

AWISA

THE MAGAZINE

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



PUBLISHED BY THE AUSTRALIAN WOODWORKING INDUSTRY SUPPLIERS ASSOCIATION LIMITED





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suppliers of machinery, materials, fittings,
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advertising enquiries are welcome.

DEAR READER,

With this issue AWISA celebrates ten years of publication. One of the important aspects of the magazine and of the trade show is that they help bring the industry together. With the bulk of businesses having a small number of employees, the magazine has been an important communication tool to not just talk about the show and suppliers' products but what other companies are doing and their experiences in the current market.

That's why we really welcome suggestions for stories - innovative manufacturing, looking back at previous technologies and so on. Plus general interest stories sometimes only loosely connected with woodworking.

Recently we received an acknowledgment from a reader who wrote: "Keep up the great work. Our staff always fight over the lunch table when it arrives at work. Appreciate your efforts." It's good to know that the publication is popular in the office, the factory and the tearoom.

As 2019 draws to a close, AWISA is focussing on the AWISA 2020 exhibition, taking place from 1-4 July 2020 on the two exhibition levels of the ICC Sydney Exhibition Centre. AWISA encourages visitors or potential visitors to start planning their visit to AWISA early. As mentioned, this is really the only time the industry comes together in one place and the wealth of experience scattered through the halls is immense. It's a chance to learn, discuss, debate, meet old friends and possibly buy. It really is a must see for anybody in the cabinetmaking, kitchen, joinery, shopfitting, carpentry, furniture, fitout, timber and panel industries.

We know most of the exhibitors are busily planning their stands already and it looks like it will be another interesting and well-presented show. Thank you for being a reader of the magazine as we enter our second decade of publication.

Brett Ambrose

Chairman
Australian Woodworking Industry
Suppliers Association Limited

FRONT COVER:

The First Super Best Bathroom Design award at the ACFA Industry Awards was won by Lynne Bradley Interiors. The feature on all the winners starts on page 36.

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www.awisa.com



by Rob Ditessa

Wooden paddleboats: restoring and operating heritage timber boats



Image courtesy NMA
Photo:
Jason McCarthy

WHEN HE TOOK up his position in 2015 at the National Museum of Australia in Canberra, one of Nathan Pharaoh's first jobs was to manage the significant regular timber maintenance and repair work on the paddleboat Enterprise. Major refurbishment has been carried out every 20 to 30 years.

As the Senior Large Technology Conservator, Nathan's brief is to conserve the Museum's, and therefore a selection of the nation's, heritage functioning vehicles.

When he first visited the vessel, Nathan tells AWISA Magazine, that he was struck by a concern that part of the wooden upper structure of the vessel was deteriorating. "The Museum had undertaken a major restoration in the mid to late 1980s. The odd thing was that the original hull timbers from the 1870s appeared to be in the best condition. It was the upper structure timbers that came from the 1980s restoration that were not holding up well." He then set about staging the maintenance and repair work.

Launched in 1878 on the Murray River at Echuca, acquired and restored by the NMA in 1984, today the PS Enterprise graces Canberra's Lake Burley Griffin, on a summer's day gliding gently on the coruscating waters.

The PS Marion is another wooden hull paddleboat that has been restored. The work was completed under the auspices of a committee formed in 1989 at a public meeting. Robert Bowring, Chairperson of the Mannum Dock Museum Board, which owns the boat, tells AWISA Magazine that the

restoration began in 1990. The Marion was recommissioned on 26 November 1994, and it is now operated by volunteers as a paddle steamer.

Both of these tough boats are vestiges of the hundreds of paddleboats that plied their trade navigating both the surging and shallow sections of the Murray River after the launch in 1853 of the first paddleboat that opened up the river's trade and transport. These days their cargo is tourists, diners, and enthusiasts, who all want to taste the glory days of river life.

PS Marion

Robert explains he grew up in Mildura where there were quite a few paddleboats, and due to his family's involvement in the Marion and the National Trust Committee that looked after the boat since 1963, it was inevitable he would become involved in the restoration. He created the network of people and organisations that assisted with the actual work or its management.

The Marion was restored from operating as a static museum to an operating paddle steamer at the famed Randell Dry Dock at Mannum (SA). Robert details that many of the cabins had been converted into display galleries, the engine and boiler needed attention, and a quarter of the hull below the water line, according to the surveyors, needed replacing.

"There was some wood rot within the superstructure but it was only minimal. We replaced the cabins using pine in keeping with the original structure. When we started on the hull we



ended up replacing three quarters of, and not the 25 per cent as originally surveyed. Although the original timbers were Red Gum, we were unable to procure the quantities required. We had to buy Malaysian hardwood Merbau in packs directly from the wharf. The timber size was 3 inch by 9 inch by 20 feet, which was the size required," Robert says.

