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THE MAGAZINE

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



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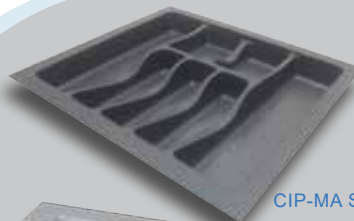
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DEAR READER,

When we are putting together an issue of this magazine the last thing that I do is write the editorial. This page also carries the contents listing to the right, and because this can't be compiled until the magazine has been paginated it only natural to also leave the editorial to the last minute.

That means we can use this space to talk about late news. And the late news is that we have just completed the initial booking process for space sales at AWISA and can report that AWISA 2024 is very much back in the business of running exhibitions. The response has been very, very positive. Indeed, the AWISA board meeting of a few days ago had to discuss whether there would be enough space to accommodate those companies that did not participate in our initial process. Late bookers can relax - there will be space.

May 2023 is the month that the European woodworking industry gets back in the exhibition business with Interzum taking place in Cologne and Ligna in Hanover. Reports are that good numbers of Australasians are heading to Europe for these events.

July 2024 however is the month that Australians and New Zealanders will be able to get right up to date with what's available on their home turf, without having to pay exorbitant long-haul airfares.

AWISA looks forward to seeing the woodworking industry in Sydney at ICC at Darling Harbour. I won't be there in my normal capacity. As you will read in this issue of the magazine I am retiring at the end of the year. I am currently working on the handover of the exhibition to the new managers, the Australian Cabinet & Furniture Association, and wish Dean Brakell and his team the absolute best in their management of the event.

Geoff Holland
General Manager
Australian Woodworking Industry
Suppliers Association Limited

FRONT COVER: Handles are the final touch
that make a drawer or cabinet.
Photo courtesy of Hafele Australia Pty Ltd.

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Plus other industry and product news.

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ACFA appointed as new manager for AWISA exhibition and secretariat

AUSTRALIA'S TWO MAJOR bodies for the woodworking and cabinetry industries have cemented their already strong relationship, with the announcement that the Australian Cabinet and Furniture Association (ACFA) will now manage the biennial AWISA exhibition, along with its secretariat.

This move follows the pending retirement of Geoff and Laurel Holland of Contact Exhibitions Pty Ltd, who have managed the Australian Woodworking Industry Suppliers Association (AWISA) for more than 30 years.

"Geoff and Laurel have been an exemplary team for us for a very long time," says Brett Ambrose, Chairman of AWISA. "They have combined the skills of association management and exhibition management extremely well, so we initially had concerns about finding a single person or organisation to manage both functions."

"However, we began discussions with ACFA, an association that was formed in 1948. It is well known to us and our industry, especially as a training organisation."

"Our discussions showed it's possible to keep our very successful show within the industry, with an industry feel, rather than handling it to a promotions company that doesn't have an in-depth understanding of our association or our business."

"ACFA has personnel who have been involved with major conferences and trade shows, so they combine woodworking experience and event management skills. As the ACFA team already runs their secretariat, it made sense for them to manage ours too."

The move also has great synergy as AWISA members are the exhibitors at the biennial event, and ACFA members comprise many of the show attendees. Its members range from dynamic small family businesses to large manufacturers, retailers, suppliers and professional industry advisors.

Fred White, President of ACFA says the two organisations have enjoyed a strong relationship for many years, based on mutual respect and appreciation of what each provides to the industry."



Dean Brakell, CEO of the Australian Cabinet & Furniture Association, with ACFA staff members Blake Cugley, Monique Penton and Fiona Joyntes.

"We view this as an opportunity to strengthen our voice on behalf of the industry, and to strengthen our ability to advocate on behalf of the industry."

"Sectors of our industry have been too fragmented for too long, so this is an excellent step in getting two major, independent bodies working closely together."

"Our CEO, Dean Brakell, has a strong background in woodworking manufacturing and is already well known to many AWISA members."

2024 AWISA exhibition

The handover for the 2024 AWISA exhibition will be smooth, with Geoff Holland launching the space sales and handling the initial booking processes. Fiona Joyce at ACFA will then handle the allocation of stands with applicants.

Contact Exhibitions will be fully involved with AWISA until 31 July 2023, at which point ACFA will take over full responsibility for the exhibition and association management.

The AWISA magazine will continue, with Geoff Holland as publisher and editor until December 31.

"We're looking forward to the future," Ambrose says. "Our focus right now is on ensuring that all the resources are put in place to ensure we have a successful 2024 show. Beyond that, we'll be looking at other synergies between the two organisations."

White agrees, adding that the combined forces of AWISA and ACFA will help further his association's goal of creating a better, more sustainable industry for all participants. ■

Left: Fred White, President of the Australian Cabinet & Furniture Association.

Right: Brett Ambrose, Chairman of the Australian Woodworking Industry Suppliers Association, with AWISA's retiring General Manager, Geoff Holland.



Form follows function in a location

second to none

CAMERON AND STUART Reid welcome clients to visit their workshop in Bundanoon, in the Southern Highlands, halfway between Canberra and Sydney. Many clients are dazzled, Stuart muses, to find six tradesmen working in a shed in a paddock, with kangaroos and wombats wandering about. He enthuses about how inspirational he, Cameron, and their team, find the picturesque location, and how they have always felt good about being there, even in the face of adversity, most recently, of the January 2020 Currowan bush fire. They tell AWISA Magazine, "If you are in a good place mentally, it shows in your work,"

Reid Brothers Furniture does not ever make speculative pieces to sell, and Cameron says, "The range and variety of our work puts us in a niche market, and to maintain our viability in this space, we constantly strive to design and manufacture as efficiently as possible. Our team of skilled tradesmen enjoy the way we as a company combine traditional cabinetmaking with modern techniques and equipment, using a wide range of natural and man-made raw materials."

Stuart Reid says:
"To add to the heritage value of our work, we finely hand carve our elegant 'R' logo into every piece we make."

Architects and interior designers design about half of the products, clients twenty per cent, and the remaining thirty they design themselves. Cameron sometimes will "go missing" for a while, seeking, in the inspiration imbued in the quiet arboreal surroundings, an answer to a challenging set of design parameters.



A feature of their design is to recommend using timber veneers. Stuart explains in detail that today's cabinet makers face the same problems as their predecessors in past centuries. Solid timber is scarce and expensive, and solid timber is unstable. "In the 1700s Thomas Chippendale and his contemporaries were laminating thin layers of wood to create a more stable panel material, and they used sawn veneers over pine or oak substrates to enable some prized mahogany logs to give maximum yield. We use the same principles today to support our argument for opting for veneers, where they are suitable. There is always the time and place for different materials." Some clients feel cheated, but they explain that the furniture they make for themselves is the same, a combination of veneers and solid timber. Cameron adds, "We show that we are confident that what we do will stand the test of time."

A commission generally begins from a functional need, reflects Stuart. Because form follows function, the aesthetics of a piece become resolved as the design is developed. Often the challenge is to temper the function with the form. The choice of wood, he continues, is often an easy decision, as the function, the surrounding environment, and the style of the piece, quickly draw you to a particular colour and texture.

The actual making of a piece is rarely a major challenge, he adds, because their team "have such a diverse set of minds, skills, and specialties, that we are able to resolve complicated projects in different ways."

And it is with relish that they list the variety of commissions they have executed, from fairly mainstream to spectacular kitchens, libraries, and polished-timber wall panelling, to grand entrance doors. One of the more challenging recent commissions was the panelled vaulted ceiling and wall panelling for an octagonal shaped study. They have made intricate jewellery boxes, a chest of drawers for a collection of





ancient African artefacts, a book cabinet made in a Tudor style to house a multiple volume fine edition of the complete works of Shakespeare, and a four-post bed with eucalyptus leaves and gum nuts carved into the posts.

In-house, they make the panelled doors with machined mortise and tenon but they are fitted and hinged by hand. Similarly with drawers, the dovetailing is mostly machine done, but the drawers are always fitted by hand. Without CNC equipment in the workshop, they sub-contract the straight forward component processing to a local company.

"We pay more attention to the details than others possibly do. We are very particular about the veneers we use on our projects, and we are very selective with our timbers. We sand and finish our work, essentially by hand, better than anyone else. A beautifully made piece looks less special if the finishing is not equal to the making."

But it still is a business they are running that employs a team of modern-day craftsmen who need to also earn a living and pay their way in the business, says Stuart. "We are realistic in the methods we employ to process our work, and we are realistic

about the need to earn a living."

The workshop is well equipped, with German machinery including an Altendorf saw, and a Martin spindle moulder, jointer and thicknesser, among others, and upgraded only when necessary. The hand tools rarely need updating because quality hand tools are durable and "get better with age". Each brother has favourite hand tools. Stuart says his are a Norris hand plane, English made in Victorian times, a Leigh Neilson dovetail saw, and a dovetail square. Cameron has a collection of older tools that, "Given time and space he pulls all sorts of tools and tricks out of his box to create his pieces."

Rather than use recovered old building materials, they prefer to use timber from old furniture, which retains its patina, and tells a story that adds interest and intrigue to a new piece. Recently they used the timber they dismantled from a client's 1880s Australian cedar dining table that had seen three generations of one family, but had passed its use-by date, to make a small cabinet with huon pine drawers, that will become a new family heirloom.

Both brothers have the same favourite timbers. They never ►

Front: Sue Reid, Stuart Reid (blue shirt) and Cameron Reid



► tire of working with Queensland maple, *Flindersia brayleyana*, which they describe as a fine cabinet timber that cuts, planes, sands and polishes beautifully. An equal is European oak *Quercus robur*, hard, stable, with a beautiful colour and grain, a classic furniture timber throughout the ages.

In storage, they always keep some well-conditioned timber for upcoming projects. Very occasionally, they will use salvaged timber but only after they have cut and well-seasoned it. Cameron says, "We had a bespoke makeover of a local house on the drawing board and the client had requested Bhutan cypress, *Cupressus torulosa*, as the timber. When we put a salvaged log that came from a nearby stand through the Lucas mill, the timber was perfect for the job. We milled four logs into 3m³ of usable timber, air dried it to eleven per cent EMC, and converted it into bookcases, wall panelling, and a beamed ceiling in the master bedroom."

They regularly use hoop pine from plantations in Queensland or American and European timbers that are selectively logged from northern hemisphere forests, says Stuart. "All our suppliers claim to be FSC compliant but without actually witnessing the processing we cannot be certain. We believe we have suppliers who 'do the right thing', but without witnessing the logging first hand, who would know. Current news headlines are reporting about companies selling carbon credits to offset carbon output, only to hear that these carbon credit retailers are not locking up forests in the way they claim."

'Sustainability' was not in the vernacular when they established the business in 1992, but it was a concept they understood instinctively growing up on the land. "It wasn't like sustainability was part of the Reid Brothers business mission statement. It is just what we do. We often question the economic impact on our business. It does have a cost and we are happy to bear this in the belief that it is necessary for the sake of future generations," says Stuart, and Cameron adds, "The Slow Furniture Movement embraces the creation and use of lasting furniture. A part of the Slow Movement that values quality over quickness, it has emerged as a response to the mass production of disposable 'fast' furniture. When designing new projects, this philosophy is, and always should be, a consideration."

In their workshop nothing goes to waste. All extraction is separated with wood dust and shavings into collection bays, and particle board sawdust into landfill. All the wood shavings are collected in bays set-up for decomposition outside the workshop. Locals turn up with trailers at mulching time to help



themselves. Local wood-turning hobbyists, and high school students, sift through offcuts for special projects. Cameron and Stuart aim to facilitate recycling of all particle board and plywood offcuts this year. Then all the remaining solid timber offcuts are stored for heating the workshop and their homes.

The Reid family has a long history of working in wood, as carpenters and joiners, timber merchants and millers. The brothers remember as children always making things in rough timber and doing well in the woodwork classes in school. When they returned from England and decided to set up the business, their father, John Reid, a Master Builder and farmer, encouraged them. They remember that he enjoyed working in the business and imparting his knowledge and wisdom to them. They still have his carpenter's toolbox, full of "Dad's tools."



