

AWISA **THE MAGAZINE**

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



PUBLISHED BY THE AUSTRALIAN WOODWORKING INDUSTRY SUPPLIERS ASSOCIATION LIMITED

AWISA



May 2017



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Read THE MAGAZINE at www.awisa.com

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suppliers of machinery, materials, fittings,
software and services. Membership and
advertising enquiries are welcome.

DEAR READER,

There are two industry activities that I want to comment on in this editorial. Firstly I want to draw the attention of readers to the annual report of the chairman of the Furniture Cabinets Joinery Alliance, written by Ron Scott, who works tirelessly for the industry in his role with the FCJA.

We have chosen to publish the report in full on page 12. I encourage you to read the report so that you can appreciate what is being done by a group of trade associations to bring about positive change in the industry. FCJA also works hard to encourage governments to show more interest in the activities and economic importance of the furniture, cabinet and joinery industries.

The second activity to comment on is the AWISA exhibition. For two decades the show took place at Darling Harbour in Sydney. Then the NSW state government decided to re-develop the site and AWISA had to look elsewhere. This led to two extraordinarily positive experiences – AWISA 2014 in Brisbane and AWISA 2016, earlier this year in Melbourne.

But for 2018, it's time to return to Sydney and to Darling Harbour to the new venue, ICC Sydney, built on the site of the previous exhibition centre. We feature the new centre on the following two pages. The building has just been finished so we rely on artist's impressions for the photographs. It is a diverse development combining a huge theatre, a larger exhibition centre than was there before, plus a substantially larger convention centre. AWISA will start space sales in the new year and we look forward to inviting the industry to attend AWISA 2018 from 4 – 7 July 2018.

Geoff Holland

General manager
Australian Woodworking Industry
Suppliers Association Limited

FRONT COVER:

AWISA 2018 will take place at ICC Sydney.
The front cover features the new convention
centre building at ICC Sydney.

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www.awisa.com



2018

AWISA exhibition returns to Darling Harbour, Sydney



The north-east entry to ICC Sydney features a stunning façade, balconies, a grand ballroom and the Darling Harbour and Pyrmont Theatres.

Looking across Cockle Bay to the 660+ room luxury ICC Sydney hotel and the north east eastern section of ICC Sydney.

AWISA HAS ANNOUNCED that AWISA 2018 will take place from 4-7 July 2018 at ICC Sydney, the new exhibition and convention centre built on the site of the old Sydney Convention & Exhibition Centre, the venue for AWISA exhibitions from 1992 to 2012. Construction of the new venue is complete and the first events at it will take place soon.

ICC Sydney sits at the heart of a broader \$3.4 billion revitalisation of Darling Harbour. ICC Sydney is \$1.5 billion development that will adjoin a new 600 room luxury hotel, a new residential and commercial development, a new pedestrian boulevard that will connect the waterfront all the way back to Central Station, and laneways to further activate the whole Darling Harbour precinct.

All the original benefits of the location remain, making it an ideal venue for a trade exhibition like AWISA 2018. The venue is close to Sydney's CBD, close to thousands of hotel rooms and close to the restaurants and bars of the Pyrmont, Darling Harbour, Cockle Bay and other inner city precincts.

Full exhibiting details about AWISA 2018 will be available early in 2017. The ICC Sydney website contains full details of the facilities at the centre that include not only the exhibition halls, but convention, event and entertainment facilities. ■



AWISA 2018
www.awisa.com

ICC SYDNEY
www.iccsydney.com.au



The Fenestration Australia Design Awards



The Fenestration Australia Design Award of the year 2016 was won by Wilkins Windows for the windows at the Castle Hill Anglican Retirement Community hall, Castle Hill, NSW. This award is jointly awarded by the AWA and FCJA for the most outstanding project from all categories. The judges were delighted by the craftsmanship and attention to detail exhibited in these beautiful cedar windows. The work also won the award for AWA 'Best use of windows and doors, commercial renovation.'

In 2016, the Australian Window Association (AWA) joined forces with the Australian Glass and Glazing Association (AGGA) to facilitate AusFenEx16, the largest gathering of fenestration, glass and glazing professionals in the Asia Pacific region.

The Fenestration Australia Design Awards were presented in this combined forum at the Gold Coast Conference & Exhibition Centre earlier this year.

The awards are held in high regard within the industry and it is only through the continued quality and innovation displayed that this standard of excellence is maintained. They contribute to raising the profile of association members and celebrate their outstanding achievements for 2016.

The Design Awards aim to increase the level of interest in windows, doors, skylights, fenestration products and surface finishings; raise the awareness, profile of and interest in members of the AWA and other associations, and to differentiate them from others; and to execute a consistent professional showcase for window systems skylights and surface finishings by celebrating and recognising excellence.

AUSTRALIAN WINDOW ASSOCIATION
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The AWA 'Best use of windows and doors, residential renovation' award was won by Stegbar for this renovation in Righetti Lane, Yandoit, Victoria. The building was originally a church built in 1884. After falling into disrepair it was acquired by a local builder and resurrected into a unique home.



The AWA 'Best use of windows and doors, residential new construction over \$500,000' award was won by Evolution Window Systems for this coastal property in Narrabeen Park Parade, Warriewood, NSW. The chosen products needed to not only handle wind, rain and salt, but also needed to fit seamlessly within both the exterior and the slick, modern interior.



► The AWA award for 'Best use of windows and doors, residential new construction over \$500,000' was won by Bretts Architectural Window Solutions for this excellent use of different window types in Shore Street, Cleveland, Queensland.



The AWA 'Best use of windows and doors, commercial up to \$5,000,000' award was won by Hanlon Windows for the Sanokil offices, South Nowra, NSW. The use of glazing for glare reduction, while allowing in plenty of natural light was important to the success of the windows.



The AWA 'Best use of windows and doors, commercial new construction over \$5,000,000' award was won by Coastal Windows & Doors for this work at the University of Wollongong. A striking and easily identifiable building that uses a variety of window shapes to enhance the design.



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Annual report of the Furniture Cabinets Joinery Alliance

FIRST and foremost, I would like to thank my fellow board members for their continued support of, and tireless input to, the FCJA over the last year.

FCJA is a collaborative body representing the needs and interests of many industry associations and their constituent members; as we keep saying we are probably the third largest manufacturing sector in Australia employing some 130,000 people – clearly a significant force in the economy.

Similarly, the board has been collaborative in its activities working well as a team and responding to members' interests.

Whilst we have determined our core priorities as shown below, in the past year, we have spent considerable time meeting members and ensuring that our activities are focussed on their needs.

Tracey Gramlick (executive director and CEO, Australian Window Association) has continued to lead from the front in pushing the need for product compliance reform for the furniture, cabinet and joinery (FCJ) sector as a whole and we have gained real traction on this issue.

Richard Brooks (Cabinet Makers & Designers Association) has ensured that we maintain a high profile with the government to influence the broader training policy framework for our industry, and this too has paid off.

But none of this would have been possible without the continued commitment and overwhelming support that Australian Woodworking Industry Suppliers Association (AWISA) and its board has displayed for the future of the Australian FCJ industry in general, and the FCJA in particular.

Brett Ambrose (chairman, AWISA) has been a genuine stalwart in keeping the FCJA on an even keel and providing strong guidance on the priority focus for the FCJA. And Geoff Holland (general manager, AWISA) has been pivotal in ensuring the FCJA and its activities are fully recognised, and promoted, at every opportunity.

When the FCJA was first established, we identified 4 key pillars of focus that were vital to the FCJ industries on-going viability:

- The need to ensure a level playing field relative to import competition.
- The need for industry relevant skills development and training.
- The need to differentiate from low-cost competition through enhanced design and innovation.
- The need to secure a resilient industry foundation through strengthened supply chain relationships.

And these 4 pillars have continued to be the FCJA's driving force in prioritising and pursuing its activities on behalf of the industry overall.

As already mentioned, the traction that has been achieved in finally getting Federal Parliament to focus on the inequities caused through imported materials not complying with Australian regulations and standards has been pleasing to see. FCJA, especially through Tracey Gramlick's continued resolve, has been instrumental in enforcing this change.

Even as recently as this month, Tracey and Peter Kreitals (FCJA executive officer) met with South Australian independent Senator Nick Xenophon and his advisers to discuss progress in this area and raise other key industry policy issues.

Without the collective industry effort, the Senate inquiry into non-conforming building products would never have happened. The Senate report on the inquiry is imminent. It will be vital that industry responds strongly to the recommendations of that report and certainly the FCJA will be at the forefront in lobbying both the Coalition government and the Labor opposition on the need for strict enforcement of compliance with Australian regulations by all imported product.

Moreover, as the FCJA's representatives raised with Senator Xenophon's office at the most recent meeting, this need extends beyond just building products and must be applied to all furniture, cabinet and joinery imported products. The FCJA will proactively pursue this as a matter of priority for the industry as a whole.

Senator Xenophon will also be introducing a Procurement Bill into Parliament shortly. This Bill will largely reflect all the issues FCJA has repeatedly raised in regard to government procurement, notably that government should take into account the full value of domestic manufacturing to the Australian economy – that is, including the benefits of the local employment generated, the profits and hence taxes that eventuate, and the spill over benefits to other sectors of the local community.

Once again, FCJA will be at the forefront to ensure both the government and the opposition take heed of the provisions to be contained in the Bill.

The FCJA's efforts in influencing government policy development in the skills and training arena have also not gone unfounded. The FCJA has maintained strong dialogue with the Federal Education and Training Ministers, the Australian Industry & Skills Committee and the Education Department, to ensure that industry views are truly reflected and fully taken into account in the development of training packages and priorities for our industry.

The level of influence that the FCJA has managed to achieve in a relatively short time, is reflected in the fact that the one genuine industry representative (i.e. based in industry, not a training or industry body) to be appointed to the new Furnishings Industry Reference Committee is the FCJA's nominated Ron Redman from Blum Australia.

My heartfelt congratulations go out to Ron. The FCJA is looking forward to working closely with Ron to ensure that there is strong flow of information between the FCJ industry and the IRC through Ron's participation on that committee.

This is a major achievement for the industry, especially when it is recognised that the FCJA has not even been a member of the Training Skills Council, in its own right. It truly demonstrates the influence that the FCJA has managed to muster in government circles.

On supply chain matters, the FCJA has continued to work tirelessly behind the scenes in an effort to ensure that the FCJ sector is included in any major developments that may arise that have cross-sectoral linkages.

In that context, we are pleased with the ongoing working relationship we have forged with PrefabAUS (the peak body for Australia's "off-site construction" industry) and the connections we have maintained with the University of Melbourne, especially with regard to the potential establishment of a Centre of Excellence for Innovative Construction technologies, which is intended to bring together all key stakeholders in this market.

It is vital that FCJ companies maintain a foothold in this large and growing market segment of prefabricated construction.

In addition, FCJA is maintaining a strong, ongoing relationship with the Advanced Manufacturing Growth Centre. While it would seem outwardly that not much has happened with the Growth Centre since it was launched by the Federal government, it is now in the final stages of completing its strategic plan and will endeavour to embark on collaborative projects over the coming year designed to help build and promote Australia's manufacturing capabilities.

Once again, it is fundamental to the FCJ sector's ongoing sustainability that we be recognised as an integral part of manufacturing's future in Australia.

Thus, there is much to focus on in the coming year.

I am pleased to say that we have welcomed new members into the FCJA for the 2016/17 year, including the Engineered Wood Products Association of Australia as well as our first individual company members.

While FCJA is a peak policy body for the FCJ industry as a whole, and was always intended to be an "association of associations", over the years many of the industry's larger companies have recognised the importance of the FCJA's endeavours for the industry overall, and have sought to join directly to be part of these efforts. This year we have decided to open our doors to that interest.

Obviously, FCJA will continue in its advocacy efforts over the coming years. But complementing this will be a series of events designed to help underscore this advocacy role. Events planned for the 2016/17 year include:

- An FCJA delegates meeting with the Assistant Minister for Industry, Innovation and Science, the Hon Craig Laundy MP, to be followed by an industry leaders forum with the Assistant Minister.
- An FCJ industry leaders roundtable with the Advanced Manufacturing Growth Centre once its strategic plan has been publicly released and approved by the Federal government
- An FCJ industry leaders roundtable with Senator Nick Xenophon once the Senate inquiry report into non-conforming building products has been released and the Procurement Bill tabled
- An AWISA/FCJA gala industry dinner at a prominent Sydney venue

Our executive officer, Peter Kreitals, has worked professionally and tirelessly to ensure that we are acknowledged and recognised as the peak body for our industries. In truth we are "punching above our weight" relative to our financial abilities. ■

Ron Scott, chairman,
Furniture Cabinets Joinery Alliance Limited

From time to time AWISA's magazine publishes information about the activities of the Furniture Cabinets Joinery Alliance (FCJA). Recently the FCJA's annual report was published. The report is a concise summary of the alliance's activities. The report, written by Ron Scott, chairman of the FCJA, will be of interest to readers who are keen to know what goes on 'behind the scenes' to assist everyone in the furniture, cabinet and joinery industries. The board of the FCJA has representatives from the Australian Window Association, Cabinet Makers & Designers Association, Furnishing Industry Association of Australia, and AWISA.



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When it comes to creating state-of-the-art LED lighting, lighting solutions offering both outstanding energy efficiency and the option to dynamically adjust a light's brightness and warmth to suit individual requirements and moods are in high demand. Hera's innovative lighting systems have met this demand and are now presenting one of their latest developments - dynamic recessed luminaires.

The Dynamic FR 68-LED allows the user to adjust colour temperature from cool to warm white, as well as brightness. With an shallow recess depth of 11.8 mm, the Dynamic FR 68-LED combines space-saving design with the benefits of state-of-the-art and easy-to-use lighting technology, perfect in any living space.

The Dynamic FR 68-LED delivers extremely long-life via 2 x 36 x 111mW light emitting diodes – individual light spots merge together with a frosted luminous window into a uniform surface with no visible hot spots. Low-contrast and glare-free light creates a gentle lighting mood which meets the highest demands in general and accent lighting. When it comes to creating individual lighting scenarios, the Dynamic FR 68-LED stands out as a result of adjustable white colour temperatures ranging from extra warm white (2700 Kelvin) to cool white (5000 Kelvin) delivering both task and mood in one luminaire.

Other extra features include the incredible LED light output of 100 lumens per watt (4) and excellent colour rendering properties of >85 Ra. The Dynamic FR 68-LED recessed luminaire is available in a removable stainless-steel look housing that can be customised to suit an individual project.

Easy to connect

Easy plug and play installation with Hera's LED DC 24 V transformers, various LED 24 V controllers used for dimming luminaires or individually controlling the colour temperature, plus the additional benefit of short tail installation, really make Dynamic FR 68-LED a great luminaire for every situation - live, work or play.



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A tale of the living dead

LISTEN TO THE RHETORIC surrounding the future of manufacturing in Australia and you could be forgiven for thinking that it is all over bar the shouting. So called experts waste no opportunity to tell us that we cannot compete with Asian countries, China in particular, and we should turn our resources and efforts to services. In fact, the transition to services is often portrayed as the natural progression of an advanced economy. According to some, we should abandon our manufacturing aspirations altogether because our future lies in a nation of lawyers and financiers, and we can somehow transform the entire nation's workforce into engineers and scientists.

Manufacturing is critical to any developed economy but its decline in Australia has been masked and partly neutralized thus far, by the natural resources bonanza. During this period of unprecedented wealth, our governments have turned their backs on manufacturing and wasted the opportunity to invest that wealth in the infrastructure and development that could ensure its future.

