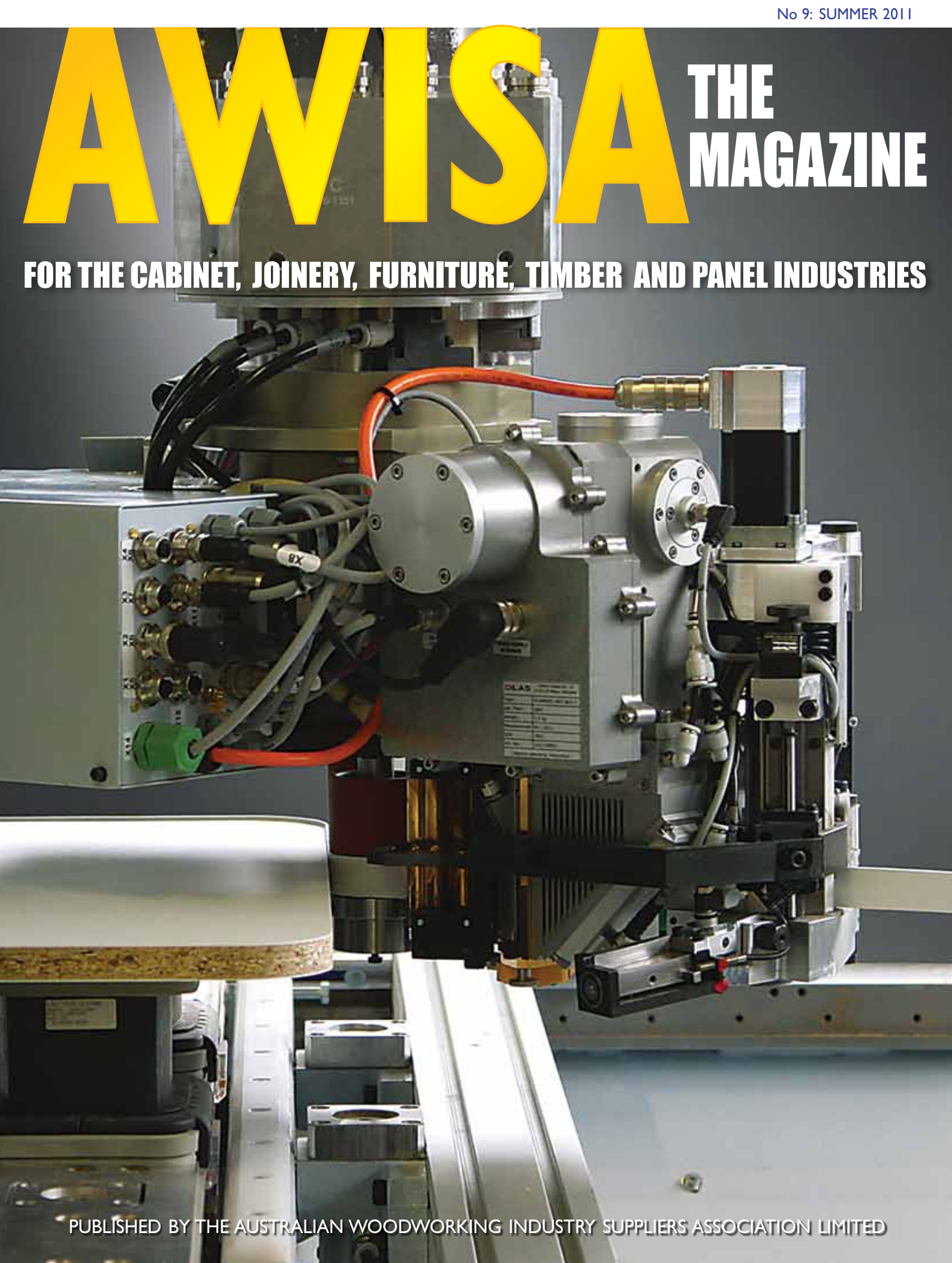


AWISA THE MAGAZINE

FOR THE CABINET, JOINERY, FURNITURE, TIMBER AND PANEL INDUSTRIES



PUBLISHED BY THE AUSTRALIAN WOODWORKING INDUSTRY SUPPLIERS ASSOCIATION LIMITED

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AWISA THE MAGAZINE

Read **THE MAGAZINE** at www.awisa.com

DEAR READER,

As 2011 draws to a close, everyone in the woodworking industry in Australia and New Zealand can plan with great confidence about what they will be doing between the 11th and the 14th of July 2012. They will, of course, be visiting AWISA 2012 at the Sydney Convention and Exhibition Centre in Sydney.

The show is already 80% booked. On the machinery side of the show the twelve biggest exhibitors are Advanced Timber Systems, Altendorf, Beyond Tools, Biesse, Felder, Homag, Leda Machinery, Masterwood, Multicam, The Wood Tech Group, Weing and Woodtron.

In the AWISA-Design area of the show the biggest exhibitors are Artia, Blum, Form-Tek, Hafele, Hettich, Just Stone, Lincoln Group, Nover, Polytec, Salice and Wilson & Bradley.

A visit to AWISA 2012 will be a great opportunity for cabinet makers, kitchen manufacturers, furniture manufacturers, architects, designers, joiners, shop and office fitters, builders, and other wood, timber, aluminium, plastic, stone and panel processing industries to discover all that's new.

In the lead up to the show, AWISA will once again promote the John Tiddy Memorial Award to apprentices and trainees in the industry. There will be a winner from each state and each will receive an all expenses paid trip to AWISA 2012 and \$2000 towards their training expenses. In this issue of AWISA-The Magazine we have tracked down most of the 2008 winners, two of whom have started their own businesses.

There is every indication that AWISA 2012 will be a sell-out. Even so, if you as a reader are thinking about exhibiting or know someone who should be thinking about exhibiting, do not hesitate to make contact with me.

And finally, all of us at AWISA wish you and everyone in the industry a great festive season and a successful new year.

GEOFF HOLLAND

General manager
Australian Woodworking Industry
Suppliers Association Limited

CONTENTS

- 4. **TIMBER:** African mahogany.
- 6. **VENEER:** Featuring veneer.
- 10. **LEGAL:** Consumer law update.
- 11. **DESIGN:** Take the leap.
- 12. **AWARDS:** John Tiddy Memorial.
- 16. **MACHINERY:** Variant production.
- 18. **COMMENT:** Employees at risk.
- 20. **AWARDS:** Victorian cabinetmakers.
- 24. **MACHINERY:** Traditional yet modern
- 25. **TRAINING:** Design training.
- 26. **MACHINERY:** Powerful thicknesser.
- 29. **MACHINERY:** Contour trimming
- 30. **DESIGN:** Design configurator.
- 32. **DESIGN:** Let there be light.
- 36. **HOUSING:** The outlook.
- 38. **HARDWARE:** Winning combination.
- 40. **MACHINERY:** An allrounder.
- 42. **MACHINERY:** Success recipe.
- 44. **SHOWROOM:** Setting trends.
- 47. **SOFTWOODS:** New warehouse.
- 48. **AWARDS:** KBDi bathrooms.
- 51. **MACHINERY:** industry enthusiast.
- 52. **MACHINERY:** Swedish cool.
- 54. **TOOLING:** For solid surface.
- 56. **COMMENT:** Awards for government.
- 58. **TOOLING:** Award winner.
- 60. **ADHESIVES:** Getting it right.
- 61. **SOFTWARE:** Cut to size revolution.
- 62. **MACHINERY:** Software open days.
- 63. **EDUCATION:** Classroom to showroom.
- 64. **MACHINERY:** Customising production
- 67. **HARDWARE:** Winning collaboration.
- 68. **EDGEBANDING:** Great value.
- 73. **INSURANCE:** Livelihoods at risk

Plus other industry news and product news.

by John Halkett

Mahogany – basis of future Top End industry

mahogana

EMERGING AS a real prospect for a new, high value timber industry in northern Australia is African mahogany (*Khaya senegalensis*). Existing mahogany plantations, together with timber obtained from older woodlots and street trees have Top End furniture makers and craftsman excited.

Research into commercial tree species that will grow in northern Australia has identified African mahogany as a high-value cabinet timber species suitable for large scale plantation development. Foresters say African mahogany has plenty going for it. It's a fast grower - African mahogany has shown average heights of 7 metres at three-and-a-half years and average diameters of 10-15 centimetres. The species has proven that in a plantation setting it can produce a high quality attractive timber that could conservatively be retailed at between \$3000 and \$5500 a cubic metre for dried, dressed feature to select grades.

The World Bank reports that the value for tropical high-value trees is rising about 1.5 per cent over inflation and as the demand for coloured tropical

timbers keeps rising, the value of Australian-grown African mahogany will continue to climb.

A recent three day gathering in Darwin of about forty experts considered the future research needs and prospects for the African mahogany industry that now has trees in-the-ground across northern Australia, including about 10,000 hectares in the Douglas-Daly region of the Northern Territory.

Leader of Queensland's African mahogany research program Geoff Dickinson said the mahogany industry will be based on good genetics and high-tech wood processing. "Both the Northern Territory and Queensland are pushing development, concentrating on molecular biology of species, propagation, breeding and wood quality."

"A study based on 13 year old material has shown that it was actually superior to the average quality timber coming out of Africa," said Mr Dickinson.

"The material looks just fabulous. With new processing technologies we can spin logs down to the diameter of a broom handle and produce wonderful coloured and well-grained veneers."

"With the production of hardwood timber from native forests diminishing and imported hardwoods under pressure to meet demand, plantation-grown African mahogany looks like a potential winner in the supply of medium density, dark coloured, high-value hardwood timber," said Mr Dickinson.

While acknowledging the substantial amount of cutting-edge research the Darwin experts' gathering was quick to recognise that there was still significant research and development work needing to be done at a time when forest research funding was extremely tight.

Australia's leading tropical forestry scientists and practitioners, from government agencies, CSIRO, universities and consulting companies, identified additional research work needed on tree improvement, plantation practices, timber characteristics, product innovation, small log utilisation and commercial viability that would set the tone for further African mahogany plantation expansion and wood processing development.

The Darwin gathering also acted as the catalyst for an African mahogany craft and timber

Stunning African mahogany bedside table crafted by Humpty Doo furniture maker Phil D'Alessandro.



ny

a high-value cabinet timber species suitable for large scale plantation



showcase exhibition sponsored by Plantation Management Partners and held in Darwin's up-market Territory Colours gallery. Leading Top End furniture-makers, craftsmen and wood turners contributed about 50 items to the outstanding exhibition celebrating African mahogany as a high-value furniture and craft timber.

Northern Territory primary industries minister Kon Vatskalis attended the exhibition and presented the award to the winning work selected by popular vote to master Top End wood turner Trevor Hinchcliffe.

In presenting the award Minister Vatskalis said the Northern Territory was very proud of its expanding African mahogany plantation resource. "As we can see from this exhibition, it's a great timber tree. I acknowledge the significant collaborative research work that has been carried out in recent years that has set the scene for further plantation establishment."

"Mahogany is a great timber that you can't get from African anymore. So here in the Northern Territory we look forward to creating a plantation resource that will be the basis on an employment-generating, high-value timber industry in the future," he said.

Five year old African mahogany plantation, Daly River, Northern Territory.



Top: Kon Vatskalis, Northern Territory Minister for Primary presents the winner's award at the African mahogany exhibition to master Northern Territory wood turner Trevor Hinchcliffe.

Caption: Trevor Hinchcliffe and exhibition sponsor Glen Samsa of Plantation Management Partners show off the exhibition winning African mahogany bowl.

by Anton Gerner

Featuring veneer

Many articles have been written on the subject of veneering, for both large scale production and the smaller workshop. For this article I thought I'd share some of the techniques I use for featuring veneer in my work.

I find the use of veneer in furniture opens up a lot of design possibilities and allows things that would not be possible in solid timber, due to increased stability. With the range of veneers available - from burls to fiddleback, rare and exotic species, combined with the options for matching, the possibilities for using veneer are endless.

Book Matching

The most common type of veneer matching is the bookmatch, where the leaves of veneer are opened like the pages of a book, so that two adjoining surfaces mirror each other in appearance. While this looks great on smaller panels, such as doors, I personally find it a little repetitive on large surfaces such as wall panelling. When used on burls, book matching can be used to great effect. The cabinet in the photo features bookmatched poplar burl, with an ebony horizontal crossband.

Slip matching

Often used with quarter cut and rift sliced veneers, slip matching is the process where a sequence of matching veneer leaves are slipped out one after the next. This results in all the same face sides being exposed and the effect shows a repeating grain. I like to use this for drawer fronts, where I like the repetition. This walnut chest of drawers has slip matched drawer fronts and crossbanded ending.

Sunburst

This is the process of cutting veneers into pie slice pieces and laying them side by side to make a circle. This type of arrangement can create a stunning

effect on even the most ordinary veneers. A sunburst layup is very time consuming to do and great accuracy is required. Normally I calculate the angle of each segment and then make an accurate MDF template using a precision protractor. Great care must be taken with the point of each segment, as these are very fragile prior to pressing. I recently made this bedhead featuring a sunburst pattern in fiddleback Tasmanian ash, with blackwood crossbanding and various veneers for the inlaid cat.

Crossbanding

Crossbanding is where a veneer border is added with its grain at right angles to the grain of the adjacent veneer. This technique can also be applied to edges, such as on shelves or cabinet fronts. Sometimes a different timber can be used, but more often just the change in grain direction is enough of a contrast.

Checker Board

For an interesting effect why not try a checkerboard. Small squares are cut to size using a veneer saw and then taped together. Very accurate cutting is required here, to make sure each square lines up correctly. This checkerboard effect is best shown off using veneer with a straight grain, although it is often hard to make the pattern look random. I normally lay the whole thing out prior to taping to see how it will look.

Be Adventurous

I would like to encourage you to be adventurous with your veneering. Once you have tried a simple bookmatch, try adding a cross banding. Try different techniques, pattern matches and timbers. Make small samples to see how they will work before applying it to a larger piece. Don't be afraid to experiment. It's easy to do and quite fun!



Bookmatching



Slip matching



Sunburst



Checker board





Joints

Unless you have a veneer guillotine, a hand veneer saw is the best way to accurately and cleanly cut small pieces of veneer. A veneer saw is a small double-edged tool specially designed for cutting veneer. Its narrow, curved blade allows precision work, and its offset handle makes it possible to cut flush with the surface of a straight edge. I use 18mm plywood as a straight edge, as it's always handy in the workshop and easy to cut straight.

I simply mark the veneer where I want to cut it, place the straight edge in position and hold in place firmly. I cut using a rocking motion along the length, starting the cut on the back edge of the blade and ending up on the front edge. If my veneer saw is sharp, I normally cut through 4 leaves of veneer at a time.

Tape

Tape keeps the veneer edges tight during the pressing process. There are a variety of special paper veneer tapes available, in various weights and widths. These tapes, which come in a solid and perforated variety, have a water based glue that can be activated with either a special dispenser or a simple damp sponge. The beauty of veneer tape is that as it dries as it shrinks and this helps to hold the seam together while in the press. Tapes with perforated holes allow you to see the seam beneath for adjusting/tightening of the joint before the tape dries. Paper tapes can be removed after pressing with either water or sanding.

Over the years I have tried dozens of different tapes and while most people tend to use paper veneer tape, I have settled on using 3M blue painters masking tape. Being a low tack tape, I find this the easiest to remove after pressing. Some people will argue this tape is too thick and will leave marks pressed into the veneer but I find any marks can easily be sanded out and the

extra expense for this tape is worth it for ease of removal.

Glues

The choice of glues is highly subjective and I strongly suggest you conduct your own tests. Personally, I have tried many, many different glues from urea and epoxy through to various PVAs. For most of my veneering I now use a PVA based glue made by Titebond called Cold Press for Veneer, a modified PVA that helps to prevent glue bleeding through the veneer.

