

# AWISA THE MAGAZINE

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



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# AWISA THE MAGAZINE

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Published by the Australian  
Woodworking Industry Suppliers  
Association Limited  
ABN 44 134 548 253

## EDITOR AND PUBLISHER

Geoff Holland  
General manager, AWISA Ltd  
Phone 02 4861 7040  
Email: [info@awisa.com](mailto:info@awisa.com)

## CONTRIBUTING WRITERS

Jim Bowden, Rob Ditessa,  
Simon Hodgson, Pam Kershaw  
and Rick Lee.

## DESIGN

Felicity Carruthers

## PRINTER

Major Graphics Printers Pty Ltd

Post all correspondence to:  
AWISA Ltd  
P.O. Box 895  
Bowral NSW 2576

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## DEAR READER,

At long last there is some light at the end of the COVID-19 tunnel for most Australians. We all look forward to a normal festive period and a new year where we can all visit friends and family wherever they are, and where business can return to normal interactions between business and customers with showrooms open, sales representatives able to call freely on customers, and business events able to be held or planned with confidence. The cost and supply of materials have also been issues and we all hope that a worldwide return to normalcy helps here too.

In the magazine we always try and feature some unusual stories where the link to the woodworking industry and the business of woodworking is not that strong, but where the theme of wood is very strong. So, for your summer reading we feature Noel Butler, an Aboriginal traditional woodworker, and an intriguing article about the use of bamboo in cricket bat making.

As publisher of this magazine I have developed links with writers throughout Australia and New Zealand. Coincidentally, for this edition, Australian writer Rob Ditessa, and New Zealand writer Michael Smith, both submitted stories about the making of musical instruments. Maybe appropriate as live music starts to return to our lives.

If you are planning to have a real break this summer and do nothing much in particular for a week or two or three, head for page 28 and read about another option as Brisbane's Tim Robinson leaves Chile in his self-built boat to row back to Brisbane.

As always, the magazine informs you about new products, new technologies and new applications. Enjoy reading this Summer edition and enjoy the festive season ahead.

Geoff Holland  
General manager  
Australian Woodworking Industry  
Suppliers Association Limited

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FRONT COVER: 5-axis machines  
revolutionise the machining of door, window,  
stair and solid wood elements.  
Photo courtesy of SCM Group Australia.

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by Rob Ditessa

# Noel Butler, Aboriginal traditional woodworker

Fire sculpture by  
Noel Butler.



Photo: Abram Powell.

**WHILE AUSTRALIA'S** Indigenous cultures are among the oldest in the world, they remain dynamic and continue to evolve. Wood artisan Noel Butler is preserving and developing the knowledge and skills he learned, to pass down to the next generation, and to share with all Australians.

Noel Butler is a Budawang Elder from the Yuin nation and an acclaimed wood sculptor working in traditional wood carving, engraving, and charring while telling modern stories and using Western tools. As well he makes other artefacts including boomerangs, spear, shields, and coolamons. Yuin Country

ranges from the Shoalhaven River in the north across to Shoalhaven in the west and to the Snowy River in the south. He tells AWISA Magazine, "I don't just do that. I'm also a teacher, cultural educator, and mentor. It all comes from working with wood, knowledge of the land, of living in harmony with the land, knowing the trees and the species and the type of wood that we always used traditionally, and that we grew up with. I still carry that work on."

As part and parcel of Aboriginal pedagogy, learning and practice increased and improved in Aboriginal cultures with skills and knowledge passed down the generations within a master and apprentice relationship, Dr Mariko Smith tells AWISA Magazine. An academic researcher, and curator, at Sydney's Australian Museum, she has a string of qualifications that speak to her interest in people and understanding their culture. Dr Smith notes she is from "the same mob as Uncle Noel", identifying as a Yuin woman but also with Japanese heritage. With an interest in traditional Aboriginal wooden artefacts, Dr Smith specialises in studying Indigenous watercraft, especially tied-bark canoes, which are traditional to this Country.

"People would learn from their senior people, and they learned on Country, and they would be learning by doing. A lot of that is sensory knowledge. It's not just what you see, but what you hear, and what you feel, as well. So, it's all very sensory. It has been built up over tens of thousands of years, hundreds of generations, from applied knowledge in your local environment, from knowing what trees and plants grow in your area, and when is the best time to harvest them. Obviously that knowledge would have to be adapted over time due to changing conditions and the periods of climatic change. It's about focusing on adaptation for purpose," she says.

There is a very large collection of wooden artefacts, classified as "hunter-gatherer tools" and weapons, from all across Australia in the Australian Museum (Sydney), she says. These objects come in many different shapes, forms, and sizes. "Some have designs, some of them are plain, and some have textural

Noel Butler's fire carving:  
bugia naway gabun buridja  
(Learn Today from Yesterday for a Better Tomorrow) 2021,  
Uncle Noel Butler, Budawang, Yuin.

Carved spotted gum from bushfire ravaged Country. Australian Museum Collection Commission. Photographed for the Unsettled catalogue March 2021

'Unsettled' exhibition opening,  
Australian Museum, Noel Butler fire carving.



Photo: Anna\_Kucera

woodworking  
remains a resilient  
practice in  
Indigenous culture

designs burnt or marked on them. I think it's about diversity. So, there's dot paintings, and that sort of design, which is very much a specific practice from central Australia. In the south-east, you see more geometric sort of designs, and shapes, being used."

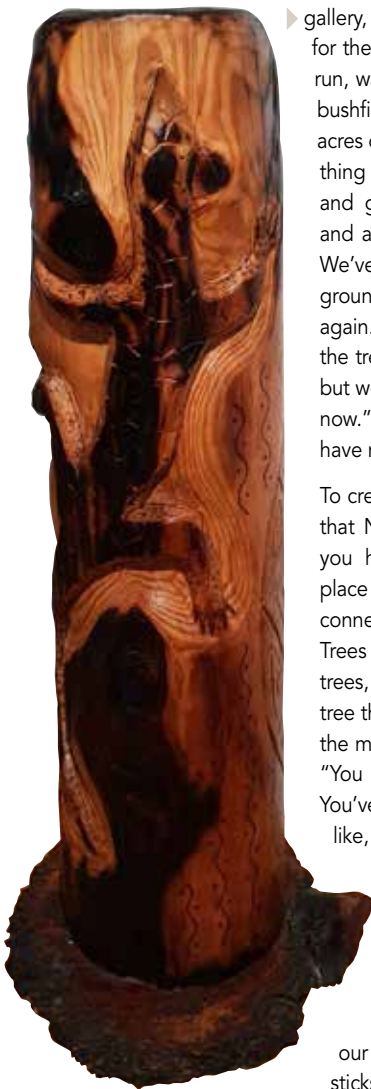
Explaining that working with wood remains a resilient practice in Indigenous culture, Dr Smith says it is important to move beyond thinking in the binary way of traditional versus contemporary to understand that Aboriginal people still connect to their culture, to their Country, and that the connection is continuous. "Artefact making really is about working with what's available. Trees offer a range of resources, and it's about understanding those resources. It's about seasonal information, harvesting at the right time, and only taking what you need. So, that philosophy is still very much in play even though we live in a highly urbanised, highly colonised environment now, especially in the south-east. Many white people, white fellas, still think that Indigenous culture is not as strong here as it is up north, and in central Australia, but it's not the case at all. In the south-east there is a very strong, rich, and vibrant, Indigenous cultural identity and practice in artefact making."

She continues, "People think that just because we've adapted to living in a colonial environment, that today Aboriginal art

and culture including woodwork practice is less authentic, less traditional. That's not the case, though. Aboriginality is very dynamic. It's very resilient. We can't be viewing it through that static lens. Every other culture has been accepted as evolving over time without any question about authenticity. So, why shouldn't that be applied to Aboriginal peoples and cultures as well. And that's why I often say 'peoples' and 'cultures', in the plural. There's not just one Aboriginal view. Woodwork is diverse across Australia. That comes down to the types of materials that are available, and you have very different styles and techniques across geographic areas as well. So, in the South-East you've got a strong carving practice, and a particular sense of design, as in Uncle Noel's work."

Nura Gunyu, the property Noel and his wife Trish own and manage, encompassing seven buildings with his workshop, ►





► gallery, their home, farm, and accommodation for the cultural and educational programs they run, was destroyed in the 2019 Black Summer bushfires. Not a green thing was left on the 100 acres of bush, he says, and the most important thing on his mind was to get the land healed, and get all the plants and trees, the birds and animals back. "Now, it's totally different. We've planted almost 3,000 plants back in the ground. We've got all our native grass growing again. We've got no canopy. Probably 60% of the trees, thousands of trees, will not recover, but we've got an incredible amount of growth now." And to start earning some income, they have re-built a workshop and the gallery.

To create a work, there is no particular timber that Noel prefers to work with. He explains, you have to learn about the Country, the place where a tree grows, because it has a connection to a certain part of your Country. Trees have much value, such as fruit producing trees, and calendar trees, like the blood wood tree that flowers at that time of the year when the mullet are ready to breed, and school up. "You can't just pick any old piece of wood. You've got to know what the grain has got to be like, the strength, and the workability of the wood. It's been like that for ever. We use certain trees for wood for certain tools, like Acacia Melanoxylon, Black Wattle, for making clap sticks for dance, or making digging sticks for the women. Iron Bark we use for making our fighting boomerangs, and again for clap sticks. We use softer woods for things like the coolamons, carrying dishes for the women, and for some shields," Noel explains.

Growing up in Ngullada, the proper name for Ulladulla, on Country with his family in a little shack without utilities or amenities, he learned his knowledge and skills from his family. He continues that his father, who was born in an Aboriginal reserve, and other family members, such as the Timberrys, are renowned for traditional Indigenous tool making and artefacts using timber and shells. His father also used to select,



cut, and shape, keels and knees for ships and trawlers with a broad axe, adze, sledge hammer, and wedges. His father was also an expert boomerang and spear maker, so that he and Noel's grandparents earned a living from making artefacts, and tools. Now it's hard to pass on the set of skills to other family members, he reflects, because it does not seem to have much purpose in today's lifestyle.

He had no lessons given to him directly, Noel continues. "We just did it. So, it's my natural ability, I suppose, from working with wood, to create the sculptures. Most of my sculptures are stories. It might be a huge eagle on a stump, or a dolphin, but in that art piece there is a story from within that log, a story which I tell through what I create. The story of the dolphins relates to a dance of how some of our special elders, when they pass, return as dolphins. The dolphin sculpture is my creation to tell my story in my way.

"I always say that the story is already there, and all I need to do is to release it. I've had pieces of log that I've been given or I've had, that had a lot of stories to tell. Just because it's cut down or been burnt down, or chopped, it doesn't mean it still can't keep telling the story of that tree or of the land from where it comes. So, I can have four or five logs or stumps sitting around my place and I don't really know what's inside them, and then one day I'll just go to a log and I might take a saw, or cutting tool, or a tommy axe and just start working away on the wood. I might then sketch it with a piece of chalk of what that creature, or what that story is, and I work on it. It's like a communication that I now know the story, and so I'm going to let that story out."



He offers an example, "At the moment at the Australian Museum in Sydney, I have a sculpture in an exhibition called 'Unsettled'. It's about my story about when Captain Cook sailed up the coast and tried to get water right here at our place on the coast at Murramarang Point. The written record is that he couldn't hold anchor and that he saw several people on the beach. Then he sailed up to Botany Bay. I carved a log that I had found and that had been a beautiful, huge, big ancient spotted gum tree. Fire had got into it and burned a huge big branch of it. Part of the tree hollowed out, and the wind blew it down. I actually had to have someone go with a truck and remove that particular piece of tree to my place, and I put that sculpture, the carving of that story on that log. Now, that tree would have witnessed Captain Cook sailing up that coast. I'm telling that story about Captain Cook, and about settlement. All that's got a relationship to me, to Country, to the tree, to the land, and to the stories about continuing to live, I suppose."

Noel ponders for a moment, and offers a final reflection, "I would like to ask readers to consider learning as much as they possibly can about the real value of our land, our Country, and have a greater appreciation of the value of our forests, of our trees, of all living things on the land. And we can do that together. We can share that with Indigenous people, and other people willing to learn. We do have a wonderful heritage to pass on to all future Australians, to continue the longest living culture." ■



Photos: Noel Butler.

# Not quite cricket ?

*In last summer's edition of this magazine, two Australian traditional cricket bat makers Shashi Samprathi and Ian Tinetti were featured. In this year's Spring edition the magazine featured the story of bamboo. These two stories now combine in this article about the use of bamboo in the making of cricket bats.*

**THE CRICKET FRATERNITY** has always been very serious about maintaining its traditions. And they have a copious set of very stringent rules to prove it.

So, when a team of researchers, from the Centre for Natural Material Innovation at the UK's University of Cambridge, published their recent study, the findings caused a bit of a stir.

The findings suggested the unthinkable. Willow could, and should, be replaced by bamboo.

The Marylebone Cricket Club, founded in 1787, is the guardian of the laws of the game as codified over the years. The cricket bat is made up of two parts, the handle, and the blade. Rule 5.2.1 stipulates, "The handle is to be made principally of cane and/or wood." Rule 5.3.2 stipulates, "the blade shall consist solely of wood."

The trouble is that bamboo is a grass, and so does not fall within the guidelines as a substitute for willow, which has been used to make cricket bats for a very long time. Willow trees grew in abundance in England, and after much experimentation bat makers found that willow provided the strength and compression to produce a very fine cricket bat.

Dr Darshil Shah, a senior researcher, and co-author Ben Tinkler-Davies, were studying the similarities between bamboo and wood. Bamboo is a very versatile material, including application as an alternative to wood.

Speaking with AWISA from his office in Cambridge University, Dr Shah says, "The choice of bamboo came because of my work at the Centre for Natural Material Innovation, where we look at timber and bamboo as alternatives to steel and concrete construction for buildings, homes, schools, etcetera. Bamboo and timber have fairly comparable properties, and the faster growth of bamboo, and local availability of bamboo in regions where cricket is being taken up were the key reasons we choose it.

"Plus, it hadn't been done before."



Dr Darshil Shah.

As a former member of Thailand's national under-19 cricket team, cricket has always been Dr Shah's passion, and his love of cricket was the catalyst for studying bamboo specifically as an alternative to willow in the making of cricket bats.

He explains, "As we have lots of beams of laminated bamboo in our lab, which we test in big mechanical testing machines, I have been known to bounce a leather ball on the bamboo beams. It sounded very similar to willow, and the ball pinged on the bat well, so I did think on multiple occasions that a bamboo bat would be an interesting project to look into.

"We had been thinking about it for over five years. Two and a half years ago, I put it up as a final-year undergraduate research project, and Ben Tinkler-Davies looked into this in more detail. The bamboo cricket bat was very much a side, fun project."

The team had no expectations about what the study would yield, and from the beginning, they were aware that bamboo did not meet the MCC's regulations. Their intention was to propose bats made from bamboo could be an alternative for training purposes. The accessibility and sustainability of bamboo, would generate a wider uptake of the sport and used for schools, and junior cricket teams.

"For us, it was a design exploration with bamboo to fabricate more complex products with bamboo that needed to meet properties such as acoustic properties, vibration behaviour, and energy transfer performance, which we don't usually explore in the design of building products when we work with bamboo."

The study revealed some surprises, borne out when they produced a prototype cricket bat. "The beautiful aesthetics of





the bat were completely unexpected, deriving from the natural structure of the bamboo, and unexpected as we had not shaped laminated bamboo in such a manner before. The other surprising aspect was the better energy transfer behaviour, and a sweeter and larger sweet spot."

There is a compelling argument for using bamboo to replace wood in cricket bat making. Dr Shah sums up, "I envisage that the rules of cricket will make way to allow bamboo to be used, but I think the sticking point and the key aspect that will not change relates to the lamination of the bamboo to form a bat. And without lamination, it is almost impossible to form a bamboo bat. But I am hopeful that this will stir more innovation and research into willow alternatives."

He reflects, "As a materials scientist, I find it odd that only one species of timber predominantly grown in one part of the world meets the criteria for cricket bats, out of over 10,000 species of woods. Though, this tends to happen due to tradition. People have associated willow with cricket bats to the extent that they have stopped considering if any other species would work. If you think about baseball bats, they are made from at least a few species, maple, birch, ash, etcetera, and even musical instruments have had to adapt with changing availability and sustainability guidance, for example, endangered wood species, to use a wider variety of wood materials.

"Why should cricket bats be any different?"