But to use Mark Twain's famous line, when it comes to the woodworking industry in Australia, the 'reports of its death are greatly exaggerated'. We have certainly witnessed a heavy decline in areas such as mass furniture production, however, bespoke furniture, joinery and cabinetry have largely held their own. Furthermore, as wise manufacturers have geared up by investing in European production technology, we are once again seeing a return to competitiveness, even in high volume production plants. A key factor in this could be that design and innovation



is finally setting the pace necessary to keep foreign competition at bay.

Stagnation is death and for any business to succeed it needs inspiration and constant innovation. Those that stand still are quickly overtaken by nimbler enterprises. I find it heartening to see Australian woodworking full of inspiration and leadership and this reflects in the current health of the industry. We have industry groups such as the Furniture Cabinets Joinery Alliance taking on a leadership role by preparing a blueprint for the industry. Machine and hardware suppliers are doing their part by bringing the world to our door with super showrooms designed to inspire and show just what might be possible when we open our minds and test our imagination. Trade associations and suppliers are promoting design competitions that encourage the innovative direction of product lines. It takes a concerted effort by everyone and fortunately there are those within the industry who are excelling. Designers and

manufacturers are carrying the torch through to consumers and inspiring them with exciting Australian products.

Threats to the industry do exist and no more so than in the inaction of governments and even worse, their participation in promoting the myth that manufacturing is unviable and unnecessary for our country's future. It is worth noting that the 'experts' who propose this post-manufacturing vision for Australia are academics who have no stake in manufacturing and no first-hand knowledge of its economic and social importance. This talking down of manufacturing and its future is now manifesting in the skill shortage facing the industry. Enrollment in trade courses has plunged to new depths as more and more school leavers are encouraged to follow careers in white collar jobs and services. For an industry that directly employs one hundred and thirty thousand people, it is truly unfathomable that governments do not feel compelled to do more to help. TAFE colleges must be supported with additional funding and we require a national drive to attract school leavers back into trades. It is my belief that the very size and importance of our industry in Australia merits the creation of dedicated colleges such as those seen in Germany and other parts of the world.

So is there a future for manufacturing in Australia? The answer is a resounding yes and our own industry is proving that we will not be talked out of business by those who think they know better. There will always be those who will throw up the same tired arguments, that we are uncompetitive and it is too expensive

Rick Lee has over 38 years experience in the woodworking industry. He now works as a consultant and trainer and can be contacted at Right Track Business Consulting on 0412 237 456 or at rick.lee@righttrackbusiness.com.au.



to manufacture in Australia. But other developed nations have high costs and yet still manage to demonstrate growth in manufacturing. Germany, Norway and the Netherlands for example have all expanded their manufacturing trade. These high cost countries have achieved this by using innovation, quality and design excellence to compete against imports. A day spent walking through a European furniture trade exhibition shows exactly why they are able to fend off completion from Asia. Furthermore, as countries like China develop then so do their costs. Wages have increased dramatically and in addition, the cost of transportation is already making some products less attractive to make there. Higher wages and the rise of a new wealthy class also provide the prospect of new markets for Australian products where innovative and agile western design is highly prized.

Perhaps we are fortunate because our industry lends itself to proximity. Local manufacturers are still regarded highly when it comes to meeting the needs of customers. But we cannot sit on our hands and take the status quo for granted.

More can be done to promote Australian quality, design and innovation to the end user. We need to maintain the momentum by pushing the boundaries of bold new looks and trends, and encourage the return of Australian timbers and veneers in modern, cutting-edge ways. We also need our builders and architects to get on board with innovative ideas for housing that incorporate increased storage and built-in functionality. Large retailers have failed our industry and we need to find ways to encourage more mutually rewarding collaboration so that they play an active role in delivering more Australian manufacturing to the broad market.

Experts and politicians may have us marked down as dead, if not buried, but clearly there is evidence that our industry has a bright future in the land of the living. ■



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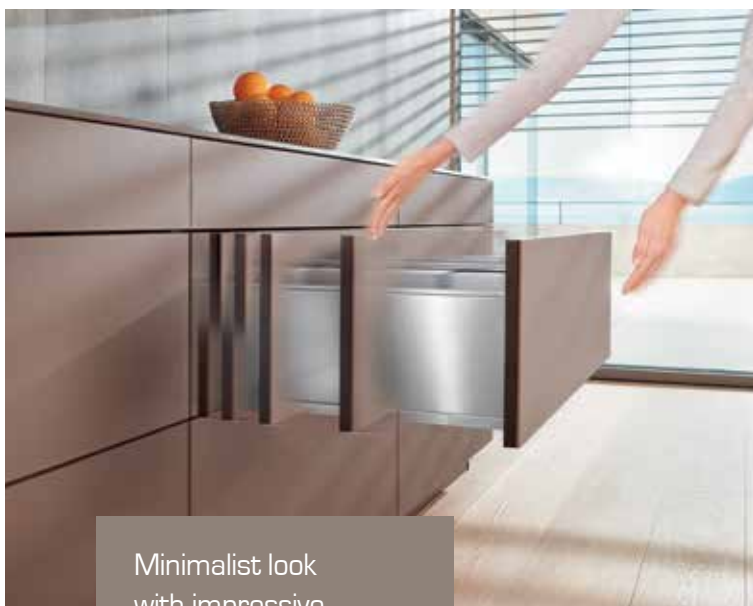
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Today, handle-less furniture is a must in many living areas - from kitchens to bathrooms. The minimalistic look with expansive surfaces, clear-cut designs and handle-less fronts puts a spotlight on the functionality of furniture. Blum's fittings and motion technologies create endless possibilities for handle-less furniture designs with minimum effort and achieving high quality of motion with impressive ease of use.

Supporting the handle-less design trend, Blum is pleased to announce the release of Tip-on Blumotion in the Australian market. Handle-less drawers and pull-outs equipped with Tip-on Blumotion open with a press on the front, transition into a smooth running action and close silently and effortlessly. Easy, tool-free assembly of all Tip-on Blumotion components is possible with the already known standard drilling positions for cabinet profiles supporting the assembly procedure.



Minimalist look
with impressive
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Left: Tip-on Blumotion – cutting edge technology combining the convenient opening of Tip-on and the reliable function of Blumotion soft-close.

Above top: Tip-on Blumotion has an extensive trigger range. Additionally the synchronisation feature enlarges the opening trigger for wide and high fronts.

Above: Precise gap alignment is easy thanks to 4-dimensional adjustment. The Tip-on Blumotion fitting has integrated depth adjustment – simply turn the adjustment wheel.

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Cabinet Vision helping grow businesses

After working at a company for just over 10 years, Damian Carroll and Todd Nicol decided that it was time to take the next step and start their own business. CN Fitouts was established as a way for them to make their mark on the industry.

For the last 4 years, Damian and Todd have been building up the business, with a strong focus on customer service. The two business partners have created strong industry relationships with other cabinet makers in Victoria, who they have been able to use for advice during their growth. When they discussed software, all their industry connections mentioned the strength of Planit; for both its software (Cabinet Vision) and how Planit supports its customers. This gave Damian and Todd the confidence that investing in software with Planit would be a valuable investment for their business.

CN Fitouts met with a Planit consultant in August 2013, and Cabinet Vision Solid Essential was deemed the best to start for the business. This allowed them to begin to produce plans, elevations and 3D Renders to help communicate designs to architects, builders and customers alike. The added benefit of also producing accurate cutting lists to use with the panel saw, material summaries and factory production drawings, all aiding and speeding up the manufacturing process. The key takeaway's that were achieved with investing in Planit software saw CN Fitouts be able to win more work and speed up its manufacturing processes.

Having regular contact with Planit through the early stages was crucial to the fast tracking of the steep learning curve. In less than 12 months, CN Fitouts had made the decision to invest in a CNC machine, which tied in with the business moving to a bigger factory. CN Fitouts again met with the

Planit consultant and discussed its needs and it was deemed that Cabinet Vision Solid Standard with S2M Essential would be the ideal platform for this next stage of the business. This upgrade allowed CN Fitouts to be able to send jobs from Cabinet Vision straight to the CNC router. With these big changes taking place, the business was growing into a strong position.

The advantage of beginning the journey by learning how to use the design software prior to the CNC machine installation paid massive returns. As CN Fitouts had already been using the software for some time, a fair amount of jobs were ready to be sent to the CNC machine as soon as it was commissioned, with production starting the very next day.

Planit has been able to support CN Fitouts along the way, ensuring the software continued to drive production. Damian and Todd shared that, "Without software we wouldn't be able to keep up with the amount of work we have. If it wasn't for Cabinet Vision and the ability to draw the job up and easily send it to the machine, we would have lost a lot of work. Once we've drawn a job, it is ready to go to the machine – and that's within a couple of hours."

Damian concedes, "The hardest part for us was putting the effort into learning the software. People have the wrong expectation that software is as simple as installing it and it's all ready to go. You need to actually spend the time to learn how to use the program properly, so that when you send the job to the machine, it cuts it exactly how you want it to."

The CN Fitouts team currently utilises all the features of Solid Standard to ensure it can provide high level of detail for clients and meet builders' specifications.

Damian and Todd shared that since investing in Cabinet Vision, they have been able to double the amount of work they can take on. This is thanks to being able to do things more efficiently with Cabinet Vision. Damian discussed how "loosing time in the office can easily slow down the factory. You can spend less money on software, but you'll end up wasting more time with a program that takes longer. Cabinet Vision has definitely been the right decision for us."



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Solution MD – the ever evolving Stefani edgebander



The Stefani edgebander Solution MD now features new devices and options, developed with a focus on perfect joint line and higher versatility of use, including the new Smart Glue Pot (SGP) and the PU Box L pre-melting unit. Finishing quality is assured by the new Air Fusion technology, allowing a manufacturer to edgeband without glue. Five new compositions are now available in the Stefani range.

The Stefani Solution MD gives a perfect joint line with the SGP glue pot. The use of EVA and Polyurethane glue is made possible by the anti-adherent plasma treatment and a fast and simple glue changeover.

The edgebander provides an extraordinary level of finishing quality with the Air Fusion technology that allows edgebanding without glue, ensuring that the joint between the edge and the panel is invisible. It also provides versatility of use with the two available pre-melting units: the PU Box L for polyurethane glue and the pre-melting unit for EVA glue.

Stefani MD edgebander features high productivity with working speed up to 25 m/minute; edgebanding with solid wood up to 22mm width thanks to the wide magazine for the wooden strips (approx. 200mm) and the free entry to the gluing area; possibility to work edges with 3 different radii with the use of fully automatic 'multiedge' operating units; device for automatic edge changeover, to avoid stopping production when a roll ends; and spindle moulder unit, to carry out grooving on the sides of panels.

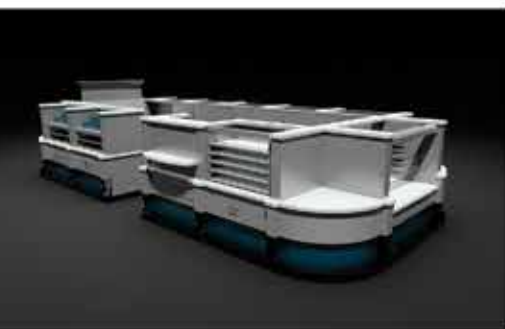
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Ordering Alsert Doors online just got easier with Wilson & Bradley



Add the perfect finishing touch to a dream kitchen with Alsert Doors' huge range of premium quality aluminium doors available now at Wilson & Bradley.

Representing the ultimate in design and style, Alsert Doors can be used on a variety of kitchen applications including cabinet doors, pantry doors, sliding doors, bi-fold doors and drawer fronts. Their aluminium profiles and frames are available in a range of styles and finishes to suit any design and décor including gloss white, gloss black, champagne, clear anodised aluminium and brushed stainless steel.

Alsert has the largest range of insert materials in the industry with 25 material types available. Options include glass, high gloss acrylic, aluminium, laminate and decorative MDF.

All of Alsert's kitchen cabinet doors and drawer fronts are custom made in Australia using furniture-grade aluminium frames that have been designed, engineered and extruded in Germany.

Ordering aluminium doors has never been easier with the Alsert online quoting and ordering now integrated with Wilson & Bradley's online ordering. This ordering system allows manufacturers to not only design doors according to their specifications but also helps ensure that the correct Blum hinges and lift mechanisms are selected according to the size and weight of the door ordered. Once the order has been placed its production status can be tracked in real time.



Alfresco kitchen by
Darren James Interiors

Backed by quality design, superior materials and world-class workmanship, all Alsert Doors come with a ten-year warranty on aluminium products and assembly. The Alsert online ordering system can be checked out now at www.wilbrad.com.au.

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Modern vacuum technology for resin infusion in yacht construction



Galeon yacht at the company marina in Wislinka on the river Vistula, close to its estuary to the Baltic Sea. The hull and deck are produced using a resin infusion process.

One of the leading European manufacturers of luxury yachts is Galeon, which operates two production facilities near Gdańsk, Poland. Galeon motor yachts are up to 25 metres long, with main components such as the hull, deck and the superstructure constructed of glass fibre reinforced plastic. This material is either hand-laminated or produced by a vacuum infusion process. These components must withstand high stresses, and be both visually and structurally perfect. The vacuum system used for the vacuum infusion process must operate reliably and be resistant to resin vapour. In July 2013 Galeon opted for a Busch vacuum system with a Mink claw vacuum pump. This system supplies the entire laminates division with vacuum, allowing high-quality components to be produced.

Galeon was founded in 1982, and from the outset produced motor boats of up to 25 metres. It is still managed by the founder, and has become one of the leading luxury yacht manufacturers in Europe. The company now employs over 500 staff at two production facilities near Gdańsk, Poland. Renowned marine architects design the boat series, which are produced as basic models to be customised to suit the preferences of individual clients. When a new model is under development, a prototype is first created from which negative moulds are made to allow components to be laminated. The largest components made by the vacuum infusion process are the hull, deck and the superstructure. In the past, Galeon used vacuum ejectors mounted directly to the individual moulds. In early 2013, production increases planned for the future initiated a project to introduce a more

effective and reliable vacuum system that would supply as many moulds as possible simultaneously. After initial discussions with Busch, a Busch vacuum specialist was sent to the Galeon site to assess the project requirements. Busch then proposed a centralised vacuum supply system powered by a Mink claw vacuum pump, with a vacuum reservoir and controller unit. Busch also provided consultation services for the construction of the vacuum pipework in the laminating area. The vacuum network is equipped with vacuum connections in the immediate vicinity of every mould, to permit air to be evacuated from the moulds as required. The Mink claw vacuum pump is dimensioned to allow the moulds for two boat hulls and three smaller components to be evacuated simultaneously. If future production output increases a second identical claw vacuum pump may be installed, doubling the system output. The controller and system frame are already configured for this expansion.

Component manufacture takes between five and seven days, from the application of the gelcoat to the removal of the finished component from the mould. The mould is first waxed and the gelcoat resin is applied. After the gelcoat resin has hardened few layers of glass fibre are applied in hand lay-up process. Then numbers of dry glass fibre are placed into the mould. Their number depends of size of the part. When this process is complete the mould is enclosed in vacuum foil, the resin inlets are inserted and the mould edges sealed. The mould is then connected to the vacuum system and air is extracted. The vacuum pump runs continuously at this time to allow any leaks to

Product quality and system reliability



Mould for manufacturing a boat hull.

