

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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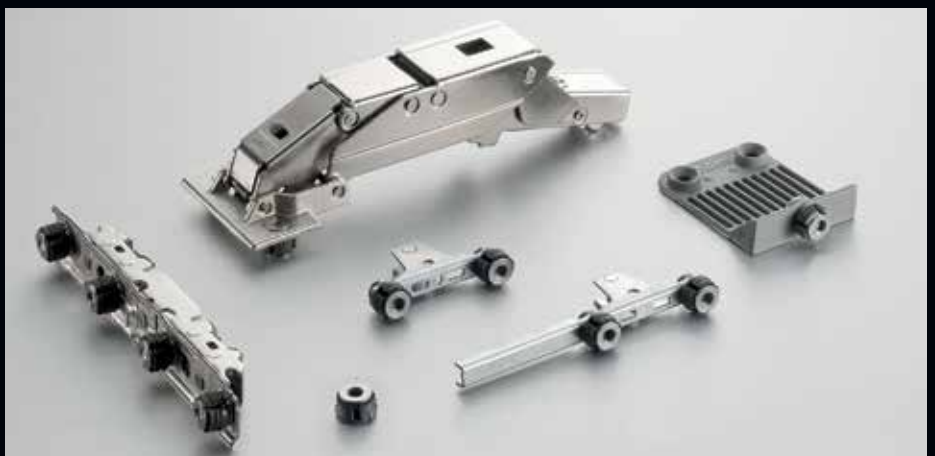
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processing industries. Members include
suppliers of machinery, materials, fittings,
software and services. Membership and
advertising enquiries are welcome.

DEAR READER,

A few years ago I lived in Annandale, Sydney, next to a large multi-storey Victorian-era factory that had been converted to apartments. It was known in the area as the 'piano factory'. It was just part of the neighbourhood. Then last year a book came out about the history of pianos in Australia and one of our writers, Bob Ditessa, suggested that AWISA publish an article on piano manufacturing. So, now I know just how substantial an operation was the 'piano factory' of Annandale. Read about it at page 34 and reflect on the fact that piano making was a substantial employer and trainer of craftsmen in the woodworking industry.

Australian made pianos were of a high standard and won awards at overseas exhibitions. Which brings us to a continuing theme in this magazine – the importance of trade shows in the woodworking industry worldwide. This is the year of the major German trade shows. Interzum takes place in Cologne from 21-24 May 2019 and Ligna takes place in Hanover from 27-31 May 2019. This edition of the magazine features information supplied by the Interzum organisers, plus previews about what the two biggest manufacturers of woodworking machinery will be featuring at Ligna.

AWISA is launching space sales for AWISA 2020. As we say on the next page - AWISA welcomes new members and new exhibitors. If your company has never exhibited at an AWISA exhibition and you would like to find out more, just pick up the phone and call me at 0412 361 580 or check out the information at www.awisa.com/exhibition.

Geoff Holland

General manager
Australian Woodworking Industry
Suppliers Association Limited

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FRONT COVER: Fully automatic worktable
positioning on CNC machines provides
speed, precision and reliability as shown
here in this image supplied courtesy of
SCM Group Australia.

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Bookings now open for exhibition space at AWISA 2020

THE Australian Woodworking Industry Suppliers Association recently launched space sales for the next exhibition. AWISA 2020 will take place from 1-4 July 2020 at ICC Sydney.

This follows the success of AWISA 2018, the first AWISA exhibition to take place at the new ICC Sydney Exhibition Centre at Darling Harbour. The centre is on the same site as the previous Sydney Convention & Exhibition Centre that hosted biennial AWISA exhibitions from 1992 to 2012.

AWISA welcomes new members and new exhibitors

AWISA 2014 took place in Brisbane and AWISA 2016 took place in Melbourne while the new ICC Centre was constructed.

The show will once again take place over two levels of the centre. AWISA Wood & Panel Processing will be the place for the

cabinet, kitchen, furniture, joinery, timber, fit-out and panel industries to visit to select new equipment. This part of the show will be on level 1 of the venue.

Space on this level will be allocated to companies exhibiting panel processing, solid wood and timber machinery, tooling, manufacturing software, plus ancillary products such as dust

extraction and materials handling equipment. Companies exhibiting machinery for processing aluminium, plastics, stone and glass are also welcome to participate.

The AWISA Design area was introduced at the 2012 exhibition as a separate area for products presented by suppliers of hardware and decorative products. It has been a stand out success, and is possibly the best-presented interior design show in Australia. This is a sophisticated design show with high quality displays of the latest hardware, decorative products and design software.

By creating AWISA Design, AWISA has put emphasis on the exhibition's strong design component. This makes the exhibition attractive to architects and interior designers as well as the traditional AWISA visitor. A very successful evening for architects was held during AWISA 2018 and similar targeted events will be held during AWISA 2020. AWISA Design is on level 4 of the venue.

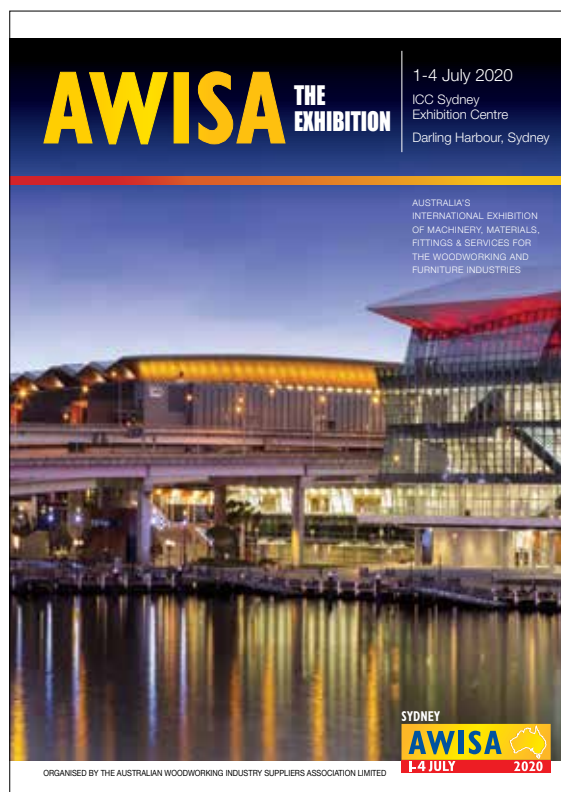
The exhibition is organised as a service to members of AWISA. New exhibitors must first become members of the association. Membership applications are welcome from Australian based companies, and from overseas companies with Australian agents or distributors that are also members of AWISA. AWISA welcomes new members and new exhibitors.

AWISA 2018 was visited by a record 10,081 people. Since 1992, AWISA exhibitions in Sydney have had, on average, over 8,500 individual visitors attend each exhibition. The other interesting statistic is the number of visitations, which counts attendees every day they attend. The number of visitations has averaged 11,200, a third higher than the number of individuals who attended, which means that a third of the visitors attended for a second day. This is an unusually high figure for an Australian trade show. On average 40% of visitors travelled from interstate or overseas. Two-thirds of attendees have been company owners, directors or managers, or in production or manufacturing management roles.

AWISA always experiences strong interest from past and new exhibitors wanting to book early, and has developed a process for handling this high level of initial interest. The close off date to be involved in this first round of space sales is 12 April 2019.

For details of the booking process, companies interested in exhibiting at AWISA 2020 should contact Geoff Holland, AWISA's general manager on 0412 361 580 or email info@awisa.com.

AWISA 2020
www.awisa.com





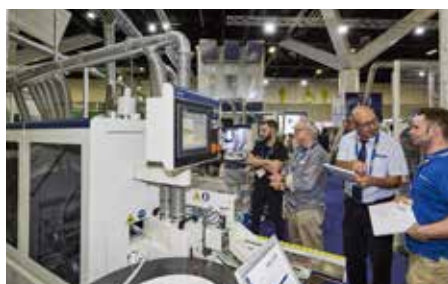
SYDNEY

AWISA



1-4 JULY

2020



Questioning the merger

Late last year the FIAA and the CMDA announced they were merging to form the Australian Cabinet & Furniture Association.

AWISA asked one of this magazine's contributors, Simon Hodgson, to interview Dean Brakell, CEO of the ACFA to discuss the background to the merger and the Association's plans for the future.



GEORGE Bernard Shaw once said “those who cannot change their minds, cannot change anything” and it’s true the fear of change is the ultimate hurdle for many small business owners. Consider the rate of technological change in our day-to-day lives and think about how your business has changed exponentially in the last five to ten years and you’ll understand that living with, and managing, change is probably the most crucial skill set our industry requires.

When it comes to managing change, the recent merger of the Furniture Industry Association of Australia and the Cabinet Makers & Designers Association shows just how successfully such a dramatic shift can not only be brokered well, but handled in a way that ensures a positive outcome for all parties.

I can only imagine the spectrum shift that must have been required on the part of both parties in order to not only approach the idea of a merger, and be open and honest about both the challenges and the possibilities, but then to facilitate what were surely numerous conversations about how, why, when and all the other questions that must be answered before such a momentous decision can be reached. So, it was with great interest I sat down with Dean Brakell, now CEO of the newly-created Australian Cabinet and Furniture Association (ACFA) to ask about not only the process but the refreshed plan for the future of this exciting organisation.

As with any decision to affect change, the main consideration is whether the cost is worth the perceived benefits. With the merger between FIAA and CMDA, the answer was a clear and resounding yes.

That was the easy part.

The catalyst for the merger actually came from a forestry industry dinner held at Parliament House in Canberra which was attended by the chairs of both FIAA and CMDA. It was here the idea of a stronger, more relevant, national industry association

germinated. All parties quickly realised they shared a common goal and the process of mapping out the beginnings of a joint organisation started immediately. The merger took twelve months to implement, an extraordinarily fast time given the complexities of the negotiations required.

Both parties were clear in their goals for their members and their plans for growing the joint industry association right from the start. This was no takeover – it was a strategic coming together of like-minded individuals and businesses, passionate about the industry and their members. To reflect the new union, it was agreed a new name was required that would allow members of both associations to feel an equal part of the new entity. Along with a new name came a new board with representatives from both associations taking key positions.

This new board is now charged with making a strategic plan for the next three to five years which will see the organisation expand its membership base and become stronger in states in which it has historically had low engagement, as well as increasing in services and support across the board. At last year’s FIAA Awards night, the announcement about the new organisation was made and all felt it was the right time and place to advise key industry figures and the association’s members about the new venture.

The Australian Cabinet & Furniture Association name was chosen to better represent the breadth of variety in members and member businesses and also make the association more relevant and appealing to new members. With “furniture” being the main focus of the FIAA name, it was clear the moniker was not symbolic of the organisation or its community so the merger created the ideal opportunity and environment to rename the association.

The next twelve months will see a program of consolidation and rationalisation for the new association. In addition to the obvious administrative tasks involved with new logos and new

information, there is a great deal of planning to be done in order for the Association to meet some of its more urgent goals around training and business development. A new Business Development Manager is planned for Victoria, to be based in Melbourne, with a view to growing the existing membership base and being a local point of contact for current members.

A longer-term goal is to set up training in Melbourne although this will take longer to implement and require much in the way of negotiations and liaison with government departments and TAFE. In all states, as membership numbers grow, so does the Association's ability to lobby on their behalf to not only set up training and professional development but ensure Government policy is in line with ACFA's core values.

On the question of design, and where the new association is heading, Dean admits it really is a case of "could have, should have – will do". With design such a valuable and sought after part of the industry, the matter has already been addressed at board level. Once the foundations of ACFA are embedded, a new design-based committee will be created to provide feedback to the board. Where collaboration is required, it will be sought, potentially from like-minded associations. With much positivity around the merger, this industry body sees no reason why good outcomes cannot arise from such an approach.

Consumer payments have long been a thorn in the side of not only retailers and manufacturers, but also within associations. With such a variety of different rules across the country, created over the last thirty years, it will be a challenge to arrive at the ultimate goal of one nationwide payment system. However, if ACFA is to become a truly national association, a national policy on payments will be front and centre for any policy and strategy work they do.

With membership being the catalyst for growth and influence, Dean outlined his views on how to grow their existing (and now somewhat larger than before) membership. The Association recognises the key is to provide value for members so the focus is not on the price of the membership but that members feel it is worth the investment.

ACFA recognises that attracting and keeping members can be a challenge but talking to key stakeholders in the industry is considered a must in order to ensure the Association is connected with its community. A personal and compassionate ear, in addition to providing meaningful answers is what will make ACFA a trusted name in the sector.

ACFA also recognises that the industry is best served by a variety of associations and the FIAA/CMDA merger is not designed to replace any industry body. It exists to provide information, services, support and a wealth of other member benefits that cannot be accessed elsewhere.

