President’s Report

This is my first report for 2019. Thanks to Jim Tutin for filling in for me while I was away in January. As you will have noticed, there have been several physical changes to our club since late last year. A new storage shed has been built next to the ramp, which has allowed us to move much of the equipment, which has been cluttering up the front entrance. This has also allowed us to move the notice boards, so that they are no longer blocking the entrance. The sign-in table has also been moved.

This has allowed us more space for our library. Now the library books and magazines are more accessible. Please, browse the many books that are there, and see if there is anything of interest to you. Dorothy, our librarian, would be only too happy to assist you. Also, if anybody is interested, there is an opening for somebody to write a review each month, of one or two books for our newsletter. This was a feature of our newsletter years ago and was very well received. Give it some thought and talk to Beth if you would like to give it a try.

There has been an improvement in the overall cleanliness of the club working areas, particularly the downstairs section. Most members are cleaning the machines as soon as they have finished using them, with a few still ‘a bit forgetful’. This rule applies all the machinery, including the drop saw, the drum sander, and the band saws. A clean, tidy workshop contributes to a safe workshop.

If you receive this newsletter before the Timber, Tools and Artisans Show, please make an effort to help on our stall. Some of our regulars are unable to be there this year, so any assistance would be appreciated. Your club needs you.

Welcome to our new members. I hope you have an enjoyable time with us. Don’t hesitate to ask for help if you need it.

Let us make 2019 a safe one ..............................................  Neal McDonald.
Thank you to Barry Dobson

The following is a list of wood carving books kindly donated to our club by Barry Dobson.

- The Craft of Woodcarving  
  Antony Denning
- How to carve wood  
  Richard Butz
- Woodcarving basics  
  Alan & Gill Bridgewater
- Carving favourite Songbirds  
  Anthony Hillman
- Woodcarving Foundation Course  
  Zoe Gertines
- Elements of Woodcarving  
  Chris Pye
- Decorative Woodcarving  
  Jeremy Williams
- Encyclopedia of Woodcarving projects  
  Anthony Denning
- Two books in one Wood carving  
  Anthony Denning
- Numerous wood carving magazine

2019 Calendar

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<tr>
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<tr>
<td>Timber Tools &amp; Artisan Show - Exhibition</td>
<td>22nd – 24th March</td>
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<td>Turnfest – Seaworld</td>
<td>Fri 29th – Sun 31st March</td>
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<td>Watercress Creek Olive Festival</td>
<td>7th April 9am – 3pm</td>
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<td>Ipswich Woodcrafts Easter challenge</td>
<td>Wed 17th April</td>
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<td>Maleny Wood Expo</td>
<td>Sat 4th May – Mon 6th May</td>
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<tr>
<td>Brookfield Show – demo, display/sales</td>
<td>Fri 17th – Sun 19th May</td>
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<td>General meeting</td>
<td>Sat 8th June</td>
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<td>Q-Turn – The Outlook Boonah</td>
<td>Fri 14th – Sun 15th June</td>
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<tr>
<td>Boonah Show &amp; competition</td>
<td>Sat 15th &amp; Sun 16th June</td>
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<td>Ipswich/Bribie Island competition</td>
<td>Sun 4th August</td>
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<tr>
<td>Ipswich Woodcrafts Open Day, demo, display/sales</td>
<td>Sun 25th August</td>
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<td>Ipswich Woodcrafts AGM</td>
<td>Sat 7th September</td>
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<tr>
<td>Cooroora Wood &amp; Craft Show &amp; competition</td>
<td>Fri 20th &amp; Sat 21st September</td>
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<tr>
<td>Woodcrafters Assembly – The Outlook Boonah</td>
<td>Fri 4th – Sun 6th October</td>
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<td>Christmas party, challenge &amp; auction</td>
<td>Sat 7th December</td>
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2019 Proposed Workshops

- Box making workshop
- Turned square winged bowl workshop (finished)
- Turned tri winged bowl workshop
- Finials?
M. C. Escher at NGV

By Beth Addison-Smith

Last week I was lucky enough to visit the Escher X nendo exhibition at the NGV in Melbourne. I’ve long been a fan of Escher’s work, but I probably hadn’t realised how much of it includes woodcraft. Escher made many woodcuts, wood engravings, and wood carvings. Wood engravings are made by carving the end grain of a timber block, running ink across the surface, then printing. At the first print, the coloured bits of the image are the uncarved surfaces. A further ‘intaglio’ print can then be made which is like a photographic negative of the first. This can be done by running the block and paper through a press so that the remaining ink, caught in the carved sections, transfers to the paper. The dandelion print below shows first print (left), intaglio version (middle), and an intaglio version with different ink colours (right). Woodcuts use the long rather than end grain. Escher also carved in 3D, transposing many of his famous tessellations onto beech wood spheres.