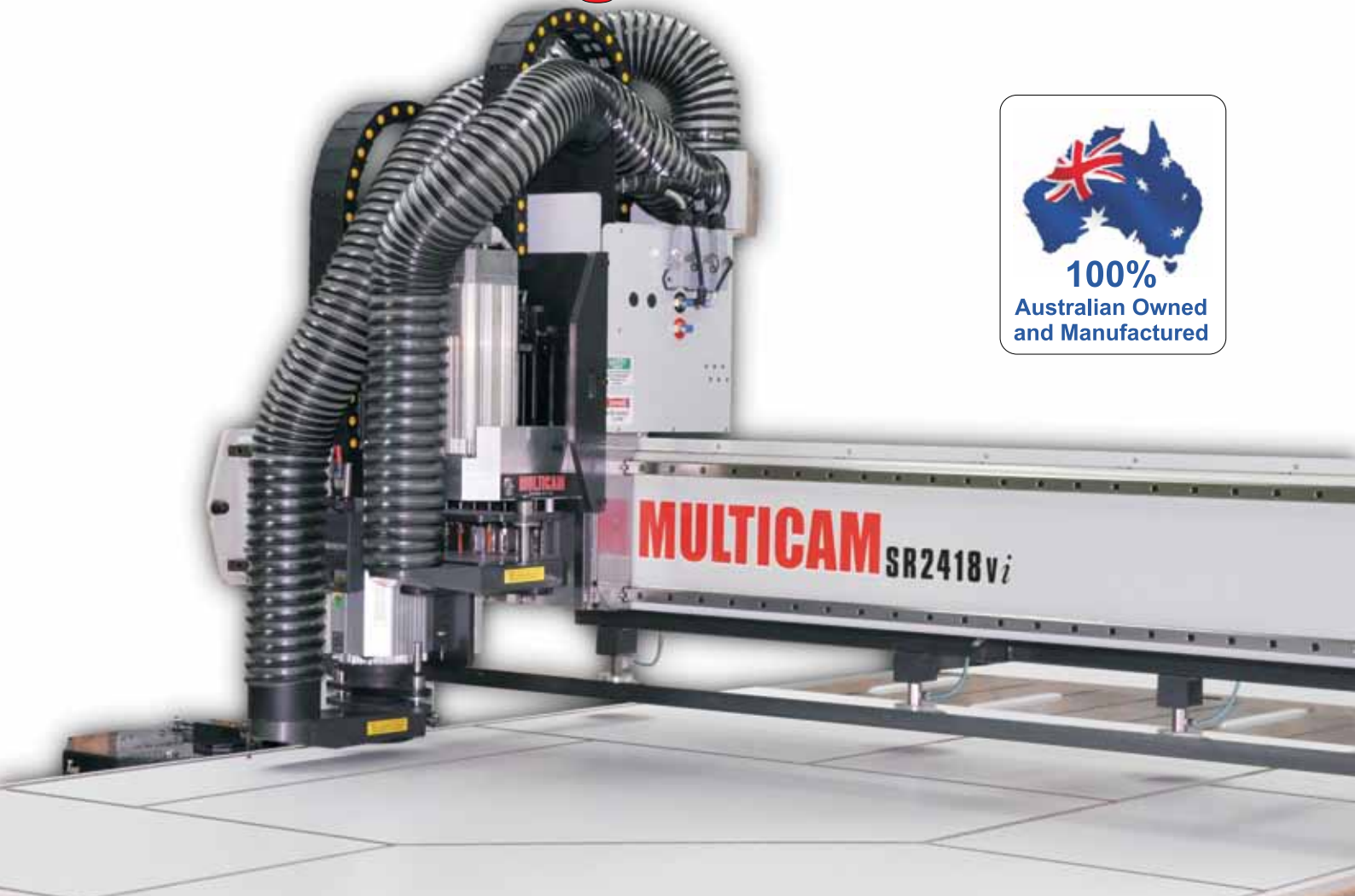
Substrate

Choice of substrate, the material to which a veneer is bonded, is an important one. Traditionally solid timber was used, however we now have the choice of MDF, particle board, plywood and blockboard. Most of the industry now used MDF for its stability, consistency and cost. I like to use poplar blockboard, as it's made from solid wood, is stable, strong and light weight.

For most furniture makers, the cost and size of a conventional veneer press is prohibitive and contracting out the work can be a costly exercise. For the smaller workshop and for specialised veneering, vacuum pressing is ideal. Whether you use a vacuum bag or larger press, the process is the same - your work is held under vacuum and atmospheric pressure is used to press your veneer at around 14.7 pounds per square inch (PSI). Pressing times depend on the timber and substrate as well as temperature. An average pressing time for me would be two hours, but again conduct your own tests.

I do have two tips for pressing with PVA. Firstly, use a roller to apply it. Its fast and provides even coverage. Secondly - speed! It is imperative that you get your work pressed as fast as possible once your veneer touches the glue. If you leave it sitting around the moisture from the glue will start to make the veneer expand and curl, with potentially disastrous results. ■

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by Geoffrey Roberson

legal

The New Australian Consumer Law Update:

Are you ready for 1 January 2012?



2011 has been a big year for businesses with the introduction of the Competition and Consumer Act 2010 (Cth) and the accompanying requirements of the new Australian Consumer Law. The latest development in this process is the impending introduction of Regulation 90 of the Competition and Consumer Regulations, which will have particular importance for those in the woodworking industry who manufacture, supply or import equipment.

Set to commence on 1 January 2012, Regulation 90 requires all manufacturers, suppliers and importers who offer warranties with respect to equipment to comply with new requirements. The new requirements are aimed at assisting customers in understanding the process of claiming under a warranty, as well as the benefits given by the warranty.

Amending existing warranties

Regulation 90 lists the items that must be included in a defects warranty clause. The first step in becoming compliant is to review your existing warranties, especially warranties against defects. The aim is for clear and concise statements addressing the obligations of the entity giving the warranty, the actions a customer must take to ensure eligibility to claim the warranty, the contact details of the entity giving the warranty including the address to which a claim can be sent, and particulars such as any time limitations which affect the warranty. Also required is that it be made clear who is responsible for shouldering the costs associated with claiming the warranty. The consumer should also be made aware of the existence of other rights and remedies that operate alongside the warranty.

The Regulation also sets out compulsory, standard wording that must accompany all warranties for defects. The prescribed text reflects the consumer guarantees that operate under the Australian Consumer Law.

For suppliers in particular, an essential step will be a review of packaging and warranty material. Not only must the above issues be addressed, but attention should be paid to the requirements in the Regulation that certain information be 'prominently' displayed.

Failure to comply is an offence

From 1 January 2012 businesses that provide a warranty that does not comply with Regulation 90 will be guilty of an offence. Businesses that fail to comply are liable for fines of up to \$50,000 per offence, and \$10,000 for individuals.

Although the Regulation does not come into force until next year, it would be wise to take steps to becoming compliant now. This is because for many businesses becoming compliant may not only be costly, but also entail a significant time commitment. Perhaps more importantly, however, is that equipment being sold now may only be available in the New Year – thus compliance now is vital in ensuring full compliance in the future. As non-compliance with Regulation 90 attracts fines, early planning will also prove cost effective for businesses and individuals alike.

Ensure now that all documentation is compliant with Regulation 90. ■

This article is provided for information only, and does not constitute legal advice. It is not intended to be a substitute for legal advice and should not be relied upon as such.

For more information about the content in this article, contact Mr. Geoffrey Roberson at Champion Legal, specialists in the provision of legal services to the woodworking industry.

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by Ben Morgan

Take the leap and follow your dreams

IT'S A DREAM for so many of us: to throw in the office job and follow our creative dreams. Well George Harper, founder of Tide Design, took that leap, going from working behind desks, to designing and making them.

"Design to me is a means to an end – not the end itself," he says. "Design is all around us, it's all pervading, and its end can vary so much – from purely function to purely aesthetic to everything in between."

George set up Tide Design in 2007 to market the furniture he had been making, also finishing his 2-year designer/maker course in the same year. "I had spent many years in various office roles and was at a point where a change was needed – so why not turn the part time hobby into a full time career?"

Function is of the highest importance to George: "I wouldn't want to produce an uncomfortable chair for example." From there it's all about elegance, lightness and quality for the designer, "and producing something fresh – but not necessarily 'of the minute'. I'm striving to produce furniture that is timeless."

Influenced heavily by Scandinavian design of the 1950s – "I love the simplicity but also the character and warmth that they both embody" – George finds an endless stream of ideas coming from his own experiences as a designer/maker.

"Sometimes inspiration comes from things that happen by accident – an irregular off-cut for example. Sometimes it's found in my direct environment. But most often it comes down to cold hard persistence with pencil on paper trying to find an appealing form or line."

There are a few Tide designs that George is particularly proud of, including the Yo chair and round Lyssna table. "Both of these have evolved from earlier designs and although they were developed independently it was great to see how well they sat together."

When it comes to sustainability George has a straight forward view. "The more sustainable our environment the better – surely there can be no argument. And I think the responsibility falls on everyone's shoulders – from designer to consumer...The cornerstone of my philosophy is that I'm making furniture that is designed and built to last for generations."

We hear you on that George, our thoughts exactly.

This story and photographs first appeared on habitusliving.com



habitusliving.com

by Eric Lytton

The John Tiddy Memorial Award revisited

MANY READERS WILL RECALL that the inaugural John Tiddy Memorial Award was held in conjunction with the 2008 AWISA exhibition. John Tiddy was a giant figure in the furniture hardware industry starting work in the 1950's and spending over 48 productive years in it. In that time John introduced many now familiar brand names to the Australasian market, together with many new and innovative products.



An enthusiastic and decisive person, one of John's greatest contributions to the Australasian woodworking industry was in being one of the most enthusiastic drivers of the establishment of the AWISA exhibition. John served as AWISA's first chairman from 1986 until 1982 then served on the committee until his death in 2006.

In recognition of John's contribution to the Australasian woodworking industry the AWISA board established the award to acknowledge outstanding apprentices across Australasia. As a result six young people received all expenses paid overnight trips to AWISA 2008, plus \$2,000 as a contribution towards their study expenses. The winners were also treated to dinner and attended the

Roy and HG breakfast, where on behalf of the Tiddy family Michael Tiddy presented them with their awards.

To be eligible candidates had to be aged between 18 and 29 and had to have completed a minimum of two years of training, either as an apprentice or trainee in a field covered by the AWISA exhibition such as furniture manufacture, cabinet making or joinery. Applicants were asked to submit letters of support from their employer, an AWISA member and their educational institution.

Other assessment criteria included that applicants had to be of good character and be highly regarded by their employer for their skill, industry knowledge, their application to their work, responsibility and innovation. A judging panel consisting of Rick Lee (Altendorf Australia) representing AWISA, David Johnson (Lidcombe College of TAFE) representing training institutions and Martin Lewis (FIAA) representing employers considered the applications, shortlisted these and interviewed the shortlisted candidates.

The result was that AWISA received a large number of entries the overwhelming majority of which were from very talented and committed young people. The 2008 winners were Shaun Bryant from Cowra in NSW, Tom Ryan from Ballarat in Victoria, Todd Bull from Kiels Mountain in Queensland, Sam Jongenelis from Woodcroft in South Australia, Tamara Lipscombe from Wanneroo in Western Australia and Neil Taylor from Warkworth in New Zealand. The following is an update on where most of these young people are at today, together with their views on the award and their AWISA experience.



New Zealand winner Neil Taylor

Neil was nominated by Brian Canty, his employer and mentor at Auckland Unitec. At the time of his nomination Neil was in the final year of his cabinet making apprenticeship. For Neil travelling to Australia to receive the award and visit the AWISA exhibition was a great honour, he stated "I was very grateful for the opportunity and was overwhelmed by the vast range of modern technology and was particularly interested in the CNC machinery and the design software available."

Neil states that being an award winner gave him the inspiration to further his career in the industry, to the extent that he has recently started his own business 'Neil Taylor Cabinetmaker and Design' specialising in interior cabinetry and based in Warkworth, about 45 minutes north of Auckland. But for Neil the key benefit of his participation in the award was the exposure he gained to "a range of technology that not every workplace has access to".

NSW winner Shaun Bryant

Shaun was in the third year of his apprenticeship when he was nominated by his employers, Col and Janelle Jeffs of

Jamieson's Joinery and Building Centre in Cowra. Shaun is still working for Jamieson's Joinery and Building Centre.

2008 was Shaun's first opportunity to visit the AWISA exhibition and he greatly enjoyed the experience, finding the latest machinery and products of great interest. As his employers were looking at purchasing a new software package checking out the software stands was his major priority.



Shaun was very enthusiastic about his participation. "It was an amazing experience receiving the 2008 John Tiddy Memorial Award at the AWISA show in Sydney," he said, "Meeting the other award winners at the show and talking about what they do and learning new and different ways of doing things was invaluable".

Victorian winner Tom Ryan

Tom Ryan, the winner from Victoria is employed by Ludbrook's Joinery in Ballarat and was nominated by his mother Liz Ryan who is the owner of the business. Tom was equally enthusiastic about his opportunity to attend the AWISA exhibition. Although it wasn't Tom's first visit to the AWISA exhibition

he was nonetheless tremendously impressed and said "AWISA provides the opportunity for a great amount of specific industry knowledge and technology to all convene in the one place. AWISA is a good opportunity to research and learn about the trade. It's a chance to develop networks with other trades people from around the country and see the latest in trends and technology. It was also a good time of year to head north of Victoria!"

Tom believes that the John Tiddy Memorial Award could be expanded to include opportunities for exchange placements or tours of specialist workplaces, even to the extent of offering scholarships to outstanding candidates. Recently he went to Brisbane and was taken around a couple of joineries and a timber yard, finding this to be an enlightening and very educational experience. "If anyone has the chance to get to Ballarat, I would be more than happy to show them around our joinery or give them some work experience".

Similarly to Neil, the AWISA experience has motivated Tom to enhance his skills and explore the possibilities that technology presents the industry.

In his own words, winning the John Tiddy Memorial award and attending the 2008



AWISA exhibition made him "Realise it's possible to be an industry leader, it encouraged me to follow best practice and sparked an interest in nested based machinery for me. It was our first real exposure to this form of processing. Since the exhibition we have installed our first CNC router and are continually evolving our joinery business. Since the award I have won a number of Master Builders Association awards, and have competed in two National WorldSkills competitions, winning a silver medal in Brisbane in 2010".

Because he did well at secondary school, Tom was keen to study at a tertiary level and has been enrolled part-time in a civil engineering degree at the University of Melbourne. He is now two thirds of the way through his degree and believes that it has been of great benefit to him in his joinery work, particularly in terms of calculations and geometry. It is possible that Tom's civil engineering skills will be utilised in the business in the future as it seeks to expand its areas of operation.

Tom thought that both the dinner and the breakfast arranged for the winners were very special occasions and a great opportunity to share ideas and points of view with the other state winners. He also suggested that in future competitions the winners be given a guided tour of the exhibition.

Queensland winner Todd Bull

Todd was nominated by his then employer, Lifestyle Kitchens and Design. The trip to collect his award was Todd's first visit to AWISA and he was surprised at the scale and complexity of the event. He was particularly interested in the nested based machinery on display, and was impressed at how machines which were quite different in their construction and operation still produced comparable results. Todd thought that AWISA would have

► a greater variety of exhibits on more traditional construction methods.

Todd's visit to AWISA was for him quite an inspirational event and helped provide him with the motivation and confidence to establish his own businesses, Culture House, specialising in kitchens, and Cut-To-Go, specialising in flat pack kitchens, solid timber machining, joinery and aluminium machining. As a business owner and passionate advocate for the cabinet making industry Todd has some strong views about the industry, advancing the view that the industry is too insular and unlike a number of other building trades doesn't have a well developed spirit of cooperation.

Overall Todd believes his involvement in the John Tiddy Memorial Award was very worthwhile and he particularly enjoyed meeting apprentices from other states, stating that "It was very interesting to discuss some of the differences in industry practice with them". Todd thought it would be of benefit to future winners if AWISA were to organise some specialist training in areas of their choice.

South Australia winner Sam Jongenelis

As with the other winners Sam was in the third year of his apprenticeship when he was nominated by his employer and considered that the award gave him "A sense of achievement that what I do is appreciated and recognised" and that it made him "Want to strive to be the best that I could be and see where it could take me". Sam now works for a furniture manufacturer.

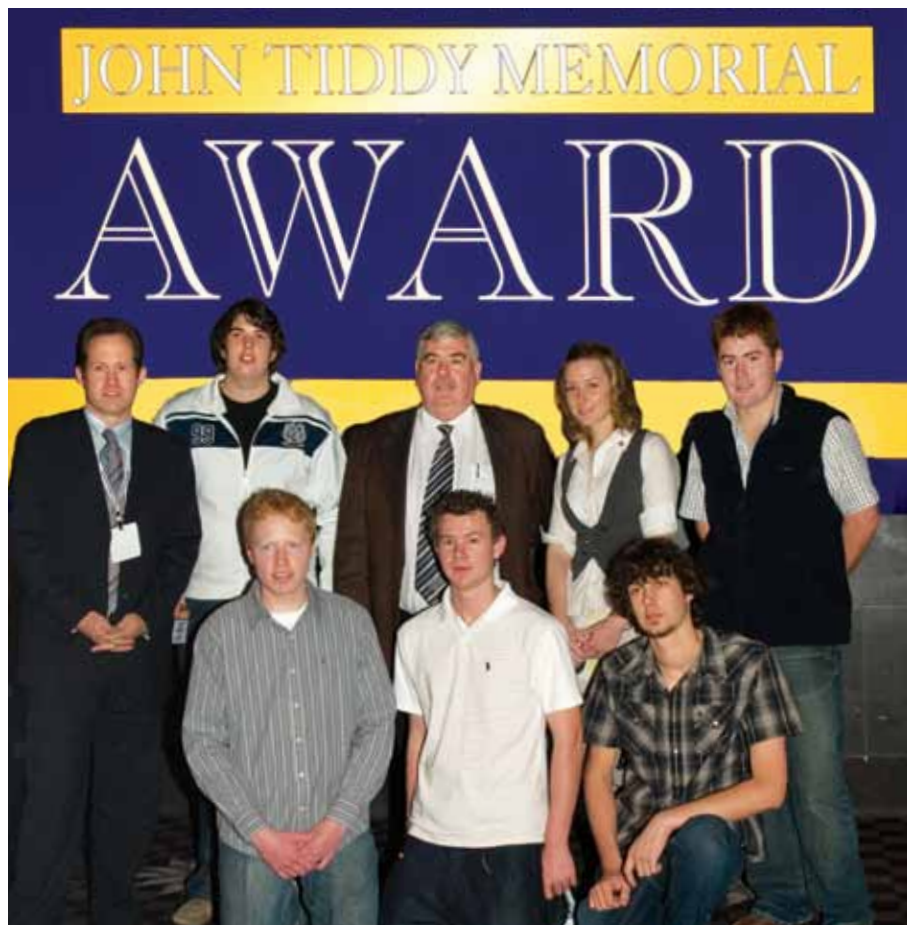
Sam's visit to AWISA was his first and he was particularly interested in the CNC machinery and the other woodworking machinery. Sam is concerned for the future of the industry in Australia and believes the growth in imported products will be an ongoing challenge which needs to be responded to with a buy Australian push.

Sam considers the John Tiddy Memorial Award is a very worthwhile award which provides a much needed opportunity for young people to have their skills and contributions to the industry recognised. He suggested that exchange placements would provide opportunities for winners to broaden their skill base and thinks that as part of future selection processes a representative from AWISA should come to the shortlisted candidates' workplaces to assess their skills. A further suggestion from Sam is that examples of the winners' skills should be showcased at the AWISA exhibition. ■

The John Tiddy Memorial Award 2012

The entry form for the 2012 John Tiddy Memorial Award will be available at www.awisa.com early in the new year, and will also be inserted in the Autumn edition of AWISA-The Magazine which will be mailed in mid-March 2012.