The rules governing the game of cricket are not unchangeable. Since the 1890s, the sapwood of the willow tree has been used instead of the main willow wood, as it produces a much lighter bat. Over the years as cricket became more popular, rules were altered to make the game a more exciting experience for the players.

Dr Shah's study has stirred a controversy but their proposal to use bamboo bats would generate a wider uptake of the sport in schools, and junior cricket teams. The research team's hope is that in the future bats made from bamboo become a reality and create a new tradition.

But of course, the rules will need to be changed.

In a statement in May, 2021 the MCC said they read with interest about the University of Cambridge's research, and that its Laws sub-committee would discuss the issue at a later date. ■



Photos: Ana Gatoo.

by Rob Ditessa

# The home of the ukulele

**STROLLING THROUGH** the Waikiki Beach Walk shopping complex on Lewers Street in Waikiki, you will find what can only be called 'a delight', Tyler Gilman's Ukulele Store. With his knowledge of the ukulele's history, making, and popularity, Tyler dispels any notion that this is a minor instrument. This is a notion that some novelty music in the hit parade brought about some years ago. But that novelty sound will just wash out of your memory once you hear the rendition of Over the Rainbow by Israel "IZ" Kamakawiwo.

He says that in Hawaii there was an old instrument whose name transposed into English approximately as 'ykeke'. "Some of us believe that the name actually derived from that. In Hawaiian, 'yke' means 'flee' and lele means 'jump'," says Tyler. Hand-made Hawaiian ukuleles are made solely out of Hawaiian Koa wood. It is a type of Acacia endemic to Hawaii that grows at between 1000 and 1500 feet. Only an arborist can give permission for its harvesting and the harvester must plant a number of saplings. It is a very stringent process, Tyler stresses.

Yes, he agrees the ukulele is synonymous with Hawaii. "The ukulele is a Hawaiian instrument. Ukulele is a Hawaiian word, so it should be synonymous with Hawaii, like the didgeridoo is with Australia."

Back in Australia, a surprising number of people are ukulele enthusiasts and players. The ukulele arrived in Australia after the first World War, and was immediately popular during the

1920s, says Steve Roberts, a ukulele enthusiast and chronicler of the instrument in Australia. He organises one of the biggest national annual ukulele festivals, the Blue Mountains Ukulele Festival held in Katoomba, west of Sydney. The first kicked off in 2010 in nearby Lawson. Many people bring their ukuleles and join "the jams and strums." Usually, he plans for at least 100 performers and an audience of 6,000. With this year's festival (2021) of course restricted by the COVID-19 health pandemic, numbers were limited to 500 attendees.

"I have always been keen on playing an instrument but with little success over the years. It has been a similar experience for many people. I was fortunate to find the Blue Mountains Ukulele Group in 2008 when they were just starting, and the group was all about participation and away we went. Groups and other festivals are popping up all the time, and the other big enduring festival is in Melbourne," Steve tells AWISA.

Scott Wise has made his home, together with his workshop, in Western Australia's Margaret River. He points out it is near the latitude of the "roaring forties" where strong low-pressure systems generate large swells which come out of very deep water to meet with the west-facing coast to make very large and powerful surf. "A similar thing happens on the northern shores of the volcanic Hawaiian Islands, the home of the ukulele, where the culture of surfing and music have been intertwined for centuries."

Scott is a leading luthier, specialising in bespoke ukuleles, and he generously has given over ample time to explain to AWISA how a ukulele is made.

To begin with the wood, Scott explains that in Australia there is a species of tree very similar to Hawaiian Koa, Acacia melanoxylon or Australian Blackwood, also known as Tasmanian Blackwood.

With its wonderful working and acoustic qualities of Koa that enable him to draw out many of the sound qualities of Hawaiian instruments, it is Scott's favourite staple wood for making ukuleles. Many Australian, Asian and African acacias have similar desirable qualities to Koa, and can be used for ukuleles and other stringed instruments.

Scott sources his blackwood from the father and son business, Murray and James Kidman of Otway Timbers in Victoria, because they support sustainable forestry, and know exactly the kind of Blackwood he likes for his work.

The Blue Mountains  
Ukulele Group



It takes at least a book to explain how to make a ukulele, says Scott. His colleague Graham McDonald has written one, *The Ukulele: an illustrated workshop manual* (Jamison, ACT: MusicBooks Press, 2019).

Scott does everything from milling the rough sawn planks on a Hitachi CB75 resaw, to fine inlay work using small knives, carving and dental tools. He first resaws the quarter-sawn blanks to about a 4mm thickness and then cleans up in drum thickness sanders.

"If the top and back panels need book-matching and joining, this is done at this stage. Then the joined panels and the two pieces for the sides are drum sanded to near final thickness, about 2mm. Final thicknessing is then carried out with a cabinet scraper and is determined by the model of the instrument, the 'voice' required and the engineering properties of the particular piece of wood," he continues.

"Further graduation of the soundboard is done with scrapers and small violin-maker's planes after the interior bracing is glued on. The sides are bent into that hourglass guitar and ukulele shape by wetting and working on an electrically heated bending iron. Depending on the model they vary in thickness from 1.5 to 2.1 mm."

"There are many specialised tools used in traditional lutherie, from purpose made knives and chisels to miniature planes, drawknives, and spokeshaves. Clamps of every size and shape are very important, including rubber banding, adhesive tapes, go bars and even a vacuum press."

"It is also very handy to have a good quality small router or laminate trimmer, of which I have several, and high quality random orbital sanders for finishing. Finishes are sprayed lacquer or French polish."

Scott describes his workshop as a large shed in his back yard. There is a wood storage and machine area for dusty work, and a milled timber and parts storage area in a mezzanine over the top of a humidity-controlled space for hand work and assembly. There is a small spray booth and also a storage room for parts.

#### Scott Wise has provided a history of the ukulele

"Its origins in Hawaii start in 1879 when a ship arrived in Honolulu carrying Portuguese farm labourers. Due to a famine on the island of Madeira, also a volcanic island with surf, in the mid-Atlantic, men came to Hawaii as indentured labourers. ►



Photos: Tyler Gilman.



► They were originally urban tradesmen and musicians and did not take kindly to work in the cane fields. They resumed their preferred occupations when their indentured time was up."

"They had a profound effect on the culture of the islands. Many Hawaiian families have Spanish and Portuguese surnames today. It was reported in the press that as soon as that first ship arrived some of the passengers disembarked with small guitar-like stringed instruments and celebrated their arrival with music, song and dancing."

"The machete created a huge impression with the locals, and another piece of good fortune in the evolution of the ukulele soon became apparent. Throughout the Hawaiian Islands the wood from the Acacia Koa tree was renowned for its beauty, strength and the quality of being worked as thin as paper without falling apart."

This made it absolutely ideal for making the lightweight, responsive stringed instruments that evolved from the machete into a new instrument, the Hawaiian ukulele. A Panama-Pacific Exposition in San Francisco in 1915 brought Hawaiian culture and its ukulele to the world, giving rise to an absolute craze for the little instrument, which first flourished throughout the 1920s and 1930s."

#### All ukuleles in Hawaii are made by hand

Tyler Gilman explains that the characteristics of the Koa wood that make it the best wood for ukulele is its specific density. "It has a low mass, though it's very light and resonant, but it is also very strong. It grows straight, it can be quarter-sawn. There are a lot of characteristics that lend itself well for making the ukulele but basically it is its light weight, and has excellent tonal qualities."

There are different grades of Koa in Hawaii, and 'curly koa' refers to the highly figured, or tiger-striped cuts. "These come at a very high price because it is only a very small percentage of the total Koa that is harvested, and there is not much Koa that is harvested at all. It's like the fatty tuna as opposed to red meat tuna," says Tyler.

Hawaiian ukuleles are all hand-made, Tyler stresses. "Some of them are made in runs in small factories by small groups of people working together. Some ukuleles are made one at a time by hand by one single person, that is, a luthier."

But all ukuleles in Hawaii are made by hand. There's no automation." ■



Photos: Scott Wise.

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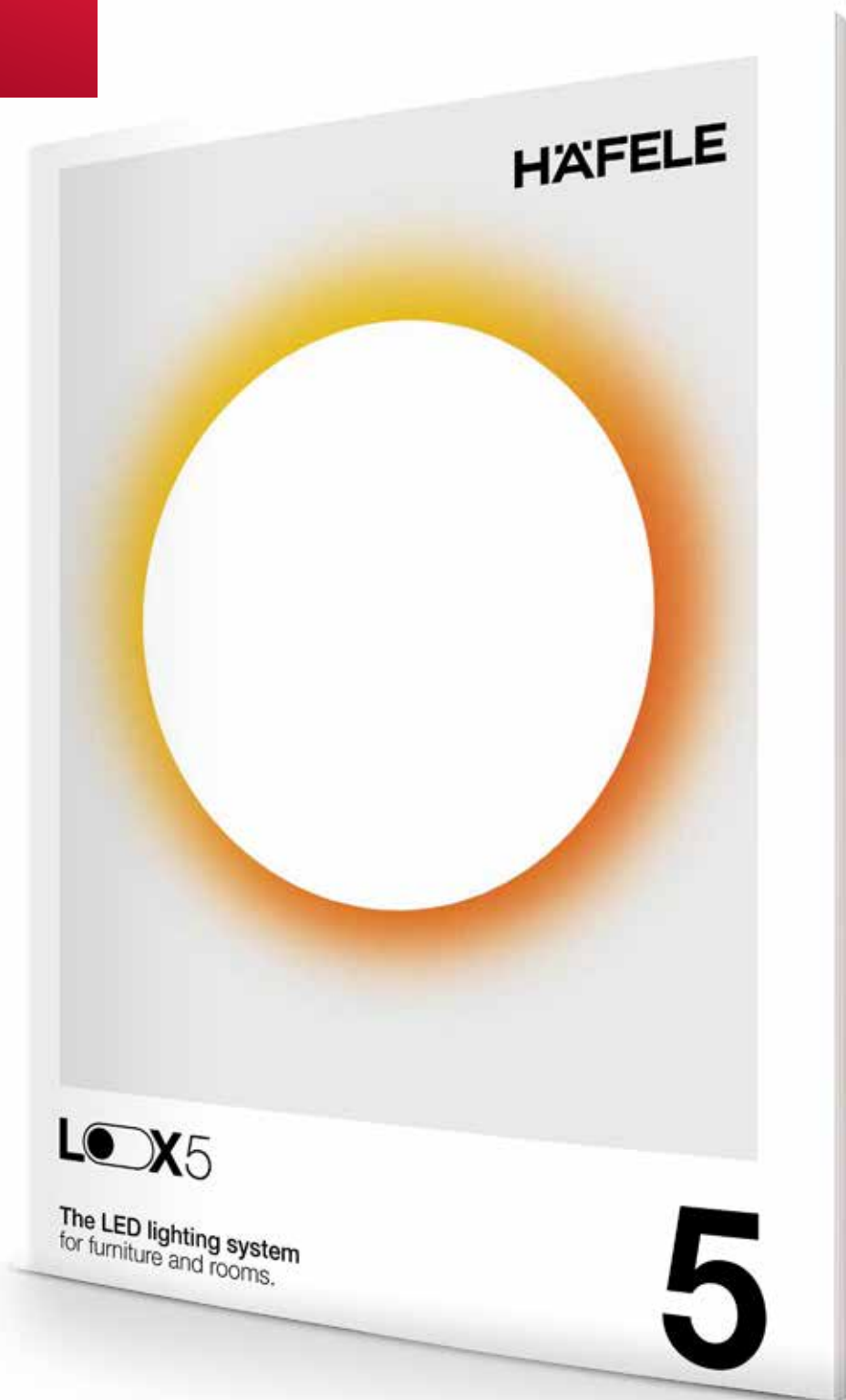
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by Angela Lillicrap, HIA Economist



# End of the timber shortage

**THIS YEAR** is set to be the largest on record for detached house commencements with the housing market in all states and territories booming with the support of HomeBuilder. The key challenge for the industry has shifted from a slump in demand this time last year, to procuring sufficient supply of materials, labour and land to satisfy this demand.

The bulk of building materials are produced domestically and are readily available. Some materials, notably timber for framing, are in very short supply. Over 80 per cent of builders are reporting that this shortage of framing materials has caused delays and cost increases to their business and it is the number one challenge for builders in 2021.

With this record increase in demand, there has also been a record increase in prices. In the June 2021 quarter alone, input prices for house construction jumped by 2.6 per cent, the sharpest quarterly jump on record back to the 1988. Not surprisingly, the largest price rise was for timber-related products.

Domestic timber producers have responded with increasing production of timber. In the 12 months to June 2021, domestic timber production increased by 7.1 per cent compared to the previous 12 months. In the most recent months however, this increase in production stabilised which suggests that they have reached their capacity limits. Any additional expansion of capacity, beyond what has been achieved to date, will be slow and probably expensive to unleash.

Domestic timber production has rarely satisfied demand for framing timbers over the past 20 years. The volume of plantation timber harvested each year has failed to keep pace with the growth in home building over many decades and the industry has been increasingly reliant on imported timber and steel framing to meet demand for framing materials.

Steel framing is becoming more popular but only accounted for around 12 per cent of homes built in Australia each year prior to COVID.

Just as has been the case in previous years, the shortfall between domestic supply and demand of framing materials will be met by imported timber.

The positive news is that the global price for timber has collapsed. The timber price in Canada peaked at the end of May 2021. From this peak to the start of August 2021, the price has fallen by 54.2 per cent. This is consistent with other international markets, including the United States and Europe.

This fall in price reflects an increase in the supply of timber as production ramped up across the globe. This increased global supply will eventually make its way to Australia, albeit at a higher price. Compounding this, disruptions to international freight have seen significant delays and additional costs for shipping commodities which will add costs to this imported timber supply.

This means that we are getting closer to the end of the timber shortage but it will come at a price. ■



# Impressive designs a feature of the KBDi awards

The Kitchen and Bathroom Designers Institute of Australia (KBDi) celebrated its best and brightest at a virtual Awards Gala in August. The association's annual competition was proudly sponsored by a long list of industry supporters, and drew an impressive collection of outstanding bathrooms, kitchens and interior spaces. This article features the top three national winners.

## **KBDi Australian Certified Designer of the Year 2021: Tania Kloester CKD Au (TK Design, SA)**

The award for KBDi Certified Designer of the Year is a hard-earned accolade. The winning designer must demonstrate exponential design thinking and present their solution through the highest standard of documentation.

KBDi Designer Awards Certified Category judge, Rina Cohen CKD Au, summed up the program's intent perfectly at the Virtual Gala. When addressing finalists and special guests, Rina shared the following:

"I am delighted to see that kitchen and bathroom design is alive and healthy. The designers and the designs we have applauded tonight are not just pretty pictures; they are real bathrooms and

kitchens that affect and enhance the lifestyle of our clients. It is important to realise that our environment shapes and informs us all, especially at the moment as our homes are where we live, work and play.

This year's KBDi Certified category entries displayed a quality aesthetic with a creative and practical approach to their respective design briefs. The judges focused on the precision of the documentation and the way it was referenced in accordance with the competition guidelines. The design, the material selection and the final images made for interesting discussion with regard to how these kitchens support lifestyle in 2021. The Certified Designer was definitely on trend with a design that was homely, enhanced the many aspects of collaborative living and nurtured the individual."

Adelaide's Tania Kloester CKD Au took out the title with this fabulous kitchen design.

About Tania's winning project.

The judges loved Tania's response to a complex and challenging brief. With careful space planning, thoughtful product selection and a great appreciation for the 'feel' of the home, the designer created a collaborative, nurturing and ultra-appealing space. Combined with clear and comprehensive specifications and a cohesive plan set, the submission was an excellent example of the standard expected of a KBDi Certified Designer.

With a background in visual art and design and almost two decades working with Adelaide's leading joinery companies, Tania has a winning combination of aesthetic intelligence and practical manufacturing knowledge. She has an impressive list of awards to her name and was an esteemed member of the KBDi Designer Awards judging panel in 2019. KBDi were delighted to see Tania on this side of the Awards program in 2021 and applaud her on this outstanding achievement.





**KBDi Australian Kitchen Designer of the Year 2021: Maddalena Fiorasi (Snaidero Sydney and Studio Fiorasi, NSW)**

A stunning line-up of kitchens vied for State and National titles in the KBDi Designer Awards this year, with the category proudly sponsored by KBDi Premier Partner, Multitap by Insinkerator. Sydney designer, Maddalena Fiorasi (Snaidero Sydney and Studio Fiorasi), rose to the top with a stunning small kitchen design, earning herself the title of KBDi Australian Kitchen Designer of the Year 2021.