Escher’s work covered both highly stylised pieces and works with meticulously reproduced natural detail. The leaf with water droplet and reflections, below, was only 3cm long in real life. His fascination with tessellations reputedly initiated from a visit to The Alhambra palace in Granada.

This is a wonderful exhibition to visit if you get the opportunity.
**Bunya Pine (Araucaria Bidwilli)**

Taken from *Australian Rainforest Woods: Characteristics, Uses and Identification*

By Morris Lake

**Derivation:** Araucaria derived from the Araucaní Indians of the Arauco district of southern Chile. Bidwillii honours J. C. Bidwill (1815—1853), acting Government Botanist and Director of the Botanic Gardens, Sydney. The common name bunya is of Aboriginal origin.

**Family:** Araucariaceae, which has three genera (Araucaria, Agathis and Wollemia) in Australia. Araucaria has three species native to Australia: hoop pine, bunya pine, and Norfolk Island pine (Araucaria heterophylla). Klinki pine (Araucaria hunseirei) is native to New Guinea. Aljos Farjon (2008) indicates that from cladistic studies, bunya pine is the oldest and is closely related to the South American species, the monkey-puzzle (A. araucana) and Parana pine (A. augustifolia), as well as klinki pine; whereas hoop pine is a later genetic mutation, as also is Norfolk Island pine.

**Other names:** Bunya or bunya bunya, monkey puzzle tree (a South American relative) and Queensland pine.

**Distribution:** Grows mainly in south-east Queensland between Gympie and the Bunya Mountains, however, there is a small stand on Mt Lewis and Cannabullen Falls in north Queensland. It grows from 150—1000 metres altitude in warm humid areas receiving and annual rainfall from 900—2000 mm, and where frequent mists occur. It grows mostly on soils derived from volcanic basalt. It’s an emergent species and is often associated with hoop pine (Araucaria cunninghami). Despite its isolated occurrence it has been grown successfully as far south as Hobart where mature trees often feature in gardens. It’s best grown within 100 km of the east coast where it receives moisture-laden sea breezes. The tree: A tall tree growing to 45 metres in height with a trunk to 1.5 metres diameter. In its mature form it has a straight undivided trunk often free of branches for two-thirds of the tree height and showing little taper in the bole. It has a distinctive symmetrical dome-shaped crown, which is unique amongst Australian trees, changing from pointed to a flattened apex with age. The branches do not divide and leaves are clustered towards the ends of the branches, like lions’ tails. As the lower branches die off, dormant buds become active to form a secondary crown below the primary crown. The bark is rarely shed from the trunk and branches and has scales up to 75 cm long. The outer surfaces are brown to black and the blaze is red to orange. New leaves are spirally placed but as they mature the stem twists and they become flattened with leaves up either side of the branch. The leaves are stalkless, with very short petioles, hard, glossy green and sharply pointed. The distinctive feature of the tree is the production of large female cones up to 30 cm in diameter which are borne on short branches towards the top of the tree, and made up of numerous seeds and sharp pointed bracts. The male strobili are up to 20 cm long and borne on the same tree, usually on the lower branches and are produced at the ends of short lateral branches.

Wood of *Araucaria bidwillii*:
The heartwood is pale brown and the sapwood is not clearly distinguishable. It is almost identical to hoop pine (*Araucaria cunninghamii*) but can be slightly pinker and has a lower density.
The texture of the wood is very fine and even, and the grain is straight. Shrinkage is about 2% radially and 4% tangentially. Air dry density at 12% is around 460 kg/m. The wood dries rapidly but precautions against bluestain are necessary. It is easy to work and glues well. It is not suitable for external work but takes preservatives well. Bunya pine is usually not differentiated from hoop pine in the timber trade; however, it is difficult to obtain because of its scarcity and is not being grown in plantations as is hoop pine.
It has been used for plywood, joinery and furniture.

Aboriginal Significance:
Bunya pine seeds were a favourite food of the Aboriginals who ate the seeds either raw or roasted. Trees had notches cut into the trunk to assist climbing in order to obtain the fruit, and these can still be seen on old trees in the Bunya Mountains National Park. Individual trees were the responsibility of individual tribal members and the right to collect seed was passed from father to son. When the bunya trees were ready to be harvested, representatives of tribes from as far west as the Queensland—Northern Territory border would gather in the Bunya Mountains for their annual corroboree to celebrate and to settle tribal disputes. Representatives of each tribal group travelled huge distances to attend these festivals, so the significance of the festival to their governance can be appreciated.

Cooking Bunya nuts – taken from the internet (by Beth):
Bunya nuts are reported to be quite difficult to get out of their shell. Techniques include boiling to soften the shell, cracking the shell before roasting, and using garden loppers. The nuts may be eaten raw or roasted, made into pesto, and can even be made into flat bread after pulverizing. I have read that the bread is “delicious served with loads of honey”. There are many stories of bunya nut feasts and of the nuts being stored in various ways including in mud and in running water, where they may have fermented (possibly on purpose).