Busch Mink claw vacuum pump for evacuating moulds prior to resin infusion.



be detected and sealed by hand. Sensors attached to the vacuum connection indicate when the required vacuum level has been achieved and maintained, showing that the mould is completely airtight. This procedure ensures that the mould is free of leaks and the vacuum foil has been correctly applied, and takes between one and two hours. Between 200 and 600 kg of resin is then sucked into the mould, depending on mould size. The vacuum in the mould ensures that the resin is evenly distributed, and inhibits the formation of air bubbles. A further one to two hours are required to allow the resin to reach every part of the mould. During this process the vacuum pump runs continuously in "automatic" mode. This means the vacuum pump creates a predetermined vacuum level in the upstream reservoir, then turns itself off. Air extracted from the mould flows into this reservoir. If the reservoir pressure rises above a certain level, the vacuum pump is switched back on. The vacuum pump thus runs intermittently, saving energy. During the infusion process the mould is also monitored by Galeon personnel to ensure that any leaks occurring are rectified immediately. This is of the utmost importance, as Galeon wishes to offer its customers products of the highest possible quality.

Product quality and system reliability were the primary reasons for the decision in favour of Busch and Mink claw vacuum technology. Mink claw vacuum pumps are dry, which means extracted air cannot make contact with operating fluids. Resin vapour can react with operating fluids in conventional vacuum pumps, reducing their lubricating properties and diminishing system output. In addition, Mink

vacuum pumps are contact-free, not subject to wear, and require almost no maintenance. After two years of operation Busch technicians replaced the inlet filter and changed the gearbox oil.

An inspection of the vacuum pump revealed no wear or damage, and the internal components were free of particles and condensed resin vapour deposits.

The decision in favour of Mink claw vacuum technology is considered by Galeon to be correct, as Busch consultation services and support provided during the installation process were first class. An additional advantage is the simple system expansion of the Busch solution, as Galeon is certain that production will increase in the future.

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LaserTec edges: “Our customers are blown away”

Timber Trend

Where there used to be a joint there is now a smooth, continuous surface with no visible lines. About six years ago zero joint technology began to transform the furniture industry. Developments to date have been an exciting ride – and there are plenty of surprises to come. Without doubt zero joint has established its position as the new quality benchmark for edge processing.

Back in 2009, Homag led the developments with its diode laser-based LaserTec system used for throughfeed processing. In contrast to conventional systems, the diode laser ensures a consistent and homogenous standard of product quality at the highest level. This standard of quality goes hand in hand with extremely simple operation to ensure sustainably improved process reliability, and consequently economical production. Today, more than 300 systems using Homag LaserTec are in operation – one of them at the Queensland company Timber Trend on the Sunshine Coast.

Russell Piggott is the owner of Timber Trend and a truly innovative thinker. “About 15 years ago on a trip to Ligna, someone told me about laser edgebanding to become the future – and look where we are now”, Russell remembers. “The trends are made in Europe.”

Laser edges of superior quality

The greatest benefit of LaserTec is its superior quality. Thanks to the function layer which is identical in colour to the decor material of the edge, a jointless transition from the edge to the panel is guaranteed. The result: edges conforming to a previously unattainable standard of quality – the zero joint. There is nothing better on the market.

After having purchased the Homag KAL 310 LaserTec edgebander and having it installed

in February this year, Timber Trend has heavily promoted the laser edge and its benefits. Their clients were impressed with the quality of the edges, Russell says. “Our customers have never seen a door of this quality before. They’re blown away.”

Russell believes that people increasingly appreciate quality and design. “Kitchens are now more involved than years ago and they have become more affordable. Our clients up-spec their options and look for seamless edges and stone benchtops for example. Quality is right here and you are happy to pay a bit more. It’s the same with air-conditioning in a car; once you go there, you’ll never go back.”

No unnecessary waiting periods

Not only has the quality improved big time but also the productivity. “No one here wants to work more shifts,” Russell says. This goes without saying. Timber Trends Homag KAL LaserTec edgebander runs 9 hours a day. The laser unit is used for doors and runs for 5-6 hours. “I would prefer to run laser all the time. I’m aiming at capacity of 100 per cent laser usage”, Russell says.

The LaserTec process entails fusing the edge and panel using a laser beam which is deflected over the entire width at the edge tape via an oscillating mirror to melt only the co-extruded edge tapes wafer thin functional layer that is on the rear of the edge tape.

Unnecessary waiting periods are a thing of the past. As no glue is required, not only the material input is reduced, the logistical processes behind it are also no longer needed.

Using laser edgebanding processes in Australia has become more convenient as well. Russell says, “The quality of edge tape is much better than it was a few years ago, which results in much higher adhesion and bond strength.” He continues, “Laser is driven by colours and our clients tell us which colours they want.” Timber Trend currently offers 20 laser edge colours.

High-quality products and in-house production

All in all, Russell’s key to success is keeping a loyal working relationship with clients and always paying attention to the three P’s – Price, Performance and Product. “But in no particular order,” he adds.



Over the years, Russell has built up trust in his machine supplier Homag. He purchased his first Holzma beam saw 20 years ago and currently has three in his production.

Since buying into an existing business in 1998, he grew the company to a size 5-6 times bigger than at the time. He now employs 60 staff and manufactures on a 4,000 square metre facility on the Sunshine Coast. The market has steadily changed and so has Russell. "I've re-focussed the business multiple times; we added a stone processing plant a few years back. Everything we now do we control in-house." And his clients, mainly builders, love it.

The Homag LaserTec machine has added real value to his already successful business. Over the years, he has built up trust in his machine supplier Homag. He purchased his first Holzma beam saw 20 years ago and currently has three in his production as well as three Homag edgebanding machines and a Weeke BHX 200 drilling and routing machine. That completes Timber Trends high powered ability to make lots and lots of kitchens.

Queensland's pioneer of laser technology

"When I invest, I invest for the next ten years", Russell explains. "We needed a new edgebanding machine and I was already talking to Mark from Homag about a new machine. When Mark brought up LaserTec, I was curious and checked the benefits. After

a few months of consideration I ended up buying."

He continues, "I felt it was just the right time to make the next step. I was about to invest half of the money anyway for a new edgebander. I talked to a Homag customer with a LaserTec machine in Sydney and this was the last push I needed. I wanted to be the first in Queensland with LaserTec and to offer the level of quality to my customers that my competitors cannot achieve."

Russell is confident with his decision: "Homag provides simply more reliable machinery. And if you are in the volume market, there is not much competition for Homag."

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Why LaserTec?

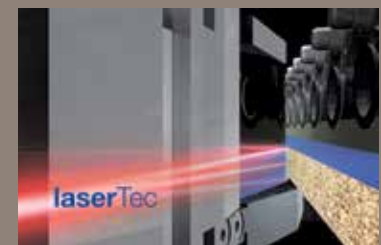
- Processing of all usual market kinds of edge: PVC, ABS, PP, PMMA, wood veneer and melamine
- The LaserTec unit is integrated in the machine like every other unit

High economic efficiency

- Scrape rate reduce
- Simple operating processes
- Lower additional costs
- Highest level of availability

Efficient production

- No cost for glues
- No complicated manual entries
- No auxiliary materials such as separating and cleaning agents
- No waiting times and setup costs for colour change
- No energy consumption without productive results
- No contamination and cleaning problems



"I wanted to be the first in Queensland with LaserTec and to offer the level of quality to my customers that my competitors cannot achieve", Russell Piggott says.

AirTec edges: “We are now able to target big cabinetmakers”

Today's quality expectations imposed on woodworking shop production are just as high as for industrial manufacturers. Therefore, Brandt and Homag offer zero joint technology for woodworking shops. Both technologies are used by companies around the world that want the best possible result they can buy. In case of hot air technology the function layer on the edge is reactivated by means of compressed hot air, creating a jointless result.

The AirTec systems were developed to meet the needs of woodworking shops that look for a lower level of investment than LaserTec which Homag invented, while offering the similar high standard of quality as Lasertec but designed for shorter runs. The first Homag AirTec machine that had been installed in Australia is at Precise Precut on the Gold Coast in Queensland. Precise Precut is a cut-to-size company that has become well-known in the region for its reliable quality service.

New business opportunities thanks to airTec

In order to offer an even better quality product at a more competitive price, director Aaron Phillips and manager Lyle Kearns decided to invest in a highly innovative technology. Aaron and Lyle saw the zero joint technology for the first time at AWISA 2012; two years later they experienced AirTec live at the Homag booth at AWISA. In the following year, they purchased the Homag KAL AirTec edgebander. “We had no concerns with the technology as it was already sold in Europe”, Aaron says. “We were pretty confident with the investment.”

Precise Precut use the AirTec machine for the processing of its fusion doors and for carcasses. Aaron not only appreciates the superb edge quality they achieve on the machine but also the consistency. “We run multiple shifts and only need two people per shift. If we run the machine to full capacity, we may need to allow 3-4 staff to be able to keep with the machine. It's that fast.”

For even more efficiency, the company decided to invest in a Boomerang return system from Homag Automation. In a two-shift-operation, Precise Precut manufactures approximately 16 kitchens a day. Thanks to the seamless edge produced through AirTec, Precise is heading more and more into the door market, especially with the processing of fusion doors. “We are now able to target those big cabinetmakers we couldn't previously”, Lyle says.

“Homag ticked all our boxes”

Aaron summarises the decision to team up with Homag, “The Homag KAL edgebander ticked all our boxes with no compromise high end specification and is the fastest hot air machine on the market. We also process a lot of EVA and the edgebander allows the quickest change over at a flick of a switch, and, last but not least, you deal directly with the manufacturer. Before a problem escalates, Homag in Germany has an answer already. We are very happy with the support we get from them. I can already say we have increased our productivity and therefore, our margin. Without the machine we wouldn't be where we are now.”



“The Homag KAL edgebander ticked all our boxes with no compromise high end specification and is the fastest hot air machine on the market”, Aaron says.

Innovative cut-to-size service of excellent quality

Precise Precut is a production-orientated business and it has sold cut-to-size flat packs to the trade from the very start. Aaron could see an opportunity on the Gold Coast to open a precut business as there was only one other company doing precut at a high level and knew that some competition was needed. Shane, the owner of Gold Coast Post Forming and Aaron's father, also agreed with Aaron and partnered with his son in the business. They began business in June 2006 with two staff members in a modest 270 square metres factory behind Gold Coast Post Forming at Arundel on the Gold Coast.

Since then Precise Precut has moved forward in leaps and bounds. Accommodating a 1,300 square metres factory, the Queensland company has grown to employ 25 staff.

Online ordering system for better customer experience

The next evolution in Precise Precut was its in-house online ordering system called Modular Pro that Aaron and Lyle are very proud of. "The program lets our customers order their cabinets online without having to do a lengthy cut list", Lyle explains. "We now

have 95 per cent of our customers using the online ordering program." Currently, Precise is working on a new programme that features 3D capabilities. "We do it a bit differently than others and look and think outside the square", Lyle says. "We get our ideas from customer requests and ask ourselves if there's an opportunity for a commercial development."

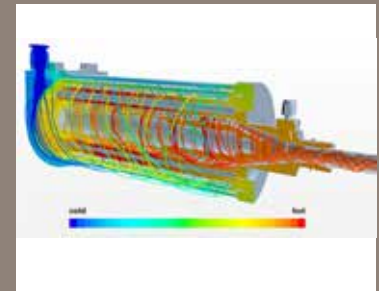
Due to the fact that the whole cutting process is automated these days, Aaron and Lyle are now looking into a storage system from Homag Automation. "We have had a taste for what these machines can do for our business; hence we are going to automate as much of the process that we can. This will streamline our business even more. Bringing down our delivery times and making an even more affordable cabinet," Aaron says with a smile. "Watch this space."

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Air flow in the rotary air heater



"We do it a bit differently than others and look and think outside the square", Lyle says.

Hideaway Bins upgrades the Compact range of bins

Hideaway Bins is proud to announce the upgrade of its Compact bin range, now available with soft close runners.

The core of the upgrade is the new soft close over extension runners, which give an extremely smooth movement. While adding the new soft close feature, the pricing has remained competitive and no functionality has been sacrificed. Like all Hideaway Bins, the Compact bin range maintains the ability for the runners to over extend, allowing easy removal of all buckets when mounted at benchtop height.

Two other features have also been added to make installation easier. The new runners feature a press release disconnect device for easy installation and cleaning of the bins. To allow easier refinement of the bin installation, the door mounting bracket has also been upgraded to feature plus or minus 2 degrees tilt or pitch adjustment.

"These enhancements to the Hideaway Compact bin range will make them even more attractive", says Hideaway Bins national marketing and sales manager, Jesse Staines. "The

closing action of the new soft close runners makes the Compact bin range even better value for money".

The smooth closing action of soft-close runners is increasingly popular in larger kitchens, and with this new upgrade it is now a great option for areas with limited space, such as apartment kitchens and bathrooms.

Bucket configurations range from a single 15lt bucket through to a large 50lt bucket, double units include 2 x 15lt or 2 x 20lt buckets. 2 x 40lt bucket configuration will be released in early 2017. The smaller single bucket configurations work well in bathroom vanities where there is limited space or motor homes where the compact size is a perfect solution in a confined space. The larger double units are an ideal solution for the family kitchen assisting with waste and recycling and won't dominate valuable cupboard space.

Hideaway Bins are available exclusively through distribution partners, Nover, Galvin Hardware and Häfele.



HIDEAWAY BINS
Phone 1800 042 642
www.hideawaybins.com.au

Changes to Hideaway Bins distribution in Australia

Hideaway Bins products have been available in the Australian market for nearly 10 years, and over that time have grown into one of the most well-known brands in waste and recycling solutions. Hideaway Bins has developed a reputation for quality and innovation, as well as pioneering solutions for laundry storage solutions and commercial recycling applications.

As the brand has grown, the distribution model for Hideaway Bins has evolved. Both Nover on the eastern seaboard and Galvin Hardware

in WA and SA, have been partners with Hideaway Bins for a number of years, and this successful partnership with Hideaway Bins will continue.

Hideaway Bins are pleased to announce that Häfele have now been appointed as the national distributor for Australia, effective 3 October 2016. The national sales and distribution footprint of Häfele will make Hideaway Bins available to even more customers, and Häfele's growing presence with architects, specifiers and project builders will further enhance this.



Jamie and Allen Bertelsen, directors of Kitchen King.



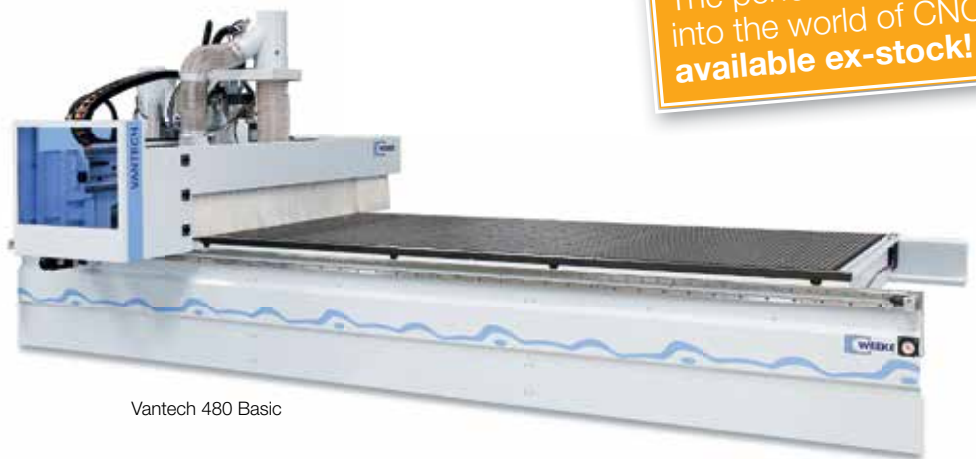
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When action speaks louder than words

Where does one go if there is a cutting requirement so extreme that only a machinery supplier with the ability to provide unique options can offer a solution? And what machine does one choose if one needs to safely and accurately cut a sheet of solid aluminium that weighs in at nearly half a tonne? Well if you're Action Aluminium, and your company vision statement is "quality without compromise", you go to SCM Group Australia and choose the SCM SI400EP Class panel saw.