Maddalena studied architecture in Venice before working in Europe for several years. When she moved to Australia, Maddalena pursued her passion for residential design, studying at Sydney's Enmore Design Centre. Her dedication to her studies was acknowledged with a student award in 2018 and earned

her a complimentary membership (and fortuitous introduction) to the Kitchen & Bathroom Designers Institute.

Both KBDi and its Education Partner, TAFE NSW, were delighted to see this connection come full circle, with Maddalena earning herself the titles of First Time Entrant Award Winner, KBDi Kitchen Designer of the Year - NSW and KBDi Australian Kitchen Designer of the Year.

About Maddalena's winning project.

This small kitchen packs a mighty big punch! The judges loved the designer's thoughtful consideration of the client brief and the measured response to the practical and aesthetic needs of her artistic clients. The panel commended her on an integrative and functional solution and a highly professional presentation. The overall design is as stylish as it is practical and a perfect example of design done well. ▶





► **KBDi Australian Bathroom Designer of the Year 2021:**  
**Darren Genner CKD Au (Minosa, NSW)**

The KBDi Designer Awards bathroom categories, proudly sponsored by E & S, were jam-packed with exquisitely detailed spaces. One, in particular, stood out from the rest, earning its designer the title of KBDi Australian Bathroom Designer of the Year 2021.



Darren Genner CKD Au has stood on the podium (real and virtual) many times over the last few years, holding a firm position as one of Australia's finest designers. With his equally talented partner, Simona Castagna, Darren leads the hugely successful Sydney design firm, Minosa.

Darren started in the industry as a fresh-faced teenager in the late eighties, after leaving school and receiving a stern warning to find a job within six months or join the army. With little desire to 'don the khaki greens', Darren took the first apprenticeship that came his way. He turned out many kitchens

in his wood machining trade before moving to bespoke joinery and beginning his love affair with making extraordinary things. Darren soon progressed through the ranks to programming, project management, contract management and administering projects. And through seeing the work of other designers, he developed a great curiosity for design.

Darren and Simona are huge advocates of ongoing learning, and they continue to seek and share design inspiration each and every day. This highly coveted title – paired with the enormous success of their business – is a sweet reward for their efforts.

About Darren's winning project.

Darren's Large Bathroom project blew away the KBDi Judges. They loved the pared-back, sophisticated elegance of Darren's beautiful bathroom design. Exceptional space planning allowed multiple zones in a moderately-sized space – from the his-and-hers vanity to the luxuriously positioned tub, the floor plan was superbly executed. A comprehensive specification detailed the high-end fixtures, fittings and finishes, and the judges deemed the end design to be both balanced and luxurious.

To learn more about KBDi and membership, visit [kmdi.org.au](http://kmdi.org.au).



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# Considering joining an industry association?

Throughout the last 18 months, the Australian Cabinet and Furniture Association (ACFA) has seen a number of new members join to gain the benefits of the way that ACFA partners with members to help them with running their businesses.

Readers who have been considering becoming ACFA members may wish to take advantage of ACFA's recently launched pro-rata membership rates. This allows businesses to join at reduced prices and experience the benefit of being an ACFA member for themselves.

For over 70 years, ACFA has been the Australian industry association for furniture, cabinet making, kitchen and joinery.

With a variety of lockdown restrictions implemented on how trade operates in different states, the ACFA team jumped into action, providing regular updates, links and summaries of how businesses could operate in a safe and compliant manner.

To demonstrate the work ACFA did, a comparison of 1 June to 12 September 2021 versus 16 February to 30 May 2021 saw an increase in website traffic of 680% and a 285% increase in member bulletins distributed.

Recently, a member provided this feedback sharing why they choose to be an ACFA member. Bianca of Ladel Kitchens said "ACFA's service is better than other industry organisations I have been a member of, as it's more specific to our industry. I simply phone whenever we need information, especially on lockdown issues currently. It's been really easy and the e-alert updates have been amazing."

Outside COVID-19 updates, another key service that members regularly use is ACFA's Business Resources. These cover award rates and allowances, leave entitlements, workplace policies, and home building contract templates. Central to ACFA is the personalised service that it brings to its members. Unlimited phone calls to the ACFA team of HR advisors means ACFA is ready to work through specific scenarios to get the best result.

Training is another core function of the association. As a Registered Training Organisation, ACFA is able to provide workplace apprenticeship to the next generation, developing tailored training plans and provides one-on-one contact with its trainers. In Victoria, the local Builder Registration Mentorship Program is guiding businesses through the VBA registration process. With other training programs in the works, ACFA is working towards providing specific content to boost industry.

Driving to increase the promotion of the industry and quality workmanship that is demonstrated by the industry, the 2021 awards are a fantastic platform to showcase projects and gain recognition within the industry. Finalists for each of the 20+ categories are about to be announced, so stay tuned to ACFA social media channels for upcoming announcements. Why not celebrate by purchasing tickets to the ACFA Gala Awards Night on 11 February 2022.

Now is the time to join this leading industry association and save with ACFA's spring pro rata annual rate offer. Visit ACFA's website for details.

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by Michael Smith

# New Zealand multi-instrumentalist and woodworker

**MUSICAL INSTRUMENT** maker Phill Jones considers himself a musician, first and foremost - but acknowledges that his woodworking skills became increasingly important as he searched for a sense of grounding in his life. He talked to AWISA about running a small business as a pathway to personal expression and development, and the importance of connecting with other woodworkers.

"In my youth I spent a lot of time with my grandfather, who had been a house builder and farmer. We would often be repairing the old farmhouse and outbuildings - and I made very simple things with scrap wood, but nothing particularly memorable."

"I also had access to a lot of bamboo and enjoyed researching and making bamboo didgeridoos after hearing them on albums in the 90s. Around this time my skill level was very low, but I was developing that hand-eye coordination ... and spending a lot of time making a bunch of mistakes, which is a great way to learn."

"Working with bamboo also felt like an exotic link to places far away from my small-town New Zealand life. It sowed the seed of my interest in ethnomusicology and travel. I was quickly learning that natural resources such as wood were infinitely useful, and that humans have a deep connection to the resource. Individual creativity is our only barrier, and it's up to us to research, experiment and discover things."

Phill says his woodworking skills didn't develop properly until

he was in his mid-20s. "Fuelled by what I had seen on my travels I undertook to build a cajón drum - a wooden box with playable percussive sides, which I had seen used in flamenco music in the south of Spain."

He gleaned any information he could from other woodworkers about routers and joints, different types of plywood, and ways of fixing wood. "I will never forget when Wellington luthier Paddy Burgin told me there are no real rules about how to build a musical instrument. Each maker finds their way around the craft, picking up tips and tricks, and finding solutions to problems as they arise."

"At the time, he was using a simple card scraper on a guitar he was making. Seeing that a tool could be just an oblong piece of steel in experienced hands really helped to dissolve some of the feelings I had of being an imposter and needing a qualification. It demystified the craft and I felt free to dive into building instruments."

In the early days of developing his cajón-making skills, Phill would take his latest model to a great flamenco dancer and cajón player in Melbourne for tips and feedback. "I would return each year to ask him more questions and try to adjust my building style to get the sound and feel I was after."

"Essentially, I wasn't interested in producing a sellable product. I wanted to make a really good flamenco cajón for myself, my friends and whoever else was interested. I didn't actually know it at the time, but I was also learning to build a compact, portable, and highly versatile instrument. They would end up being used by all sorts of customers once I started selling them at markets and festivals around Australia and New Zealand."

In 2009, Phill took the obvious step of founding his own business - Tukituki Instruments. "It comes from the name of the river and the road (in Hawke's Bay) on which my family's farm was situated at the time, and for three generations before that."

He's been making the cajón for some 13 years, eventually settling on European birch plywood as the core material. "I use birch for its nice pale colour, and because of the quality through to its core layers. In the past I've used lots of other options for the body of my drums, including Australian hoop pine and local radiata pine plywood. Unfortunately, both have proven too soft to take the inevitable wear and tear. I'm always on the lookout for other options and because of constantly fluctuating prices

Therapeutic drone harp made with kahikatea, kowhai and puriri: twenty-four strings tuned a perfect fifth apart, creating a beautiful continuous drone.





Phill Jones. Playing the cajón involves sitting on it and hitting with the fingers and hands: bass tones with a flat hand near the middle; snare tones at the edges with the fingers.

and availability, I can't rely forever on one material. For the moment, though, I'm happy with birch ply."

In describing the evolution and refinement of his craft, Phill recalls that for many years he made the cajón's 3.5mm tapa panels (front playable panels) from scratch with an old heated press, guillotine, and veneer stitcher - working alongside Alan Murray on the Kapiti Coast.

"I really couldn't have made good cajón drums without Alan. It was difficult to find the right thickness and flexibility in the plywoods on the market, or even 3mm plywood in New Zealand that was strong enough to hit hard.

"I experimented with the right layering of veneers and built my own plywood. In the process I learnt about glues, how to use the heated press, and how to spot silky oak from rewarewa, oak from ash, and so on. Eventually, I moved to using a cold press in my own workshop, which gave me more creative control over the process."

Phill says he is gratified that a lot of people purchase their first musical instrument from him. "The cajón is an incredible entry into the world of playing music. I offer a standard model, which suits most people whether they are new to percussion or moderately experienced. All of my drums have two playable sides ... even the kids' or travel model, which I made as a fun drum, is a great sounding instrument for professionals. My more expensive models have rare and exotic veneers and inlays perhaps a laser-etched design by a renowned artist - or they have a solid wood body made with recycled rimu or other beautiful timber."

He also makes a number of other musical instruments, including marimbas. "I build them primarily for musical education in schools nationwide. That came about after I attended a short workshop in the States ... which really fleshed out my knowledge of finding music in a piece of wood, learning how to find nodes and overtones, and how to use the bandsaw to cut a scallop under each bar to tune the instrument to the Western musical scale."

And he's been approached on a number of occasions by music therapy practitioners to build various harps. "I now offer what I call a therapeutic drone harp, which has 24 strings tuned to the interval of a perfect fifth. The sound resonates through the curved body of the instrument and can be placed on top of ►

Photos: Charlotte Anderson



► someone as they lie down, so they can feel the pulsing of the soundwaves.

"I use tonewoods such as kauri and kahikatea as the soundboard, and stronger woods such as American white ash and locally grown elm or even kowhai for the structural body. I also build a small child's pentatonic harp commonly called a kinderharfe."

As his business has evolved, Phill has embraced the challenge of trying to maintain a sense of craft, when economics and the modern mindset inevitably force him into becoming a one-man assembly line. He's also mindful of the toll taken on his body when undertaking repetitive actions - so has always upgraded to the lightest and most ergonomic tools he can find for a number of specific tasks.

"And as someone who works alone, I'm aware of my mental and spiritual wellbeing." He became involved with a woodworkers' collective based in Wellington - a group of makers who have supported each other with work opportunities and social meet-ups, and shared tools and advice about marketing and design.

"We've also taught classes and workshops together, and we intend to find premises from which to support other like-minded folk in the city to learn about the value of working physically with materials." ■

Left: The cajón's rear playable panel is divided into three bongo-like tones.

Centre: Adjusting the guitar strings inside the cajón, which sit flush with the front playable panel and give the drum its characteristic snare sound.

Photos: Charlotte Anderson



Solid body cajón made of river matai, padauk, kauri, American ash and rimu, and featuring a kauri veneered playing panel.

Photo: Phill Jones

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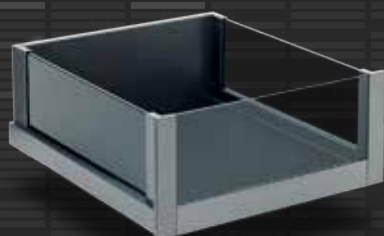
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by Jim Bowden

# Tom builds 'unsinkable' wooden row boat for Pacific Ocean adventure



"**SAILING AND TIMBER** are in his genes," said Tim Robinson who will be in Chile in January when his son sets off on a 14,800km crossing of the South Pacific from Santiago to Brisbane ... in a wooden rowboat.

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## *Australian timbers will carry 22-year-old over 14,850 km in 9 months*

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Tom's 'first launch' of his rowing boat in the Brisbane River at Corinda.

"A challenge and an adventure," says 22-year-old sailor and boat builder Tom Robinson who will be the youngest person to row solo across the world's largest and deepest ocean. Tom's journey will consist of four separate legs, with stops in between to experience the cultures and bio-diversity of some of the world's most isolated islands where he will "fill up on tropical fruits". While at sea he has a pump-action convertor to turn sea water into fresh drinking water and a well-stocked supply of dry foods stored below deck.

Tom will be at sea nine months in a wooden vessel he has designed and built by hand.

The timbers chosen are a magnificent mélange of mostly Australian species. The all-important hull has been shaped from certified marine plywood peeled from Queensland native hoop pine. Timbers that will keep Tom's boat on a steady course include laminated recycled Oregon for the keel and stem, spotted gum for the ribs, western red cedar and more hoop pine for the frame and Australian cedar for the hog, a semi-permanent bend in the keel.

Two sets of oars, one of spruce pine, the other carbon fibre, complete the basic fit-out.

Tom says the design was inspired by his cumulative search for the ideal ocean-rowing vessel.

"Her lines are based on the whaleboats that frequented the Pacific in the 19th and 20th centuries," he said. "Although she features traditional lines, she's an extremely safe vessel – self-draining, self-righting and unsinkable."

"The marine ply and modern epoxy glues provide a lightweight and strong monocoque hull. She has been built to exacting standards to withstand the roughest weather the Pacific Ocean can throw at her."



Top: Tom makes some finishing touches to the bow hull.

Below: Tom's set of chisels are always close at hand. "Don't buy cheap chisels ... they don't stay sharp and can chip easily or the tips bend."

Tim Robinson (left) and son Tom with Scott and Stuart Matthews of Austral Plywoods in Brisbane - who donated marine ply for the hull - get together for an inspection of Tom's row boat at Corinda beside the Brisbane River.

Tom has named his boat Maiwar, an indigenous name for the Brisbane River, both the start and the finish of the ocean-going quest. His rowboat, which weighs over a tonne, will be shipped to Chile in October and Tom will reunite with his boat in January before making his way to Tahiti, the Cook Islands, Tonga and, finally, home to Brisbane.

"That's the plan," he says, "but when you're in a rowing boat you don't always end up where you want to, but that will be half the fun," he said. "When you're in a rowing boat, you really are at the mercy of the wind and the waves, so trying to row into head seas is nigh impossible."

In another nod to traditional methods, Tom will navigate much of his journey by the stars. He will use a sextant, an age-old navigation instrument. The boat will be equipped with a GPS and paper charts so Tom will be able to check exactly where he is and then plot that onto a chart. If there was a challenge for Tom it was to design and build the cabin, a daunting task as the top hamper of a vessel will make or break the aesthetic value of a boat, he says.

The solo rower has the support and encouragement of his mum and his dad, who has spent a lifetime devoted to sailing and boat building.

Both father and son are descended from a long line of seafarers. Tom's granddad was a boatie and along his lineage are many sailors, including a distant ancestor who was an Admiral of the British Fleet.

Tom will use his ocean-rowing boat as an example of how wood can be used sustainably and effectively. "Wood is undoubtedly the most sustainable building material. There have and will always be issues with destructive logging and clear felling," he said. "However, with a combination of properly-managed forests and plantations, we can continue to expand our use of timber. Plantation timber with modern treatment methods makes up the bulk of our timber requirements, and sustainably-managed older forests can service the rest. With modern coatings, I know that my boat will have a long and serviceable life."

Safe journey and fair winds, Tom. ■

Beside the Brisbane River, the perfect environment for Tom to design and build his rowing boat.





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by Terry Franklin  
President Timber Veneer Association of Australia

# Let's talk American and European oak natural timber veneer

**AMERICAN OAK** and European oak crown cut and quarter cut natural timber veneer imports have grown, to the extent that they are now the highest volume veneer species imported into Australia, and understandably so.

The texture, colour and consistency of both American and European oak allow contemporary wall linings, furniture and joinery to be designed that are timeless in appearance and meet trends past and present.

Adding to the beautiful grain structure, ease of staining and the ability to paint any number of solid colours over the grain, this is a veneer for every design application that stands the test of time.

With timber veneers, in many species size does matter, and oak is no exception. The size of oak logs dictates the number of matching veneer sheets able to be produced from one veneer flitch.

Factors that affect price include colour. A light straw colour is desirable for oak, with veneer showing dark or red colours, streaking and different shades being relegated to the lower grades.