The closing date for entries will be 30 April 2012.



The presentation of the 2008 John Tiddy Memorial Award. Back row: Aidan Jury, Chairman of AWISA, Todd Bull, Michael Tiddy representing the Tiddy family, Tamara Lipscombe and Shaun Bryant. Front row: Tom Ryan, Neil Taylor and Sam Jongenelis.

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mo-tion We know it's the little details that make the difference. A smooth-gliding drawer, a soft-closing door, a touch-sensitive mechanism that's silent and seamless. That's why our quality of motion is true poetry.

As the leading suppliers and distributors to the cabinet and furniture-making industry we know good things come in threes.



Fantastic variant production in Europe with a 15-day turnaround

30% increase
in capacity
using the same
workforce

More than 48 million product variants making up the complete Hali product portfolio are manufactured and delivered using an unmanned order, procurement and production process right from the specific customer request to the finished article in a maximum of 15 days. Working together with the Homag Group plant specialists, Austrian office furniture manufacturer Hali has succeeded in achieving the service of a bespoke joinery outfit at conditions more likely to be associated with an industrial mass producer. A 30% increase in capacity using the same workforce size and the world's shortest resetting gap say it all: Hali is right on track for continued success.

At Hali-Büromöbel, the focus is on supplying customized products coupled with high-speed manufacture and delivery at standard product prices. Working in cooperation with Homag Group Engineering, this enterprising furniture producer has established one of Europe's most up-to-date production plants in Eferding near Linz.

Having weathered the financial downturn, Hali is now back with renewed vigour and a brand new market concept: A pledge that every individual customer will receive their complete finished order for millimetre-precise office furniture or room furnishing systems within just 15 days at standard production costs.

"This may sound incredible to outsiders", explains Hali-Büromöbel's head of production Albert Nopp, "But we have been giving a lot of serious thought to this issue for some time. We knew that our vision was capable of implementation." Anyone visiting the Hali plant in Eferding today cannot help but agree – even if the very last machine investment is yet to be installed. The contract to carry out this major manufacturing investment was awarded to Homag Group Engineering.

The new self-learning Bargstedt chaotic 2-level panel storage system, waste piece storage facility and two Holzma panel saws with downstream multi-level buffer station have already been in successful operation since 2009, and the new Homag sizing and edge banding line for batch size one production since 2010. "We will be driving our plans forward in 2011/2012", continues Nopp, "by installing a Bargstedt multi-level order picking storage system and a Weeke drilling line – the orders have already been placed."

Fantastic variant production in the joinery with 2000 parts per shift "We started seriously considering the shape of the future back in 2006", recalls Nopp, looking back to the start of the project. "We asked ourselves what we would be asking for if we were our customers". It did not take long to come up with the answer: Every customer wants an item of furniture that complies with their own specific needs without paying the earth for it. Gradually the vision of Hali's management team took shape: "We aim to supply any product our customers ask for in the dimensions of their choice, within a short delivery period and at standard prices."

No manual intervention – from order configuration through to product assembly

Albert Nopp and his team quickly realized that they not just were investing in new and flexible plant and machinery, but would have to sign up to a whole new order processing structure. Consequently their first step was to launch a new ERP/MRP system from the Swiss company Borm. Seamless from the order entry stage through to dispatch of the finished products, this system offers absolute variant capability. Completely cutting out the production engineering stage,

The HOLZMA HKL 380 Combilline is an angular plant featuring a trimming unit on the rip saw which guarantees maximum cutting optimization using variable clamps.



it creates bills of material with dimension variant capability, work plans, job calculations and purchase orders for suppliers, and also generates the data required for variant-capable machine connection.

For the economical production of batch size one orders to work, orders naturally have to be optimized into larger production units on an automated basis to ensure efficient collation – one day at a time – of the greatest possible number of identical decor parts with the same thickness. Another key aspect is the absence of any manual intervention right from the original customer-specific order configuration process through to product assembly. Neither the data nor the production parts are seen by the operators or touched by human hand. Conjuring up the greatest possible number of “batch size one parts” to allow identical part production is the balancing act that Hali has to get right in its day-to-day production. This necessitates a state-of-the-art machine outfit capable of automatic high-speed resetting and with a control system allowing integration into the MPR system.

Shortest resetting gap in the world

One of the most exciting highlights of this high-tech plant is its record-breaking resetting time: For the very first time, Homag has succeeded in paring down the resetting time for all units to just 1.5 seconds. No matter what component format Hali is producing, the resetting gap remains the same. All the units reset simultaneously, even at a breathtaking feed rate of 28 – 30 metres. The sheer speed and flexibility of the plant at this performance level is currently unbeaten anywhere in the world.

Another challenge was production of the parts without using labels. Applying 20,000 labels a week and then removing them again is certainly not conducive to creating optimum value. However, doing without labels calls for extreme machine process reliability (as there is no longer a bar code for scanning and assigning parts per machine) and smart software for plant control.

30% capacity improvement without increased staffing

Hali's original target specification also

stipulated a 30 % increase in capacity – without the need for increased staffing. Hali only requires 3 machine operators per shift to man the complex networked plant from the cutting stage through to assembly. And despite the declared aim of achieving a “30% capacity increased for future growth” Hali was equally keen not to increase its production footprint. “We succeeded in achieving both goals”, reports Nopp with satisfaction. The changes have meant substantially reduced capital tie-up, “as we no longer stock finished parts and now supply the assembly department exclusively with order-specific component variants produced on a day-by-day basis.”

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A glance at the Hali office furniture showroom testifies to Hali's outstanding reputation as a full range supplier.

by Martin Lewis
CEO of FIAA Ltd

Kitchen industry employees at risk of underpayment claims for \$\$\$thousands

I'll get in first with the warning so you take the time to read this article.



MARTIN LEWIS,
CEO of Furnishing Industry
Association of Australia Ltd

If you make kitchens in NSW and you employ your apprentices as shopfitters, then not only do you have them in the wrong course, you are also at risk of having to pay thousands of dollars in back pay associated with compulsory RDO's every month in the Joinery & Building Trades Award 2010.

You don't have to be in NSW to keep reading this article because it covers all kitchen manufacturers – its just that NSW kitchen employers are most at risk.

During the course of 2009, the former Australian Industrial Relations Commission (AIRC) went through the process of creating around 100 modern awards out of the thousands of Federal and State industrial awards that were in existence at the time. The AIRC was in full knowledge that it was to be disbanded come 31 December 2009, and replaced by Fair Work Australia, and that this body would operate under significantly different conditions than had been the case for the previous 100 years.

Until 31 December 2009, the last day of the old award system, kitchen and built-in furniture manufacturers in the various States and Territories came under varying and different awards – both State and Federal. From the next day however, 1 January 2011, Modern Awards took effect, and up until the last month, there was total confusion, even in the Office of the Fair Work Ombudsman (FWO), as to which Modern award covered the kitchen and built-in furniture sector.

This confusion had been created by a combination of matters, including the challenges made by the former AIRC not being sufficiently careful or maybe even interested in our low profile industry. The result was there were two awards – the modern Timber Industry Award 2010 and the Joinery & Building Trades Award 2010 which could conceivably cover our industry.

The problem was further exacerbated when the Fair Work Ombudsman awarded a substantial financial grant to Housing Industry Association to produce an easy-to-read practical guide to the Joinery & Building Trades Award 2010. Sadly, and although well-written, it was suggested that the paper did not reflect what actually happens in the kitchen and built-in furniture industry when it comes to employers,

particularly small business employers, and determining their labour needs and how they determine award coverage.

After considerable lobbying however, from both FIAA and the CMA Victoria, the Fair Work Ombudsman commenced a project to issue a guidance note on determining industrial award coverage in the kitchen and built-in furniture sector.

The result is that the kitchen and built-in furniture sector need to use the Timber Industry Award 2010 as their base award for determining minimum rates and conditions.

In short, cabinetmakers are covered by the Timber Industry Award 2010.

In NSW, employers for many years had become used to using the old Joiners State Award as their guide. That award is now defunct and the new modern Joinery & Building Trades Award has been determined not to cover the kitchen and built-in furniture manufacturing sector.

FIAA agrees entirely with the legal interpretation applied by the FWO in coming to its decision.

A copy of the decision and reasoning of the Fair Work Ombudsman's is readily available from FIAA, even if you are not a member. Anyone requiring a copy is welcome to contact me personally at mlewis@fiaa.com.au.

But here's the sting in the tail.

For some reason, possibly known only to some people in the NSW Department of Education and Communities, around 30% of NSW employers incorrectly enroll their apprentices in the shopfitting course at TAFE. The official provisions in the Department's glossary of paperwork are quite clear – LMF32109 – Cabinetmaking Kitchens & Bathrooms is the appropriate course, and Shopfitting (CPC31808) is not.

If you enroll your apprentice in LMF 32109 Cabinetmaking – your employee will definitely be covered by the Timber Industry Award 2010 – and you can work your 38 hours per week however you choose.

If you enroll your employee in CPC31808 Shopfitting – your employee will be covered by the Joinery & Building Trades Award 2010 – and that award says you work your 38 hours by having the employee (including apprentice), take one rostered day off (RDO) each four weeks.

If you don't use the RDO method, then you can be stung for a back pay claim of up to 12 days at overtime rates – and that could be \$thousands for each year of service.

Don't forget that if you choose the Shopfitting course in NSW, your apprentice will also have to attend TAFE for around 35 days per year.

Do you really want to risk using the wrong course, losing your apprentice for that amount of time (including while they learn glass and aluminium work that you don't do), and then being subject to a back pay claim for up to 12 days per year at overtime rates?

If that sort of risk is not your go, then seriously give thought to enrolling your next apprentice in the Apprentice Cabinetmaking Kitchens & Bathrooms Trade Course with Furnishing Industry Association of Australia (FIAA). Established since 1948, FIAA knows the industry, has the industry's interests as its sole purpose, and is not-for-profit. It won't charge you a bomb, and it will cost kitchen employers a lot less money, as FIAA uses the workplace learning method, thereby reducing all that lost time in getting to and attending classroom learning not necessarily relevant to your establishment.

Martin Lewis, CEO of FIAA, is happy to answer any queries you may have regarding the information published in this article. ■



Unique and distinctive mouldings

Jaden Ornamental Mouldings is a family owned and managed business that prides itself on quality and service. Rob Barrington, manager and owner, has been involved in the building industry for over thirty years. After completing an Economics degree at Monash University he established his own building company, specialising in home renovations. Rob then went on to buy and develop Jaden Aluminium Windows. He built his company on the belief that attention to detail and business integrity were the mainstays of a successful business. A decade later, Rob saw architectural mouldings being used effectively in Canada in the early 1990's and began importing these mouldings to Australia as he believed they added a unique and distinct look to all interiors. Jaden now has over 15 years experience in servicing the Australian market with these intricately designed solid timber mouldings.

To the cabinet and furniture maker, architect and interior designer, Jaden offers a complete selection of cornice mouldings, chair rails, skirting and architraves as well as complimentary accessories such as pediments, pilaster capitals, corbels and mantles.

Jaden ornamental mouldings are produced from timber plantations in Canada and are lightweight and easy to install. The use of timber instead of MDF or plaster means the detailing of the mould can be far more intricately designed resulting in a superior finish. Timber also works well because it is more enduring and therefore appropriate for applications where durability is imperative such as kitchens, hallways and cabinetry finishes. The distinct difference in the quality of finish is supported by the industry as timber is now becoming more popular than ever. Jaden's carefully sculptured designs, deeply embossed patterns and quality of workmanship offer richness and sophistication to both traditional and contemporary designs.

Jaden also has a unique range of decorative trims and solid wood ornaments that are an excellent way to add architectural accents. These smaller mouldings are perfect for enhancing cabinetry and other applications that require architectural detail. Intricately and delicately designed, these classical and contemporary mouldings will add a new dimension to any building project.

JADEN ORNAMENTAL MOULDINGS

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Victorian Cabinet Maker of the Year awards



The Cabinet Makers Association of Victoria recently announced the winners of its Cabinet Maker of the Year awards. The awards celebrate Victorian excellence in cabinet making craftsmanship and ingenuity, and honour the efforts of those in the industry that have achieved excellence. The awards are judged on quality of work, originality, design flair and innovative use of products and materials.

BEST BUILT-IN FURNITURE
L.T.NICKSON & BURKE

This stylish wine cellar is packed with features. The client wanted a timeless and elegant look. Stone features complete the wine cellar's design. The combination of colours and quality materials ensure this unique room provides a lesson in refinement.

Top right:
BEST KITCHEN UNDER \$15,000
KITCHENS BY PETER GILL

This single fronted Carlton terrace style home has very tight space where the fridge and pantry were built below the staircase.

Centre right:
KITCHENS \$15,000 TO \$25,000
BOURKE'S KITCHENS

The primary focus of the brief from Reuben Beazley Builder was to have a modern, sleek and continuous flow for this custom built kitchen at their new display home. The kitchen had to have a wow factor.

Lower right:
KITCHENS \$25,000 TO \$40,000
CUCINA BY DEFINITION

The client required lots of cupboard space, all drawers where possible including pantry, soft close hinges and drawers, and minimal handles.





Top:
KITCHENS \$25,000 TO \$40,000
L.T.NICKSON & BURKE

Above:
KITCHENS OVER \$40,000
L.T.NICKSON & BURKE

The owners of this kitchen wanted an open plan kitchen design that was fun for entertaining and aesthetically pleasing to the eye. An impressive galley style kitchen has been created that uses the abundance of natural light that enters the space.

What makes this kitchen stand out is the use of pre-polyurethane finished horizontal grain timber veneer to all cabinets and the special feature wall at the rear. One word describes this kitchen: Crisp. It is functional, with large bench spaces together with lots of drawers and a butler's pantry.



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COMMERCIAL
SPECIAL COMMENDATION
BENDIGO KITCHEN CENTRE

The company was commissioned by E Plus Architecture to complete the joinery for the fit out of the RSD offices in Bendigo. The scope of works consisted of front reception area and the directors' boardroom.

BEST BATHROOM AND LAUNDRY
L.T.NICKSON & BURKE

This bathroom cabinet was designed to go with rest of the house's style and décor, with the added challenge of having such a heavy cabinet floating off the floor.

PRESIDENT'S CHOICE
PJT CABINETS

This kitchen was designed to fit into a renovation of an existing home in Hawthorn, which raised many specific challenges relating to site conditions. The design was created to incorporate the client's specific requirements and tie into dining and rumpus areas. Hidden storage within the island bench, highlight lighting, mirrored kickboards and feature cabinets in the dining area including lined drawers for silverware are just some of the key features of the kitchen design. ■



Traditional machinery with modern innovations

In every industry, advances in technology have brought vastly improved productivity as well as corresponding improvements in quality and precision. Computer controlled devices have become more and more prevalent in the past decade, making their way into smarter gadgets, connected home entertainment systems and have found themselves in the otherwise traditional tools of the joinery trade. For most Australian small business however, the adoption of potentially beneficial technologies first needs a thorough examination of feasibility such as the impact on current production workflow as well as the skilled labour involved. While the survival of many businesses may rely on new serviceable technology, in the current, relatively slow period for the joinery industry, decision makers must remain prudent when considering the potential upheaval to their businesses by adoption of new manufacturing methods.

On the other end of the capital equipment relationship, the machinery suppliers to the industry, there's also an understanding that not every joinery shop in Australia may benefit from the latest systems. Suppliers such as Altendorf do in fact recognise the need for bridges which would fill the gap in technology adoption. An example can be seen with the arrival of machines that are a combination of traditional woodworking fundamentals such as the panel saw, with sophisticated CNC technology that could be operated without too much specific training.



the goal was
to revamp
production through
smarter machine
investments

Such was the case for the Newcastle-based joinery shop Custom Kitchens by Design, a small joinery operation comprised of a stable team of owner Peter Pasovski and three skilled professionals, where the goal was to revamp production through smarter machine investments for a competitive edge. When the time came to move forward, for Peter,

traditional machinery infused with modern innovations was a "no brainer, we just knew this was the way to go for us". In the July of 2008, in a time marked by significant decline in machinery investment confidence across the broad range of manufacturing industries, an Altendorf Elmo 4 was unwrapped on Peter's factory floor. Being a member of the tried and trusted panel saw platform at heart, the machine very quickly demonstrated to be a highly effective solution in delivering productivity increases.

"With all the automation and CNC functions available on the machine, the jobs were getting done quicker, you can cut up a decent sized kitchen in the half the time," commented

Peter on the new machine. For Custom Kitchen by Design the more important factor was that there was minimal down time adjusting to the new machine. Increased output came with the same amount of manpower on the floor while keeping up with the standard of quality they've long held over the years. "We're not lining up for the saw now, it was very inefficient before," explained Peter, "Not only the time spent specifically on cutting the panels is reduced, having them done quicker improves workflow down the track. I'd say our jobs are ready to install a day or two earlier."

Working in a factory more than three times the size of the original, Custom Kitchens by Design currently delivers quality kitchens in greater quantities than ever before. It also stands as a shining example of how smart investments can leverage the improved production capability of technological advancements without having to reinvent the business.

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Relevant and practical design training

As one of Australia's most successful kitchen and bathroom designers, Kim Duffin understands the important role professional education plays in differentiating him from his competitors. Since starting in the industry as a cabinet maker in the early 1990's, Kim has managed to sculpt his passion for kitchen and bathroom design into a multi-award winning career. He moved quickly through the manufacturing and site installation areas of the construction industry to work as a designer for some of Queensland's most successful kitchen companies. After realising the importance of enhancing his skills and gaining accreditation, Kim chose to become a Certified Kitchen Designer (CKD) and Certified Bathroom Designer (CBD). These improved credentials and extensive experience across various areas within the industry has contributed to his strong reputation for innovation and superior quality. To add to his collection of design awards, this year Kim was recognised as the Kitchen and Bathroom Designers Institute's (KBDi) Australian Kitchen Designer of the Year 2011.