According to Joel Greene of Action Aluminium, "The solid aluminium plate that we cut is 100mm thick and can only be lifted onto the machine with a forklift. So not only does the machine need to be strong enough to safely support the weight of over 450kgs, but the sliding table action still needs to be smooth enough for the panel saw operator to easily and accurately cut the aluminium to size. And the SCM panel saw more than fits the bill".

A quality cut

The ability of this machine to cope with such an enormous weight is thanks to the 400mm wide sliding carriage, which uses SCM's unique guide system that is adjustment free and is always accurate. SCM's patented slide system utilises twice as many rollers as most other tables in the market. This increased number of rollers allows the loads to be spread throughout the system, making the table feel lighter.

And what about the power needed to cut through 100mm solid aluminium and leave an acceptable quality of cut? "No problems," says Joel. "The SCM SI400EP Class easily handles the demands of the heavy cutting requirements we have here on a day to day basis". This is due to the unique construction of the saw unit assembly.

The SI400EP Class has a closed-type structure which grants rigidity and a complete lack of vibration along with a smooth vertical movement that travels on heavy duty linear guides that are mounted on the front and rear of the saw blade. Together with the torque produced from a 9kW motor, accuracy, stability and a consistent quality of cut is maintained.

A reliable machine, a reliable partnership

Technical back-up and service support is just as important as the installation of any type of machinery in any industry, and the SCM Group Australia has that covered. "When we need a service technician or spare parts, SCM Group Australia is quick to respond. We can't afford to have down time," says Joel.

The partnership between Action Aluminium and the SCM Group Australia has been forged over many years. The



foundations of this partnership have been built on working together to identify the machining requirements for all the Action Aluminium branches, which ultimately leads to, in some cases, a specialised solution.

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Treecycle 2016 - where discarded timber becomes works of art

FORTY-FIVE woodcraft artisans celebrated the bicentenary of the Royal Botanic Garden Sydney by artistically re-animating timber from dead or damaged trees and displaying their works in an exhibition at the Garden. Wood worker Ginny Sadubin and husband Leon, a leading artisan, co-curated the exhibition. Leon Sadubin tells AWISA that the project named Treecycle 2016 ended up being a huge success with a large number of visitors attending the exhibition over ten days. The exhibition sold well. One object that received a lot of attention, a violin made from African olive and other off-cuts, was sold to a professional musician who thought it was also a very good instrument. The director of the Botanic Gardens, Kim Ellis, was extremely pleased with the whole concept and is very interested in continuing it. All in all it was a very positive story highlighting that the Botanic Garden is recycling the discarded timber. Others saw it as a fitting follow up to the popular Kauri Project of 2010 that he himself had curated where the wood from a Kauri, planted in 1860 but now damaged by roosting flying foxes, was made available to a number of wood workers.

Ginny Sadubin says, "The creations reflect the extraordinary diversity possible when skilled artisans work with such interesting timbers. The result is a very individual response to the workability, density, grain and nuances of colour inherent in each piece of timber."

Artisans made more than three hundred objects ranging from a clock to toys and including objects de art, jewellery, and functional pieces such as stools and chairs. Each item came with a certificate of authenticity, and full details about provenance of its source. Money from sales will be shared

between the artisans and the Foundation and Friends of the Botanic Gardens.

The timber came from fifty trees, of twenty-two species, that were felled, pruned or died because they had failed due to disease or damage not only in the Royal Botanic Garden in Sydney, but also in the Australian Botanic Garden at Mount Annan in Sydney's south-west, and the Blue Mountains Botanic Garden at Mount Tomah. The felled and fallen trees were gathered and removed to Catalpie Timbers, located north of Richmond (NSW), owned and operated by Richard Parsons. Leon Sadubin explains how the timber had to be stripped out and seasoned for about 18 months, stacked and dried in the open air. It is a lengthy and laborious job. Over five or six sessions Parsons milled all the timber to a variety of sizes. "We wanted slabs. We wanted fine boards. We wanted blocks. We wanted to supply people with big carving blocks as well as blocks for wood turning, toy making, and fine pieces. We originally spoke with Richard, himself a wood worker, about this and then a number of us were always there at the mill while the process was going on."

The Garden's staff assisted with the work at the mill, especially David Bidwell, the senior arborist, who is at the centre of the Treecycle project.

Identified as a significant emerging maker, Melissa Allen was one of the artisans invited to create and exhibit work. She remembers in conversation with AWISA, "Together, we went up to make our selections from the timber yard, where I selected all kinds of species to gain as much variety in the colour and pattern as possible. All told there are nine





species used in my chandelier and leaves. I hadn't initially been set on using a slab as the base to the light, but when I saw it laying there unloved in the wood heap, I thought it was far too pretty to leave out. In the end it made such a nice organic start to the whole project which I now wouldn't change."

The inspiration for her work was kindled by the Garden itself. "We appreciated these trees best when we sat under them. After all, they watched us walk in the garden, relax and play for decades, even centuries. I thought it a shame that they are now lost to us, so what better way to honour the trees than to turn them back into leaves for someone to sit under once more. The designer in me realised that something useful like a light might be the best way to view the leaves lit, and be under them at the same time. I love the fact that the timber we used was from such precious places. Some of them had stood in the gardens for 200 years, planted by the very first caretakers and dignitaries." ►





► Milling and cutting the timber was nerve-racking, she says, appreciating that not many craft workers get the honour of working with such trees. "My work involved an awful lot of tedious cutting of veneer. I began with logs and slabs, mostly oddly shaped scraps and lumps really. I passed them through a bandsaw to obtain 0.8mm sheets, then sanded them down to the ideal 0.6mm working thickness. From there it was many hours of hand cutting each leaf, designing each pattern and finding the perfect knots, colours and features to join together and make each leaf something beautiful to look at. I made a collection of individual leaves, and I now have orders flying in so now others may have a bit of the Gardens in their own home. The pressing process involved a 3D printed mould, three sheets of the veneer and some time and patience. I added touches of copper for no other reason than I love that medium and it helped to add a little style to the piece. The lights themselves are LED so they are cool to touch and won't interfere with the veneer nearby. The light is dimmable and it is able to be hung to suit a number of ceiling heights."

In her work, "The Leaf Chandelier", Melissa Allen used:

Harpephyllum caffrum - African plum
Lophostemon Confertus - brush ox
Ulmus parvifolia - Chinese elm
Stenocarpus sinuatus - firewheel tree
Celtis sinensis - hackberry
Olea europaeae subsp. Cuspidate - African olive
Cupressus macrocarpa - Monterey cypress

Leon Sadubin comments, "We made sure that we invited as many women wood workers as we possibly could, because woodworking is not quite the male domain it used to be."

Elise Cameron-Smith is another emerging talent, who selected Kauri with the help of Leon and Ginny Sadubin. She tells AWISA, "My miniature boats and sea creatures were inspired by the South Coast (NSW) where I live. Kauri is a beautifully soft timber to work with, which is really important for me and all of my pieces are hand shaped. Knowing that the timber for Treecycle had been lovingly cared for and nourished for such a long time in the Botanic Gardens made me feel a real sense of responsibility to make something really awesome out of it, as if I owed it to the person who planted the seed, to every person who has ever had a picnic underneath it,

to every office worker who ran past it on their lunch break. There was extra pressure to do the Kauri justice."

In her work, "Starfish", Cameron-Smith used:
Agathis macrophylla - Pacific kauri

Will Matthysen an established artisan and incomparable clock maker used wood from a solid unique board from the middle of the tree. "I really had to work the design around the timber that I selected. The timber was so unique that you really had to evolve the design around the given piece, not just the timber species, but the individual pieces of timber, the sizes in which they came, and their characteristics. So the timber came first, and the design evolved around the timber," tells AWISA.

Moreover, he enthuses, it was sourced from a specific location. "It had been nurtured. It had been planted with the specific purpose of having a representative of a certain breed, and botanic diversity. That added a whole new layer of meaningfulness to what I was doing. It also created the obligation that you match its heirloom status, and you just try to get it to live on." At the opening, Matthysen notes that Bidwell spoke lovingly naming the trees almost like individuals, revealing their genealogy. That made it all really quite special, he sums up.

In his work, "Clock 182", Will Matthysen used:
Afrocarpus falcatus - Outaniqua yellowwood
Harpephyllum caffrum - African plum
Olea europaea subsp. Cuspidata - African olive

Leon Sadubin retells how a simple conversation was the seed that developed into the Treecycle project. His wife Ginny, volunteer guide in the Garden, noticed one day that the arborists were removing some big branches from the top of a damaged tree, and began a conversation with Bidwell. "That conversation led ultimately to this particular project," he says. ■





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The new SI400 Nova 3.2 panel saw



Since its release 3 years ago the SI400 Nova has proven popular throughout Australia. Now, there is an even bigger reason to check out this saw. For a limited time, SCM Group Australia is offering special pricing on the SI400 Nova 3.2m Panel Saw.

The SI400 Nova is a heavy duty panel saw with 3.2m sliding table capacity, 1270mm ripping capacity, and a massive 400mm blade capacity, allowing the machine to cut up to 140mm depth when using the larger blade option.


The SI400 Nova saw blade tilts to 45 degrees, is fitted with an overhead guard and uses an independent motor to run the scoring saw.

The sliding table's cast iron saw structure gives guaranteed vibration free cutting. The sliding table features SCM's

unique slide system. High cutting precision and smooth table movement is assured by the special hardened steel guides. In fact SCM are so certain of the long lasting quality that they are the only manufacturer that offers a 10 year guarantee on the sliding table of their panel saw.

SCM SI400 Nova features sliding table capacity 3200mm; main blade capacity 400 mm; scoring blade diameter 120 mm; and main blade motor power 50 Hz is a massive 9.5hp.


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New design options for Legrabox



Extending Blum's sophisticated and elegant Legrabox offer is Legrabox Free – creating new design options for Legrabox pull-outs and the addition of anti-fingerprint stainless steel to the range. The extension of Blum's Legrabox offer provides even more scope for individualised, harmonious designs throughout the home.

Characterised by large surface area design elements Legrabox Free offers the freedom to individualise pull-outs. The design elements pair beautifully with the drawer side adding a touch of luxury to furniture throughout the home. Glass design elements, for example, give the premium pull-out an open and light overall appearance which is ideal with Blum's Space Tower pantry solution. Each pull-out can be opened individually, giving users easy access and clear visibility from all three sides.

Included in the new Legrabox design options from Blum is the addition of Legrabox Pure in anti-fingerprint stainless steel providing an elegant, high-class solution for drawers and pull-outs. Harmonious in combination with its complementary colour offer, Legrabox Pure can be elegantly paired with Legrabox Free to suit a range of requirements and tastes. Both options; "pure" with seamless sides and "free" with design elements blend harmoniously into every living area, creating a coherent look across kitchens, bedrooms and living areas.

"Products that help a kitchen and its functional elements merge into its design environment are in high demand," explains Kylie Peterson, Blum's marketing manager. "As kitchens set the tone for cabinetry across the home, Legrabox provides even more design solutions to help achieve a sophisticated look and superior functionality."

The tried and tested Blumotion soft-close ensures Legrabox drawers and pull-outs close silently and effortlessly. Servo-Drive electrical opening support system provides enhanced opening ease. Blum's new motion technology - Tip-on Blumotion, the 100% mechanical opening and soft-closing support system, combines two motion technologies ensuring drawers and pull-outs open reliably with a press on the front (Tip-on) and close silently and effortlessly (Blumotion).

Ambia-Line, the inner dividing systems specifically designed for Legrabox, consists of elegant frames that ensure interiors of drawers and pull-outs are perfectly organised. New to Blum is the Ambia-Line bottle drawer solution. Ambia-Line drawer frames are combined with the bottle drawer set providing secure storage of oil, vinegar and sauce bottles.

The Ambia-Line design complements Legrabox in colour and style, extending the timeless elegance of Legrabox throughout the home.



Photos by Blum

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Top: Legrabox Free glass design elements are ideal in combination with Blum's Space Tower pantry solution.

Middle: Harmonious in combination Legrabox Free can be elegantly paired with Legrabox Pure.

Above: Extending the new design options is the inclusion of anti-fingerprint stainless steel to the Legrabox range.

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by Simon Hodgson

A journey through Marmomacc

I CLEARLY REMEMBER my first visits to iSalone and Interzum. Eyes wide open, eager and thirsty for knowledge, anticipation was at a heightened level. By lunchtime on both occasions I was exhausted. There was so much to take in, my brain hardly knew what to think, my legs ached and I'm happy to admit to a very real desire to sit down and let the design world pass me by.

Fast forward twenty years and my very first Marmomacc was (surprisingly) a completely different experience.

Having always had a cultural and natural affinity with stone, the Verona show embodied all I had expected – and more. The exhibits reflected the deep affinity Europeans feel for natural stone that made for a busy, yet calming, experience. In contrast, the exhibits also embraced modern technology showcasing both the production aspects (removing the stone from the ground) and the manufacturing perspective.

Marmomacc's slogan this year was "Yes, with stone you can", and I feel it showcases the present and the future of the international stone industry.

Marmomacc is the world's most important exhibition for marble and granite, incorporating processing technologies coupled with design and training sessions. In its 51st edition, the 2016 fair set new records with 1,650 exhibitors from 53 countries with 67,000 visitors from 153 countries attending. For the first time the 80,000 square metres of indoor exhibition space and the entire external display areas were fully occupied.

CEO and director general of Veronafiere, Giovanni Matovani, said "Marmomacc is today the b2b and promotion platform for the sector thanks to more internationalisation than ever. International visitors attending this edition of the show increased by 5%, to more than 60% of total and we achieved marvellous confirmation from markets such as the United States, Germany and Spain, not to mention the astonishing 45% increase for Chinese operators and an equally significant increase of 11% from Great Britain."

Attendance figures also include more than 300 new international top-buyers and architects selected as members of official trade delegations arriving from 32 countries, with debuts for Nigeria and Mozambique. This is thanks to Veronafiere's continuous investment in incoming activities, in





collaboration with the Ministry of Economic Development, ICE-Italian Trade Agency, Confindustria Marmomacchine and, for the first time, the Veneto Region, through Veneto Promozione. The four days of the trade fair not only hosted business but also paid close attention to initiatives and events dedicated to the world of design and training. "The Italian Stone Theatre" - a Hall set up with the contribution of the special Made in Promotion Plan - outlined the interaction of stone, design and technology, while the International Stone Summit saw the main worldwide trade associations take stock of the natural stone sector (an event I was fortunate to speak at), its future development and the relationship with the ceramic industry.

But Marmomacc is all about the stone. To write about it at length would be easy as there was more to see and admire than I had ever imagined, and those who I spoke to on the stands are so passionate about stone. This passion takes you past "the salesman" in them and gives a real sense of the history and the affinity they have for their products, an affinity that has been passed down through the ages.

Thanks to the Special "Made in Italy" Promotion Plan, The Italian Stone Theatre returned to the show this year where an entire hall was dedicated to culture and an experiment with materials and machinery, two of the main sectors of the Italian lithic industry.

The first exhibition - "The Power of Stone" - delved into the hidden qualities of materials to reveal, using sophisticated processing equipment some utterly surprising and fascinating aspects. This was best described as free-ranging design survey explaining these special materials at the heart of Italian stone culture and traditions.

The second event - "New Marble Generation" - involved designers from different trends and experiences to take up the challenge posed by various stone materials with the aim of including new formal and technical research into the main design sectors in order to develop everyday products using a variety of marble products. Sophisticated processing systems meant that it is now possible to combine stone design with mass production in new and more modern ways than ever before.

The third exhibition - "50 Years of Living Marble" - sought to honour the best Italian stone design products over the last 50 years. This was an historical anthology creating comparisons





Galrao display.