Jewellery box

Stuart Reid says, "This is a jewellery box I made for my wife before we were married. I was always intrigued with pieces of furniture that used beautiful woods, had secret compartments, intricate engineered mechanisms, and challenging craftsmanship. I was working in London at the time, so I could source veneer from a company who had been operating since the 1700s, and another firm who specialised in custom-made hardware. The box has two secret compartments, and four hidden drawers. It is made in Mahogany, Sycamore, Ebony and Rosewood and is French polished. I had it planned completely before any timber was planed and any joints were cut. The result is something I still get pleasure from, more than 30 years later. I think the two challenges with any complicated project is getting the planning right in the beginning, and having the patience and determination to execute it."



► “Hand cutting a dovetailed drawer and fitting it to a well-made carcass is totally rewarding. When the joints come together with minimal fitting you know you got it. Hand carving is a trade all of its own. Slicing through a nice dense straight piece of red cedar with a sharp gouge is therapeutic,” enthuses Cameron, as Stuart interjects that it is the details that Cameron crafts with his hand-tools that help distinguish their products.

Cameron has been adding to his hand-tools collection over the years since he was an apprentice. He likes the quality of the old tools, and as he is satisfied with their effectiveness, he does not feel a need for the latest and fanciest. “There’s just a nice feel about them, and as other people have used them, they have a heritage. A few we got from a bequest, and some I brought back from England.”

Amongst his favourites are a Norris precision plane, made in England, a Marples carving chisel, and a Marples marking gauge. He has some timber moulding planes that were used before the development of spindle moulders and routers. “Back then,” he points out, “they did it all by hand.”

In the workshop, today, he continues, they do around ten per cent of the work by hand. “So, what a machine can’t do well, we end doing by hand.” ■



Out of salvaged trees from a stand destroyed by the Currowan fire, Cameron created two huge wood sculptures as a statement of defiance against the bushfires that threatened their locale in the summer of 2019 and 2020.



Cameron is creating a marquetry panel depicting the leaves and fruit of several European trees, Oak, Walnut and Ash. Marquetry, along with woodcarving is becoming a lost trade and rather than seek out specialists to do the work, Cameron has learned the craft and does it himself.



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Workplace relations legislative reforms are now in place

THERE HAVE been a number of changes and additions to Australian workplace relations legislation. The new laws represent significant changes to Australia's workplace industrial relations systems, and will have an impact across all Australian workplaces.

These industrial reform changes are due to the passing of the Fair Work Legislation Amendment (Secure Jobs, Better Pay) Bill in December 2022. This is one of the most comprehensive industrial relation reforms since the Fair Work Act was introduced in 2009, along with The Respect@Work bill which was passed in November 2022.

These changes have significant consequences for employers if they do not take steps to align with all legislative requirements. Business owners must ensure they understand their new obligations and have appropriate systems and processes in place to comply.

Some of the new reforms include:

- Anti-discrimination - new protected attributes in the Fair Work Act
- Changes to annual shutdown provisions
- Family and Domestic Violence Leave
- Limiting the use of fixed-term contracts
- Flexible Work Arrangements
- Gender equality measures and small claims process
- Job Advertisement
- Prohibiting pay secrecy
- Multi-enterprise bargaining
- Psychosocial Workplace Hazards
- Sexual Harassment
- Unpaid parental leave



Some of these new laws started on 7 December 2022, while others will commence throughout 2023.

There will also be a second portion of significant workplace relations law changes proposed by the Government, which will be introduced into Parliament in the second half of 2023.

To provide a brief overview on each of the reforms would be difficult, therefore ACFA have supplied material on the above to members and the industry via email alerts. ACFA also provide a collection of resources available on their website, including: fact sheets, checklists, policies and risk assessments to address some of these changes and how employers can prepare to meet these new challenges. (Some of these resources are available to members only)

Don't get caught out

It is important that employers are familiar with these changes, particularly given that some of them impose significant obligations on employers with harsh penalties for non-compliance.

These changes are extensive, and employers will require a thorough review of their policies, procedures, employment contracts, training, and accommodating requests for flexible working arrangements to ensure compliance and mitigate possible implications to their business.

ACFA Members can contact the workplace advice team with unlimited calls to assist with navigating these changes. Further resources are accessible on the ACFA website.

ACFA will continue to keep members updated on these changes to guide businesses as they navigate the ever-changing landscape of workplace legislation and regulations.



by Maurice Tapang,
HIA Economist

One in ten Australian homes are unoccupied - we still have a housing shortage

ONE OF THE BIGGEST misinterpretations of Australian housing data is the idea that 10 per cent of homes are vacant. It is often quoted in the context of the causes of housing unaffordability and is a key data point released with the Australian Census. The problem is: most of these 'vacant homes' are not really vacant.

The Australian Bureau of Statistics' definition of an 'unoccupied private dwelling' in their Census is simply a structure built specifically for living purposes which is habitable, but unoccupied on Census night. This is not the same as 'vacant'.

There are a number of reasons why a private dwelling could be unoccupied on census night: temporary unoccupancy because the occupier happens to be elsewhere that night; dwellings that are a deceased estate; holiday homes only used at certain times of the year; newly completed dwellings not-yet-but-soon-to-be occupied; dwellings which are unoccupied because they are due for demolition, renovation or repair; and dwellings that are for rent or sale and are simply temporarily between tenants or owners.

Think about it - all that is required for a rental property to achieve a 10 per cent unoccupancy rate is for it to not have a tenant for barely more than one month a year.

And given pent-up demand for rental housing, it does not make sense for owners of unoccupied homes to deliberately withhold their properties for rent. Rental vacancy rates are

already at record levels nationwide, around 1 per cent, even lower in some locations. The remarkable return of overseas migrants, students and tourists is only exacerbating this shortage of accommodation - and the profitable landlord opportunities therein.

So it pays to investigate the composition of Australia's 1,043,776 unoccupied homes, because there are a multitude of reasons why these one million unoccupied homes do not hit the nail on the head of the housing issue.

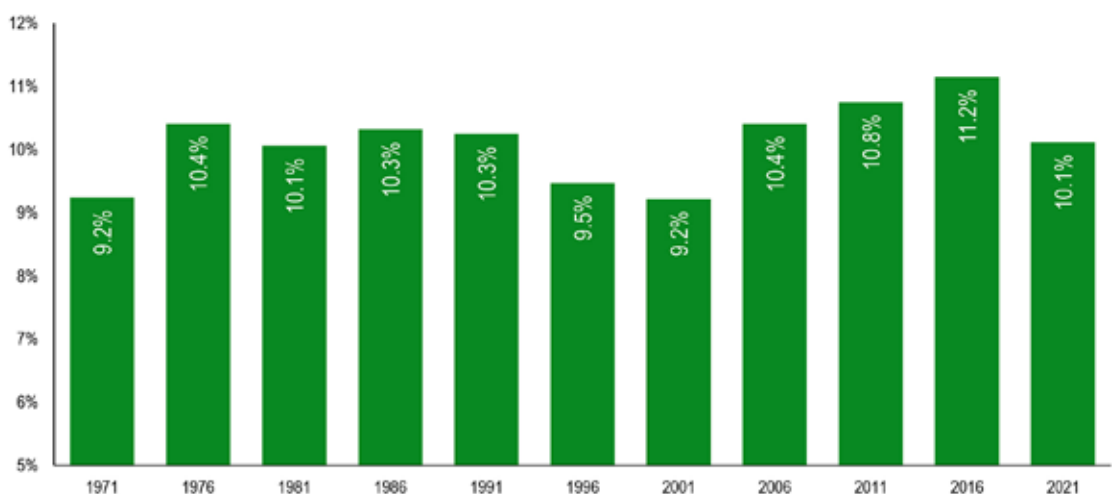
The percentage of unoccupied homes has remained at around ten percent across fifty years of Censuses. In New Zealand, the number of unoccupied homes based off their Census also sits at ten percent. The United States Census Bureau puts 2021 figures at 10.8%, down from 14.5% in 2009.

Furthermore, data from the 1986 Census enumerated the reasons why some homes are classified as 'unoccupied'. The main reasons stated are 'absent resident' and 'holiday home', together accounting for almost 60 per cent of all unoccupied dwellings.

These percentages are very similar across 1976, 1981, and 1986, and since 1986, it is safe to assume that declining homeownership rates have reduced the share of holiday homes, and the increased mobility of households has increased the share of absent residents.

Percentage unoccupied of Private Dwellings - Australia

Source: ABS Census



Adding in the share of houses simply waiting for a new owner or tenant, or still being completed, repaired, renovated, or scheduled for demolition, the vast majority of Australia's unoccupied dwellings appear to be unoccupied for very good reasons.

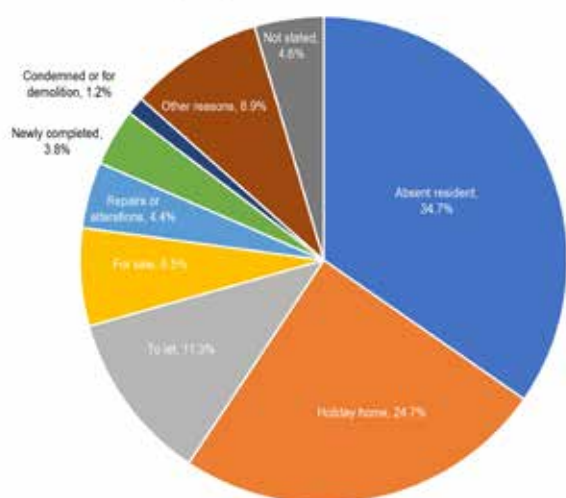
In addition, a dwelling's unoccupancy says nothing about the even hypothetical suitability of its structure and location to accommodate those in need of housing. Is it large enough for a family? Manageable enough for a single person household? Is it located anywhere near the unhoused person's job, friends or family?

On this last question, it is worth noting that Australia's unoccupied homes are not located where most of the jobs are - namely the capital cities. Australia's capitals host over two thirds of our population, but just over half of our unoccupied homes. Our regions have a disproportionate share of our unoccupied homes. And as established above, they're often unoccupied for very good reasons.

So there appears to be very few unoccupied houses that could be used to address Australia's housing crisis.

It is clear that the issue comes from the structural shortage of housing in Australia, not the withholding of properties by greedy baby boomers. Therefore, we should encourage more building and aim towards the Australian government's target of one million new homes in five years, at a bare minimum, to accommodate existing and future Australians. ■

Reasons Unoccupied (1986 ABS Census)



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by Michael Smith

NZ luthier's use of native woods is his 'point of difference'

LUTHIER Laurie Williams lives with his family on a remote lifestyle block inland from the small seaside town of Mangonui in New Zealand's far north. He spoke to AWISA about his quest for excellence in the tone and craftsmanship of each instrument he builds - and his pioneering use of native species.

Laurie has been making custom-built guitars, and other stringed instruments, out of his one-man workshop for some 30 years. He recalls working with wood from a young age - "given that my father was a carpenter and had a garage full of tools ... so I became adept at making things".

On leaving school he completed an applied maths degree and then qualified as a teacher, but quickly realised the profession wasn't for him.

His light-bulb moment came when he met someone who repaired and made musical instruments. "All of a sudden luthiery seemed a realistic option, one I decided to take and knew I would love doing." Within two months of making that decision, he had registered a limited liability company and was in business.

Laurie says he learnt from books, and from people who had knowledge and experience - "not necessarily in the craft of luthiery, but in craft generally with tools, chisels, planes - people who knew about working with wood".

He began by using traditional timbers - rosewood for the back and sides, and spruce for the tops - before quickly introducing and experimenting with native species.

"There was no encouragement to do so, it seemed everyone assumed there were no suitable timbers beyond the traditional ones. The truth was, very few had tried and no one

had persevered and experimented to learn how to work with the different characteristics of native woods."

Laurie says he always wanted to build original instruments - "but in the early days I also did repairs for the main shops in Auckland before moving to the far north.

"Moving meant I had to build because there was not enough repair work to make a living. The New Zealand market was also too small to support a builder, which I knew from the start, so I was always thinking of the US market. And building with native species became my point of difference from all the American and European builders."

Among the native woods he works with is tōtara - the pre-eminent carving timber used by Māori. "It's a little difficult to dry, but is very stable, easily worked and well suited to use as guitar necks. While there's no problem sourcing tōtara today, the salvaged riverwood offers superior colour and character."

Laurie is also fond of tanekaha for its versatility as a tonewood. "Wood from one specific river-fallen tree is used primarily for the back and sides. As such, it's a rival for any of the rosewoods, and has a lustre and character all its own."

He also uses river tanekaha for the soundboard on his 20th Anniversary models. "The log was felled in the early colonial days and must have been buried in the river that borders our property. It appeared again after being dislodged by a flood, which deposited it on the river bank about 100 metres from my workshop.

"Its tap tone is bright, powerful and direct, without being overly complex. Coupled with kauri bracing, it produces a wonderfully balanced, bright tone with plenty of volume and exceptional sustain."

Left: Luthier Laurie Williams: "Building with native species is my point of difference."

Centre: Soundboard: river tanekaha. Back and sides: highly figured ancient kauri (salvaged from Northland swamp). Neck: river tōtara.

Right: Soundboard: Waingarara kauri. Back and sides: 'Motuhake' tanekaha.





Laurie adds that 'modern' kauri (so designated to distinguish it from the ancient kauri he also uses) is his most requested species for soundboards. "It has a wonderful bell-like quality to its tone with a lovely sustain and is alive with rich harmonics and subtleties, which result in a musicality well suited to solo fingerstyle.

"I've sampled many species for comparison with traditional timbers like spruce. Some years ago I stumbled upon an old kauri beam that was lighter than typical kauri and it sounded great. I used that initially, but eventually, working with a 4th-generation lumberjack/sawmiller, we figured out what environment and conditions produced that wood.

"We then went hunting and eventually found a suitable kauri tree and were given permission to cut it down. This is the wood (Waingarara kauri) that I chiefly use for my soundboards today."

The whole process - from discovery to the finished instruments - was captured on film for a feature documentary, *Song of the Kauri*, directed by Mathurin Molgat.

Laurie notes that bracing and other design factors also play a part in bringing out the best tone, regardless of what wood he uses. "Today, through the knowledge and experience I have gained working with native timbers, I build better sounding instruments with them than traditional timbers. It's experience that matters the most."

He's always on the look out for different timbers - from the aforementioned salvaged river woods to windthrown trees on farms.

"The process often starts with the log itself. For instance, if it's riverwood it requires resawing and drying. This can be tricky as every species is different - but patience is the key and I have different protocols for different timbers. Sometimes I will dry an entire slab before resawing; other times I will resaw into sizes that will suit the instruments and then dry them. The key is knowing your wood."

Laurie uses a variety of saws and many other power tools to process the rough timber. "I also make use of technology in the form of a CNC machine, which helps me rough out necks and more, before finishing with hand tools, including a variety of small knives and cutting tools that are specific to my craft.

"For consistency and accuracy, I use moulds and jigs for many operations like forming the sides, cutting neck tenon, and laying out bracing patterns. My focus is on building the best instruments possible, and I will use what it takes to achieve that end.

"Making a precision instrument is not a simple process. I'm obviously better at it than when I started, but it's still a challenge, and that's why I love the craft." ■

For more of Laurie Williams' work, go to www.guitars.kiwi

Tui acoustic model with Waingarara kauri soundboard and ancient kauri mosaic rosette.

World first for box systems:

Turn your inspiration into reality with Blum

Use a mix of interior drawer colours, along with a range of new drawer side materials and finishes to assemble completely customised drawers for your customers with the release of LEGRABOX special edition and LEGRABOX individual. The new range of LEGRABOX decorative elements being released on the 1st of July 2023 will turn your inspiration into reality, without impacting your assembly processes.

With short lead times and the same reliable manufacturing process of LEGRABOX free and LEGRABOX pure, you can interchange the bespoke drawer side designs during assembly with no impact on efficiency and accuracy to help to you deliver personalised projects to any customer.

Here is what's possible with LEGRABOX special edition and LEGRABOX individual;

The special collection: LEGRABOX special edition

The LEGRABOX special edition offers a range of new colours and materials for the slim metal drawer sides of LEGRABOX. By personally assembling the drawer side, you are able to create a more customised look by pairing the Carbon Black Matt drawer side interior with a stunning mix of materials and finishes. Utilising materials such as anti-fingerprint stainless steel, a special 3D carbon look or a noble rust that are all effortlessly interchangeable, you can execute both a smooth, elegant effect or create a delightful contrast to the refined dark interior of the drawer side. The eye-catching drawer sides

can also be paired with a wide range of bespoke branding elements that can be printed or embossed in a variety of colours and finishes to assist with executing the personal style of your customer.

The ultimate in individualisation: LEGRABOX individual

Take individualisation to new heights with complete freedom to be creative and create exclusive designs. When ordering LEGRABOX individual, you will have endless opportunities to mix colours and materials for inner drawer sides, including the outer decorative element to craft a distinct colour profile that has never been seen before. By utilising printing, laser-engraving, or embossing the drawer sides, you can create made-to-order furniture that is truly unique to the style of your customer with minimal changes to your assembly process.

Unchanged assembly and manufacturing process

By creating the LEGRABOX special edition and LEGRABOX individual box system ranges, Blum have ensured that everyone can offer bespoke designs to their customers, with little to no interruption to the current LEGRABOX manufacturing processes.

In addition to this, you can inspire your customers by previewing designs before production using Blum's new Design Selector program. A service that will elevate your customer's experience throughout their building or renovation process. ▶





- Blum's BOXFIX plus will continue to support the manual assembly of LEGRABOX by speeding up the process of putting together a LEGRABOX drawer, ensuring accuracy and limits errors that you may come across during installation. Thanks to the holding position, drawer fronts are easy to attach and remove. The drawer front sits in position by hooking onto the front fixing brackets and then locks in for easy installation.

Long-lasting functionality

By specifying LEGRABOX, you can give your customers peace of mind with top-quality functionality designed to last a lifetime. Even at full extension whilst being fully loaded, the drawer will still open and close smoothly and with maximum stability. The high dynamic carrying capacity of 40kg and 70kg and slim 12.8mm drawer sides, allows your customers to maximise every inch of storage space available no matter the size or shape of the room.

Memorable motion technology

The classy and timeless look of the customised LEGRABOX special edition and LEGRABOX individual ranges deserves the best motion technologies on hand. LEGRABOX allows you to implement two motion technologies with a single runner system. With soft-close BLUMOTION as standard, your customers can elect to implement SERVO-DRIVE electrical opening support system or TIP-ON BLUMOTION mechanical opening and soft closing support system.

To find out more about the new LEGRABOX box system range before its release on the 1st of July 2023, visit [blum.com](https://www.blum.com), contact Customer Service on 1800 179 186 or speak to your local Blum representative.

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Keep your kitchen in order

with Eurofit cutlery inserts

Cutlery inserts can create magic in your kitchen. They can turn chaotic drawers and hard-to-reach corners into things of beauty and practicality. What could be more satisfying than finding the potato peeler precisely when you need it?

Eurofit has a large selection of cutlery inserts from high quality stainless steel to durable hi-impact ABS in white, dark grey or silver finish. The stainless steel inserts are designed for dishwasher use with removable inner trays. The ABS inserts come with your choice of fixed or removable dividers to allow flexibility and organisation to your drawers.

The specialised spice jar inserts have 21, 24 or 30 spice jar compartments or a combination of spice jar and cutlery compartments. These can all be trimmed to suit any drawer width. They offer a wide range of application options and represent a brilliant way of organising a space for cutlery and utensils, giving you optimal use of storage space.

Eurofit cutlery trays provide organisation and secure storage for kitchen utensils, knives and cutlery, giving clear visibility and tailoring storage space for your individual needs. Everything is within easy reach.

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Entries already coming in for ACFA Industry Awards

ENTRIES FOR THE 2023 ACFA Industry Awards have already begun to flow in. Open for projects completed between 1st July 2021 and 30th June 2023, the ACFA Industry Awards recognise the hard work and craftsmanship displayed in the industry.

There are 25 plus categories to enter, covering project types right across our industry. ACFA accepts multiple entries in each category, with discounts available for multiple entries. No need to play favourites across projects.

Free to enter is the Workplace Champion of the Year award. This award is a great way to recognise our 'behind the scenes' team members, and the effort of those who go above and beyond. Nominations are open to any role inside your business, including CAD detailer, admin staff, accounts, bookkeeping and sales.

New for 2023 includes Best Built-in Robe, reflecting the growth in this space. Also, new for 2023, Best Commercial Project has been split into 3 sub-categories, based on project value amount. This gives entries more of an opportunity to be recognised as a Finalist and a greater chance of winning.

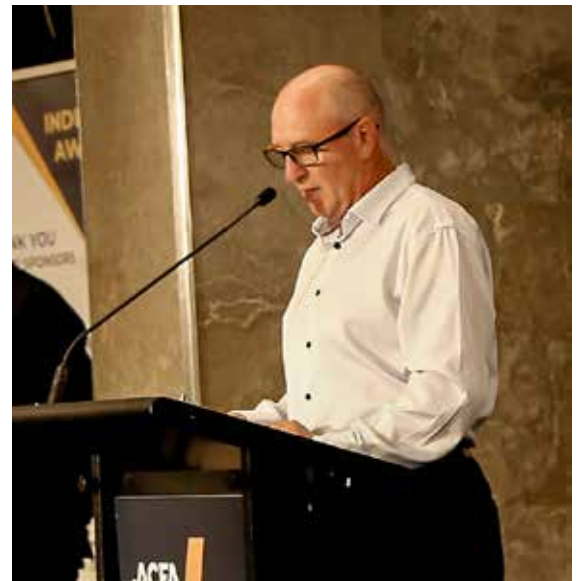
Early bird pricing is currently on offer but closes on Friday 26th May. Final entries must be in by Friday 21st July 2023.

The Industry Awards are an opportunity to benchmark a company's work against the work of industry peers. Achieving a 'Finalist' or 'Winner' status as part of the Awards can be invaluable for a business. It cements a company as one of the best in the nation. Additionally, it provides entrants with limitless promotion opportunities to generate awareness of their company.

Finalists will be announced in early August. This leads up to the ACFA Awards Dinner, taking place on Friday 15th September 2023 at Dockside, Sydney. Tickets include a 3-Course dinner, drinks, entertainment and free photos for your social media.

Key dates:

Early bird entries close: 26th May 2023
Entries close: 21st July 2023
Finalists announced: Early August 2023
Awards night: Friday 15th September 2023





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A word from **Damien Hunter, STAIRCOM PTY LTD:**

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Häfele Déco collection

Functionality and aesthetics go hand in hand - with an elaborate result.

With the 2023 Déco collection, Häfele is presenting a compendium of innovative design ideas. From soft, hand-caressing to unique handles in the harsh industrial style, to icons in the style of a modern classic.

As multi-faceted as the designs are, they combine the intention of bringing together design and functionality at the highest level. Be it fashion, your own home or innovative furniture designs - it is not only the balanced interplay of design and materials which appeals to our senses. It is often the smallest details which make the difference, triggering a feeling and reinforcing our sense of wellbeing.





The Häfele 2023 Deco collection, which was created by well-known designers such as Sacha Sartory, Francesco Buzzo and Serena Lambertoni, combines outstanding usability with modern aesthetics. References from the past decades are present - yet every handle is a contemporary design of the 21st century.

For more information scan the QR code attached or call your nearest, Häfele sales office or account manager for a personal demonstration.

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by Pam Kershaw

Sabrina Shopfitting celebrates 20 years of going 'above and beyond' for clients

WITH MAJOR CLIENTS including some of Australia's largest retailers, Sabrina Shopfitting has stayed ahead of the competition by adhering to the same principles for two decades: go above and beyond in client service, develop new processes, adopt the latest technology and deliver the highest standards of manufacturing.

The company, founded by Managing Director Harry Kokkinos who has more than 35 years of industry experience, offers project management, design, manufacture, installation, signage, de-fits/demolition and store maintenance. Its clients include Kmart, Woolworths, BWS, Myer, Bunnings and Officeworks.

"We've built our business by committing to be the one-stop-shop for all of our clients' shopfitting requirements," Mr Kokkinos says. "We focus on building their success through very high quality and our own strong company values."

Sabrina Shopfitting is also noted for some highly creative projects, including the gift shop at The Lume, Australia's first permanent digital gallery which has featured digital installations of work by Vincent Van Gogh and Monet and Friends. It provided the shopfitting for DeMaria's Grocer in Melbourne, a project which is a finalist in the Dulux Colour Awards for 2023.

Australia-wide and NZ projects

While the company services its clients Australia-wide and in New Zealand through long-term contractors, all manufacturing is carried out at its Melbourne head office. The factory floor is home to high-end equipment including CAD software, Tekel

CNC router, Woodtron CNC router and Holz-Her Accura Edgebander.

"We constantly develop new processes and keep up with the latest technology," Mr Kokkinos says. "Our relationships with our suppliers are very strong, they keep us up to date with innovations, and we upgrade our machinery to the latest technology every year."

"In-house manufacturing gives us a good edge in ensuring our production and end products are maintained at a very high level. We can also control packaging and despatch to the client."

Recent additions to the factory include a Woodtron CNC router with self-loading/unloading and self-labelling, and the state-of-the-art Holz-Her Accura Edgebander.

The Woodtron CNC router has delivered greater production speeds, along with the environmental benefit of a high-tech shroud around the router head to reduce dust.

Designed to meet the most stringent requirements for quality and flexibility, the Accura series was developed by Holz-Her for high-quality artisans and industrial parts producers who need a high degree of automation and perfect optics of all edges.

Computer technology is also reviewed and upgraded regularly, with the most recent addition of the project management system Nexvia. This Australian software package has been designed specifically for the building and shopfitting sectors, and has resulted in significant benefits in forecasting and budget tracking.





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► Staff critical to company success

Sound recruitment and in-house staff training are also key elements of the company's success, with some tradespeople undertaking training to advance to more specialised roles.

For example, the design/concept team includes four highly experienced CAD operators (two qualified drafts people and two qualified tradespeople who have trained in-house) who can take client concepts and drawings, then turn them into working drawings that add value as well as the manufacturing steps.

Women have been encouraged to move beyond administration roles into project management positions. The national team of experienced project managers each has a very strong relationship with clients, often stemming from many years of working together.

"We are focused and geared up for bigger retail works, we understand the demands of major retailers and we're able to give fast turnaround on projects," Mr Kokkinos says.



Sustainability has become an important consideration over recent years, reflected in the solar array on the facility roof, water tanks, LED lighting throughout, and separate skips for metal, aluminium, timber, sawdust and general waste.

De-fits and old shop fittings are managed through re-use where possible, and correct disposal of other elements. ■

All About Labels sticks to client expectation of trust and transparency

The value of Australia's furniture industry is predicted to be more than \$8 billion by 2025 with the kitchen sector reaching similar proportions over the same time span.

These markets, driven by a growing urban population and increasing spending patterns for comfortable lifestyles, also bring a higher expectation of trust by customers.

"Accredited print labelling is the primary source of communication between a company and its customers who have transparency on their minds," says Kelly Bernard, general manager of Brisbane-based All About Labels.

The progressive company has the sector 'covered' in more ways than one. As a member of the Australian Woodworking Industry Suppliers Association (AWISA), All About Labels specifically serves the cabinet and joinery industry, kitchen cabinet suppliers and shopfitting manufacturers.

"Labels contribute in a big way to a how a consumer perceives a product; looking at a product label can influence their decisions," says Kelly, who took AWISA magazine on a tour of the Rocklea showroom and printing plant.

All About Labels has Australian verification through the 'Australian Owned' trademark, a cause-driven certification program with a mission "that evokes trust and confidence".

The company is also a member of the Australian Cabinet and Furniture Association which has provided advice and support services to the furniture, cabinet making, kitchen and joinery industries since 1948.

Labels at the Rocklea factory are manufactured on a battery of high-tech machines built by world-class manufacturers such as Edale in the UK and Rotoflex in Ontario, Canada. All About Labels has invested in quality machinery as this is critical to the production of quality products for the cabinetry industry.

Production of labels at Rocklea are counted in the many thousands each day with customers across Australia and New Zealand and overseas as far as a long standing client in Dubai, the most populous city in the United Arab Emirates.

We manufacture labels each day in all shapes, sizes, quantities and all purpose-made for clients," Kelly said.

"Using modern adhesive formulations, labels are easily affixed and removed which is a big labour-saving plus for customers."

Kelly added: "Nobody should have to take a scraper to a \$20,000 kitchen to remove a label. With the right label-adhesive combination, labels can be applied to the job and then removed when required, simply and without residue, saving damage and installers labour."

Adhesives are formulated to suit different products such as melamine-faced boards and a lot of the wood veneer boards that are coming through right now.

All About Labels is a family business with Kelly's father, Ces Luscombe, now a semi-retired director, founding the business in 2005 after operating POS Shop at Auchenflower to service the needs of end-user customers with shopfitting consumables. POS Shop was spun out from Gripon Australia with eight years of barcoding and labelling history.

Ces moved the POS Shop to Yeerongpilly in 2006 and in 2009 recognised the need for short-run label manufacturer buying his first label-cutting machine, affectionately named 'Lola the Roller'. After the Brisbane flood of 2011 and the subsequent loss of stock, the company took up temporary quarters for two months which motivated the move solely into labels and labelling at Rocklea.

In 2013, it was time to introduce a new trading name to reflect changes to the business's core activity. All About Labels was born - same people, same premises, same company and same experience - and two new label machines were added, one named Ringo and the other Jeremy.

"One of our staff, a keen Beatles fan, named both machines. It seems Jeremy was a character out of the Yellow Submarine song," Kelly said.



Kelly Bernard... production of labels at Rocklea are counted in the many thousands each day, many custom and purpose-made for clients.

'Nobody should have to take a scraper to a \$20,000 kitchen to remove a label'

In 2014, they added 'Roger', a hot-foil label printer-cutter, which allows special label printing using foils. In 2017, 'Barb' - named after Ringo Starr's partner Barbara Bach - was introduced, followed in 2019 by 'Bluey' and 'Ruby'. "So, we have added capacity and a bigger machinery family now," said Kelly.

Early last year the company experienced the full impact of the Brisbane floods, rising 1.5 metres through the business.

Even through inundation and the inevitable delays this caused, the company continued striving forward, with new machines and full customer support.

All About Labels have a reignited "real love" for labels as the Beatles would say!



Kelly Bernard, general manager, Randal Jackson, production manager, and Ivan Klajn, machine operator, label die cutting and finishing on a Rotoflex digital finisher at All About Labels.

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Recycling made easy with new 4-bucket Concelo®

Gone are the days when we put all our waste in one bin and didn't give the environment another thought. No body likes the idea of their waste needlessly polluting the environment, which is one of the main reasons why separating waste is important. Waste that isn't separated just ends up in landfill, whereas separating our waste correctly allows more to be recycled, allowing precious materials to be reused again. With a growing number of city councils now collecting four separate types of waste and recycling, there is an increasing need to separate waste conveniently within the home.

Hideaway Bins are proud to introduce the new Concelo® CR600 models, our first ever 4-bucket-in-one waste bins. These have been developed to allow waste to be easily separated into four waste and recycling buckets in one convenient unit which fits into a standard 600mm wide kitchen cabinet. Sorting waste within the kitchen avoids the nasty task of sorting through and separating recycling later. A 2015 report on managing household waste in Europe showed separating our waste increases the quality of material collected. That's because it's easier for people to sort out the different materials than for machines, particularly food and the complex packaging we have today.

Each bucket in the CR600 is supported by an individual Clip'n'Clean tray, which can be removed for easy cleaning in warm soapy water. Moulded from durable polypropylene, these trays resist staining and will not rust, providing a durable hygienic waste bin.

To control odours, the Concelo Active Lid has been positioned to close over the two left hand buckets, perfect for waste or food scraps buckets, while the two right hand buckets are available for recycled items. The Active Lid is totally hands free and is compatible with electronic push to open systems like Blum Servo drive or Grass Sensomatic.

The new Concelo CR600 is available in a range of model and bucket sizes, and in white or cinder colour options.



The smaller CR600-413 offers four 13 litre buckets, which can sit behind a 50/50 drawer front split, offering 52 litres total capacity.

For larger families there are two options, which both can sit behind a 60/40 or 2/3 to 1/3 drawer fronts. The CR600-416 has four 16 litre buckets, for 64 litres of total capacity. Or if you want to mix bucket sizes to match the volume of waste generated, choose the CR600-213-216 model, which offers two 13L and two 16L buckets. For total flexibility the buckets can be configured in any position within the bin unit.

The CR600 is designed to fit a standard 600mm wide cabinet using 16mm board. Like all Concelo waste bins, it is designed to suit System 32 drilling specifications, and is provided with a drilling template to make installation straight forward.

To learn more, visit the website or contact one of Hideaway's distribution partners - Hafele, Nover or Galvin Hardware.

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Sharing passion with HOMAG at LIGNA 2023

HOMAG presented a multitude of new ideas, with innovation on individual machines, integrated cell concepts and robotics to complete system solutions that suit all applications, production levels, and performance classes.

Solutions for CNC processing

woodWOP update to version 8.1

The latest version of the woodWOP programming software was packed with new features that make using this powerful software even easier. Users can now define the approach mode, the reference point, and the shape, significantly increasing flexibility during programming. The nesting plug-in allows users to manually position and nest individual woodWOP programs on an unprocessed panel directly in woodWOP.

DRILLTEQ V-310 - Now with robotic support

Reduced availability of qualified personnel is becoming increasingly important. The DRILLTEQ V-310 vertical CNC processing center will now be able to benefit from robotic support. The reliable supply of workpieces by the robotic system makes the DRILLTEQ V-310 a high-performance machining center and therefore an optimal production tool in woodworking shops. The resulting flexible organisation of personnel enables the workforce to be used for other value-adding activities and production processes.

Edge banding machines from HOMAG

News from the EDGE machine pool

The WZ14 workpiece feeding system - which was previously only available for high-production models of edge banders from HOMAG - is now also available for edge banding

machines in the EDGETEQ S-500 series. Thanks to the extended push catches of the WZ14, workpieces are guided safely under the top roll pressure unit.

With the EDGETEQ S-500 narrow parts machine, users can now also precisely process very narrow workpieces, down to 40 mm.

Software for wide variety in the parts flow

The new woodCommander5 software version also enables internal and external data exchange. The software is designed to select processing programs and edge material and enables the reliable and fast recording of production parameters as well as the workpiece-oriented creation of machine programs.

woodCommander5 creates a direct connection between the machine control unit and the edge band assistant with the edge data plug-in software module. The app provides a comprehensive overview of all information about edge band material. Thanks to the plug-in, the edge banding machine also reports the remaining length of the edge roll back to the app and effectively increases the sustainability of production.

World premiere of the new SAWTEQ B-300 and B-400 panel dividing saws

Redefining flexibility and performance

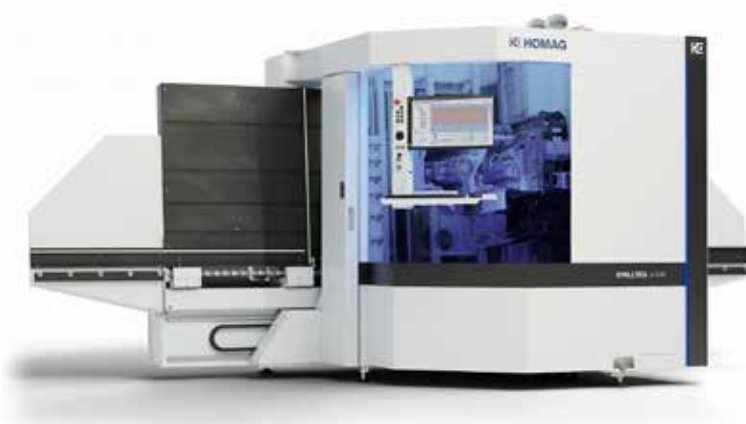
For the first time HOMAG presented the all-new SAWTEQ B-300 and B-400 series panel dividing saws, both updated with significant and innovative new features. The cutting solution combines performance, speed and reliable technology with digital, self-learning functions. This is reflected in an increased performance through an improved sawing process and optimisation with reduced energy consumption.

The way the operator works with the saw control system is now even more flexible and ergonomic. The IntelliGuide Classic operator assistance system - which is now included as standard - supplements these optimisations and guides the operator through the cutting process safely and intuitively using LED signals.

A new panel storage platform combines the strengths of automation with intelligent logistics

The new, completely revised range of STORETEQ panel storage technology was presented for the first time. The range meets the requirements of both small woodworking shops as well as large industrial furniture manufacturers. Rapid changes in market conditions that require flexible, efficient, and sustainable adjustment were the clear focus of development.

The DRILLTEQ V-310 vertical CNC processing center



The portfolio will be enhanced through the introduction of a feeding solution for the entry-level segment as well as, for the first time ever, second-level and dual-level storage systems.

The new HOMAG feeding solution for SAWTEQ B-200 series panel saws has been specially optimised. This means that fully automatic panel feeding is possible with the entry-level series. The continuous process flow not only means higher productivity, but also a more ergonomic working method.

Step into the future in an innovative and digital way

SmartWOP: The easy way to design furniture

Many customers want furniture design software that is very easy to use, with maximum flexibility in the design process. To exactly meet these needs HOMAG has presented SmartWOP a new software solution.

With SmartWOP, all users, including those without any prior CAD knowledge, have a powerful CAD/CAM system at their fingertips, which they can use to design furniture intuitively in the shortest possible time using drag-and-drop. The furniture simulations created can then be saved in the library and called up or modified at any time. The production data generated, such as CNC programs and parts lists for cutting, can then be transferred directly to the HOMAG apps and digital assistants.

productionManager: Endless paperwork is a thing of the past. Today it's all about the digital job folder.

No more endless paperwork. The order books of many woodworking shops are full. This makes it even more challenging to keep track of everything and to keep the job data up to date for all employees. HOMAG's solution to this jungle of information is productionManager, the digital job folder. The web based app gives every employee access to all information about every job in real time. The current job progress of the individual components is also displayed directly. This ensures end-to-end transparency throughout the entire operation.

Create added value easily

HOMAG is focusing on service

For HOMAG, 'Sharing Passion' means developing and offering individually tailored solutions. From pure technology, to software, through to service and support. This is exactly what HOMAG LifeCycleService stands for. HOMAG has recently revised the price/performance offers so that the solutions offered are now better tailored to the size of the company. ►

Managing edge band data has never been easier.



Centre: Precise WZ14 workpiece feed on the EDGETEQ S-500

Above: The refresh of the SAWTEQ B-300 and B-400

► Count on HOMAG for the right solutions

HOMAG also presented solutions from WEINMANN, Kallesoe and System TM, and key HOMAG partners tapio, BENZ Tooling and SCHULER Consulting were also represented.

At LIGNA, WEINMANN presented a highly automated and collaborative production cell consisting of FEEDBOT W-500 and WALLTEQ M-300. This cell secures and processes the element independently and is characterised by a high degree of flexibility for processing different materials.

The core competence of System TM lies in the optimisation of solid wood using automated processing systems. As a supplier of complete solutions, the company offers a wide

Below: SmartWOP makes furniture design has never been easier.

Bottom: HOMAG is expanding its storage technology portfolio.



range from the planning, development, and installation of production lines, to further training of employees, to service and maintenance.

With twinio, you can now manage your tools - such as saw blades, trimmers, and CNC tools - digitally and on the go via the web app in your browser, all from the comfort of your desk. Simply scan the tool to detect and manage. You can also create your own tools, as well as easily change defined parameters, such as the tool running meters.

The ControllerMES production control system from HOMAG provides a flexible package for optimal production planning, control and monitoring of production processes and ensures intelligent networking of all information flows in production. An efficient new feature of ControllerMES is the automatic batch formation. Based on defined rules, the software now enables the optimal, automatically controlled formation of cutting batches.

Sustainability and innovation

HOMAG is focusing on and sharing passion for sustainability and the important issue of preserving resources. In addition to setting corporate objectives, HOMAG is also identifying potential energy and resource savings on machines, such as saving electricity, dust extraction energy and using material optimally to reduce waste.

All LIGNA visitors received comprehensive answers to questions about more sustainable, more resource-efficient production and innovative processing methods.

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Making time

"MY JOURNEY CONTINUES," sums up Phoebe Everill, a third generation woodworker, at the conclusion of her conversation with AWISA Magazine. Her maternal grandfather was a pattern maker creating the wooden forms used to cast metal, a highly skilled trade almost lost nowadays. When he died, at an early age, her mother kept his tools. Phoebe's father used the tools subsequently, and today Phoebe uses them.

Some of her favourites are "a 19mm Stanley socket chisel with a long cocobolo paring handle, his English box carver's mallet and a US-made number 2 Stanley Sweetheart bench plane with walnut tote and knob with the original blade still in it."

In her workshop on her property in Drummond, a picturesque town in Central Victoria known for its quality food and wine, Phoebe makes fine bespoke hand-crafted furniture, and operates her furniture making school.

"Commissioned works form the foundation of my making time. I love the dance with someone who likes your work enough to commission a piece that they will live with, in their own home. I do some spec work which usually goes to the Bungendore Woodworks Gallery near Canberra. With my teaching commitments there is not as much time as I would like to be able to supply other outlets."

The courses spring from a strong desire to pass on the knowledge she has inherited. "Teaching is a passion for me, and I am fortunate that it is, as many of my contemporary makers struggle to make a good living out of their making alone. The cost of setting up a high-quality workshop and practice can be prohibitive. The school provides the ongoing cash flow to

allow me freedom as a maker to pick and choose what I want to work on. I no longer work as a carpenter and professional renovator. I haven't for the last fifteen years. My partner runs the admin side of the business, and the accommodation that we have onsite for visiting teachers, students, and the BnB."

Planning and a project management approach, has been the key to her success, says Phoebe. She explains that she sees the process of making a new piece of furniture breaking down into four main categories.

First, production pieces where repeatability is key, and all design decisions are made around time, and hence financial constraints. The issue is how to get a good quality piece that meets a market price point, and that can be made in small batch runs.

The second is commissioned pieces where the customer has input on design and timber selection, where it is necessary to quote and stay within the potential budget and time frame.

The next is exhibition or gallery pieces where there is more flexibility and Phoebe will often use this as a challenge to go in new directions or experiment with different techniques.

The fourth category is student pieces where, Phoebe says, her job is to manage expectations, break a piece down to the student's capabilities, and problem-solve the making challenges.

Sustainability is a big concern nowadays and it plays a big part in Phoebe's approach to her furniture making. "Sustainability is built into a well-crafted piece. Most issues, I believe, with sustainability in furniture are from companies making shoddy

Chaise lounge made from drummond blackwood with Italian leather upholstery, showcasing steam bent and laminated elements.

Photos: Phoebe Everill



The Winton reading chair made in black walnut with Italian leather upholstery and ebony details.

work designed to be short lived, thrown away and replaced as impulse or fashion changes."

Phoebe explains she sources most of her timber from local millers who are committed to working with makers who will make the most of the wood. "I source timber in Tassie regularly from small mills with access to rare timbers such as huon pine and sassafras. Clients may also provide timber that has a special importance to them. Specialist timbers come from a variety of timber importing businesses, such as Mathews Timber, and Urban Salvage."

Although her property supports many species of trees, Phoebe says the peppermint gum, messmate and manna gum are not really suitable to use to make fine furniture, due to the difficulties in seasoning them properly without the fibres 'collapsing' and a large amount of cracking. "The prize for me is the blackwood which grows along the creek bed on our boundary." She adds, "We do mill and air-dry timber here, not only our own storm-fallen logs but, also logs that have come from local botanic gardens or significant street plantings."

The timbers she enjoys working with the most include the Tasmanian timbers and particularly sassafras, often without the black heart figure in it. There are some timbers that she avoids or uses in very limited amounts due to toxic dust. She rarely uses recycled timbers because, she explains, her machines are incredibly important to her practice.

"I love real joinery, both machine and hand cut, when the client gives me time to get things really crisp and clean." She finds it especially satisfying to let the timber shine through the design and the making.

Continuing, Phoebe reflects, "To make a heritage piece that will last, hopefully for hundreds of years, the timber will be of the highest quality, well-seasoned, and selected carefully for the joinery needed. The provenance of the timber is all important in the story of the piece, and makes me decide carefully how I will use it."

A favourite piece, and one she is especially proud of is a tool cabinet. She describes it as a collaborative work done with Terry Gordon, from HNT Gordon, and Colen Clenton, "two of Australia's finest tool makers renowned around the world. They asked me to make a bespoke tool cabinet to house a complete set of both their tools. It was an absolute privilege for me as a maker of tool cabinets. Technically, it made me refine and improve my veneering skills, and then develop ways to house and display these incredible tools to the best

advantage. Both sets were made from a spectacular log of Macassar ebony. It spent time in a few major galleries in New South Wales before the tools were sold to collectors. I am currently repurposing it as a high-end liquor cabinet for sale."

Amongst her own hand tools, the one she uses the most is her 60- ½ Lie-Nielsen low angle block plane. "It lives on my bench, and only occasionally getting back into the tool chest. It is a very compact plane which stays sharp, and does end grain and edges superbly."

Describing her workshop and its layout, Phoebe says she likes using paper and pencil for sketching, and planning. "My machine room is very comprehensive and the very best that can be run without three phase power, as we are in a rural location. The dust extraction units, resaw bandsaw, jointer and panel saw and shaper combo are Felder units. My helical cutter thicknesser and drum sander are Laguna models. The finisher and morticer is Jet brand, and I run two router tables. My favourite has the JessEm Excel Lift System on it. I have my Dad's old bandsaw set up for curved cutting, an industrial lathe, and the pride and joy of the fleet is the new Parken drill press. Virtually all the hand power tools are Festool, with some Makita filling the gaps."

The Lie-Nielsen low angle block plane was a gift from her father when she began her studies at the Sturt School for Wood, in Mittagong, NSW. "My father was my first woodwork teacher, my mentor, and the greatest supporter of my work and journey as a maker. Generous to a fault, kind, and yet also firm when he knew I was wanting an easy out. He had run a very successful small business and he provided me with good advice, and a constant ear to sound things out on."

At Sturt, which she describes as Australia's oldest craft centre and the launching pad for very many makers, she developed as a designer-maker in the three-year course. "There I was exposed to a great many makers and tutors that pushed me to develop my own style and technical skills." Her website says she completed a Certificate IV in Furniture Design & Technology, and then was awarded an Artist in Residence, providing a studio space and machine access to further develop her portfolio, as well as the opportunity to spend time ►



Trio of heritage tools handed down from Dad and my grandfather.



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► with the School's international and local makers, and teachers.

Reflecting on making, learning, and teaching, Phoebe says her students often come with an idea which they have seen online, or in a magazine, and want to make a copy of the piece. She sees that her job is to take the aspects of the piece that appeals to them most and draw on their own creativity to make something original and theirs. Failure is a constant in this craft and in a world that does not like to even mention it, it leads to questions and discussions, and new ways of moving forward and develop a new direction within the original design. An example would be where the doors of a cabinet have been made too narrow, and there is a too large gap between them when they are closed. A well-crafted 'T' moulding potentially including a hand carved handle that opens the doors in a



contrasting timber is one solution that teaches new skills, and individualises an enhanced design.

"Making things with my hands is something that I believe is actually hard-wired into my being. It makes me happy. It is a form of active meditation when time is stilled and I am at my most centred. I believe it is so for many people. That's why we are seeing such a demand for classes in all craft areas." Phoebe continues the journey. ■



The Collaboration Cabinet made out of sassafras and detailed in wenge and brass, housing complete sets of HNT Gordon and Colen Clenton tools in Macassar ebony and brass.

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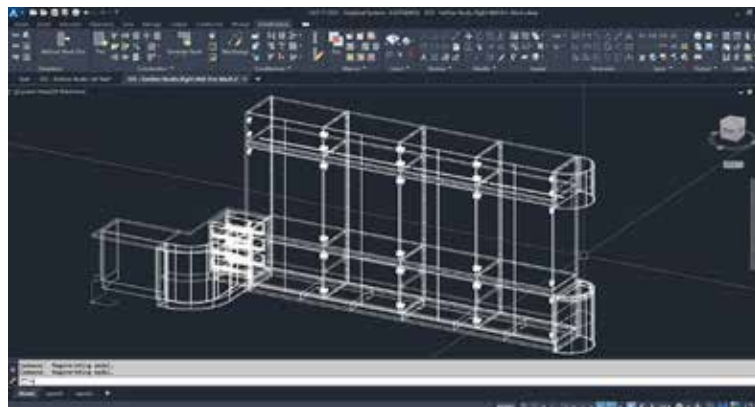
Strong team - Manto Design + CAD+T

Manto Design has built its reputation on designing and manufacturing high-end, bespoke furniture. But, faced with increasing demand, stiff competition and a software package that was slow and laborious to use, Dimos, owner of the Brisbane-based company, knew he had to find the right solution to move his business forward.

"There were serious limitations to the software we were using," he begins. "We had been using a version of AutoCad for several years but it restricted us to simple 2D drawings and manual CNC programming. We had to create a DXF image file and relay that information to the CNC. We were physically programming what drill bits we needed to use, along with the speed, rotation and depth required, as well as instructing the machine on every hole and cut-out that appeared on the design. It was extremely laborious, not to mention time consuming. But more importantly, it was causing a bottleneck in the office because of the amount of work we needed to do before any material could be cut and assembled. We couldn't afford to keep our customers waiting and didn't want to be in a position where we might have to turn down work because of our outdated software. We needed to find a software package that could simplify this process and help the company move forward."

Dimos from Manto design has chosen to work with CAD+T since 2018. In his journey with CAD+T Australia, he has gone from the essentials right up to the best technology and newest CNC machines to make their life easier as interior designers. CAD+T ensures their needs are met through the service team with fast response.

Indeed, with CAD+T's software, every part of their process works together to streamline their manufacturing processes, whilst optimising machine running time.



Dimos adds, "The introduction of CAD+T's software has impacted massively on our production. Now, a job that would have taken us five days can be completed in three and even our most custom designs can be created in the exact same way as our more standard designs. CAD+T has given us the ability to increase the number of jobs we take on."

"CAD+T is proving invaluable to Manto design to enable us to have a reliable and efficient method of creating shop drawings throughout our company. The transition to CAD+T has been relatively seamless. Stuart and William have been of immeasurable support to us and a pleasure to work with"

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The modern salesperson

IN PREVIOUS issues of AWISA Magazine, I've run a series of articles on the 'changing face of sales'. I discussed, with industry leaders, the impact of digital marketing and asked if salespeople still required face-to-face interaction with clients. The consensus was an overwhelming yes, but with the caveat that time out on the road only forms part of a salesperson's work week and cold calling is a job for the marketing department. As in all business, time is money, and wasteful use of it with reps stuck in traffic adds little to limited resources. We discussed the part played by inside sales teams and digital marketing campaigns that do the heavy lifting. How sales teams are remunerated also figured in the discussions. In this final piece on the subject, I ask if the profile of people who make up our sales teams has changed, and if so, what are we looking for when we recruit for the roles?

In the early days of my sales career, I remember being called out by a colleague, a 'sales professional', for not being aggressive enough. He told me bluntly that I'd never succeed if I couldn't pressurise customers into signing a contract. I kind of believed him at the time due to my own perceptions of

what a salesperson should be. I had in mind the stereotypical used car salesman as my role model. Luckily, I had a boss who saw sales from a very different perspective. He told me he hired me to help solve our customer's problems, not pressure them into buying what they didn't need. It was a conversation that set me on the road to sales success and instilled in me a philosophy that guided me through a long a productive career. Since those early days, a consultative sales approach has become widely accepted as good business practice.

During my time in management, I had a very clear picture of the attributes I needed from my sales team and they reflected my own training. I looked for expertise in applicants, those who could share their knowledge with clients and who could understand their needs and advise them accordingly. I wanted listeners rather than those who preferred the sound of their own voices. And lastly, perhaps most importantly, I wanted people who could connect with customers and build lasting relationships.

Alexey Zhigunov, Area Manager at Wood Tech, started his career in technical sales after being recruited as a machine technician. He used his technical knowledge to build trust in customers who were otherwise wary of high-pressure salespeople. But Alexey admits that he finds it much harder to build strong relationships these days due to the need for speed. "There's a new generation of customers who want everything so fast. They have no time for you if you can't get them a quotation 'yesterday' and on all their digital devices. They are not interested in hearing you talk." Interestingly, Alexey says that the negotiation process of old is almost non-existent. "Customers have done their own research before they make contact. They know the price they will pay, and just want a quick resolution so they can move on with their busy schedules. It takes a bit of skill to build some rapport."

Alexey's comments highlight an important aspect of modern sales, in that the sales process has become much more of a two-way street. The wealth of on-line information means that customers are already well educated when they enter negotiations. Where in the past, a salesperson's role was largely to transmit information, they must now be skilled in analysing the information already accrued by their prospects and then tailoring their approach accordingly. With online resources also comes disinformation; the more complex the products the more scope for confusion. Listening takes on new importance and salespeople need to be aware of all arguments, both true and false. Helping clients sort through



Rick Lee has over 40 years experience in the woodworking industry.

He now works as a writer and consultant and can be contacted on 0412 237 456



information becomes an important function of sales. Simply stating your own point of view just won't cut it.

Modern salespeople are intuitive, analytical and clear thinking. They are able to focus on what a customer is saying so they can respond appropriately, building trust and rapport along the way. They become partners with their customers in a quest for a beneficial outcome for their clients, rather than being pre-occupied by self-interest, budgets and transmitting information that the client doesn't want to hear.

As Alexey has observed first-hand, customers are increasingly leading and controlling the sales process. Sales representatives need to be strong enough, and flexible enough, to become partners in the sales journey. They must have the intuition to see the big picture while dealing with complex details in order to communicate with authenticity and honesty. They must be evermore knowledgeable, not just in their own products, but competitors as well. They face customers who often know more than they do about the industry. Sales teams must be multi-skilled in all aspects of modern sales, including data analysis and digital communication.

In conclusion to this series on the 'changing face of sales', it is safe to say that in the last two decades, sales roles have changed beyond recognition. Those who have been in the industry during this transition have had to adapt or perish. A new generation of lateral thinkers are imposing their own ideas on an evolving industry. They are active on both sides of the equation, both buyer and seller, shaping a new way of looking at business. Digital marketing and expanding sales team functions are having a profound effect. But in the end, despite this fast-paced online world in which we live, relationships will continue to matter. No one buys without trust, and that's a personal thing for which we all strive. ■

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Choosing the perfect edge banding machine: what to consider before buying

When it comes to woodworking, a good edge banding machine can be a game-changer. Whether you're a professional woodworker or a hobbyist, a quality edge banding machine can help you achieve cleaner, more professional-looking edges on your projects. However, with so many options on the market, it can be tough to know what to look for when buying an edge banding machine. In this article by SCM woodworking technologies, we'll go over some key considerations to keep in mind.

Capacity and speed

One of the first things to consider when buying an edge banding machine is its capacity and speed. How much edge banding can the machine handle at once, and how quickly can it do so? This will depend on the size and power of the machine's motor, as well as the size of its rollers and feed system.

If you're a professional woodworker working on larger projects, you'll likely want a machine with a high capacity and speed. On the other hand, if you're a hobbyist working on smaller projects, you may be able to get away with a smaller machine.

Glue system

The glue system of an edge banding machine is another important factor to consider. Some machines use hot-melt glue, which is melted in the machine and then applied to the edge of the material. Others use pre-glued edge banding, which has adhesive already applied to it and is simply activated by heat.

Hot-melt glue systems are more versatile and can be used with a wider variety of materials, making them a recommended

option if maintained correctly. However, pre-glued edges, while limited in variety, are usually applied more cleanly and quickly.

Trimming mechanism

The trimming mechanism of an edge banding machine is what cuts the excess edge banding off the material. Some machines use a manual trimming mechanism, where the user guides the material through the cutter. Others use an automatic trimming mechanism, where the machine cuts the excess banding off automatically.

Automatic trimming mechanisms are generally faster and more accurate, but they can also be more expensive.

Compatibility with different materials

Finally, it's important to consider what types of materials the edge banding machine is compatible with. Some machines can only work with certain materials, such as wood or PVC. Others are more versatile and can work with a wider range of materials.

If you plan to work with a variety of materials, look for a machine that is compatible with as many different types of materials as possible. This will give you more flexibility in your projects and allow you to work with a wider variety of materials.

In conclusion, when buying a woodworking edge banding machine, it's important to consider its capacity and speed, glue system, trimming mechanism, and compatibility with different materials. With these factors in mind, contact SCM so we can find the right machine to help you achieve professional-looking edges on your woodworking projects.

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"Customers love the new format," says Mike Caminer of Alsa Manufacturing. "The last two years have seen over a 100% increase in job quantities."

The major overhaul that Mike is referring to took place in 2021. The aim of this was to improve the user experience and ease of use for customers when using Cabinetry.Online to order from cut-to-size manufacturers.

Prior to using Cabinetry.Online, Mike was using another online cabinetry ordering system. "It was a very frustrating experience because there was just no support. There were lots of bugs in their program. And I couldn't get any help from them."

When comparing his past experience with using Cabinetry.Online, Mike explains, "I'm an electrical engineer and so I understand programming and stuff like that, and I know there's always bugs. But, if you can get some help, that's the main thing. To sort the problem out or find a work around. Cabinetry.Online has been very good at that."

When asked what he considers to be the best feature of Cabinetry.Online, Mike says, "It's very nice to be able to set

prices for different customers. You know, whether they are retail, trade or big users." On what his customers most like about using the system, Mike says, "The fact that you get a price straight away. In previous systems they had to send in the drawings and then wait up to a week to get the price back for the job. Here they get it immediately."

When asked what advice he'd give to someone considering onboarding with Cabinetry.Online, Mike states, "I'd say it's a very good company, which gives you a lot of support. And the program does what you need to do. You need a good edging machine. You need a good CNC machine. And if you invest in the machinery, then the software is a no-brainer."

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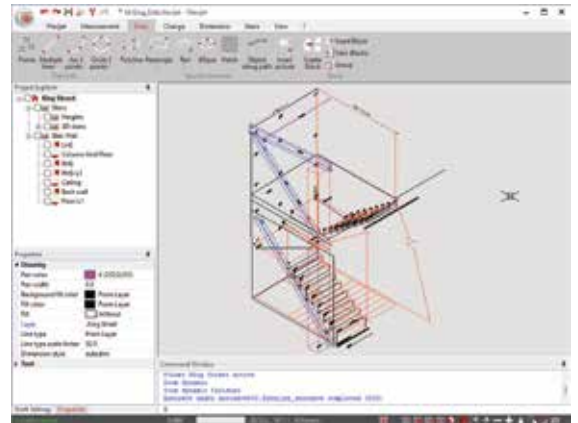
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A recent project undertaken in Sydney's CBD by Élan Joinery demonstrates how Flexijet 3D can have a dramatic impact on a project's outcomes. Managing director, Luke Tasic states that 'Flexijet 3D has become an integral part of Élan's design process providing unmatched accuracy and time savings.' This project required accurate site measurements of a steel staircase and surrounding structure which proved a breeze with Flexijet 3D. The final CAD data was then commissioned to SAAM Solutions to provide the final shop drawings for construction. Stephen Mitchell, SAAM Solutions director and senior consultant, was so impressed with the data, he made the following comments:

"After receiving the Flexijet data, our transition into modelling software (PYTHA CAD) was seamless, allowing us to account for on-site inconsistencies often encountered in historic buildings with heritage listing status. The exceptional accuracy ►



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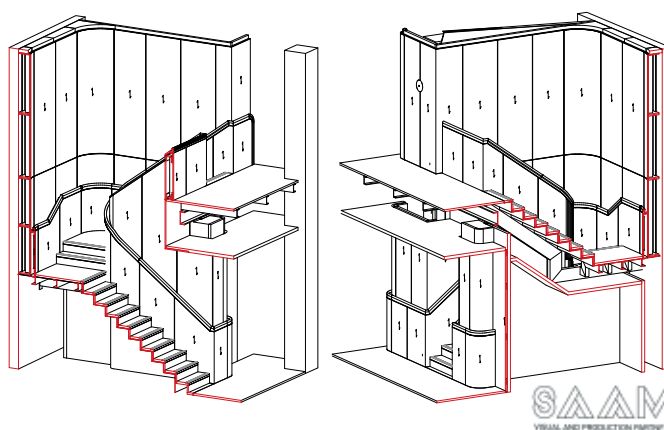
► of the Flexijet survey provided immediate clarity on the on-site conditions, enabling confident adjustments in our software and more efficient manufacturing for the project.

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"The incorporation of the Flexijet 3D survey had multiple benefits, including reduced production time for mark-up process, streamlined approval process with the end client, reduced production time due to predictable outcomes and ease of manufacture with confidence in data accuracy. Overall, the use of the Flexijet survey greatly improved project efficiency and accuracy, resulting in a smoother workflow and successful outcomes."

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Hettich introduces LightTower

Innovation never stops, as Hettich has proven with the LightTower. The recently launched impressive storage solution called LightTower that promises to revolutionise the way we store our belongings. The LightTower is a tower-unit storage solution that is designed to offer an unparalleled illuminated storage experience.

One of the key features of the LightTower is the use of the AvanTech YOU platform drawer system. This award-winning drawer system has a unique design that makes it easy to use and provides exceptional performance. The LightTower takes full advantage of this by incorporating the AvanTech YOU Illumination system that illuminates the drawers with LED lighting. This lighting system brightens up the sides and the contents of the drawer when it is individually opened.

But what sets it apart is the AvanTech YOU Illumination system that features a 'no-connection' rechargeable battery pack that adheres to the rear panel, ensuring the lights always stay on when the individual drawer is open.

The LightTower can be used in conjunction with your choice of widths. The smooth drawer opening and closing is assured thanks to the Quadro and Actro runners.

In addition to being a practical storage solution, the LightTower adds an element of style to any interior design. The LED lighting system provides a warm and inviting atmosphere, while the sleek and modern design of the AvanTech YOU drawer system adds a touch of sophistication.

The Hettich LightTower is a highly innovative storage solution that combines practicality, convenience, and style. The ease of installation makes it an ideal storage solution for a residential or commercial project, the LightTower is an excellent choice that will make life easier and more enjoyable.

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able to effectively browse online and purchase products with as fast as next day delivery.

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In house industry expo a huge success

Multicam Systems, suppliers of the fully Australian made range of Multicam CNC Routing machines, recently held a series of in-house trade exhibitions. The events were held at Multicam offices in Brisbane Melbourne and Newcastle in March and were attended by over 200 companies.

The exhibitions attracted visitors and companies from a broad range of industries, including kitchen manufacturers, cabinet makers, shopfitters, point-of-sale display companies, engineering and fabrication companies, sign and display companies and composite cladding companies.

The purpose of the exhibitions was to demonstrate to visitors the wide range of CNC routing machines and accessories

available from Multicam Systems. New and existing owners of Multicam CNC machinery were shown the latest products and developments in CNC machinery and productivity attachments. These included special automated clamping systems, CNC rotary axis attachments, automated location and positioning systems, vacuum pods and cutter cooling and lubrication systems.

Multicam invited other Australian companies, StripLox, CarbiTool and Sutton to be part of the exhibitions and show how their products can enable CNC machine owners get the most from their machines. Multicam also demonstrated their unique KitchenCAD Pro, Door Manufacturer, Ezi-Panel Pro and Ezi-Duct Pro software products, which are designed to offer cost effective and versatile software solutions for various industries.

There were a variety of machines on display and in action, including a complete nesting cell with a 3600 x 1800mm nesting machine, automatic material loading and unloading for cabinet makers and kitchen manufacturers. A 2400 x 1200mm CNC machine demonstrated cutting of ACM and other products, while a high-speed triple head cutting machine showed how CNC machinery can be used in the



sign and display industries. Each of the machines had various accessories fitted, such as automatic loading and positioning systems, air assisted constant depth attachments, camera recognition systems and mist cutting systems. This highlighted the flexibility of Multicam CNC routing machines and their appeal to a diverse range of manufacturing industries. Many visitors were pleased to learn that these accessories and attachments can be retro fitted to existing machines, allowing owners to expand their capabilities with minimal outlay.

Being an Australian supplier and manufacturer allows Multicam to develop and provide solutions specific to Australian conditions and needs. The company's ability to design, manufacture and implement bespoke solutions based on an individual client needs is just one of the benefits of buying from and supporting Australian manufacturers.

Stephen Heusz, organiser of the events said that Multicam were very excited by the response and attendances that they had at the expos.

"Visitors were eager and willing to attend and interact with us at these exhibitions. The lack of trade shows in the past may have had something to do with this, however we also feel that many companies are looking to build on their capabilities and enhance their appeal and the services that they can offer." said Stephen. "Being able to see a variety of machines in action, and talk with our representatives and technicians, also presented a unique opportunity." he added.

"The support we received from StripLox, who made generous contributions of their patented jointing system, Carbi-Tool and Sutton Tools, who offered very generous discounts and incentives on their range of tooling, aided in making the exhibitions extremely successful."

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DTC and Nikpol worked together to bring the hardware of global benchmark to Australia for over 10 years

At present, DTC's scale and market share rank first in the top three worldwide. DTC's sales network extends to 106 countries and regions around the world.

Being one of the top quality hardware manufacturers in the world, DTC runs a robust production system throughout its 5 production sites of over 600,000 square meters. DTC's Robust Production System ensures the Unparalleled User Experience.

A general production programming system that coordinates the operation of a large number of stamping, roll-forming, injection, die-casting, powder-coating, electro-plating, assembly, and packing machines, has generated optimal production efficiency and resource utilization.

DTC's pursuit of quality, technical breakthroughs, and constant customer communication are key factors behind product improvements in safety, durability, functions, and comfort.

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The TOP-STAYS SF series is suited for wider wall cabinets that have heavier fronts. They open easily and give unrestricted access to the entire contents of the cabinet. It is a stable lifting system for a wide range of cabinet applications and provides perfect opening and closing action for fronts of various dimensions or materials."





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Nikpol is a 100% Australian owned and run company supplying hardware, decorative surfaces and appliances. The company operates 3 facilities with over 140 employees and has become a leading supplier for the new home, renovation and commercial joinery market across Australia.

The joint efforts have seen great customer satisfactions on product quality, stock availability and customer services. Nikpol is proud of being the exclusive distributor for Australia.

With a wide range of products, DTC x Nikpol's stunning slimline DRAGON-PRO drawer is designed with perfect unity and functionality, making it one of the best drawer solutions for your ideal kitchen.

From the ever-popular white drawer to the bold matt black drawer, your kitchen will make an impact, especially with the clean design on the double wall profile, creating space-saving and practicality in your modern-day kitchen.

We can't forget about DTC x Nikpol's award-winning hinge, PIVOT-STAR. This iF design awarded hinge creates the ultimate fine tuning to your every day kitchen needs.

PIVOT-STAR offers a clean and minimalistic look with a one-of-a-kind ultimate soft-close adjustment, ideal for all end users. The hinge is designed with a seal of excellence and quality, with it also being cyanide-free and electroplating suitable for schools and hospitals.

Find inspiration for your next kitchen and choose to experience Nikpol's innovative designs on the DRAGON-PRO and PIVOT-STAR.

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Wilson & Bradley is proud to announce

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Founded in Italy in 1948, Cinetto has grown from a small hardware shop to become one of the world's leaders in the production of sliding systems and designer aluminium profiles.

Joining the current Cinetto range are the Base sliding system for inside doors, the Veloce sliding system for hanging doors, the Invisible sliding system and the Magico sliding system for retractable doors.

The Cinetto Base is a cost effective, simple to assemble, practical sliding system that can be used on a variety of applications such as a wardrobe, storage cabinets or overhead cabinets. The BASE uses a universal top and bottom track with optional soft close features. This system is used for applications where the door sits inside the carcass.

The Cinetto Veloce is the perfect system for wardrobes. Sitting concealed behind the pelmet, the doors hang on the top track and can be installed with optional soft close features. The

Veloce system can be installed with an optional bottom track for added stability and movement.

The Cinetto Invisible is exactly that, invisible. With a rebated top and bottom track, this system allows users to create a clean-cut look where the track is not exposed, allowing door fronts and application to be the centre of attention.

The Cinetto Magico allows users to obtain a clean and linear result thanks to innovative technology that works without upper and lower rails and is the perfect application for walk-in closets or an entryway to a butler's pantry. It can also be used to convert one space into two separate rooms.

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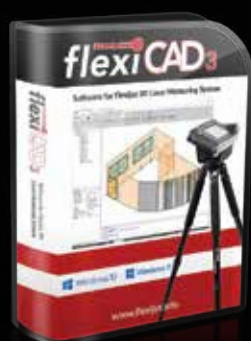
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As Australia's only ABS edgeband manufacturer, SURTECO Australia are committed to creating the highest quality product through local design, materials, and manufacturing.

SURTECO Australia, manufacturer of ABS edgebands for the cabinetmaking industry, is boosting stock supply and delivery timeframes with a \$2.5 million investment in its NSW plant. A warehouse extension coupled with a new production line will provide more capacity and offer exciting new products to the Australian market.

SURTECO was established in Germany over 140 years ago and opened its Australian plant more than 30 years ago in Arndell Park in Sydney's West where it proudly employs local hardworking people to produce high quality product. SURTECO are now official licensees of the globally recognised green and gold triangle of the Australian Made Campaign. The famous Australian Made logo is the true mark of Aussie authenticity. It's Australia's most trusted, recognised and widely used country of origin symbol, and is underpinned by a third-party accreditation system, which ensures products that carry the logo are certified as 'genuinely Australian'.

While Australian manufacturing processes are tailored for the local market, the equipment and technology used to further improve product quality and efficiency are based on decades of German engineering know-how. For example, ongoing research is carried out on the most effective means of adhering edge bands to different types of boards.

SURTECO Australia's Managing Director Aldo Borazio has over 20 years' experience managing global and local brands producing product in Australia, he understands the critical aspects required to support the local customer.

"Manufacturing in Australia comes with many challenges, however flexibility, consistent



quality and investment in the local market allows for a global company to meet the local needs." Aldo said recently.

The benefits of buying locally made, extend beyond the product specifications. With over three decades of manufacturing experience in Australia, SURTECO provide colour matched edgebands that are then manufactured quickly and effectively whilst supporting the market with branches and sales representation nationally.

The SURTECO website is a major creative and technical resource for cabinet makers wanting information and inspiration on new designs and products, services and support. Browse the web shop for special offers on edgebands and many other great products including adhesives and release agents from their partners including, Riepe, Jowat, HB Fuller and Rakoll.

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Even more efficient at the edge

The Edge Data package in use at Lechner joinery.

Who hasn't been in this situation: One day, the edge banding tape runs out? On the other day, too much is ordered. No one seems to have a proper overview. The solution: The Edge data package - consisting of the Edge Data plugin and Edgeband Management Set. With this solution, you have direct access to all edge banding data from leading providers, right at the machine.

The traditional joinery company Lechner' from Upper Bavaria in Germany' already uses this combination on their EDGETEQ S-500 edge bander and is thrilled. Martin Lechner, Master Carpenter, Lechner Joinery "We can access all material and edge banding data at any time, capture data without manual intermediate steps and, most importantly, we no longer have multiple orders."

Tradition meets modernity

The joinery Lechner, based in Forstern, is a family business with six employees and specialises in the production of high-quality furniture and objects. They work as suppliers for companies of all sizes as well as for architects, planning offices or private customers. They support the customer from the first consultation, through planning to the finished implementation of the project. The traditional joinery not only stands for first-class quality, but also relies on state-of-the-art machines and digital products from HOMAG.

Managing Director Anton Lechner acquired his first HOMAG machine in 2000 and is therefore a long-standing customer and business partner. The demand of the customers of the joinery Lechner are diverse and individual. No order is the same as the next. The joinery builds individual and customer-specific orders and can rely on its extensive machine park for implementation. In addition to the classic joinery machines, production is also supported by four HOMAG machines. An edge banding machine EDGETEQ S-500, a CNC machining center BOF 211 (today comparable to CENTATEQ P-210) and a panel dividing saw HPP300/43 (today comparable to SAWTEQ B-300) and a sanding machine SWT535.

Short digital paths - more efficiency at the edge.

With the machine software woodCommander5, Martin Lechner selects processing programs and edge materials. Capturing production parameters and creating machine programs optimised for the workpiece is faster than ever. Thanks to 3D workpiece simulations and checking for permissible parameter combinations, the master carpenter can make the right settings in no time. Once saved, he can retrieve the basic settings at any time and thus speed up the machining process.

Equally practical in everyday life is the individually adaptable user interface, the fast orientation, and the simple handling with just a few clicks. The result: all employees can operate the software - and they do. "We don't have any employees who only perform special steps. Everyone does everything with us," says junior boss Martin Lechner. But the great strength of woodCommander5 in conjunction with the Edge Data package lies in internal and external data exchange: through the direct connection between machine and Edgeband Management Set, which manages the edge banding material, the operator always has the current stocks in view. "HOMAG is by far the most innovative."

This saves the joinery a lot of time and effort. The relevant production data such as thickness, height, and available lengths of the selected edge banding roll are transferred from the app to the machine by the plugin which automatically reports the remaining length of the used edge banding roll back to the Edgeband Management Set app through the plugin.

Left: Martin Lechner at the EDGETEQ S-500: The Edge Data Package enables the entire team to access a catalog of all edgeband data from renowned edgeband suppliers directly at the machine.

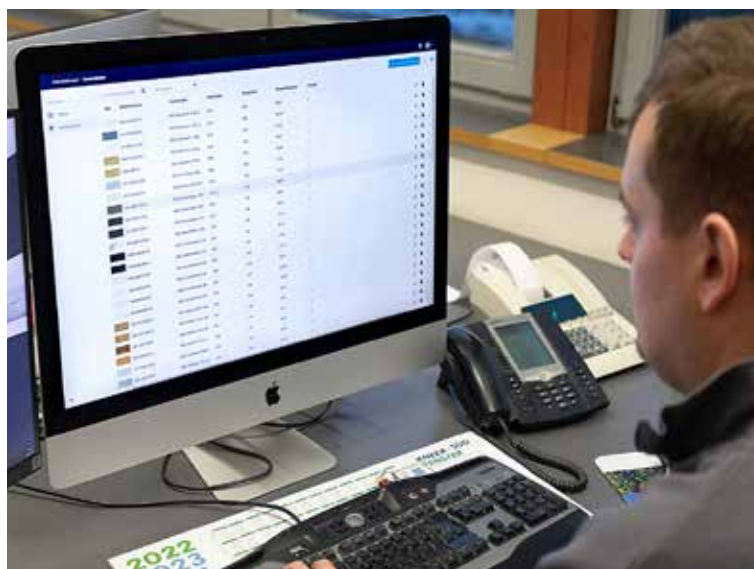
Right: Anton Lechner Junior checks the stocks of edgebands in the office.



Equipped for the future.

The Lechner joinery from Forstern is perfectly equipped for its path into the future. The second generation is already in the starting blocks, the expansion of the machinery is being pushed forward and the dominant topic of our time - working energy-efficiently, resource-saving and networked - is firmly in focus. In the future, the joinery aims to expand its networking capabilities through the digital tool management system twinio from tapio.

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by Larissa Reed
National Sales Manager, Planit

Empowering the cabinetmaking industry with customised software and continuing education

As the new National Sales Manager for Planit Australia, my job is to ensure that our products and services reach as many customers as possible. But more than that, I'm committed to making sure that our customers get the most out of the software we sell. To do that, we need to work with them closely and customise the software to meet their specific needs.

One of the key ways we do this is through our focus on education and training. We don't just sell software and leave our customers to figure it out on their own. Instead, as well as providing technical support, we run regular online and in-person tech days where our customers can learn how to use the software more effectively and get help with anything they need.

Our tech days are a great opportunity for our customers to connect with our technical service representatives and learn from their extensive experience. At each tech day, we focus on a specific aspect of our software according to feedback from our customers, diving deep into its functionality and how it can

be used best to suit each customer's unique needs.

This year, we have already run two tech days in February and April. These events were a great success, and we received a lot of positive feedback from our customers.

But we didn't want to stop there.

We wanted to take our education and training efforts to the next level, so we decided to launch a series of roadshows around Australia. These roadshows would give us the opportunity to reach even more customers and help them stay at the forefront of industry trends and innovation.

I was tasked with organising these roadshows, and I am incredibly excited about the opportunity. We have now launched the events as 'The Planit Experience'. We have booked some gorgeous venues in major cities around Australia, and we have a fantastic program lined up. We are going to showcase all the new technology and products that we sell through Planit Australia, as well as provide drinks,



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nibbles, and networking opportunities for our customers. We also have some fantastic giveaways and prizes.

As the roadshows draw closer, I can't help but feel excited. I know that we are going to be able to help a lot of people take their businesses to the next level, and that will be wonderfully rewarding.

We've already had a great response to the event launch, with registration for the free tickets proving very popular. It's great to see that so many of our customers are eager to learn and connect, and to know that they are excited to see and try all the new technology and products that we have to offer.

I'm looking forward to the opportunity to speak with many of our customers and hear their stories and learn about the challenges they face in their businesses. It will be rewarding for me and my team to be able to show them how our software can help them overcome these challenges and achieve their goals.

Looking forward to 'The Planit Experience', I'm very proud of what we are planning to present. We will be able to connect with our customers in a meaningful way and show them how much we care about their businesses. We believe this event, combined with our quarterly tech days, will enable our customers to stay at the forefront of industry trends and innovation.

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Fingertip automation

Think an automated parts tracking system is only suitable for large-scale manufacturers? Think again. International software specialist, CAD+T has launched a fully customisable RFID parts tracking software solution that can be tailored to your company's production needs, whatever its size.

With contactless parts tracking, you can quite simply have the answers at your fingertips. CAD+T's digital network offers consistent and precise parts tracking for your production cycle which lets you keep a track of every part going in and out of your factory at any one time. What's more, the whole process is live, allowing you to see the exact status of each part from your computer, laptop or mobile device.

Regardless of your production output, the ability to manage and optimise your production processes in this way offers significant time and cost savings. Plus, the software's ability to offer real-time insight into your company's workflow and resources lends itself to improving efficiencies across the board. From human operation and machinery running times to material usage, it includes simple, measurable processes that highlight efficiencies within any manufacturing facility.

So how does it work? The scale of your production will determine the level of automation required. Strategically placed gateways work with RFID tags or labels that are attached to individual parts during the manufacturing process. When scanned, either by a mobile scanner or automated reading device, part numbers will allow you to identify where the item

is. Depending on the structure of your business, this could start with the raw materials being delivered to your factory, followed by step by step tracking that shows you what stage of the cycle a specific part is currently in, if it has been assembled or packaged and if the order has left the warehouse.

Martina Schwarz, CEO of CAD+T says: "There are huge cost savings to be had when using a RFID system and it is proven to reduce losses, limit human error and improve customer service. Whether you want an all-encompassing tracking system that tracks parts throughout your entire production cycle or want to track specific areas within the business, CAD+T works with you to create the most effective solution. For smaller businesses, parts can be manually scanned but still offer live data feedback at any time and highlight delays in production. Alternatively, larger manufacturing facilities could benefit from automatic reading devices that follow the parts from the warehouse all the way through to shipping. The level of tracking is unique to you and CAD+T's specialists are here to help you create a digital network that is specific to your production facility. To make it even more simple for you - we supply you the soft- and hardware."

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TVAA looks into production of veneers

SPECIFIERS may take timber veneers for granted, knowing they are a high quality product, but much careful planning takes place at all stages from the forest to the job site. In mid-March, the Timber Veneer Association Australia (TVAA) organised a veneer manufacturing tour of Northern Tasmania, hosting a group of 35 Association members, cabinet makers, suppliers and students for a look behind the scenes.

The tour kicked off with a meeting at the newly refurbished University of Tasmania's Cradle Coast Campus, a significant site for TVAA given the dominance of timber and timber veneer in the design. Pro Vice-Chancellor Jim Cavaye explained the strict design brief which required locally sourced, sustainable materials.

The following day participants visited Britton Timbers' Smithton Mill where they were shown through various manufacturing processes involving the processing of logs; sawing, drying and profiling, witnessing Tasmanian oak and blackwood being processed by highly skilled operators.

The group moved on to the Britton Timbers plantation site just outside Smithton where they learned more about the regeneration of plantation forests and the care and maintenance of trees during their lifecycle. Techniques such as cold burning, pruning and careful harvesting are vital in the health and wellbeing of the forest. The sheer time it takes to regenerate timber and properly season it ready for manufacture was the big take away there.

From Smithton the group moved on to Cusp Building Materials where General Manager Michael Lee took them through the processing and construction advantages of cross laminated timber, using plantation-grown Eucalyptus nitens, a species often destined for pulp/paper making but now the basis of a premium building material.

Cusp Building Solutions claim a world first in being able to manufacture and supply FSC and PEFC certified structural cross laminated timber and glue laminated timber beams from an Australian plantation-grown hardwood resource.

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Viewing state of the art equipment and long-established European manufacturing techniques, tour participants received an education in the environmental advantages of using sustainably sourced timber in modern construction, in lieu of traditional, carbon heavy materials such as concrete and steel. This was a big eye opener as to where the construction industry is heading and the part played by timber in reducing CO₂ emissions.

The tour finished at Britton Timbers' veneer mill in Somerset. Here various local species of timber veneer were being sliced, dried, joined and pressed onto panels ready to be sent off to their new home as joinery, wall and ceiling panels, as well as furniture.

This being the final location for the day, cabinet and furniture makers on the tour gained a new appreciation for the materials they use every day and the sheer amount of care and processing involved before timber veneered panels arrive at their factories for further manufacturing.

The TVAA has a range of publications and an informative website <https://timberveneer.asn.au/> to assist specifiers. Email info@timberveneer.asn.au or call 1300 303 982 for advice on specific projects. ■



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 is planned to take place in Sydney in July 2024 at ICC Sydney, Darling Harbour. For more information visit www.awisa.com/exhibition 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.

AWISA The Board

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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)

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