Amongst running Sublime Architectural Interiors, a busy boutique kitchen and bathroom design business, Kim also enjoys sharing his skills with other budding designers. He now trains students participating in Designer Training's Certificate IV in Design of Kitchens, Bathrooms and Interior spaces, a nationally recognised kitchen and bathroom qualification. "I enjoy being involved in training new designers, as it is an opportunity to pass on experience and knowledge," the designer says. "It's about giving back to the industry and supporting new designers with the best education, which will ensure we have growth in the industry".

Designer Training is a Registered Training Organisation (RTO) that specialises in providing training to the kitchen and bathroom industry, and offers a range of professional courses around Australia. Kim's involvement in delivering the Certificate IV qualification has reinforced his belief that professional education is a critical tool in developing a competitive edge. He notes that "the course structure includes interactive workshops, where students can learn more by 'doing' and applying their skills rather than just reading". Kim also believes the training is beneficial for many people as "it is tailored to suit the skill level of the individual, so everyone at different levels can get something out of it". It appears that these benefits are not just for the students, as Kim mentions "although I did my kitchen and bathroom design training ten years ago, I still find that I learn something at each workshop I am involved with".

Delivered by practising industry specialists like Kim, Designer Training's qualifications are highly relevant and practical. They incorporate a holistic approach to kitchen and bathroom design to ensure students are equipped with strong technical expertise and specialised knowledge. The training is flexible with a combination of distance education components and face-to-face workshops. Additionally, traineeships and other Government funding may also be available to assist eligible candidates in some states.

The benefits of such training ensure designers are able to better communicate with and understand the needs of their clients. This ultimately allows designers to differentiate themselves in what is a flourishing and increasingly competitive industry.

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Designer Training is a registered training organisation (RTO) delivering training to the kitchen and bathroom industry

exact

Powerhouse thicknesser for industrial and trade use

The new Format-4 thicknesser Exact 63 scores points when it comes to efficiency and ease of use. The wide range of optional equipment ensures a broad range of uses in industry and trade. The demand for heavy duty thicknessers is continually growing in industry and trade. Felder see this trend in its daily contacts with customers. The Felder answer is the new Format-4 Exact 63 says Robert, designer and construction manager for the Felder group of companies.

superb control of planing results

Customers' wishes

Felder took proven elements of construction and refined them. The machine complies with customers' wishes in regard to precise thicknessing and high quality planing results. This is combined with a high rate of output. As with all of Felder's products, the Format-4 Exact 63 is built in the town of Hall in Tirol (Austria) using the tried and tested Felder modular system that enables the company to build machines to customers' specifications. The standard model can be extended by numerous options if required. This creates a broad range of uses for trade and industry.



Efficiency

The Format-4 Exact 63 has cutter block diameter of 120mm, a speed of 4600 rpm and four planer knives using Felder's proven technology. The self-adjusting planer knives are very user friendly. A new option is the spiral cutter block with two knives measuring 630mm. The spiral cutter block makes a shear cut diagonally across the work piece and thus increases the smoothness of the planing result.

Needless to say, the Exact 63 is also available with Tersa or standard knife cutter blocks, with options up to 6 knives. These features combined with the infinitely variable in-feed speeds give superb control on the planing results. The Format-4 Exact 63 comes with motors rating from 5.5kW up to 11kW. This kind of power makes the machine ideally suited for industrial use.

Table extension

Maximum planing width is 630mm and the large thicknesser table can be extended at the out-feed. A scissor lift is available as an accessory.

Ease of use

The Format-4 Exact 63 is constructed for maximum efficiency and ease of use. Power Drive and Digi-Drive provide additional user-friendly control of the machine. When using Digi-Drive, one enters the required thickness at the machine and presses the start button. The thicknesser table is automatically adjusted to the appropriate position.

The thicknesser is accurate to one tenth of a millimetre. Further highlights of the Format-4 Exact 63 are the adjustable rollers beneath the table for thicknessing wet or resinous wood, automatic dispersal of lubricant at the in-feed table and the segmented in-feed pressure bar with rubberised in-feed roller. This combination facilitates processing of wood with different thicknesses at the same time.

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Austrian consul general and trade commissioner visit Blum Australia

Blum Australia welcomed the Austrian consul general and trade commissioner, Mr Guido Stock and his staff to their new head office at Hoxton Park.

"We were truly impressed by your magnificent installations as well as the scope of your firm's activities. It was wonderful to see how efficient and successful Blum is 'Down Under'", commented Guido Stock. "We all feel we have gained a much better understanding of how your company operates and we are proud that Blum Australia is a daughter company of an Austrian enterprise".

The Austrian Consulate General officially represents the Austrian business community in Australia, New Zealand, Papua New Guinea and the Pacific Islands. Its focus is on promoting trade between Austria and the aforementioned countries, which fall under their jurisdiction in matters of trade and economics.

Brett Ambrose, managing director of Blum Australia said, "It is terrific to get recognised as a leading Austrian company in Australia. We were also informed that Blum is one of the major exporters of Austrian products to Australia".

Blum turns the opening and closing of furniture into a graceful and enhanced experience. For over 50 years, quality has been the highest principal for the development and manufacture of Blum products. The company's fitting systems epitomise excellent quality with their well-thought-out function, recognised design and durability.

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From left: Mr Hannes Scheiner – vice consul (commercial), Brett Ambrose – managing director of Blum Australia, Mr Guido Stock – trade commissioner/consul general and trade commission staff.





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IMA contour trimming units provide top quality



For four years IMA contour trimming units have been a sweeping success. The contour trimming unit KFA X 30 has become a standard unit in the luxury machine class. Not only its futuristic appearance is incredibly innovative but IMA state that the performance characteristics are unparalleled in the industry. Even more impressive is the high feed rates that can almost be doubled. The feed rates are record breaking and go hand in hand with a process reliability and repeatability so far unmatched. The KFA is a "must have" not only for machines with original equipment but also for older systems that are most frequently retrofitted with this component. Edge processing on Novimat and Combima machines has without a doubt been raised to a completely new quality level as a result.

Convincing technology

IMA has been testing to find the perfect solution for this important operation: the result is not a standard X-Y-Z system but multi-joint mechanics with two linear drives for the combined movement of the milling tool in feed and vertical direction. The milling head with the milling motor rotates 360 degrees around the profile contour for trimming. The tracing direction always

points vertically towards the profile. The particularly large tracer wheel ensures minimum surface pressure and an even rolling movement. All adjustments between the four profiles in the milling tool and the single tracer wheel are made via the NC axes. The changeover to a different profile is now effected in the standard workpiece gap. As the milling motor is inclined towards the profile the cutting pressure is always geared to the workpiece. The milling result is excellent also with expanded profiles. The four profiles- chamfer and three radius- are positioned in a cylindrical tool of approx. 70 mm diameter.

Suitable for all performance ranges

The KFA X20 is used as a supplement to the high-performance unit KFA X30 in speed ranges up to 20 m/min. The more cost-effective unit covers the area of traditional, manually loaded machines. The same quality standard with contour milling operations is guaranteed, but two conventional drives instead of direct drives are responsible for the X movement.



Small radius or tapered profiles: the milling quality and result are impeccable

THE WOOD TECH GROUP
Phone 1300 738 663

Blum's Tandembox Intivo design configurator for even more possibilities

Individual furniture designs can be made to come true using Blum's design configurator to "build" unique design elements for different Tandembox Intivo pull-outs. The design configurator helps users try different colours, combinations and patterns of design elements in the finished pull-out.

The design elements of Blum's Tandembox Intivo come in a multitude of materials and beautifully highlight furniture interiors making every pull-out different and unique.

"Until now, glass design elements have been limited to transparent or frosted glass. Now glass design elements can be printed with different décors in up to three colours. In addition, Austrian fitting manufacturer Blum also offers Tandembox Intivo design elements in nine various types of artificial leather."

"Australian consumers are becoming more confident with their creativity and are experimenting with different materials, colours and patterns when decorating. They are combining different styles and fashioning their sole identities", says Alicia Draper, Blum marketing communications manager. "There is already a large appreciation for an aesthetically pleasing kitchen. Why not combine design with function and adorn pull-outs with your own personal style".

The design configurator at myintivo.blum.com helps customers and consumers make the most of the vast range of design possibilities offered by Tandembox Intivo. Décors and colours can be selected and modified, various combinations can be tried out, and designs viewed on PC's and printed as PDF files. The PDF states the sample name and colour combination chosen. As a result end users save time and know exactly what design elements they want to order from their hardware retailers. Blum produces design elements for its customers; the minimum order quantity is fifty units.

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by Simon Hodgson

Let there be light

Right: Impact with lighting – kitchen design by Mal Corboy, Australian Certified Designer of the Year KBDi.



Translucent solid surface material – daring and effective.

WHEN THOMAS EDISON received the US Patent number 223,898 in 1880 for the light bulb, he probably never imagined that by 2010 there would be 5.5 million of them sold every single day in the USA alone. Lighting in its electric form has come a long way since 1880, but it would be fair to say that in the last 10 - 15 years there has been more advancement in that time than in the previous 120 years.

In publications everywhere, and on every kitchen and bathroom website, we see a multitude of examples of various lighting techniques, ranging from excellent to extremely poor. In some instances you can clearly see a planned and well-executed use of modern lighting techniques and materials, however in many they appear as a complete after thought, and often exist because, well "I have to have lights somewhere"!

So how should lighting be treated and specified?

So how should lighting be treated and specified by a community that invariably lacks detailed knowledge of a sub-industry that can "make or break" that required money shot and often the sale?

Paula Furlani, principal lighting designer of Light Tech Innovation based in Adelaide, has spent 30 years in the illumination industry. She specialises in lighting design and the documentation of projects in the residential, commercial and landscaping lighting and technology fields. Following a presentation to the South Australian Chapter of KBDi, I was interested to ascertain from Paula, some of the basics around lighting, but also determine what the kitchen and bathroom industry, especially the design community, should be aware of how best to go about it.

I started by asking Paula, about lighting the home generally and what requirements are needed for quality lighting? "Each room in the house requires good practical lighting together with an aesthetically pleasing environment in which to carry out day to day tasks. These include:

- a** working in the kitchen – minimizing shadows over work areas with suitable task lighting is so important, the use of under shelf lighting in LED or linear form, a central light fixture and a complete awareness that the light source must always increase the light level on all horizontal surfaces.
- b** relaxing in the family room – lighting here needs to be extremely flexible, whether it be for watching TV, or enjoying the company of family and friends, with importance on dimmers and multiple switches crucial, in combination with placement, quantity and its relation to furniture, doors and windows.
- c** bedrooms are restful places – and as such should be subtly lit, provide at least two switches that enable firstly a practical light level for wardrobes, walk in robes etc, and secondly lighting that creates a relaxing atmosphere and enhances the decoration of the room.
- d** practical lighting in the bathroom – the importance here is the mirror and vanity area. In addition, you can easily create mood within the space by the use of lights in conjunction with either a centre



decorative fixture and or down lights, but always for these use dimmable light fixtures.”

More often than not kitchens are over lit – and Paula agrees: “I often see the worst possible light in some kitchens because of over lighting. Always put the light where it is needed, control it (via dimmers) and most importantly layer the lighting. For example, switch one – central light fixture, either pendant or chandelier, switch two – well positioned task lighting to the underside of overhangs and switch three – down lights as infill lighting. Conversely, bathrooms should be lit as if they are a living room, create a space which is both practical yet delivers a sense of serenity, calm and relaxation. And always be mindful of wiring rules, pay attention to wet areas. Be mindful of not only light positions but also power points and shaver points.”

So what shouldn't you do with lighting? Paula offers some practical advice: “I have a very definite list.

- 1 Never put all the lights on any one switch with the exception of the laundry.
- 2 Do not mix more than three types of light sources (such as compact fluorescents, low voltage halogens and or LED's) in the one room. This becomes too confusing in the visual environment.
- 3 Never saturate the room with fixtures everywhere – too much light is a waste and an over lit space is not congenial to setting the mood of the room.
- 4 Don't use dark colour schemes, these rooms require too much lighting and therefore waste energy.
- 5 Never use non-branded light sources – recognised brands such as Osram, Phillips, Hettich, Sylvania, GE etc, will stand by their products and provide the technical data that will be reliable.

- 6 Don't use surface mounted fixtures on ceilings less than 2500mm, the ceiling will look crowded and appear lower than it actually is.
- 7 Similarly don't use wall mounted up-lights with low ceilings – it's the crowded effect you want to avoid.
- 8 Avoid coffered ceilings, coves or dropped ceiling section on ceilings with a height below 2.4m.
- 9 Finally do not overdo lighting, place it where it is needed, don't just throw lighting at a room hoping it will work, because it won't.”

But what about daylight and the regard for construction and building codes? “Lighting today's homes – new, old or refurbished – is a challenge, especially in consideration of the new 2011 National Construction Code's specific requirements. The code aims to reduce our dependence on electricity and aims to make us think about environmental sustainability. Seek advice from qualified lighting designers and experts alike (you're only as good as your weakest link) to create an efficient and above all enjoyable space, both inside and outside the house. If you feel you need to, enroll in a dedicated lighting course through TAFE or RMIT, but as a bare minimum read lighting publications and attend technical meetings by organisations such as the Lighting Society and the Society of Building Services Engineers.”

“As for daylight, or as many call it 'natural light', remember that it should always be the primary source of light in our homes during the day. These days, architects, interior, kitchen and bathroom designers in addition to lighting designers, aim to showcase the interior of a house with as much available daylight as possible.

Large picture windows, south facing clerestory windows and even a glass roof, all add a wonderful dimension to a house, providing consideration is given to heat gain, glare, and the impact of direct sunlight. Always remember that

Water and light – an alluring attraction.

human affinity for light is a mechanism of survival

- ▶ at night large windows act as a mirror as you look outwards and can create a feel of the 'dark and cold' garden outside. Consider the use of landscape lighting in an attempt to create the feel of an additional area or room."

There are many designers today who incorporate various forms of specialised lighting in kitchens and bathrooms, to the point where not only is the traditional door and benchtop material usage critical to the resulting design, but the integration and careful planning of lighting is a significant factor in the end result. Within all of that, one area that has seen enormous growth and usage in the last few years has been the relationship between lighting and solid surface.

As designers grow more knowledgeable about specialised lighting usage, so the solid surface industry continues to demonstrate how lighting enhances the final product, but more often than not raises the visual appeal of the product, from very good to exemplary. Look at any solid surface provider's website and you will see a multitude of examples of inspirational and rousing instances where lighting uplifts and improves the complete product.

One of the most popular solid surface products available in Australia today is Staron and NSW and ACT state manager, Barclay Gillett explains what properties within the Staron product that enable the use of lighting for visual enhancement. "There are four major contributors of visual effects on Staron products:-

1 Choice of light source – a classic example is the resulting difference between a solid colour in our range, a sanded colour or one of the Tempest range. As some colours across our range contain metallic flakes and therefore reflective qualities, the same light, dependant on the angle will change the visual appearance of the product.

2 Intensity of light source – definitely a factor, subtlety and strength bring out the best in our products dependant on choice. Strong blues and reds enlighten surfaces, yet whites and yellows tend to soften and reduce impact on like colours.

3 Colour rendering - Colour rendering relates to the way objects appear under a given light source. The measure is called the "colour rendering index", or CRI. A low CRI indicates than objects may appear unnatural under the source, while a light with a high CRI rating will allow an object's colours to appear more natural. For lights with a "warm" colour temperature the reference point is an incandescent light. For lights with a cool colour temperature the reference is sunlight.

4 Backlighting – the variance in the translucency of the product is affected by the light source. The required effect is determined not only by the lucent factor but additionally by the chosen thickness of the product.

The most powerful human response to light is the most simple: it is the fundamental attraction that humans have toward light and lighted spaces such as the kitchen or bathroom. Just like moths to a flame, we tend to drift towards areas of brightness. This unconscious desire is significant because it is instinctual. It differs from our response to many other elements of design that are a product of taste, trend or flavour.

We are told that the human affinity for light is a mechanism of survival. This instinct has a name: we call it phototropism (Latin for light-attracted). This very simple response means that at the most fundamental level of design, by simply putting light in the right place, we can help direct people's path of experience and encourage their interaction with the space.

As it is the role of a designer to create beauty and functionality within the kitchen and bathroom, more and more the knowledge needed and the advice offered in relating to lighting plays a crucial part in the day to day activities of the designer. Those with it will continue to be a long way ahead of those who shy away. ■



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INDUSTRY

Success with a system

by Geoff Bills

outlook

Housing



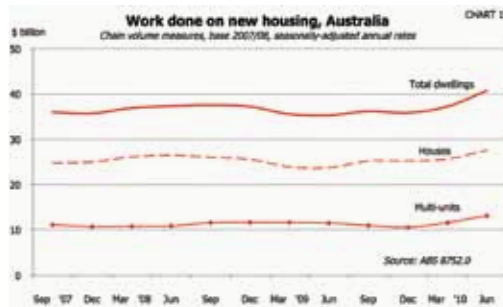
Geoff Bills

Geoff Bills is an independent economist with long experience analysing and forecasting economic activity in Australia.

Recent trends

WORK DONE on new housing in Australia peaked at an annual rate of \$42.6 billion in the June quarter last year. In the first three quarters of 2010/11, activity was maintained at a steady rate of \$40 billion a year; but in the June quarter it fell by 5 per cent to \$38.1 billion. As Chart 1 shows, work done on both houses and multi-units declined.