► between the “craftsmanship generation”, (starting from semi-manual processing in the 1960s) through to the times of “digital stonemasons” and today’s mass production.

The area hosting the three exhibitions was also complemented by other spaces dedicated to debate and discussion. The “Forum space”, set in the heart of the Hall, was the setting for conferences and educational workshops involving internationally renowned architects and designers; a marvellous occasion for meetings and dialogue with an audience of professionals, sector operators, students, professors, technicians and engineers.

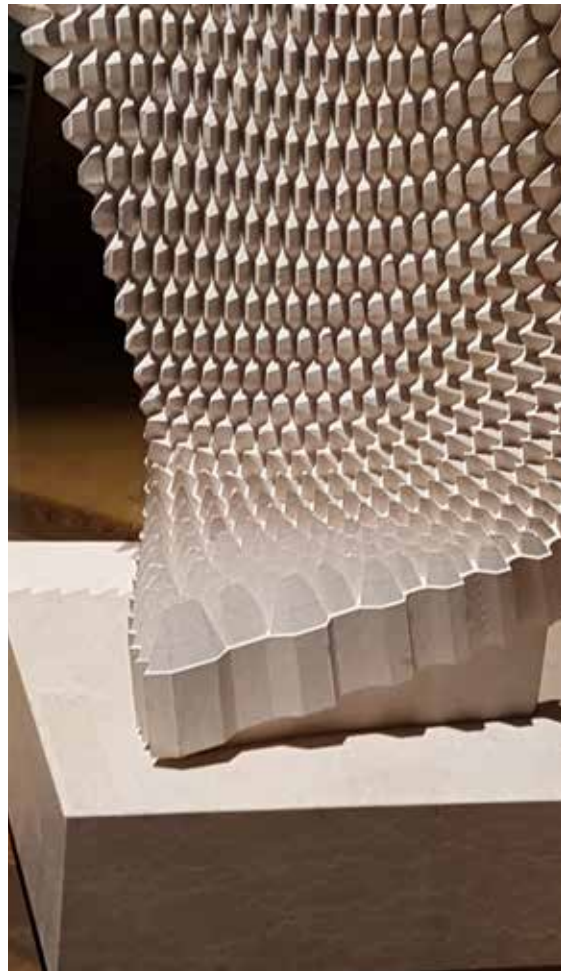
The Italian Stone Theatre was also a space for the Ristorante d’Autore, a project by ADI Delegation that aimed to celebrate Italian cuisine; a tribute to two of our country’s products of excellence: marble and food.

One stand that was really impressive was Decros Stone. Part of the Bayyurt Group from Turkey, the company was established as an engineering company back in 1973. Today Bayyurt invests in many fields such as construction, mining, logistics and of course, natural stone production. Its natural stone division was established in 1995 in Istanbul. In a short period of time Bayyurt became not only one of the biggest natural stone producers in Turkey but also became Turkey’s pioneer producer whose designers set the trends in the natural stone industry in Turkey.

The company has myriad mined products in its range including limestone, marble, travertine and many more but, at Marmomacc, part of its display featured “real time displays”. My own feeling is that they just wanted to display the creations that embellished their thoughts and their philosophy. Some really creative designs and looking through their catalogues the possibilities are endless. Bayyurt’s CEO said there was nothing the company couldn’t do with stone and, based on some of the products on display, I entirely agree.

Verona is more than just a show about stone and cutting devices. It embellishes the warmth and natural variance that stone delivers. The subtlety and softness of such a physically hard product is contradictory I know, but Marmomacc produced a learning curve far beyond my expectations - and it won’t be my last visit. ■

Image courtesy Decros.



Left. Crema Nuova by Margraf.
Above. Galrao display.

by Lee Gabbett

SCM Group Australia Pty Ltd

How do you get the best results for your business?



AS AN INDUSTRY, we have all experienced significant changes over the last decade, from positive effects such as our mining boom through to negative effects such as the Global Financial Crisis.

Today's ever-changing business landscape demands focus to be on increased levels of reliability, service and back up. Suppliers are better off allocating the majority of their time, resources and money to enriching their business with services that will directly benefit the customer.

As a customer, make sure you are choosing a supplier who will offer you these benefits. A business that puts significant investment in manpower, service and training – all designed to ensure their customers get measurable benefits – will make sure you get the biggest bang for your buck.

When deciding whom to make your next major machinery purchase from, there are four key factors you should consider.

The service network

Support and troubleshooting for your manufacturing should ideally be two-fold. Firstly, via phone. Look for a supplier who offers 24/7 phone support to make sure you have readily available support to help you identify and solve any problems in real time. This approach will help reduce costs for you, the customer.



Secondly, with on-site support. For those issues that can't be rectified over the phone, make sure your supplier has a strong network of specialist technicians who can attend your premises quickly and efficiently. A broken machine can mean some serious lost dollars for you and your business. Buying from a supplier who can minimise any down time will save you money in the long run.

The maintenance schedule

Regular scheduled maintenance can save you thousands of dollars – not just in repair work but also in lost productivity. A supplier who is focused on delivering the best for their customers will work with you to customise a regular maintenance, service and support program to get a superior performance and reliability for your machines.

Training support

Another mistake that can easily be made is to purchase a new piece of equipment without ensuring your employees have the right knowledge to get the most out of it. Nowadays, it isn't uncommon for suppliers to add another benefit to customers – an on-site training course for machine operators. Ensuring correct training of your personnel enables you to get the maximum results from your machine investments. Find a supplier who wants you to get maximum efficiency from your manufacturing methods.

Spare parts availability

A customer-focused supplier will understand that when you need a spare part, you need it right away. Make sure you choose a supplier who offers easy access to ordering, tracking and delivery so that the process is as quick and painless as possible. Ideally, you need a supplier who stocks parts locally – you don't want to be waiting for something to be shipped in from the far corners of the world.

A supplier who integrates all four of these aspects into their standard practices will help you to reduce your maintenance costs, prevent unplanned machine downtime, be proactive in servicing your machinery and support your business.

In short, find a supplier who has the ability to expand with you. ■



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by Rob Ditessa

Alan Wade – a life of woodcraft and teaching

LITTLE DID ALAN WALE realise when he immigrated with his family in 1963 how important a role he would play in the development of woodcraft in Australia, a role capped off with the 2015 award of the Order of Australia Medal (OAM) “for service to the visual arts, and to craft and woodworking associations”.

From his earliest days he was drawn to working with wood. His wife Doreen noted that when he passed his exams for entry into high school, his parents rewarded his achievement with a saw. “Alan was 11 years old, and all he had wanted was his own saw,” she told AWISA in a conversation at their Sydney home. They moved to Sydney from Mittagong, some 100 kilometres south-west of the metropolis in the NSW Southern Highlands, last year (2015).

At school in England, Wale traded learning Latin, a subject which did not interest him, with woodworking. It was all about “getting my hands on some wood to make some dust and dirt and shavings”, he recalled in that conversation.

Sadly, some weeks after speaking with AWISA Alan Wale died in September, 2016, aged 87. Friends, family, and associates gathered in the Southern Highlands to farewell him and to pay tribute to a life devoted to his family, and his woodcraft.

In 1948 after gaining his school certificate Wale went to London University Teacher’s College. He was on the way to becoming a woodwork teacher. Soon he gained a cabinet maker’s certificate from the City and Guilds of London Institute. But after a few years of teaching he took what he and wife Doreen called one of their “jumps”, one of a number that marked the development of his career. Leaving a steady teaching job, he went to work as a company representative for Heal’s, furniture designers, makers and high-end outfitters. “It was an outstanding company, and it

had a reputation better than anyone else in London. If you wanted the acme of craftwork, you just mentioned Heal’s.”

In the course of the job, he travelled overseas for the very first time, working in Ghana, and Nigeria where the firm outfitted the Legislative Assembly. “Imagine a Parliament House with all the bench seating, Speaker’s Chair, reporters’ chairs, and I was responsible for organising and checking and keeping control of the whole thing,” he enthused.

On his return he told Doreen that there was another world beyond England, and they agreed it was time for another jump, moving to Australia with their four children. With his background and knowledge, he quickly found work at Latchford, a similar firm to Heal’s, and after a few years, he went back to teaching, but that did not last long. He was ready for another jump.

“It was more a leap into the dark,” he reflected, “leaving a steady job, income, and holidays, to go on my own, to start my own business.” They hired a disused church hall and set up a workshop that included benches he made himself, and placed advertisements. He would make fine furniture, and teach.

The venture, The Cheltenham Craft Centre, did well. The students were people who wanted to learn about turning wood into practical household items such as screens, or stools. They decided on what they wanted to make, and he taught them how to use the different tools, the techniques, and about different types of timbers. When the church hall was required for other uses, he set up his business and workshop at their home.

During this time, Wale was also making a name for himself for his creative woodcraft work and his bespoke furniture. A retrospective exhibition celebrating his creative work was put on show in 2006 at the Australian National University School of Art’s Furniture and Wood Workshop.

Alan Wale, left, and Leon Sadubin, right, discussing student Jocelyn Green’s (background) coffee table and model project during a display at the end of a 12 week course run by Leon at the Sturt School for Wood around 2005. Leon Sadubin says, “Alan was blind at this stage and much of the assessment was by description and touch. Alan and I had been mates for about three decades by then. Despite his disability Alan took a great interest in the development of design and making in wood in general and in emerging woodworkers in particular.”



Alan Wale (middle) visiting, with student Ben Percy (left) and Leon Sadubin (right).



“I became known as the ‘box man’. That worked quite well.”

Wale keenly recollected the boxes he started to make after completing a particularly large piece of furniture, a sideboard. It was seven feet long and six feet high, and he vowed never to make another such large piece. “That’s when I started making the boxes. I went from making that to these. It was a hell of a change. They were all made from Australian timber, completely hand worked, no machines at all, and I thoroughly enjoyed doing that, because it was using my skills. Some of the early boxes were really challenging, shapes I had never made before.”

He quickly started to get commissions to make presentation boxes, each made from a different timber, a different design, each an individual piece. He remembered how word of mouth spread that if somebody wanted something special to bring as a gift on an overseas visit, Alan Wale boxes would be the perfect choice. “I became known as the ‘box man’. That worked quite well.” Several commercial clients, and even the then NSW Premier Neville Wran presented gifts to dignitaries in the presentation boxes. The Powerhouse Museum in Sydney commissioned him to make display and storage cabinets for its collections. Wale’s work is represented at the Governor General’s Residence in Canberra, and the Australian Opera Trust, amongst other collections.

Wale reminisced about the Australian timbers he discovered. “Before migrating, I thought to myself, ‘I hope they’ve got some decent timber in Australia. Oh boy, little did I know. There are some wonderful timbers out here, and so I was in seventh heaven.” Amongst his favourites were celery top pine, Queensland walnut, rose mahogany, and black bean, which he described as moderately easy to work with. Getting to know the qualities of the Australian timbers was a learning experience. “Most of the timbers in the UK had a certain equal workability. But out here, they varied so much and you had to be very careful for what you used it for.”

Alan Wale with student Vanessa Sternberg (seated).



Leon Sadubin, a master woodworker and a leader in the woodcraft movement, tells AWISA about Wale’s importance as a woodwork educator in establishing the centre in Cheltenham in 1977, and then founding the Sturt School for Wood, located in Mittagong. He describes it as a “pivotal event in the educational development of the craft of woodwork in Australia.” Wale retired as director in 1991 due to failing eyesight but maintained his interest in the craft.

Sadubin first met Wale in 1975 at the NSW Craft Council, “a great meeting venue and support organisation for the growing number of craftsmen and craftswomen who were stimulated by the ideals of the Craft Movement. In 1977 I invited Alan to join an initiative that I started, to hold a craft based contemporary woodworking exhibition, the first of its kind, in Sydney. The exhibition was held in 1978 at the Design Centre in Margaret Street in Sydney and named Woodcraft 78, the first of a number of ‘Woodcraft’ exhibitions. The exhibition led to the formation of the Woodworkers Group of NSW, later the Association. Les Miller, Alan Wale and I were elected the founding co-ordinators of the Group and served a few terms and later on he served as chairman of the association for a term. Alan developed the Sturt School for Wood independently.”

Wale proudly reflected on the progress of the school. He set high teaching standards that have been maintained with the school continuing to grow with an impressive reputation. “So it looks as though the school that Doreen and I started, and I say Doreen because she had a lot to do with it, is going well and it’s going to continue which I find most encouraging.”

Alan Wale (left) with Roy Schack (right) an ex-student and at the time teacher of a 12 week course at Sturt School for Wood.



Photos courtesy Leon Sadubin



► Mark Viner heads the Sturt centre and gallery complex which includes the Sturt School for Wood. He tells AWISA, "We marked Alan's, and Doreen's, departure from Mittagong after 30 years with a gathering at Sturt and the unveiling of a plaque to re-name our Wood School building 'The Alan Wale Studio' in recognition of Alan's importance in, firstly, coming up with the idea of a school dedicated to the art of making fine furniture and, secondly, convincing Winifred West Schools, our parent body, to invest in the idea, and establish the school in 1985."

"The school has run continuously since then and we are now at the stage where many of Australia's established makers and designers are graduates of our school. Furthermore, we now operate a structure that brings the best available makers to teach at Sturt each year and many of our regular teachers are in fact our own graduates."

"The Sturt School for Wood is thriving at a time when most other accredited schools have either closed or become largely design focussed. Sturt remains committed to the hand-made and the development of complimentary design principles and skills that will last a lifetime."

"Alan's role in starting all of this cannot really be measured as he started it. That in itself is a hugely significant contribution to the industry and he rightly deserved his recent OAM for services to the woodworking industry."

Wale outlined his philosophy in an article he penned in 1977 for *Craft Australia*, the journal of the Crafts Council of Australia. He wrote that the woodworker is fortunate in working with one of nature's most diverse materials. Each cut reveals new characteristics. About one piece but reflecting on any good piece, he wrote, "The pleasure such a piece gives is more than just visual. Involuntarily the hand goes out to caress the wood. It has warmth and texture, which varies from timber to timber and with the technique used to finish the surface." While the craft woodworker does not have to worry about the problems of mass production, and can create to satisfy subjective thoughts and feelings, the first consideration should be function.

"Nothing we make is of any use if it does not do the job for which it was intended, whether it be a piece of sculpture or a milking stool. If the sculpture conveys the message and the stool is comfortable and stands firm, then each has succeeded in its function."

In construction, honesty is the key word. Sometimes it is necessary to conceal it, "but often I feel it is preferable to reveal the construction. There is nothing to be ashamed of in a well-wedged tenon or a snug set of dovetails."

But there is no set of rules or a mathematical formula for how function, materials, construction and surface treatment, come together to achieve a satisfying whole. He wrote, "The beginner who does no more than copy others denies himself a wonderful opportunity to test and display his skills and knowledge by creating something unique. Give it a try. There is no better way to learn than by doing and no more fascinating material than wood."

It was Wale's written wish that at his funeral hand-planed wood shavings be sprinkled on his coffin, his eldest son Stephen told AWISA. Respected woodturner Richard Raffan, loaned the family a very large wooden bowl for the wood shavings, which included some of his fellow 'woodies' own shavings. At midpoint in the farewell, everyone was invited to scatter the wood shavings from the bowl onto the coffin.

There was standing room only, a sign of the affection and esteem in which he is held. Mourners included Sturt management, past students, many 'woodies', and neighbours. Alan Wale sang in many choirs, was involved with Probus and the University of the Third Age, and many of their members attended.

Stephen and his sister Lorna, spoke of the family man, and as was Alan Wale's wish two 'woodies' also spoke. Sadubin described him as a teacher, mentor, and a friend. Dale Dryen, a past student and now co-ordinator of the Sturt School for Wood reflected on his excellence as a teacher.