For both crown and quarter cut veneer we also have structure, crown cut structure should be central to the bundle and not have too much swing, this is seen in lower value veneers.

Quarter cut veneer should be as straight as possible, not have too much swing or fish tail showing on the finished panel and be free of features.

There is often confusion regarding rift and quarter cut veneers. Rift cut is the process of slicing the veneer at a 15 degree angle to the radius of the log. This produces a straight, striped grain appearance without the flakes that appear in quarter cut veneer.

Rift cutting produces much larger runs of matched panels, quarter cut less so. I have seen many quarter cut oak panels that could have come from rift production as the grade is also clean and straight, but you only get 10/15 matching sheets typically from quarter production.

Rift production can yield 100 plus matching sheets which is why rift oak is more expensive than quarter cut oak. Visit [www.timberveneer.asn.au](http://www.timberveneer.asn.au) for information on veneer production. ■





# Simplify the most challenging projects

## with Flexijet 3D

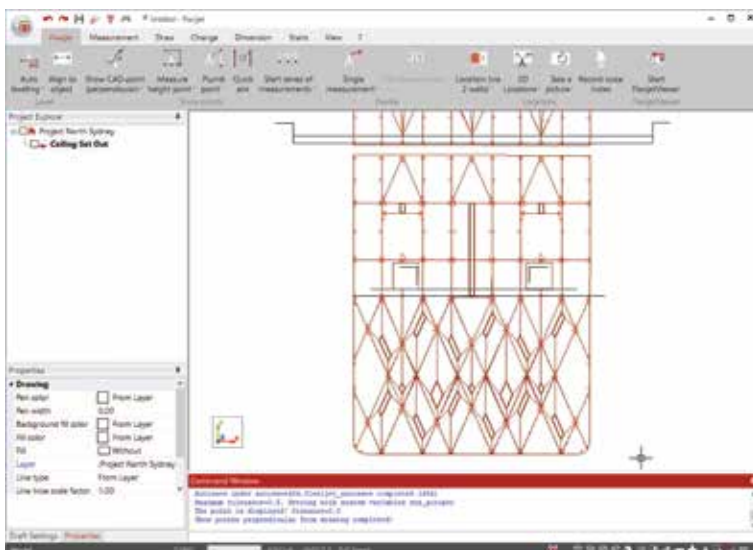
The final ceiling CAD design re-imported into Flexijet software with all fixing points marked so Flexijet 3D laser can project each point on the ceiling. Tape measures, plumb lines or other aides not required.

Flexijet 3D site measures and creates a 3D (or 2D) CAD drawing in 'real time'. This German manufactured device provides a level of precision in site measurements and surveys that are impossible to achieve with any manual methods. The drawings created are compatible with most CAD software used in the joinery industry thus providing a seamless workflow from site to CAD software. It is so versatile that it accomplishes site measuring tasks with a speed and accuracy that will astound many. It not only handles mundane tasks like measuring walls, pipe penetrations, bulkheads, windows, and many other elements with ease, but will handle the most demanding

measuring assignments. Flexijet 3D is not only an innovative 3D measuring device, but an indispensable tool during site installations.

The team at Euroline was extremely proud of their achievements in a recent project in North Sydney. A site measure and truly challenging ceiling installation of complex panels made this project an ideal candidate for the Flexijet 3D laser measuring system. From design through to installation this job required considerable planning and collaboration. The ceiling boxes were large and uniquely shaped and had to be installed on a raked ceiling. Euroline designed and engineered its own unique fixing method and with Flexijet 3D's CAD point projection feature, all fixing points were accurately marked out with a degree of precision difficult to achieve with any other method. Flexijet 3D made the process extremely simple enabling the team at Euroline to complete a most challenging project with confidence. They performed the initial site measure with Flexijet 3D and exported the model in their CAD software (in this case, PYTHA CAD). When the ceiling design was completed, it was re-imported back into the Flexijet software. After returning to site, Flexijet 3D was asked to 'show' the fixing points just by clicking on each CAD point in the drawing. The internal motor of the device rotated the laser beam which pointed precisely to the corresponding CAD position on the ceiling.

Site supervisor Ian Simmonds remarked: "The photos in this article demonstrate the quality of the finished installation. I also take pride in the groundwork and logistics that went in to getting this ceiling up. This is a job that had everything and without the innovative technology of the Flexijet 3D laser



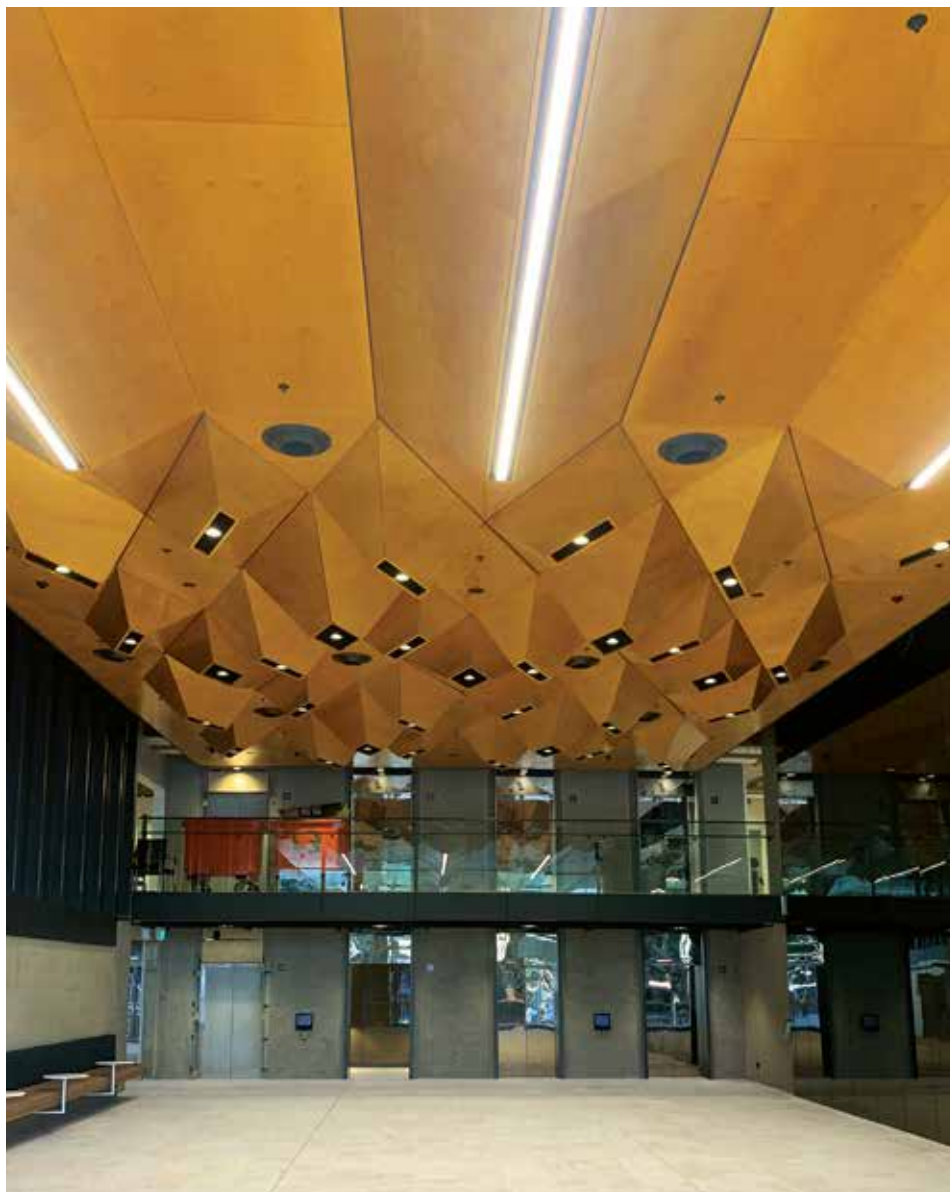
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The final result of this unique ceiling site measured and set out using the Flexijet 3D laser measuring system.



The Flexijet 3D laser beam shows the fixing points on the ceiling with millimetre precision. Just follow the laser and mark the spot.



measuring system, I do not know how we would have achieved such an outstanding result."

In summary, Flexijet 3D is an advanced system that revolutionises site measuring. The ability to not only measure, but to instantly create a CAD drawing on site is a huge leap from the days of deciphering handwritten measurements on a note pad. With a visual model to refer to while the data is being captured, gives instant feedback and reduces the likelihood of missed measurements. How many times has someone had to travel back to site to get that measurement that was missed? The increase in

efficiency and accuracy with Flexijet 3D will provide a return on investment in a very short time.

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# Less material, more sales

## Assistants for woodworking shops: new features for cutting and nesting

Where do joinery and carpentry businesses lose the most time? Where is the most potential to save material and thus money? HOMAG has looked at these questions intensely. The result is practical solutions that make manual cutting and nesting processing more comfortable and that save more material.

### Reusing offcuts

In the IntelliDivide cutting optimisation, the employee defines an individual dimension that specifies the size from which an offcut should be reused. This offcut can be registered as available material with a simple click in the app. It is then included in the next optimisation of the cutting patterns. Practical: the cutting assistant prints a special offcut label with all relevant information directly. This ensures that the offcut is clearly labelled and easy to find again.

### Overview of the panel stock

The "Cutting Production Set" now allows the user to manage both the stock location and the panel stock, including offcuts. As soon as a cutting pattern has been transferred to the tablet at the saw, the material required is reserved. Once a job has been processed, the assistant automatically deletes the panels used. An individual minimum stock level for each panel type informs the operator in good time when material needs to be reordered.

## More flexibility thanks to strip cutting

The assistant also supports those who cut their panels into strips first. The operator sees a graphical display of how wide the strips should be cut. Each strip can also be given a separate label, thus preventing them from being mixed up. The operator can therefore cut a large number of strips first and then process them later. Longer interruptions or continuing work the next day are no longer an issue.

## Nesting assistant: Reduce costs and increase efficiency

The new "Nesting Production Set" brings the advantages of the cutting assistant to nesting machines. The assistant supports the user in the automatic calculation of nesting patterns. The optimisation software places the individual components in the nest as close to each other as possible. This allows the user to reduce material consumption and save costs. At the same time, an individual label is printed for each nested part. This ensures that each workpiece has all the information required for the subsequent processing. The set is the ideal entry level solution for labelling components and is perfect for retrofitting label printing on HOMAG nesting machines. The user can thus create the basis for integrated processing data in the joinery during the nesting process.

---

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# Veosys stainless steel hinge from Hettich

## defies damp, cold and hot conditions



Photos: Hettich

An outdoor kitchen stands outside in all weathers: cold, heat, fog, rain, snow or salty sea air – even under extreme conditions, the furniture needs to stay fully functional. This demands top quality from every component. Special fittings made of stainless steel are particularly corrosion resistant and make outdoor furniture fit for use outside. The new Veosys fast assembly concealed hinge from Hettich is a rugged all-rounder for all weathers.

Veosys is made of robust stainless steel to meet the most exacting of requirements and comes in a high-quality look. It is not affected by temperature fluctuations, moisture or salt. Even after 120 hours in the neutral salt spray test (NSS), the concealed hinge system demonstrates its exceptional corrosion resistance in compliance with DIN EN ISO 9227. Besides use outdoors, in shipbuilding or in coastal areas, Veosys is also suitable for applications in spa centres, gyms or laboratories and hospitals. Veosys is quickly installed thanks to practical clip on installation as well as convenient 3D adjustment for precision lateral, vertical and depth alignment - and, if required, the adjustment screws can be hidden from view behind stainless steel cover caps.

But this concealed hinge can do even more: with Veosys, the user-friendly functions familiar from indoor furniture can

now also be enjoyed in the garden or on the roof terrace. The integrated Silent System provides excellent soft closing performance at low and high outdoor temperatures. And with its wide self-closing angle of 35°, Veosys closes furniture doors almost by itself.

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The Veosys stainless steel hinge is a rugged all-rounder for outdoor use.



# The Wood Tech Group acquires Rogers Industries for over \$12.5 million

The Wood Tech Group, Brisbane-based national supplier of woodworking and stone processing equipment, has acquired Rogers Industries, a specialist plastics and aluminum manufacturer for over \$12.5 million. The acquisition includes the land, factory, plant and equipment.

Founded in 1953 as a small engineering workshop, today, Rogers Industries, based in Hemmant, Queensland, is an industry leader in plastic injection moulding and aluminum die casting services.

Rogers Industries' customer base includes local and national companies, for which it produces components for truck/ute bodies and trays, diggers, and aluminum pipe fittings for farming irrigation.

The acquisition via an associated trust, includes the transfer of assets with over 17,000 square metres of land near Port of Brisbane, to be redeveloped for the Wood Tech Group. Machinery also forms part of the deal, including injection

moulding machines, CNC lathes, milling and machining centres plus multiple furnaces.

The existing site already includes 7000 square metres of factory space, with a further \$3m investment announced for a 2,500 square metre purpose-built office to serve as the national group headquarters. The new HQ will also include a technology and innovation centre to invite collaboration between inventors, designers, engineers, government departments and real-world production.

"The move to acquire and integrate the Rogers business into the broader Wood Tech Group is an investment that shows confidence in local manufacturing, right here in Brisbane", says Group Managing Director, Ron Smyth. "The existing Roger's business will expand with further investment, plus our new in-house capabilities will complement existing business units, with machinery spare parts manufactured locally, plus expansion of Australian PPE production."



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Left: Ron Smyth, Group Manager Director at Wood Tech (left); Col Rogers, 91-year-old founder of Rogers Industries.

Right: Site at 1284 Lytton Road, Hemmant.



The Wood Tech Group is increasingly diversified; last year a new division, PPE Tech, was established to locally manufacture millions of P2 face masks for industry and government. The new site at Hemmant will expand production with a \$1.5 million investment in new ISO cleanrooms, automated production lines and a quality testing facility for face masks and other PPE. The acquisition of Rogers Industries' plastics division will allow new product development into face shields, helmets, hard hats, and safety glasses.

Smyth continues, "Our message to Australian companies is clear: if you're looking to re-shore your manufacturing, speak to us. Our technology investment makes it viable for you to provide Australian made products to your customers."

The business is expected to announce up to 50 new positions over the next 6 months in their Brisbane-based headquarters.

The Wood Tech Group is an Australian owned and operated business, encompassing machinery sales and service for woodworking and stone industries, plus manufacturing of personal protective equipment (PPE). Currently over 50 employees operate from 5 sites including Mansfield in Queensland, Wetherill Park NSW, Derrimut VIC, Edwardstown SA and Gnangara WA. All existing sites will continue to operate locally with the expected headcount to exceed 100 by the end of 2022.



Artist's impression of new purpose-built office building due to be completed late-2022.

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# CAD+T welcomes a new generation



CAD+T new management lineup and new directors, left.

After more than 30 years, founder and CEO of the international CAD/CAM and ERP software company, CAD+T Consulting GmbH, Anton Schwarz, is stepping down as CEO. The move, which will take effect from this Summer 2021, will see the current CTO, Thomas Schwarz and International Sales Director, Martina Schwarz, reprise the role and continue to carry the business forward.

Anton founded CAD+T in 1990 and in the same year, launched the company's first AutoCAD®-based design software. Success followed and a year later, the company opened its first subsidiary in Germany, growing its bespoke software and consultancy offering to the furniture design and manufacturing industry. Within 10 years, the company had over one thousand clients worldwide and, as his workforce grew, Anton welcomed his son, Thomas Schwarz and later his daughter, Martina, into the business.

Today, the company has subsidiaries across the world, including Australia, the Middle East and South Africa and employs over 80 members of staff. It's renowned for supplying complete software solutions to the furniture industry and offers over 60 software applications based on AutoCAD® and Autodesk Inventor® for batch size one production and serial production.

Martina Schwarz says: "My father had a vision: to become a leading bespoke software provider for the furniture design market. He has achieved this and so much more. Now, with the industry entering a new generation of developments, and cloud-based solutions leading, it seems like a fitting time for him to pass the baton onto the next generation of the Schwarz family. My brother and I share my father's vision. We want to continue to create innovative software solutions to the global furniture design and manufacturing industry, with the family ethos still very much at the heart of our business. After all, companies consist of people. The quality of our technology, product offering and service depends on the people behind it. We want to offer our customers continuous added value and that all stems from the enthusiasm and dedication of our staff. We intend to continue on this path and work with our customers to embrace technology and the power of digitalisation and reap the benefits it has to offer."