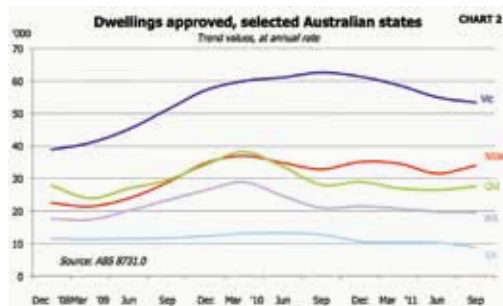
Work on housing renovations, however, increased by 2.5 per cent in the June quarter to an annual rate of \$31.7 billion. Although renovation activity has shown no growth over the past three years, it remains a huge market: bigger than the market for new detached houses and about 80 per cent the size of the total new housing market, including flats and apartments.



The slowdown in new housing activity was no surprise: in most states approvals had been falling for several quarters.

Chart 2 shows that in the September quarter dwelling approvals continued to trend lower in Western Australia, South Australia and Victoria. However, they rose in New South Wales and Queensland and, nationally, edged just 1 per cent higher.

So, where do they go from here?



Population growth

A look at one of the main drivers of new housing activity, population growth, suggests that the outlook is not too bright. As Chart 3 shows, in all jurisdictions except the Australian Capital Territory, population growth has been slowing.

In the year to March 2011, Australia added 312,400 new people: 145,200 from natural increase and 167,100 from the net inflow of migrants. Natural increase declined slightly in the latest year to March; but the real cause was a 24 per cent drop in net overseas immigration, following an even steeper fall of 29 per cent the previous year.

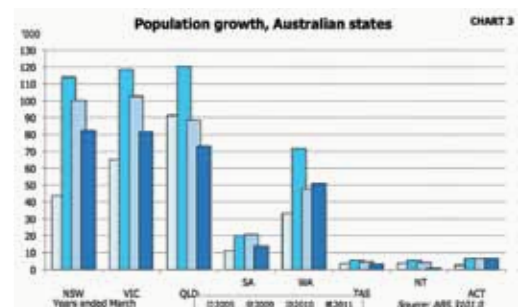
Over the past two years, the biggest falls in population growth have been in the Northern Territory (-83%), Tasmania (-40%) and Queensland (-39%). The falls of 31 per cent in Victoria and South Australia and 28 per cent in New South Wales, were all less than the national decline of 32 per cent.

This slowdown, from a rate of growth that averaged 1.8 per cent a year over the previous five years, to 1.4 per cent in the recent year to March, is not surprising. What is remarkable is the speed of growth in those earlier years – up to 2.2 per cent in calendar 2008 – which was much faster than most demographers expected.

Australia's population is now bigger than was officially projected back in 2008, and its growth over the next five years is expected to average around 1.5 per cent a year.

Despite this slower growth in population, there is still a shortage of housing in Australia: in every state, and especially in New South Wales, Queensland and Western Australia.

We estimate that the shortage was some 174,000 dwellings at June 2011. As 156,000 new dwellings were started in 2010/11, that means a shortfall equal



The recent cut in interest rates will help to restore at least some lost confidence

to more than 13 months supply. So lack of a need for new housing will not keep activity down in the year ahead.

Housing that is too expensive, however, may depress demand; and so may lack of confidence among potential buyers.

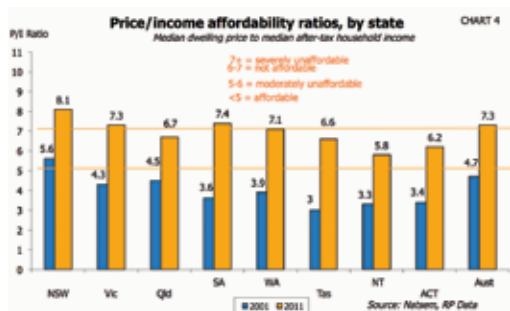
Affordability of housing

Over the past ten years, Australian home prices have moved from being affordable to severely unaffordable; and it would take at least another ten years of flat home prices, along with rising incomes, for housing to become affordable again.

That is the key finding of the recent AMP.NATSEM Income and Wealth Report: *The Great Australian Dream – Just a Dream?*, which examines housing affordability in Australia using two measures: housing stress, based on the proportion of income spent on housing costs like mortgage and rent; and the house price to household income ratio – the higher the ratio, the less affordable the housing.

This excellent piece of research found that, between 2001 and 2011, median dwelling prices rose by 147 per cent to \$417,000, while median after-tax incomes increased by only 50 per cent to \$57,000, pushing the price to income ratio from an affordable 4.7 to a severely unaffordable 7.3 today.

Chart 4 shows the comparison by state and territory.



In 2001, more than 50 per cent of all suburbs in Australia's five major capital cities were affordable. Today only four per cent are affordable and not one of these affordable suburbs is in an inner city area.

House prices have been easing recently, but the authors are not among those who think they are about

to collapse. They conclude: 'Significant, widespread house price drops appear unlikely in Australia, meaning that housing will remain unaffordable for many years to come. Australians have not been deterred though, with new entrants to the property market every day'. (p.21)

For renters, however, and for the young and those on low incomes, the situation is grim and socially corrosive. This need not be so.

The Reserve Bank of Australia has recently published an excellent research paper, *Urban Structure and Housing Prices: Some Evidence from Australian Cities*, by M. Kulish, A. Richards and C. Gillitzer, which examines the impact of transport, zoning limits, planning processes, and population growth on home prices. It shows very clearly how inadequate transport systems, zoning which places strict limits on the types and heights of housing permitted, long and uncertain planning processes that limit the supply of new housing, can all force dwelling prices higher, especially when population is growing rapidly.

So far, federal, state and local governments have all been very slow to address these issues.

Confidence

Confidence has fallen sharply over the past year, and in early October was 9 per cent below its long-term trend level.

The recent cut in interest rates will help to restore at least some of that lost confidence; but sovereign debt problems in Europe and relatively slow growth in the Euro area and the United States remain capable of generating plenty of fears.

Forecast

Dwelling starts were running at an annual rate of 154,000 in the first half of 2011 and are likely to slow a little more in the second half. My forecast sees starts easing to 151,000 in 2011 but rising by 5 per cent to 158,400 in 2012.

Housing renovation activity is also likely to increase by 5 per cent in 2012. ■

edge

Function, light and motion – a winning combination

They say competitive edge is one of the most important things in business. It's been a cornerstone of Lincoln Sentry's cabinet hardware division since first opening its doors 25 years ago.

And according to cabinet hardware manager Kevin Bruce, the company's newest focus: 'Function Light and Motion' is a prime example of the kind of innovation that keeps Lincoln Sentry ahead of the pack.

"Being successful in the cabinet hardware field is all about having the right range to suit current and future trends. What we offer is simple - the best selection of quality products in 27 locations around Australia - underpinned by expert knowledge and advice and our focus on function, light and motion," Kevin said.

This integrated approach results in the company's unique ability to bring together multiple elements required by designers, builders and renovators and to provide a single source of reference, specification and supply for all types of residential and commercial projects.

"It's an offering unmatched by any single competitor. We aim to bring the best to the market and everything we carry has the function, light and motion ruler run over it. Functional

components must be ergonomic and truly enhance a kitchen's design by making it easy to use and an optimally productive place."

"Our range of lighting solutions must go beyond illumination to define a space, create a mood and be aesthetically and functionally superior; and smooth as silk motion by way of silent touch-sensitive mechanisms on doors and drawers is the detail in technology that will ensure your end result is stunning," Kevin explains.

Kevin points to Blum's philosophy of dynamic space configuration, coupled with its expertise in perfecting motion that makes the opening and closing of furniture an experience; and Hera Lighting's high-end ranges specifically designed for the cabinetry and shopfitting market.

These are perfect examples of the innovation in function, light and motion that cements Lincoln Sentry as a leading supplier and distributor to the cabinet and furniture-making industry. Good things come in threes.



Kevin Bruce, business unit manager – cabinet hardware, Lincoln Sentry.



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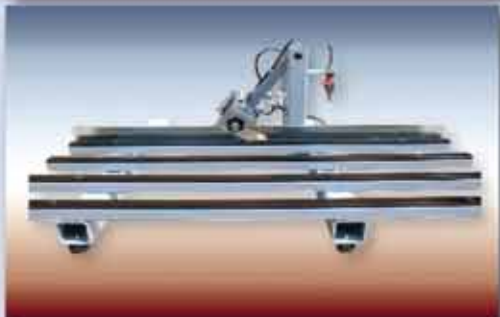
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The learning curve was very low - we were able to use it pretty much straight away

Weeke BHX 050 - this smart and small allrounder ticks all boxes

Flexibility and just-in-time delivery are the mainstays of NSW-based custom joinery H Dallas, and when the company was looking for a short-term solution to back-up its larger machines, the company decided to install a Weeke BHX 050 CNC processing centre.

Being successful in a highly-competitive industry requires determination and innovative minds, and H Dallas directors Laurie Casalini and Alan Swarbrick possess both and are constantly expanding their business. The directors go the extra mile to ensure their clients' aspirations are met, and their experience in corporate fit-outs and custom joinery pays off for their Sydney and interstate-based clients, including ASX, Westpac, Macquarie Bank or Fuji Xerox.

"Since 1979 we have been committed to crafting the finest commercial

joinery and wet area joinery," Laurie Casalini says. "We offer a wide variety of designs, finishes and materials in our custom-made joinery, making it suitable for any style of corporate or domestic fit-out. We have the in-house ability to produce even the most intricate of works and fully detail them on our workshop drawings. But to build premium products that exceed expectations relies on the best equipment and the talents of our dedicated team of 85."

Partnership with Homag

Australia's furniture market is more competitive and time driven than ever, and seemingly small workflow improvements can often result in huge gains in the medium and long term. These cumulative advantages may mean the competitive difference between keeping and losing crucial clients and contracts. Hence, partnering with a reliable technology

provider like Homag Australia with the expertise and quality equipment to support their clients, pays off. H Dallas has been working with Homag Australia and its state-of-the-art technology for more than 25 years now; and Laurie is very happy with this long-standing partnership.

"It is a very competitive industry," Laurie says. "But there are not many people who do what we do, it is sort of a niche area. When faced with what initially seem impossible joinery challenges, we put the problem to our in-house think tank where a solution is inevitably found due to our over 100 years of combined industry experience."

"We currently do not have much automation in our work shop, but we are moving forward," Laurie says. "In future we are looking at as much automation as possible, but we don't do high-volume work, everything we make is one-off and tailor-made from project to project and the flexibility that we have in-house makes it difficult for automation to become a priority."

Flexible short-term solution

As a custom joinery, flexibility and just-in-time delivery are the mainstays of H Dallas, and when the company was looking for a short-term stop-gap solution to back-up its larger machines, Laurie turned to Homag Australia and decided to install a Weeke BHX 050 CNC processing centre.

The BHX 050 Optimat is a smart allrounder for drilling, routing and grooving, responding to cabinet makers' need for a powerful workhorse



The BHX 050 Optimat is a smart allrounder for drilling, routing and grooving, responding to cabinet makers' needs for a powerful workhorse machining centre that takes a fraction of the floor space of a traditional machine.

machining centre that takes a fraction of the floor space of a traditional machine. Weeke's BHX 050 only takes up 5 square metres of space while delivering the machining flexibility required.

"Weeke's new BHX 050 machining centre is focused on the needs of closet, cabinet, and casegood manufacturers - large and small - and offers fast processing, simple operation, excellent processing quality and a great value for your investment," comments Homag Australia product manager Grant Jones. "When H Dallas needed a short-term solution to replace one of their older machines, they didn't hesitate to invest in the BHX 050, which is not only ideal for smaller shops, but also for larger manufacturers looking for more flexibility."

The machine features a processing area of up to 2500mm x 850mm x 60mm with a vector speed of (X - Y) 50 - (Z) 15. Spindle speed ranges from 1500 - 7500 rpm including the patented quick-change system and an automatic spindle clamping system. The workpiece thickness can easily be adjusted and a mechanical support via roller conveyor ensures hassle-free workpiece loading and unloading.

The on-machine software includes Homag's proven WoodWop, MCC and MDE Basic, while a 3D CNC-Simulator to simulate the process including collision checks. Time calculations is available as an option.

Low learning curve

"Because the BHX came with the WoodWop software which

we were already using in our workshop, the learning-curve was very low," Laurie explains. "The machine was quick and easy to deliver, very affordable, and solved the short-term problem immediately. We were able to pretty much use it straight away, while it can take up to six months to learn how to operate some of the larger machines."

"We needed a short-term solution to take some of the workload off the larger machines, and the BHX 050 in that configuration ticked all the boxes for us, it solved the short-term problem that we had. It supports the equipment we already have in place, and it was so easy to implement with the software compatibility. The small footprint was very important as well, as space is a bit of a problem for us in the shop," Laurie Casalini concludes. "The quick delivery and commissioning really gave us six months of time to continue uninterrupted production while thinking about what it is we need to do to move forward with some of the larger machines we are looking to invest in."

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Nover Star Partner conference news



Nover and its entire staff would like to thank all the Star Partner members and sponsors for making the 2011 Star Partner Bali Conference an event to remember.

Day1: Welcome to Bali or "Selamat Datang," to all Star Partner members as they made their way to the theatre, where Club Med staff began handing out ice-cold beverages, coupled with a welcoming song and dance - this was surely the start of an unforgettable conference.

Day 2: Fun event sponsored by Formica turned out to be the Tropical Olympics where delegates and staff had to participate in various races. Some were dizzy, some were wet and most were simply laughing the whole way through! After a day of fun and relaxation, an entertaining group of Balinese dancers performed while a nice buffet dinner was had by all.

Day 3: Some delegates took the time to play fun golf, sponsored by Hettich, which ran for two days. Others hired a taxi and headed off to Kuta to do some shopping, while others relaxed by the pool, sipping unlimited cocktails and having fun in the sun. One of the highlights of day three was the trapeze act that was performed by Club Med trapeze artists - truly entertaining.

Day 4: Beauty spa treatments, elephant riding and water based activities - were some of the "to do lists" that most delegates took part in. The gala dinner was held under an enormous white marquee where Club Med had an outdoor barbecue. The night ended with thank you speeches to all sponsors; Hettich, Platinum, TPI, Kitchen King, Rehau and Formica.

Finally, the venue for next year's conference was announced... "Bula!" Star Partner Conference 2012 will be held in Fiji - Hotel Intercontinental 5 star accommodation.

Enquiries from both existing and new sponsors and delegates regarding Nover's Star Partner Conference 2012 should contact Emerson Palma at e.palma@nover.com.au.

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Kitchens and Kurdish ancestry - recipe for success



Left: Matt Bulut of Shiny Kitchens - from Kurdish ancestry to business success in Melbourne's cabinet making industry.



Centre: Checking out the new ANDI Selexx router Matt Bulut and Sam Shatkhin enjoy a successful collaborative relationship stretching over the years.

Right: The Wood Tech Group's founder Sam Shatkhin - confident in the routine servicing and technical capability of his long serving and experienced technicians.



A remarkable story of business success against the odds started when Matt (Mutlu) Bulut arrived in Melbourne from Turkey in 1997 with his two brothers and sister. Along with his older brother, Matt is now a director of Melbourne cabinet manufacturing enterprise Shiny Kitchens.

Matt's Kurdish ancestry meant that the family already knew a thing or two about surviving in very trying circumstances well before they arrived in Australia.

Because older brother Ekrem had some knowledge of cabinet making, the tight-knit family brought a second-hand panel saw and edgebander and set them up as cabinet makers. Today, still a close family unit, Shiny Kitchens is working out of a three site complex in Melbourne's Sunshine North and has plans to shift part of its operation to a new larger site.

"Our vinyl door and bench top manufacturing activities are going to the new site. We are now confident about the business and its expansion. Yes - we are busy and anticipate that we will continue to be so," says Matt.

Focusing on design, manufacture and installation of kitchens and other home cabinetry and joinery, Shiny Kitchens also manufactures its own vinyl doors and bench tops.

"We also provide a design, manufacture and fit out service for retail stores and food outlets," says Matt.

"Today design, manufacturing and installation of complete kitchens make up about 80 per cent of our work both within Victoria and interstate."

The company's success is closely correlated with its relationship with The Wood Tech Group. "All our equipment, both past and present, has been purchased from and maintained by Wood Tech," says Matt. "They are excellent with their backup technical support and servicing."

The Wood Tech Group's Victorian founder Sam Shatkhin considers Shiny Kitchens to be one of their standout clients. "I am confident in saying that our routine servicing, plus the technical capability of our long serving and experienced technicians means that we have earned the right to be part of the Shiny Kitchen family."

"I think - both ways - we look forward to the relationship continuing," says Sam.

Recent acquisitions from The Wood Tech Group have included a top-of-the-range Griggio panel saw and OTT edgebander. Three months ago Shiny Kitchens purchased their new Anderson router that is now at the centre of the company's kitchen manufacturing activities.

Shiny Kitchens purchased an Anderson Selexx label printing system, including automated loading to component labelling - not only to assist the manufacturing process, but deliver fool-proof fit outs."

Matt says their new Anderson is assisting the company's work flow and productivity. "We recognise that achieving quality, cost competitiveness and manufacturing productivity targets is now extremely dependent on using modern performance-based CNC machinery."

"It's the model with all the extras and is the right machine for us. We need a heavy duty, high through-put, reliable machine as our manufacturing process is highly dependent on the performance of the routing centre. The Anderson does the job well."

Sam says the Anderson Selexx series offers the best price and quality ratio of any CNC router on the market today. "The heavy duty, high precision Anderson routers are proven in high production manufacturing situations and are noted for their solid construction, high quality components and machine characteristics."

"The Anderson Selexx series has been developed specifically to satisfy clients demanding the utmost in technical quality and reliability in CNC machining and comes with a huge range of optional extras that can increase machine productivity," concludes Sam.

