, or glue block, etc. These folks are adamant about their opinion and provided strong reasons never to use what other turners use routinely. The discussion got almost as heated as those encountered among the anti-scraper or anti-skew woodturners.

Peeking ahead at their bottom lines convinced me that people tend to do as they were taught and that bowl blank mounting preferences are largely inherited behaviors, but firmly ingrained. Reading the various exchanges did provide me the opportunity to pick up or emphasize various principles and “tips” concerning the mounting of wood and I’ll use the remainder of this column to pass on some of these points.

Just about everyone agreed that a faceplate provides the most secure method to mount wood, if done correctly. The screws must be strong and long enough, there must be enough screws used, and the mating of plate to wood must be done properly. Obviously, the faceplate must be large enough relative to the wood and the faceplate-wood interface is important and should be level or slightly concave, never convex. One woodturner reported that he always countersinks his screws but that may be overkill. A 40% rule for faceplates was

emphasized by some -- the diameter of the faceplate should be at least 40% that of the bowl blank. Others were pleased with the usual 33% relationship recommended for four jaw tenons.

Opponents of faceplates list requiring too much time and fixing your orientation as primary reasons not to use faceplates. However, we can eliminate the first objection as driving screws is a lot quicker than driving to the Emergency Room and perhaps spending time in the hospital. Fixing the orientation of the bowl blank is also the reason some turners object to the use of screw chucks but careful placement of the screw can reduce this concern.



Between centers mounting has advantages of being very quick, if a few minutes are important to you, and, more importantly, center mounts allow some mid-course realignment of your blanks once you begin removing wood. This is especially important when making natural edge bowls where you want the opposite sides to be at the same level. Proponents of between center mounts believe their method to be safe if the drive spur is the right size and is driven into solid wood.

Almost certainly the most popular method for mounting bowl blanks is that of using the modern four jaw chucks. This is a two step process which involves cutting a proper size and shaped tenon then grasping that tenon in the four jaw chuck. The first step may take place between centers or the headstock end may be held by a screw or some other temporary method. Step two requires a proper sized tenon (just a little larger than your closed jaws), held snugly but not crushed. Some turners add CA glue to the tenon if the wood is wet to give the wood additional strength.

Glue blocks have their place. I often use a glue block with a tenon cut into it for mounting on a four jaw chuck. Being a bit of a 'fraidy cat, I limit my use of glue blocks to pieces of wood on the small side. Which reminds me of a critical woodturning principle -- whatever you do on the headstock end, it is wise to provide support on the tailstock end as long as possible by use of a live center. This dual support is not only safer but it also reduces vibration and allows better cuts to be made.

Screw chucks represent a compromise between a drive spur and a four jaw chuck (or a faceplate). Screw chucks are quicker than cutting a tenon or drilling holes for a faceplate, and also more secure than a drive center. However, a single point mounting is never as stable as a ring of support, so keep that in mind; plus, use tailstock support with a screw chuck as you would with a drive spur.

There are different categories of screw chucks, from those made in your shop from a piece of scrap wood and a lag bolt, to the big worm screws supplied with each new four jaw chuck, all the way to the Mercedes of screw chucks -- the Glaser Screw Chuck. The Glaser chuck is expensive (\$100-150) but the threads are thin and extremely strong. This chuck can be used in three configurations for mounting different diameter items. Craft provides a "knockoff" for \$35 which looks somewhat like the Glaser but does not measure up according to numerous reports I have read.

The discussion of bowl mounting went on and on and Wood Spin may revisit this topic at some point in the future.

PRESIDENT'S CORNER



We were fortunate to have a good friend of mine, Pete Wiens from TAW in Nashville demo for us last month. Pete demonstrated a small ring/keepsake box and embellished it with pyrography and water color pencils when activated with water looked like water colored paint. I was surprised at the interested generated by the embellishment process, perhaps a future demo subject?