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# Astute investment in the right machines



Above: Adrian and Daniel Destro

Centre: Michael Weinig technician, Logan Tomajek.



Stroll through Destro Renovations factory today and it seems almost unimaginable that the company sprang from its humble beginnings in a shed behind the family home in 2001. Talk to Daniel Destro and it's clear that like many successful brands, the modest start-up played a major role in the company's success. 20 years on and the lean efficiency that marked their genesis is still evident in the organisation. "You get used to working within your means," says Daniel. "When your cashflow is tight, every step has to be considered carefully. As we grew, we kept that same close control, it's critical to the health of the business."

There were early nerves to overcome when Daniel and his brother, Adrian, embarked together on their new venture and committed to their future by purchasing machinery. Daniel recalls those first tentative steps. "It felt like a risk, even though we were confident in our ability to make the business work. There's always that niggling voice in the back of your mind saying, what if?" The brothers needn't have worried because their shrewd investment and the right choice of machines would set the pattern for a successful future.

It wasn't long before word spread and orders began to flow. "Our goal was to supply quality and value to our customers. We didn't want to compete at the lower end of the market, so quality came first. We relied on our reputation to speak for itself and built our customer base on word-of-mouth referrals." It

would be easy to attribute the Destro's success solely to quality and value for money. But it becomes clear when talking to Daniel that the brothers have forged a partnership that allows each to shine. They each bring their unique skills to the business and it is this that has been the key to their accomplishment.

"We learned early on to be very flexible, to multi-task and share the responsibilities, but we also know our strengths and how to get the best out of our time. It allows each of us to focus on what matters rather than tripping over each other doing the same thing." Adrian runs the workshop and all aspects of production, while Daniel concentrates on their relationships with customers. The arrangement ensures a seamless experience for their clients, together with total quality control at every step of the process.

The company has come a long way as they celebrate 20 years in business. That same astute investment in machines that played a vital part in the early days has reached a new level of sophistication with the recent introduction of a state-of-the-art 5-axis machining centre. The Holz-Her Dynestic 7535R with autoloading is the ultimate in flexibility, and it's a machine they could once only have dreamed of owning. Asked how the machine will affect his production, and what kind of relationship he has with his supplier, Daniel said, "We've built a trusting partnership with Holz-Her since purchasing our first



edgebander in 2004. We updated that machine in 2017, and their support has been good ever since, leading us to take the leap into 5-axis CNC with a feeling of security. With such a large investment, you need to know there's backup at hand." Daniel says there have been small issues to deal with, but all have been sorted promptly by the team at Weinig. "Teething problems are only to be expected with this kind of installation, but we're happy with the service."

The introduction of a 5-axis machine forms part of the Destro Renovations future strategy, allowing them to become more creative with the kind of work they offer. "We are currently looking at various ways to utilise the 5-axis as it offers so many more possibilities in creating and developing our product line. The flexibility of a machine like this is unparalleled." Daniel went on to say that the transition from 3-axis to 5-axis has been smoother than expected. Their experience with nesting and their familiarity with the operating and design software from Microvellum has proved indispensable during training.

Asked how he sees the future unfolding and if their journey from that humble shed behind the family home has reached its climax, Daniel said, "We don't want to get too big," he responded. "Adrian and I want to maintain control so that we can continue to offer the high standard of work for which we're renowned. We don't want to lose that by expanding for the

sake of it. What we will do is keep developing our work so that our clients stay on the cutting edge. The addition of the new Holz-Her machining centre gives us that capability, it takes us to the next level."

There's no doubt that the Destro brothers have moved on since the day they struggled to man-handle their very first machine into that backyard workshop. And, in the year they celebrate their 20th anniversary, it appears they're still willing to push the boundaries forward and trust in their ability to succeed. For Daniel, Adrian and Destro Renovations, the future looks bright indeed.

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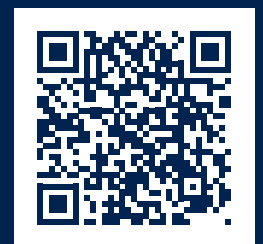
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# New composite aluminium panels for splashbacks

New to Nover is Akril AliPro, an aluminium composite panel used in installations directly behind any cooktop, creating a seamless alternative to coloured glass splashbacks.

Easy to install, the aluminium based splashback has the ability to be curved or cut and folded, creating that seamless finish in both home and commercial interiors. Power points pose no issue as they are easy to cut out. Low maintenance, AliPro is stain, moisture and fire resistant and easy to clean.

Available in the Akril Decorator range of colours including metallics, AliPro is great for any renovation, installed directly over tiles or into new kitchens and spaces looking to add colour and bring ideas to life.

AliPro splashbacks are also available in customised colours, by simply quoting a Dulux colour code or colour reference. The minimum requirement for custom colour AliPro is one sheet 3600mm x 750mm x 4mm.

Spanning a history over 67 years, Nover is a proud Australian owned and operated company specialising in the wholesale distribution of quality products to the kitchen and joinery manufacturing sector. Nover has a complete product offer to suit any project including designer panels and decorative surfaces through to functional hardware solutions.



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# New cover cap designs and colours for AVENTOS lift systems

Transform functionality by designing the right cabinet solution for all areas of the home. Blum's AVENTOS range of lift systems give cabinet makers the ability to utilise quality and trusted hardware that continues to complement modern design trends.

With Blum's new sophisticated cover cap designs, AVENTOS HF, HL and HS now have a seamless and modern design which is consistent across the entire range of lift systems, allowing cabinet interiors to suit the style of the cabinet front and complement the entire living space. Whether creating a light and vibrant design, or a dark and elegant ambience, Blum's new cover cap designs are modern and sleek. They are available in silk white, light grey and dark grey options to help achieve a minimalistic look.

AVENTOS lift systems continue to be a functional solution suitable to almost every one-part or two-part overhead storage application. Blum's range of lift systems helps achieve easy

access and better workflows for designs by moving cabinet fronts up and out of the way, allowing clear access to the entire contents of the cabinet, preventing the need to duck and weave around open cabinet doors.

The familiar features of AVENTOS combine quality hardware with ease of motion and user convenience. By precisely balancing the lift mechanism to the weight of the cabinet front, the variable stop allows the front of the cabinet to hold in any opening position and stays exactly where it is left to ensure that they are always within reach. This enables users to access cabinet items with both hands, without the worry of the cabinet front slamming shut.

BLUMOTION soft-close comes standard with AVENTOS lift systems, meaning that designs can look and feel sophisticated. To enhance the functionality of designs, consider incorporating Blum's motion technologies TIP-ON and SERVO-DRIVE. The







TIP-ON opening support mechanism and SERVO-DRIVE electrical support opening system allow cabinet makers to execute handle-less designs by opening effortlessly with a light touch to the cabinet front and close gently with BLUMOTION soft-close.

Blum offers numerous valuable services and applications that support cabinet makers with a wide range of processes for AVENTOS installation and assembly - from precise planning to efficient assembly and installation. From the E-SERVICES that offer online support at anytime and anywhere, to the

services geared directly towards day-to-day work, while others provide support along several steps within the process chain. Blum's services offer a well-conceived package of services to make cabinet makers work more efficient while eliminating production errors.

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Lek Supply's pledge earlier this year to use renewable energy in its operations which led to significant investments in transitioning its distribution centres to a clean energy source, using a mixture of solar panels and battery storage. In addition to operating from a clean source of energy, Lek Supply is proud to announce its new initiative in sourcing innovative clean energy products and storage.

Power on-the-go with Huawei's iSitePower Mini Series, a range of green portable power stations, versatile for work and leisure. These lithium battery-operated smart devices are rechargeable and not fuel-based. The benefits of using battery over fuel are apparent in minimising loud noises, air pollution and harm to the environment. These devices are silent in operation and require no maintenance costs, saving time and money.

Depending on the power requirements, the range currently offers two sizes; M500 and M1000. The M500 has a 300-watt output with a pure sine wave inverter at an impressive lightweight of 5.4kg, the lightest and smallest portable power station currently in the market. The M1000 comes at a higher 700-watt output weighing at 9.5kg.

These compact yet powerful smart batteries can be easily packed in a vehicle and used in remote or off-grid construction sites, keeping corded tools functioning when there is limited access to the main power. Avoid common safety hazards of long extension cords running with these portable power stations.

Incredibly versatile in operation, these smart batteries are perfect to power up mainstream electronics and devices

anywhere, from worksite to weekend road trips, or simply as a backup supply when the main power is unavailable.

What makes these smart batteries so outstanding is its fast-charging, longer runtime and multi-device plug-and-play interfaces. They feature two AC outlets, two DC sockets, two USB-A ports, one Type-C port and one Car charger and can power up to 8 devices simultaneously. These power stations can be charged by multiple methods simultaneously, reducing charge time including; Wall, Type-C, Vehicle and Solar charging (solar system sold separately).

These exceptional power stations operate with the safest lithium technology and have gone through strict and rigorous safety and quality control measures. Safety features include: over-temperature, over-discharge, overload, over-current, short-circuit, and over-voltage.

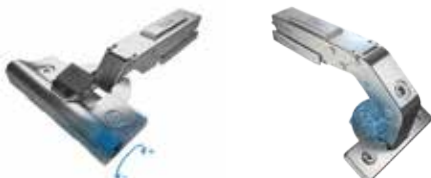
The iSitePower Mini Series are incredibly easy to use, remarkably compact and lightweight. Backed with its safe technology, silent operation, multi-device adaptation and versatility; life can truly be uninterrupted. Invest in an iSitepower Mini station knowing the investment is also in the environment and future generations.

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# New business opportunities and revenue streams for cabinet makers

Adding a state-of-the-art stone manufacturing plant to its joinery business has enabled Kitchen Innovations to target new markets and provide a one-stop solution to seven of Victoria's top 10 building companies.

"It was clearly a new business opportunity for us," says Chris Siketa, Chief Sales and Marketing with Kitchen Innovations, who was appointed to set up the new stone division in 2013. "From being a traditional cabinetmaker for 20-odd years, we basically opened up a brand-new revenue stream by being able to offer our customers cabinetry, stone bench tops and glass splashbacks."

"We now supply in excess of 500 stone benchtops each week to the Victorian market for kitchens, bathrooms, laundries, outdoor areas and cladding."

Formed in 1994, Kitchen Innovations originally supplied Victoria's volume building industry. As the market started to shift to full-service businesses, directors Enzo Crocitti and Giulio Marsili made the decision to bring stone fabrication in-house to gain better control of the end product.

"As our business is focused on excellent customer service, not having to deal with a third-party supplier enabled us to better service our customers. Essentially, it gave us ultimate control of the scheduling, supply, fabrication, quality and installation of stone bench tops," Chris says.

## CDK Stone selected as new partner

Kitchen Innovations did its due diligence on potential suppliers and concluded that CDK Stone was the market leader in supplying the full service of machinery, tools, equipment, software and after-sales support, along with natural stone materials.

"We look to CDK more as a partner than a supplier. They promote the latest technology, by partnering with some of the most advanced machinery suppliers in the world. Equally important is the software that integrates with this technology, which CDK support in-house through their Software and Automation division" he says.

Kitchen Innovations has a strong commitment to technology. It is a business that strives to stay ahead of the curve. Having manufacturing and inventory management software that links back to their existing ERP was critical. CDK StonePro business software enables Kitchen Innovations to start with the initial on-site measurements and progress these through CAD drawings, quotes, machine CAM software, stock management, capacity planning, and reporting.

With SEKON software, just one set of drawings enables Kitchen Innovations to program all the machines, minimising duplication and achieving their goal of total automation with minimum disruption.



Kitchen Innovations set up its new stone manufacturing plant by adding a 10,000 square metre facility next door to its 10,000 square metre cabinet making facility, thus bringing everything under the one roof.

"There are obvious synergies between cabinetry and stone, whereby we build the joinery and would normally prepare all the template information for the stonemason. We've been able to streamline that process because we are both the cabinetmaker and the stonemason. In volume building terms it's a huge win for our customers because we accelerate the lead times and they get a quicker build time for their homes."

#### Commitment to automation

When the stone manufacturing plant was opened in 2013, Kitchen Innovations purchased semi-automated equipment from CDK Stone. The company has increased its commitment to technology over the last five years, constantly looking to further automate its machinery and software.

Kitchen Innovations recently added a second fully automated Burkhardt sawing line, a Burkhardt rotating table CNC multi-function work centre, a second Comandulli edge polishing line as well as a second 5 axis GMM Techni Waterjet machine, all supplied and installed by CDK Stone. This represented a substantial investment by Kitchen Innovations, however they effectively doubled their production capacity.



Working with CDK's Software and Automation Department, Kitchen Innovations implemented new StonePro modules for management to create, plan and track orders and workpieces through the manufacturing process, as well as Sekon machine management software to interface with StonePro business software.

"Fast forward to today, and we do very minimal work by hand. I'd say 90% of what we do is done by machine. We will be looking to further automate our factory for reasons of efficiency, capacity and safety. We want to be at the forefront of technology in this market," Chris says.

"The highest-value item in the manufacture of stone benchtops is the material itself. So, in terms of efficiency, the ability to increase material yield and lower waste is supremely important for profitability."

"Using the tools we have implemented through CDK Stone means we can continually monitor, improve and ensure we are running the business as leanly as possible to maximise profitability. Working with CDK to improve the production and business processes is a continuous process."

The support offered by CDK Stone through its service department is a further reason Kitchen Innovations values this partnership.

"All your maintenance or support issues are logged and followed through to resolution. They'll assess whether or not it's phone support that's required, or if we need a technician. They are quick to resolve, they're efficient and extremely knowledgeable."

"They have a nationwide network of technicians. We're a Victorian-based business with plans to expand interstate, and CDK Stone are able to support that expansion because they have a true national footprint," Chris says.

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# LOOX 5 by HÄFELE

## Supplying, distributing, networking, illuminating

Working with LED lights over the last 100,000 hours with global partners in trade and industry has led to the latest generation in LED lighting from Häfele - LOOX5.

Loox5 now comes with high quality Samsung LEDs, shining with extraordinary quality of light. The product's simple "straight down the line" assembly integrates into furniture production processes with ease and combined with smart and easy to control switches and connectivity to third party systems, makes this new generation product from Häfele the No.1 choice for LED lighting.

The heart of the system are the new drivers with an installation height of 16mm for 12 and 24 volt systems - 20W, 40W, 60W and 90W and a 38mm height for large installations in 24 volt up to 240W. Häfele's own development delivers an output current of 5A in safe continuous operation covering longer installation distances as well as taking care of the safety monitoring of the system.

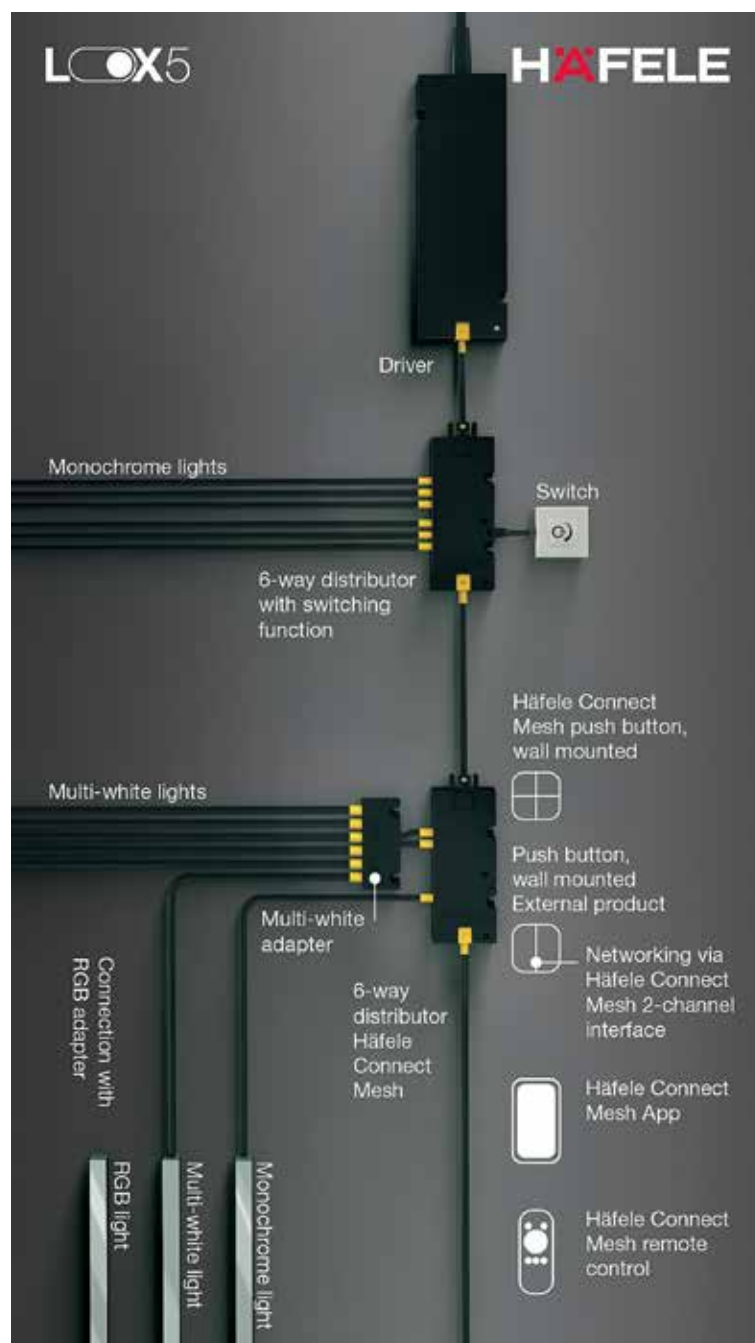
Distribution and control in the Loox5 system is controlled by linearly connected 6 way distributors for monochromatic lights with connections for all standard wired switches and sensors from the Loox range. The Mesh 6 way distributor for RGB, multi-white and monochromatic lights connect wirelessly with wireless remote controls, wall switches or third party wall switches and corresponding sensors.

The Häfele Connect Mesh app for mobile devices is used for simple, intuitive configuration and control of networks, lights and electrically powered fittings. The app is available as a free download for IOS and Android operating systems.

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# The 5-step guide to lean project management

## How Aussie manufacturers can deliver more value by cutting waste across the value chain

Lean project management applies the Lean principles to a real-world manufacturing setting. In a nutshell, Lean principles focus on delivering the right product at the right price without wasting time or resources along the way.

Whether you're running a small cabinetmaking workshop or a rapidly growing fabrication business, thinking Lean can help you grow your business in measured steps.

Let's break down the core values to determine how you can put these value-adding ideas into practice in five repeatable steps.

### 1. Identify value from your customers' perspective

It all starts with changing your perspective. As a business owner or manufacturing production manager, it's natural to look at your business from the inside out. But that's not how your customers see it – and your customers define your value.

- Identify the customer's objective
- Find out what they're willing to pay for
- Focus on solving their problem, not adding flourishes

Before starting any project like iterating a new product, investing in a new service, or trialling an experimental material, try asking your customers what value they place on the outcome. If they aren't willing to pay for it, you're likely to throw good money after bad.



### 2. Value stream mapping

A value stream describes every value-adding and non-value-adding activity that transforms raw material into a finished product.

Start by creating a detailed diagram of your target process or project. Analyse this map to spot waste (non-value-adding activity) and potential savings (value-adding opportunities), then use this insight to create an ideal version of the process.

Getting from the current state to your future-focused map involves an improvement plan that evolves over time. Don't worry if the task looks daunting; that's what the next steps are for.

### 3. Streamlined workflows

Now you know what value your customer expects and the current process to deliver it. Our next targets are waste and production bottlenecks.

Lean identifies seven types of waste:

1. Inefficient inventory
2. Downtime (waiting)
3. Defective products
4. Overproduction
5. Unnecessary movement
6. Transportation
7. Over-processing

Eliminating these wastes will drastically improve your balance sheet and deliver your customers better quality products, with shorter lead times and higher consistency.

### 4. Create a pull system

It's challenging to time production just right. By applying the Lean principle of a "pull system", you're effectively relying on customer signals to set the pace of operations.

Pull systems are characterised by:

- Agility to respond quickly to customer demands
- Just-in-time stock levels
- Work in progress (WIP) limits
- Reduced waste and improved efficiency
- Tasks prioritised based on workload and available resources

A pull system can transform a languishing operation to a sleek, streamlined manufacturing marvel when you get it right.

#### 5. A cycle of continuous improvement

Unlike traditional project management approaches, Lean is all about finding small wins that build into big profits. That means the work is never done – and your processes are never static.

There's always room to improve. So continue to apply the previous four Lean principles in an iterative approach that challenges you and your team to seek out waste, add value, and deliver more of what your customer needs. That's called continuous improvement.

#### How an ERP supports Lean manufacturing project management

Real-time data and tailored insights are your secret weapons in the pursuit of continuous improvement. Jobman, an ERP for

the Aussie manufacturing industry, centralises production and operational data from across your business, providing real-time insight into every part of your operation.

By working with Jobman, you have all the information you need to follow Lean project management principles and grow your business in the right direction.

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# Slimline handle profiles by SOLU

Combining contemporary design with engineering excellence, Solu's range of sleek, intelligent hardware is designed by cabinetmakers, for cabinetmakers, to suit Australian industry requirements. Renowned for its streamlined aesthetic with Solu's trademark handle-less feature, the Slimline profile offers an alternative recessed finger grip for polyurethane fronts, where a more hard-wearing finish is desired.

Solu's Slimline profile handle is groove-inserted into 18mm board, creating a subtle metallic edge finish. Gently rounded to reduce sharp edges, the U, L and C shape can be combined to connect tall doors or applied independently to open individual doors and drawers. Slimline has been specified for alternative applications such as a vertical handle pull, and an overhead door grip. Available as a 2400mm length, in both clear and black anodised finish, the matching router bits can also be supplied.

For the Slimline design in a 16mm screw-fix option, also look for Solu's Thinline and Lamiline profiles, modified to suit both polyurethane and melamine board finishes. For details and specifications, download the SOLU catalogue from the website.

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# Face-to-face and online events combine

## at successful HOMAG Treffs

HOMAG's trade show Live.HOMAG in Horb am Neckar and Holzbronn has shown how much the industry has missed being together: live demonstrations on the machine, personal conversations and well-attended webinars. Even though it was "only" a digital conference, a lot of people experienced the real feeling of being at a trade fair: talking shop with like-minded people, impressing those who love wood with the latest technology or answering practical questions directly on the machine.

HOMAG's experts were in their element, just like the 1700 carpenters and joiners who also took part. HOMAG would like to express its heartfelt thanks to everyone for this. And HOMAG built on this, with digital content and real events on site, at the HOMAG Treff. Because for the first time since 2018, there was a classic HOMAG Treff again: from 25 October to 5 November in Holzbronn and from 17-19 November in Herzebroch.

Among other things, HOMAG presented during the HOMAG and WEINMANN Treff 2021 solutions about intelligent automation, process optimisation and further development of mobile operation. Visitors also learnt how they can use digital assistants from HOMAG to increase performance and efficiency while ensuring sustainability at the same time.

### Automation sets new standards

Fully automated installations, such as the SAWTEQ B-320 flexTec panel dividing cell for batch-size 1 production or WEINMANN's autonomously operating cells for the fully automated production of building components with industrial robots, set new standards in terms of performance and flexibility.

Intelligent automation creates an interlinked material flow with high performance. This is the case, for example, with the LOOPTEQ O-600 gantry return system as a supplement to the edge banding machines of the EDGETEQ S-500 series.

HOMAG  
LOOPTEQ O-600.





### Equipment thought through

New equipment variants and clever software assistants increase efficiency and create more transparency in production, e.g. with the latest version of the storage management system, woodStore8.

Another new addition to HOMAG's equipment portfolio is a specially designed interchangeable container for fast and unmixed switching between EVA and PUR hotmelt adhesives in edge banding machines.

### woodWOP 8.0: New functions. Infinite possibilities

The woodWOP success story started more than 30 years ago and the principle has remained unchanged: workpiece-oriented programming - easy and efficient. The next version, 8.0, offers a lot of new functions that have been developed

together with joiners. The focus is on practical assistants for comfortable processing.

### Sustainability and conservation of resources

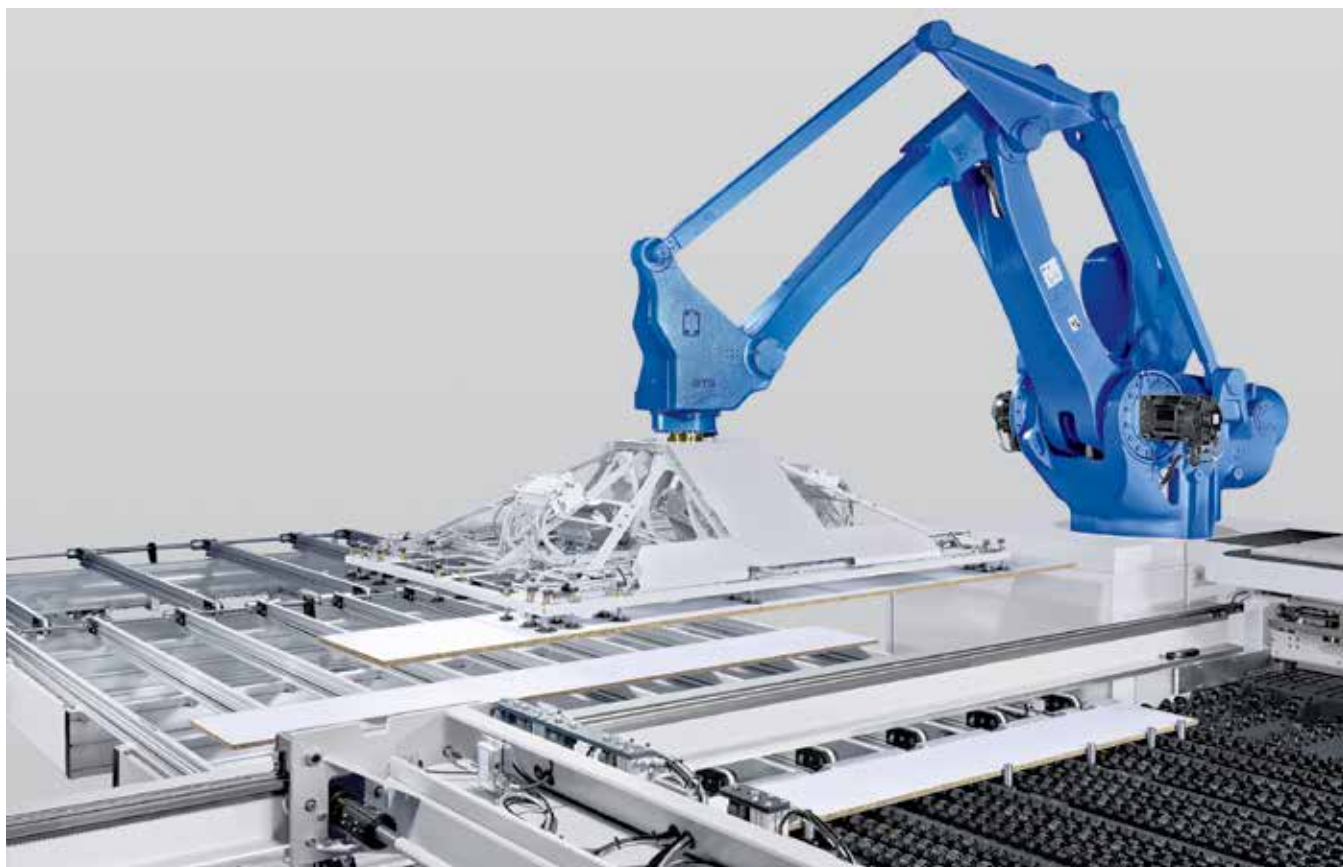
HOMAG does not neglect the issue of sustainability either. Digital assistants such as the "Cutting Production Set" support the user in optimising cutting and reusing offcuts. Thus, not only saving costs and materials, but also helping to protect the environment.

### And that was not all

There were also innovations in the CNC sector with the world premiere of the CENTATEQ N-210 and N-510.

Every joinery has its own story, every business has different requirements - including for nesting. Therefore, HOMAG has developed the new nesting platform with a clear focus: ►

HOMAG panel  
dividing  
SAWTEQ B-320.



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- maximum flexibility. The new generation is automated and works in single operation, from 3-axis technology to 5-axis technology and on table sizes from 1.25 x 2.5 m to 2.1 x 7.4 m - in half-sized or full-sized format.

"We looked at the technology and the requirements for modern nesting in the finest detail to develop the machine from scratch," explains Vera Zimmermann, product manager for CNC. The result is a modular nesting platform that picks up on innovative functions and the guiding principles of energy efficiency in equal measure. The main components are a highly modular, switchable vacuum and air cushion table concept as well as newly designed suction components that have been optimised using CFD flow simulation. There are also innovations in the area of workpiece handling. For example, different technology levels can be selected and automation concepts enhanced or changed quickly and easily using the plug solution created. The team, which is located across different sites, always had an eye on the magical triangle of reduced delivery times, lower investment amounts and higher quality standards.

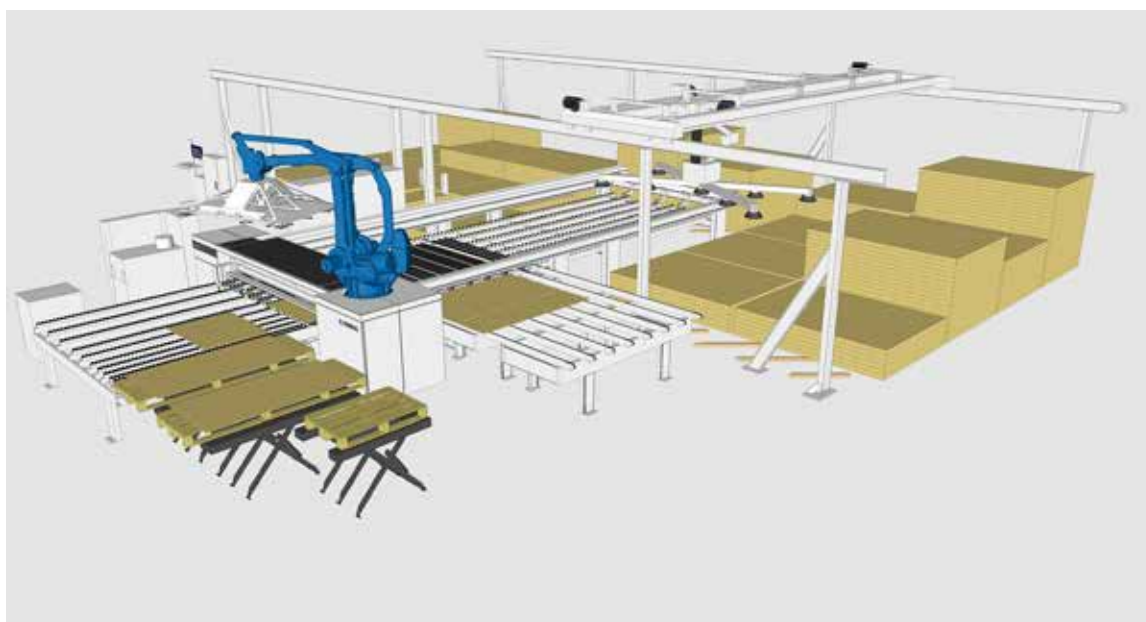
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## Live.HOMAG

The face-to-face events and demonstrations in Holzbronn, Herzebrock and St. Johann were accompanied by the well-known online format Live.HOMAG.

Live.HOMAG offers the opportunity to experience HOMAG products and solutions digitally: in live webinars, individual machine demonstrations and presentations of technology highlights. So far, more than 500 live online events have been held, allowing participants to gather information about the latest HOMAG technologies and to put their questions to product experts. "We are really pleased that Live.HOMAG has been so well received, particularly by woodworking shops." Achim Homeier, Director for Product Management.



HOMAG FLEXTec  
panel saw.



# The Marquis players

When Paul and Jennifer Gray purchased Port Stephens Joinery in 1979, they couldn't even dream of their businesses' growth and success 42 years later. Today as director-advisors, they oversee a bathroom vanity powerhouse spanning 120 staff across three manufacturing sites and two sales offices.

## The joiner and the teacher

Growing up in Newcastle, Paul commenced a joinery and carpentry apprenticeship while working at solid timber window manufacturer. Following his apprenticeship, as a man in his early 20s, he felt the urge to see the world and embarked on a trip of a lifetime. Upon Paul's return to Australia, he continued his nomadic lifestyle and unofficially moved into his parent's holiday house, an hour away in Port Stephens.

Back in Newcastle, his future wife Jennifer had completed her education degree and was teaching geography at a local high school.

It wasn't long after this, the teacher and joiner married and purchased the Port Stephens Joinery and eventually started the renowned Marquis Bathroom Products brand.

## It started in the kitchen

Prior to the birth of the Marquis brand, the Port Stephens Joinery produced high end kitchens for the local Hunter region. These kitchens were elegant but simple configurations, produced on beam saws and boring machines with melamine doors. Over the years as trends and technology came and went, from foiled edge to thermo-laminated, solid timbers, veneers and then eventual investment in polyurethane spray equipment. The kitchen manufacturing business was successful, selling direct through showrooms in Port Stephens and the Hunter.

Part of 1986 range of  
Marquis Bathroom  
Products vanities.



## Introducing Marquis

After years of producing kitchens, the Gray crew identified an opportunity to manufacture bathroom vanities for the Sydney market, and the Marquis Bathroom Products brand was born. Marquis has been on a mission to make bathrooms beautiful with the highest quality vanities and shaving cabinets. Today the product mix crosses modern and coastal trends while still accommodating the classic country look. A collection of vanities was recently featured on Selling Houses Australia.

Design is the centrepiece of all manufacturing, with inspiration heavily drawn from the fashion continent, Europe. Current trends are then adapted and localised to Marquis' manufacturing capabilities. "We like to use a mix of technology and old fashion craftsmanship to create quality pieces for Australia's best bathrooms", mentions Allen Gray, General Manager.

As trends generally move in a 20-year cycle, the Marquis team are currently producing vanities with solid timber framed rattan doors and timber veneers.

## A family affair

Ten years ago, Paul and Jennifer's children took over the day-to-day management of the business. Although growing up in the joinery since a young age, the children have all lived abroad and had successful careers before returning to Marquis in their respective roles.

Phillip, a trained Geologist, and Allen, a qualified builder, share General Manager duties, with Allison, a radiographer, manages the finance and administration side of the business. Today the three Gray children, all in their 30s, oversee 35 staff in the Marquis division and a further 85 in their stone division (Edstein Creative Stone was acquired in 2012).

The head office is located at Taylor's Beach, near picturesque Port Stephens in NSW's Hunter region. This location serves as a combined machining and polyurethane shop with an assembly line. Another site at Soldier's Point manufactures moulded acrylic vanity tops. A third location, a large stone plant operates from the mid North NSW Coast.

## The dream team

The five Gray's have built a very successful operation, however, as Allen puts it "Our team is the key to success. Every single person shares our vision in striving to be the best in bathroom

furniture.” A multi-skilled team with a ‘can-do’ attitude and positive receptivity to new technologies and change has seen over 50 apprenticeships completed under the Gray’s tenure.

This team effort has led to Marquis vanities and shaving cabinets being distributed through blue chip retailers such as Harvey Norman, Tradelink and Beaumont Tiles.

### Wood Tech and Marquis

One thing the Gray family all agree on is that manufacturing success is dependent on a reliable team and reliable equipment. About five years ago Marquis developed a relationship with Wood Tech, first purchasing a single sided edgebander with pre-milling and corner rounding. Fast forward to 2021 and Marquis have now purchased 3 CNC machines (a mix of Wood Tech and Anderson brands) plus an additional edgebander specifically for 45° bevel edges. The Wood Tech 2812 CNC is currently used as the main solid surface production line, ▶



Some of the 2021 range of Marquis Bathroom Products vanities.



► machining 20mm solid surface. It is also used as an overflow machine cutting offcuts, carcass, and melamine doors. The NB5X bevel edgebander creates finger pulls on all the decorative melamine doors and is also an additional revenue stream, with Marquis offering the same service to local kitchen suppliers needing their doors beveled.

Allen Gray states, "Wood Tech create solutions for the Australian market that are cost-effective. They understand manufacturing and are not just selling machines. Even the service team have manufacturing backgrounds and understand the challenges of being a remote factory and the need to keep machines running. Wood Tech just get our business and we will continue to partner with them into the future."

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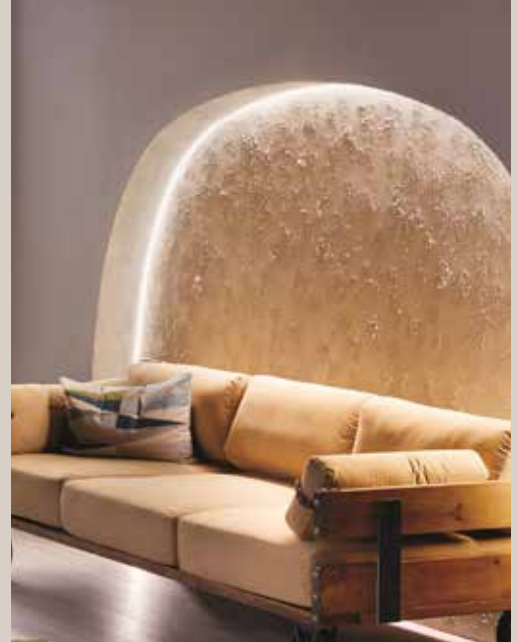
## Set the mood with Hera Dynamic LED tape

Effortlessly and energy efficiently transform the mood of any space with the addition of Hera Dynamic LED Tape available exclusively in Australia from Lincoln Sentry.

This flexible LED tape can be cut every 50mm and comes with factory applied double-sided 3M adhesive making installation quick and hassle-free. With adjustable colour 2700K – 5000K, see projects in the right light with Hera Dynamic LED tape.

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# Biesse Group top down technology

Biesse Group came to the attention of the Australian furniture industry when its first CNC machines were introduced in the early 1980's. The cost-effective, advanced technology, and easy-to-use equipment was a huge hit, particularly here and in the United States of America where the industry needed fast and efficient manufacturing while at the same time, maintaining a high-quality standard for small batch sizes produced 'just in time.'

Biesse Group continually developed more efficient machines to meet the changing demands of various industries. At all times the top end of the industry was the initial target, with every other machine down to Biesse's smallest models, benefitting from new technologies and developments. Users get a lot more for their money with Biesse Group. While some suppliers created technologies for specific end users, Biesse developed solutions for the most demanding applications, then filtered those technologies down to the more affordable equipment.

In this way, Biesse Group customers are guaranteed equipment that meets the demands of the most challenging applications. In the 1990's Biesse Group developed its first edge banding machines for high-volume manufacturing, and these were exported in great numbers around the world. From the very beginning, Biesse Group edge banding machines were developed with a focus on innovation and a continuous search for excellence to ensure their customers remain competitive.

Roberto Selci, son of Biesse Group founder Giancarlo Selci recently said, "Innovation is our past, present and future. It is embedded into the group's DNA. We innovate to bring new

standards of technology to the market and to provide solutions that make work simpler for our customers." Biesse Group edge banding machines have almost thirty years of history and innovation to call on, innovation aimed at the highest level of industry use, innovation now applied to every machine in the full range Biesse Group produce.

While only a few companies have been producing edge banding machines longer than 30 years, Biesse edge banders have benefitted from the group's high-end technologies in other vital areas of furniture production such as CNC processing and panel cutting. The synergy between this diverse but focused range of equipment means Biesse edge banders are produced with proven, reliable technological components and features that guarantee long, trouble-free work with a consistent quality outcome.

The technology used in Biesse Group's most advanced, million-dollar edge banding solutions is now applied to even the entry-level machines. The only visible difference is the speed of the machine and panels produced per shift. The techniques, skills, methods, and processes used in the production of Biesse Group's fastest, high-production edge banding machines is evident in every machine in the range. Pierluigi Tacchi is Sales Director for Biesse Group edge banding machines and said, "Our edge banding machines do not stand alone; they are technologically equivalent to Biesse's extremely successful line of CNC processing centres."

Over the last five to ten years Biesse Group have made huge inroads into the edge bander market and are now amongst the top three suppliers worldwide. Edge banders represent the biggest proportional growth within the group and to accommodate this growth, a new factory has just been completed in Italy to accommodate the additional demand. Here in Australia, more parts are available 24/7 with Sophia Parts to ensure downtime, should it ever occur, is kept to an absolute minimum.

Biesse Group offers a full range of edge banding solutions, from the single and double-sided Stream for high-end production, through to the Akron for small to medium-duty use, to the entry-level Jade for flexible production in limited space. A dedicated program has been developed in the last 5 years, aiming at making the technology more user-friendly and, as consequence, the machines cleaner and more reliable. Biesse Group uses its own internally manufactured high-frequency



electro-spindles designed to perfectly match the output of the machine. Biesse Group build all its own strategic and critical components to ensure long-lasting reliability.

Giuseppe Serpentino is Biesse Group's Australian edge banding sales manager and brand specialist. He said, "Biesse Group's largest edge banders are designed to work multiple shifts. The technology applied to those machines has been naturally applied to our future machines developed over the years. It's top-down technology and represents an original and intelligent way of developing new product. Biesse Group innovation is targeted at reliability; less operator input; more automation inclusive of maintenance, especially at the gluing station, all critical issues for today's high-demand cabinet manufacturing."

Matt Lott is Director of Gold Coast Wood Machining. This business is typical of the many thousands of small, family-owned furniture making companies around Australia. Matt bought a business with an existing edge bander and found himself spending a lot of time cleaning up the finished boards. He was concerned the poor finish could cost his business some customers. Matt said, "We purchased our Jade 240 edge bander to meet the needs of our existing and future customers. It gives us a dependable finish. We know exactly what comes out the end. Our only limitation is keeping up with the machine."

Lee Crow is sole Director of LCR Shopfitters in Clyde, NSW. The company's major production equipment is all provided and supported by Biesse Group. The current edge bander, an Akron 1400 replaces a Biesse machine they had for an amazing 15 years that is still working for another manufacturer. Lee said, "The finish coming off our Akron 1400 is second to none." What Lee really likes is the connection to the machine through the Sophia IOT software. He says, "I can check my machine's performance on my phone and the tech's at Biesse can access the machine for maintenance if we ever need it."

For laser edge strips, Biesse Group offers the innovative AirForce System, one of Biesse Group's foremost innovations in the world of edge banding. This technology melts the laser edge banding strip with very high temperature air that when applied to the board, penetrates the wood fibres so as not to have any joint between the strip and the panel surface. This avoids the need to use glue as a joint and therefore does away with the glue line, producing a perfect aesthetic result that's particularly suitable for highly visible parts of the furniture item. ►



Biesse Akron 1100.



Biesse Akron 1400.



Biesse Stream A.



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Pierluigi says, "The advantages of AirForce lies in the simplicity of a machine that doesn't require glue. While gluing systems have evolved greatly in recent years, the use of a hot melt bonding agent involves a series of precautions and maintenance that has a definite impact on the use of the machine. In addition, there's no longer the problem of finding a glue of the right colour for the specific edge banding strip: changing from a white-on-white finish to a dark colour finish requires no particular set-up time and glue change because it's the polymer on the edge tape that melts and doesn't need a bonding agent of the same shade."

Biesse Group produce edge banders equipped for the application of EVA, PUR and laser edges

for every type of customer. There is a solution for all applications and Biesse Group has world-wide experience with installations in almost every country on earth. In addition, every year Biesse Group invest 4% of yearly revenue on research and development. Customers can be sure that whatever they ask of their edge banding machine, Biesse Group has seen it before; has built it before and has the practical experience and expertise to meet any challenge, from the top down.

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# Eurofit hinges



Looking for easy to install and user-friendly cabinet hinges?

Eurofit has a full range in stock of soft closing and heavy-duty hinges with cam adjustments that can be applied in a variety of opening angles. Eurofit hinges are designed to open and close with the highest quality of motion, catering for the needs of cabinet makers and joiners for their individual designs and cabinet ideas.

Eurofit hinges are durable, very affordable and fully tested. They feature clip on mounting plates with cam adjustment for

ease of installation. They are made of high quality nickel plated metal, with a convenient spiral-tech depth adjustment.

The soft close hinges are designed to reduce noise and prevent the slamming of doors. The soft close mechanism is integrated in the hinge arm.

Eurofit stock all three hinge cup hole patterns: 45- 48 – 52 centres, and have 3D adjustments, which are backed by 100,000 cycle durability.

DTC hinges (global quality benchmark), have been associated with Eurofit for over 15 years and the demand has generated over half a million hinges a year.

In addition to all Eurofit/DTC hinges, Eurofit also stock the full range of Hettich hinges. Backed by German design and reliability, Hettich's latest addition Obsidian black hinge is a great modern look.

Eurofit hinges offer cabinet makers and joiners the luxury of choice of hinges for all cabinet doors.



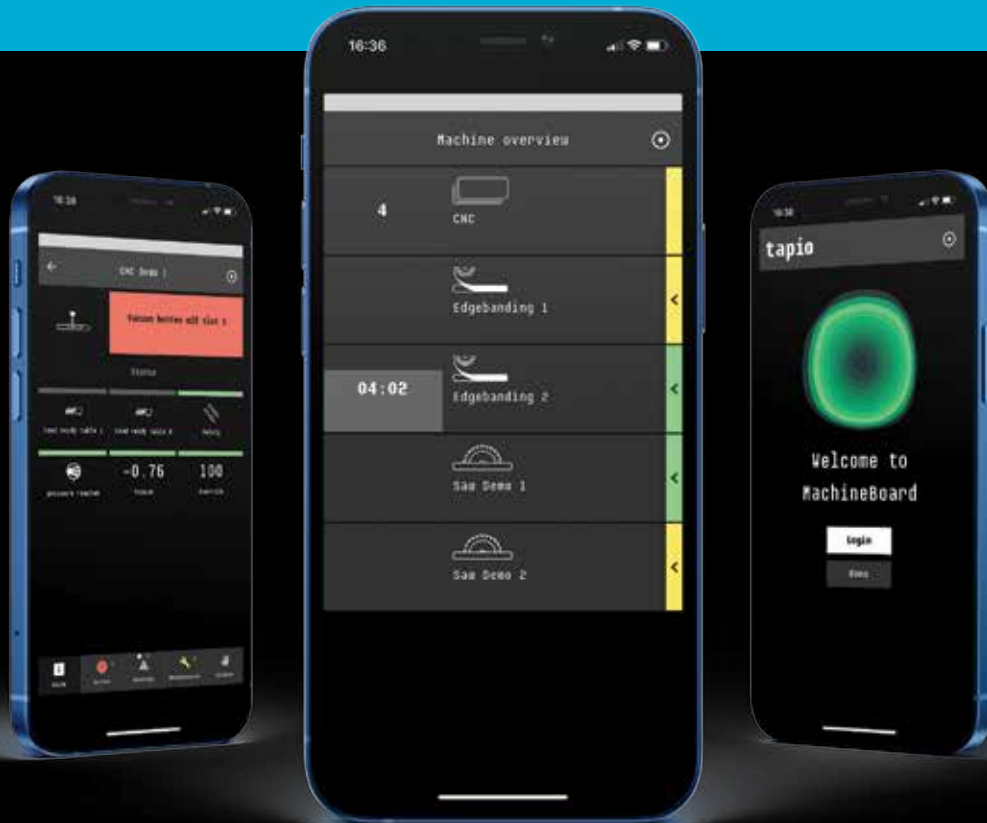
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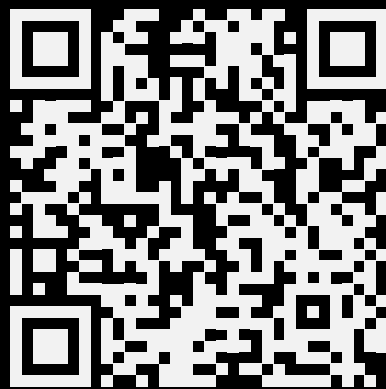


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# Diamaster WhisperCut - light, quiet and efficient

When sizing panel material, tools used can generally be loud and heavy due to their structural design, resulting in stress on machines and excess noise for the user. Over ten years ago, Leitz developed the pioneering tool solution for this problem that still sets the standard in terms of sustainability, efficiency and quality in edgebanding: the lightweight and quiet Diamaster WhisperCut jointing cutterhead. Since then, Leitz has developed this cutter into a complete system family. With the available product variants, including one with an integrated HSK 32 R adaptor, users can optimise existing jointing concepts and improve their production costs.

Light, quiet and efficient are just three advantages of the WhisperCut programme. The technical design of the tools enables them to produce perfect edges and cut surfaces and also makes the jointing cutterhead significantly quieter. The closed shape of the light metal tool body allows for noise reduction of up to 5 dB(A) as well as higher balance accuracy - reducing stress on machine bearings. The high level of machining quality is also underpinned with proven DFC® technology, which enables up to 95 percent of chips to be collected, creating longer running times and better finishes. In addition, the lightweight aluminium tool body is fully recyclable.