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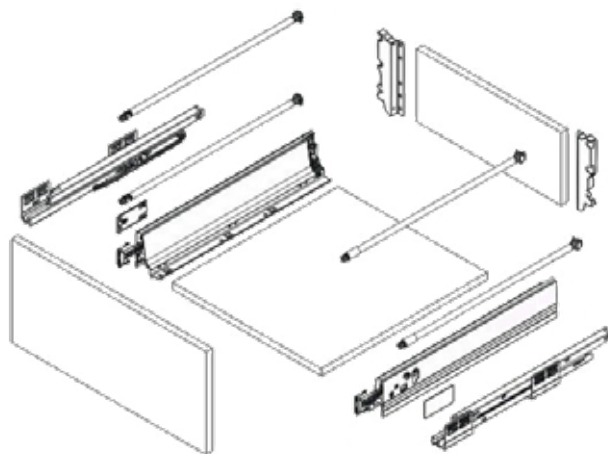
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WD Bryan Joinery House setting cabinetry trends in southern Tasmania

The very latest in European kitchen cabinetry and joinery styling and technology is now available in Hobart with the opening of an exciting new showroom at WD Bryan Joinery House in Glenorchy.

Four times larger than before, the new showroom is a convenient window into an exceptionally diverse range of design and production capabilities from the fully computerised local manufacturing facility, which employs 25 people.

The most comprehensive joinery of its kind in southern Tasmania, Joinery House caters to commercial builders, domestic house builders large and small and those working in high-end architectural one-off designs.

At a time when many manufacturers are tackling a downturn in the building industry and greater competition driven by a strong Australian dollar and lower quality imports – the team at Joinery House has never been busier.

“Even though new starts are down, our workload is as large as ever and our growth projections are also strong, because we’re doing a wide variety of joinery types including kitchens and commercial fit-outs,” Rob Bantick says.

To ensure they remain at the leading

edge of design and efficient production techniques, Joinery House draws directly upon the very latest in Euro-chic styling - and cabinetry technology from Germany.

The state-of-the-art Joinery House Showroom has also won accreditation from one of the world’s leading cabinetry technology suppliers as a “Hettich Endorsed Showroom.”

All Hettich Endorsed Showrooms help project owners and their advisors transform kitchens, bathrooms, bedrooms and living rooms from the ordinary to the exceptional by providing all the magical bits and pieces of cabinetry hardware and lighting that make living spaces work beautifully.

“They’re German manufactured so the quality is very high and their back-up is lifetime, the company themselves are excellent to deal with, they’re more like partners of ours rather than just suppliers. We use only their drawer fittings and hinges because the Hettich gear comes with a lifetime warranty.

“We’re getting calls from people who have installed a DIY flat-pack kitchen they’ve bought from the local hardware store and the moving parts have failed within 6 months. By the time they’ve modified the kitchen to

fit and replaced the inferior cabinetry hardware – they’ve spent more than they would have buying a tailor-made, fully installed and warranted entry level product from us,” says Rob Bantick.

“We can manufacture higher quality joinery for less than the cost of flat-pack imported joinery – but because the imported stuff is DIY and out of a major hardware store its perceived to be lower cost – when in fact it’s not,” he says.

While overheads such as the cost of staff, insurances, electricity and materials are higher than they were two years ago, Joinery House hasn’t increased charges – remaining competitive by increasing turnover instead.

“We’re fortunate because our workload is extremely high at the moment designing, building and installing everything from kitchens, bathrooms, stairs and commercial fit-outs. With this new display showroom and fully computerised and highly efficient production facility we are setting a new benchmark in joinery,” Rob Bantick explains.

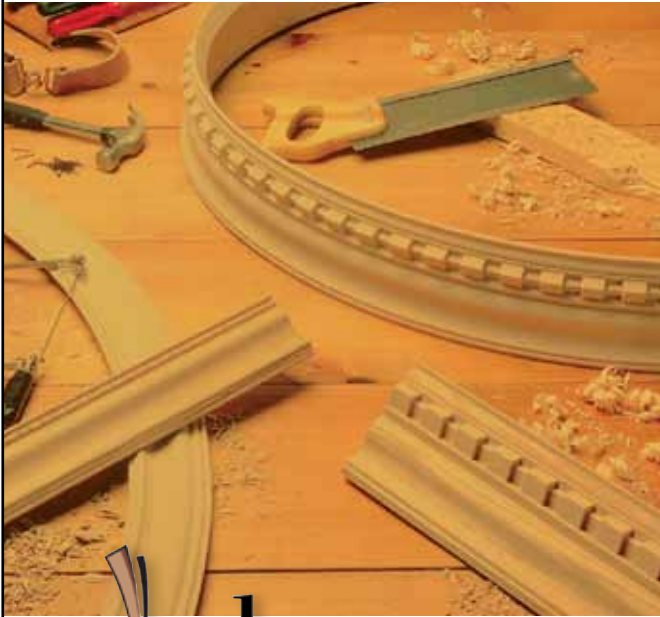
Hettich’s exciting cabinetry solutions include soft closing drawers with design elements that can be customised; quality drawer runners on precision tracks, with soft close options; a full range of storage accessories for all living spaces; plenty of award winning hinge systems with soft close options; the latest European designed LED cabinet lighting and switching; folding and sliding door systems including heavy duty applications; overhead flap fitting options with soft-close technology; and decorative handles in a myriad of styles with advanced surface finishes.

WD Bryan Joinery House is located at 18 Hull St, Glenorchy, 03 6272 3699, www.joineryhouse.com.au

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Wilson & Bradley - South Australian branch

In September 2008, 32 years after the original Wilson & Bradley branch was established, a new supplier to the South Australian kitchen industry was opened, Wilson & Bradley South Australia. Opening a business right in the eye of the storm that was the global financial crisis would prove difficult for anybody, but a small and tenacious team stuck by the branch and fought to get it to where it is today. Since the original opening, the business has continued to grow in all areas including sales, market share and employees. Branch manager, Brett Habib and his storeman Alex Badounas to their credit, manage to despatch an immense amount of hardware per month with next to no errors. This carries on Wilson & Bradley's practice to work hard and deliver the utmost service to its customers.

One of the original employees was Geoff Sparrow, an area manager who has continued to grow his area and support the branch, and is now reaping the benefits of witnessing the business' continued growth. When asked about the branch's success Geoff explains: "Our staff levels have grown to six and we have acquired key people with many years experience in the industry, which has created a strong culture. This allows our team to look forward to a solid and successful future in the industry."

With a great team and a loyal base of customers Wilson & Bradley South Australia is sure to continue on the path to becoming a market leader in the South Australian kitchen hardware supply industry.

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New timber warehouse facility for Brisbane

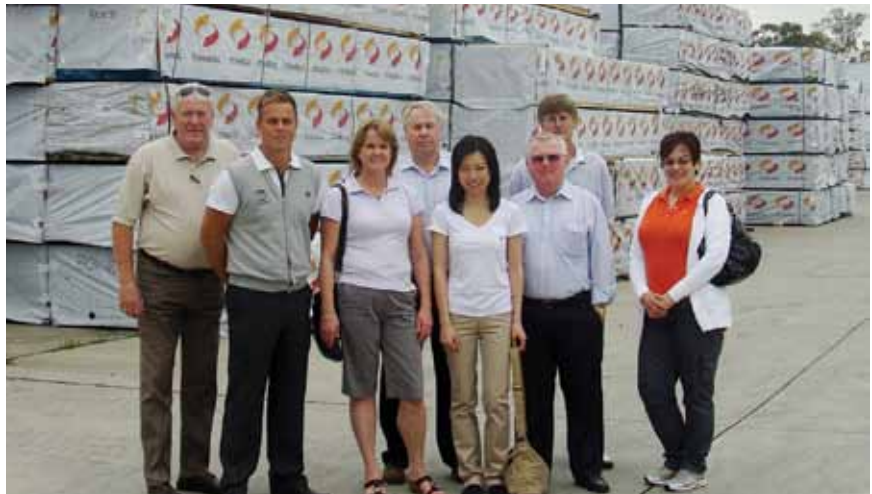
Brisbane timber merchants were introduced to Stora Enso Timber Australia's new 18,000 square metre warehouse facility in the Brisbane suburb of Virginia in October, taking part in a day of sporting and social events to celebrate the opening.

Guests were welcomed by managing director Matthew Wood and Kurt Schrammel, the Finnish forestry company's vice-president of marketing and sales, based in Austria.

The opening of the Virginia warehouse with 12,000 square metres of outside storage and 6000 square metres under cover, will be followed by the commissioning of a new 38,000 square metre complex at Derrimut, 18km west of Melbourne in March next year.

Stora Enso currently holds about 40,000 cubic metres of timber in warehouse storage in Melbourne, Adelaide, Gosford and Brisbane. The main product range is structural timber framing for wall and truss manufacturing, supplied mostly from the company's sawmills in the Baltics and central Europe.

"Our vision is to maintain and further develop our position as the number one quality supplier of European softwoods in the Australian market," said Mr Wood.



"We are committed to continuing to strengthen our presence in the Australian market in support of the home builders, and jobs in the building and construction industries."

Based in Finland, Stora Enso has an annual production capacity of 6.4 million cubic metres of sawn timber, including 3.2 million cubic metres of value-added products, 11.8 million tonnes of paper board and 1.3 billion square metres of corrugated packaging.

The group has around 26,000 employees and 85 production units worldwide.

Making a tour of the Stora Enso Australia's new Virginia warehouse are David Thomas, Stora Enso sales, Brisbane, Christian Wenlof, Stora Enso sales support manager, Sweden, Mona Forsberg, Stora Enso Paper, Sydney, John Halkett, Australian Timber Importers Federation, Sydney, Helen Pham, Stora Enso, John Titmarsh, Gill and Co, Rocklea and Cleveland, Ken Newing, Virginia Building Supplies, and Teresa Lotho, Stora Enso.

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awards

KBDi Kitchen and Bathroom Designer Award winners 2011

The last edition of AWISA-The Magazine featured the winning kitchen designers announced by the Kitchen and Bathroom Designers Institute earlier in the year. In this addition the winning bathroom designers are featured.



S.MICHELLE BURTON

BATHROOM DESIGNER OF THE YEAR 2011 NSW
AUSTRALIAN BATHROOM DESIGNER OF THE YEAR 2011

This is a cleverly resolved solution to an awkwardly shaped space that has created a fresh and appealing bathroom. The clients' brief to create a light, airy, spacious and relaxed space has been met in this clever design.



DAVID ELLWOOD

BATHROOM DESIGNER OF THE YEAR 2011 WA

This bathroom is a welcoming space which is enhanced by the natural and aesthetic lighting used to great effect by the designer. The judges commented that despite design obstacles, the designer has achieved a well-balanced room. Neutral finishes as requested by the client give a fresh inviting appearance to the room.



ENZO PIPERONE

BATHROOM DESIGNER OF THE YEAR 2011 SA

The judges commented that this is a beautifully balanced and highly symmetrical bathroom solution. The new space allows for two people to use the space at the same time, and quality finishes and eco-friendly construction complete the clever design.



LEE HARDCASTLE

BATHROOM DESIGNER OF THE YEAR 2011 QLD

The sleek floating design of the cabinetry in this luxurious, well-appointed bathroom gives a feeling of spaciousness. The colour changing LED mood lighting increases the feeling of elegance. The owners are overjoyed with the outcome which encompasses both style and practicality.

SAM ROBINSON

BATHROOM DESIGNER OF THE YEAR 2011 VIC

A small, dark, impractical room was transformed in this design. A full length mirror creates the illusion of space and reflects available light. The designer's challenge was to combine elegance and functionality, incorporating storage space into a tiny area where utilities could not be moved. ■

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An enthusiast for the kitchen industry

Alvaro Del Gallo is a cabinetmaking tradesman who has achieved many accolades, including apprentice of the year in 1982. In 1985, with his enthusiasm for the kitchen industry, he started his own business, Breakwater Kitchens, in a factory of approximately 200 square metres near Geelong.

Breakwater Kitchens is a thriving business that outgrew its original premises. In 2009 a purpose built factory of 1000 square metres, in Leather Street, Breakwater, was invested in together with additional new plant and equipment.

Alvaro realised that his production was not the most efficient, using two sliding table saws. He visited many other factories in his field for ideas, and then in 2008 he attended AWISA viewing many options and decided that a beam saw was the best solution for Breakwater Kitchens.

The selection of the Holz-Her Cut 82 was made soon after AWISA 2008, "It had all the features that we were looking for in a beam saw, ease of use, quality of the cut and accuracy. I was able to use the machine at AWISA, it was simple to use and it felt strong. Furthermore having a Holz-Her edge bander for many years, gave me confidence in the brand. I also had discussions with many people and Holz-Her was recognised as a great beam saw."

"Now it is in production I enjoy the benefits, it saves lots of time, I only have one operator cutting 3600 x 1800mm sheets and the cuts are always accurate with the quality of cut superb. The machine cuts 4 sheets high so when we are building stock it is a great advantage."

"We also are using the Holz-Her optimiser which creates all the cutting patterns direct for the machine to cut, which saves material," says Alvaro.

Today Breakwater Kitchens is an award winning company most recently winning the prestigious CMA best showroom award in 2010. It is recognised as a manufacturer of high end kitchens for the domestic market employing 12 people.

The Holz-Her Cut 82 is manufactured by the German machine manufacturer Holz-Her, in its Voitsberg factory. The machine is equipped with 82mm saw blade projection, independent scoring saw, 2400mm air tables, grooving possibilities, rack and pinion saw carriage, auto

saw blade positioning, side aligner, grippers, graphic simulation of the cutting pattern and an optimiser. Various options can be included onto the machine including auto loading and other handling systems.

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Swedish cool: Homag Group develops new high-gloss front production technique for Spaljisten AB

Spaljisten AB, based in Åseda, Sweden, is a specialist in the production of foil wrapped furniture components. For years, this distinguished supplier to a large, internationally renowned furniture retailer has worked in association with the Homag Group. Spaljisten has now turned its attention to "high-gloss furniture fronts" with foil-wrapped surfaces. Using a new production technique conceived by Homag Group Engineering, the Swedish specialists are forging ahead with an innovative production line comprising machines from Bargstedt, Holzma, Weeke, Butfering, Friz and Homag.

The word on the street in the world of furniture is all about high-gloss furniture fronts. These cool shiny surfaces are in evidence everywhere, all kinds of gloss finishes are springing up in living rooms and bedrooms not just in bathrooms and kitchens. Spaljisten AB was quick to perceive this up-coming trend. In a bid to be fully prepared to satisfy future customer demand, the company began to investigate the field of high-gloss furniture fronts with foil wrapped surfaces. Working in association with the Homag Group's sales and servicing partner Thomas Frick AB, a search was launched for a solution. The terms of reference and importantly, also the project-related risks, were defined in mid 2008. Exhaustive testing, analysis and discussion finally culminated in a project launch in mid 2009.

The high price tag traditionally

attached to achieving an exclusive cool and high-gloss look often posed a seemingly impassable barrier: The fronts were finished with a high-gloss paintwork surface or even with a painted glass panel, which not only drove up the manufacturing costs but also the weight to unacceptably high levels. The use of a lower-cost foil surface as a substitute helped to achieve a steady increase in popularity. Coating of furniture fronts with acrylic or PET surfaces were then carried out using a two-stage process: First the surface was coated and only then, in a second stage, profiled longitudinal edges were edged or wrapped in a downstream postforming process.

Turning two processes into one

Spaljisten AB was looking to pursue a different agenda: The underlying condition imposed by the Swedish producer was to develop a coating method which combined the complete process in a single stage, meaning that surface lamination and longitudinal edge wrapping would have to happen in a single work cycle. This would not only substantially reduce production costs, but also permit a jointless transition from the surface of the furniture front to the longitudinal edge in the profile area.

This was a challenge relished by the experts in the Homag Group. The Friz Kaschiertechnik GmbH research centre set out to draw up a definition for the optimum process chain to manufacture

these top-quality furniture elements. During development, not only was the process capability of the different foil types tested but parameters such as degree of gloss, scratch and temperature sensitivity were also scrutinized. It is not only the foil itself that determines final surface quality. Glue type and make, glue application method and of course the type of substrate materials and their preliminary treatment all exert a substantial influence on the final product.

The stipulation that chipboard panels be used as a substrate instead of the previously favoured MDF panel with its finer surface structure gave rise to another major challenge. Chipboard is lighter, cheaper and more dimensionally stable, but has a significantly coarser surface structure.

Butfering Schleiftechnik GmbH launched a series of exhaustive tests with a view to achieving excellent surface smoothness. The Homag Group's sanding specialist succeeded in achieving outstanding results – not only in terms of the unit configuration of the sanding machines, but also as regards the abrasive used and the varying grit sizes.

The Nordson roller bar nozzle technique

In a parallel development, the Homag Group also turned its attention to the aspect of glue application. Working in association with Nordson, the Nordson roller bar nozzle technique was devised. This provides the user with

Left: Laminating line for backing foil

Right: Complete line, finish processing in the foreground



investigating the field of high- gloss furniture fronts with foil wrapped surfaces

a perfected solution, not only in terms of the quality of the applied glue film, but also due to its simple, convenient and practical handling. Minimized glue input, a streak-free glue film and the roller bar nozzle as a closed system requiring minimal cleaning and rinsing work are just some of the benefits achieved by this glue application technique.

But what happens to the open narrow sides of the chipboard panel? The customer's product brief was quite clear on the subject: "Surface coating coupled with simultaneous inline coating of the two profiled longitudinal edges". This stipulation represented an absolute first for any manufacturer in this material combination.

The successfully deployed edge compaction technique using hot melt compound familiar

from the complete line technique had yet to prove capable of providing adequate moisture resistance. Other systems generally available in the marketplace failed to provide the requisite degree of edge smoothness and continuous jointless transition from the radius to the surface. The L-profile chamfer with its dual glue joints, in particular, posed a major risk primarily to the degree of moisture resistance and to the quality of the appearance. The way forward was clear: The method already developed and patented by Homag would have to be modified and adjusted in line with the new requirement profile. The following targets were defined:

1. Simple, continuous application without interruptions
2. Moisture resistance

3. Surface hardness coupled with a smooth surface finish
4. Transitionless profiles in the surface/edge
5. Premium quality of the L profile joint
6. Cost benefit over a blind edging solution

The result: When the development work was complete, the Homag Group was able to submit a perfected solution. The decisive aspect of the final solution was a newly developed method using an innovative UV-curing melt compound developed by Henkel/Dorus and Homag which has now been patented. For details contact Homag Australia.