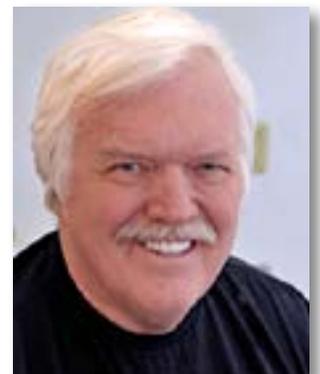
We still have a few more pen kits available and wood to pass out for "pens for troops" project. Remember for every 5 pens you turn in you will receive a gift certificate to one of the woodturning web stores. This month we will have Rick Gillespie and Keith Burns as demonstrators. Rick will demo a "timed egg" and Keith will show us a new Carter product, a sphere jig.

Jerry Hosier, also a TAW member, turned in some items for their "empty bowls" project and their "beads for courage" project and in doing so got a chance for a fee waved registration to TAW in Jan 2015, well guess what? Jerry's name was drawn and he gets a free ride to their symposium, congratulations Jerry.

A reminder that our mentoring program is still active. I had a member spend an afternoon with me going over stone inlay and myself and another member spent an afternoon with Jim Tusan going over deep hollowing. This is a great way to bond with your fellow woodturner and actually learn a skill or two. For more info on this program see Ray Tanner, he'll be happy to fill you in.

Well, in the morning I'm headed to AAW symposium in Phoenix. We'll have a few members from MSWG in attendance as well and I will attempt to take a lot of pictures and some good notes to share with you. Let's get together on the 28th and talk woodturning.

By:
SKIP WILBUR



MEETING MINUTES



Meeting called to order by Skip Wilbur at 0901

Previous minutes were approved and seconded

Matt Garner gave a treasurers report: total was \$5,965

Two new members joined MSWG

One member talked about his mentoring session

Skip talked about the 13 new DVD's added to our library

Pens for troops – still have kits available

Potential for June field trip – details have not been firmed yet

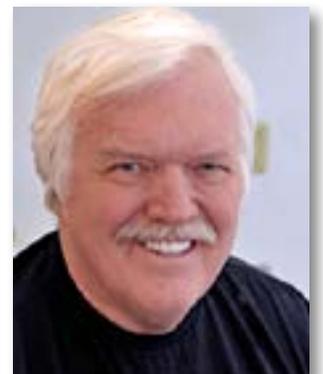
Skip asked for volunteers to replace Ray Tanner as editor of “shop talk”. Skip explained if no-one steps up it will not be done.

Dennis Paullus was acknowledged for his piece featured on the Arkansas Craft School schedule. Keith Burns was recognized for his debut at AAW on his upcoming DVD.

Pete Weins demo

Meeting adjourned at 1147

By:
SKIP WILBUR



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Pete Weins is an exceptionally experienced turner and has taken many classes from very talented turners. This is emphasized in his exquisite work on the peices he brought to his demo. Pete is a perfectionist and he will persist on a cut until he has it just right. His demo was a great display of his talents and knowledge.

Thanks Pete for coming and sharing your passion with the group. You are a true gentleman and friend.

MENTOR LIST

All members of MSWG are invited to contact the following mentors to learn a new technique, improve their turning skills or turn something different. Mentors are volunteers and do not charge. Contact information is on our website under Members Only and the Roster. Sessions should last no longer than 3 hours and be scheduled at the convenience of the mentor.

(If MSWG members have questions please direct them to Ray Tanner, listed in the Roster.)

Benson, Joel	Wood Selection, Turning Green Wood, McNaughton Coring, Chain Saw Sharpening/Maintenance, Chain Saw Use/Safety
Cannon, Rick	Segmented Bowls
Hosier, Jerry	Basic Stone and Wire Inlay, Woodturning Basics (Beads & Coves), Use of Spindle & Bowl Gouges
Maffitt, Mike	Trembleurs, Offset Turning
Manley, Emmett	Basic Woodturning, Green Wood Turning, Tool Handles, Natural Edged Bowls from Limbs, Bottle Stoppers, Bangles and Napkin Rings, Ring Stands, Osolnik Candlesticks, Hand Mirrors, Stick Pens, Madcap Mushrooms, Eggs, Honey Dippers, Wine Bottles, Miniature Birdhouses, Kitchen Dippers, Mallets, Simple Salt & Pepper Shakers
Paullus, Dennis	Tool Use, Turning Safety, Hollow Vessels, Bowls, Boxes (Friction Fit or Threaded), Spindle Turning
Pillow, Wright	Inlaying: Marketry, Inlace, Epoxy
Seaton, Sam	Rose Engine Carving
Sefton, Larry	Milk Paint, Make Your Own Pyrography Unit, Hollow Forms
Stone, Rick	Finials, Bowls (incl. Natural Rim), Boxes, Spindles, Carving, Finishes, Pyrography, Making Tools, Turning Tool Basics (incl. Sharpening)
Tusant, Jim	Bowls, Hollow Forms, Pyrography, Carving, Dyeing, Tool Use
Voda, Joseph	Spindle Turning (e.g. Ornaments)
Wilbur, Skip	Bowls, Hollow Forms, Goblets, Finials