For example, ACFA will be concentrating efforts in the short term around the issues of compliance and licensing, especially in Victoria, and in the wider home building sector. With some smaller members not having the licensing they need – and possibly not understanding the requirements – ACFA will be working hard to upskill these members and provide support services to facilitate the correct licences are held.

Another area that will receive immediate attention is the skills shortage evident in every sector of the industry. As a Registered Training Organisation, ACFA will be actively seeking more collaboration between themselves and TAFE and working proactively with state, territory and federal governments – whoever is in power.

The Association has invested heavily in the last 18 months in a learning management system – not just for trade training but also for business owners who need training in pricing, risk management, costing, design, and sales processes. And these areas will continue to be a strong focus point in the next couple of years. The Association provides contracts for members which can be downloaded and are totally customisable. It is a "one download" product, meaning if you buy the contract you get free updates. The Victorian contracts have just been finished, with extensive webinars to be held shortly to go through all the changes and provide information about obligations under the Home Building Act in Victoria.

It's very clear from this lengthy discussion with Dean that the merging of FIAA and CMDA sits very comfortably with its new CEO. While there is still much to do across a variety of fronts, I can clearly see that the new board, the staff and the CEO have a very united goal, and a meaningful purpose to benefit members and an absolute determination that ACFA will continue to grow across the country.

Progress is impossible without change as I alluded to at the start – ACFA is making progress. ■



Woodwork of exceptional intricacy and age

WORK OF A DIFFERENT intricacy and age than normally featured in the pages of this magazine is on display at the Art Gallery of NSW.

Three extraordinarily finely fashioned wood carvings feature amongst 87 masterworks on show. The exhibition, 'Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei', explores the extraordinary creativity of Chinese artists over the centuries, with objects dating from 5000 years ago in the Neolithic period to the nineteenth century.

Director of the Art Gallery of NSW, Dr Michael Brand said the National Palace Museum holds one of the world's finest collections of Chinese art with the majority of its holdings originating from the Imperial collections of the Qing dynasty (1644–1911). "Heaven and earth in Chinese art' presents the ancient Chinese philosophical concept of 'tian ren he yi', the harmonious co-existence of nature and humans within the cosmos, which holds particular relevance today as we face the environmental challenges of contemporary life," Dr Brand said.

Dr Chen, Chi-nan, Director of the National Palace Museum, Taipei, said the museum has had a long-term commitment to international cultural exchange and has successfully curated a large number of exhibitions in Europe, America and Asia from its collection. "Despite this impressive record, the National Palace Museum, Taipei, has not exhibited in the southern hemisphere, until now," Dr Chen said.

"From the miniature carving of an olive pit to one of the longest paintings in Chinese history, this exhibition presents the highest level of artistic skill and advances in technology over the different eras, and



shows the aspiration of Chinese artists as they try to capture the essence of nature and the world around them," Cao added.

'Heaven and earth in Chinese art' presents paintings, calligraphy, illustrated books, bronzes, ceramics, jade and wood carvings divided into five thematic sections - heaven and earth, seasons, places, landscape and humanity.

The exhibition runs 2 February - 5 May 2019 at Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney. ■



Images from the top:

Chen Zuzhang (active 18th century).

Olive pit in the form of a boat.

Qianlong 1736-95.

Qing dynasty 1644-1911.

1.6 x 3.4 x 1.4 cm.

National Palace Museum, Taipei.

Photo: © National Palace Museum, Taipei.



Painted wood carving of Buddha's-hand fruit on plate, Qing dynasty 1644-1911.

Porcelain, wood, jade, silk, 11.5 x 15 cm.

National Palace Museum, Taipei.

Photo: © National Palace Museum, Taipei.

Square curiosity box with multiple treasures.

Qianlong 1736-95.

Qing dynasty 1644-1911.

Wood, jade, bronze, amber, agate, ink on

Paper, 19.9 x 25.4 x 25.2 cm (box).

National Palace Museum, Taipei

Photo: © National Palace Museum, Taipei





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Kids under cover:

tiny timber house makes a big difference



SINCE THE 1950s, Australia's average free-standing house size has more than doubled, yet the number of occupants in the average home has halved. In fact, Australians are building the second-biggest free-standing houses in the world behind the US at an average of 230 square metres.

But one new Melbourne business is proving that bigger is not always better, while also tackling the big issues of housing affordability, youth homelessness and environmental sustainability. And Responsible Wood is playing its part to guarantee the sustainability of this new product with certified timber at the fore.

The idea began with a cubby house design competition held by Kids Under Cover in 2017 that was won by international architects Grimshaw. From this collaboration Nest'd was born – a new social enterprise that sells affordable and sustainable prefabricated 'tiny homes'.

Launched in 2018, by Kids Under Cover, 100% of the profit of every home sold is directed to the charity's work helping prevent youth homelessness.

Nest'd general manager Kieran Callan explains how sales of the tiny house give back to the community: "A child's under-cover studio built in the backyards and gardens of family homes actively helps prevent youth homelessness by easing the pressures on families."

"Nest'd is the evolution of this innovation. We are delighted to be working with world-leading architects Grimshaw to deliver a sustainable, stylish and affordable compact home which also invests in the lives of young people."

Timber is central to the design of The Peak and is used extensively. Its structure comprises sustainably sourced LVL with some metal external wall cladding while the angle of the roof allows for optimal photovoltaic performance.

Natural timber finishes within the interior are enhanced by recessed lighting and provide a welcoming atmosphere while maximising the sense of space.

When it came to specifying the LVL for the project the team turned to Wesbeam Tall Timber Building Systems with the timber sourced from Responsible Wood-certified plantation forests and processed in Western Australia.

Nest'd offers three home designs. At 32 sq m the top of the range is The Peak. While also being the largest, it offers sophisticated interior planning including built-in kitchen, seating areas, bed and bathroom with a contemporary exterior which suits a range of lifestyles. At only \$139,000, it can be delivered flat-packed and constructed in two weeks. The Peak is promoted as ideal for teenage retreats, granny flats, home offices, yoga studios, Airbnb rentals or first homes for people otherwise priced out of the market.

Expertise in prefabricated dwellings that are as sustainable as they are compact were brought to the project team by ARKit which specialises in prefabricated dwellings that are popular as beach retreats and ideal for inner-city sites with a very small footprint. ARKit has a particular emphasis on sustainable design and construction. This focus is inherent in the design process, construction techniques and building materials. It was agreed by the team that the material that would tick all the requisite boxes for The Peak was timber, specifically LVL. ■

Vintage vision

outside-the-box vision

THERE'S NOTHING conventional about David Sell; a walk past his unconventional box-like home in the Southern Highlands town of Mittagong is the first hint of a mind continually searching for ideas. The two-storey house is

inspired by German design but along with wife, Dana, David has applied his own twists on the European based structure. "I built it to suit the long narrow block," says David, who carried out all the work as an owner-builder. "I changed the construction plans for Australian

conditions, but the layout is basically the same. Typical of German design, everything just flows from one living space to the next." David faced some challenges along the way. His plans for multi-coloured Colorbond cladding were met with horror by a council planning officer. "We wanted to use Colorbond, and have every sheet a different colour. Sadly, we received a blunt, 'no!' from the council, and so turned to raw steel, which has rusted up beautifully." It's this outside-the-box vision that runs through all David's business ventures.



David trained as a carpenter and craftsman, and also a professional painter and decorator, and is a fifth-generation builder, the son of Colin Sell. "I became interested in set-design and exhibition building," says David. "I didn't want to spend my life building square white boxes." David has been in business for over 25 years; his company bears the name, The Showoff Person, and is run from a Moss Vale workshop. "I've worked on some massive projects both here and overseas, and I'm called on again and again to build exhibition space for the likes of Red Bull and Fisher Paykel, I've just committed to building a set for the upcoming TV show, The Voice, but I'll take on any project that inspires me."

That inspiration came when David came across a vintage caravan and decided to build a replica in wood. "I bought a 1948 original and used it as the template for my first replica. Construction is in marine ply, and the panels are processed on a Multicam CNC router. I worked with the trailer chassis builder and tweaked their design to suit, and although the base design is the same each time, every caravan is unique and custom built." It's a venture that's building momentum. "The caravans catch the eye wherever they go, people stop to take photographs and ask questions, and I often get the same line: 'Where can I get one, and how much?' "

Each caravan is tailor-made, depending on the intended use. Some are fitted out as regular caravans and are used for pleasure. "I get interest from hot-rodders and classic car buffs who spend their weekends away at meets. A wooden caravan completes the must-have accessories and provides the accommodation." David also finds a ready market in vans fitted out for businesses, such as, fast food shops and information centres; like the one purchased by Shellharbour Workers Club that is used as a coffee shop. "It can be an extra bedroom, a cubby house, an office or a mobile shop; whatever the need, I can build it."

Construction will always be a bespoke affair. "I have no wish to start mass production," David says, emphatically. "I'm working





on ideas that will apply more fine detailing, like the hardwood pinstripe trims, and some intricate interlocking parts that provide another focus of interest. My wife, Dana, has plans for vans covered in hand-painted murals, and I have to do one for a customer, completely clad in copper sheeting, so there are lots of developments to come."

So does this mean his other business interests will take a back seat to caravans? "I like to diversify," says David. "Life is too short to get stuck on one track."

When he's not building something or spending time at home with the family, David plays drums in a blues/roots rock band. The Bald and the Beautiful, as the group is known, have been playing together for three years, although band members, Greg Whitford and Saul Burgess, played with David in their youth. Even when playing music, David's mind sometimes turns to wood. "I'd like to make a guitar when I have time one day. I love the craftsmanship involved and the attention to detail. Violins are particularly intricate, and there's something about wood that brings music to life." It's no surprise to learn David has a drum-kit that also features a wood construction. "I just love that it's not made of plastic, and it has an unbelievable sound quality." Made by Chris Brady, the legendary Australian drum maker, David's kit is top of the line. Built from Australian hardwoods, Brady drums are world renowned among professional musicians. "Sadly," says



David, "Chris Brady has been struggling with health issues and the company has recently ceased operations."

Whether it's building replica wooden caravans, high-end exhibition spaces or German design houses, David's eye for detail and his outside-the-box vision will undoubtedly provide us with many more eye-catching projects. When I mentioned boats, David's eyes lit up like a child thinking of Christmas, but perhaps that's a story for another day. ■



Multicam CNC Routing Systems

-sponsoring future engineers

Earlier this year Multicam CNC Routing Systems provided sponsorship to Mount View High School team IMPRO, to assist them in taking part in the F1 in Schools STEM (Science, Technology, Engineering, Mathematics) competition. Team IMPRO is the only all girl team in the competition and have already proven themselves to be talented and dedicated in their bid to become victorious nationally.

Multicam CNC Routing Systems has a long association with schools, colleges, universities and trade training facilities throughout Australia and it is especially pleasing to see these talented young ladies taking on engineering and manufacturing subjects, in what are primarily a male dominated vocations. During the sponsorship presentation, Stephen Heusz, from Multicam head office in Newcastle, was given an extensive tour of the team's facilities and an in-depth explanation of the teams' efforts and goals.

The F1 in Schools challenge is the world's largest secondary school STEM competition where teams design, manufacture and race miniature F1 racing cars over a fixed distance. The cars are conceived and designed using industry standard CAD/CAM software and produced using CNC machinery.

Once designed and software tested to satisfaction, the students then 3D machine the car body, 3D print some of the aerodynamic structures, assemble, paint and prove their creations in wind and smoke tunnels and on test tracks. The process gives the students an appreciation and feel for real-world manufacturing processes as well as an understanding of what is involved in completing a team-based mission.

As well as physically producing their race entries, competitors must also create a team identity (just as F1 racing teams do) including logo, branding, marketing and set up a trade booth display showcasing the team and its F1 entry. At all stages, individual portfolios are maintained by the team members, the quality of which goes a long way to accruing competition points. It's not all about the race.

As a result of their recent other successes, team IMPRO has been selected to represent NSW at the F1 in Schools National Finals in Melbourne. If they are victorious, the next step will be to compete at the forthcoming international competition. Australia has a tradition of success on the global stage, with team Horizon from Adelaide being victorious in 2018.

"The excitement amongst the girls for this competition is evident in every aspect of what they are doing to achieve success at the finals." said Mr Heusz. "In fact, the whole school is focussed on providing every opportunity for success, with an emphasis on the learning process and what skills the team members will gain in participating and take in to their future lives."

Stephen Heusz added that "The professionalism of team IMPRO is something of which they should be very proud. By drawing on the guidance of their F1 in Schools Coordinator and being mentored by members of previous teams, the team realises that success can be achieved by recognising the value of utilising any resource at their disposal."

Multicam CNC Routing Systems is proud to be associated with Mount View High School and the F1 in Schools Challenge. "We know that by providing support at the grass roots level in engineering and manufacturing, our country stands a better chance of remaining competitive in a global environment by encouraging talented people to develop the skills necessary in all aspects of manufacturing." said Mr Heusz.

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Stephen Heusz of Multicam CNC Routing Systems handing over sponsorship to team IMPRO.

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Eliminate manual loading and positioning with Woodtron's new Rapid Auto

The brand-new high speed Woodtron Rapid Auto is a machine a step above the rest. With automatic loading and unloading of sheets, along with automatic alignment on the CNC worktable, the machine is incredibly operator friendly. Production time is drastically reduced with the elimination of manual loading and positioning of sheets.

Once a sheet has been nested, the CNC loads a new sheet and unloads the nested sheet in one swift movement. An automatic pusher simultaneously activates and removes any dust left on the table during the loading and unloading process. Under table dust extraction removes dust between each of the parts at the same time.

The Woodtron Rapid Auto can be fitted with high speed automatic labelling. Controlled by the CNC machine, the automatic labeller is run on high precision lineal guides and driven by digital drives. As with all Woodtron machines, the

frame of the CNC is made up of heavy heat-treated steel and reinforced in the most stressed areas. Woodtron exclusively use the best components from around the world and house an extensive spare parts warehouse locally. The Rapid Auto is also supported by Woodtron's remote support, allowing almost instantaneous support and reducing downtime significantly.

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Interzum 2019 on course for success

MORE THAN 1,800 EXHIBITORS EXPECTED, 14 PERCENT NEW EXHIBITORS

The bar has been set very high for interzum 2019, that takes place in Cologne, Germany, from 21-25 May this year. "With the upcoming trade fair for the global industry, we will be able to offer another unique event. interzum will provide new inspiration for the industry because we identify the relevant topics and add strong emotional appeal to them. In combination with the continuing strong growth in exhibitor numbers, interzum has undergone further strategic development and is now more than ever the place to be," says Matthias Pollmann, Vice President Trade Fair Management at Koelnmesse. More than 1,800 exhibitors are currently expected. That will mean that interzum has succeeded in increasing the number of exhibitors by around 300 companies in only 2 events.

At the largest industry event worldwide, the most innovative products, new technological developments and innovations in materials are presented. In addition to global key players, the

whole industry descends on Cologne to witness a whole host of product premieres – and to steal a glimpse of the future.

Topics that are currently making waves in the industry include the digitalisation of products and production methods, efficiency enhancements, resource conservation and sustainability, and tiny homes. interzum's status as the world's leading industry meeting place is repeatedly confirmed by the high percentage of first-time exhibitors. For 2019, Koelnmesse is expecting a high number of new exhibitors, and 14 percent of the companies that have already registered will be attending interzum for the first time. These include companies such as Abet Laminati, Multiprofil, Richter Akustik, Yildiz Entegre, lightweight solutions and Leggett & Platt's Work Furniture Group.

interzum is an opportunity for the supplier industry to reveal all its innovative power. What's staying? What's coming? At interzum visitors can find highly diverse answers to the market's key questions in the products of the exhibitors. But the trade fair also delivers thematic inspiration through the piazzas,





thereby generating stimuli for new ideas and discussion topics, making it a meeting point that invites networking. The focus areas of the piazza concept include the topics Mobile Spaces, Hall 10.1; Surfaces & Wood Design, Hall 6; Disruptive Materials, Hall 4.2; Digitalisation, Hall 3.2; Digital Printing, Hall 3.2; and Tiny Spaces on the North Boulevard.

INTERZUM

www.interzum.com

Images courtesy of Koelnmesse.



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Design meets digital. The new HOMAG machine generation.

We are giving the digital future an identity. To support you successfully with your challenges, all HOMAG machines are now even more intuitive to use and feature modern and unique designs. Connect your machines with the digital eco system tapio and benefit from all the advantages of cloud-based software!

New BLUMOTION S for MOVENTO system

- one runner, many possibilities

Blum places as much focus on further optimising existing product lines as it does on new product development. This guarantees that the company is able to provide the best possible version of a product to its customers.

MOVENTO is a concealed runner system which was created to meet the highest of expectations. Providing plenty of scope for the design of furniture thanks to its load bearing capacities of 40 – 60kg, the system allows very wide, high and deep drawers to be implemented. MOVENTO offers synchronised smooth-running action due to its feather-light glide and top-quality motion, providing a more precise runner movement for wooden drawers.

Taking another step forward with BLUMOTION S

With the successful release of BLUMOTION S for LEGRABOX cabinet profile in 2018, Blum Australia is now pleased to announce the release of BLUMOTION S for MOVENTO into the Australian market.

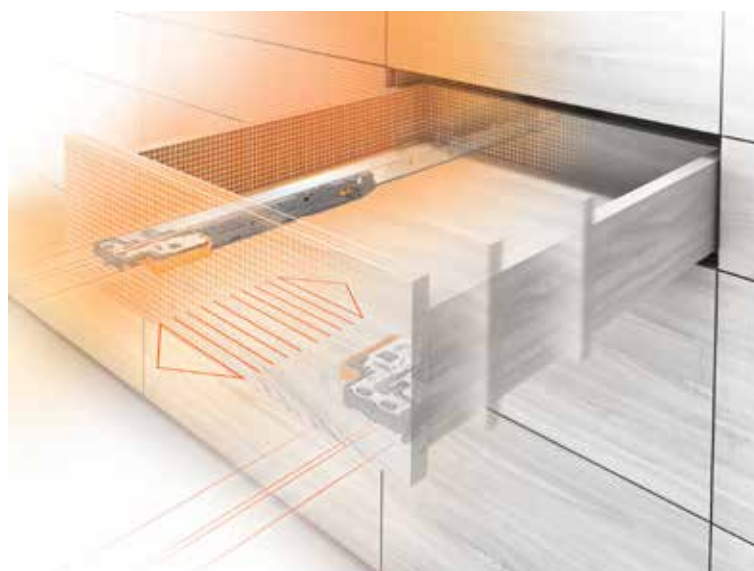
The new BLUMOTION S runner will replace MOVENTO BLUMOTION (B) and TIP-ON BLUMOTION (M) runners and instead users will now only need, BLUMOTION S.

Impressive ease of use

With the goal of keeping things simple, the single runner - BLUMOTION S, can be used across three of Blum's motion technologies: BLUMOTION, SERVO-DRIVE and TIP-ON BLUMOTION. What sets BLUMOTION S apart is a unique switch feature that automatically adjusts the dampening path during installation, so the correct dampening is implemented for each motion technology. Keeping assembly straightforward, the components of the different motion technologies remain the same, as do the drilling and fixing positions.

Whether opting for an electric or mechanical opening support system, Blum's various motion technologies give them the right solution for every living area and every convenience level.

BLUMOTION S runner is now available for both the LEGRABOX and MOVENTO range from Blum. For more information on these innovative systems, please contact local Blum representatives.



BLUMOTION S for MOVENTO runner system



Simply flexible, BLUMOTION S. Whether it's BLUMOTION, SERVO-DRIVE, or TIP-ON BLUMOTION, assembly and drilling positions remain the same.

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Southern Hemisphere's largest

- Biesse Australasian campus opening

The official grand opening of Biesse's Sydney campus also marked the 50-year celebration of machinery design and manufacturing for Biesse.

The new campus in the Western Sydney suburb of Wetherill Park is the largest and most advanced Biesse campus in the Southern Hemisphere, and the third largest in the world, behind Italy and the United States.

Biesse's Italy-based Wood Division Director, Federico Broccoli, told the large gathering at the campus opening that the more than ten million dollar spend on the state-of-the-art facility represented a very significant investment. "Also it is a mark of confidence that Biesse has in the present and predicted continuing strength of the Australian building and construction industries."

Industry participants checking out working machinery at the Biesse's Sydney campus grand opening.



Official party watches on as Federico Broccoli assists Michael Bullock to cut the ribbon to mark the formal opening of Biesse's Sydney campus.



Biesse's Oceania Chief Executive Officer Michael Bullock said it was no accident that the new campus was located in the Western Sydney housing 'hot spot'. He said the campus complex covered 5000 square metres, including a machinery showroom of 2000 square metres and multiple training, office, and service spaces.

"This campus is much more than just a showroom for machinery - it also has up-to-the-minute facilities for industry training and networking, for spare parts and for technical backup and service."

"The campus also houses more than five million dollars worth of spare parts and is the base for a service team of 58 technicians. A really important focus at the new campus will be enhanced technical and service support. Happy customers are our goal," he said.

On show and working live at the Biesse campus opening were the latest Biesse and Intermac wood, glass, stone and advanced materials machinery, tooling and software. Also in attendance were leading industry experts. Partnering Biesse at the opening were companies offering hardware solutions, software packages, product and material solutions, edgebanding, ducting and compressor equipment.

Biesse's Italy-based Group Marketing and Communications Manager Raphael Prati commented on the 50-year milestone for Biesse. "This is big step for Biesse and coincides with a renewed recognition that serving our customers is the most critical aspect of the company's future direction."

He said Biesse continues to be an international leader in manufacturing solutions design, manufacture and support, with over 4400 employees and sales in 2017 in excess of a billion Australian dollars.

Federico Broccoli stressed that Biesse was certainly not just about selling machines. "We continue to have a particularly strong research and development program with expenditure equivalent to four per cent of sales deployed on advanced manufacturing aspects like automation and machine centre and manufacturing systems integration."



"For example the development and roll out of the Sophia software system has added real value for customers, providing as it does, predictive rather than reactive maintenance alerts designed to ensure that machining productivity and customer satisfaction are both improved."

BIESSE GROUP AUSTRALIA
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Left: Federico Broccoli and Michael Bullock share congratulations to mark 50 years of outstanding progress for Biesse.

Above: The Biesse team at the grand opening.

**NEW
RELEASE**



Lamello Tenso P-10 Self-Clamping Connector

The Tenso P-10 is a unique gluing aid, which eliminates the need for clamps or presses. Developed for mitres (45°) from a material thickness of 15mm or butt joints (90°) from a panel thickness of 12mm.

- Perfect for -45° mitre joints using $\geq 15\text{mm}$ board
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- Snaps together and it's ready to install – no waiting
- Available exclusively through Lincoln Sentry



For more information, visit www.lincolnsentry.com.au
or contact our National Customer Service Centre on 1300 551 919



A seamless shopping experience at the Hettich Shop



Hettich Australia has launched a new transactional e-commerce website, the Hettich Shop. The site will provide customers with a robust, user-friendly experience with a newly designed interface that makes products easy to find and view. The site is also fully integrated with Hettich's internal ordering system, which will show real time stock availability and delivery data.

The design allows for a dynamic and mobile-friendly experience, as the shopping experience is functional across desktop, smartphones and tablets. To access the shop visit shop.hettich.com/au_EN/

Corene De Ninis, Marketing Manager says, "Launching this new e-commerce site has been a key strategic goal for Hettich Australia, and we took time to invest in our digital infrastructure. Our main objective is to create a seamless shopping experience for our customers with a platform that will allow us expand and offer new features and functionality over time. We pride ourselves on convenience and quality, and we believe we can now be top of mind when our customers shop for cabinetry hardware".

The key features of the Hettich Shop are:

- Enhanced integrated search ability to search for items in multiple ways from door thickness, mounting options, opening angle, mounting style, cup type, finishes, colours, plus more.
- Favourites list: customers can add products to a favourites list for repeat purchases or until they are ready to purchase.
- The carousel shows different products each month on sale.

- Streamlined checkout allows customers to purchase using their account or with credit card.
- Related items: automated recommendations for items that are typically purchased together.
- Stock availability allows real time stock availability and delivery data.
- Pricing: customers can view quantity price breaks if required.
- Product comparer brings a personalised, store-like shopping experience online with the ability to compare multiple products.
- Rich product pages by using the HettCad customers can view 360° images and video content of items including PDF product and technical information.
- Integrated delivery tracking with TNT Express Couriers.

The launch of the ecommerce website by Hettich Australia underlines the company's desire to serve its customers across Australia, ensuring they can access Hettich products and shop with ease 24 hours a day.

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Decrease templating time and increase production

The Laser LD-2D3D templator is an accurate, reliable laser measuring tool designed to increase business efficiency. With an interactive tablet, this templator can take minutes to template a new project and is accurate to one millimetre. With three easy steps, the user can document and measure, add in details and complete the template, which can then be uploaded directly to CAM software. With a range of over five metres, this robust device is made from impact resistant, aircraft grade aluminium.

Many in the woodworking industry deal with bulky, heavy and large timber panels all day, every day. But how can they increase turnaround times. The answer is simple. Laser measure, cut once, install once – avoid errors, mismeasurements and unwanted trips back to the factory by laser templating projects.

The Laser LT-2D3D by Laser Products is a revolutionary measuring tool designed to reduce the time and inaccuracies of templating projects by hand. Distributed through CDK Stone, this impressive, accurate and reliable laser measuring tool is designed to increase business efficiency. With an interactive tablet, this templator can take minutes to template a new project and is accurate to one millimetre.

In a real-world situation, this tool is seamless. The templator can, on average, take 15 to 30 minutes to template a kitchen. One of the key features of this tool is the ability to upload

templates straight to CAM software, then onto the CNC machine. In the real world this means that users can template and then process on the machinery within hours.

The industry is forever looking for the latest technology to enhance businesses, increase production and decrease turnaround times. The Laser LT-2D3D is the solution. With three easy steps, the user can document and measure, add in details and complete the template, which can then also be emailed for customer sign off.

The Laser LT-2D3D has proven success in the North American cabinet industry. Recently, Laser Products have released a brand-new website, filled with in depth guides and tutorials on their products. With product videos, set up videos, tutorials, technical guides and more, this website now has all that is needed to start using the LT-2D3D templator. With the knowledge, support and technical solution to an issue that all face, it is easy to see why the Laser LT-2D3D has become an industry favourite.

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Everything happens for a riesling

It was a combined love of fine wine and fine woodworking that led to the creation of Genuwine Cellars in 1995. "We began our business in a 'humble' woodshop, but from it we created innovative, beautiful cellars," said Rob Denomme, owner of Genuwine Cellars.



And beautiful they are. On Houzz's website, customers and realtors alike give praise to the company's attention to detail and customer service. Genuwine Cellars was also named a Best of IBS Finalist in 2017 at the NAHB International Builders Show as well as a finalist at this year's Hospitality Design awards in NYC.

Genuwine Cellars' projects display a creative use of space, functionality, storage and design. "Our company has been built on a passion to have the best integration of all those principles," said Rob.

Products are manufactured at the company's headquarters, a 20,000-square-foot facility in Winnipeg, Manitoba, as well as in a secondary factory in the Philippines. One of the most useful additions to the production process has been the introduction of TigerStop optimisation equipment.

"Since installing a TigerStop on each of our radial arm chop saws and table saws 15 years ago, we have seen a major impact in so many ways. The TigerStop equipment has allowed us to increase production tenfold, if not more," Denomme said.

He added, "We have seen a big boost in productivity, speed, and accuracy in all our work and especially in cuts that routinely slowed us down. In addition, the TigerStop equipment has lowered our space needs for production, as far as square footage. The TigerStop equipment has been a godsend."

A CNC router, moulder, edgebander, planer, belt sander, rip saw, sliding table saw, and spray booth for finishing are also used in the manufacturing process.

Design and engineering remain vital components of the production process as well. "We love complicated projects," said Denomme. "We have many designers on staff as well as master craftsmen. We love an end result that is functional and is a creative use of space."

A range of designs is available, from a wine wall to intricate offerings such as The Cube, which has been described as a "pinnacle of ultra-modern wine cellar designs." It features a "straight line aesthetic, and appears deceptively simple, but

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* Figures based on our reference client
New Age Cabinet Design in Perth

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it is quite complex from an engineering standpoint." Considerations are given to bottle weight, gravity and stability.

Some projects, ironically enough, have been for people who don't even drink wine. "They have a beautiful home and a realtor or builder has suggested that if they ever want to sell it, they should install a wine cellar," he said.

Clients come from around the globe. "We recently did a wine cellar in a spectacular home in Beijing where the floor alone cost \$1 million.

Today, we get phone calls from people from different parts of the world who want us to design wine cellars for them, saying they were told 'this is a project for Genuwine Cellars.'"

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Brandt lives on in the new generation

of HOMAG EDGETEQ S-200 and S-300 series

It's a fair claim to say that the Brandt edgebander is the Toyota Hilux of the wood working industry. This iconic machine brand known for its outstanding reliability, solid construction and consistency is one of the most trusted names in the woodworking and timber fabrication industry. As of 2017, all brands owned by HOMAG Group were rebranded under the one name, meaning that the iconic name Brandt has been dropped.



After these changes many of HOMAG customers are asking 'what happened to Brandt?' and there is a bit of confusion as to what happened to the range of edgebanders. Last year HOMAG launched its new generation of machines, featuring a modern look and new technologies. Although the name is no longer used, Brandt edgebanders live on in the HOMAG EDGETEQ S- 200 and S-300 series.

To help the industry understand the new range of HOMAG edgebanders, Technical Sales Executive Alex Muscat helps to disseminate old from the new.

What made the Brandt edgebander so popular in your opinion?

"For our level of market the Brandt has always been the more popular choice because of the size, spec and speed of the machine, it's built for our market the way it is engineered. They are a strong machine, a real work horse and they have been a trusted machine for thousands of customers across Australia and New Zealand."

What is the difference between an old Brandt and the new HOMAG machines?

"Brandt machines are capable of putting in the big hours for a smaller factory or shop but as for the difference, it comes down to the engineering. The HOMAG machines are built to take an absolute beating, they are built to run a double shift and technically a Brandt could do the same thing, but you are going to get a superior lifespan from the HOMAG machine."

Is there an integration of Brandt technology into HOMAG machines?

"They always have, and that is what has made Brandt such a successful edgebander. Obviously it is a brand owned by HOMAG and some of the technologies got shared between HOMAG and Brandt and this is more evident in the new generation machines. The name has changed, but the machines are still made in the same factories with German engineering."

If a customer is looking for a Brandt what machine do they look at?

"If you are looking for a replacement of your Brandt the new EDGETEQ S-200 and S-300 are the equivalent machines from HOMAG. When you get into the S-500 range that is when you





get into the traditional HOMAG machines, and you can tell the difference straight up."

"The new machines look more modern, but underneath is the technology is essentially the same solid, trustworthy design. When you go up to the higher range S-200 and lower S-300, which used to be the 1400 and 1600 series, there are some better additions such as the new QA65 glue pot and couple of subtle changes that make the machine a little bit better, but apart from that you will get the good old reliable Brandt machines."

So where are the changes?

"So on the smaller machines, we are bringing them out in the same spec as before. We recently changed the spec on what was the old 1400 and 1600 series machine. We chose to go down the road of readapting the new spec to the changing Australian market. It's all about getting the best for our local market."

Let's talk about the glue pot and the spec changes for the Australian market.

"So when we decided on the new spec, we were finding that some people bounce between edge thicknesses of 1mm and 2mm. Therefore we decided to go with the multi radius cutters on the trimmers which is a MS40 type cutter, allowing you to change between the radius of a 1mm band then to a 2mm via the controller. It is the same deal with the scraper, you can change via the controller and choose the right cutter to achieve the right finish on the right thickness of edge tape. Again that is not anything completely new from Brandt but we have changed the spec for the benefit of our market."

"In terms of the glue pot it is a new chemical coated gluepot from HOMAG, allowing you to use a variety of glues other

than just your standard EVA. The new design purging function is more user friendly and you can purge the glue out quite easily from the controller. This allows you to frequently perform your own maintenance on your glue pot which will increase the lifespan of the gluepot. You can now change colour in your gluepot easier as well, and change between types of glue more easily thanks to the flush out function."

Moving forward towards the future

The Brandt name may have gone into the history books, but the machine lives on under the HOMAG name. Those that are looking for a solid, reliable and trustworthy machine that delivers consistent high quality edges should make an appointment with their local HOMAG sales technician today.

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The heyday of piano manufacturing

WHAT IS TODAY a luxurious residential complex was once the Beale piano factory, a testament to the best of Australian enterprise.

Historic photographs adorn the walls of the complex's corridors, and a restored Beale piano takes centre stage in the foyer with its detailed decorative wood carvings, evidence of the craftsmanship of the time. Octavius Beale was the leader in this manufacturing sector, making 95,000 pianos between 1895 and 1960.

The other major player in the sector, Hugo Wertheim, made 18,000 in its 27 years of operation. Another firm, Wilkie, Kilner and Co. sold 305 between 1863 and 1866. Together with the output from numerous smaller makers, this was a big business, given the size of the Australian population.

A contemporary reporter, from the Sunday Times (Perth), wrote in the 21 July 1907 edition, "Situated in Trafalgar Street, Annandale (Sydney), is the main building - a magnificent block - and at the rear are the drying kilns, foundry, timbersheds, timber machinery mills, iron shops, electroplating shops, and veneer rooms, the whole covering a floor space of about two acres. Australian timber is used - Castanospermum (Australian walnut) from the Richmond River, clear pine from Queensland, and other woods, all cut to specifications, and then seasoned in the kilns and drying sheds at Annandale. The company also design their own carvings, which are executed entirely by hand by their own skilled artisans. Amongst the patented inventions held by Beale and Co., Ltd., are especially the metal wrest plank and an improvement whereby warping, twisting, and cracking of any parts of the cabinet work are rendered quite impossible. The directors speak in glowing terms of their workmen, and consider that the Australian artisan is second to no other craftsman in the world. Thousands of visitors are unanimous in praise of the factories and the work executed."

According to local historians, in 1920 the factory was Annandale's largest industry, employing some 560 employees.

Octavius Beale made 95,000 pianos between 1895 and 1960

From photographs and descriptions of the time, the Wertheim factory located in Bendigo Street, Richmond (Melbourne), was similarly impressive. A brochure promoting the sixth Exhibition of Australian Manufacturers and Products (1910) announces, "Less than 18 months ago the Wertheim Piano Factory was just an idea ... Today the factory is complete, the men and the machinery are in their places, and hundreds of Australian workmen are engaged in the work of constructing all-Australian pianos."

The site covered four acres and the factory itself covered 52,000 square feet. The enterprise employed 300 workers.

Prime Minister Deakin laid the foundation stone for the Wertheim factory in 1908, and Prime Minister Barton opened the new Beale factory in 1901. These enterprises took off during the heyday of the piano in Australia, the years from the 1890s through 1930s. Through to its end in the 1970s, the sector was directly affected by the Great Depression, the World Wars, the movies, radio, and finally the removal of trade tariffs. In one way or another each of these factors diminished the value and the desire for pianos amongst ordinary Australians.

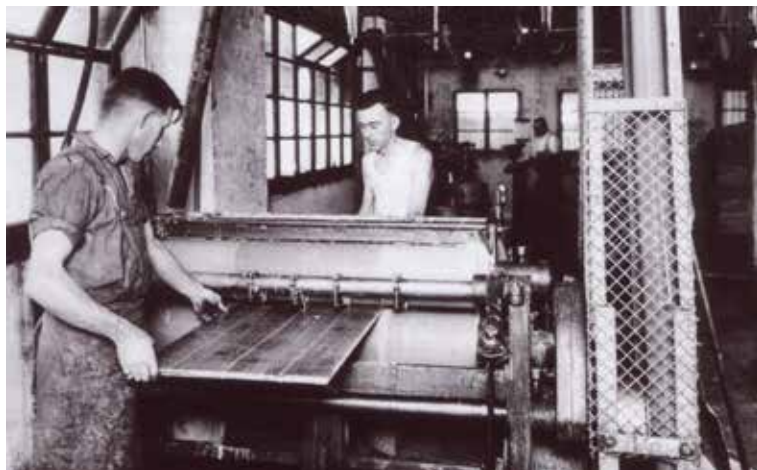
But in their day, pianos were, as Michel Atherton describes them in the title of his new book, "A Coveted Possession". He traces this covetousness, "showing how it was woven tightly and intimately into the cultural, social, political and economic life of the nation particularly during the period of transition from a collection of colonies into a nation-state". In the broad, the piano fostered a common cultural creativity across the colonies of the new settlers that helped form a patriotic unity across the continent. At the same time, as Atherton suggests, " 'Australian Made' became a galvanising mantra."

In economic terms this resonated in calls for tariff protection. Noting that for instance, the Carnegie piano company called for protective tariffs back in the 1860s, Atherton follows the play between the competing



Detail, Beale piano in foyer of residential complex on the site of the original factory.

Photographer - Rob Ditessa



Glue spreader used in plywood manufacture.
Beale Piano Company - Annandale, Sydney, NSW.

Source: Mitchell Library, State Library
of New South Wales

business forces of free trade and protectionism, as well as the negative effects of cultural cringe and a doffing of the hat to 'Mother England'.

Changes in tariff policy that began in the 1960s soon helped finish off the industry. All the same, Atherton points out in his book that since then, Ron Overs has specialised in remanufacturing and that he has designed and patented innovations. Charlie Davies who assembled his first piano in 1946 ceased operation in 1979 but the family continues in the music business as tuners, and musicians. Wayne Stuart is a master craftsman who has "challenged tradition with innovation".

Atherton tells AWISA he was in the throes of writing a novel when he suddenly realised how central the piano had been for much of the manufacturing sector of post-gold rush and then federation Australia. The story he discovered and wanted to relate in his book "was about community. It was also about craft. I began to notice that there were craftsmen who'd worked in say the Broadwood factory in England. They were brilliant carpenters, cabinet makers, and they brought their skills to Australia and taught locals." This is a very important part of the story because some of them started out on their own to make pianos. Minor makers made maybe only ten pianos. They used Australian timber, but they were conservationists. Beale and Wertheim particularly were concerned about the flora of Australia and its resources.

The first settler to support the use of local timber to make a musical instrument, says Atherton, may have been John Benham. In his piano "the case is made from Australian red cedar, with a sound board made from hoop pine". James Carnegie said in evidence before a parliamentary committee in 1860, "We have Blackwood here, which would make a very decent piano. We have got Huon pine, which would make a very nice piano; and instead of Satinwood, we have got cedar". Carnegie used rosewood, mahogany, and walnut, from Tasmania. Beale virtually started the veneer industry in Australia in the Annandale factory, using Queensland walnut, initially utilizing a sawing process but later moving to a slicing process. Atherton continues that Beale read all he could about timber, set up a saw mill in Timmsvale near Coffs Harbour and that he shipped timbers down to Rozelle Bay in Sydney. However, another initiative, a tree farm in Jervis Bay, failed, because he misunderstood the environment there. Beale enthused about Queensland maple, "a precious timber" ▶

Centre: Beale factory in Annandale, NSW.

Source: Image courtesy of Inner West Council
Library and History Services.[Sydney NSW]

Left: Beale factory in Annandale, NSW

Source: Image courtesy of Inner West Council
Library and History Services.[Sydney NSW]





The 108 keyboard of The Big Beleura, Stuart & Sons concert grand piano.

Image supplied by Wayne Stuart

Shipment of veneer logs from the rainforest at Timmsvale, arriving at Beale Piano Company Wharf - Annandale, Sydney, NSW.

Source: Mitchell Library, State Library of New South Wales.



The decorative panel work was done with no less pride and craftsmanship. A correspondent for the Daily Herald (Adelaide, SA) wrote in the edition of Thursday 26th February 1914, "There is on view at Wertheim's Piano Warehouse, Rundle Street, an artistic model of a Wertheim Australian piano, which reflects great credit on the artist who designed the case, and on the Australian workmen who executed it at the Wertheim Piano Factory, Richmond, Victoria. Twelve different Australian timbers were used, and in their combination they have produced a really excellent and pleasing effect. Designs of Australian flora, representing the waratah, wattle, flowering eucalyptus, native fuchsia, and bottle brush are exquisitely formed and inlaid by means of many thousands of small pieces of timber, all skilfully harmonised. Few Australians realise the rare beauty of our native-grown timbers, and Wertheim's are to be congratulated on their action in endeavouring to make

popular such artistic and beautiful woods as the Tasmania fiddleback, Tasmanian musk, Victorian ash, Queensland silky oak, Queensland rosewood and maple, New Zealand totara, and others which, make up this artistic triumph. The panels and mouldings are cleverly designed and boldly carried out in various contrasting woods, which give a harmonious and pleasing finish."

Australian pianos won awards internationally. To name two, the Kilner company won a prize in 1876 at the Great Philadelphia Centennial Exhibition, and Beale won a gold medal at the Franco-British exhibition in 1908.

Wertheim, Beale, and the other impresarios of the ivory, many of whom were migrants like Beale and Wertheim, had the virtues of astute business people who put their minds to the task and their backs to the work. As ships sank with their cargoes of pianos, and demand for pianos increased with the prosperity of the gold rushes, they put their skills as carpenters or, as in the case of Beale and Wertheim, at first as sewing machine manufacturers, and made good solid pianos with local materials. They brought craftsman to work in Australia, and Wertheim sent his son overseas to get ideas, and learn the craft. They also offered hire purchase, crafted marketing campaigns second to none of today. All challenges were met. Atherton cites the tale of how one piano was transported to Alice Springs on a camel.

He continues, "They made money but reinvested it. They worried about their workers. The factories were full of light. They were always committed to quality, and were tough but fair. They provided picnics for the workers, and grounds where people could eat lunch. They had the best extraction systems available for dust. They put their money where their mouths were."

Wayne Stuart is the heir to the legacy of Wertheim, Beale, and the other pioneers. "Stuart is a genius, actually. He combines science and woodcraft, engineering ingenuity and that incredible ability to think out of the square", says Atherton.

Since establishing Stuart & Sons, Stuart has achieved international recognition for innovation in acoustic piano building, as the launch of his 108 key piano this past December 15th (2018) confirms. Stuart points out that it is the first nine octave piano ever built and is ground breaking in that regard alone over the 1880's convention of 88 keys. It took 18 months



Wayne Stuart reflects on the heyday of Australian piano manufacturing

Wayne Stuart says:

The historical giants of the Australian piano industry, notably Octavius Beale and Hugo Wertheim, left an amazing legacy.

Beale's was deemed to be one of the most self-sufficient piano factories in the world. They mustered the finest crafts people and the quality of their products was second to none. However, they struggled valiantly for over 70 years against the pro-importers who railed against the 'Made in Australia' corps with the final showdown being the elimination of the tariff wall in 1979 and the industry was lost forever.

"I have mixed feelings about this dark aspect of our history, without protectionism there may not have been any piano makers. The vicious rivalry and negativity this civil war ignited between opposing philosophies of how to build a nation manifest today in anti-Australian sentiment. Australians have been trained to rubbish 'Made in Australia' over the dominant cargo cult. I'm disappointed and troubled to admit that the line of least resistance and profitability can be found in the importing and retail model of globalisation."

Since the loss of domestic piano manufacturing, over 300,000 acoustic pianos have been imported. In the past three years alone this figure has been around 7,500 units per annum at an import cost of around \$35 million per annum.

The Australian music product market is deemed ninth in the world, valued at \$372 million.

to build the piano which is veneered in figured Tasmanian huon pine, measures three metres in length, 1.8m in width, and weighs 650 kg. The instrument was commissioned at a cost of \$300,000 by The Tallis Foundation for Beleura House and Garden, an historic house and cultural centre on the Victorian Mornington Peninsula. Director Anthony Knight said the piano would be used to nurture Australian musical talent.

Echoing sentiments from the heyday of the industry, Stuart tells AWISA from his home base in Tumut (NSW), "This pursuit has been my enduring passion in life and it has been a task of ducking and weaving through the onslaught of recurrent policies that have effectively extinguished industrial craft activity". In a clarion call, he says, "If you don't buy Australian Made then don't ask for training and a job. Surely this is a logical outcome."

The Big Bealeura is veneered in sawn, birds eye huon pine.

Image supplied by Wayne Stuart

Stuart says he decided that his ascendancy plan could only work in a regional setting, where overheads might be contained and real estate values were more realistic. One important ingredient in this decision was efficient logistic services. Tumut, which also demonstrated industrial buoyancy, won out. Only time will tell whether this move is successful but meanwhile, his life is more agreeable and there is some time to smell the roses, he sums up. ■

Grading plywood for Beale Piano Company - Annandale, Sydney, NSW.

Source: Mitchell Library, State Library of New South Wales.





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Coming soon - new warehouse for Eurofit

Construction is well underway for Eurofit's new 6,000m² warehouse with 90 car spaces at 47 Permas Way at Truganina in Melbourne. The warehouse will enhance the company's drive to provide customers with exceptional service and high quality products at competitive prices.

Eurofit keeps in touch with what the market requires through continual market research. A dedicated research and development team is continually working to source new and exciting products to take the lead in today's ever changing trends. Keep an eye out for exciting new releases as Eurofit constantly expands its range.

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Vacuum in Woodworking - Part 3

In both of the last issues, we explored details of vacuum technology in general and referred to the various possibilities for vacuum generation in particular. But what does this look like in everyday practice? What should you keep in mind, and how can vacuum supply be optimized? The realisation that "The vacuum is too weak to hold my work piece" does not always necessarily correlate to the performance of the installed vacuum pump. This is why we would like to give you a couple of tips and tricks for installation, operation and maintenance of the vacuum supply.

There are usually three different clamping methods used with vacuum on various CNC routers or machining centres:

- Grid table:
 1. A work piece is laid directly on a sealed surface, clamped and machined.
 2. A template or other device is sucked onto or mechanically fastened to the grid table and the actual work piece is clamped and machined on it.
- Nesting on grid tables:

An air-permeable board, usually made out of MDF, lays on the grid table and is held by the vacuum. The work piece is laid on this MDF board and suctioned through the MDF board. It is possible to use a second board as a protection board.
- Consoles with vacuum blocks:

Instead of a large-scale machining table, this system consists of individual consoles that can be mounted accordingly for the work piece shape. These consoles are

equipped with vacuum cups (vacuum blocks). The work piece lays on top of these vacuum blocks, is suctioned and held by them. All vacuum blocks are connected to the vacuum supply via internal pipelines.

As a general rule, it can be assumed that for the nesting method larger vacuum pumps need to be used, meaning vacuum pumps with higher pumping speeds. This is due to the fact that the vacuum pumps constantly extract air through the entire surface of the MDF board, and the MDF board is often not completely covered by a work piece. So, during the entire machining operation, the vacuum pump has to extract more air than necessary for the actual clamping. For consoles with vacuum blocks or those that use direct clamping on grid tables, this additional suction surface is not present.

Installation of the vacuum pump

For all vacuum clamping procedures, the vacuum pump should be installed as close as possible next to or in the machining equipment to realize the shortest possible lines between the clamping equipment and the vacuum pump. This is because, in addition to extracting the air between the work piece and the surface it is resting on (grid table, MDF board or vacuum block), the vacuum pump also has to extract the entire volume in the pipelines or tubes. The risk of leakage increases as the length of the lines and the number of valves, tube connections, junctions, bends, and so forth increases. This means that air penetrating through leaks must also be extracted by the vacuum pump.

Tip: If you need to install tubing between the clamping device and the vacuum pump yourself, we recommend absolutely avoiding hemp as a sealant. Vacuum extracts the moisture

Working with templates on the grid table: geometrically more complex forms can be easily clamped with vacuum.



Nesting method on the grid table: the table is completely covered with an air-permeable board. The veneered plywood sheets to be machined lay on top as the work piece.

contained in the hemp, which means that it quickly dries out and loses its sealing effect. This is why Teflon tape should be used as a sealing material between fittings and tubes.

The diameter of the tubes is an extremely important aspect that needs to be taken into account. It may never be smaller than the vacuum pump's inlet flange. This is because the vacuum pump can only extract as much air as can fit through the narrowest section of tubing in a certain period of time. Exchanging the existing vacuum pump with a larger and more powerful one would have no positive effect at all on the clamping force if the tubes are too small. Narrow curves or elbows in the tubes should be avoided whenever possible, as they negatively influence the air flow.

Tightness of the seal for the vacuum supply

The tighter the seal of the vacuum supply, the more effectively a vacuum pump can work. This applies not only to pipelines or tubes, but also to the clamping device itself.

Direct clamping on the grid table:

During this process, attention should be paid to carefully and completely sealing the surface underneath the work piece with a sealant, such that the work piece completely covers the sealed surface and lies directly on top of the sealed area. It is also important to ensure that one or more access points to the vacuum supply are open only on the inner section of the sealed part of the grid table. Make sure that all suction bores in the table that may be outside of the sealed area are sealed off.

Clamping with templates on the grid table:

If the template needs to be clamped using vacuum, it needs to be sealed as described above. However, mechanical clamping is also possible. The supporting surface of the work piece within the template itself must in turn be properly and completely sealed with sealing cord.

Nesting method:

As described above, when the nesting method is used, there is always loss of performance due to leakage if a larger section of the MDF board is not covered by a work piece.

Tip: Placing an airtight board, mat or film on this surface can provide effective help in this situation.

When using the nesting method, the MDF board used as the protection board should also be checked to see how air-permeable it is. Air-permeability can change depending on the board manufacturer, use of resin and composition of sawdust. It may be necessary to try different boards to find the ideal material. MDF boards are pressed using heat during manufacturing. This makes the surface less porous and air-permeable than the inside of the board.

Tip: Use a second MDF board and mill the contours of the work piece. Then the board is more air-permeable where the work piece is, and the clamping force should be more effective as more air is extracted there than on the remaining surface of the board.

Consoles with vacuum blocks:

When working with consoles and vacuum blocks, attention should always be paid to ensuring that all vacuum blocks securely lay on the entire surface of the work piece so that no leakage air can be extracted. Vacuum blocks that are not being used should be disconnected from the vacuum supply or removed entirely.

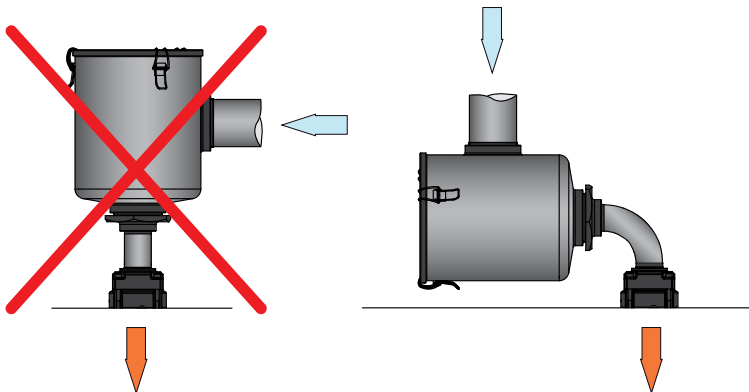
Vacuum pump installation site

As mentioned above, the vacuum pump should be located as close as possible to the machining equipment or be built into it to ensure that the tube lengths are as short as possible. In this case however, good accessibility to the vacuum pump should be taken into consideration to ensure that possible inspections and maintenance work can be performed. Furthermore, attention should be paid to ensuring a sufficient supply of fresh air, at least where air-cooled vacuum pumps



CNC router with consoles and vacuum blocks: while the work piece is being processed on one side, the finished work piece can be removed or reclamped on the other side.

All images: ©Busch Dienste GmbH



Preferred installation position of the inlet filter.

are used. Heavy soiling should be avoided. Modern vacuum pumps have a smooth surface that is easy to clean with low surface temperatures. Regularly using compressed air to blow off dust or shavings is sufficient here. Some vacuum pumps can also have very hot surfaces of close to 100°C. This presents a risk that dust or shavings could spontaneously combust. In these cases it is particularly important to regularly check how soiled the vacuum pump is and keep it clean.

Maintaining the vacuum pump

All vacuum pumps should generally have an upstream filter (inlet filter) that prevents dust or other particles or liquids from making their way into the vacuum pump. Depending on the amount of dust, this filter must be regularly cleaned. Using compressed air to blow particles out of the filter element is usually sufficient.

Tip: Ensure that the filter is attached in a horizontal position. This ensures that dust cannot enter the vacuum pump when the filter is opened or the filter element is removed.

Oil-lubricated rotary vane vacuum pumps:

The oil level should be regularly visually inspected. If necessary, the oil should be topped up. If the oil takes on a black colour, an oil change should be performed. Changing the filter elements and the oil should be done at least once a year (two times a year if the vacuum pump is used in three-shift operation).

Liquid ring vacuum pumps:

The water level should be checked every day and topped up if needed. Attention should be paid to how dirty the water is. If sludge forms, the water should be exchanged, and the water circuit should be cleaned. If the same water is also used to cool the shaft, the coolant lines also need to be cleaned.

Dry-running rotary vane vacuum pumps:

As the vanes are subject to permanent wear, they must be regularly inspected. Larger vacuum pumps ($\leq 100 \text{ m}^3/\text{h}$) need

to be inspected every six months. In the process, the vacuum pump is opened, and the vane length and thickness are checked. If this inspection is not performed, there is a risk that a vane could break, thus leading to total failure of the vacuum pump.

Tip: If dry-running rotary vane vacuum pumps are continuously operated, a replacement pump should always be immediately available if there is a failure due to vane breakage.

Mink claw vacuum pumps:

The contact-free compression principle ensures that no wear takes place inside the vacuum pump and no spare parts are needed. However, these vacuum pumps have a synchronizing gearbox separate from the compression chamber. The oil level should be visually inspected once a month through the oil sight glass. An oil change is necessary after 20,000 operating hours at the latest. In practice, changing the gear oil annually is recommended for three-shift operation.

Control

The vacuum pump control system is normally integrated into the machine controls. In this case, vacuum is applied via a valve during clamping. After the machining operation is finished, the clamping device is then ventilated again to remove the work piece. The vacuum pump operates constantly throughout this process. For longer downtimes or clamping times, considerations should be made as to whether it is possible to have a buffer volume through additional installation of a vacuum vessel, enabling the vacuum pump to automatically shut off when the ultimate pressure has been reached and then turn back on when a pre-set pressure is reached.

From an energy-saving perspective, using a frequency-controlled vacuum pump is the best choice. With the variable speed, it can be automatically set to meet requirements and thus only consume the energy that is actually necessary for clamping. Advice from a vacuum specialist is necessary to optimise the control system.

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Blum's new hinges

feature integrated BLUMOTION

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.

Assembly as easy as usual

Thanks to the tried and tested Blum CLIP mechanism, assembly 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.

Thin doors made possible

The EXPANDO T CLIP top BLUMOTION 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 technology. Steel pull-in anchors ensure a firm hold in hard materials, while plastic jaws ensure the same firm hold in softer materials. Assembly is kept simple with no more 35mm cup drilling, just two 10mm diameter holes by 6mm deep is all that is required for the hinge fixing.

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.

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Top: CLIP top BLUMOTION 155° 0- protrusion hinge

Above: CLIP top BLUMOTION for thin doors

Thanks to the 0-protrusion, the hinge is suitable for cabinets with inner pull-outs such as the Blum SPACE TOWER.



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Ligna: Hall 14, 50 machines, 5000m²

At the Ligna 2019 trade fair, HOMAG will once again fill hall 14 with machines, software, and technical innovations for wood processing - all live in action. Small woodworking shops and large industrial companies alike will feel right at home in more than 5000 m² of exhibition space.

HOMAG requires such a vast space in order to house its huge range of machinery, cells, systems and software for wood processing.

As part of the HOMAG claim "Your solution", HOMAG will show visitors holistic solution concepts that allow large or small businesses to meet modern market requirements and the trends of the future.

This year, companies that manufacture components will find relevant innovations on an extra-large, solid-wood platform, supplemented by all topics surrounding automation solutions for prefabricated housing. In addition, WEINMANN will be presenting the latest machine technology for the house construction industry at a separate stand in hall 13.

Numerous HOMAG experts from sales, technology and service departments will be on hand in hall 14 and hall 13

just waiting to talk to visitors about all these topics. The heart of the HOMAG stand is the Innovation Center - here, HOMAG will take visitors on a journey through time to see the "furniture of the future" and the technologies that may be required to build it.

Hall 14

In hall 14 HOMAG will feature:

Integrated cell concepts in various performance classes and for different requirements.

Woodworking shops - step-by-step into the digital world: an overall concept built from single parts.

Software and digital features in live application demonstrations.

Service: new services tailored to different requirements for woodworking shops and industry.

Batch size 1 concept for industrial high-performance operation.

Surface technology with new and optimized solutions for sanding, painting and laminating.

Components manufacturing and everything on the latest automation solutions for prefabricated housing construction



- from frame work production and automated panelisation concepts through fully automated handling and storage systems.

Individual machines (edge processing and CNC machining, sanding, panel dividing).

Innovation Center: a journey through time in the wood processing industry with a view of the furniture of the future ("Smart Furniture").

Hall 13

In hall 13 WEINMANN presents the latest technology for fully automatic insertion of loose insulation material in wood frame components - fully automatic, efficient and with a final visual inspection.

Solutions for woodworking shops step-by-step: an overall concept built from single parts

The central questions relating to woodworking shops that HOMAG will answer at the stand in hall 14 are: What concrete possibilities does digitalisation offer small and medium-sized businesses today? Which easy-to-use assistants and features can support carpenters in their day-to-day work?

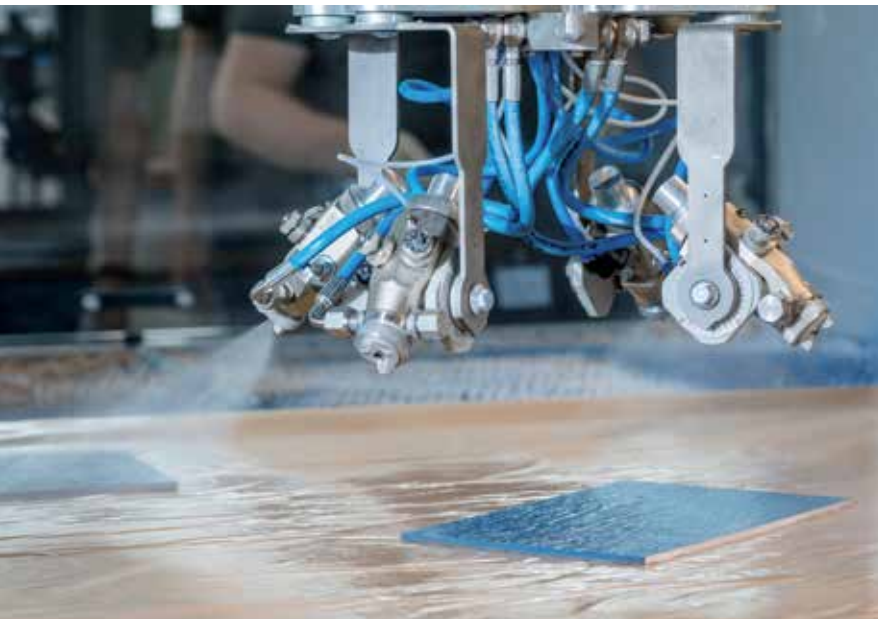
There is a wide range of possible answers. However, there is one key factor: the user does not have to invest in an entire system - instead, they can opt for individual machines, hardware, applications and apps that can communicate with each other and integrate them into their workshop. Thanks to this approach, interest in digital solutions is increasing among woodworking shops.

What types of technology are already in use today?

Transferring production data to machines, for example a panel dividing saw, in the form of optimized cutting patterns is already a reality for many companies. But how would it be if the data was just one click away in a digital job folder? Suddenly, even manual machines, or manual workstations in the bench room, could be supported by smart devices (smartphones, tablets, etc.). Drawings and parts lists could also be viewed with just one click at construction sites, regardless of location.

Assistance systems are also significantly simplifying work processes. For example, HOMAG has developed operator assistance systems for machines called "intelliGuide": these





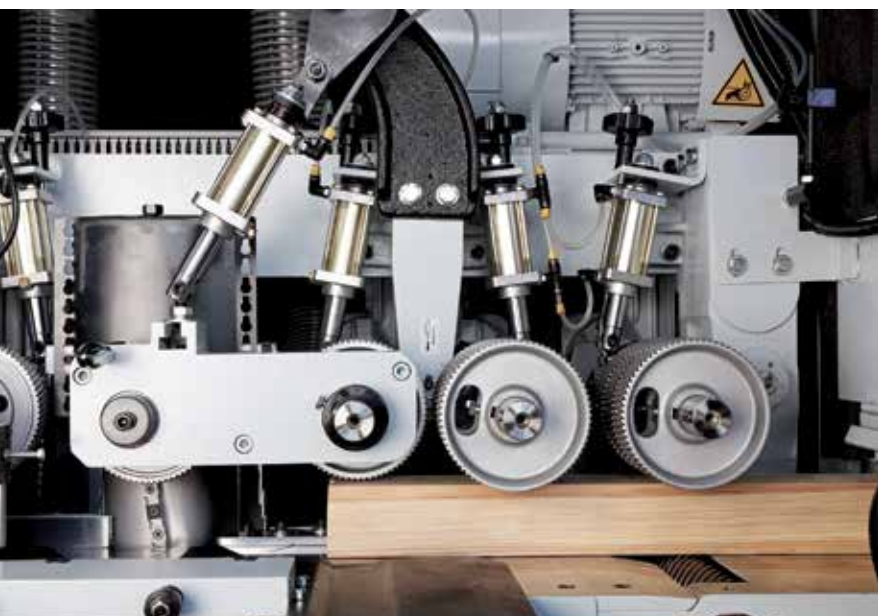
- systems guide machine operators through the necessary steps and show how they must be performed.

The next step is software-based assistance systems for manual workstations....and therefore, using such digital developments should give companies a real chance to tackle the shortage of skilled workers, which is currently a significant problem for the industry in general.

Making digital concepts come alive

After the Ligna fair, HOMAG will offer woodworking shops further tools for greatly simplifying day-to-day work and supporting processes in addition to existing features. These will be demonstrated live. They are incorporated into new integrated cell concepts, ranging from small workshops and networked concepts for woodworking shops through automated SMB solutions, all of which are available in various performance classes.

Each concept has a different focus, enabling every company to select and adapt the components and digital products that are right for them and their operation.



Autonomous production and batch size 1 in high-speed performance

For companies using entry-level industrial applications for production and those in the industrial furniture production sector, HOMAG will also exhibit an integrated cell concept and a holistic, industrial high-tech solution for industrial operations. This is also available in various performance classes.

For mid-sized panel-processing companies, an interlinked and fully networked cell that processes panels autonomously will also be demonstrated live in action. The features of the cell included driverless transport systems (TRANSBOT), first exhibited at Holz-Handwerk. The focus is on interaction between human and machine, resulting in a fully automated production process, from the cutting stage right through to finished and packaged furniture ready for delivery.

Visitors from the industrial furniture production sector will find new production technologies and approaches in a state-of-the-art solution for batch size 1 format processing and edge processing in high-speed performance.

New features across the board: Surface finishing expertise at Ligna

Technological developments for surface processing are continuing at HOMAG. This will be evident at Ligna 2019:

Surface solutions take centre stage in the exhibition space at the trade fair in Hannover. Machines for surface and profile painting, sanding machines in different performance classes, solid wood profiling and the latest developments in the field of lamination will all be on display. HOMAG will also be represented at the Makor stand: Over the last two years, HOMAG has enjoyed a close creative partnership with the painting system specialist from Italy.

HOMAG will be presenting new technologies and features for all aspects of surface processing, offering users new ergonomic, smart and efficient methods for manufacturing high-quality furniture.

Innovation Center: a journey to the future of furniture manufacturing

The heart of the HOMAG stand is the Innovation Center, where this year, Ligna visitors can take a journey through

time in the furniture manufacturing industry with an exhibit including outstanding milestones and technical innovations from the history of the wood processing industry. Toward the end of the exhibit, the focus turns to the future: What will the furniture of the future ("Smart Furniture") look like? What challenges will we face? How can HOMAG help its customers to meet these challenges?

In addition to unusual ideas, HOMAG will present real-world examples at the end of the tour through the Innovation Center - futuristic ideas brought into reality.

The proto_lab project (production tomorrow laboratory) also had a significant influence on this exhibit. The interdisciplinary team working on this research project consists of participants from four faculties at TH Rosenheim and experts from the HOMAG group, as well as participants from other partners in the furniture industry and the Seener Kreis (a regional



alliance of industry professionals). During the last few months, this group has experimented, analyzed and predicted in order to develop practical solutions.

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EWPAAscholarship for graduate study of wood durability

THE ENGINEERED WOOD Products Association of Australasia is offering a three-year scholarship opportunity for graduate students undertaking their research with the National Centre for Timber Durability and Design Life. The scholarship will provide graduate students interested in wood product durability research with \$10,000 funding a year to a total value of \$30,000.

The Timber Durability Centre is on the hunt for graduate students, looking to study either an MSc or PhD, to join their research team and focus on timber durability and service life prediction. EWPAAs CEO Dave Gover said the purpose of the research was to ensure that all timber types received the benefit of service life prediction and durability research, given that different types of

timber had different levels of durability and different applications would have varying service life expectancies.

"We are hopeful that the scholarship opportunity will attract driven graduate students to a research area with great academic opportunity and industry relevance," Mr Gover said. "Given the increased use of engineered wood products in mid-rise construction across Australia, and across the world, durability of these products is an important research focus area."

Mr Gover said there were well established and proven methods to ensure the durability of timber, and these needed to continue to be developed to take advantage of improvements in wood modification technologies,



Dave Gover: EWPAAscholarship aims to attract graduate students to research areas with academic opportunity and industry relevance.

physical chemistry, and biological modelling. "The EWPAAs is proud to continue our commitment to fostering research and development in engineered wood products through the provision of this scholarship," he said.

Meanwhile, the Timber Durability Centre, whose primary mission is to revitalise durability research in Australia, is looking for BSc graduates with backgrounds in biology, forestry, civil engineering and architecture. The centre is a joint venture between the University of the Sunshine Coast, the University of Queensland and the Queensland Department of Agriculture and Fisheries.

USC is offering qualified full-time graduate research students an annual stipend and free tuition. EWPAAscholarship recipients will receive the scholarship funding in addition to these benefits. Opportunities are also available for science, engineering, architecture and forestry professionals seeking further advancement to undertake part time study.

For further information about the EWPAAscholarship, the new graduate program or the Timber Durability Centre, visit usc.edu.au/timber-durability or email Professor Jeff Morrell at jmorrell@usc.edu.au.

EWPAAs is a member association for manufacturers of engineered and solid timber products across Australia, New Zealand, Papua New Guinea and Fiji. The EWPAAs market development program includes product testing, product certification, standards and codes development, technical promotion, research and development, market maintenance, as well as education and training. ■





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6,000 square metres of innovation, highlighting robotisation and digitalisation in technology: with this statement Biesse presents the future of Industry 4.0 at Ligna.

Ligna, a biennial event, will be held at Hanover from 27-31 May 2019. It is the leading trade fair when it comes to machines, facilities and tools for the processing of wood and is, for Biesse, the ultimate place for sharing about the opportunities provided by robotisation and the advantages offered by new technology.



Thanks to years of investments in services and technology designed to help develop digital factories, Biesse is framing its new business strategy by placing people at the centre of its approach to designing machines. Guided by the Automation concept, a guiding principle that fully describes the tangible impact of Biesse solutions on automated and interconnected production, Biesse confirms and further strengthens the bond between man and robot, not just by presenting a greater number of solutions that make use of robots on the stand, but also by demonstrating how people can benefit from them, validating their work and making production more efficient. The use of robotic systems in factories guarantees maximum production efficiency and helps simplify processes.

The Biesse stand at Ligna will present 3 process solutions that have been automated from the raw material to the finished product. Several integrated lines and several robotised cells will also be present, offering incomparable levels of customisation, modularity and flexibility for the facility, fundamental requirements for contemporary production.

In order to constantly make the factory more efficient, Biesse pairs robotisation and digitalisation with the development of new software and continues the innovative journey that

started with Sophia, the IoT service platform, expanding its functionality to embrace predictability, which will greatly improve the customised interaction with the customer when it comes to the machine and will significantly reduce the time required for assistance.

Visitors to Ligna will be able to experience the cutting-edge technological innovation that characterises Biesse, test the tools that enable customers to obtain greater value from machines, and see how Sophia can revolutionise and simplify everyday work.

Fifty years after it was founded, Biesse is prepared to face another fifty with its eyes on the future and its mind on the customer: with this perspective, investments in innovation, automation and services for the customer are also set to continue.

"Our objective is always to achieve customer satisfaction and loyalty, which is why, thanks to the new technology and services we offer, we are able to create a solid and functional bond between "human&robot", thanks to the privileged position occupied by people, who are at the centre of our business strategy. Biesse accompanies the customer through every phase of day to day work, starting with the dissemination of the automated digital factory in the world of manufacturing and providing necessary tools for efficient production", stated Federico Broccoli, Wood Division/Sales Director and Subsidiaries Division Director.

"The tools we offer customers also include services, envisioned as an opportunity for close collaboration with the company, its professionalism and its skills. That's how One Service came to be, aiming to reorganise Biesse Service and outline approaches to work that remain constant throughout the world, to work more effectively and efficiently. A confirmation of the importance of services was the creation of the Biesse Academy for Service, a training centre for the entire Biesse Service network, which includes specialists at HQ, Branch offices and those who work for retailers as well as our customers' operators/maintenance workers, with the objective of creating skills and empowering the next generation."

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A passion for joinery

- How's That House

What do you do when you have a passion for beautifully designed homes filled with bespoke furniture, but you just aren't able to source pieces that perfectly suit your needs? If you're anything like Brad Caldon and Tori Pitman, you take matters into your own hands, and create the pieces yourself.

When building their first home, Brad and Tori struggled to find affordable, high quality timber bathroom vanities. Using his contacts as a construction supervisor, Brad still wasn't able to source products he was happy with. "I was frustrated that we were building million dollar homes and installing cheaply constructed vanities that clients had paid thousands for," said Brad.

With his collection of carpentry tools, a trip to the hardware store and the help of a joiner friend, Brad constructed a bathroom vanity, perfect for their new home. "The end result was better than we thought it was going to be, so we decided to try and sell it online," said Brad. "It only took Tori half and hour to sell it, and we quickly started getting enquiries to make more."

From this simple beginning, Brad and Tori have nurtured HowsThatHouse from an at-home operation in their double garage to what it is today - a thriving complete custom timber joinery shop in a large industrial facility that employs an apprentice, a carpenter and several joinery contractors.

Together, Brad and Tori are now able to filter their passion into their customer's projects. "All of what we do is unique, no product is ever exactly the same," said Tori. "Customers come to us with an idea of what they are looking for, and we work with them to come up with custom designs."

Being able to offer this level of quality and customisation meant that the HowsThatHouse factory needed to be fitted out with machines that could keep up with the demands of the flexibility required for unique designs.

"As a small business, we had to make sure that the investment we made into machinery was going to give us the most return. I did a lot of research and was consistently recommended SCM machines by other joiners," said Brad. "After inspecting some machinery in the SCM Group Australia's Sydney warehouse, we were impressed by the exceptional build quality and knew the machinery was right for the job."

Investing in an SCM Si400 EPC panel saw and DMC SD 30 RCS wide belt sander has made a significant impact on production times and the level of quality in HowsThatHouse pieces.

"The SCM machines are key to our business. I use them every day, I clean them every day, and they help feed our family. They are a very important part of our lives," said Brad. "The Si400 EPC panel saw helps us to produce high quality furniture





at a consistent rate. Before we owned the panel saw, our clients had to wait up to 10 or 12 weeks for furniture, we are now able to sometimes deliver within a matter of 2-3 weeks."

The accuracy offered by using the Si400 EPC panel saw and the DMC SD 30 RCS wide belt sander has resulted in increased production and accuracy in cutting, which has almost doubled efficiency in the manufacturing process. "The DMC wide belt sander has enabled us to sand all of our timber slabs in-house. Previously we had to transport each slab to the local timber mill to be sanded," said Brad. "So we've essentially eliminated the risk of damaging slabs in transit, as well as saved hours in travel time to the mill."

"We have seen a lot of benefits since introducing the SCM machines to our production line," said Brad. "We are no longer viewed as joinery hobbyists, thanks to our SCM machines. People

know that we have the gear to get the job done for them now."

Brad and Tori have been so happy with their SCM machines that they have recently purchased another three. Soon to be arriving in the HowsThatHouse factory are a S630 Class X thicknesser, an F520X Class surface planer and a MiniMax S600P US.

"We want reliability and quality from our machining," said Tori. "We produce a very high quality product for a niche market. Our attention to detail makes us stand out from the broader joinery market, and the SCM machines have played a very big part in that."

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WingLine L – the clever way to open doors

Create space with Hettich's new range of folding door systems. Designed with ergonomics in mind, the Wingline L folding door systems open or close with an effortless one touch push.

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SlideLine M – soft and silent sliding door systems

Get the most out of overhead cabinetry with Hettich's new range of soft closing, sliding door systems. A stylish range of contemporary door running options, to maximise on space and function.

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Innovative and sustainable waste management solutions

As the demand for smarter waste management solutions increases, Hideaway Bins has developed more sophisticated solutions to help homeowners sort waste and recycling according to their requirements.

Often homeowners want to split waste into multiple buckets to allow for different types of recycling or composting, as well as waste for landfill. Typically, this means needing a wide bin unit that will fit into a 600mm cabinet or compromising by having a narrow bin system that uses small buckets.

The all new Concelo bin by Hideaway Bins has been designed to provide a bin system without compromise. The Concelo CR215D bin provides two 15 litre buckets that can fit into a 400mm wide cabinet. With its height of 335mm, this allows 2 bin units to be stacked on top of

each other to provide a 4-bucket solution. This configuration maximises utilisation of the cabinet space whilst still providing practical sized buckets. The top buckets can be used to capture waste that originates at bench height, such as organic waste – food scraps and peelings – and general waste – such as food packaging. The lower bins can be used for recycling.

The other advantage of using the Concelo bin with 15 litre buckets is the availability of Hideaway compostable bin liners. These are made from a natural starch-based polymer derived from corn and are plastic free. In warm moist conditions the liners degrade without leaving any harmful residues in the process and are safe for use in home compost or industrial compost.



Hideaway Bins and the all new Concelo Range are available through distribution partners Hafele, Nover and Galvin's Hardware.

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Here is a chance to win a European holiday

In 2018 Häfele brought to the industry the all-new Nova Pro Scala drawer range from its partners at Grass. Fitted with softclose, smooth runners and elegant drawer sides it was always going to be everything that's needed in a drawer. So to celebrate the success of the Grass Nova Pro Scala range in Australia, Häfele and Grass have partnered to bring customers the giveaway of the year.

From now until 31 December 2019 customers will have the chance to enter the draw to win grandstand tickets at the Austrian Grand Prix for themselves and a friend. Häfele has this great prize on offer exclusively for Nova Pro Scala drawers when 100 sets are purchased.

Häfele knows that this prize is pretty good, but to make it even more worthwhile the prize includes return business class fares, a week's accommodation and all transfers. The winners will even get an exclusive tour of the Grass factory in Austria.

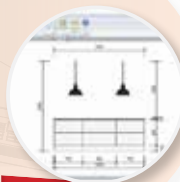
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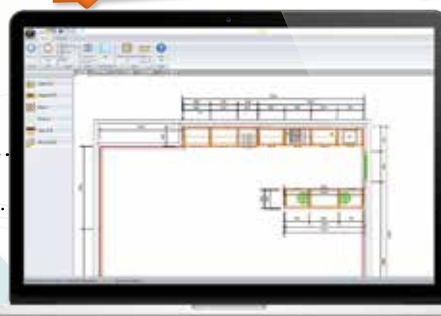
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More trees

- you will feel much better

AS IF being renewable, storing carbon and contributing to climate change mitigation isn't enough - trees make you feel better - true! It's not stretching the point to say your health and well-being are likely to be improved if you walk amongst the trees.

Increasing urbanisation means that people have less access to nature in their daily lives. Australians on average now spend about 90 percent of their time indoors. This coincides with reports of increasing obesity and nearly half of Australians experience a mental health conditions during their lifetime.

Now some solid research reinforces the not entirely unexpected connection between wellbeing and nature. Yes, trees are beneficial. Academics at the universities of Melbourne and Tasmania examined 2.2 million messages on Twitter and found that tweets made from parks contained more positive content - and less negativity - than tweets coming from built-up areas.



According to the experts, cities are becoming the epicentres for chronic, non-communicable physical and mental health conditions at the same time. There is a growing recognition of the crucial role of urban green spaces in helping reduce these health problems.

More than 40 years of research shows that experiences of nature are linked to a remarkable breadth of positive health outcomes, including improved physical health, such as reduced blood pressure and allergies, fewer deaths from cardio-vascular disease, improved self-perceived general health and improved mental wellbeing.

According to environmental planners at Griffith University, Australian cities are getting hotter, more crowded and noisier, while climate change is bringing more heatwaves.

Planting trees in parks, gardens or streets has many benefits, helping to cool cities, slowing stormwater run-off, filtering air pollution, providing habitat for birds and animals, making people happier and encouraging walking. City planners claim shading from street trees can lower surrounding temperatures by up to 6°C - or up to 20°C over roads. Green roofs and walls can naturally cool buildings, lowering demand for air conditioning.

Although scientists have much evidence that trees and other greenery improve our mood and health, they know less about the actual mechanisms by which this occurs. Japanese research, however, suggests that when we walk through forest we breathe in three substances - beneficial bacteria, plant-derived essential oils and negatively-charged ions.

This brings us to forest therapy. This concept is simple. Since most of our evolution happened in green, wild places instead of modern cities full of buildings, cars and computers, spending time amongst trees agrees with our ancient mental and sensory circuitry can make us happier and healthier.

Formal therapeutic practice of regaining health in the forest - complete with studies to measure health effects - began in Japan in the 1980s. The practice there is called shinrin-yoku which roughly translates to "taking in the forest atmosphere" or "forest bathing".

In the United States forest therapy through the US Association of Nature and Forest Therapy Guides and Programs, started in 2012. This group trains forest therapy guides, and is establishing programs nationwide.

So the simple act of taking a walk beneath the trees after dinner, rather than staring at a TV screen can work wonders for your health. ■

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Connect thin board with the new Lamello Tenso P-10

The Lamello Tenso P-10 is a unique gluing aid, which eliminates the need for clamps or presses. Developed for mitres (45°) from a material thickness of 16 mm or butt joints (90°) from a panel thickness of 13 mm, the Tenso P-10 is ideal for glued furniture, for example bathroom furniture, sideboards, small shelf units, door frames, claddings, false edges, and front frames. Based on the P-System profile groove, the Tenso P-10 ensures firm anchorage in the workpiece in seconds without tools.

Lincoln Sentry National Category Manager Hayden Quayle said the Tenso P-10 offered users enormous convenience, while still providing the Swiss precision which has been synonymous with Lamello products for more than 50 years.

"Lamello is a world leader when it comes to producing the very best in quality joining

solutions, their latest connection innovation the Tenso P-10 is yet another example of Lamello's drive for continuous improvement," he said.

"Using an invisible, self-clamping connector as its gluing aid, the Tenso P-10 enables extremely fast connection. Cabinet makers and joiners can now save time and money by not having to worry about long drying times or fixing different clamps.

"To put it simply, the Tenso P-10 allows joins to snap together and be ready for installation - no waiting," said Hayden.

The Lamello P-10 is available exclusively through Lincoln Sentry.

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Quality plus great customer service

Wilson & Bradley is founded on the principles of quality design and great customer service. As a family owned national business, its ambition is to provide customers with a diverse selection of kitchen and cabinetry hardware, backed with the best service. With customers coming from all areas of industry including kitchen and commercial furniture manufacturers, to the retail market, the company has been sourcing, distributing and supplying a wide range of kitchen and cabinet hardware across Australia for more than 40 years.



Wilson & Bradley's state-of-the-art showrooms located in Melbourne, Adelaide, Brisbane and now Sydney, are a great place to come and visit as a source of inspiration, and to find out more information on the products in an interactive lifestyle space. Divided into a range of stunning areas including kitchen, wardrobe, bathroom and laundry, the showrooms showcase a range of products from leading brands including Blum, SIGE, Wesco, Furnipart, L&S, OPIKE and Volpato. Call into these conveniently located showrooms to look around or for those who prefer a personalised, guided tour through the finer details of the product range, book a free 30, 60 or 90-minute appointment online through the Wilson & Bradley website.

Wilson & Bradley knows that time is precious which is why the company supports customers with an industry leading website and online ordering system with next day delivery. Through this website, customers can easily view and purchase products, download flyers and brochures and watch instructional videos.

Wilson & Bradley has been an industry leader for over 40 years and know what works best in a kitchen, bathroom or living area and will help customers choose a long-lasting and quality solution for homes.

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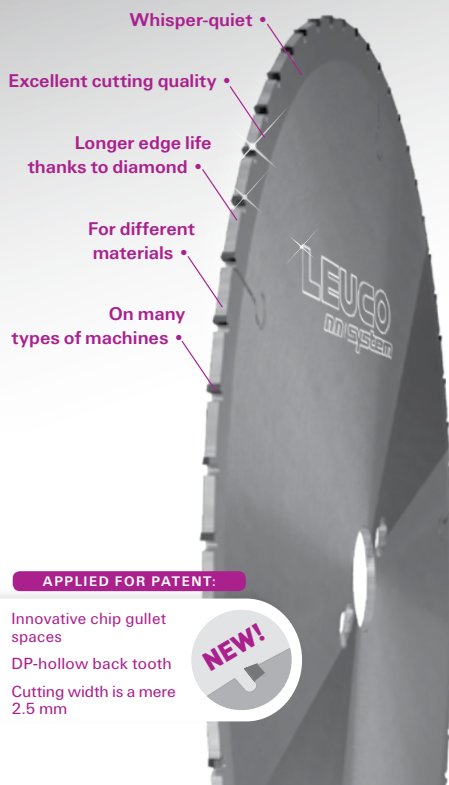
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For kitchen manufacturers who are looking for minimum size and maximum strength rails, SOLU's patented aluminium 2x1 construction rail is superior and stronger than white wrap or particle board offcuts. By using SOLU's multiple range of clips, the aluminium rail can be mounted flat or vertically. This is particularly useful for sink and cooktop cabinets, to minimize space taken up inside the carcass and to maximise the support of heavier benchtop materials such as stone.

SOLU's aluminium 2x1 rail can be cut and fitted to individual cabinets or can be installed in one long length after the cabinets have been installed. Supplied in 3700 long lengths in clear anodised, black anodised and white powder coat finishes, the aluminium 2x1 rail combines strength and style with a seamless and continuous look.

SOLU's versatile aluminium 2x1 rail can also be used as a fixing rail for floating cabinets, which gives more rigid support rather than fixing only through a solid back. Where a fast, economical solution is required, such as in multi-unit projects, the aluminium 2x1 rail can substitute the solid back in flat pack cabinets, and allow access to services in the wall while saving the cost of solid backs.

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by Lee Gabbett
SCM Group Australia Pty Ltd



What to consider

when buying an edgebander

CHOOSING an edgebander that is right for your business can be a daunting task, particularly if you've never owned one before. With so many different variants at different price points, how do you decide which specifications are vital, and which are not as important?

the best product for your target market

As a starting point, you need to decide exactly what level of performance and quality of finish you are looking for from your edgebander. Will you be using it for one hour a day, five hours a day or multiple shifts? What level of quality finish do you need? Are you wanting to be able to produce a perfect finish straight off the machine for doors and presentation panels, or are you happy buying them in?

Choosing an edgebander that will fit into your workspace is an important consideration. If you don't have the room for it, are you able to move your factory around to make room? Sometimes there can be costs associated with this, so make sure you keep that in mind for your budget.

Speaking of your budget, the dollar value of a new edgebander can be a driving factor in your decision. Of course the total price is something you need to consider, but a more practical way of looking at it is to think about how much you will save in labour costs once the edgebander is up and running. It's important to factor this into your decision when you are settling on a weekly repayment that you are comfortable with.

When you are researching the different edgebanders on the marketplace, it can quickly become overwhelming when you discover all the different specifications that are available. As you narrow down your options, keep in mind what type of application systems you need from your edgebander.

Will you be able to achieve the level of finish you desire with traditional adhesives or would one of the more modern "glueless" systems be a better match for you? And always remember to consider what is going to help you deliver the best product for your target market.

Finding a supplier who is able to go through all of the different options with you and work out exactly what is going to best suit your product, your business and your customer base can really make a difference when choosing what machine is going to be the right edgebander for you. ■

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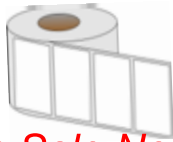
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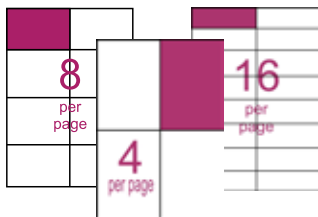
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Change suction cups with more speed and flexibility

Schmalz has developed a new adapter for vacuum blocks: Thanks to the AP-S4, VCBL-B-series vacuum blocks can also now be used on CNC machining centres with the TVN system from SCM/Morbidelli. This addition to the product range gives the user a much more flexible and cost-effective system in comparison to the original equipment.

The adapter offers the same interface to the SCM-TVN console as the original equipment or the suction cup series SCM from Schmalz. As a result, suction cups from the original equipment, the Schmalz suction cup series VCBL-S, and now also a combination of the adapter and VCBL-B can be deployed. Combined operation with the original equipment and Schmalz products is also possible.

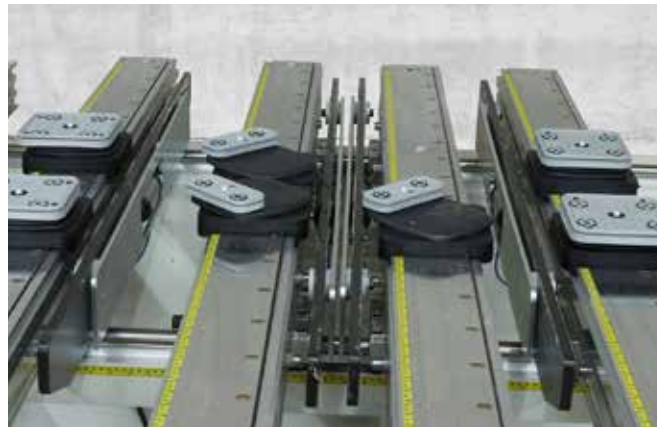
Furthermore, the AP-S4 fits tightly to the vacuum block VCBL-B. It can be turned in 15 degree increments, which means all the

suction cups can be positioned with different alignments. This feature gives users many more options for designing the clamping layout – and lets them utilise the entire clamping area of the workpiece. The adapter can remain on the machine when changing the vacuum blocks, which reduces set-up times.

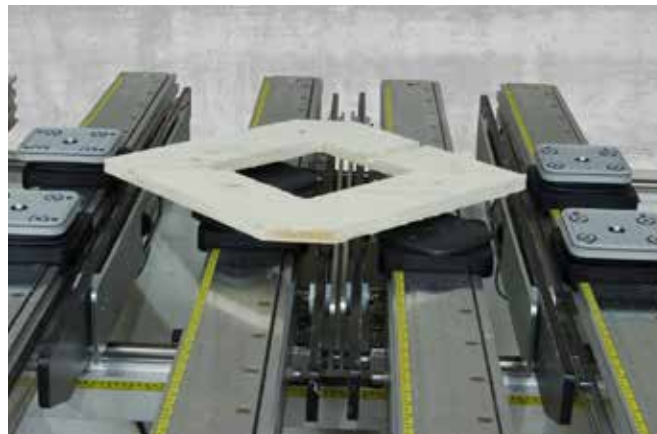
Users can fix the suction cup in place with magnets and a round blank in the adapter before activating the vacuum. If the milling tool accidentally damages the suction cup, it is easy to replace. The entire assembly does not have to be replaced, as is the case with the original. Simply change the damaged vacuum block suction plate. That reduces the cost of spare parts and minimises downtimes.

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Images: J. Schmalz GmbH



With the adapter AP-S4, vacuum blocks can be positioned in 15-degree increments so that the clamping layout corresponds almost exactly to the contour of the workpiece.



Even heavy workpiece sizes can be clamped reliably thanks to the flexibly positioned vacuum block.

Australian Woodworking Industry Suppliers Association Limited

AWISA The Association



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

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

AWISA The Exhibition



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

The next AWISA exhibition will take place in Sydney from 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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