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by Martin Lewis
CEO of FIAA Ltd

Martin Lewis of FIAA announces the inaugural industry awards to government

2011 has seen many challenges for the people of Australia – including a teetering Federal Government only holding on to power through the use of support from minority independents and the Greens, a new tax in the shape of the Carbon Tax now law, and bureaucracy still showing very little sign of genuine concern for the Australian working population.

But the advent of Christmas and the New Year generally sees the proliferation of awards for excellence or some other quality that people say needs recognition. Armed with that knowledge, I thought I would develop a list of awards – but this time for overwhelming underperformance. Although only my opinion, I would be interested in feedback – who have I left out, where did I get it wrong, etc?



Its almost Christmas
and New Year yet again
– where does the year go?

2011 Award for outstanding contribution in politics

This one was very easy, because from my perspective the entire Federal Parliament is littered with underwhelming performers who have done nothing to restore the faith I have in politics. Only two have demonstrated to me a sincere empathy for the Australian people and a capacity to risk their political lives for what they see is right.

To keep the suspense going, Andrew Wilkie wins the encouragement award for his continuing fight against the pokies lobby. Wilkie quite rightly sees poker machines as the scourge of many Australian families and has put his balls of steel on the line to produce a result. Poker machines are the enemy of discretionary expenditure, including expenditure on furniture, so that's one for us. Let's also not forget his contribution to the Australian Army in Afghanistan debate. Has anyone noticed how we are no longer fighting the "War on Terror" now that Osama Bin Laden has been executed – now it's the "War on the Taliban". Sounds suspiciously to me like an excuse to prop up a defense materials manufacturing industry.

Heads and tails above everyone else is however the man of principle himself Senator Nick Xenophon. If furniture manufacturing was a religion, we should make this guy our patron saint.

Senator Xenophon has demonstrated himself to be clever and articulate and with testicles as large as ten pin bowling balls. Before Wilkie, he articulated the argument for control of and the fight against pokies, including the addiction to same of all our State Governments. Nick and Andrew's fight still has a long way to go – but they need our support to keep on with it.

Before and since the start of the pokies fight, Nick took on the protected position that some of our institutions have enjoyed. He made every effort to bring the Scientology movement to account for the alleged indoctrination and brain washing of some of their followers, and more recently has taken on the Catholic Church, for its long standing inadequacies over the way it deals with pedophiles in its ranks.

Senator Nick, or is that Saint Nick, has as his piece de resistance, his introduction of changes to the anti-dumping laws that currently don't work. He recognizes the enormous damage done to Australia's manufacturing, forest and food industries by goods dumped into Australia at artificially lower prices. He knows that this costs real people real jobs, and in the process, can damage entire families and communities simply because indifferent highly paid and



MARTIN LEWIS,
CEO of Furnishing Industry Association
of Australia Ltd

feather-bedded bureaucrats don't care for real people. He knows that this dumping is often attributable to an undervalued Chinese currency.

Senator Xenophon wants to stop dumping and wants importers of goods into Australia to prove that the goods are not dumped – in other words he wants a level playing field.

The Senator has our 100% support – and we want your support. You can do this by emailing either myself mlewis@fiaa.com.au or by contacting your industry association and becoming part of a wider protest to local members of Parliament so that they come to know how the unlevel playing field, whilst making low quality toys, furniture and other consumer goods cheaper, and chemically based orange juice concentrate even cheaper for Australian households, is also doing Australian workers out of jobs, and forcing Australian families into crisis.

Whether you're a member of FIAA, AFA, ASOFIA, CMA Vic, CMA WA, EWPAA, WADIC, AWA or any of the other genuine industry specific and industry-first associations, you need to put your hand up – and help us develop the campaign to make Australia a secure place for safe consumer goods, and a place for Australians to have rewarding full time jobs in manufacturing, construction and forestry.

2011 Bureaucracy Awards

There may have been some Government departments who deserve an award for meritorious service to the Australian community. Sadly however, I could not think of a single one.

Here's my commentary.

Reserve Bank of Australia

I am totally confused by the appalling strategy of controlling inflation by increasing bank interest rates so that Australian blue-collar workers will lose their jobs and therefore spend less, accordingly reducing demand for goods and therefore placing downward pressure on prices. The only words that come to mind are appalling, insensitive, uncaring and elitist.

Fair Work Australia (and AIRC before that)

Does not appear to have done much to sort out the mess we now know as Modern (sic) Awards

Productivity Commission

Came up with the jackass statement that dumping of goods in Australia is good for competition. Beyond belief. Amazingly, in an effort to even outdo itself, decided that it is okay for importers not to collect or pay GST, even when

in direct competition with Australian manufacturers, who of course absolutely must collect and pay GST. Inexplicable. Bizarre. Anti-Australian?

Australia Post and Customs Department

Not enough management talent in these organisations to work out how to collect GST or even customs duties on goods purchased from overseas over the internet. Perhaps the lack of genuine management talent explains why so much narcotics, illegal weapons and other contraband lands in Australia. We need a total overhaul here.

ASIO and Immigration

Can anyone explain to me why it takes hundreds of millions of dollars spent in accommodation, food and security of alleged refugees and "boat people" because it takes 2,3,4,5,6, plus years to work out whether some poor and desperate guy and his family are genuine refugees or not. Total lack of sincerity and even more distressing lack of empathy. It's not that long ago where we praised the transfer of oppressed people out of countries where they were victimised – Germany, Hungary, Poland, Czechoslovakia, etc in the 1940's and 50's. Can anyone explain to me why these people are any different?

As Mulder once said – "the truth is out there".

To all the senior bureaucrats, including the nameless and faceless ones, who effectively create policy with no regard for the victims of their community indifference, I wish that Santa brings you the gift of empathy for people and communities, the gift of understanding to know why it is important, the gift of courage to make a difference, and the gift of wisdom to do the right thing.

To all the politicians whose every decision is based on either re-election security or "secure" advice from the faceless bureaucrats, I wish that Santa brings you the courage to take back that which it seems you abdicated many years ago – sufficient principle to establish policy and deliver programs and change based on the principles of that policy, and not based on electoral attraction.

Martin Lewis wishes all readers a safe and happy festive season and of course a prosperous 2012. ■

Leitz receives the Sequoia Award

In July the Leitz designed RipTec machining process won the Sequoia New Product Award in Las Vegas. This follows the IWF Challengers Award won last year, the top award at the U.S. timber industry's most significant trade fair, and is the second internationally major award presented to this new processing method.

Casinos immediately spring to mind when one hears the name Las Vegas, but Las Vegas offers more. The AWFS Fair, the international trade fair of the Association of Woodworking & Furnishing Suppliers, draws nearly 20,000 visitors from the woodworking sector each year to the mecca of gamblers. More than 600 exhibitors showed in July 2011, including Leitz. At the fair, Leitz won the renowned Sequoia New Product Award in the tooling category for the RipTec process. Since 1997 the prize has been awarded to innovative technologies for environmentally sound processing methods in the woodworking industry.

The RipTec cutting procedure

Naturally grown timber, which many call solid wood, offers many advantages as a working material: Its cell structure is a perfect thermal insulator whilst the fibres make it a stable material. This natural structure of solid wood can cause problems during processing. Planed wood not cut parallel to the fibres often has surface tear-outs around the deformation around knots, twisted fibres or stability differences in processing or has to be repaired.

The component is not usable without further improvements to the process for reliability and machined quality of the planed timber. A fine ripple profile is machined into the surface before finish planing. "The workpiece is not unlike a washboard in miniature," explains Leitz's chief R&D engineer Andreas Kisselbach. This is followed by a second processing step which smooths the ripple profile. So the problems within the naturally grown wood structure are eliminated, resulting in each work piece having a consistent planed finish. "A perfect finish," says Kisselbach proudly. This is a resource friendly processing solution and companies working with the RipTec process have less processing faults and less scrap. Additionally, RipTec planing knives have both a longer life and use less energy - saving both money and the environment.

The RipTec process is ideal for other applications in the woodworking industry, e.g. window corner joints. Applying glue on a serrated surface creates small glue pockets. When compressed by another wood component, the glue remains in the joint, sealing the joint better. Companies using the RipTec process for scribed or slot and tenon joints have significantly stronger products.

Innovation management as a key of success

Luck is not a factor in the success of the RipTec machining process in a city of gambling. "In a high-tech



Leitz receives the Sequoia Award on the AWFS Fair in Las Vegas

Within a half year the RipTec procedure received the IWF Challengers Award and the Sequoia Award. The certificates are issued on the booth in Las Vegas

industry such as the woodworking sector, innovative products and procedures are not the random ideas of inventors," emphasises Dr. Dieter Brucklacher, Chairman of the Leitz board. Company decisions are the reason for new developments; they allow successful research - innovation management are the magic words. "The technical progress has to be planned and controlled systematically", says Dr Brucklacher. "From first identifying promising areas of research through to making necessary investments, investments which can take years to recover."

The Company

The Leitz Group of companies, founded in 1876 in Oberkochen, Southern Germany, is an acknowledged world leading manufacturer of precision tools for industrial processing of solid wood, wood derived materials, plastics and compound materials. The product range covers the complete range of automatic precision tools. In a complete package encompassing both technical advice and other services, 3,500 Leitz employees worldwide pass on their knowledge and meet customer demands as the problem solvers and production service providers.

RipTec knives cut a ripple profile in a workpiece. In a second machining step, the so-called finish, the surface is planed.



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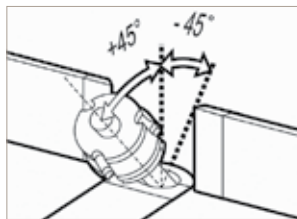
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Getting gluing solutions right



Top: John Pfitzner, Pfitzner Furniture founder discovered the Titebond product at a Georgia machinery show in 1986.

Above: Andrew Pfitzner, Pfitzner Furniture general manager - soundly-based, practical and technical advice about Titebond glues is our forte.

To paraphrase that famous 1992 Bill Clinton presidential campaign phrase in a woodworking context: It's the glue stupid! Central to the quality of wood working today, particularly for quality solid timber furniture manufacturing is the right gluing technology and performance.

Allied company to Woodbond Adhesives, Pfitzner Furniture brings 39 years of solid timber manufacturing excellence to the glue business. "Soundly-based, practical and technical advice to glue resellers and timber product manufacturing enterprises is their forte," says general manager Andrew Pfitzner.

Woodbond Adhesives is the sole Australian wholesaler of the full range of Titebond glues and adhesives. The Titebond range offers a glue for every woodworking purpose - for edge and face gluing, assembly gluing and radio frequency gluing.

For Australian woodworkers the Titebond story started in 1986 when Pfitzner Furniture's founder John Pfitzner discovered the Titebond product at an Atlanta, Georgia machinery show. He began importing 44-gallon drums of Titebond Regular for his own use and for one other local manufacturer. And so Woodbond Adhesives was formed. Relying solely on reputation the Woodbond Adhesives business has grown from one tonne a year to over 100 tonnes, with a much larger product range.

However, according to Andrew, the Titebond story really began more than 60 years before John's visit to the Georgia machinery show. Titebond glue manufacturer Franklin International has long been recognised as the industry leader in wood product gluing. Their history of innovation started in 1935 with liquid hide glue, a ready-to-use formula that revolutionized the woodworking industry at that time.

In 1955 Franklin again set the standard with the development of the first aliphatic resin glue, Titebond Original Wood Glue. Then in 1991 Titebond II Premium Wood Glue, a one-part water-resistant glue was developed.

"Today Woodbond Adhesives is able to offer

an expanded range of Titebond products that cater for the professional woodworker, as well as larger furniture and woodworking industry markets," says Andrew.

"Titebond glues are at the leading edge of technology and we will continue to provide innovative products to meet the needs of the Australian woodworking market."

Titebond glues work by penetrating the pores of the wood in well formed joints to develop a bond stronger than the wood itself. For this to occur the surfaces to be glued must be free of knife marks, saw marks, glazing, burnishing or any foreign materials that would tend to seal the pores of the bonding surfaces. Although the glues have some gap-filling ability they are not designed to fill significant gaps.

As a rule, the strongest glue joints result from tight-fitting, well-machined and square joints. Dull cutting tools can result in burnished or glazed joints with 'fuzzy' surfaces containing a lot of short, torn wood fibres. These conditions can produce poor glued joints.

"All of the products that we recommend for edge, face and assembly gluing are very sandable," says Andrew. "The dried films of these products are very heat resistant and will not clog sanding belts or melt during the sanding process. This eliminates problems in the finishing process. The dried films of all the products are also non-abrasive and will not damage cutting tools."

"So when performance and experience matter, and quality woodworking is the goal, talk to us about gluing solutions that are right for your business," concludes Andrew.

WOODBOND ADHESIVES PTY LTD
Phone 08 8391 0665

Alsa Cut to Size - revolutionises cabinet making



Good cabinets can give the right finishing to many projects, residential and commercial, but they can be time consuming for cabinet makers and builders alike.

Alsa Cut to Size is a leading cabinet manufacturer that has taken the lead with a new trade only service that enables cabinets to be specified online.

The purchaser is able to stipulate precise measurements, colours and finishes, get an instant quote, place the order, and get exactly what they want, delivered where they want it.

Alsa Cabinet Creator is a web-based program offered by Alsa Cut to Size. It offers cabinetmakers and trades people a better service than standard off the shelf sizes from mass-market building supply stores, at better prices and better quality, customised to their specifications.

Alsa Cabinet Creator was created for Alsa

Cut to Size by Cabinetmate; and will help develop the Alsa Smartpack brand.

Alsa director Mike Caminer says: "The new online system of Alsa Cabinet Creator is fully integrated with our manufacturing/ordering systems. We set this up for all cabinet making, joinery and building trade businesses. It's easy to use. To register, just visit www.alsacutsize.com.au and contact Alsa on 02 9725 2272 for a user name and password to be set up".

Cabinetmate business development manager, Darren Davey, comments: "It is a manufacturer to business supply, so there is no retail margin involved, you expect extremely competitive prices, the selection is enormous, you can order custom sized cabinets for kitchens, vanities and wardrobes, cabinet hardware, handles and custom made bench tops with your choice from hundreds of colours from all the major brands".

The online program has built-in intelligence so it is not possible to order cabinets, drawers or drawer front heights that won't work on site. The program allows full flexibility for the number of shelves and setbacks, legs or plinths. Manual cutting lists can also be entered online.

All cabinets have screw fix construction, high moisture resistant board and PVC edging.

There's a choice of assembled cabinets or flat-pack with delivery options, all as simple as the tick of a box online. Alsa is an Australian-made supporter and manufacturer using Australian made board, and a quality assured manufacturer under ISO 9001:2000

ALSA CUT TO SIZE
Phone 02 9725 2272
www.alsacutsize.com.au

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- Enables you to process more work increasing your capability
- Controls profit margins and job cost
- Reduces material wastage

To find out more about Cabinetmate please phone 1300 579 919 or email us at info@cabinetmate.com.au

Multicam teams with Microvellum for in-house open days

Recently Multicam Systems and Microvellum ran a series of open days to present the latest developments in the Multicam CNC routing machines and Microvellum design software.

Held at Multicam's offices in Newcastle, invitations were sent to kitchen manufacturers, cabinetmakers and joinery shops to talk directly with Multicam technicians and Microvellum staff about how the combination of CNC routing and kitchen cabinet design software can benefit their businesses.

Neil Winkcup of Multicam Systems says that "The great thing about these open days is that you can demonstrate fully working machines and speak at length, one-on-one, with visitors. They can see the machines cutting actual jobs and have all their questions answered."

There were two Multicam machines for visitors to see in operation.

"We had a dual head 8x6 machine that included a multi-drill head and

7kW routing spindle, vacuum hold down bed, automatic tool changer and automatic material loading and unloading system. We also had an 8x4 machine with similar specifications," says Neil. "The idea of having the different size machines in operation was to demonstrate how the increased width of the 8x6 machine translates to much greater yield per sheet over the 8x4 machine and how this leads to increases in productivity and reductions in unit costs."

Trevor Moxon, of Complete Software Solutions, agrees with the format of the open days. "Rarely do we get the opportunity to demonstrate the true power of Microvellum software and then have people see a result cut on a machine. These open days provide the perfect platform for us to do so." Trevor adds that "The timing of these open days was perfect because it allowed us to demonstrate the all new Version 7 Toolbox. Some of the more significant additions to this new release are full 64bit support for

faster processing, radically enhanced rendering, and design capabilities, and the whole system draws and processes up to five times faster than previous versions. Of course the true strength of Microvellum has always been its versatility and being able to design and build any kind of product you want."

Neil comments that he was greatly impressed with the Microvellum software. "From a machining point of view I was surprised at the power and versatility of the software and how quickly parts could be created and easily edited. From what I can see this new version offers all the features that kitchen manufacturers, shop fitters and cabinetmaker require."

Conversely Trevor states that "Having owned a Multicam machine myself I was amazed at the advancements on the new models. The multiple drill head means drilling rows of shelf holes can be completed in a fraction of the time and the new A2MC controller gives even faster and smoother machine operation. The automation of material loading and unloading, and automatic tool changing means that further savings in time are achieved."

MULTICAM CNC ROUTING MACHINES
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From classroom to showrooms

Early one cold winter morning this year, there was an unusual sight in western Sydney's industrial suburb of Kings Park.

A school bus was seen backing into the loading area of Homag Australia's showroom and warehouse. On board were about ten year 12 students from Sydney's Saint Ignatius' College, also known as Riverview.