The Georgia Association of Woodturners invites you to attend



Turning Southern Style XX



When

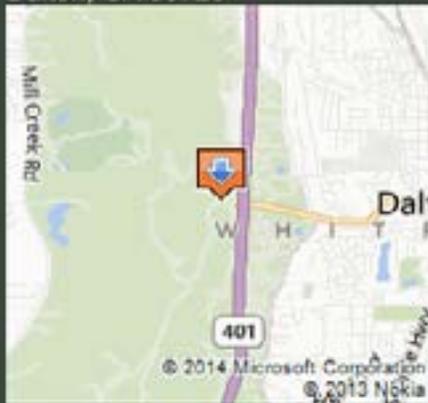
Friday September 19, 2014 at 11:30 AM
(First demo starts at 1:00 PM)

-to-

Sunday September 21, 2014 at 12:00 PM

Where

Northwest Georgia Trade and Convention
Center
2211 Dug Gap Battle Road
Dalton, GA 30720



Please join us at GAW's symposium, "Turning Southern Style XX". Our symposium is designed for all levels of interest in woodturning and wood art. Whether you are an experienced turner wanting to be inspired by internationally famous demonstrators, or you're looking for demonstrations which showcase fundamental turning skills, or you are a wood art collector interested in identifying new artists and perhaps buying a piece or two before the galleries have even seen them, you will find what you are looking for at our symposium.

Each year, we try to improve the value you receive by attending our event, and this year we're "hitting the mark" in every area:

- 1) a truly impressive slate of Demonstrators from England, Canada, Arizona, Florida and Georgia;
- 2) a host of quality Vendors (see their logos below), carefully selected to provide you a wide variety of tools, products and wood;
- 3) an emphasis on two areas within woodturning:
 - basic woodturning skills, and
 - cutting edge design and technique;
- 4) and one of the best facilities in Georgia for hosting a symposium!

GAW is dedicated to providing education, information and organization to anyone interested in woodturning and we're excited about bringing new people into our craft. We are particularly proud of our work with Wounded Warriors, and we will once again be awarding full symposium scholarships to a number of these great beginning woodturners.

INSTANT GALLERY



BOB SMITH - Cherry Bowl



CLIFF & WILLIAM VALENTINE - Hackberry Baseball Cap.



BOB SMITH - Dogwood Bowl



BOB SMITH - Dogwood "Micky" Bowl



JOE HAGAN - Bowl



JIM TUSANT - Magnolia Bowl



KEITH BURNS - Bradford Pear Hollow Form with Finial



JONAS NEMANIS - Sweet Gum Hollow Form Finished With Aniline Dye.



JONAS NEMANIS - River Birch Hollow Form



JONAS NEMANIS - Oak Hollow Form



JONAS NEMANIS - River Birch Hollow Form



LARRY SEFTON - Large Ash Bowl



MIKE RAWLINGS - Walnut Bowl



MIKE RAWLINGS - Oak Box



RICK GILLESPIE - Segmented Bird House



TOM DOROUGH - Maple Baseball Bat

UPCOMING DEMOS AND EVENTS

JUNE, 2014 MSWG

RICK GILLESPIE - Surprise Egg

KEITH BURNS - Carter Sphere Jig

JUNE 13-15

AAW NATIONAL SYMPOSIUM - Phoenix, AZ

JULY, 2014

AIR BRUSHING

AUGUST, 2014

AIR BRUSHING

SEPTEMBER 19-21, 2014

TURNING SOUTHERN STYLE XX



AAW | AMERICAN ASSOCIATION
OF WOODTURNERS



28th Annual International Symposium

June 13-15, 2014 | Phoenix Convention Center

Demonstrators & Topics (Alphabetical Order)