To this day, the Leitz WhisperCut system still sets the standard within the industry for jointing cutterheads, especially regarding costs and maintenance. The specially developed diamond

cutting edges allow for multiple resharpening servicing and additionally, the replaceable cutting edges can be switched out by the user. This allows the diameter of the tool to remain constant, reducing set up and adjustment times compared to conventional systems, maximising efficiency. There are several versions of the cutter available; the basic version allows cutting edges to be resharpened up to three times, with the WhisperCut PLUS version featuring an enlarged resharpening area on the cutting edges allowing up to ten resharpens. Both versions are available with a bore or shank.

For users of laser edging systems, Leitz also has the WhisperCut EdgeExpert variant in its product range. Resharpenable up to three times, its special cutting edge arrangement provides even better machining quality.

With the development of the WhisperCut system family, Leitz has reinforced its position as a world leader in the customer-oriented development of tool systems for the furniture industry. With more than 120 Leitz Service Centres around the globe, users can easily have their tools serviced and resharpened perfectly to manufacturer quality conveniently. These solutions in new dimensions show why Leitz simply offers more in quality, efficiency and productivity – resulting in more success for users of Leitz products.

The Diamaster WhisperCut product range is available in numerous design variants and can be used on almost all common machine types.



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Top right: The specially developed diamond blades of the Diamaster WhisperCut, can easily be sharpened at one of the many global Leitz service centres.



Photo: Leitz

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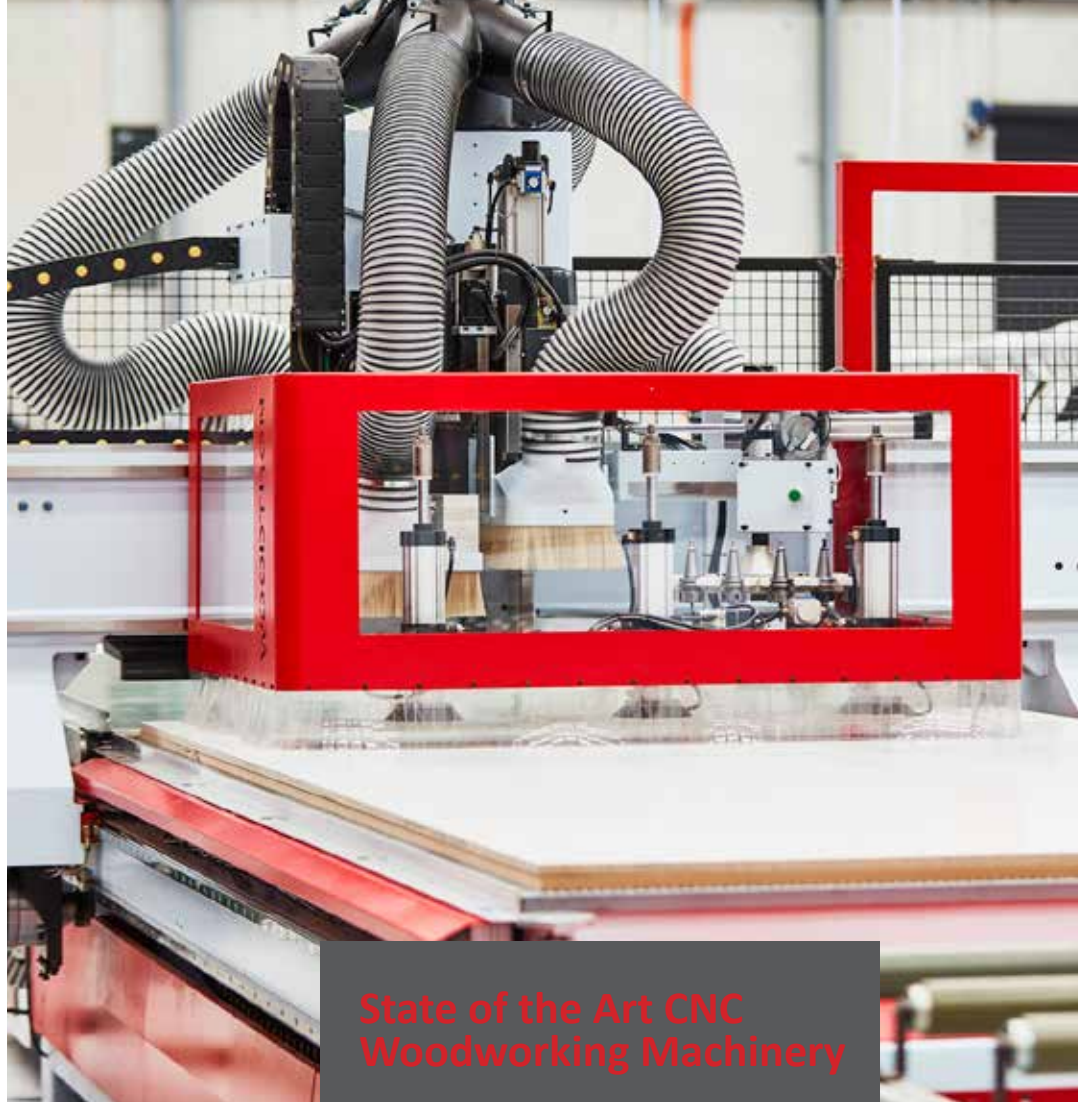


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# New collections, new styles, new finishes

Wilson & Bradley is proud to announce the arrival of several new handles and knobs from Furnipart's 2021 collection. Available in a range of new styles and finishes, this new collection features the Manor range, several new additions to the popular Edge Straight and Cast Iron ranges as well as a number of new designs.

The Furnipart Manor collection can be characterised by a diamond pattern that not only produces a particularly useful handle, but also adds an aura of exclusiveness with a dash of history to the designs. The diamond pattern on these knobs and handles sets the tone in a narrative firmly founded on warmth and exclusiveness. The Manor range is available in three styles and two finishes: matt black and antique brass with each colour bringing something different to the interior design. Use the Manor range to add a dash of warmth to an industrial kitchen, to highlight the deep elegance of a rural kitchen, or to achieve another effect entirely.

Joining the Cast Iron range are the new Ink, Motion, Pagoda and Pen ranges. Furnipart's cast iron handles provide a special experience. The surface of these handles has a completely unique texture which gives a design a new dimension.

The popular Edge Straight range is now available in two new finishes: matt white and antique brass. The Edge Straight range features a timeless elegance and has an excellent grip. It is versatile, easy to install on standard panel thickness and economical to produce in a range of lengths and finishes. These new finishes are available in all 3 sizes – 40mm, 200mm and 350mm with the matt white finish also available in 100mm.

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# Finance - getting businesses prepared for the post Delta uplift

**AS I STARTED** to pen this editorial in mid-October 2021, A Switzer report pings in my email in box with the subject "Winners & losers for boom year 2022"

What was interesting here is that Peter talks about his interview with Bill Evans, Chief Economist at Westpac, who believes that growth in 2022 will be a "whopping 7%". Further, in his interview with Bill he indicates that unemployment will fall to 3.8% by the end of 2022 (current unemployment 4.6% - Source ABS as @ Sept 21) and that inflation will reach the RBA target of 2.5% by the end of 2022 that could see the start of the rise in the official cash rate (In underlying terms, inflation remains low, at around 1¼ per cent – source RBA as @ Aug 21). The outlook for business is very strong.

In saying that, we all know there are significant price rises going on especially freight (up 400%), raw materials (iron ore now coming back down), timber, fuel and the list goes on. One can only hope that it is a temporary spike while the economies around the world get back to normal.

From a plant and equipment funding perspective, the key question here is, how many businesses are ready for the uplift and if not, what do they need to do to be prepared?

## What do we know?

1. The ongoing demand for so many industries will be wide ranging as we as a nation look to recover in this post COVID-19 world. The combination of production recovery from COVID-19 induced delays and stock shortages will soon ramp up, stimulating economic activity at new levels that we have not seen for some time. With borders starting to re-open and increased spending the recovering economy growth will be significant.
2. The enormous business stimulation which has been provided and continues to be provided out to 30 June 2023 by the government to encourage businesses to invest in capital expenditure via the Temporary Full Expensing of Depreciating Assets (TFEDA) initiatives, represents a once in

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## how many businesses are ready for the uplift?



a generation opportunity. This is also known as the instant asset write off and includes the ability for companies to utilise a tax carry back option (losses are carried back against prior years profit), which in its most significant form has the ability for companies to receive tax refunds on company taxes paid on prior years back to 2019.

3. Money has never been so cheap with typical equipment finance interest rates below 4% fixed for up to 5-year terms. However, we are now seeing upward pressure on rates across all products. A good indicator is fixed rates on home loans with 3-year money up 20-30 points CBA, WBC and more recently ANZ.

Overseas economies are starting to recover, production of machinery, yellow goods, vehicles and other equipment will increase, international freight movements will expand as stock levels rise and so the equipment required in our industry will start hitting our shores in increased quantities.

### **So, what do businesses need to do to be ready for the post Delta growth from an equipment finance point of view?**

During these uncertain and challenging times, the majority of banks and finance companies have been open for business despite the impact of COVID-19. If you are looking to capitalise on the recovery ahead and you want to secure the best interest rates in the market, then be sure that you:

1. Fast track the production of the 2021 financial accounts. This does not mean you need to submit tax returns early, as these are not typically due until April or May of 2022. Conversely, there may be a benefit to lodge those tax returns early in the event that businesses had acquired a significant amount of equipment in the 2021 financial year which has provided them with a significant tax benefit through the government initiatives (instant asset write off), which may also provide a tax refund windfall through the tax carry back opportunities on any tax paid in the 2019 and/or 2020 financial year.
2. Lodge and pay BAS on time - funding requirements over \$250K the banks may ask to see that your tax is up to date.
3. Avoid the temptation of taking up interest free loans / tax arrangements with the ATO. Most major lenders that offer the better rates will not lend to businesses under a tax arrangement.
4. This time round with Delta COVID-19 strain, the banks are not as loose with saying yes to everyone for loan deferrals

like they did in 2020 when the outbreak commenced. Avoid any premature deferment of existing finance payments if possible. Many businesses were a little uncertain on their existing landscapes during this 2nd time round with Delta, however they had good cash reserves off the back of a solid 2021 trading year and have avoided putting loans on hold. The banks will still provide COVID-19 relief for those businesses with real cash flow concerns but best not to put the capacity of the business at risk to borrow funds should you plan to be seeking finance in the near term.

5. For profitable companies, consider paying an appropriate salary to the directors of the business. This has the benefit of increasing the bottom line which reflects a stronger trading result and presents better to a financial institution. Should the owners decide to take a dividend from the profits then they will pick up the tax credit offset paid by the company. So, this option can work well when planning for finance and investment opportunities.

Where business owners are not fortunate to have all their financial information up to date or all the points covered off above – there is good news. There are some lenders in the market that are prepared to lend up to \$150,000 for vehicles and machinery without financials - albeit at a much higher rate (TAP).

Furthermore, the SMEG (Small Medium Entity Guarantee) program is still available from a limited number of lenders up until the 31 December 2021 for businesses that want to invest in capital. Participating lenders are offering guaranteed loans on the following terms under the SME Recovery Loan Scheme:

- The Government guarantee will be 80% of the loan amount.
- Lenders are allowed to offer borrowers a repayment holiday of up to 24 months.
- Loans can be used for a broad range of business purposes, including investment support.
- Loans may be used to refinance any pre-existing debt of an eligible borrower, including those from the SME Guarantee Scheme.
- Borrowers can access up to \$5 million in total, in addition to the Phase 1 and Phase 2 loan limits.
- Loans are for terms of up to 10 years, with an optional repayment holiday period.
- Loans can be either unsecured or secured (excluding residential property).
- The interest rate on loans will be determined by lenders. ■

# Drawer success, beyond expectations

Since Lek Supply took exclusive distributor rights of DTC's Magic-Pro drawer system in 2019, it has shown a promising track record of continued year on year growth in sales, exceeding performance beyond expectations. It has been extremely pleasing to see the uptake from customers and it is safe to say the drawer system is here to stay.

Known for its quality, versatility and uncompromised affordability, the range continues to outperform. The Magic-Pro drawer system has broadened its application across any living space, from standard laundry and wardrobe cabinetry requirements to premium bathroom and kitchen fit-outs at a scale of home renovation to new residential and commercial builds. It is the perfect mix of function and sophistication, delivering life in smooth, elegant movements.

The straight sided drawer system features a slim and elegant drawer side design that comes soft closed or push-to-open in the colours white, grey and most recently, black. An optional glass box side made out of tempered glass at a minimal 10mm thickness not only offers convenience of visibility but also instantly elevates living space with its premium finish.

Magic-Pro comes in five different drawer side heights: 62mm, 88mm, 126mm, 172mm and 238mm, providing endless design options. Its slim design creates more storage space, features 3 dimensional adjustments left and right, up and down and tilt adjustment. It allows for tool free assembly and removal of drawer front. The highly stable drawer construction ensures stable and smooth motion with silent closing for wide and high drawers. For strength and durability

this system comes in both 40kg and 60kg load capacity.

All drawers are covered with a 100K cycles durability test and backed with a lifetime warranty, leaving no room to doubt its high quality.

It has a high projected growth with several residential and commercial projects in the pipeline. Register for a trade account on [www.leksupply.com.au](http://www.leksupply.com.au) or contact Lek Supply's product specialists.

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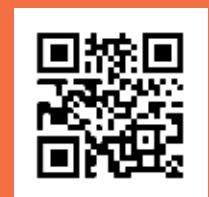
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# Latest KitLock by Codelocks

## makes access control even easier

KL1000 G3 boasts a streamline design and enhanced features. Codelocks has expanded its range with a new keyless access control solution for cabinets and lockers. Including a 24hr auto-unlock countdown timer, up to 20 user codes and key

override function allowing key holders quick access to the lock, increasing flexibility.

KitLock by Codelocks is a convenient alternative to traditional locks and keys and are suitable for a wide range of cabinet and locker applications. The updated chrome effect back panel and handle finishes on the KL1000 G3 reflect their surroundings giving the lock a slimmer, more subtle aesthetic.



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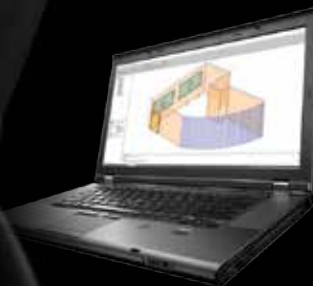
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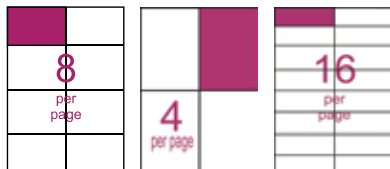
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# Automated handling of timber using the FMHD gripper



Photo: J. Schmalz GmbH

The area gripper FMHD from Schmalz helps unstack wooden boards in layers.

From sawmills to furniture construction – the area gripper FMHD is frequently used in wood working. Schmalz GmbH developed its area gripper FMHD to allow particularly narrow, heavy, or extra-long sections to be lifted quickly and safely. Solid wood materials such as cross laminated timber (CLT) and laminated veneer lumber (LVL) exceed previous design limits for wood.

Schmalz is extending its portfolio of efficient vacuum solutions for fully automatic handling in the woodworking industry with the area gripping system FMHD. This gripper is robust, particularly easy to maintain, and – by virtue of its integrated vacuum reservoir – uses very little energy.

The gripper can transport cut or planed goods before and after processing as well as glued boards and walls for prefabricated houses. By virtue of its compact dimensions and low weight, this gripper is ideally suited for operation with gantries and industry robots. Furthermore, the FMHD is exceptionally easy to service: A quick-change suction plate permits easy replacement of the sealing foam separately from the gripper. At the same time, the interior spaces of the gripper are easily accessible for clearing out saw dust or other residues. Time-consuming refitting operations on the gripper are rendered unnecessary. A quick-change adhesive film further permits worn-out sealing foams to be replaced effortlessly and with no cleaning required. The operator may see maintenance and standstill times reduced by up to 70 percent.

Gripper rails are available in lengths up to 2500mm and at two different widths.

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# Australian Woodworking Industry Suppliers Association Limited

## AWISA The Association



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

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

## AWISA The Exhibition



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

The next AWISA exhibition is planned to take place in Sydney in July 2024 at ICC Sydney, Darling Harbour. For more information visit [www.awisa.com/exhibition](http://www.awisa.com/exhibition) or phone Geoff Holland on 0412 361 580.

## AWISA The Magazine



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

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