The students were there at the invitation of Ross Campbell, managing director of Homag Australia, who has known one of Riverview's senior woodworking teachers, Don Gock, for some years. The Riverview students were all studying for their Industrial Technology, Timber Products and Furniture Industries Higher School Certificate course (HSC), and were all progressing well in making the major works they were submitting for their HSC practical examination.

"This year a high proportion of our students were making tables. Indeed, the proportion was so high you would almost think that the making of a table was a requirement of the exam. This was not the case, but the one thing a table top needs is expert sanding," said Don Gock, "so I contacted Ross and he offered to help."

"It was something of a surprise for the students to see their work being processed on a \$300,000 Homag Butfering sander, when, in their own practical experience, school workshops generally make do with much smaller and basic machinery."

While visiting Homag the students were also able to see much of Homag's range of high technology equipment, which included a demonstration of the edge-bander and CAD operated docking saw.

"Hopefully, exposure to the latest equipment might inspire a higher proportion than usual of these students to pursue a career in woodworking," said Ross Campbell. "We are happy to do anything we can to help encourage more young people to get excited about woodworking and I'm sure all AWISA members would do the same."

Two months later AWISA was invited to attend a display of the finished works of all the Riverview HSC students. The works were set out in the school's Memorial Hall and made a very impressive furniture showroom. School students, teachers and parents were welcome to attend.

Ralph Guthrie, head of Riverview's technology department commented, "We are always pleased at the number of attendees when we display the HSC works. We have a significant number of parents attend the display and it is always interesting to watch the reaction of teachers who teach other subjects to the same students. They are often intrigued to see the students' talents in other areas."

At the time of writing HSC marks are not known. But the standard of work was all of an extremely high quality. While the end results were helped by a visit to Homag at Kings Park, the students' efforts were a reflection of the high level of skills they had learnt in their woodworking classes at Riverview.

Top left: Warren Lemon of Homag Australia checks the thickness of a table top before re-sanding, watched by Don Gock and students.

Top right: Nick Cooper and his parents Carl and Mandy, who visited from Wagga Wagga to see Nick's table.

Bottom left: Warren Lemon of Homag Australia and Aldo Dezani, standing behind Aldo's extension table.

Bottom right: Joshua Donald and his family, and Joshua's HSC entry.



Rover A G FT Series... customising production



The Rover A G FT Series is a Biesse solution dedicated to nesting high quality components in a flexible production environment with options for full automation of material including labeling, loading and unloading systems.

The Rover A G FT series, because of its modular design, gives business realistic, workable options. Companies that purchase the machine today can add system components at a later date or increase productivity with full automation by including the load and unloading systems.

Create a flexible production environment; load and label panels via the Biesse loading system, with the new vacuum loading system, ready for the machining centre to produce components ready for the assembly process. The sweeping arm with incorporated dust extraction will carefully remove panel pieces from the machining centre on to the conveyor table for the operator to remove in a safe environment, while simultaneously automatically loading and labeling the next panel for the Biesse machining centre to process more components in only a few minutes.

This Biesse solution can be tailored to suit a company's production environment. The Rover A G FT range is packed with features.

- Customise label functionality with the fully automatic system, or touch-screen label system.
- Revolving tool changer with 16 places, installed on the X carriage giving a multitude of available machining processes.
- Simple-to-use software is provided including advanced BiesseWorks enabling multisite application (machine & office), and BiesseNest, perfectly integrated with BiesseWorks makes nesting of any shape simple.
- 9 x NC controlled independent vacuum areas – multizoning means the operator doesn't need to control the vacuum area concentration, it is automatically decided digitally.

- The matrix FT table can be utilized with special vacuum modules enabling horizontal machining, therefore giving the flexibility to use it as a true machining centre.
- The operating unit has full coverage of the entire worktable utilizing all tools - no limits means no loss of valuable production capability.
- A wide variety of available aggregates to improve machining process performance. Aggregate tools give the ability to get the most out of the machining centre, such as floating heads for precision depth machining, V grooving saws for the processing of panels perfectly making a 90° mitred join, and much more.

Whether a manufacturer requires a stand alone solution or an automatic loading and unloading system there is an option available.

Keep up-to-date on the latest Biesse and industry news by following Biesse on Facebook, Twitter, Eblogger and Youtube. Go to www.biesse.com.au and follow the links.

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InnoTech drawer system

for freedom of function and design

InnoTech is a versatile soft close drawer system designed for kitchens, bathrooms, living rooms and commercial fit outs.

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- Options include internal drawers as well as drawers for pots and pans, crockery and cutlery
- Four finishes: white, silver, anthracite, stainless steel
- Design customisation: various options of side panels including glass
- Quadro runners with soft close, full and part extension and load capacity from 30kg to 70kg

Powerful renovation system now available cordless



Fein's powerful motor, high-quality materials and outstanding ergonomics are the reasons the Fein SuperCut is one of the most powerful systems for interior and renovation applications. It's fast, strong, versatile and, of course, durable. It allows the user to work faster, even in tough, continuous, heavy duty sawing applications. This is hardly surprising as the new Fein SuperCut embodies more than 40

years of experience in developing durable oscillators for industry and manual trades.

Now with Fein lithium-ion technology, the Fein SuperCut, as a battery-powered tool, is a most powerful oscillator with durable professional quality. The work progress and performance delivered are practically the same as the mains-powered tool.

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www.wilbrad.com.au



International collaboration equals winning combination

A recently formed collaboration between one of New Zealand's best kitchen designers and one of Melbourne's best cabinetmakers is already yielding some stunning results.

Ed Mamrot, of Inset Kitchens east of Melbourne, and internationally acclaimed designer Mal Corboy, have been recognised for their work together, with Mal winning the Australian Certified Designer of the Year and Victorian Kitchen Designer of the year at the National KBDi Kitchen and Bathroom Designer Awards.

Corboy also won the Australian Kitchen Designer of the Year Award in 2009, and is known for his role as Hettich's brand ambassador in Australia and New Zealand.

Mamrot believes his company's commitment to design and quality products helped get Corboy over the line, but says Corboy's design prowess "definitely didn't hurt!"

"We manufactured Mal's design for the kitchen that won at the KBDi Awards, and one of the reasons why it worked so well is because we faithfully produce what the designer is looking for. My involvement is to make sure that everything's going out with premium quality and in good working order."

"Winning the award was a great reward, and sort of reinforced the importance of having that commitment to quality. Of course Mal's work speaks for itself, he's a fantastic designer, he would be the best around".

Since Mamrot started Inset Kitchens in 1976, kitchen design has grown and changed, almost unrecognisably.

"The style of kitchens has changed quite considerably; it's more of a living space and fashion statement than a utilitarian sort of area. People's lives revolve around the kitchen and it is the heart and the soul of the home," he says. "These days the kitchens are



a lot more elaborate; the hardware fittings are much better."

Mamrot credits the quality of the fittings used in his kitchens to Hettich, a brand he has been proud to be associated with for many years. Around two years ago, Inset Kitchens showrooms became Hettich Endorsed, solidifying Inset Kitchen's commitment to the Hettich brand.

"I'd been using Hettich for a few years at that time, and I really believe in supporting good, quality products. And I guess they thought I was the sort of company they wanted to be involved with."

"With Hettich's latest hinges, drawers and fittings, we get to make kitchen's that surpass expectations. The Hettich products give you that extra edge, I'd say. And because they make and supply all their products, you know the quality is there".

Looking into the future, Mamrot has plans for another showroom located in Melbourne's east, and will be continuing to work with Corboy.

"It will be a long happy relationship – we're a good combination and when you couple it up with the Hettich product, you've got everything".

Ed Mamrot completed his cabinetmaking apprenticeship in 1975, winning outstanding apprentice of the year in the process. Since then, his company, Inset Kitchens has become recognised as a leader in the field, working with some of Australia and New Zealand's best designers. In 2008 Mamrot completed a Masters Degree in Entrepreneurship and Innovation MEI at Swinburn University. Hettich's endorsed showrooms are accredited by the company to provide the highest quality advice and cabinetry solutions to Hettich customers.

HETTICH AUSTRALIA
Phone 1800 HETTICH
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value

Great value edgebander

When looking for a quality European edgebander that gives brilliant results and doesn't break the bank, the Minimax ME20 is one to consider. Manufactured by the SCM Group, a 100% European company, the Minimax ME20 has set the standard with its impressive list of features and benefits.

One of the main benefits of the ME20 is the fantastic edging results it consistently achieves. The single piece, heavy duty industrial plastic table with inbuilt rollers gives a flat, constant datum point for the machining to reference to. Adjusting for different board heights and varying tape widths are done quickly and easily due to the digital readouts. It can effortlessly handle any tape thickness from 0.4mm up to 2mm in any type of edge from veneers to high gloss PVC thanks to the heavy duty four knife top and bottom trimming cutterblock heads.

Like any edgebander one of the most important aspects is the gluing and pressure groups. The Minimax ME20 has an adjustable glue flow to allow for different density boards. A rigid three roller pressure group system helps bond the tape to the panel and allows for any bow in the board. This adds up to a minimal glue line giving jobs the professional finish that is demanded.

When the piece reaches the top and bottom trimming units, the oversized motors give a smooth, consistent finish. The floating heads follow any contours the board might have, eliminating the need to file the edge all together. Even with its compact design the machine can also easily handle large panels due to the extendable roller supports on the table.

The controls on the machine are easy to use. Simply turn the machine on

- it automatically rises to its pre-set temperature and away it goes. The Minimax ME20 can even take into account that the operator might want to have smoko! Simply flick the switch from "work" to "rest" temperature and the Minimax ME20 will drop to a lower temperature to prolong the life of the glue. When the operator is ready to get back to business, flick the switch back to "work" temperature and within a couple of moments it's ready to start edging again.

The Minimax ME20 edgebander is supplied by Gabbett Machinery, a national Australian company with more than 30 years experience in the woodworking machinery business. Gabbett Machinery gives the best in precision machinery, backed by exceptional local experience and service.

For a limited time Gabbett Machinery has a special offer on the Minimax ME20 machines. Due to lower production caused by the global economic downturn, Gabbett Machinery has been able to negotiate quick delivery and special pricing on the next shipment of machines into Australia. Take advantage of this great pricing and find out first hand why the Minimax ME20 is considered one of the best entry level gluepot edgebanders.



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Gabbett Machinery Technodomus tour 2012

Technodomus, the international expo of wood technology, is being held in Italy in early April 2012.

Continuing on from this year's Ligna tours, Gabbett Machinery will be expanding its itinerary and selections allowing customers to take full advantage of this experience.

Gabbett will be able to show the latest European solutions from the SCM Group and provide all the technical support required to find the right answers to attendees needs.

A detailed program will shortly be available on request. This will include details of the exhibition days, manufacturing plant tours and additional activities - attendees will be able to pick and choose the ones that are more to their interest.

Uniquely, Gabbett Machinery can offer manufacturers full support for their visit and all the freedom they like in choosing which events are in their interest. Packages including flights and accommodation are available.

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Hideaway Soft Close twin bins now fit into a 350mm cabinet.

New Zealand manufacturer, Kitchen King prides itself on listening to market feedback and bringing practical hidden bin solutions to the market. Recent feedback indicated customers would like the Hideaway Soft Close bins to fit into a standard 350mm cabinet.

As a result, the Hideaway Soft Close range has been redesigned to reduce the overall width, while still ensuring the end result is a top quality product. All of the well known design elements of this bin range have remained, and strength and durability have not been compromised.

The new measurements for each model are internal (wall to wall) and are the minimum required to fit each unit.

2 x 15 litre buckets - width 317mm, height 340mm, depth 520mm.

2 x 20 litre buckets - width 317mm, height 450mm, depth 520mm.

Hideaway Soft Close bins include a friction fitted lid, designed to assist with odour control. The lid has an anti bacterial powder coat designed to fight harmful bacteria, yeast and fungi. This is the very latest design innovation to keep the bin hygienic.

Models are equipped with high quality German soft close tracks that over extend allowing easy removal of the back bucket. There is also a choice in colour between Arctic White and Ghost Grey to match in with the design and other soft close technologies.

Hideaway bins are the ideal solution to keep bins hidden and out of sight within any area of a home or commercial project. Distributed throughout Australia by Hettich, Nover, Galvin Hardware, and Furnware.

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WA 6104



Livelihoods at risk

EVERY YEAR in Australia hundreds if not thousands of operators involved in design within the building industry – including kitchen and bathroom designers, find themselves threatened with unplanned costs arising from a dispute with a client.

Recently a company which specialises in the design and advice in relation to commercial fit outs provided design advice in respect of the refurbishment of a hotel complex. Upon completion of the project, the design specification in respect of the kitchen areas proved to be erroneous, and consequently a dispute arose with demands to rectify the kitchens.

Legal costs and expenses incurred to investigate, defend and settle a claim such as this can be expensive and in this case the rectification costs were in excess of \$100,000. Even if the designer is found to be blameless, the cost of defending an allegation of professional negligence can be substantial and there is no guarantee that the designer will be able to recoup these costs, even if they win the case.

Any person offering design, advice or consultation is considered to be a professional and can be exposed to allegations of professional negligence and subsequent legal action by disgruntled clients. Without the protection of professional indemnity insurance, a business – whether an individual operator or a corporate entity – can be exposed to crippling legal and compensation costs in the event of action being taken, which could seriously impact upon the financial future of the business.

Alan Lyne of leading Australian insurance broker InterRISK, a business partner of KBDi, advises that “Professional indemnity insurance provides cover for damages and certain other amounts which you may become legally liable to pay as a result of any actual or alleged negligent act, error or omission in the conduct of your professional services.”

“In addition to covering you against an allegation of incorrect advice or design, a professional indemnity insurance policy also offers protection against the following:

- Unintentional libel or slander occurring during the conduct of your professional business;
- Breaches of the Competition and Consumer Act 2010, the Fair Trading Act 1987 (NSW), or similar legislation in other States and Territories;
- Unintentional infringement of others’ rights of Intellectual property;
- Costs incurred in as a result of attendance at an official Inquiry, arising from the conduct of your professional services;
- Loss of or damage to third party documents whilst in transit or your care during the course of your professional services;
- Your liability in respect of the acts, errors or omissions of any sub contractors appointed to carry out the professional services on your behalf (Cover does not extend to the individual sub contractors themselves). For example if you engage an engineer or architect to provide advice on a particular job and that advice proves to be incorrect and subsequently causes a financial loss to your client, you will be covered for any action taken against you as a result.”

Insurance is one of those costs that may seem to be optional – until it is needed. The issue is we never know when it will be needed.

KBDi offers its members through InterRISK Australia a package of professional indemnity and public liability insurance, specially designed and competitively costed to suit kitchen and bathroom designers.

For confidential advice on insurance solutions for your business, Alan Lyne can be contacted at alan.lyne@interrisk.com.au or 02 9346 8050.

Please note that this is not financial product advice and does not take into account your particular circumstances or needs. You should obtain advice from a qualified insurance broker operating under an Australian Financial Services Licence. ■



Australian Woodworking Industry Suppliers Association Limited

AWISA The Association



AWISA was formed in 1986 by the principal suppliers to the Australian woodworking industry. The main aims of the association are to present industry exhibitions, publish industry magazines, co-operate with other organisations, and to uphold the highest ethical standards and encourage members to do the same.

Membership applications are welcome from Australian based companies, and from overseas companies with Australian agents or distributors that are also members of AWISA. Membership of AWISA includes suppliers of woodworking machinery, cabinet and furniture hardware, panel products and surface materials, portable tools, computer software, materials handling equipment, dust extraction equipment, components, and general plant and safety equipment.

AWISA The Exhibition



The exhibition has been held regularly since 1988, and attracts furniture manufacturers, cabinet makers, kitchen manufacturers, joiners, shop and office fitters, saw millers, and other wood, timber and panel processing industries. Architects and interior designers also attend.

The next event, which will be the twelfth organised by the association, will take place at the Sydney Exhibition Centre, Darling Harbour, from 11-14 July 2012. With panel, solidwood and design areas, AWISA has created three shows within the event. The association welcomes exhibiting and membership enquiries.

AWISA The Magazine



AWISA's new magazine is published quarterly and is distributed free to a database of over 15,000 end users in the industry. AWISA's editorial policy is to produce quality editorial about business and technical issues that affect the woodworking industry, and to provide members with a means of disseminating information about their products. The association welcomes input from both members and end users about subjects that should be written about in the magazine.

AWISA The Board

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ADVERTISERS INDEX

| | |
|--------------------------------|------------|
| Altendorf Asia Pacific Pty Ltd | 2 |
| Biesse Group Australia | 22 |
| Blum Australia Pty Ltd | 50 |
| Cabinetmate | 61 |
| CDK Stone | 53 |
| Designer Training | 25 |
| EQ Software | 70 |
| Fein Power Tools | Insert |
| Felder Group Australia | Insert |
| Gabbett Machinery Pty Ltd | 59 |
| Gregory Machinery | 46 |
| Hettich Australia | 65 |
| Homag Australia | 35, 55, 76 |
| Housing Industry Association | 75 |
| Jaden Ornamental Mouldings | 45 |
| Just Stone Pty Ltd | 43 |
| Kitchen King | 71 |
| Leitz Tooling Systems | 27 |
| Lincoln Group | 15 |
| Magnum Engineering | 39 |
| Michael Weinig Australia | 45 |
| Millsom Materials Handling | 28 |
| Multicam CNC Routing Systems | 8, 9 |
| Nover & Co Pty Ltd | 69 |
| Solu | 47 |
| The Wood Tech Group | 28, 31, 72 |
| Wilson & Bradley Pty Ltd | 66 |
| Woodbond Adhesives | 70 |

DISTRIBUTION

AWISA – The Magazine is distributed free to a list made up of companies that attended AWISA 2006 and AWISA 2008, plus the client databases of some major AWISA Ltd members. To be added to the distribution list send an email to info@awisa.com or send a fax to 02 9918 7764. (AWISA Ltd may at some time in the future charge a subscription for personally addressed magazines)



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