Later, family and friends gathered in the Sturt grounds, across from the newly named Wale Studio, where they shared anecdotes, memories, reflecting on the life of a man devoted to woodcraft. ■



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Increased production flow with the Weeke Vantech 480 B

RMW Joinery aspires to become well known for its attention to detail and punctuality when completing jobs. The Sydney-based company caters for specific niche joinery requirements that are more difficult to achieve for standard joiners.

"Our work is of the highest quality and there is no job which is unachievable," says owner Raymond Wiki. To meet his expectations he saw the need to invest in new machinery.

With the Weeke Vantech 480 B from Homag Australia, RMW Joinery purchased a state of art CNC nesting machine that is perfectly suitable as an entry level CNC machine and ideal for small workshops such as RMW. Cutting down assembly times and therefore labour costs are essential to increase productivity. "It's hard to find good workers these days and we got too busy so we had to compensate the workload by getting new machinery in," says Raymond.

Weeke Vantech 480 B: reliable performance

Having chosen the Weeke CNC was a no-brainer decision as Raymond says: "Any good joinery I know owns a Homag machine. That speaks for itself. I don't muck around."

Installed just a few months ago, the Weeke Vantech has already brought real value to the business. "It's a reliable machine, easy to operate and simply delivers," Raymond says. "Also the training we've received on the machine was very informative."

The basic machine of the Vantech edition comes in heavy steel gantry for high precision of cut quality that can't be matched with lightweight aluminium gantries. Fast and accurate drilling is guaranteed by a patented drilling spindle clamping, and all sensitive electronics are housed in a separate control tower with filtered air conditioning to ensure long life.

Additionally, a full start up tooling kit is included, which comes with drills and diamond tooling. To ensure the best possible extraction, focused extraction and additional air jets under the hood are crucial highlights of the Vantech series.

The Weeke Vantech is also available in different sizes; it can be ordered as a stand-alone centre or with additional auto loading/unloading and automatic label printing.

Quality joinery from Sydney's inner west

The entry-level nester is just the right fit for RMW Joinery who moved into new premises in Peakhurst just two years ago. They now manufacture on a 300 square metres factory located in Sydney's inner west and service all surrounding suburbs including the CBD, inner west, eastern suburbs



The Weeke Vantech 480 B perfectly suits as an entry level CNC machine and therefore, is ideal for small workshops such as RMW Joinery.

Installed just a few months ago, the Weeke Vantech 480 B has already brought real value to the business. "It's a reliable machine, easy to operate and simply delivers," Raymond says.

and North Sydney. They work on architectural projects, commercial and retail installs as well as high end house fit-outs.

Raymond has set himself a clear goal: "I want to grow the business and belong to the top end of medium sized companies in Sydney." Together with the new Weeke Vantech and the one-year old Brandt Ambition 1220C edgebander, these targets seem to be realistic. RMW Joinery has increased productivity and production flow. "The two machines are both great. The more research I did, the more I was sure that there's only one machine supplier you should go with if you are looking for quality and reliability."

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High standards at the KBDi annual Awards

Australia's finest interior designers had much to celebrate at the Kitchen & Bathroom Designers Institute's annual Awards Gala in Melbourne in September, with some well known winners and a number of new faces taking to the stage over the course of the evening.

South Australians were thrilled to see one of their own take out the top honour for Australian Certified Designer of the Year, while the Sand Gropers in the room were incredibly proud when the national kitchen and bathroom awards went to Western Australian designers.

SA's Alex Norman made her way to the stage early in the evening, collecting an

award for Designer – Medium Kitchens SA. The KBDi accredited designer's stunning kitchen entry, paired with a second equally impressive design project, impressed the judging panel enormously and went on to win her the coveted title of KBDi Australian Certified Designer of the Year. KBDi Diamond Sponsors, Lincoln Sentry, were proud to present Alex with this esteemed award.

WA's Kia Douglas spent a good deal of her evening on the stage, too, collecting five awards over the course of the night. Kia's first accolade came with a category win for Designer – Small Kitchens WA. A spectacular medium kitchen design netted Kia a bundle of trophies, including Designer – Medium

Kitchens WA, Kitchen Designer of the Year WA and the sought-after title of KBDi Australian Kitchen Designer of the Year, proudly presented by KBDi kitchen award sponsor, Cabinet Makers Insurance Brokers (CMIB).

To top off her evening, Kia also took home the KBDi and KBQ People's Choice Award for Kitchen Design of the Year; all finalists in the KBDi Designer Awards 2016 were showcased on the Complete Homes portal, where over 12,000 consumers voted for their favourite space – Kia's large kitchen design proved most popular, and earned her a fantastic advertising package with Kitchens & Bathrooms Quarterly.

About:

Alex Norman's winning projects:

The designer's presentation of two absolutely stunning kitchens was technically and aesthetically outstanding. In both instances, the designer's response to the client brief was perfectly executed, from both practical and visual standpoints, and the designer's knowledge and application of the elements and principles of design were obvious. From a technical perspective, the documentation put forward for both projects was meticulously set out in a clear and concise format. The judges' decision was unanimous – this designer is well deserving of the title of KBDi Australian Certified Designer of the Year.



Kia Douglas' winning project:

The family friendly, relaxed and laid back vibe of this room had the judges from hello. A new build on a very small lot in an historical WA suburb provided the designer with an interesting brief, and the combination of a modern design with industrial charm proved to be the perfect solution. The judges loved the thoughtful space planning and attention to detail, and commended the ingenuity of an inbuilt herb plante. The clever combination of traditional and contemporary finishes and a creative colour palette was admired, and the designer's exceptional documentation was well appreciated.



First time KBDi entrant and new WA member, Giovanni Giannace made a striking debut: Giovanni's large bathroom design earned him a category award for Designer – Large Bathrooms WA, a chapter award title of Bathroom Designer of the Year WA, and a place alongside Alex and Kia on the KBDi Designers International Tour 2017 with the national award of KBDi Australian Bathroom Designer of the Year. This year's KBDi bathroom awards were proudly sponsored by E & S Trading.

Another first time entrant, SA's Kristina Schubert also made an impressive first appearance, winning the national award for Australian Design Space with an amazing

outdoor kitchen design. Kristina's high quality presentation also earned her the First Time Entrant award, which along with the Design Space award, was proudly sponsored by TLD Kitchens.

Now in its eighth year, the KBDi Designer Awards program is a well established and highly regarded event on the Australian design calendar. The program recognises the professionalism and talent of Australian kitchen and bathroom designers, and is buoyed by the support of industry sponsors and partners. This year's KBDi kitchen awards were proudly sponsored by Cabinet Makers Insurance Brokers, while E & S Trading were valued sponsors of the KBDi 2016 bathroom

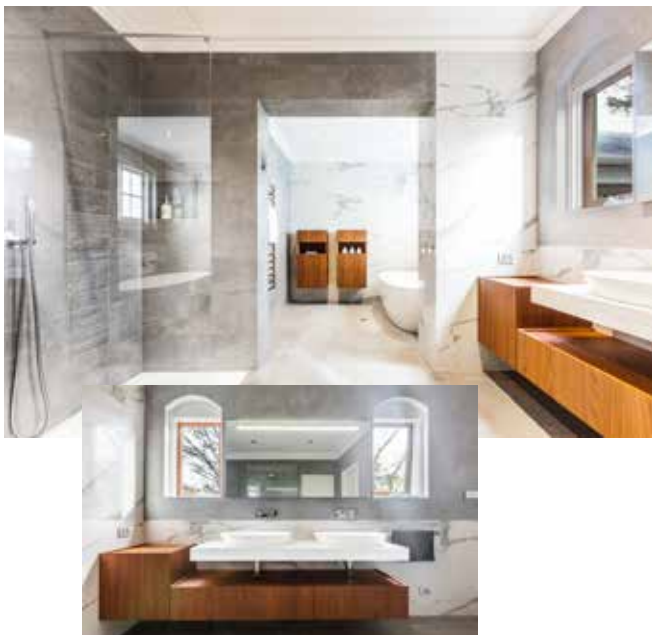
awards. Lincoln Sentry once again sponsored the coveted award for Australian Certified Designer of the Year, and TLD Kitchens sponsored the Design Space and First Time Entrant Awards. Kitchens & Bathrooms Quarterly continued their ongoing support with the People's Choice Award, and Austaron proudly supplied each of the design trophies.

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About:

Giovanni Giannace's winning project:

The designer entitled his presentation 'The Devil is in the Detail', and the judges found this perfectly apt. The designer's considered approach to the bathroom renovation was highly commended by the judging panel, and the attention to detail was evident in all aspects of the design. From the incorporation of existing architectural elements to the layout of tiles and wall cladding, and the selection of fixtures and fittings, the designer's meticulous planning paid off in a timeless and stunning bathroom renovation.



Kristina Schubert's winning project:

Australian Design Space Award

When two brothers approached the designer looking for the ultimate outdoor kitchen for their Henley Beach bachelor pad, they had a comprehensive brief and a long list of requirements. The designer delivered, presenting a 'not for show' working entertaining space, designed for dogs, blokes and parties, but stylish enough to accommodate future female companions. The judges loved the designer's attention to detail, practical space planning and sensible finish selections.

First Time Entrant Award

This sturdy outdoor kitchen design impressed the judges immensely. The panel loved the designer's attention to detail, practical space planning and sensible finish selections, and felt the design solution was a perfect response to a complex client brief. The presentation of drawings and specifications was highly regarded by the judges, and they commended the designer on a stand out presentation.



National Security Screen Association (NSSA) re-launches

The security screen industry is a complex and dynamic industry, characterised by a diverse stakeholder base, federal, state and local government legislation, licensing and standards.

The National Security Screen Association (NSSA) Queensland has been the only active chapter of the NSSA for many years and has recently begun the process of driving change nationally. In February 2016 the Australian Window Association (AWA) expanded its secretariat to include the NSSAQ and accepted the task of rebuilding the NSSA to a national level.

Responding to concerns and frustrations voiced by industry members, the NSSA has affiliated itself with the AWA to create a fully functioning, member driven national industry body. This forms part of a wider fenestration related group of associations coming together to realise reduced running costs, improved services to all members and a wider advocacy voice with standards, codes and governments. The charter for NSSA is to advocate on behalf of its members, to set industry standards and drive greater collaboration and cohesion between the industry and suppliers through training, education and awareness nationally.

The new look NSSA was launched at Ausfenex in August, 2016 on the Gold Coast. A crucial step in the NSSA relaunch was the establishment of foundation seed funding to ensure the association's future development and growth.

The association has been backed by all the major players in the security screen industry - they have injected seed funding to ensure this success. Together the seed funding companies deliver more than 80% of the security screen products sold in Australia.

The seed funding companies are Alspec, Amplimesh, Anthony Innovations, Assa Abloy - Lockwood, Austral Lock, ClearShield, Crimsafe, Doric, Meshtec, Prowler Proof, and Ullrich Aluminium.

With this generosity in hand, the hard work has begun and to date the NSSA has:

- Created a video promoting the benefits of being a member of the NSSA.
- Developed membership brochures.
- Distributed invitation letters and brochures to industry from seed funding companies and the NSSA secretariat.
- Improved the 3rd party accreditation scheme mapped back to Australian Standards (AS) 5039, 5040 and 5041.
- Included NSSA messages, case studies and promotion in Windows magazine.
- Welcomed 30 new members since the relaunch in August.

Work in progress includes:

- The creation of a new NSSA member interactive website.
- Development of NSSA Industry Forums in all states and territories early 2017.
- Significant recruitment efforts around the country.
- Planning for the development of online and face to face training programs.
- A review and update of the NSSA constitution and rules.
- Further enhancement of and expansion to the accreditation scheme.

The NSSA currently has seven key areas to focus on. These are compliance/accreditation, membership, technical, marketing and communication, lobbying/advocacy, knowledge and education, and licensing.

Compliance and accreditation

Creating and maintaining a 3rd party NATA accreditation scheme that ensures compliance to Australian Standards AS5039, 5040 and 5041.

Membership

Growth of membership to a level that allows NSSA to be a sustainable self-funding association that creates and delivers benefits to members.

Technical

Support for members nationally from a technical perspective via direct contact - phone and email, key messages, members section on website and technical documents. The





creation of a national technical committee that will review changes to standards, put forward proposed changes to standards, create technical support documents and contribute information for the creation of training programs all on behalf of the total industry.

Marketing and communication

Create NSSA section in current AWA windows magazine, articles, case studies, promotion of NSSA members. NSSA website with accredited search member listing, key information to consumers on security products, why buy from NSSA members, other smart screen information for consumers and the security industry. Members access to NSSA logos and other promotional materials. Creation of documents for consumers on how to select security screens from reputable suppliers there will be members' access to these documents to use with their own customers. Promotion to industry of NSSA members and the benefits of using them. Supplier members and installer members access to promotional materials to give consumers, big push from major suppliers to consumers of NSSA brand. If anyone is to buy a security screen they know they should be purchasing from an NSSA member.

Lobbying/advocacy

With existing strong government and industry links through the AWA, NSSA will automatically become a part of the discussion with these bodies; specific security screen issues can be identified to add to meeting agendas.

Knowledge and education

Available to members as developed over time will be key messages, online training programs on manufacture, installation, standards etc. Face to face training, guide books, consumer guides, Website information. Development of level of skills required as a pathway to licencing. Development of an industry pathway.

Licencing

Australia currently has different requirements in different states and territories; ultimately the NSSA would aim to have a nationally consistent approach membership of NSSA would be all that is needed.

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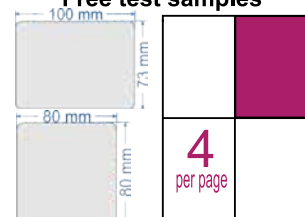
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The ultimate solution

Micale Cabinets operates out of Innisfail in far north Queensland. It's a small town of twenty thousand people but director Jason Micale has thrown a pretty big net over an area the size of Victoria. From Thursday Island off the tip of Queensland down to Mackay and west to Weipa; Micale Cabinets supplies and installs both budget and high-end cabinetry for both domestic and commercial customers. Already a Biesse user, Jason installed his second machine, a flat-bed Rover BG nesting machine, only a few months ago that will enable him to make significant savings and ensure his business continues to grow.

Jason established his start-up business in 1996 only a few months after completing his cabinet making apprenticeship. It was a bold move and he admits he was "A bit green" but his parent's property provided a large shed to work from and a \$50,000 loan got him started. His early equipment included a cheap edge bander and a panel saw. A few years and a new shed later Jason was thinking about the future when Troy Pearce from Biesse called in and started talking about CNC manufacturing. At the time Jason knew very little about the technology and his first reaction was "We can't afford that."

However, after thinking about it for a while, Jason decided to look into it a bit more. He was already using software to design his product and they arranged for him to visit two manufacturers in Mackay who were using CNC machinery. He was soon sold on the idea and one evening Jason and his wife Diana discussed either getting a new house or buying the CNC and later on, getting a bigger house. The bigger

house won out and Jason bought a Biesse flatbed Rover B. Jason didn't think any more about it and recalls going to the bank and saying "Just give me the money, let's do this."

The Rover B made an immediate impact on the business. The Biesse performed very well and Jason recalls "If we needed a part; not that we've needed many over the last twelve years; we got it pretty quickly. Our old machine was still running strongly and we think it would have run for another eight years at least when we decided it was time for a new one. We were experiencing a few bottlenecks from time to time; not serious but enough for us to start thinking about the future of the business. We needed a machine that would not only handle the increased work but would also cut some of our costs

and make us more efficient. We decided on a larger machine with automatic loading; unloading and labelling."

"The rationale for a larger machine was savings from larger 3.6 by 1.8 metre sheets we could optimise more efficiently. We had no reason to change suppliers. You need to be satisfied your choice stacks up against the opposition when you're investing and with the Biesse Rover B it certainly did" says Jason. "The right system gets business self-efficient. I'm a strong believer in keeping up with technology and the Biesse links up with all our software for seamless manufacturing" he continues. Biesse build a system around their clients "numbers" and the Rover B is designed to process 120 sheets per day although systems are available to realise twice





this. Jason says "You can't be competitive without a CNC machine. The Biesse Rover B is a high-production work cell and we were up to full production almost straight away; the commissioning was amazing."

"We had to re-arrange the workshop to handle the larger sheets but it's definitely paid off. The Biesse gives us more design flexibility, especially with tall cabinets," says Jason. During the installation Biesse moved the existing machine to make room for the new Rover B and allow Micale Cabinets to keep producing. The new machine was installed and two people were trained in only a week. During that time Biesse's Jon Chamberlain was very involved making sure everything worked as it should and everyone was well-trained to make the most of the new technology. Biesse is all about the partnership and often become close friends with its customers.

"The business grew strongly to 2014; it's levelled out a little now but the mood is still optimistic for the building trades in this part of Queensland. We've been around for twenty years and developed quite a reputation with our fifteen loyal people and our Biesse equipment. In hard times; that's when you shine and we've been able to keep working when others haven't. In tough times customers are still prepared to spend but they demand quality even more. We've been able to provide the level of quality they demand at a price they are happy to spend because of our Biesse and our lean production," says Jason.

Micale Cabinets do mostly domestic whole-house lots for dozens of local builders. Kitchens, laundries, bathrooms, al-fresco dining and built-in cabinetry account for 70% of its work. The remainder is commercial and includes schools; restaurants; retail premises and some government work in indigenous housing. Micale Cabinets caters to both budget and high-end clients and assistant manager Ray says "Our expertise to produce the highest quality work filters down to the budget products. In fact, we're even able to compete with the big hardware barns." Micale Cabinets was also heavily involved in multiple restoration projects following the aftermath of Cyclone Larry in Innisfail in 2006 and mass devastation caused by severe flooding in Mackay in 2008.

An Australian-born descendant of Italian heritage, Jason knows the value of family. He believes that a business should provide a lifestyle. With a young family, Jason cannot afford to be at work all the time fixing problems. He needs equipment that is reliable, a supplier who can ship parts as soon as he needs them and service when it's required. With Biesse, Jason is happy to say that over twelve years with his previous Biesse machine, he had "Hardly any issues" and that one of the reasons Micale Cabinets went back to Biesse for its second machine was the excellent service and support they provided.

"We're regional; Biesse is not just around the corner so reliability is critical but Biesse provides the reliability and performance we're looking for." Jason said "We're almost dealing directly with Italy through Biesse Australia. Everyone knows what they are doing; everyone knows exactly what we need and they get it done quickly and professionally. The Biesse Rover B machine is the heart of Micale Cabinets and with it, Jason can rest assured his deadlines will be met and his customers satisfied. He can go fossicking at Cobalt Gorge and fishing off the reef, catching some pretty impressive Coral trout and diving for crayfish.



Jason Micale with Biesse's
Jon Chamberlain.

Micale Cabinets is known in the local area for "outstanding work ethics, a commitment to customer requirements, investment in advanced technology and staff training." The testimonials speak for themselves. One client wrote "Jason and the team at Micale Cabinets were by far the most professional cabinetry makers we have ever come across." A multiple award winner, Micale Cabinets don't just make cabinetry, they develop solutions. With the Biesse Rover B, the team at Micale Cabinets may just be the ultimate solution.

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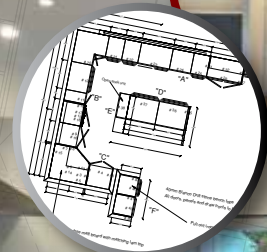
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InnoTech Atira and ArciTech, waste systems by Hettich

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capacity depends on the runner catering to loading capacities of 40, 60 and 80 kg for ArciTech. In addition Hettich has a laundry range which includes a lightweight, but durable hamper basket.

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Dream Big Expo celebrates 30 years of business

Beyond Tools, a family owned and operated business established in 1986 in Western Australia, proudly celebrated 30 years in business carrying their vision of 'Big on tools, big on machinery, big on service' with an inaugural event, Dream Big Expo - held last month.

Guests were invited to kickstart the festivities with Beyond Tools 30th cocktail party hosted by MC Karl Langdon and guest stars Rick and Kelly Dale on the Friday evening which allowed guests to a sneak peak of the expo.

As part of the Beyond Tools 30th anniversary – "Rick and Kelly Dale" as seen on History channel's 'American Restoration' and 'Pawn Stars' ventured down under for their first ever Australian Tour and they loved every moment of it

visiting Perth, Sydney, and Melbourne. Tony, Beyond Tools CEO had the opportunity to send two items off to the US to get personally restored by Ricks Restorations – one being a BP petrol bowser and the other being a 1952 Coca Cola machine purchased in Ohio, USA. Over the weekend of the expo, Rick and Kelly revealed these restored items to the audience, as well as hosting Q&A sessions

Dream Big - The expo, hosted at Claremont Showground's October 15 and 16 was a celebration of luxury to crafted one-of-a-kind 'big boys toys' including dream tools, customs restorations, cars, boats, sprint cars, hot rods, arcade games, furniture, travel and more. It provided sponsors and partners with an outstanding opportunity to showcase the latest brand products, build on partnerships, dream a little - and most of all have fun with lots of creative workshops featuring Festool, Kincrome, Makita, Bosch, Metabo, CNC panel processing including routing / laser demonstrations and more.

Dream Big Expo included Q&A with sports personalities such as Perth Wildcats captain Damian Martin and player, Greg Hire, Fremantle Dockers, Priolo Motorsport, ASP Extreme Freestyle Motorcross, Sydney based Dave McKenna stunt rider. Q&A Pro – How to Demonstrations with Makita and other big brands plus featured a 1:20 small scale model of the HMS Endeavour in honour of the world's first marine Men's Shed and so many other attractions across the weekend on the main stage and outdoor arena's.

Dream Big Expo introduced lots of local makers to the Perth scene such as Slapbox Cajons – custom made wood percussion box drum instruments. "Slapbox came about over a cup of coffee with my friend who mentioned about a wooden box that you could play. Intrigued by this as soon as I arrived home I googled box drum and to my amazement this object had a name 'Cajon' - well to state the obvious, I fell in love with this little wooden drum."

"The simplicity of the design understates the different tonal qualities you can achieve from the wood, giving each Cajon a unique resonating sound. Slapbox makes it a point to only to use natural oils, paints and stains. This brings out the beautiful natural featured grain of the plywood and retains the tonal qualities of the wood to enhance the deep resonating base," said CEO of Slapbox Kirstin.





"We choose not to use polyurethane products as they act like a rubber glove over the wood restricting the tonal quality as nature meant it for you to hear."

"All of our cajons are handmade from Russian birch plywood B/BB grade. Beautiful featured grain throughout and simply divine to work with," she said.

Maker, Bodhi Tree Surfboards exhibited its custom hollow wooden surfboard workshops. Each board is handcrafted and hand built. Use locally grown sustainable and reclaimed timbers to help the customer create a beautiful board. The laminate/paulownia build takes around 36 hours or 6 days or 12 half days or how ever long it takes whenever the customer has the time. West Australian creative makers, Hammered Leatherworks showcased its affordable high quality leather, kits, tools, workshops and supplies.

Dream Big Expo was a perfect opportunity to experience Beyond Tools huge collection of the world's best hand tools, power tools, machinery and equipment from around the globe as well as some of Australia's most creative and skilled restorers, woodworkers, and builders. The CNC router from Samach by Oltre Pro and the CNC lasers were in full swing (operational and demonstration) over the weekend by Beyond Tools CNC technicians manufacturing cabinetry and custom signage elements.

The brand new Makita travelling truck made its debut in WA at DBE – demonstrating all of the outdoor power equipment and new lithium cordless products. The Kincrome workshop featuring Priolo Motorsports brand new 2016-17 Sprint Car was demonstrating mechanical and automotive tools and equipment. Festool had a unique one-of-a-kind display demonstrating the unique and fast Festool 4-step sanding

system on a Karman Ghia whilst the Festool building workshops demonstrated innovative new products from the construction and carpentry range. Virutex, manufactured in Spain edgebanding systems, including the PEB 250+ portable hot melt edge-banding systems for fast and professional and efficient site edging was demonstrated along with the new connector tool. Rikon woodworking machinery was fully operational and demonstrated the brands efficient yet cost effective range.

Dream Big Expo was event that bridged genres, ages and demographics and bought a fresh approach to all things custom across the woodworking, automotive and metalworking industries and hobbies.

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Maximum design flexibility: **Sensys Shallow Cup**

The new Sensys Shallow cup hinge provides maximum design flexibility in making a mark of distinction. It permits the use with thin door material such as 13mm compact laminate, aluminium and bonded door panels. The look and feel of exclusive materials can now be combined with the purist style of slender lines and narrow reveals.

Discover the latest in German quality innovation by visiting a local Hettich Showroom.



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Storage system: “It’s the ducks guts”

George Kaiser stands proudly in front of his latest acquisition from the Homag Group. It’s the TLF 211 board storage system which he purchased coupled to a Holzma HPP 300 panel saw optioned to include Power Concept and rear dedicated labelling station. George is the owner of Kaiman Cabinets in Queensland and is very impressed with his latest investment which brought real value to his company.

“It’s an awesome combination that works absolutely harmoniously together delivering amazing productivity increases.” George likens the storage system to having your own personal genie working in the background silently handing you sheets exactly when you need them. “Watching it independently working away in the background gives you the sense the thing is alive and has a mind of its own. It’s the ducks guts”, he says.

Automation leads to rapid change

Kaiman’s automated warehousing system from Homag Australia was installed beginning of the year and has, since then, improved the whole production process for the Queensland company. George went on to recount the old days before the new system arrived in February this year.

“We’d been busy for quite a while and getting busier by the month. Our cutting day started at 2am and usually finished

about 7pm. It was becoming very apparent an upgrade was in order. Of course the problem was what to upgrade to. I’d done quite a bit of research, walked the aisles with those in the know, travelled overseas visiting factories and speaking with the very talented awe-inspiring people who conceive and perfect this sort of equipment. At the end of it all I decided on the Homag offer so went about doing a cost analysis and came to the conclusion the cost to me was more if I didn’t invest in the system.”

“You can’t be romantic about investing in technology”

George Kaiser and Peter Norman founded Kaiman Cabinets in 1979. Their cabinet genesis was in an old farm shed on George’s parent’s rural property. They started with a radial arm super saw, Senco sn1 nail gun and an iron. A lot has changed since then. Today, they employ around 35 people and accommodate a 1600 square metre factory in Logan Village, which is about 45 kilometres south of Brisbane. It’s in George’s nature to continually challenge himself and research better ways and better systems.

“No matter how well you think you are placed I believe the quest for improvement should be ongoing. I fall in easily with technological change while initial costs have always been scary I can categorically state without exception each new investment along the way has resulted in a growth sprout.” George continues, “I approach it with the view that you can’t be romantic about investing in technology. It needs to be researched thoroughly and if the argument is convincing then the time to upgrade is as soon as cash flow permits, any point past that time is costing your business dearly.”

A very flexible talent

Homag Australia has delivered more than 40 storage systems in Australia now, and this speaks for itself. In addition to managing the flow of panels the TLF 211 controls all stock automatically. All stock is documented in the system. The scanning of bar codes provides a quick integration of panels into the system. All offcuts, albeit reduced because of the smart software, are integrated in the storage and can be used which is very important in terms of overall manufacturing efficiency. Thanks to the seamless integration of software, Holzma’s Cut Rite talks to the TLF

“Watching it independently working away in the background gives you the sense the thing is alive and has a mind of its own,” George says about the storage system.





The Homag Automation TLF 211 board storage system at Kaiman Cabinets is coupled to a Holzma HPP 300 panel saw optioned to include the power concept and rear dedicated labelling station - every sheet in the stack can be labelled prior to cutting.

and they understand each other right away. The customer knows exactly what to order.

More output with Holzma's Power Concept

At the heart of the plant is the Holzma saw. "The model HPP 300 comes with Power Concept and automatic labelling in the storage. It is a very compact machine. It's a wolf in sheep's clothing. It can achieve so many parts when they are needed," explains Homag's sales representative Mark Vowles.

Each cutting pattern is a cycle. Each cycle could be a book of four panels or an offcut. The sawyer does not need to wait and look for panels or misplaced boards; he just produces what is coming to him. Additionally, he doesn't need to attach labels anymore which always used to slow down cutting jobs. Now it all happens together and automatically without waiting times and therefore, a huge volume of parts can be cut.

George is totally chuffed with the new storage system as he explains. "People ask how long before the pay back; I believe it already has paid back in the sense that although it saves about two men labour it also greases the system in as much as it allows much better control with a lot less effort but more importantly it has allowed us to take on new work which has become ongoing and the margins from that come close to payback. Not to mention, what monetary figure can be put on the removal of angst and peace of mind?"

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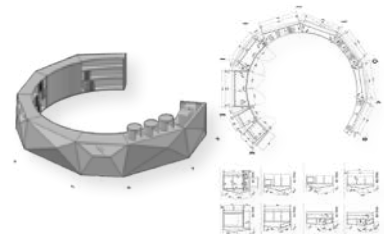
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Nova Pro Scala: always an idea different



Nova Pro slide technology, already proven millions of times over in practical use, is now progressing to the next generation. With the comprehensive new drawer range Nova Pro Scala, Grass is presenting a system which offers the variability to harmonise with the contemporary styles. As well as impressing with entirely novel functionality, the innovative drawer system represents a design innovation that sets new standards. This is borne out not only by the keen interest within the kitchen and furniture industry, but also by the recent award from the German Design Council honouring the Grass product design. Despite being up against the best in the business, Nova Pro Scala succeeded in winning the internationally acclaimed German Design Award 2016 in the industry category of the Excellent Product Design segment.

Innovations are nothing unusual among the movement systems from Grass. With Nova Pro Scala, the well-established Austrian company has nonetheless lent the term "system" a completely new meaning; the latest generation of the double-wall drawer family ensures variability in every dimension. Nova Pro Scala provides the means for creating a wide choice of styles, functions and values, enabling the customer to cover every segment from entry level to premium with a fantastic palette of differentiating features.

Based on the track-proven Nova Pro slide technology, the comprehensive new drawer solution creates maximum scope for creative styling as well as enabling efficient production processes.

With Nova Pro Scala, Grass has redefined the top flight of its slide technology across all market and price segments, and for modern solutions in living rooms, bathrooms and kitchens.

Proven technology housed inside 41 mm

Purist, clear and timelessly aesthetic – chief developer Günter Grabher and his team have accomplished a drawer side with minimalist right angles: "We wanted to design an economically attractive drawer system that stands out for being extremely versatile as well as for its optimised use of materials." The development specialists minimised the space required to house the technology, enabling Grass customers to make full use of the scope for creative styling. Even the tilt angle adjustment was optimised so that it could be accommodated in a drawer side height of exactly 41 millimetres.

Steel combined with a variety of materials

Covered in laser-welded, powder-coated steel, the characteristic drawer side is a unique trademark; and the complete drawer with its almost limitless design options becomes an individual and special experience. Thanks to its right-angled shape, the intentionally understated metal version can be combined with designer panels to suit all tastes, such as premium mineral resin surfaces or luxury real wood versions. The result is a unique palette of possibilities for giving pieces of furniture an individually conceived and unique profile.



Global innovations: box-type drawer and Crystal Plus glass version

The multifaceted Scala range includes drawer solutions with heights of 63, 90 and 122 millimetres as well as a snugly fitting railing version and a new, stunning-looking box drawer with a height of 186 millimetres. A special highlight of the modular Scala family is the large-surface Crystal Plus glass version. Product designer Stefan Ambrozus, who was involved in the development process, commented: "Maximising the clear view into the drawers is a very elegant solution." Whether fitted with glass or any other of the available design elements, the frame-sided drawer is a unique design statement.

Extremely simple handling and installation

During development special attention was paid to simple processes in drawer production. The cabinet dimensions and drilled holes of the standardised Nova Pro technology remain the same. Prefitted attachment posts for the glass panels on the Nova Pro Crystal Plus makes work even easier. This solution does not require any gluing, drilling or tensioning of the add-on elements. In addition, Nova Pro Crystal Plus features an innovative clip technology; the design elements can be fitted securely and without tools, just as easily as changing a battery.

The modular front connection on the drawers guarantees maximum stability with minimum part complexity. The drawers and fronts can therefore be easily replaced.

Less material – greater efficiency

With Nova Pro Scala, Grass has succeeded in developing an innovation which implements the concept of lightweight design virtually throughout. Functional reliability, smooth running, stability, longevity and not least the drawer side design are all decisive factors in modern drawer systems. The idea of significantly enhancing these features while using less material was the vision that has become reality with Nova Pro Scala. The developers set out to reduce the space required for the slide technology to an absolute minimum – because less volume means less material, less weight and less energy consumption.

Innovative laser welding technology was developed especially for production of the new Nova Pro product line. Based on the Toyota principle, there is an extremely strong focus on the conscious and responsible use of resources as well as the efficient coordination of processes. Nova Pro Scala is therefore a premium product that is optimally equipped for a competitive market.

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Shadowline: new finishes available

After popular demand following this year's AWISA exhibition, Solu's flagship product, Shadowline, now comes in an additional 3 new finishes - stainless steel finish, matt black powdercoated and matt olive powdercoated.

These new finishes will come in both the 42mm and 52mm sizes and provide the same level of quality that Shadowline has always delivered. These new colours complement the current clear aluminium, white and black powdercoated finishes currently available.

Shadowline is the handle free solution with a dual purpose. Developed by Solu, a handle free solution that can be used as a support rail for cabinets. The patented Shadowline system is designed by Australians for the Australian market and comes in 2 different sizes: 42mm and 52mm.

The 42mm can be used under benchtops and was designed to replace the fixing rail and could easily fit over the top of a



dishwasher with little (or no adjustment) to the cabinets. It is also small enough not to take up too much storage space in the cabinet and drawers.

The 52mm can be used between drawers and is designed so that one Shadowline can be used between two drawers and still have enough space to put a hand in behind the drawer front.

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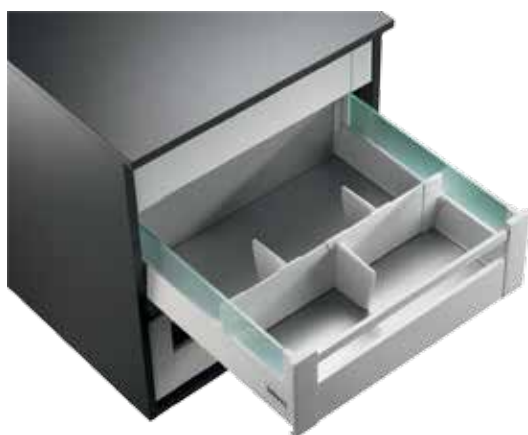
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Complete Titus Tekform product catalogue now available

The much anticipated and long-awaited Titus Tekform Complete Product Catalogue is here. This inaugural product catalogue from Titus Tekform covers the entire product portfolio, and it's packed full with 12 sections and 600 pages of products covering all requirements. From furniture fittings, hinges and drawers to LED lighting solutions and decorative doors and panels, the catalogue pays special attention to the company's very own Titus, Tekform and Stefano Orlati branded products and services.

Titus concealed hinges

B-type basic hinges and S-type snap on hinges are available in add-on damping, integrated damping and standard closing varieties. And coming soon, the Titus T-type hinge will offer even more functionality with '3Way' snap on, linear mounting plates and Glissando damper built-in, high tolerances and reliability alignment.



Titus Glissando damping and accessories

The range includes push to open (Titus push latch) solutions for doors and drawers, Titusoft add-on damping for wooden and single wall metal drawers, and Glissando damping systems to add-on or have integrated into hardware.

Titus connectors

The section includes System 6 QuickFit Expando connectors with reliable fixing for improved consumer assembly experience.

Tekform single wall and double wall drawer systems

The proprietary drawer systems with controlled precision Titus manufacturing and the integrated Titus damper offer lifetime warranty, European quality certification, easy front fixing, user friendly mounting, precise drawer alignment and superior vertical and horizontal adjustment and stability.

Tekform functional kitchen innerware

Traditional wireware with contemporary features including soft close and mesh basket bases. The full range includes base units, pantry units, corner solutions and wire baskets.



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Stefano Orlati cabinet handles, LED lighting and decorative surfaces

Readers can search over 100 pages of handles, knobs and profiles with several on-trend styles and finishes available. Plus LED lighting and decorative surfaces.

To ensure that Titus Tekform continues to be a supplier of choice to the kitchen and cabinet making industries in Australia, the company is continuing to bring new branded innovations to market and providing technical expertise through detailed product information. To keep up to date with new product launches, changes to the range and updated technical information, visit www.titustekform.com.au. Visit the website to view and download the complete PDF or email info@titustekform.com.au to request a copy.



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Energy efficient manufacturing: how green can be done easily

In 2010, Sam Pardue was reaching for a beer when everything changed. Sam took special notice of the silicone gasket surrounding his refrigerator door. He noted that the silicone seal kept his fridge the correct temperature, while keeping his electricity bill in check and reducing his energy footprint. This was his eureka moment. This is exactly what Sam needed to block the cold drafts coming in from his Portland bungalow's 1906 windows. With a silicone seal he could maintain the integrity of the beautiful historic wooden windows while making them more energy efficient. With this, Indow Windows was born.

Today, Sam Pardue is the CEO and founder of Indow Windows, based in Portland, Oregon, USA. The company's acrylic thermal window inserts are edged in a silicone compression tubing. This patented design creates a super tight seal on interior window frames without damaging their aesthetics or inhibiting their functionality. But by far one of the best features of Indow's inserts lies in their ability to maintain internal temperatures, making homes more energy efficient.

A U.S. Department of Energy study found that installing Indow inserts led to more than a 20% reduction in heating, ventilating and air-conditioning use in a Seattle home. Portland State University Green Building Research Lab also found similar results. These are the kinds of research that make Sam proud. Homes and commercial buildings consume 40% of the energy used in America, according to the U.S. Department of Energy, and so it's vital to air



seal, insulate and address drafty windows to make those buildings more energy efficient.

"We need to do everything we can to address a changing climate that's endangering people the world over with rising seas, food shortages and drought. Every step we take helps," says Sam.

Indow also does its best to create a sustainable workplace. It provides employees incentives to take alternative transit to work, reduce paper use, and even provides employees with their own hook and bathroom hand towel, which Sam personally launders. The company takes a triple bottom line approach to business considering people and the planet alongside profit. In addition, it also values creativity, discipline, confidence and humility. Sam is always looking to find innovative solutions to his manufacturing processes.

Sam explained that Indow is grateful to be working with TigerStop, another local company, because they can have the equipment to help them innovate and grow. The company recently started manufacturing its window inserts using a rigid acrylonitrile butadiene styrene (ABS) in combination with silicone compression tubing. Unlike silicone, ABS is inflexible, leaving no room for error when cutting it.

"It's vital that Indow makes precision angled cuts with its mitre saw because the rigid ABS doesn't allow for any error, unlike soft silicone, which stretches and compresses," explains Carrie Sturrock of Indow.

TigerStop's SawGear, an automated stop that attaches to Indow's chop saw, allows Indow to continue making inserts that fit snugly in window frames using the new ABS material. "It allows us to accurately cut the rigid frame to very tight





tolerances required with our new product," says director of operations, Rich Radford. "SawGear positions the frame to allow us to cut accurately each and every time."

According to Indow's production designer, Mark Pratt, TigerStop's SawGear made a huge difference. Before, when all inserts were edged solely with flexible and forgiving silicone compression tubing, Indow was able to use a basic process that involved tape measures, a cutting jig, movable wood stops, and a razor blade to do the cutting. That process would be impossible with the new manufacturing method. "SawGear is easy to use and calibrate," explains Mark. "Training new employees is easy. Without it we would be stuck using measuring tapes and our dimensional stability would go way down."

TigerStop is also the perfect partner for eco-conscious companies like Indow. All of the machines are assembled by hand and manufactured in Vancouver, WA

using the best waste-reducing, and lean manufacturing methods. TigerStop recycles cardboard and turns it into packaging material and also uses TigerStops to manufacture TigerStops. This way every part is cut extremely accurately, up to .008in, and with very little waste involved.

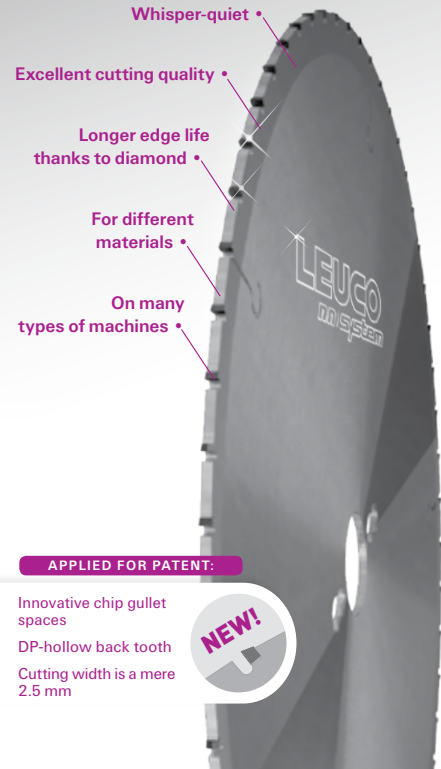
TigerStop is proud to supply machinery to Indow Windows who now sells inserts throughout the United States, in three provinces of Canada, the Bahamas, and is rapidly growing. Today, the company has 30 employees at its North Interstate Avenue factory in Portland where each insert is handcrafted.

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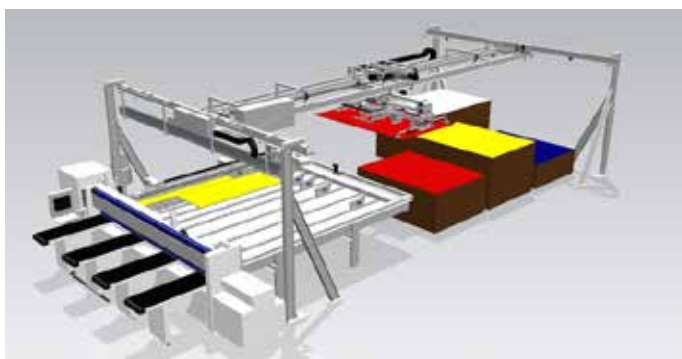
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Flexstore is an automatic storage system used to optimise the handling of different panels designed for medium-large industries; it can be integrated in production lines for nesting and/or sizing cells, with a significant increase in productivity and considerable reduction of costs.

The system manages homogeneous and mixed stacks, such as those made of different dimensions and colours, and raw panels and/or panels with low thickness up to 3 mm depending on the material to process.

With Flexstore, users will experience easy tracking of any panel inside the storage; increase of productivity; reduction of the storage management costs; maximum care of panels, with reduced opportunity for scratching and marking; and a safer working environment.

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Nova Pro Scala incorporates the best of Nova Pro. And much more besides!
Elegant edge definition is a striking feature of Nova Pro Scala. The broad spectrum covered by the product range enables segmentation from the entry-level version through to the premium segment and provides the individual styling option of designer panels which fit snugly on the drawer sides.

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Hettich's new flagship Medindie Gardens showroom is now open

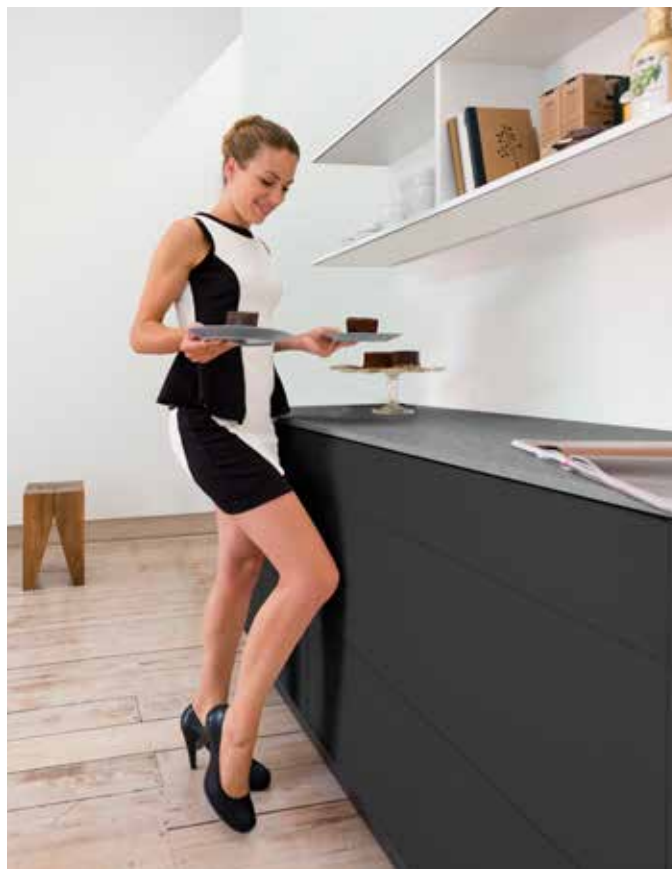
Hettich is excited to announce that the new flagship showroom in Adelaide has now reopened. This impressive showroom demonstrates Hettich's latest extensive range of drawers, hinges and sliding and folding systems, while increasing exposure to better support customers and specifiers. The showroom is set up to accommodate larger numbers for presentations to cabinet makers, distributors, builders, students, interior designers and architects.

The Medindie Gardens showroom is open from Monday to Friday 8:30am to 4:30pm. The Trade Centre continues to operate next to the showroom offering a quick pick, pack and ready to go service for those cabinet makers short on time.

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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, and other wood, timber and panel processing industries. Architects and interior designers also attend.

The next AWISA exhibition will take place in Sydney from 4 - 7 July 2018 at ICC Sydney, Darling Harbour, Sydney. For more information visit www.awisa.com or phone Geoff Holland on 0412 361 580.

AWISA The Magazine



AWISA's magazine is published quarterly and is distributed free to a database of over 13,000 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.

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www.awisa.com



DISTRIBUTION

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



Dynamic FR 68-LED by Hera

When it comes to creating state-of-the-art LED lighting, lighting solutions offering both outstanding energy efficiency and the option to dynamically adjust a light's brightness and warmth to suit individual requirements and moods are in high demand.

Hera's innovative lighting systems have met this demand and are now presenting one of their latest developments - dynamic recessed luminaires.

The Dynamic FR 68-LED allows you to adjust colour temperature from cool to warm white, as well as brightness.

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LINCOLN
SENTRY

The background of the advertisement is a photograph of a modern kitchen cabinet with a dark wood countertop. Several white drawers are pulled out, revealing a dark wood interior. The drawers are equipped with a sophisticated sliding mechanism, allowing them to move smoothly in and out. The overall aesthetic is clean and functional, emphasizing the quality and design of the Häfele MX Drawer System.

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For more information visit www.hafele.com.au

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