The following report from The Brisbane Courier, 1892, via pdf “The Great Bunya Gathering” by Ray Kerkhove:

“(They) collected large quantities and stored them by burying in the ground. These nuts when dug up had the pleasant fragrance of a decayed fowl....”
- A Meston, The Bunya Mountains, The Brisbane Courier (Qld.) Monday 9 May 1892, p 7

I’m sure they’re tastier than this suggests!
This section is for pinecones + resin. A lot of interesting shapes come through when turned and cut. The pendant with green resin is available on etsy at PineConeJewelryShop – the resin part glows in the dark. The white resin piece is a ring from etsy Umarevi botanical jewelry shop.
Carving a Pine Cone

This article is by Ed Kantola, a retired carver who blogs as the “North Idaho Carver”.

I use a 1 1/2 inch block about 7 inches long. This will give two cones 3 inches long and it will be easier to hold on to when carving. Bullet shape the cone on each end. I free hand the vertical lines a little more than 1/2 inch apart to the point. This will even out the lines around the cone. I freehand the lines because it is quicker and I have trouble following the lines when I carve anyway. The start of the horizontal line is 3/4 inch from the top of a 3 inch cone. I make dots at the vertical line at 5/16 for the first three lines and 1/4 inch for the rest of the lines. Draw in those lines. Mark a X in each rectangle. The very tip will be v-tool ed out, so don’t worry about that. Spray with Deft to protect the lines you worked so hard to draw. Chip cut each diamond shape. Cut straight down the inverted V and then cut at an angle up to free the chip. Go around each row before starting the next row. Depending how good you carve this might be good but for me it is a roughing stage. I like to carve fast.

Here I went back and cleaned up my cuts and deepened the cut to open up the cone. On the very end I used a v-tool and cut from the v to the end of the cone. Now to do the other one.

Now cut these two cones apart and shape the ends. These will be ornaments so there is enough wood to add ornament hooks to the top. You may notice that one cone I carved was more open than the other.
Seen at Club
a very random selection – see out Facebook page for more and better photos
Q-Turn 2019

Come Live & learn
Experience Woodturning At its best!

FRI 14th, SAT 15th, SUN 16th JUNE 2019!
Hosted by the Ipswich Woodcrafts Club
Registration Form on the following page, or Register Online

The Ipswich Woodcrafts club is proud to announce that they will be hosting the nineteenth annual Q-Turn in 2019. We hope to make the next event even better.
A three-day weekend starting at 10-00am Friday and concluding with lunch Sunday. A weekend of mateship and sharing all the joys of woodturning and woodworking in general.
All meals from your Friday lunch meal to Sunday lunch are included and your accommodation is supplied by way of bunkhouse style bedding. Separate rooms are available for couples.

All you need to bring is your tools, portable lathe and screen if possible and your favourite piece of timber and project.

*Don’t worry if you don’t have a lathe there will be a couple extra and there are persons willing to share.

Learners are most welcome and there are people available for teaching over the entire weekend.

Please note although we can accommodate more people we will be limiting the number of lathes to 50.
Following the success of the new venue last year where everybody had a good time with excellent food and beds we are expecting record numbers this year so get in early to avoid disappointment.

Don’t forget that all bedding is now supplied so that makes room for more wood.

THIS ALL FOR ONLY $220-00 PER PERSON

A weekend of mateship and sharing all the joys of woodturning and woodworking in general. This will be the 19th consecutive Q-Turn event.

Although this is a wood turning event other woodcrafters are welcome.

Equipment:
• The Ipswich Woodcrafts Club will provide bandsaw, drill press, grinders, lathes, and work tables.
• Please bring your own lathe, tools, portable power tools, chisels etc.
• Wood will be available on site for purchase or bring your own.

Contacts:
Jim Tutin – email, jmtutin@westnet.com.au Ph. 07-32821378
Facebook – Ipswich Woodcrafts Club Qld

Venue:
The Outlook Conference & Training Facility in the town of Boonah, just 1 hour from Brisbane. The Outlook venue is far superior to the previous venue but comes at an acceptable increased cost of $220 for the weekend which includes 7 meals and morning and afternoon teas, motel like accommodation and a high standard of catering.
Please fill in the appropriate details for the Conference and send to
The Ipswich Woodcrafts Club Inc. P.O. Box 695, Booval Q 4304
or email to
ipswichwoodcraftsclub@gmail.com
Online registration is available at
www.ipswichwoodcraftsclub.com

Payment Options:

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<td>Please reference your First &amp; Last Name so we know who the payment is from</td>
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Name/Names:
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*Cancellations* received in writing to The Ipswich Woodcrafts Club Inc. P.O. Box 695, Booval Q 4304 by the 25th May 2019 will be accepted and fully refunded. *Cancellations after the 25th May 2019 will not be refunded.*

Tick Box

| Turning | Beginner’s Turning | Other |

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Allergies/Medical Conditions: