

AWISA THE MAGAZINE

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



PUBLISHED BY THE AUSTRALIAN WOODWORKING INDUSTRY SUPPLIERS ASSOCIATION LIMITED

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aluminium, plastic, stone and panel
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suppliers of machinery, materials, fittings,
software and services. Membership and
advertising enquiries are welcome.

DEAR READER,

They say that you should always celebrate the festivals of life
- significant birthdays, wedding anniversaries and so on.
In this issue we celebrate two wood related festivals.

The newly established Wood Dust, the Australian
International Timber and Woodworking Festival, that took
place in Queanbeyan and Bungendore during October,
and the very long established Australian Wooden Boat
Festival that will take place in Hobart in February.

Most readers of this magazine are in the harsh commercial
world, designing and manufacturing wood and fibreboard
products for customers. Hopefully readers will enjoy finding
out about those who have a more personal enthusiasm for
things wooden.

But back to the commercial world. In my view all industries
need to be served by strong trade associations. For decades
the cabinet making and kitchen manufacturing industries
have not spoken as one in the national environment.

Basically, each state has had its own association. But in this
issue we report on some really good news - the Furnishing
Industry Association of Australia, with its strong presence
in NSW, ACT and SA is merging with the Cabinet Makers
& Designers Association, predominantly a Victorian body.
The new association is called the Australian Cabinet and
Furniture Association (ACFA), and the new association makes
no secret of the fact that it wants to engage with the other
states of Australia. See page 9 for more details.

AWISA wishes ACFA well in these endeavours, and
encourages those in the cabinet making, kitchen, furnishing
and built-in sectors to be active members of the association.

Best wishes for the festive season and for a prosperous new
year to all our readers, and a special thanks to those who
made the time to visit AWISA 2018 in Sydney.

Geoff Holland

General manager
Australian Woodworking Industry
Suppliers Association Limited

FRONT COVER: FIAA Industry Awards
winner of the FIAA/New Age Veneers
best kitchen design \$60,001 to \$80,000.
Joinery by Evolve Interiors, architecture and
interior design by Moloney Architects.
See page 36 for more winners.

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Plus other industry and product news.

www.awisa.com



by Simon Hodgson

Marmomac 2018 - natural to the end

VERONA IN AUTUMN briefly forgets about Juliet's balcony and focuses on the world of stone. From a block to a masterpiece, Marmomac attracts over 68,000 visitors, of which two thirds are from outside Italy. The Italian Stone Theatre occupies an entire hall at Marmomac and its product represent a masterful balance between the stone and the technology - something that Marmomac is all about.

"A dialogue between water and stone" was the theme of this year's Italian Stone Theatre. Described, rather eloquently I thought, as where water with its fluid nature prompts a wealth of aesthetic and perceptive aspects in a dialogue with the solidity of natural stone. This ancient affinity between two opposite states of matter, (solid and liquid) have always interacted from the natural composition of rock through to the transition where man has worked with both water and stone to create some extraordinary compositions.

'Marea' by Elena Salmistraro, one of the works featured in the Liquid, Solid, Stone exhibition housed in this year's theatre, was unanimously elected winner of the 3rd edition of the Icon

Award. 'Marea', produced by Vicentina Marmi with Donatoni Macchine and Arabescato Orobico material by Cave Gamba, will consequently become seen as the single piece of work that identifies as Marmomac.

The jury - comprising Cristiano Segnanfreddo, innovator and creative entrepreneur, the director of Progetto Marzotto, Chiara Alessi, essayist and curator of the Triennial Design Museum 2018, and photographer Veronica Gaido - acknowledged in this project the perfect essence between Italian creativity and know-how in communicating the beauty and versatility of natural stone alongside the craftsmanship and industrial skills Italian companies.

The reason for the victory: "'Marea' by Elena Salmistraro courageously and skilfully interprets marble in a complex

context such as baths and sinks to achieve a powerful, iconic and mature design".

"The compositional tableau of the set defines an aesthetically complex image capable of evoking classical reflections, post-modern accents, contemporary languages and primitive figurative elements."

I read this and thought "what a complex way of describing something that really needs no explanation" but then I realised I was in Italy. The place where holding your thumb against your first and second fingers whilst slightly cupping ones hand, means you understand Italian!

The designer quite rightly deserves unanimous reward for the by now consolidated stage setting, backed up by the extraordinary work of Donatoni Macchine and the formal vision that the Vicentina Marmi company masterfully adapted to the material Arabescato Orobico by Cave Gamba.

The refinement of such a formal piece, together with undoubtable technical support and strong backing from the business undoubtedly turn 'Marea' into the icon of this edition of Marmomac, which subsequently resulted in the work becoming the official image of the trade fair.

'Marea' is a kind of painting on a book-matched slab of marble, a huge moon influencing the motion of the seas, modifying their level and shape. A contemporary and geometric re-interpretation, with a post-modern character, of these natural phenomena, highlights profiles and shapes that are in turn reflected to resemble a face and its expressions. The shapes generated by the act of artistic creation are isolated, simplified and embedded in a composition that creates a bath and a sink.

The decision to retain the simple, almost rigid shapes of Arabescato Orobico should be understood as a gesture of attention towards the vital and enchanting complexity and richness of colours, since even a single imperceptible mistake caused by possible formal excess, would certainly have risked creating confusion by hiding reliefs and decorations, which in this case play a leading role. It's a different piece of work, but so were many in the Italian Stone Theatre.

Contrasti, designed by Moreno Ratti and produced by Petri, is designed to emphasise the wastage of a natural product and what can be done, merely by using slab off cuts. Remnant pieces of natural stone were given a new lease on life by the



Above and opposite:
'Marea' by
Elena Salmistraro.





Italian designer who conjured cross-over objects between art and product design

The basin has been finished to highlight the contrast of natural material and the random texture that results from the CNC machining.

Distinguishing factor of designer Moreno Ratti's style is that the objects are at once household items and small works of art. They are functional and can be used for the obvious purpose intended. At the same time, they have a strong artistic component of objects suited to embellish any home.

His latest creation goes by the name 'Contrasti' (Contrasts). The range includes small vases and bowls, one half of which is formed but where the other half seems to have been left behind in the raw material waiting for completion. His exhibit at The Stone Theatre comprised two stunning pieces, both free standing, but both a beautiful example of what can be achieved, essentially using off cuts.

To re-assimilate the puzzle pieces to a new raw material, they first must be laminated with ecologically friendly resin. This is where Moreno Ratti then comes in to shape, turning someone's waste into the desired form.



Right:
'Contrasti' by Moreno Ratti.

► Then the entire surface is subjected to wet sanding, smoothing and polishing. And for me this was my stand out piece, because the theme at this year's show was stone and water, Moreno, I believe, not only encapsulated the beauty of natural marble, he nailed the brief.

Moreno Ratti cooperates with Stonethica Company, whose business it is to reclaim natural stone wastage and create a new raw material. The reclaimed material could be turned into slabs 305 cm x 158 cm in diameter. Narrow strips of marble are used, of which great masses are inadvertently produced in the

entire region around Carrara. The slabs have their own charm particularly when different types of marble are combined.

The original material used by Moreno Ratti in creating his objects was more complex: horizontal and vertical pieces are laminated. Stonethica provides the material and makes the objects. This is a perfect example of the art of recycling. Needless to say, that the material has passed certification with flying colours. Of course, there is a market for Moreno Ratti's objects which breach the boundary between product design and art.

Mondo Marmo
Composito Pannello.



My favourite stand (and probably the best hospitality) is Mondo Marmo Design. Based in the Valpantena valley close to Verona, they are true specialists in the stone sector. The company works with many professional partners involving interior finishes or the creation of a single decorative object.

After a short stint in the "west" (New York), with a fondness for product design and following a strong desire to be immersed in the Orient following his degree, Matteo Leorato left for Guangzhou (China) where he spent several months with an Italian architecture studio as coordinator of its Chinese headquarters. Following his return to Italy, he began several projects with companies close to the factory headquarters, he focussed on aspects such as communication, branding, marketing and web strategy.

Currently living in Barcelona, he's collaborating with both Italian and Spanish companies, Matteo was on hand to show me this year's singularly spectacular wall feature. Using "lightened" marble (which basically means the marble is cut to only 3mm thick) the "Pannello Composito" is created using aluminium and polyethylene substrates. Whilst this piece is just one example of what can be created, Matteo explained that it's not just the way this looks that will work for the business, it's also the method of construction that leaves this piece as a stand out.

Pictures don't really do justice to this show, natural stone has an inherent beauty that is hard to capture, and whilst our industry has so many different products that we can place on a consumer's bench top, I wonder how many of you out there really know what your favourite really is? ■

Thanks to Stone-Ideas.com, Marmomac.com and Mondomarmo.net



Mondo Marmo by
Matteo Leorato.

by Dean Brakell
CEO

Furnishing Industry Association of Australia

FIAA and CMDA merge to form the Australian Cabinet & Furniture Association

IN SEPTEMBER 2017, a meeting took place in Canberra between the chairmen of the Furnishing Industry Association of Australia and the Cabinet Makers & Designers Association. Fred White from FIAA and Peter Gill from the CMDA had a good discussion. One where the industry was the main focus. One point discussed was that change was required to happen if the industry was going to move forward.

This meeting was called after a lunch in May 2017 held in Sydney and organised by the AWISA board, who had invited over thirty business owners to discuss the future of the industry.

In the room that day, the industry was concerned at the lack of direction, as there was not a peak body looking after the interests of the cabinetmaking, kitchen, furnishing and built-in sector. Other comments that came out of that meeting included ensuring that any peak body needed a sustainable funding model, and the peak body needed to be able to prosecute a common cause or goals.

The last point that came out of that meeting was that there needed to be a consolidation of industry bodies. The merger between FIAA and the CMDA is the first step in this process. Both boards drove this change. This move was made in the best interest of the industry. One organisation with over thirty years of history was prepared to cease operation so as to form a new body. This was no easy decision, and the CMDA board put the interests of its members and that of the industry first. Leadership 101.



During the industry awards attended by over 360 industry representatives in September at the iconic Luna Park in Sydney, ACFA was launched. And the Australian Cabinet & Furniture Association (ACFA) was born.

With a foot-print now covering NSW, ACT, Victoria and South Australia, this will provide the necessary spring board for ACFA to engage with the rest of Australia. With a new and invigorated Board of Directors, a new strategic plan for the industry will be formulated over the coming months, and we look forward to challenges that are ahead.

ACFA's mandate is the 3Ps:

PROTECT the interests of our members.

PROMOTE our members and our industry.

PROVIDE support services to our members,
"For Industry By Industry".



Peter Gill, chairman of the Cabinet Makers & Designers Association, addresses the FIAA Industry Awards.



Fred White, president of the Furnishing Industry Association of Australia announces the formation of the Australian Cabinet and Furniture Association at the FIAA Industry Awards.

by Jim Bowden

Timber House's new office 'shapes up' for certification

CERTIFIED TIMBER held the floor as Timber Queensland and Responsible Wood met with SCS Global Services to kick start the project certification of their new office space at Timber House in Brisbane.

The project is undergoing audit and stands to be the second registered under the Responsible Wood Project Certification Scheme; with the space under heavy construction to allow for a full relocation later this year.

According to Timber Queensland CEO Mick Stephens, the project showcases the state's finest timbers with all hardwood and softwoods generously donated by Timber Queensland members and valued industry partners. "As it stands, we have commitments from several members and other partners to supply hardwood and softwood species," Mr Stephens said. "Following early design advice from architects, the response from industry has been fantastic with a suite of commitments for donated timber materials including flooring, cladding, wall partitions, furniture, mouldings and internal posts and beams."

To date, there has been a wide cross-section of support from timber suppliers such as the Parkside Group, Hyne Timber, Finlaysons, Kennedy's Timbers, Hurfords Wholesale, Boral Timber, PNG Forest Products, Austral Plywoods, Carter Holt Harvey, DTM Timbers and Branch 95. Other commitments have included prefabrication services with Kennedys Timbers, flooring preparation and installation with Scribed Flooring and Timberoo, warehousing with Bretts Timber, and support from other material suppliers such as Mapei for high quality adhesives, Rothoblaas for timber connectors and a commitment from Whittle Waxes for timber floor finishes.

Detailing the certification process, Responsible Wood CEO Simon Dorries identified the importance of developing project procedures to monitor compliance with chains-of-custody standards. "The project certification team has developed a project certification manual that is used as a reference point," Mr Dorries said. "On project completion we hope to make this very helpful document readily available, free and online to assist with future project certifications."



Mick Stephens... response from industry has been fantastic.

The Responsible Wood Project Certification Scheme represents the commitment by Timber Queensland and Responsible Wood to procure timber-based materials in accordance with AS 4707 Chain of Custody for Forest Products or PEFC ST 2002:2013 Chain of Custody of Forest Based Products.

In order to claim use of the Responsible Wood logo, Nick Capobianco, senior lead auditor at SCS Global Services, explained that a minimum requirement of 70% of all timber used on the project must be claimed in accordance with AS 4707 or PEFC ST 2002:2013 and validated by an approved certification body. SCS Global Services is one of 11 certification bodies approved by Responsible Wood to certify chain of custody and is the only certification body that has participated in a Responsible Wood Project Certification Scheme. ■



Nick Capobianco, senior lead auditor at SCS Global Services (left), and Responsible Wood's Simon Dorries, CEO, and Jason Ross, marketing and communications officer, participate in the RW project certification audit at Timber House in Brisbane.

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by Rick Lee

Wood Dust - for the love of it

WOOD DUST, love it or hate it, it's part and parcel of our industry. While many of us view working with wood and wood products as a chore that pays the bills, there are those that see only pleasure. Wood Dust, the Australian International Timber and Woodworking Festival, is evidence of the passion felt by millions across the globe, for woodwork and all it entails.

At the invitation of organisers, Evan Dunstone and John Madden, I attended this year's festival in Queanbeyan and Bungendore, NSW. The festival featured masterclass workshops, talks by industry specialists, and exhibits featuring tools and finished works of custom-made furniture. Spread over five days in October, and a number of venues, the festival was indeed a celebration of wood.

Conducted by a who's who of the industry's leading craftsmen, Wood Dust Masterclasses were always going to be the big draw card. Experts came from across the globe to share their time and experience, with those lucky enough to secure a place, every class having entirely sold out weeks in advance. Michael Fortune, Andy Buck, Vic Tesolin, Ross Annels, and Bern Chandley, each led a masterclass at the Dunstone Design workshop.

Evan Dunstone. Legendary, Tom Lie Nielsen, Matt Kenny, Terry

Gordon and Wally Wilson, all took part in the 'Yarns at the Q.' The festival also featured a Timber and Tools Marketplace at Bungendore showground, and a visit to the Australian Wood Review, Studio Furniture 2018 exhibition, at the Bungendore Woodworks Gallery.

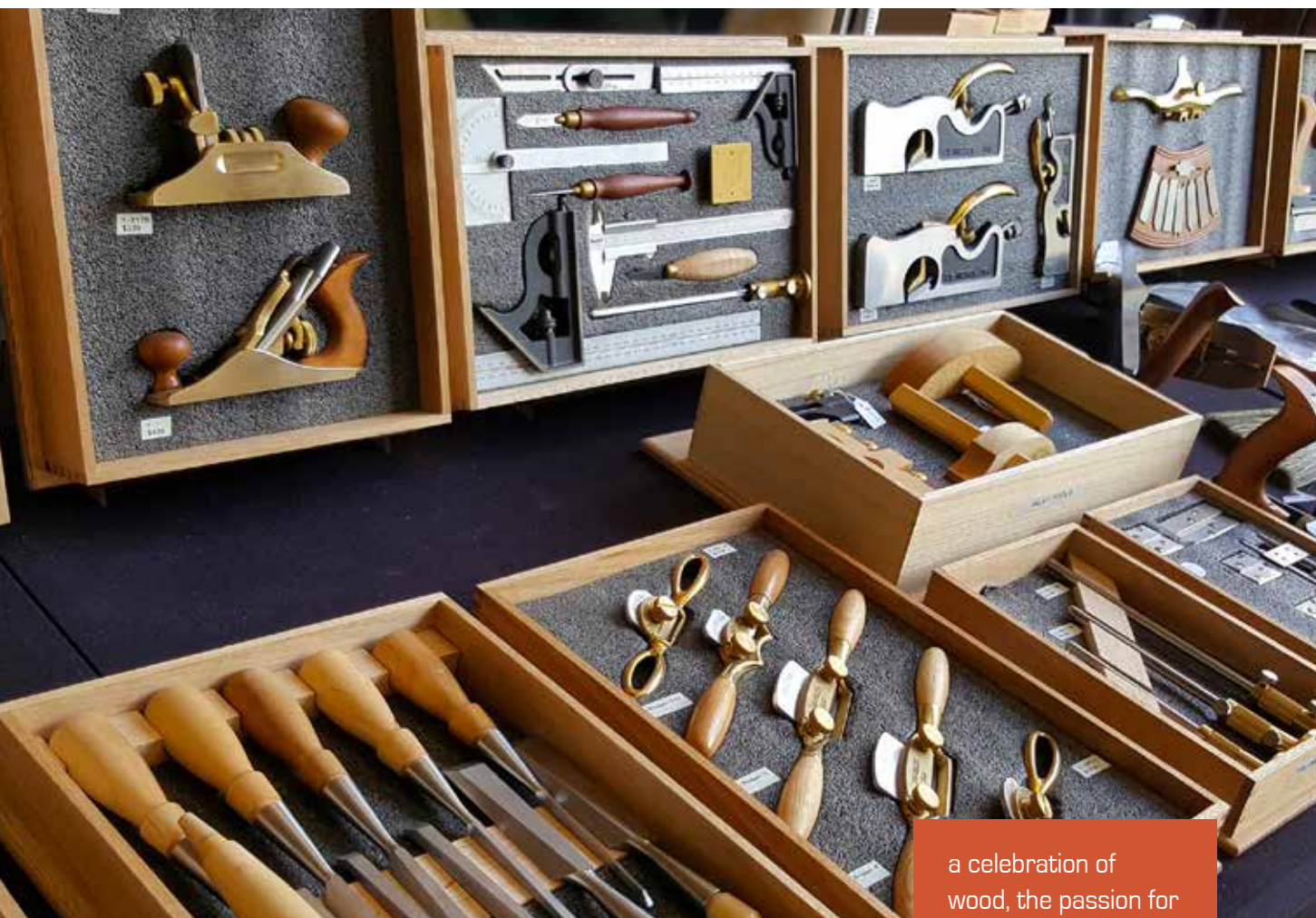
I asked Evan Dunstone how the festival had come about, and he said it was the result of conversations between himself and friend, John Madden. "We felt there was a need to support Australian talent. We just wanted to create an event that celebrates our love for woodworking and encourages others to pursue the art. We have some fantastic woodworkers in Australia, and they are hungry for knowledge; they want to share their passion with other like-minded folks, both professional and amateur alike."

Dunstone Design is a leading producer of high-quality contemporary furniture. Specialising in chairs, Evan's designs are sought after by people from all over the world. The business also offers personalised design, with commissions for unique



Thomas Lie Nielsen at the Q.

Tool display by Lie Nielsen.



a celebration of
wood, the passion for
woodwork and all it
involves

pieces of furniture of exceptional quality. Operating from a 650 square metre workshop, Evan says his team of craftsmen are highly regarded in the industry, a fact reinforced by his apprentice, William Bayliss, 2018 winner of the John Tiddy Memorial Award.

I spoke to Brisbane designer and professional furniture maker, David Luckensmeyer, and asked him what drew him to the event. A finalist in the Australian Wood Review, Studio Furniture 2018 exhibition, David said he was attracted to the high level of expertise on hand. "I only got a place due to a late cancellation," said David. "When I saw that Michael Fortune was giving a masterclass, it was a no-brainer, I had to come along. I've admired his work for many years." David went on to say that knowledge is everything. "You could spend a lifetime and still have so much to learn about this business. This was an opportunity for me to add to my own skills."

One of Canada's leading furniture designer/makers, Michael Fortune has been creating contemporary furniture for over forty years. Internationally acclaimed, he divides his time between working in his Ontario studio and giving lectures and workshops across the globe. I asked Michael why he still

feels the need to take on new projects when he has such a busy schedule. "I enjoy sharing knowledge," he told me. "There is such a wealth of talent out there, and I'm honoured to share my experience to help them reach their full potential." Michael says there is a resurgence of fine contemporary furniture. He says people are fed up with throwaway rubbish; they want ►



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► something to admire and cherish for years to come. Michael continued by saying that while he is slowing down and wants to ease up on the lecture circuit commitments, he still has a need to produce new designs and bring his ideas to fruition at home in his studio. He is currently working on commissioned designs for Canadian embassies all over the world.

Other attendees, like Michael O'Brien, also came to learn from the best. "I started woodworking as a hobby and surprised myself when I realised I was good at it," said Michael. "Participants have come from all over Australia and New Zealand for the opportunity. It's just fantastic to talk with others who have similar interests, as well as having one on one conversations with world-renowned experts, like the American, Andy Buck." Sculptor, furniture maker and educator, Andy Buck, is a Professor, teaching furniture design at the Rochester Institute of Technology.

Hosted by woodworking educator, Kerryn Carter, Yarns at the Q Theatre, Queanbeyan, featured informal conversations with special guests from the industry. Kerryn invited speakers to share their stories and experiences, resulting in candid, often funny and entertaining sessions, to the delight of the packed auditorium. Guests like legend, Tom Lie Nielsen, of the famous Lie Nielson hand tool company, gave insight into their personal journeys and gave members of the audience the chance to ask questions in response.

The last word goes to John Madden and Evan Dunstone. "We're just a couple of guys who love woodworking. We wanted to create an event that we would want to attend, and we hoped that others would too." Judging by the response to the festival, I can safely say they achieved their goal with flying colours. ■

Left: Michael Fortune with David Luckensmeyer.

Above: Michael O'Brien.



by Rob Ditessa

The 2019 Australian Wooden Boat Festival Tasmania

Hobart 8 -11 February, 2019



THE 2019 Australian Wooden Boat Festival taking place in Hobart's busy waterfront, will see seven boat builders from the USA transform a selection of the Apple Isle's famed celery top pine into a Haven 12.5, a classic American keel-boat. Built at the Wooden Boat School in Franklin, the boat will be auctioned at the end of the Festival as a special event.

First held in 1994, the biennial Festivals celebrate and showcase the masterful skills of wooden boat construction. Every Festival promotes a theme.

For next year's Festival project, a dedicated group of Tasmanians is preparing the celery top pine, sourcing, and milling it to specifications. The timber will be transported down the Huon River to the School's workshop by Dave Golding using his wooden boat, the ketch Kerrawyn.

For the past quarter century, the timber has been preserved in deep under water in Tasmania's hidden wilderness following the flooding of the Pieman River for an hydro-electricity project. The timber for the project has been donated by Hydrowood, a company which continues to harvest timbers from the depths of Lake Pieman.

The celery-top pine is racked and drying.

Dave Golding and Hayden Abbott, both boat builders who have experience in working with

Tasmanian timbers, are milling the timber. They have a great deal of knowledge about the kind of timber needed to build wooden boats, and have milled the logs to meet the requirements.

Traditionally celery top pine was popular for boat building in Tasmania because of its durability, strength and easy workability. It is an old-growth timber, rot resistant and bends well for use either for structural or planking in wooden boats. Its texture is fine, the grain usually straight, and the growth rings are conspicuous and very close together, resulting in an attractive finish.

But today it is a rare wood, found only in specialist timber retail establishments.

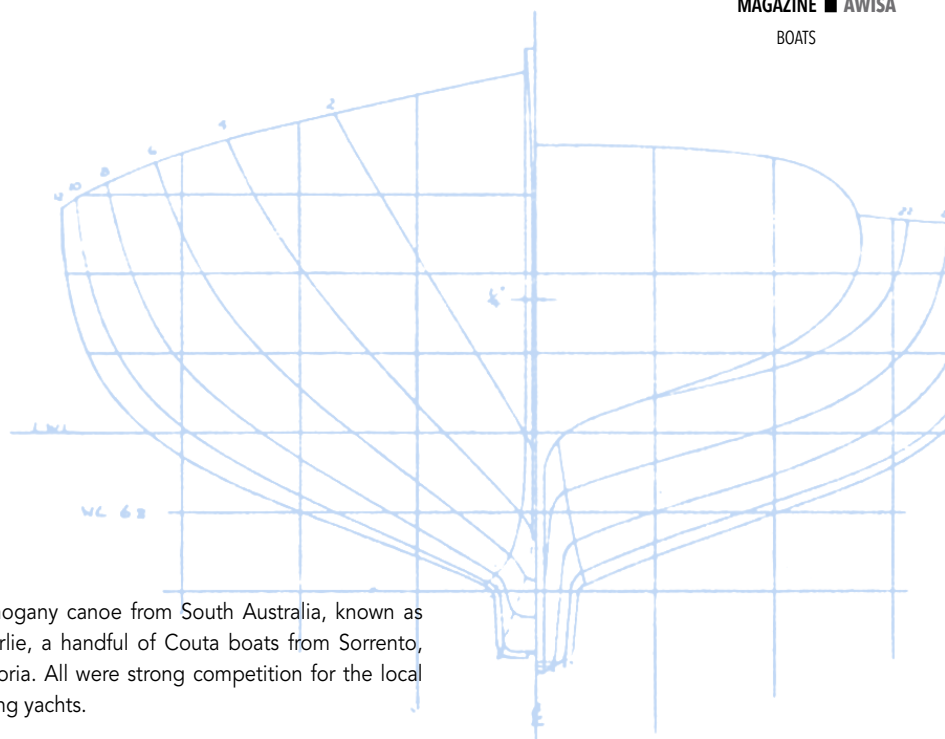
Experience has taught Dave and Hayden to 'read a log', checking for stress cracks which will guide them as they make the first cuts. They exploit the log's weaknesses to achieve maximum output. Preparing the logs for milling includes using chainsaws or axes to remove burls, protrusions and any bark that is loose. To eliminate damage to the sharp saw blades, the timber is washed under high pressure to get rid of any small stones and dirt.

The current project reflects the enthusiasm of the Festival's first organisers, to highlight the skills



Photos courtesy of the Australian Wooden Boat Festival





and traditions associated with wooden boats. Organisers used a festival in Brest in France as their benchmark, and the inaugural Festival was held over two days.

Amongst the 180 boats that berthed in Constitution Dock, were the HM Bark Endeavour Replica on her maiden voyage from Perth, and a French frigate that transported a canoe from Isle de Pins, New Caledonia. The Festival featured food, music, dance, as well as nautical demonstrations.

Two years later, despite the damp and blustery weather, 200 boats were enthusiastically welcomed including an extraordinary 25 foot steam-driven

mahogany canoe from South Australia, known as Charlie, a handful of Couta boats from Sorrento, Victoria. All were strong competition for the local racing yachts.

The Festival incorporated model boats from Melbourne in 1998 but again the weather intervened and the visitor numbers were down, prompting the Festival's change from November to February of 2001. An additional day was added to coincide with the well-established Royal Hobart Regatta. The Festival was renamed The Australian Wooden Boat Festival. More than 320 boats registered. The Astor, famous from the early years of the Sydney to Hobart yacht race, was a feature, ►





Left: Dave Golding washes off any remaining grit before the log faces the milling saw.



Below: Hayden Abbott prepares logs for milling.



as was the replica of Flinders' famous discovery vessel, Norfolk.

The summer weather attracted a wide and enthusiastic audience in 2003 to see the Wraith of Odin, and the launch of the historic 22 foot Tassie II.

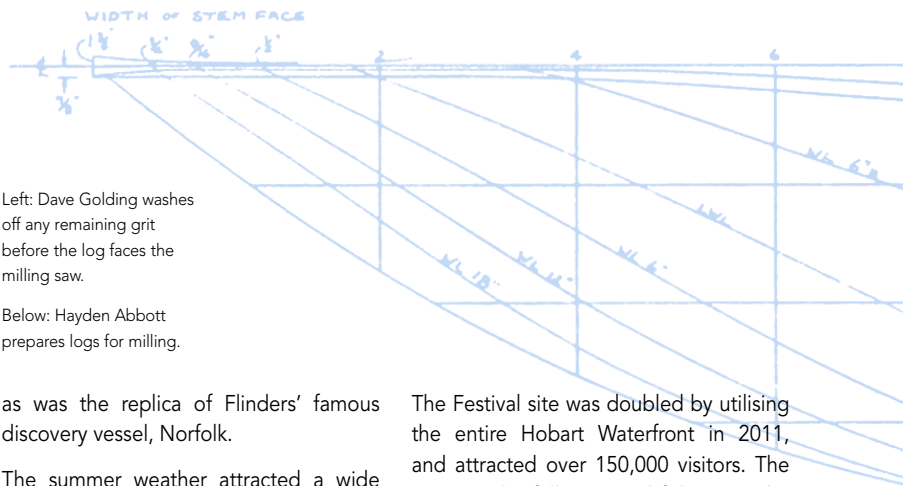
After almost 30 years of restoration work in Sydney, the 1874 three-masted iron-hulled barque, James Craig, returned to Tasmania for the 2005 Festival. By then the Festival had grown in popularity with 450 boats registering. Three replica Viking ships were transported from Denmark specifically for the Festival, and five popular specialist boat builders from the Viking Ship Museum demonstrated boat building skills using replica Viking tools and rope making equipment.

New developments in 2007 included entertainment and demonstrations, and the Festival was extended to four days. The 620 boats included the HM Bark Endeavour, and the replica Dutch ship, Duyfken. A crowd of over 70,000, some coming from around the world, enjoyed the summer weather, and the many displays, and local food. For the first time in Australia three traditional boats from Holland participated, and a Dutch village was replicated dockside to add to the atmosphere.

Every state and territory was represented in the 2009 Festival, promoted as the "Best of Australia and the Heart of Tasmania". Four 18 foot replica racing skiffs from Sydney, and a dug-out Tiwi Island canoe that was built especially for the Festival were amongst the exhibits. The James Craig surrounded by a flotilla of other Tall Ships, including Enterprize, Young Endeavour, Lady Nelson and Windeward Bound, was one of many highlights.

Above: Facing the saw - the chalk-mark follows a stress-crack in the log which will direct the first cut.

Left: Milled timber straight off the saw bench ready for racking and drying.



The Festival site was doubled by utilising the entire Hobart Waterfront in 2011, and attracted over 150,000 visitors. The Tacoma, the fully restored fishing trawler from South Australia, and Gretel II, the 1970 America's Cup Challenger featured amongst boats on show for the first time.

Visitor numbers surpassed 200,000 and 550 boats of every type and size ranging from exquisite hand-finished wooden dinghies to four-masted tall ships, were a feature of the tenth Festival in 2013.

Over 220,000 visitors admired the craftsmanship of vessels that filled the waterfront in 2015. The International Wooden Boat Symposium returned with experts on wooden boat design, restoration and sailing taking part. The Big Log Project saw a bullock team deliver a large log to the Shipwright's Village where visitors witnessed the transformation of log to timber.

2017 saw 490 wooden boats on show. A large contingent from the Netherlands were amongst the guests who helped celebrate the 375 years since the Dutch navigator Abel Tasman who first sighted Tasmania. Eight Dutch boats travelled to Hobart to take part, and the Tasmanian Museum and Art Gallery hosted The Early Dutch Explorers' exhibition.

Wooden boat enthusiasts can look forward to seeing a dazzling display of wooden boats that will be on show, and view the purpose built boat made from rescued Tasmanian celery top pine before it is auctioned at the end of the 2019 Festival. ■

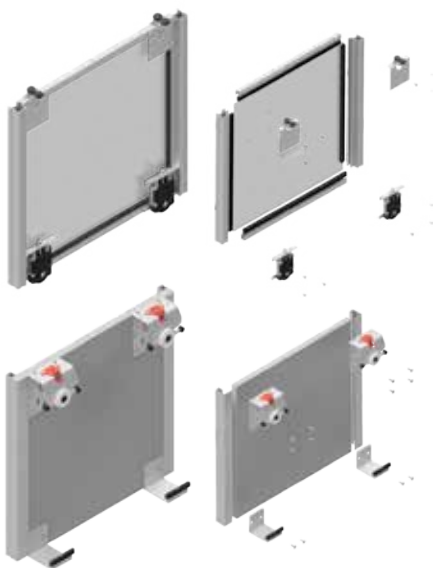


Sliding Door Systems

Sliding door systems from Titus Tekform offer solutions for both top and bottom running tracks, with or without soft close damping features, ideal for any wardrobe or bedroom application.

GlideSoft RD - designed for bottom running sliding door tracks, available with or without Titus SD100s soft close damping, and has a weight capacity of 60kg per door.

GlideSoft TP - designed for top running sliding door tracks, available with or without soft close damping, and has a weight capacity of 50kg per door.



- + Solutions for top and bottom running tracks
- + Weight capacity of up to 60kg per door
- + Available with or without soft close damping

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Passion for industry remains after distinguished career



HE MIGHT BE retiring after 50 years in the industry, but he is not going away. Starting his working life in 1968 as a storeman Ron Redman says he quickly developed a passion for sales. He started with Blum in 1973 as a sales representative in NSW.

The man behind Blum in Australia, Richard Small, said that after visiting the Blum stand at Interzum in 1969, he aligned himself with Blum and adjusted his business to focus on Blum hinges and became the Blum representative in Australia.

"My first employee was Ron Redman, and I am proud to say he has been with Blum until this year," said Richard.

Ron moved to Melbourne to manage the expanding Blum operation across Victoria in 1978. Then it was to Brisbane in 1988 to support the growing distributor's network that Blum was busy establishing.

Ron was appointed to the senior role of national sales manager in 1997, and later moved on to a business development role.

Within Blum he is particularly noted for leading the development of relationships with distributors that is an aspect of their business that distinguishes Blum from others in the kitchen and hardware space.

Ron is widely recognised both within Blum and the industry more broadly for his commitment and passion for the industry, and for his great interpersonal skills.

"Today our distribution network remains strongly grounded on personal relationships that continue to be based on respect and loyalty both ways," said Ron.

He said Blum continues to recognise the critical importance of kitchen design and function to housing and renovations markets where product innovation, quality and performance are key ingredients.

"I am pleased to say that Blum recognises that the modern kitchen look and style needs to be supported by quality hardware based on sophisticated ergonomics and research."

Ron has travelling widely in Australia and internationally on Blum business. "I am deeply attached to Blum – they have never let me down."

He said, in addition to a bit more fishing, golf, travel with his wife Debra and time with their eight grandkids, he plans to keep in communication with the industry.

So congratulations on a stellar career Ron, and we look forward to your contribution to the industry continuing. ■

Ron Redman front right with Managing Director Brett Ambrose, and Blum staff at the recent AWISA 2018 show in Sydney.

by Rick Lee

Maximum job security

IT'S A DAUNTING prospect, as the steel doors clang shut behind you, and you look up to the high prison walls, separating you from freedom. Razor wire, armed guards in watchtowers, CCTV cameras watching your every move, it's enough to make one appreciate life on the outside and the liberty we take for granted. Once inside Goulburn's infamous maximum security prison, there's a feeling that getting out is top of the list of priorities. I'm confident that inmates feel the same way. Home to some of Australia's most notorious criminals, Goulburn is a formidable prison fortress.

I first came to Goulburn prison, twenty years ago, to research prisoner work programs for a magazine feature, and I wanted to know if, and how, things have changed in the intervening years. Mark Derwent, Corrective Services Industries (CSI) Operations Manager, guided me through the facility and answered my questions. Mark is passionate about the importance of work programs in the rehabilitation process. "We separate punishment from rehabilitation," Mark told me. "When someone is incarcerated, loss of freedom is the punishment. We don't try to inflict further penalties unless it's to correct bad behaviour while serving the time." Mark explains that participation in work programs is a privilege. Once accepted, prisoners are able to earn a nominal wage that can earn them further privileges, and allow them to save. "It's an incentive to get involved and become a contributing citizen within the system," says Mark, "but it's what happens after prisoners are released that most interest me and the CSI program."

Twenty years ago, I got the feeling that the aim of workshop activities was solely to keep prisoners occupied. I put that observation to prison Governor, Larry Bolger. He said that while that was still a function of the workshops - idle hands and all that - work

programs had moved on to give prisoners real opportunities for rehabilitation. I asked Mark Derwent to what extent does work inside translate to positive outcomes after release? "There are studies both here and overseas, that demonstrate reductions in recidivism - the tendency to recommit crimes after release - when prisoners have undergone work-related training. It's difficult to truly analyse the success as there are so many factors to be considered, such as the seriousness of the crimes, length of sentence, and the socio-economic background of the offender, but all indications are that with the right skills, they are less likely to re-offend."

What is clear, is that exposure to the disciplines of employment can only be an advantage, if offenders are to find work after the completion of their sentence. Mark tells me that some prisoners have never had a job in their lives, and some can barely read or write. There's obviously little chance of meaningful employment unless steps are taken to address these issues. There are some who believe that the only function of incarceration is to punish, and that teaching and rehabilitation should be left to others on the outside, but what better opportunity could there be to do this kind of work, than when you have a captive audience? Excuse the pun.

When prisoners are employed in the woodworking program, they learn skills that can be applied outside. These include the hands-on skills needed to build furniture, but also life skills. Inmates rise for breakfast at six and are already at work by seven. It's simple disciplines like getting into work on time, meeting deadlines, communication and cooperation; these are the skills that will help them hold down employment in the future. I asked Mark what kind of interaction the CSI has with industry groups, and while there is cooperation with certain individual manufacturers, Mark says there is no formal cooperation with associations such as the Furniture Industry Association of Australia (FIAA) and others across Australia. The same applies to TAFE colleges and other training institutions. "Everyone is struggling with budgets and cuts to funding,"

Mark Derwent,
Corrective Services
Industries (CSI)
Operations Manager.



says Mark. "There is so much more could be done if the political will was there and the funds to apply it."

After passing through metal detectors, body scans—thankfully no strip searches—and identity checks, we make our way to the workshops. One door locks behind us before another is unlocked ahead, but after that, I'm immediately struck by the normality of the scene. It could be any of the thousands of woodworking shops I have seen over my years in the business. There are CNC routers, beam saws and edge banders. Prison officers, skilled tradesmen like Ryan Murphy, Business Manager of the furniture unit, supervise the work on a daily basis and run the operation like they would any other manufacturing plant. He has certain employees who have earned his trust and can be relied on to lead and to meet the needs of his customers. "There are varying levels of enthusiasm for the work," says Ryan. "Lifers and those serving longer sentences are more interested in the work and doing it with pride. It can be more difficult getting those with short sentences to get involved."

Work in progress includes office furniture, kitchens and general joinery consignments, all contracted to outside manufacturers. Labour is charged out at commercially competitive rates, but inmates receive only a small portion as a reward for their labour. I asked Mark Derwent if this could be seen as slave labour by some. He addresses this by saying that the cost of keeping someone in an Australian prison is over one-hundred-thousand dollars per year. Funds received from the work they do goes towards offsetting those costs. Prisoners receive enough to incentivise them so they can gain small benefits from their responsible behaviour.

While inside the facility, I also visited the textile department, where prisoners produce every garment needed for the prison to be self-sufficient. Sadly, for these workers, there are minimal opportunities for work outside prison, as Australia's textile industry has almost wholly disappeared overseas. Catering is another matter, however, as hospitality skills are always in high demand. We stopped in at the impressive kitchen block for a look at preparations for the mid-day meal, and I watched thousands of sandwiches being prepared by prisoners for lunch. It's a colossal task as Goulburn supplies food for several other prisons, and even provides facilities in Sydney with meals each day. Over seven thousand nine hundred hot meals are prepared in the kitchen weekly.

While it's clear that prisons are a vital means of punishment and deterrent, I can't help thinking there is an even greater role in providing opportunities for life beyond the walls. By providing them with skills and training, offenders can gain the necessary tools to integrate and become productive members of society upon release, meaning less chance of reoffending. More could be done in this area if governments would look beyond the immediate costs and look to the big picture.

As I gain my release and step through the doors to freedom, I hear the clang of steel, and I'm kind of glad I managed to keep my life on the straight and narrow. It's a reminder that life is pretty good on the outside. ■

skills and
training create
opportunities for
life beyond the
walls



by Diwa Hopkins
Economist
Housing Industry Association



What to expect from residential building in 2019

RECENT YEARS have delivered much prosperity to the housing industry. 2018 is shaping up to have been the fifth consecutive year when the industry commenced construction on more than 200,000 homes. To fully appreciate that result, some perspective helps: prior to the current upswing the record for new home building was around 187,000 starts back in 1994.

Upstream suppliers of various materials and service inputs into residential building, including namely AWISA members, have obviously ridden the wave along with us and perhaps have had a unique perspective to observe (and ideally adapt to) where the growth has occurred.

supportive economic conditions to moderate downturn

Much of the strength in new home building has been accounted for by apartments in the capital cities along the eastern seaboard, most significantly in Sydney and Melbourne. Detached house building has performed solidly, but has not smashed records in the same way as apartment building.

Meanwhile, the renovations sector has been an element of the wider building industry around which those upstream of the industry have likely had to carefully plan – it has been something of a poor cousin to new home building in recent years. There has been some growth in the market but levels of activity remain conspicuously lower than what was occurring in the pre-GFC glory days.

As we prepare for 2019, the backdrop is characterised by tightening credit conditions, falling home prices in the two largest capital cities and some pulling back in population growth. All of these factors are also set to continue running their full course in 2019 and possibly beyond.

Leading indicators for new home building are already rolling in and shaping our expectations for the first half of next year. ABS dwelling approvals started 2018 strongly but resumed their downward trend as the year progressed, as did HIA new home sales. The forward-looking element of the HIA-AIG Performance of Construction Index also shows that new orders for residential building have been contracting in the second half of this year.

Our own forecasts predict a decline in new home starts in the order of 10 per cent in 2019. While that's a non-trivial fall, the sheer height from which it is occurring would mean that the industry would still be commencing construction of over 193,000 homes.

We're expecting the declines to be more significant for multi-unit starts than for detached houses, the former are forecast to fall by 13.8 per cent to around 85,000 units, the latter to decline by 7.9 per cent to just below 110,000 houses. In the same way that much of the upswing was concentrated the major Sydney and Melbourne markets, these two cities are set to experience most of the declines.

There is a tendency to expect that a bust must inevitably follow a boom but supportive economic conditions projected for 2019 are likely to moderate the down turn in home building activity. The outlook for economic growth in Australia is stronger than it has been for a number of years. Annual GDP growth is finally back up to the pre-GFC trend rate of 3.5 per cent and robust growth is expected to continue over the medium term. Furthermore, a healthy rate of population growth should continue to ensure strong demand for housing.

Turning to the renovations market, by contrast it is forecast to grow. Renovations activity did not ride the same wave of prosperity as new home building between 2013 and 2018. The low and stable interest rate environment along with strong growth in home prices during that period should have supported stronger demand for renovations. These positive factors were ultimately outweighed by weak income growth – its effect on household sentiment reduced their willingness to spend on home renovations, despite conditions otherwise being favourable to do so.

Looking to the year ahead, labour market conditions appear set for further improvements and we're already seeing early evidence of improving wage growth. However, the home price cycle will most likely still be in the midst of a downturn and this will weigh on the volume of property transactions. Given that transaction volumes are a key predictor for renovations activity, this will likely develop into a headwind. We are forecasting activity to rise by a very modest, by 1.0 per cent in 2019. This would take the level of activity to be worth \$34.15 billion, still below the previous peak which occurred back in 2011, when some \$36.5 billion worth of work was done.

So for 2019, upstream suppliers and providers can expect some deterioration in overall demand from the residential building market, but as described above it's unlikely to be severe, with the renovation market set to represent a source of some growth. ■



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Vacuum in Woodworking - Part 2

After taking a look at basic aspects of vacuum technology in the last issue, today we will tackle the different types of vacuum generation. In the process, we would like to primarily limit the discussion to the subject of vacuum clamping on machining equipment, an area that has become much more significant in light of advancements in automation in the furniture industry and other sectors of the woodworking industry. The subject of economic efficiency also runs parallel to this development and has increasingly become the focus of production managers and those responsible for technology.

In principle, there are several possibilities for generating vacuum. For vacuum clamping, various mechanical vacuum pumps can be used, as discussed here.

Oil-lubricated rotary vane vacuum pumps

Oil-lubricated rotary vane vacuum pumps are the true classic pumps used for clamping on machining equipment. They were used almost exclusively decades ago. They stand for reliability, robustness and a low ultimate pressure of under one mbar – which corresponds to a vacuum level of 99.9%. At this high vacuum level, they guarantee sufficient pumping speed reserve capacity and thus are known for fast and secure clamping.

The constant oil feed in the compression chamber facilitates the high vacuum level. The oil is fed through the vacuum pump through an internal circulation system where it seals, lubricates and removes compression heat. The oil and the oil filter should be exchanged every 2,000 operating hours.

In machining equipment with pumping speeds of over 160 cubic metres per hour, these vacuum pumps have since been replaced by dry vacuum technologies. For smaller machining equipment and clamping devices that can manage with lower pumping speeds, oil-lubricated rotary vane vacuum pumps still work economically and with high reliability.

Liquid ring vacuum pumps

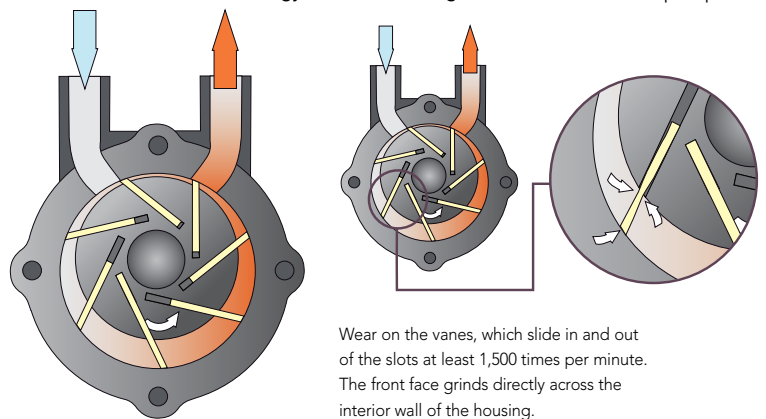
Liquid ring vacuum pumps that generate vacuum using water as an operating fluid work according to an old principle. However, they were never really able to catch on for use in vacuum clamping because water as an operating fluid is associated with a certain maintenance effort that ranges from topping up the water daily to regularly cleaning the water

circuit. The vacuum level of these vacuum pumps depends on the water temperature. As the water temperature increases, the achievable ultimate pressure is reduced and along with it the pumping speed. The highest pumping speed is achieved at temperatures up to 15° C. At a water temperature of 40° C, the pumping speed falls to 40 per cent of the original value.

The major advantage of liquid ring vacuum technology is the high level of compatibility with water vapour and moisture – a benefit that cannot be taken advantage of when clamping on machining equipment, but virtually predestines these vacuum pumps for drying and impregnating wood.

Dry-running rotary vane vacuum pumps

Rotary vane vacuum pumps that work without operating fluids - meaning neither oil or water is necessary for compressing the extracted air - are referred to as "dry-running". These vacuum pumps are very often used for vacuum clamping because the investment costs are relatively low. The working principle is the same as for oil-lubricated rotary vane vacuum pumps. However, due to the lack of oil lubrication, so-called "self-lubricating" vanes or blades made of carbon graphite material are used. They have the drawback of being affected by wear and need to be replaced regularly to avoid vane breakage and thus total failure. Wear on the vanes also affects the performance of these vacuum pumps. After an operating time of just 2,000 hours, the pumping speed of a dry-running rotary vane vacuum pump can only achieve 85 to 90 percent of the original pumping speed. One of the factors that affects the vanes' service life is the material to be processed. Abrasive MDF dust speeds up wear to the vanes. In three-shift operation, the vanes need to be checked at least once every six months and exchanged if necessary. Operators should not only consider the costs for procuring these special vanes – which should not be underestimated – but they should also take a critical look at the energy consumption of this vacuum pump type. Compared with all other vacuum technologies, the energy costs are the highest for these vacuum pumps.



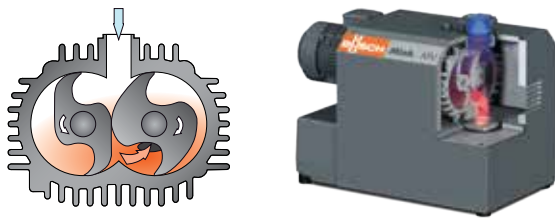
Operating principle of a dry-running rotary vane vacuum pump.

Wear on the vanes, which slide in and out of the slots at least 1,500 times per minute. The front face grinds directly across the interior wall of the housing.

Due to the maintenance and energy costs associated with dry-running rotary vane vacuum pumps, we really only recommend them up to a pumping speed of about 100 cubic metres per hour. The smaller the size, the slower the vanes wear because the diameter of the compression chamber is smaller. This reduces the circumferential speed of the vanes and the distance that the individual vanes have to cross while gliding in and out of the rotor slots.

Mink claw vacuum pumps

In the mid-1990s, Busch Vacuum Pumps and Systems developed a completely new principle for vacuum generation: Mink claw vacuum technology. This technology, which has been constantly refined, has since gained a foothold in the woodworking industry.



Operating principle of the latest generation of Mink claw vacuum pumps.

Today, the third generation of these vacuum pumps is already used by several leading manufacturers of CNC routers. Mink claw vacuum pumps also work without operating fluids like oil or water. Two claw-shaped rotors move in a housing. They do not come in contact with each other or the housing.

This means there is no friction and thus no wear, making nearly maintenance-free vacuum generation possible. Maintenance efforts are limited to a biannual gear oil change. Contact-free compression of the extracted air also has the advantage of consuming drastically less power than other vacuum pumps, and Mink claw vacuum pumps constitute the most energy-efficient type of vacuum generation for vacuum clamping.

For technical reasons, the Mink claw vacuum pump is the only vacuum generator discussed here that can be controlled completely based on demand. This means that a specific set point (ultimate pressure) can be specified for the vacuum pump. When this point is reached, the speed automatically reduces, or the vacuum pump shuts itself off. This facilitates further energy savings. For this reason, Busch offers all sizes -

from 40 to 900 cubic metres pumping speed per hour - as well as energy-saving and frequency-controlled motor options.

Summary

There are various possibilities that can be used to generate vacuum for clamping. In principle, situations need to be assessed on an individual basis to find the ideal vacuum pump solution. The diagram can help when making a preliminary decision. But in general, we recommend consulting a specialist when making the selection and choosing the dimensions.

Busch Vacuum Pumps and Systems offers a VacuumAudit in which a vacuum expert takes stock on site and then makes suggestions for improvements with regard to technology, efficiency and reliability.

Clamping with vacuum Evaluation of vacuum technologies and their recommended applications	Reliability	Energy consumption	Maintenance effort	Wearing costs (vanes)	Total operating costs	Recommended use
Oil-Lubricated Rotary Vane Vacuum Pumps	●	●	◐	◐	●	Vacuum clamping, handling, veneer presses
Liquid Ring Vacuum Pumps	◐	○	◐	◐	◐	Wood drying and impregnation
Dry-Running Rotary Vane Vacuum Pumps	◐	○	◐	○	○	Smaller clamping and handling devices
Dry Mink Claw Vacuum Pumps	●	●	●	●	●	Vacuum clamping on CNC-routers and other machines

● Recommended ◐ Possible ○ Not Recommended

Overview of the various vacuum technologies and their recommendations for use.

In the next issue:

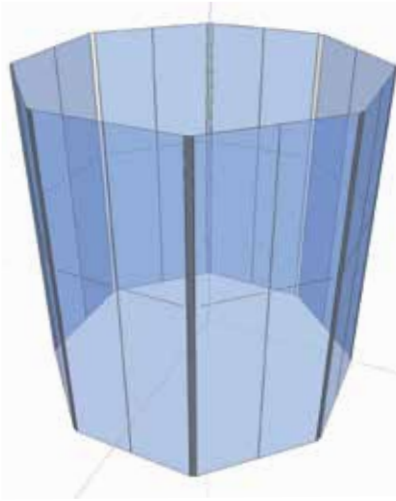
Vacuum clamping – tips and tricks for effective and secure clamping

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Site measuring made easy with Flexijet 3D



Everyone has experienced the unenviable task of having to site measure a project using traditional methods with a tape measure, laser level and then scribbling the measurements on a note pad. Some of the questions that are always asked during this process are - "How much is the floor out of level?", "Is the wall plumb?", "Is the wall leaning back or forward or does it have a twist?", "How can I reach those angles that are 5 metres off the floor?" And these questions just keep mounting up. And to cap it off, back at the office these measurements have to be drawn as a 3D model - and that's when it's discovered that the location of that waste pipe or those electrical cables has been forgotten.

Flexijet 3D takes the angst out of site measuring and also draws the 3D or 2D CAD model as the user measures. Simply check the drawn model during measuring and verify that all the relevant items have been measured - no more forgotten measurements. Simply export the model and email it directly from site to the office so that work can begin immediately. Flexijet 3D will work seamlessly with software such as Pytha®, Microvellum®, AutoCAD®, PaletteCAD and many others, in fact anything that can import a DXF or DWG file.

This example shows a project where an octagonal steel structure needed to be measured and drawn in CAD for the manufacture of glazed panels and doors. With a height of 7.5m, this would have been a difficult task to accurately measure within the tolerances required. Using traditional measurement methods, the use of scaffolds

or lifts would also be required and after that, how confident would the measurer be in their accuracy?

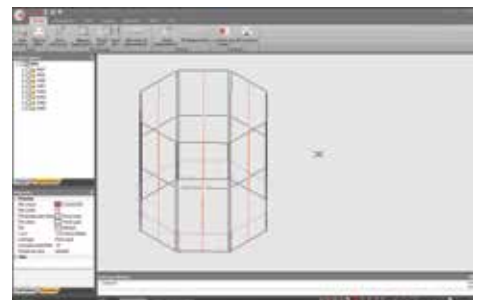
None of this is necessary with Flexijet 3D. Simply set up Flexijet 3D on the floor and aim the laser at the relevant surfaces and measure away.

Hard to reach places are easily measured as long as you have 'line of sight' with the laser. With an accuracy of 0.9mm for every 10m, Flexijet 3D accomplished this task with ease and in less than 3 hours. All measurements, angles and the complete CAD drawing were completed in this time. With some minimal post processing back at the office, the model was exported to the various DXF files ready for the glass panels to be accurately cut with a water jet cutter.

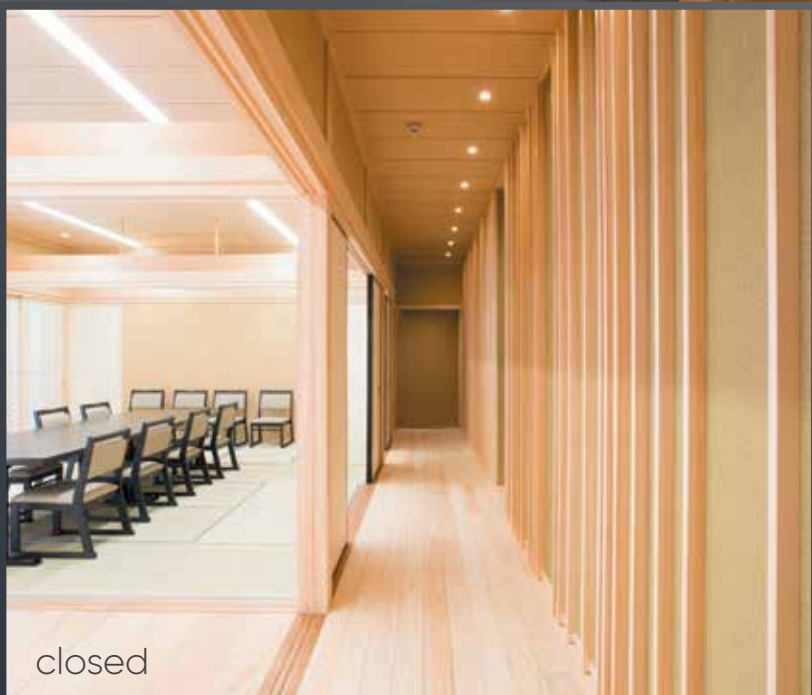
If all this sounds too easy, ask Flexijet Australia for a demonstration. Flexijet Australia will also encourage purchasers to undertake two days training when purchasing the system and will provide on-going support to enhance their skills.

The German manufactured Flexijet 3D, is a measuring system that has revolutionised site measuring in the joinery industry around the world. With Flexijet 3D, users can not only measure and instantly draw measurements, but its additional in-built functions will make other site tasks more precise, efficient and ultimately save time and money.

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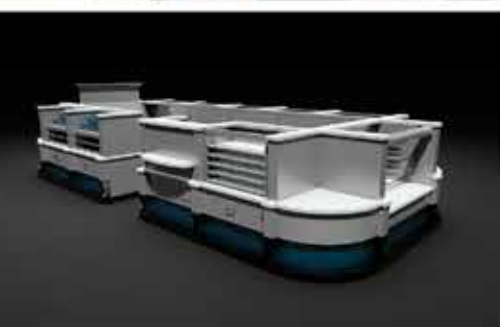


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Green power: new materials

for buildings and furniture



CMF Greentech has produced systems, machinery and automation for the ceramics industry for 40 years. The company's approach to the environment and green manufacturing has led it down a unique path throughout its history.

It all began in 2008 when CMF management decided to start a green project. The objective given to the researchers was simple, and at the same time immense – to identify and implement entirely ecological materials into its production processes. Much of this process was to fine tune its "royal jelly", an ecological binder used to create a material, which is subsequently transformed in panels by amalgamating natural products as well as industrial waste.

A visit to the CMF Greentech plant is like taking a journey to the future. The manufacturing process begins with an external hopper that serves five silos, where the materials used in the process are stored. From the silos the hemp, wheat, industrial production waste and everything that the "chef" can think of are automatically sent to be mixed with the royal jelly. The product is laid on rollers that feed the panels to the presses and then the drying unit. The unfinished panel is then sent to a cell for calibration, sanding and squaring, which is where SCM technology comes in.

The totally integrated cell which operates without operators, is assisted by handling systems created specifically by CMF. The first part of the SCM cell is produced by DMC System, the heavy duty work centre for calibrating and sanding, in a single passage, both sides of the panels with a width up to 2200 mm. The machine has three upper and lower roller machining units. The first two units perform large stock removals and machine the panel to the desired thickness with the grooved steel roller and the high power motors, up to 75 kw per unit. The third unit sands and finishes the surface of the panel. DMC System, thanks to a highly technological modular structure, allows for the installation of a fourth machining unit, to allow the machine

to be aligned to the changing production requirements and to maintain the machine composition up to date.

After this phase the panel is fed to the second part of the SCM cell which squares the panel. It consists of a first Celaschi Progress 60 squaring unit that defines two sides of the panel. A semi-circular handling unit inserts the panel in the second Celaschi Progress 60 squaring unit which completes the machining operations on the other two sides. At this stage the panel is ready for further machining operations or to be laid.

The SCM service, based on highly technological products, guarantees production reliability and finished elements with a high level of quality. The geometric precision ensures easy and perfect assemblies, whilst the surface finish ensures exceptional aesthetics and a highly innovative product.

Ecological products, materials with a soul, recycling, sustainability, technology, automation and digital interaction: key words of the future, but which are already the present of CMF Greentech thanks to SCM machinery.

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Mr Edgebander's opinion matters

Chances are you have heard of him or met him in your workshops helping customers throughout Australia and New Zealand. Ross McCullough, Field Service Representative is the epitome of HOMAG service and the embodiment of the HOMAG mantra. And with 28 years' experience working on nearly every brand of machine in the woodworking industry, it is fair to say that his opinion matters.

Ross began his apprenticeship in 1985, learning the trade of a fitter welder in shipyards, meatworks and concluded his

and New Zealand. Recalling his first interview, Ross McCullough remembers it with much nostalgia.

"I went in for my first interview with a great old guy called Bill Bonnette and my second interview was with Ross and he scared the life out of me." said Ross with a chuckle.

"To me he was a scary guy, if you don't know him you could be intimidated by him. But he gave me the job. I was just a scruff with long hair, I drove a Valiant, smoked rollies, drank longnecks, and he obviously saw some potential in me despite that".

Mr. Campbell recalls exactly why he hired the young scruffy tradesman in the first place, and definitely held no regrets giving him the opportunity.

"He certainly was a scruffy looking bloke but Bill Bonnette, an engineer working with me at the time, who was older and wiser, saw the true potential and told me to hire him, and he was right." said Mr. Campbell

"I count myself lucky as now I have hired him twice, first with Jacks in 1990 and again with HOMAG in 2017. And I will say this, if I could hire him a third time, I would."

An iconic institution within the New Zealand woodworking industry, Jacks has sold big to small woodworking brands and delivered first class service to their customers since 1946. As a maintenance engineer, Ross has been fortunate enough to have worked with every single brand within the industry and is not afraid to give you an honest insight into what's is good and what is not.

"You can definitely see the difference between the German stuff and the other products. Some brands have given me experiences similar to pulling teeth"

"Edgebanders in particular are all different. Some of them are cumbersome, awkward to work on, bastards to set up and don't hold their settings."

"I have worked on nearly every single machine brand as Jacks worked on anything and everything. And because of all of that you certainly get to work out what is the better product, and that is why I stuck with HOMAG gear."

Titled "Mr Edgebander" by colleagues and clients, Ross is the one of the best. Edgebanders are his passion and while some may find his enthusiasm unusual, his reasoning makes complete sense.

*Do a good job
and people will
want you back*

education with an engineering company that produced apple processing units. On completion, the freshly minted tradesman now free from the shackles of his apprenticeship sought out new challenges in different places.

Below:
Ross McCullough,
circa 1998.





"On my first day at Jacks the old guy Bill walked me past edgebanders and said 'stay away from these things, they are the devil!' But the way it worked out it turned into my forte and edgebanders are my passion."

"The reason why I am so passionate about edgebanders is because I have worked them out and I know what makes them tick, they are weird machines and I just love them."

"Once I sat next to a bloke on a plane to Fiji and he did dry cleaning machines and I could not work out why he is so passionate about it. Like he couldn't understand why I am passionate about edgebanders, sometimes you can't explain it to people. But I think that to understand the logic of a machine you need to be passionate about it."

"With edgebanders, you have three different man made products that you are trying to join in harmony to get the perfect finish. And every day there is a new variable thrown at you, ambient temperature, board temperature, the edge tape and glue."

"A nesting machine cuts rectangles and drills holes, a panel saw cuts big squares and rectangles into smaller squares and rectangles. But an edgebander is a finishing machine, and when you can make it do what it's designed to do and get a finished product that looks awesome it is very satisfying."

"My obsession has got me to the point

that wherever I go I look at doors and drawers to work out what machine it was done on and how could someone let that rubbish out of their workshop."

To Ross HOMAG is more than just the machines, it's the people, both customer and colleagues that make his career so appealing.

"I like HOMAG because out of all the brands I have worked with, their machines are the best to work on, and their support is the best."

"What makes this company appealing is the people and the product and the people. I have made some amazing friends over the years with technicians I have worked with from all over the world."

"I like to go out of my way to help our customers and some places treat me like one of the family. I have built up so many great relationships. Do a good job and people will want you back."

With his passion, experience and skill Ross has established himself as one of the best technicians in the game and his verdict counts. If you want an unbiased opinion on woodworking machines, ask the guy who has seen it all, and if you follow his advice chances are you'll become one of the best also.

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Slimline handle profiles



Solu's Slimline profile handle is designed for the edges of 18mm board, providing a subtle metal handle. With edges gently rounded to reduce sharpness, the U, L and C shape can be combined to connect tall doors or open individual doors and drawers. Available in clear and black anodised finish.

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The Industry Specialist Mentoring for Australian Apprentices (ISMAA) Program

To assist apprentices and trainees
in overcoming life and work-based
challenges, working towards
completion of their trade training.



FIAA ISMAA SUCCESS TO DATE - INDUSTRY PERSPECTIVE

During its first six months FIAA's ISMAA Apprenticeship Mentoring program has demonstrated extremely positive outcomes which are bucking the trend of poor progression of training rates in the sector. With NCVER data showing that the 2017 National Apprenticeship completion rates still below 50%, the FIAA mentors and support staff are certainly providing a positive injection into the industry.

Some key statistics and outcomes are:

- With over 230 Apprentices enrolled in FIAA's program
- Direct feedback from employers and supervisors stating:
 - Less absenteeism and improved punctuality
 - Clearer individual goals and career aspirations
 - Visibly improved attitudes and work performance
 - A fresh set of ears and eyes helping to keep apprentices engaged
 - Fewer outside issues impacting work time
 - Improved Communications across the team

TESTIMONIALS

"I would like to thank you personally (FIAA Mentor) and FIAA for the assistance this mentoring program has provided to a number of my apprentices. It has given them valuable guidance and reassurance during some difficult times they are personally having. This assistance in turn has helped them to concentrate on their own tasks whilst at work."

- Matthew Stanborough, Operations Manager, Designer Living Kitchens

"AMS Furniture currently employs six apprentices and two trainees at our Lisarow site. In recent months we have partnered with FIAA to offer a mentoring program to the five eligible apprentices. In that time, I have observed all of the individuals involved grow in confidence and improve their communication skills. I would not hesitate to recommend the ISMAA mentoring program to any business that employs apprentices and will continue to encourage any new apprentices to sign up with the program."

- Adam Tasker, Production Manager, AMS Furniture



For further information, please contact

Fiona at FIAA ISMAA

Phone: 0419 786 836

Email: ismaa@fiaa.com.au

* Applies to ACT / NSW / SA 1st and 2nd year apprentices / trainees only.

Family ties and expertise underpin exceptional business performance

THEY SAY the family that plays together stays together. They don't say that about families that work together, but then they probably haven't heard of the Mirabile family. Managing director of Beyond Tools from Western Australia Tony Mirabile is a lucky man - his business credentials and impressive performance are underpinned by a robust and expert technical and marketing family contingent.

Tony Mirabile started his career as a furniture maker apprentice in Perth in 1974 working for City Cabinet Works, where he developed an interest in interior design. In October 1974 he focussed on kitchen renovations, using at the time revolutionary modular systems influenced by European design ideas

In 1986 Tony established For Wood Tools and Machinery Sales that then grew into Beyond Tools in 2008. Today Beyond Tools operates from a showroom in Malaga, Western Australia.

Beyond Tools is a proudly family-owned business that has provided Australia with the best tools and service since it was established.

"From our massive showroom in Malaga, we sell and ship the best tools and machinery Australia-wide. Whether you're a tradie, working on a home project, or looking to complete factory fit-outs, Beyond Tools has it all," said Mr Mirabile.

Beyond Tools epitomises the strength of a family-owned and run business. From a staff of 32, eight are family members, including five of Tony and Carmel's children. They have been cleverly managed to cover the broad range of sales, technical, marketing, engineering and technology skill needs to support and expand the family business.

Tony says this broad range of skills has enabled the company to design and produce its own brand of wood working machines, ToughCut. So from modest beginning to the present Beyond Tools' own global brand built on their in-house technical and engineering expertise.

Designed and specified by Beyond Tools for Australian conditions and manufactured in China, ToughCut is now sold in 13 countries and has a full range of CNC flat bed routers, edgebanders and saws.

Tony says the ToughCut range of wood working machines are compact yet robust, and suitable for high-tech professional furniture makers and flat panel processors. They are ideal for companies requiring flexibility and economy.

"They offer consistent performance, superior reliability, are easy to use and uncomplicated. The solid machine chassis and heavy duty units combined in an attractive design ensure the highest level of precision," said Mr Mirabile.

Tony has made a valuable contribution to the cabinet making and joinery industry overall. He was involved in the original discussions to create AWISA and recalls that as a 30-odd year old in those days he was at the first show as For Wood Tools and Machinery Sales.

"We were also at the next show in Melbourne with our Virutex range of power and hand tools and completely sold out of stock."

Tony said he would be soldiering on in the business for a good while yet, and is enjoying the strong family range of individual and collective expertise that are at the centre of the company's expanding national and global business success.

Besides family duties in his spare time Tony has a passion for collecting old and unusual wood working tools. He also is a vintage car buff and is presently restoring a 1954 Karmann Ghia. ■

Family man Tony Mirabile with daughters Janelle Mikulic (left) and Rosemarie Caloiero.



Record entries and record attendance

The FIAA Industry Awards 2018

When the Furnishing Industry Association of Australia starting planning its 2018 industry awards, no one would have guessed the level of enthusiasm for the awards.

The number of entries was well above the 2017 level, and the awards ceremony, held at Luna Park, Sydney, on Friday 21 September, was an outstanding success. It was one of the best attended functions ever organised by the FIAA, with 360 people present.

The premium sponsor of the awards was polytec, and the major award sponsors were Finlease and The Wood Tech Group. The awards were also supported by fourteen other sponsors including AWISA members Hafele, Hettich, New Age Veneers, and Planit.

The winners in the various design and manufacturing categories were:

Winner of the FIAA/New Age Veneers best kitchen design under \$20,000: Betta Style Kitchens & Joinery Pty Ltd trading as The Pre-Fab Group.

Winner of the FIAA/New Age Veneers best kitchen design: \$20,001 to \$35,000: Kenross Kitchens.

Winner of the FIAA/New Age Veneers best kitchen design \$35,001 to \$60,000: COS Interiors.

Winner of the FIAA/New Age Veneers best kitchen design \$60,001 to \$80,000: Joinery by Evolve Interiors, architecture and interior design by Moloney Architects.



Above left: Winner of the FIAA/New Age Veneers best kitchen design under \$20,000: Betta Style Kitchens & Joinery Pty Ltd trading as The Pre-Fab Group.



Above right: Winner of the FIAA/Finlease design of the year and winner of the FIAA/New Age Veneers best kitchen design: \$20,001 to \$35,000: Kenross Kitchens.



Above: Winner of the FIAA/New Age Veneers best kitchen design \$35,001 to \$60,000: COS Interiors.

Front cover and left: Winner of the FIAA/New Age Veneers best kitchen design \$60,001 to \$80,000: Joinery by Evolve Interiors, architecture and interior design by Moloney Architects.

Below: Winner of the FIAA/Winning Appliances best alfresco design: COS Interiors.



Top left: Winner of the FIAA/EWPAA best in-built furniture: Husk & Co.



Winner of the FIAA/New Age Veneers best kitchen design over \$80,000: Seaview Cabinets in conjunction with Shaynna Blaze.

Winner of the FIAA/AWISA best free-standing furniture: Dylan Walsh Custom Furniture & Design in collaboration with Ergomazing,

Winner of the FIAA/EWPAA best in-built furniture: Husk & Co.

Winner of the FIAA best soft furnishings/interior design: Lynne Bradley Interiors.

Winner of the FIAA/Hettich best laundry design: Carrera by Design.

Winner of the FIAA/Kitchen & Bathroom Blog best bathroom design: Carrera by Design.

Winner of the FIAA/Winning Appliances best alfresco design: COS Interiors.

Winner of the FIAA/Cosentino best commercial project: Winchester Interiors.



The winners of the categories that celebrated personal excellence were:

Winner - FIAA/First Super: Apprentice of the Year Cabinetmaker: Callum Hawkins - G & M Detailed Joinery.

Winner - FIAA/First Super: Apprentice of the Year Furniture: William Bayliss - Dunstone Design.

Winner - FIAA/Admonter: Victorian Apprentice of the Year: Grant Robinson - TIDE Designs.

Winner - FIAA/AWISA: Workplace Champion of the Year: Liarne McBride - Galley Kitchens.

Winner - FIAA/AWISA: Trade Champion of the Year: Tina Woodward - Euroform.

The major prize winners were:

Winner - FIAA/Finlease: Design of the Year: Kenross Kitchens.

Winner - FIAA/Woodtech: Outstanding Achievement of the Year: Callum Hawkins - G & M Detailed Joinery.

Winner - Admonter: Apprentice Prize Winner Callum Hawkins - G & M Detailed Joinery.



Centre: Winner of the FIAA/Cosentino best commercial project: Winchester Interiors.

Above: Winner of the FIAA/New Age Veneers best kitchen design over \$80,000: Seaview Cabinets in conjunction with Shaynna Blaze.



Winner of the FIAA/Hettich best laundry design:
Carrera by Design.



Winner of the FIAA best soft furnishings/
interior design: Lynne Bradley Interiors.



Winner of the FIAA/AWISA best free-standing
furniture: Dylan Walsh Custom Furniture & Design
in collaboration with Ergomazing,



Winner of the FIAA/Kitchen & Bathroom Blog
best bathroom design: Carrera by Design.



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Two new hinges with integrated BLUMOTION

Showcased during AWISA 2018, the wide-angle hinge from Blum has been enhanced and given a new design. The innovative hinge - CLIP top BLUMOTION 155° with 0-protrusion - delivers soft and effortless closing with all the components integrated into the hinge arm.

Having proven itself worldwide, CLIP top BLUMOTION 155° sets new standards, while keeping the adjustment familiar and the very highest quality of motion. Thanks to its sophisticated technology, the BLUMOTION dampening is compactly integrated directly into the hinge arm while keeping the installation size and drilling pattern the same as previous versions.

Simple, tool-free assembly

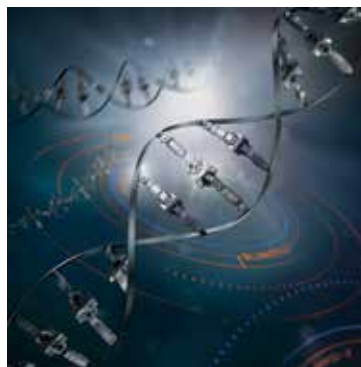
Door to cabinet assembly is as easy as usual. Thanks to the tried and tested Blum CLIP mechanism, it is quick and tool-free. This means that doors can be quickly attached or removed as required. No changes have been made to the existing mounting plates, so they can still be used. And easy 3-dimensional adjustment delivers precise gap alignment.

Doors of 8mm - 14mm thickness made possible

The CLIP top BLUMOTION 155° with 0-protrusion hinge is suitable for doors of 8mm to 14mm thickness. Giving a large amount of creative freedom, a wide range of materials such as chipboard, high-pressure laminate, mineral composite or ceramics can now be used when designing furniture.

What sets CLIP top BLUMOTION for thin doors apart is the EXPANDO T split dowel. Steel pull-in anchors ensure a firm hold in hard materials, while plastic jaws ensure the same firm hold in softer materials. Thanks to the 0-protrusion, the hinge is suitable for cabinets with inner pull-outs, and also standard applications.

This hinge promises the usual high level of Blum quality in furniture with a simple design, as well as innovative technology for the life of the furniture.



Top: CLIP top BLUMOTION 155° 0-protrusion hinge.

Above: CLIP top BLUMOTION for thin doors.

BLUM AUSTRALIA
Phone 1800 179 186
www.blum.com

Beam saw helps get quality RVs on the road

When it comes to providing quality and affordable RVs so that everyone can have their adventure, regardless of the disposable income, Jayco is the Australian standard.

For decades now Jayco RVs have set the benchmark in terms of quality design and precise manufacturing. Jayco RVs have and continue to be the stuff of Australian adventurous holidays, off-road travel and family fun. Since its humble beginnings in 1975 Jayco has built over 180,000 RVs for Australians to enjoy.

The country's most recognised brand of quality, affordable recreational vehicles, Jayco is a great Australian manufacturing success story. Employing over 1,100, Jayco continues as a locally-owned family business. However, behind all this travel and family fun excitement is a sophisticated manufacturing process using the latest design, manufacturing technology and leading edge equipment.

Jayco moved into its current 20-hectare, state-of-the-art facility in Dandenong South, Victoria in 2007. The site incorporates a purpose-built 60,000 square metres of undercover design and manufacturing complex.



Work n Play RV ... Australia's most recognised brand of quality, affordable recreational vehicles, Jayco is a great Australian manufacturing success story.

Adventurer caravan interior ... clever, innovative design, precise, software-assisted manufacturing and assembly, Jayco does the fundamentals right.



Saw section production manager Daniel Jacob says the Jayco's manufacturing process boasts a substantial bank of machinery and related equipment. This includes a recently acquired Holzher beam saw, three other beam saws, 14 CNC routers, four large edgebanders and four docking saws, as well as multiple smaller machines.

"Our main use for the new Holzher beam saw is to cut cabinet doors. Having this new beam saw has given us both improved efficiencies and increased capacity allowing the growth required to meet the expanding needs of the business."

In relation to the acquisition of the new Holzher beam saw, Mr Jacob says the company already had Weinig machinery, but had never before operated any Holzher machinery.

"However, after evaluating our core beam saw needs we went looking for the right solution. Obviously with any manufacturing environment reliability is key and this was the basis of our research. We developed a shortlist of options, not via existing contacts, but as if we were new customers."

"Weinig/Holzher were very responsive, made all of the options very clear and provided technical and performance details, quotes and timelines."

Mr Jacob says Jayco takes pride in the strength, security and quality of every Jayco RV built. "All Jayco RVs undergo rigorous examination at our quality assurance centre to ensure they meet our stringent requirements. Each vehicle attests to the skill and attention to detail of our design, manufacturing and assembly teams."

Weinig and Holzher Australia's managing director Neil Forbes says Holzher beam saws and panel saws combine precision technology with intelligent materials handling solutions for effective and precision panel cutting.

"Holzher pressure beam saws are distinguished by their powerful performance. They are nonetheless compact allowing use even in shops where work areas require economic planning."

Mr Forbes says the heart of any pressure beam saw is the sawing unit. "Holzher pressure beam saws are designed for high cutting lengths and extremely high feed rates, and are available in the performance range up to 25 kW."

With the Zentrex 6220 classic pressure beam saw purchased by Jayco, Holzher offers the ideal cutting package for single panels and package cutting work. The Zentrex 6220 classic

Operator Samir Patel with Jayco's Holzher Zentrex 6220 classic pressure beam saw ... this beam saw provides both improved efficiencies and increased capacity.



features a saw blade protrusion of 105 mm so that it fits in perfectly between the models Tectra 6120 with 82 mm and Zentrex 6220 with 130 mm saw projections.

The Zentrex 6220 offers precision technology with ground linear guides and brushless servo-drives, as well as the latest generation of software control. Capable of high feed rates up to 150 metres per minute on the sawing carriage it achieves the shortest cycle times in addition to its extremely high level of precision.

"In addition, the automatic cutting length system controlled via the optimisation software minimises the processing times of all cutting patterns," Mr Forbes says.

Celebrated for their range and quality of its RVs, Jayco does the fundamentals right. Clever, innovative design, precise, software assisted manufacturing and assembly. The Holzher pressure beam saw and the company's relationship with Holzher make a significant contribution to this process and to the company's outstanding credentials.

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Lincoln Sentry is exciting spaces with Sugatsune



Established in Tokyo in 1930, Sugatsune is a family business that is now into its fifth generation and has an enviable reputation in the industry of meticulously delivering quality cabinet hardware products that are proven performers.

Sugatsune's lateral door opening system LIN-X1000 provides many benefits, particular when working with limited space. Available in white and black finishes, the LIN-X1000 is ideal for countless applications including walk-in robes, hidden shop storage, restaurant or ballroom bars as well as partition office doors. Capable of handling a door weight of up to 90 kilograms, with a height of 2980mm, the system also offers the flexibility of a 4-way adjustment profile, plus the added benefit of being free stop as well as soft close.

Allowing the door to be flush with walls when closed, the LIN-X1000 effortlessly lends itself to a flowing design. The unique movement of this lateral door opening system provides for a compact yet extremely smooth opening of the door. While truly clever in its design and functionality, the LIN-X1000 lateral door opening system is a simple six-part job to assemble, making it a trouble-free inclusion on any job.

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www.lincolnsentry.com.au

A builder's recipe for success

Nick Schiffer is one of the lucky few who has been able to turn his dreams into reality. A strong sense of purpose coupled with new age business smarts is behind his blossoming career. Nick's adoption of old school craftsmanship and 21st century technology, including social media and an automated chop saw fence stop, has propelled his company, NS Builders, into a leading contracting business.

A self-described born entrepreneur, Schiffer said one way he attracts clients is through social media. "I like attention," he said. "I take pride in my work, so it made sense for me to market myself on places like Instagram and Facebook.

Instagram offers an excellent way to show your work, netting helpful feedback as well attracting inquiries from designers and potential clients, which can lead to work."

The NS Builders website also enables Schiffer to showcase the company's work to a wide range of current and potential customers. "The people who follow me might need a contractor someday. My hope is they realise they have been following a contractor."

"There are a lot of people who are attracted to watching things get built. They will watch the entire process and see each step along the way."

Viewers also enjoy seeing how the company combines handcraftsmanship with technology. Among the equipment used by NS Builders is a TigerStop SawGear, a portable automated chop saw fence stop that streamlines production by doing away with manual measuring.

"The SawGear was a great fit for us because of its ability to help us be more efficient. Because we do a lot of work on site, the SawGear was originally taken from worksite to worksite," Schiffer said.

"We found that we preferred to primarily use it in our shop where it stays stationary, although it has the ability to be moved to a job site should we decide to do that. We value its efficiency and accuracy and the way it saves time on a wide range of applications."

NS Builders performs a variety of residential work, including renovating old brownstones, single-family home construction and working in high rises. In all cases, Schiffer said, his staff has been able to streamline the work process by using the SawGear. "We have found the SawGear has cut down on our time on the saw, which means each person can use it for cutting a wide range of tasks. Our employees like it because it allows them to get done what they need to do in a shorter time on the saw, and it is extremely accurate."

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Hideaway

hideawaybins.com.au/liners

New website and online store launched

Titus Tekform has announced the launch of a new website and online store. Browse and purchase products with live contract pricing and account credit limits, with 24-hour access to product information, past order details and invoices.



The company supplies quality hardware and decorative products to the Australian kitchen, furniture, shop fitting, building, and cabinet making industries. Through innovative product design, industry-leading expertise and excellent service, Titus Tekform enables customers to improve productivity and quality, reduce manufacturing costs and facilitate easier, cost-effective assembly.

The new Titus Tekform online store makes ordering products easier than ever before and is the latest step in an ongoing commitment to providing quality customer service to all areas of Australia. The online store has enhanced mobile design and improved search functionality. Users can add purchase order numbers, and view invoices, statements and quotes

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Bringing rooms together: TopLine Grant SD/HD

Hettich introduces the new Silent System damping that provides a feel of added luxury and convenience. The fully concealed Silent System soft-closing and opening feature carefully cushions door movement, leaving them to open and close with a gentle movement in complete silence. Each time the sliding door is opened and closed, it gives a feel of quality, luxury and serenity.

Not only is the Silent System concealed; with the low profile option 4 mm narrow gaps can be realised and the hardware can be hidden inside the door. A sleek and elegant look.

If bigger doors need to be accommodated, the sturdy Grant Box track sliding door systems provide solutions for installations that require the movement of heavy panels, space dividers and large doors up to 147 kg.

Hettich technology has what it takes to meet stringent architectural demands. Hettich offers a wide range of residential and commercial grade sliding and folding door hardware systems designed to meet the specifications of architects and engineers around the world. TopLine Grant sliding door hardware is manufactured to the highest standards, using high quality material under rigid quality control conditions.

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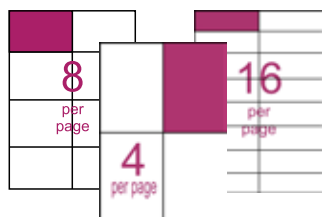
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EWPPAA lecture draws praise from design students

MORE STUDENTS will get the skills they need to find a job thanks to a funding boost from the Victorian government for construction training in northeast Melbourne.

Minister for Training and Skills Gayle Tierney visited Box Hill Institute's Lilydale campus to announce \$2.9 million in funding for two new projects which will develop and deliver core skills for aspiring construction workers.

A new diploma-level course, Off-site Construction Technologies, will put Victoria at the forefront of pre-fabricated timber construction technologies.

Managed by the institute's project manager, resource development, Carly Walters, the course will help meet industry demand for project managers and tradespeople with skills in off-site construction using the latest manufactured products and methods. The funding will also support the development of new accredited and non-accredited courses in building information modelling. Courses are designed to train students to manage complex information across teams involving architects, building designers, engineers, contractors, facilities managers and trades.

To make it easier to access training, the government is investing \$172 million to make 30 priority TAFE courses and 18 pre-apprenticeship courses that lead to jobs that are most in demand from Victorian employers.

The CEO of the Engineered Wood Products Association of Australasia Dave Gover made a



Above: Dave Gover... timely visit.

Below: Teachers in design... Mark Hilton, Abdul Rauf and Susan Morris with first and second-year design students at Box Hill Institute.

timely visit to the Box Hill Institute to explain to a group of 30 first and second-year building design students the range of manufactured timber products available and their advantages in different systems and structures.

"The response from students was fantastic and the lecture brought a raft of questions about engineered wood, not only mass timber and CLT but the application of other systems using products such as LVL, glulam, beams, composite materials and adhesives," the institute's coordinator for building design and sustainability Susan Morris said.

"The increased use of timber in buildings is of great benefit in reducing embodied energy and creating sustainable buildings. The biophilic design advantages of using timber for the health and wellbeing of building occupants is also important and this was covered well by Dave Gover in his presentation."



Great timbers find new life

RECYCLING TIMBER is in vogue today but until the late 1900s the timber ripped out of warehouses, bridges, commercial, and industrial buildings, ended up on the disposable heap of history. Now much of such timber is reclaimed, cleaned up and refashioned, recycled to turn it into reusable stock, as well as timber for architectural decorative structures, or versatile furniture. The trend also satisfies the need to save the planet's natural resources, and encourages the creation of unique pieces of furniture and building features that resonant with character and charm. There is a beauty to be found in reclaimed timber, that in new timber is not yet quite developed. Reckless waste has become wanted waste. The owners of three businesses in the recycling industry reflect on their work

“The best part about using recycled timber is the story it comes with”

It did not take long for Tom Coles and Sally Taylor to appreciate the rewards that working with recycled timber would bring, including turning what was a hobby into a successful business. Tom had started making furniture in his backyard using fence palings because they were mostly free.

“The first piece of furniture I made using fence palings was an A-frame mirror. It was about the time that I first met Sally and she actually bought it from me. She is now my wife and that mirror sits proudly in our house,” Tom tells AWISA.

Soon the fact that using recycled timber made each item inimitable and afforded every client a one-off piece, enthused the couple in 2012 to set up Timbermill, making bespoke furniture.

“The best part about using recycled timber is the story that comes with the timber and also the fact that you’re not exactly sure what lays beneath its old weathered surface before you

start working with it. It also makes each piece of furniture totally unique and gives it irreplaceable character. The other great part of working with recycled timber is the challenge of taking a twisted, nail filled piece of timber and saving it from the rubbish pile. The transformation process is something I find very rewarding, as well as knowing your doing your bit for sustainability,” says Tom.

“We once drove 6 hours on a Sunday night,” Sally begins as she explains that they source timber from all over. “It was to pick up about 50 linear metres of ironbark from a farmer in Dungog (NSW) as we heard on the Sunday morning it would be burnt as firewood on the Monday if it was not collected.”



Aside from rummaging, they source timber from a range of suppliers from demolition companies that offer them selected good timber, to fencing companies that offer palings, solid posts and rails, and sometimes also from recycled timber companies. The wood is very varied and definitely every piece has a story, she says.

So far they have had no problems in sourcing recycled timber, and because sometimes they will take a whole lot of it in order to get a good rate or a desired selection, their stock ranges widely. That means that sometimes they on-sell timber when they have more supply than they can use.

While the cost of the recycled timber is generally cheaper than new dressed hardwood, there is definitely more labour involved in prepping to make it suitable for use in furniture, Tom and Sally explain. Costs come close to evening out

mostly by the time the quote includes labour. They have found there is definitely a need to maintain the machines a lot more when using the recycled timber and to always keep the blades sharpened.

A few years ago the rustic look was very popular where recycled timbers were used in a more rustic context, with less sanding and rougher looking. Now clients want it to look more high end, for instance, a finely finished recycled hardwood solid 45 mm timber top with a steel base. Much of the time Tom work backwards. The discovery of interesting timber spurs creative designs to submit to their clients.

Merv Baker has been involved in the timber trade since 1970,



and is currently the yard manager as well as the recycled timber specialist at Danias Timber. Every order for recycled wood he gets is a one-off, with distinct specifications about thickness, width, shape, and type of timber, he says. Orders have included timber for tables for TV shows, timber for kitchen, bedroom, and restaurant fit-outs, and for interior designers whose clients want to do something different. Speaking with AWISA in the midst of the busy timber yard, he says he has just finished hardwood tables and roof linings for a restaurant at Camden (NSW), and is starting on his next order, a variety of table tops, and seating, for a cafe in Chatswood (Sydney's north shore), the fourth job for the same customer.

Producing the recycled product is a skill he just picked up because he had an interest in it. He learned from others, and by utilising the yard's facilities. Customers come to him with

an idea, which he will work on, provide a quote, and present some samples. Merv explains that once he has understood the core of the customer's idea, he then interprets it using the recycled timber in stock or that he will source just for the order, in the style and finish the customer wants.

The timber he sources comes from bridges, commercial buildings, but not so much from private houses because the reclaimed timber usually is either 4 x 2 or 6 x 2. Merv explains that he relies on a network of trusted sources for timber. It needs to be dry, and straight. If it is wide, it is good, because he can utilise it in different ways. If it is narrow, there will be many joins in the final product. A lot of time goes into the preparation, he continues. He checks visually for nails and any metal and extracts them. Then he double checks with a magnet. With the head knocked off, the nail is still inside and getting it out becomes difficult. He knows all the tricks to removing them. With hardwood you have to actually hit them in to get them out, which sounds strange, he says, because nails rust in there and they will not release. If anything is overlooked and goes through a dressing machine, the metal will damage the expensive blade. He has a variety of tools from pliers to different machines that have been made over the years to extract difficult nails. He does all the work himself, and the yard will not mill other people's timber because there is too much of a risk of damaging costly equipment.

Only then will he put the timber through the dresser. Normally, Merv takes one millimetre off the top, to dress it down to the required thickness from the underneath, and works to meticulously join the pieces using a biscuit joiner.

Big jobs where a designer may want a length up to five metres, are very hard. "You can't have a tree that big. So we ►



- have to devise a way of joining timber together, making it last, and still look the part. It's got to be down to the millimetre, with thickness, length, everything. It all comes into it."

He finds European made machinery amongst the best. In the equipment in the workshop, he lists a German dresser

and an Italian saw that makes perfectly straight edges. When joined together there can be no air gaps, he stresses. His clamps cater for work measuring up to 5 x 1 metre. His preference is using American Oregon and finds hardwood is very harsh on the equipment, and as well being heavy, but with it he can achieve excellent results.

And, finding recycled timber is getting harder and harder, because people think there is a lot of money to be made. Sometimes people bring timber to sell to the yard thinking it is worth a fortune, but

the trouble is that it is very labour intensive to get it ready for use. It has to be de-nailed, dressed, glued and made to size for a specific end result.

"Years ago, people would just take it to a tip. Now they recycle it. We don't get offered anywhere near the amount we used to. I've always got orders I can't fulfil." At the end of the conversation, Merv confides he is thinking about retiring. He will go fishing, and help out a friend who is a carpenter who also works with recycled timber.

Mark Strubing reflects that we human beings are systematically destroying the planet very quickly, so any form of recycling,

has to be a good thing. He owns and runs Recycled Timber Specialists in Kinglake Central (Victoria).

Describing his business as 95% bridge, wharf, and warehouse, Mark explains the major amount of good recycled timber has come from warehouses and buildings in Melbourne and Sydney where the major infrastructure was constructed in the last 100 odd years. But a lot of good old buildings are gone, and their timber has already been reclaimed and used. Sadly in the past in many cases timber was burned. He has heard any number of stories how in the past for a slab of beer you could grab the timber from a demolition site before it was burned on the side of the road.

Recycled timber really only started to show its head the late 1970s, and early 1980s. "Second hand timber has become very much in vogue, and why not. It tells a story, it looks beautiful, and it comes from timber that came from pristine stands of bush. So the timber is far superior in a sense to what we are able to get these days. When people are building homes, they still want their floor to ceiling glass, they still want their white clean look, but they also want the picture post in their house, a feature beam that brings a warmth and beauty to that home. So for all these reasons people find second-hand timber desirable."

His customers want timber all the way from squeaky clean perfect, yet old, to extraordinarily rough, that looks like it came from Noah's Ark. A lot of customers like the odd hole with steel hanging out of it because it helps to tell a story. "It's not a defect. It's an effect," he stresses. The nail does not detract from the beauty, and does not make it structurally unsound. He can cut the nails with a grinder but if it is a major job that the customer wants, he may farm out that work to an associate in the industry.

Business gets busier and busier. Mark says he does not advertise a lot and uses social media. He has 8,000 followers on Facebook. Most of his work comes from word of mouth, a very powerful medium in its own right, as he notes. He runs the business from home on the property that he and his wife, "an absolute power house of a woman", have developed. The yard is safe and efficient and people comment, he says proudly, on how neat it is and how materials can be accessed easily. "The property is like a living breathing showroom, with an ornamental lake, and a jetty. "People come here. People know how passionate I am. I feel so lucky to be here." ■





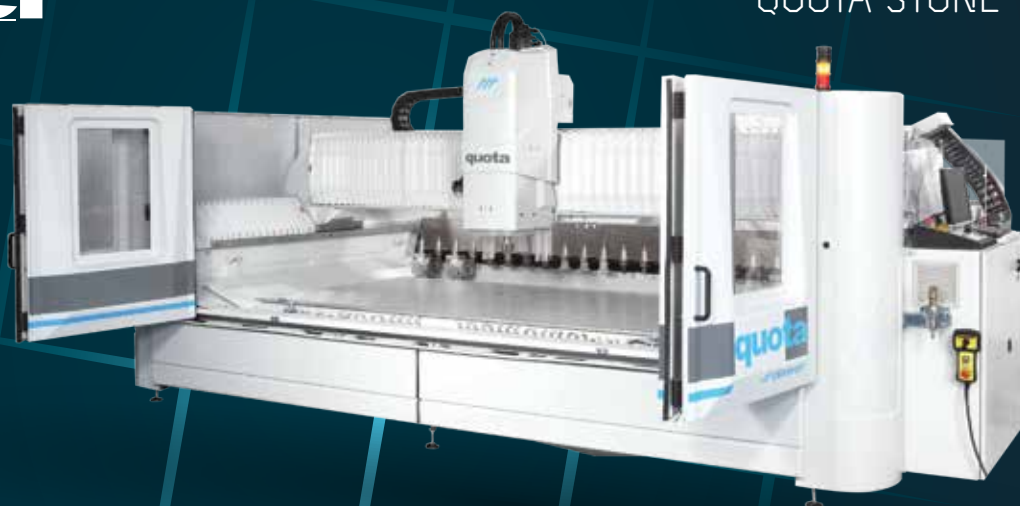
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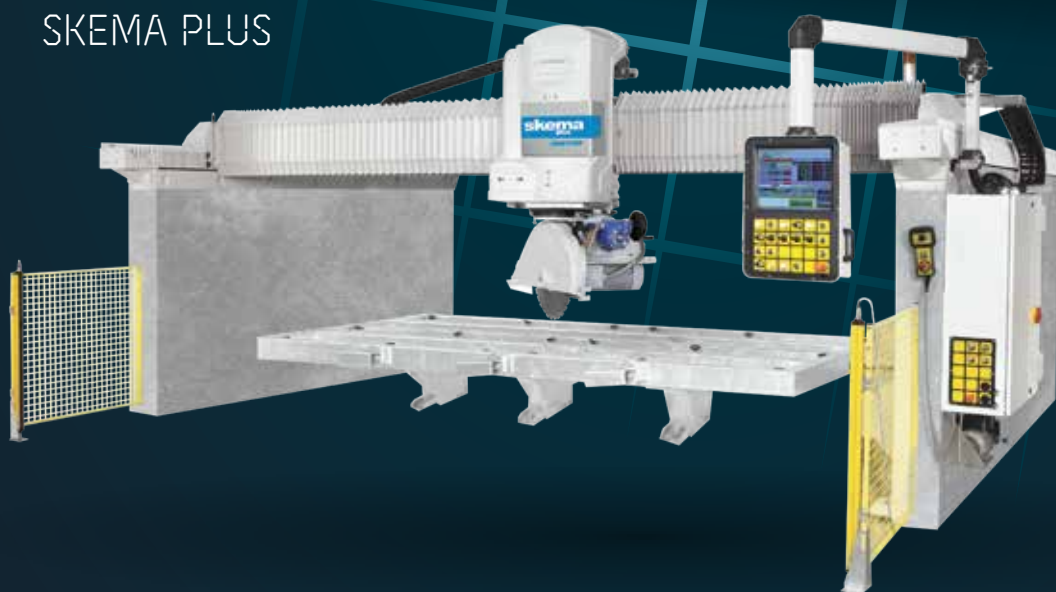
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A sustainable competitive edge

Gaining a sustainable competitive edge is now ever more crucial in the connected modern world. With a new generation of word of mouth empowered by search engines and social media, the end consumer has more information at their fingertips than ever before. A true competitive edge therefore, stems from quality and service. For SharDean Kitchens & Joinery, a focus on quality and superior service is imbedded deep within their business principles and it begins with the right machine for the job.

Shortly after the latest AWISA show, SharDean Kitchens & Joinery's owners Sharyn & Dean Bryce decided to step up their manufacturing facility with one of the top of the range Hebrock AKV 3005 DK F- Airtronic edgebanders from the Altendorf Group. Specialising in detailed joinery and high end full house fit outs, a machine that is reliable and has a high quality output is a vital component in the mix. The AKV 3005 DK F- Airtronic was specially chosen as it is not only an impeccable piece of German engineering, but also economically capable of producing a seamless edge.

It quickly turned out that it was the right choice, as the AKV 3005 DK F- Airtronic has far exceeded Sharyn and Dean's expectations. Dean has now seen firsthand in actual production day to day, the immaculate edging thanks to the machines combination of pre-milling and Airtronic systems.

"The Airtronic is an absolute game changer and it's a real revolution that we can provide our customers with a seamless edge product, something our local competitors are currently unable to do."

"The combination of pre-milling and Airtronic has raised the bar on what we're able to offer our customers," Dean explained, and is incredibly happy to deliver such quality to his customers.

On top of the kitchens and joinery the business manufactures for its own customers, SharDean Kitchens is also a supplier of pre-cut panels for many local smaller scale cabinet makers and fitters; and the new machine has managed to impress those businesses also. Many clients to whom SharDean

Kitchens supply flat packs to have commented on the quality of the edging and are pleased they are to be able to in turn provide this quality to their own customers as a result of the new Hebrock.

Dean summarised his competitive advantage when he said "The Airtronic is an absolute game changer and it's a real revolution that we can provide our customers with a seamless edge product, something our local competitors are unable to do currently".

Another important factor when considering a new machine is how easily it can be integrated into the current workflow, without interruptions or complicated learning curves. As the Hebrock machine was a direct drop in replacement for their existing edgebander, the only factor for consideration is how

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easy the machine can be operated. And this is also where the machine excelled, for it proved to be simple and straight forward especially with the built-in eye level PLC control panel. "I was able to use the machine straight away without any complications or confusion, it felt very familiar from the first use", Sharyn recalls.

Overall, their latest investment has been more than a positive boost to the business. Located in Tomerong on the NSW South Coast, SharDean Kitchens has been established for 23 years and was expanded on the skills learned from Dean's

father who also had his own joinery business for 45 years. Armed with its latest Hebrock edgebander, SharDean Kitchens is well on track to continuing to provide its customers with outstanding service, high quality product exceptional level of customer care.

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by Lee Gabbett
SCM Group Australia Pty Ltd

Tooling up your CNC - what to consider?

ONE OF THE MAIN capital investments of any cabinetmaking company is in machinery, with nesting machines tending to be the biggest dollar value.

So after making such a significant investment, it can be tempting to cut costs by looking at the consumables the machine uses. A typical example of this is the ongoing cost of nesting cutters. There are a wide variety of price points, suppliers and quality levels, and the temptation can be to purchase 'low-end' tooling - it's a quick way to reduce manufacturing costs, right?

While this approach may save you a few dollars at the beginning, you need to consider what impact this will have on your ongoing production costs when running your CNC machine. Working with the right tooling options can make a huge difference to your machining output, so what elements of CNC tooling are worth spending your money on?

HSK interface

An engineered solution that uses dual face contact of a taper and a flange between machine spindles and tool holders, HSK interface grabs from the inside of the tool. This in turn allows for a more accurate and reliable yield. Inherently faster than alternative options, HSK is a superior interface system, and is well worth your money considering the benefits you will see from its use.

Vacuum and clamping

A key area to ensure long tool life and clean cutting is the vacuum system in your CNC. The more vacuum you have, the better the part holding is going to be - meaning the better the finished product will be for you.

And don't forget, proper preparation and regular maintenance of the spoil board is essential for longer tooling life.

Cutting tool selection

Different materials can be cut at different speeds, so getting the right cutting tool for what you are machining is critical. Whilst most good quality CNC machines are able to achieve a minimum 60-70m movement speeds, in many cases this is not an achievable speed during cutting as it would typically exceed the tool's specification cutting capabilities. For tooling life it's important to make sure that the feed speeds and rpm match the product being cut.

While the cutting tool and the material will actually determine what the feed speeds will be, most people are under the assumption that more cutting edges equals a better finish. This, however, is not always true. Rather, the correct amount of cutting edges will give you the best finish. It's a good conversation to have with your tooling supplier.

Put simply, you wouldn't choose a butter knife when cutting into a steak, so make sure you choose the correct tooling for the material you are machining. ■

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Luxmy Furniture and Biesse: trust, loyalty and integrity

Sudhindra Rao arrived in Australia from Mumbai in 1992 with his wife; two children; four suitcases and a little money to buy a house. They also brought a willingness to work hard; to give something back to their new country. Theirs is an Australian story we can all relate to, a story of risk for reward but also of adventure; moving everything to a new country for the opportunities Australia offered. And they found it in Sydney with the furniture industry and a 20-year partnership with Biesse Australia.

Sudhindra prefers to be called Rao; it's easier for his customers he says. He's been joined by his daughter Pooja around five years ago, and together with a loyal team who have been with the company for up to twenty years, manage Luxmy Furniture in Punchbowl, Sydney. Luxmy is derived from Lakshmi; the Indian Goddess of wealth, abundance and prosperity. She is often depicted with four hands representing the four goals of Hindu human life. Pooja explains "We're not about just making money; we're building a culture of quality and happiness here. We re-invest our money in people and technology to make our workplace better and more productive."

It's been quite a journey since they first arrived in Australia some twenty-five years ago but it didn't take Rao long to get started. An electronics engineer in India, he'd had his own businesses there including an electroplating plant. He brought his manufacturing and management expertise to his work in Australia. Starting out here in a recession, he took on labouring work but soon got a job managing a powder coating company. Making this company profitable with modern manufacturing principles, he was quickly made General Manager.

Rao quickly realised that he could operate a powder coating business himself so he went out on his own. Many of his customers at the time were furniture companies and there was a big demand for powder coated frames. One particular customer was Herman Miller. Their furniture was then only made in Michigan in the USA and the lead time for table tops was too long. They suggested to Rao that he could make the tops in Australia and so another business opportunity opened up. Rao recalls "Our powder coating business was doing well but it was still a risk." He bought a Laminex factory in Sutherland for a peppercorn payment and every Thursday, went to Herman Miller for training. "There was a lot of pressure to be successful early," Pooja said. "We bought the factory with a Biesse machine already there and this was the start of our long partnership with them."

Luxmy produces table systems; chairs; lounges; office screens; ottomans; commercial furniture and joinery and will co-operate with interior designers to produce original designs. Their customers are commercial clients who may not have manufacturing facilities of their own or who may not be able to produce certain designs. Rao says "We are not direct to the market; we're an independent furniture manufacturer and we manufacture for the corporate market only." Pooja adds, "We've tried to make our business model as simple as possible and cut out many of the overheads. We don't employ engineers so Biesse has to work for us. When you have a partner that looks after you, everything is simpler. Biesse listen to what we want and customise their machines accordingly; their world-wide experience is very important to us."

Creative Director Simon Murgatroyd said "Our Biesse's are the beating heart of the company; they feed the factory. We make tops for all the major commercial players; the icons of Australian commerce. Most of our work is customised by the consumer. Our machinery needs to be flexible and reliable and over twenty years they've never let us down." Pooja adds "Our Biesse machines are extremely agile; our client's demands are changing so we must change as well. Small orders are more common these days and we have to make it easy to meet the clients lead time. The Biesse machines allow us to meet all the challenges our customers throw at us."

"We work very closely with designers," Pooja explains. Rao recalls "One of my first jobs in Australia was making belt buckles. I went round to the fashion houses where I met





many young Australian designers like Lisa Ho. I learnt that design was an important part of manufacturing." While some Australian companies are obsessed with overseas designers, at Luxmy they support local talent. Pooja says, "Designer product takes twelve weeks to come from Italy; eight weeks from China but less than five weeks from us. Designers spend a lot of time with the product design and often don't leave enough for manufacturing. That's where we have to be flexible and fast. We collaborate with our clients as early as possible to help them realise their designs to a practical solution. We're partners more than suppliers and we look at Biesse exactly the same way; Biesse are true partners and treat us like we treat our own clients."

Over the years Luxmy have added a number of Biesse machines and now run two beam saws; two edge banders and five CNC routers including a five axis machine with on-board edge banding. Biesse provide Luxmy with the capacity to apply edges with high-performance PUR glue that leaves a perfect edge with an almost invisible glue line. Quality is a high priority but performance of a commercial product is also extremely important. Pooja says "Biesse understand our business; they talk to us and supply us with the machines we need to do our job properly." Rao adds "Every five to seven years technology takes another step so that's when we look to upgrade our machines. I can tell you that our five-axis Biesse has changed the direction of our business and opened up markets for new products."

Luxmy sees themselves as the industry's manufacturer and work like a retailer's factory if they had one. They supply top to middle of the market and are pleased to say that much of Sydney's CBD would have their furniture. They produce furniture for universities; banks; government and commercial

projects and are green star; eco-sustainable; ISO14001 certified and have an AFS chain of custody (forest) certification. "Our investments are in our employees and in our Biesse machinery. Biesse work with us; they understand what we do and how we work, they understand what's important to us. Over the last six years or so the commercial office structure has changed. We used to make lots of workstations but office work is different now. It's all about 'hot desking' and agile workspaces and we've had to change how we do business" said Pooja. "We make everything to architectural specifications; even one-off product. It's a credit to Biesse that they've seen our manufacture change from mass production to niche customisation and have adapted their machines to suit our needs," she says.

Rao tells us "Our Biesse machines haven't reduced our staff levels; it's not what we were looking for. They have lifted our production capacity and added to our flexibility and our ability to do complex work. The Biesse also replicates traditional handcrafts consistently; we don't see this as losing skills but allowing our trained employees to do higher level skilled work ▶





► using the high-end capabilities of the Biesse product. The machines have led to job security." Pooja adds "Twenty years ago we just cut up board but now we're product-focused thanks to our Biesse machines." Rao adds, "It's a cliché, but we are able to work at the 'cutting-edge' with Biesse."

Back in 1992 Rao looked at the US, Canada and Australia to settle his family. As he puts it "In Australia the systems are very similar to India; there's the warm climate; you drive on the same side of the road and you also play cricket so for us Australia was very attractive." Their loss is Australia's gain

and Rao went on to create a real Australian story with Luxmy Furniture. The story isn't over just yet as Rao and Pooja move forward to continue a brand built on close communication; trust; loyalty and integrity; a brand built on people and technology; technology provided by their trusted 20-year Biesse partner.

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Cabinet Vision is the heart and soul of business for design specialist TK Design

Home renovation and new construction can be an adventure or a headache, which is why design specialist TK Design strives to keep the fun in the foreground and originality in the final product.

Based in Adelaide, South Australia, the 6-year-old company is comprised of designer Tania Kloester heading up a team of three with a knack for communicating with customers to achieve an ideal result. The award-winning company specialises in kitchens, bathrooms, and residential spaces, as well as some commercial projects, including winery and shop fitouts.

"It's a fun industry, so why not enjoy the process?" asks Kloester, who has a background in the visual arts, as well as furniture and interior design. "We try to make it as fun as possible for our clients. It can be a daunting process, so we try to keep it light."

TK Design was established precisely to fill what Kloester saw as a gap in that often-daunting design process, as the business offers undivided attention and thorough assistance to clients often unsure of what they're looking for.

"I felt that I could provide a simplified service that would enable people to work with one designer, put together a set of drawings, and then decide from that point who they're going to work with to manufacture their project," Kloester says. "They're not going through the design process on multiple occasions, getting confused working with different people, different ideas, and so on. That way, I get to work closer with the client and come up with the perfect solution."

To manage its design needs, Kloester and the TK team purchased Cabinet Vision software from Planit Cutting Edge Solutions. Kloester had used the solution for design at previous places of work and has accrued about 16 years of experience with the system.

"Cabinet Vision actually is the heart and soul of our business," Kloester says. "Without it, I would be at a complete loss, constantly revising drawings. It's the most important tool that I have."

The TK team — which includes designer, Sarah, and administrator, Bridgett — uses Cabinet Vision to paint detailed virtual pictures of final projects, as well as a persuasive sales tool.

"I love the program for the fact that it assists my indecisive clients, and so I use Cabinet Vision quite closely with them," Kloester says. "I'll sit with the client, move the mouse around and show them different aspects of their drawing, and clients love that."

Cabinet Vision is ideal for realistically communicating project details and the true-to-life appearance of completed construction. "Some people just don't understand drawings; you can see by the blank look on their face. Then you show them in 3D, you turn the room around from different aspects — and they light up," Kloester says. "I use the program to help sell the design because sometimes they don't always get it from looking at the two dimensional plans."

Kloester uses Cabinet Vision's 3D rendering capabilities to her advantage, as the solution enables designers to create photo-realistic images that deliver a "wow" factor and communicate project details to clients unable to visualise end results.

"My favourite feature in Cabinet Vision is actually the 3D render; I use that a lot to help sell my design," she says. "You can just see the understanding when you show them the drawing in 3D. It's quite an important tool."



As Kloester is a long-time Cabinet Vision user, she has grown with the solution throughout the years and reaped the benefits of its continual improvement, including the availability of new materials, finishes and colours that can be added to her ever-growing catalogue of design options.

"I'm finding that it is constantly advancing," she says. "It's still a thrill now to see new finishes and how they work on the program. Seeing the look on our clients' faces is the best."

For Kloester, the ability to customise Cabinet Vision is one of its strongest features because it allows her to capitalise on the strength of her unique vision and originality. Over time, she has built a library of materials and finishes that help her showcase her creations.

"Everyone is unique, and everyone works differently, so you can tailor it to make it your own," she says of Cabinet Vision. "You don't want to have the same finishes that everybody else is using. You want to show something different, which is why I'm constantly importing a new tile or a new something so that you make it the client's own, as well, and they can identify with it."

An additional benefit of utilising Cabinet Vision is its widespread use among cabinetmakers, which makes the transition from design to manufacturing a smooth one.

"I find that all the big cabinet makers here in South Australia are using it, so it makes sense to be working with the same program as the people who are manufacturing," Kloester says. "The positive with it is that we're all speaking the same



language. The more cabinetmakers that are uniform to the same program means that, particularly as an independent designer, my drawings work with a diversity of people and situations. It streamlines the game and keeps it efficient."

In the meantime, she will continue to rely on Cabinet Vision and the high-quality support offered by the Planit Cutting Edge Solutions team. In addition to contacting customer support with problems or concerns, she attends educational events to ensure that she maximises all of the tools within the solution.

"I do use the support network quite a lot; I'll ring up or email with enquiries. I find that that level of support is actually quite good," she says. "I go to as many of the South Australia events that I can. I find those instrumental in learning new things and, let's face it, we're always learning."

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SIGE waste bins are available in a range of bucket sizes ranging from 30 litre to 82 litre capacity and are available to suit a variety of cabinet widths ranging from 300mm – 600mm.

With so many different sizes available there's a bin to suit the smallest of kitchens to the largest of families.

The SIGE range of wire ware products extends beyond the kitchen to the laundry with its range of laundry baskets. Also available exclusively at Wilson & Bradley, these laundry baskets come complete with Blum runners, frames and brackets are designed to complement Blum's LEGRABOX pure drawer.

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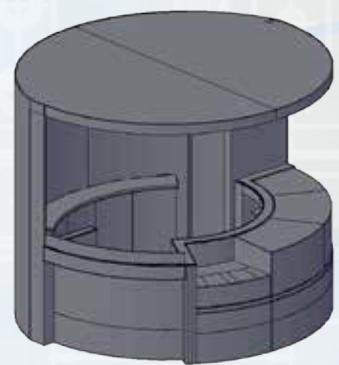
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Fineworx Joinery, the finer details of joinery



With a combined experience of over 50 years in the woodwork and furniture industries, there was little doubt that David Alderton and Russell Andersen's venture into their own joinery company was going to be a success. Almost 5 years since its inception, Fineworx Joinery services the Sydney, Central Coast and Newcastle regions of NSW offering a blend of traditional craft skills of timber joinery with contemporary technologies to produce window and door products that meet and exceed client expectations.

With a focus on timber windows, doors, gates and privacy screens, Fineworx Joinery create custom made orders to architect specifications. "We pride ourselves on our quality and pre-sales service," said David. "If the customer needs us on site we will be there. Instead of focusing on after-sales, we make sure we get it 100% right before we even start the manufacturing process."

Choosing to create their designs by hand and running their workshop without any materials handling systems, Fineworx Joinery needed to make sure their machining solutions provided

them with the right combination of adaptability and automation. "After a lot of research, we selected the SCM Accord 25FX 5 axis machine," said David. "This one purchase replaced our morticer, tenoner, spindle and numerous hand tools. It's been an excellent time and space saver for us."

As David and Russell heard the news that one of their very proficient craftsmen was leaving Fineworx Joinery, they needed to quickly fill the skill shortage. Rather than hiring a new craftsman, they made the choice to invest in the SCM Accord 25FX 5 axis machine, knowing that the investment would be the best outcome for their business.

"In the time we've had the SCM Accord 25FX 5 Axis, we've seen major improvements in the speed and accuracy of our production," said David. "After only one week of having the machine we were making circular windows with ease. We have just delivered product with a 6.5 metre radius, all done on the Accord 25FX."

Reorganising a factory to cater for a new and large machine can be a daunting task, however

this wasn't the case for Fineworx Joinery. After moving their dust extraction to cater for the new machine, and minimal rearranging of the factory floorplan to incorporate the Accord 25FX, the new production line was ready to run.

"The time spent sanding profiles and cleaning and squaring corners has dropped dramatically. Machining for hardware is now a breeze, and we can now offer more fittings which were previously just not viable due to long labour times."

"It has actually been a lot of fun learning to use the machine," said David. "The support from our rep Chris Nixon and SCM Australia has been fantastic, and while it is only early days, the potential for our business is unlimited. All our expectations of SCM Australia have been met and exceeded."

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New Titus Tekform soft close wardrobe doors

The new sliding door systems from Titus Tekform offer solutions for both top and bottom running tracks, with or without soft close damping features, and are ideal for any wardrobe or bedroom application.

GlideSoft RD provides a floor to ceiling panel system for bottom running tracks. It is compatible with 10mm or 4mm panel, glass and acrylic with a 60kg load capacity per door. GlideSoft RD is available with the Titussoft SD100s for consumer-preferred 'ConfidentClose' damping.

GlideSoft TP provides a cabinet based panel system for top running tracks. It takes 16mm standard and 18mm routed panels with a 50kg load capacity per door. GlideSoft TP is available with and without soft close damping on side doors and offers a centre rest kit for centre doors.

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So much more than buckets in a drawer

For a long time the market has focused on having a waste bin that runs smoothly and looks like the other drawers in the kitchen. This has often been at the expense of the functionality of the waste bin and the user experience for the home owner. Simply putting some buckets in a drawer falls well short of the ideal when put to use in the home.

New Zealand waste bin manufacturer and designer Kitchen King Limited has spent the past 7 years challenging this thinking to deliver its new to market and award winning waste bin range, Concelo by Hideaway. Concelo redefines what is expected from a premium bin. While Concelo looks and closes smoothly like premium kitchen drawers, it does not compromise on the user experience, providing them with an appliance that meets their needs.

Concelo boasts not just a clean design aesthetic but it is available in two colour options that allow it to complement premium kitchen drawer systems - cinder and arctic white. Using specially designed German synchronized runners with a fluid damper allows Concelo to boast a seamless quiet closing action. Unlike most drawer systems, these concealed runners truly over-extend allowing the back bucket to always come out independent of the front bucket from beneath a bench top overhang of up to 35mm.

Concelo is the only premium waste bin in the market that has flexible mounting options. Top mounting allows true design flexibility in the door front panel width used and also allows the bin to be mounted at bench height which is more ergonomic for the user.

The weakest point of most bin systems is they are difficult to clean. Concelo is the easiest bin in the world to keep clean.

Made from stain resistant polypropylene, Concelo's easy clean components can be effortlessly removed and cleaned with soapy water. Simply clip them back into position in seconds. The Clip n Clean trays also avoid potential food traps in traditionally difficult to reach places.

With Concelo, the user doesn't need to manually remove a lid each time they use the bin. The Active Lid is designed to help control odours and is hidden from sight at the top of the bin inside the cabinet. The lid drops down to close over the buckets when the unit is closed, and has the added benefit of being extremely easy to be removed for cleaning by the homeowner. With the addition of an electronic push to open system (sold separately) the user is provided with a true hands-free solution to simply drop waste into the bin.

Concelo is also compatible with Hideaway's fully compostable bin liners. Designed to be strong and durable, yet they will break down easily in a compost environment leaving no harmful residue. Used together with Concelo the homeowner now has a bin solution that will truly meet the needs of their modern lifestyle.

To learn more about this award winning bin and why it redefines what is expected from a premium waste bin visit www.hideawaybins.com.au/concelo to watch short videos on these outstanding design features.

Concelo by Hideaway is available exclusively through distribution partners Hafele, Nover and Galvin's Hardware.

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With Tiomos Hidden, GRASS presents a hinge system that is entirely milled into the cabinet. Slender in design, this hinge plays to its multifaceted functional strengths behind the scenes. Amongst others, these include the perfectly integrated comfort system for gentle closing. In the colour option Night, Tiomos Hidden also impresses in combination with the latest design trends favouring dark surface finishes.

For more information please contact GRASS Australia / New Zealand on info-australia@grass.eu or call 03 9421 3048

www.grass.eu



An added layer of security

Buying a machine, especially a major piece of equipment, is a big step for any company. Whether the company is a small to medium enterprise using stand-alone machines or a large company engaged in systems manufacturing, they will face the same challenges and issues. Companies rely on the machine supplier to minimise downtime and streamline the installation process. They need assurance that they will get exactly what was ordered and it's delivered and installed when the supplier said it would.

Most suppliers have good intentions but once the machine has been ordered and the deposit paid, what next? A lot of things can happen between placing the order and the machine appearing on the shop floor and these things are often the result of poor communication. In most cases a number of departments are involved, such as sales, logistics and service so

the customer could be dealing with a number of people who should be talking to each other. Occasionally though, something gets missed and the customer is usually the one that feels it the most. Biesse Group Australia and New Zealand recognises that this is an area that is important for peace of mind and has employed a Project Manager to ensure there are no surprises and that the purchase and install experience is the best it can be.

Whether the purchase is either a single machine or a system from Biesse or Intermac, the installation will now be handled by Shankar Amaravelu, new Biesse Project Manager whose role is to ensure that the customer gets everything that's expected. Shankar will check the order to make sure all the details are correct and in the case of an MTO (made to order) machine will liaise with Biesse or Intermac in Italy to ensure that the machine(s)

are made to specification. The role will also keep Biesse Group's CNC machine, Intermac and edge-banding team leaders informed on order progress.

The Biesse Group project manager will receive the sales documentation; check the clarity and scope of supply and establish a satisfactory installation schedule. Customers will be provided with a pre-install checklist and the project manager will work with the customer to ensure that the site is ready when the machine arrives on time and to expectations.

It doesn't end there though; the project manager will make sure that the right technical support is there for the installation of the particular machine and that any unforeseen deviations are managed to the customer's satisfaction. Biesse Group's commitment to training will also be provided to the time and quality standard

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expected. Michael Bullock became the new CEO of Biesse Oceania in June and said "We will concentrate on service and innovation to become an even more customer-focused company." Michael comes from an industry where service is critical so he knows what Biesse Group customers expect. "We are not here only to sell a product, but to deliver and install it, and to service it to complete customer satisfaction. It's a lifetime commitment for us and every one of our customers deserves the same quality experience" he says.

Federico Broccoli is Biesse Group Subsidiary director. He said "We have been here for over thirty years and Australia and New Zealand have always been a pillar of the business. We are the market leader here and we are investing strongly in the Oceania market. This includes solid, structured processes because the right way, the most efficient way, is the only way."

Federico adds, "In Australia and New Zealand, industry trends are changing. You are moving very fast and we strive to keep up with you. You may be a first-time customer or you may be second generation and looking at Industry 4.0 and lean manufacturing. Biesse Group has already supplied a large Australian cabinet manufacturer with a completely automated, high-output production system and this will be more common in the near future. Our aim is to provide you with what you need to be successful. Whether you are a one-machine shop or a fully automated factory, every single customer is important to us."

Michael said "Our partnership with our customers should start well before their machine is delivered on the day it's promised. It's important to us that our customers get good value for money and the productivity levels they deserve and this starts the minute

the machine arrives in their factory." Raphael Prati, Biesse Group corporate marketing and communications director said "As we always say, you (our customers) are the most important person." The Biesse or Intermac Installation Project Manager will ensure that the customer's importance is recognised well before the machine is installed and remains for the life of the machine.

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High quality dust and fume extraction equipment from Airtight Solutions

As we near the end of the year, Airtight Solutions would like to thank all our staff and customers for a fantastic 2018. It was a pleasure to see you all at AWISA 2018 as well as in your own businesses this year. The positivity from everyone regarding the work we have been doing with you has been fantastic. And we look forward to continuing to work with you all.

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by Ces Luscombe
All About Labels

The heat is on - direct thermal or thermal transfer labels

So you use labels in your business every day but are you using the right ones? If you know the technology of label printing, then it helps you to choose the right label material and the right printer.

You have probably heard or used the term thermal labels, this is only half the story. We get asked all the time for thermal labels and we know that mostly we need to clarify what people really want or need. With commercial label printers, there are two main types of labels and label printing, they are direct thermal and thermal transfer. So, what are the differences?

Direct thermal (also known as thermal direct) labels have a heat sensitive coating (leuco dye). Every printer has a thermal printhead and this provide heat according to what you want printed. When this coating is exposed to this heat it turns black and this provides the printing on the label. The only consumable is the label, so it sounds perfect doesn't it?

The one main issue is that the leuco dye coating is not only sensitive to the printhead heat but all forms of heat. If you have ever picked up an old box that has a brown dirty looking label on it then that is the leuco dye reacting to the ambient heat over time. One way to tell a direct thermal label is to rub the label quickly with your fingernail or the end of a pen and you would see a black line appear from the heat generated. So direct thermal labels are perfect for short term labels such as freight labels, picking labels and labels not expected to have a long life.

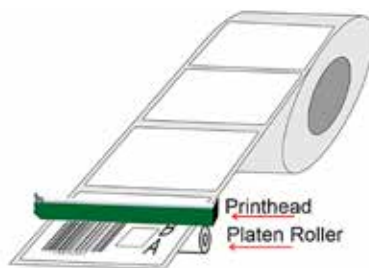
Thermal transfer labels do not have a heat sensitive coating on them but instead are printed by a heat sensitive ribbon. The ribbon goes between the thermal printhead and the label material. When the printhead heats up to print it then melts the ink on the ribbon. This ink is transferred to the label material and hardens as it cools almost immediately on the label material leaving your printed image behind. So why use

this type of label? Well you can print on many different materials with ribbons and the results can look as good as new for a long time. When the label material, ribbon and the printer are well matched they will produce crisp clear labels that last for many years. Many asset labels are printed this way because they are long lasting.

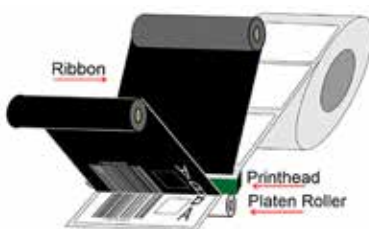
So how do you choose? You should consider two main factors, the lifetime of the label and also how much heat it will be exposed to. For example, if you need to heat cure paint on some cabinetry doors then direct thermal labels will probably come out completely black after that process, so you can use thermal transfer labels for this process.

Can all printers do both processes? A thermal transfer printer is capable of both processes however a direct thermal only printer can only do direct thermal and not thermal transfer. If you need help choosing then All About Labels can help.

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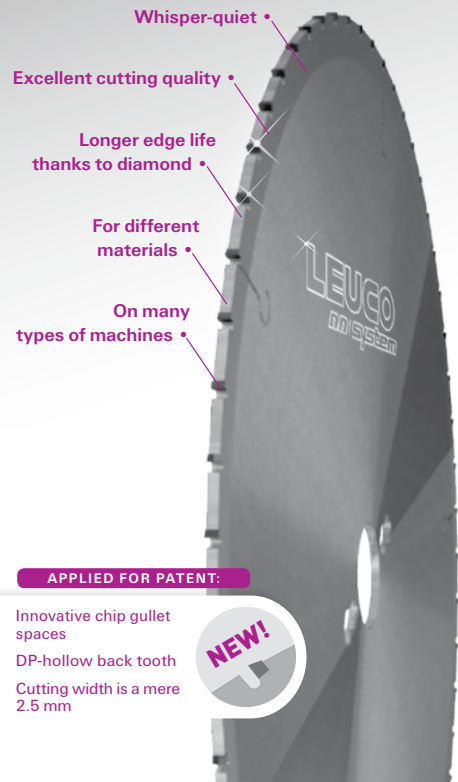


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AWISA The Association



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

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

AWISA The Exhibition



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

The next AWISA exhibition will take place in Sydney from 1-4 July 2020 at ICC Sydney, Darling Harbour, Sydney. For more information visit www.awisa.com or phone Geoff Holland on 0412 361 580.

AWISA The Magazine



AWISA's magazine is published quarterly and is distributed free to a database of over 13,000 end users in the industry. AWISA's editorial policy is to produce quality editorial about business and technical issues that affect the woodworking industry, and to provide members with a means of disseminating information about their products. The association welcomes input from both members and end users about subjects that should be written about in the magazine.

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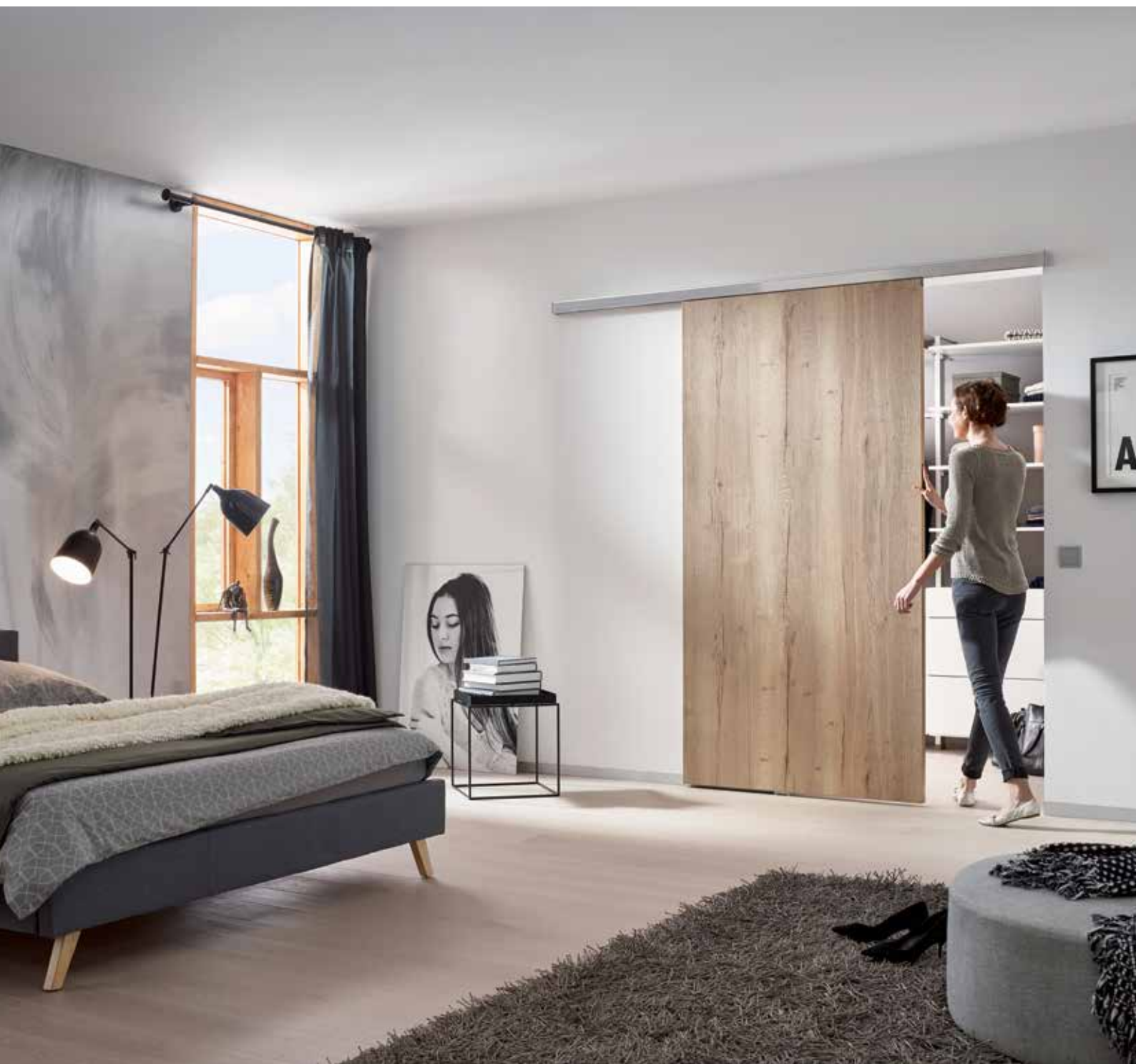
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