- Doug Baldwin** - Photo Light Box (Demonstration)
- John Beaver** - Bangels (Demonstration), Photography for Woodturners (Demonstration); Wave Bowls (Demonstration), Let There Be Light (Panel)
- Patrick Bookey** - Thin Walled Turning of Light and Dark Wood (Demonstration),
- Peggy Bookey** - Piercing Basics (Demonstration)
- Trent Bosch** - Getting Smarter Faster (Panel), Regional Symposiums (Panel)
- Alan Carter** - Splitting The Difference (Demonstration), Suspended Vessels, or How to Stand Apart and Still be Connected (Demonstration), Turn it Thin (Demonstration)
- Les Casteel** - Improving Production of Segmented Using Manufacturing Techniques (Demonstration)
- Andrew Chen** - Segmented Turning 101 (Demonstration), Segmented Turning 201 (Demonstration)
- Kip Christensen** - How to Teach New Turners: Projects & Techniques (Demonstration), Turning & Decorating an Ornament (Youth Class), Kitchen Whisks & Mini Screwdrivers (Youth Room)
- Jimmy Clewes** - Box With Insert and Brass Inlay (Demonstration), Ebonized and Gilt Cream Embellishment Rim on Platter (Demonstration), Lidded Bowl with Texture and Color (Demonstration), Getting Smarter Faster (Panel)
- Andy Cole** - Elements of Critique Right and Wrong Ways (Panel), Regional Symposiums (Panel)
- Nick Cook** - Garden Dibble (Youth Class), To Be Determined (Youth Class)
- Carmen De La Paz** - Decorative Finishes: Metallic Paints, Patinas, Gilding, Decorative Finishes: Color, Cracks, Waxes
- Wally Dickerman** - Woodturning with Disabilities (Panel)
- Tom Eckert** - Instant Gallery Critique (I G Critique); The Current State of Wood Art (Panel)
- David Ellsworth** - How to Make a Great Demonstration (Panel), Makers Intent (Panel)
- J. Paul Fennell** - Developing a Personal Vocabulary (Demonstration), Embellishment Tools and Techniques (Demonstration), Hollow Forms: Techniques, Tools and Focus (Demonstration)

- Richard Findley** - Spindle Turning and Restoration (Demonstration), Spindle With Hand Cut Twist (Demonstration), Stair Spindle With Routed Flutes (Demonstration)
- Douglas Fisher** - Carving Out a Niche (Demonstration), Color Your World (Demonstration), Inspiration, Observation, Creativity (Demonstration), Off Kilter (Demonstration)
- Joe Fleming** - The Airbrush Demystified (Demonstration)
- Clay Foster** - Low-Tech, Low-Cost Surface-Enhancement Techniques (Demonstration), Where Do Ideas Come From? Where Do They Go? (Demonstration), Wobble Pot (Demonstration) Makers Intent (Panel)
- Ken Fulkerson** - Woodturning with Disabilities (Panel)
- Wayne Furr** - Regional Symposiums (Panel)
- Brian Gisi** - Advanced Pen Construction (Demonstration), Advanced Pen Designing (Demonstration)
- Jerry Greenberg** - Woodturning with Disabilities (Panel)
- Theo Haralampou** - Xylobowl Tongue Drums (Demonstration)
- Anthony Harris** - Turning a Double-Chambered Tobacco Pipe (Demonstration)
- Dave Hinkelman** - Woodturning with Disabilities (Panel)
- Al Hockenbery** - Ball in a Ball (Demonstration), Puzzled (Youth Class), Getting Smarter Faster (Panel)
- Todd Hoyer** - Turning a Crotch (Demonstration), Vessel Orientation (Demonstration), Wood Characteristics (Demonstration)
- John Kelsey** - Photography: Organization and Workflow (Panel)
- Steven Kennard** - To Be Determined (Demonstration), Artist Showcase (Panel), Let There Be Light (Panel)
- Bonnie Klein** - Acrylic Threaded Box (Demonstration), Spin Top Box (Demonstration), Stick Pens (Youth Class), To be Determined - Youth Demo (Demonstration)
- David Lindow** - Ornamentally Turned Hexagonal Box (Demonstration), Ornamentally Turned Pens (Demonstration), Thin Layered Boxes: Cutting Patterns (Demonstration)
- Heather Lineberry** - Instant Gallery Critique
- Dave Long** - Let There Be Light (Panel)
- Rudolph Lopez** - Natural-Edge Wing Bowl From a Crotch Section (Demonstration), Square-To-Round Bowls, Vases, and Hollow Forms (Demonstration), Thin-Stem, Natural-Edge Goblet From a Limb (Demonstration), Getting Smarter Faster (Panel)
- Terry Martin** - Turners Without Borders (Panel), Makers Intent (Panel), Photography: Organization and Workflow (Panel)
- Michael Mocho** - Boxes Made From Combinations of Turned Components (Demonstration), Chatterwork, Embossing, Fluting, Moire Patterns (Demonstration), Hand-Chase Threads (Demonstration)

- Christophe Nancey** - Danaïtes From Choice of Wood, Turning, Carving, Drying, Inlaying Pewter, Burning, and Making the Patina Coloring (Demonstration)
- Bill Ooms** - Making Pen Parts on a Mini Metal Lathe (Demonstration), Thin Layered Boxes: Making Layers (Demonstration), Using Mini Metal Lathe for Woodturning (Demonstration)
- Tania Radda** - The Current State of Wood Art (Panel)
- Joe Ruminski** - Log to Finished Bowl (Demonstration), Ball and Cup Toy (Youth Class), Introduction to Turning (Youth Class)
- Joshua Salesin** - Go Nuts with Miniatures (Demonstration), OT Artistry – Beyond the Rose Engine (Demonstration)
- James Santhon** - Spindle Duplication in Architectural Turning (Demonstration)
- Jason Schneider** - Turning Corrugated Cardboard (Demonstration), Cardboard Objects, One Step Further: Fillers & Wax (Demonstration), Artist Showcase (Panel)
- Neil Scobie** - Making a Turned and Carved Leaf Platter (Demonstration), Making an Offset Doughnut Sculpture (Demonstration), Making an Offset Seed Pod (Demonstration), Instant Gallery Critique (I G Critique)
- Jennifer Shirley** - Copper Lidded Containers (Demonstration)
- Lee Sky** - Acorn Birdhouse Ornament, Thread-Chased Top, Palm Nut Eggs (Demonstration)
- Andi Sullivan** - Woodturning with Disabilities, Moderator (Panel)
- Alan Trout** - CA Finish for Bowls and Vessels (Demonstration)
- Kevin Wallace** - Professional Development for Woodturners (Panel), Elements of Critique Right and Wrong Ways (Panel)
- Derek Weidman** - Drawing with the Lathe (Demonstration)
- Michael Werner** - Playful and Uncommon Techniques of Multi-Center Turning (Demonstration)
- Vince Wilson** - Introduction to Metal Spinning (Demonstration)
- Tom Wirsing** - Everyone Can Turn a Perfect Platter (Demonstration), Everyone Can Turn a Perfect Bowl (Demonstration)
- Andi Wolfe** - Photography: Organization and Workflow (Panel), How to Make a Great Demonstration (Panel)
- Lynne Yamaguchi** - How to Survive Woodturning
- Malcolm Zander** - Artist Showcase (Panel)

The Woodwork Shop, Inc
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Bartlett, TN 38133

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Fax: (901) 755-2907
Email: thewoodworkshop@bellsouth.net



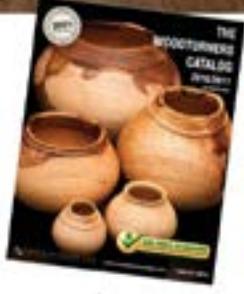
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