The stem post, the post right up at the front of the boat, needed replacing but they were having trouble sourcing a Red Gum post of the same size, he continues. The local Mannum Sawmill came to the rescue with several Red Gum trees they had buried after a government approved tree removal operation in the Adelaide Hills.

The Eucalypt Red Gum is similar to Jarrah, Robert explains. It is a wood that termites will not attack because there is an acid in it that repels the insects. Therefore, the Red Gum could be buried in the soil. The summer was the time when it had to be protected the most because it is the sunlight that damages the wood. Sawdust and mud was used to smother the logs to protect them from the elements. The sawmill was more than happy to become involved and dug up one of the trees that had been buried for 10 years from which they were able to cut the post of the required dimensions.

"They milled the stem post and delivered it in the 1942 Chev truck to the dock. Shipwright Andrew Cook then set about shaping the post and adzed out the rabbet so the planks could be fitted. With the help of volunteers, Andrew winched the stem post into position and we set about refastening the planks. The stern planks had to be shaped, steamed, and fitted. Volunteers replaced the straight planks on the sides and bottom of the hull," says Robert.

PS Enterprise

Nathan says that a significant part of the job is acknowledging when you do not know something and either researching to find the answer or identifying someone able to provide the answer, who in this case was a contract heritage shipwright, Mark Lionet.

Mark Lionet, left, and Nathan Pharaoh

Images courtesy NMA

PS Marion history

Robert Bowring says in his conversation, that George Swan Fowler, a leading Adelaide merchant, set out to build a paddle steamer. He commissioned AH Landseer to do the work but unfortunately he died and his estate finished the boat as a barge and named it Marion. It was built in Milang, SA, and launched as a barge in 1897. It sat there for many years. When his great-grandfather, William Bowring, lost the PS Emily Jane in a fire, he used the insurance money to purchase the barge Marion. He took it to Echuca to convert it into a hawking vessel. He was a Wentworth merchant with shipping agencies and vessels, trading up and down the Darling to Wilcannia. It remained a hawking vessel until 1908 when it was sold to Ben Chaffey who removed the superstructure and built a two decker. During her working life the Marion underwent many changes in ownership and working format. The Marion carried cargo, and later cargo and some passengers, eventually carrying passengers only. By this time the Marion had accommodation on three decks, a layout it retains to this day.

In 1958 a private company, Murray Steamers Limited, took the Marion to Berri where it was operated as a boarding house. In 1963 the National Trust bought the Marion and under her own steam went to Mannum and was placed in the Dry Dock. The local branch of the National Trust looked after it the best it could as a static display but the Marion was deteriorating below the water.



Image courtesy MDM
Photo: Dave Hartley,
Rockford winery
cruises

► Mark tells AWISA, "I was a little bit alarmed when I first saw the Enterprise, just because it hadn't been slipped for four years, and obviously needed a fair bit of work. Then we started to get down into the nitty gritty, going from bow to stern, and checking out all the planks, where the boat was leaking, and assessing where the caulking was not good. The first thing was to stop the fresh water getting into the boat through the deck. Even though some of the decks were in disrepair, we caulked the decks in a quick repair so we could start and work our way through sections of the boat."

The hull, he continues, is in very good condition. The planks are substantially thick. Underneath the planks, grooves are evident. They have been carved over the years by sand banks, and dirt and rocks, at the bottom of the Murray River because the paddleboat worked in shallow water as a barge, and a tug boat. But the integrity of the timber is still absolutely fine, and if properly maintained, will not get any poorer.

"Red Gum is an excellent timber and back when the boat was built, along with the other boats on the Murray River, Red Gum was plentiful. They were lucky that they could choose huge good quality trees and take the timber out of them. Today it is harder and harder to source good quality timber," Mark says.

One part of the plank had been damaged years previously, obviously from colliding with a tree or perhaps a wharf. He explains they just cut out the damaged part, and replaced it. Some of the decking needed replacing. Mark also replaced a gunwale that been replaced years earlier.

He sourced a fallen down Red Gum from people he knew who had it on their property. His team pulled it out and he machined a new gunwale. To begin with, he broke down the log with a chain saw to get the shape he needed. Luckily as that part of the gunwale was quite straight, he did not have to steam it, but River Red Gum, he notes, will bend well under steam. After cutting it out with a chain saw to the right shape, he continued with an angle grinder and finished off shaping with an orbital sander.

Nathan adds that most of the original timbers were Red River Gum, but over the years this had slowly changed. "Analysis of the deck woods, done in the 1980s, proved the deck timbers were most likely New Zealand Kauri. Unfortunately at the time there was already an embargo in place preventing importation of this species. So Malaysian Kauri was used. This Malaysian Kauri has since been replaced with a Spotted Gum, which we felt was more in keeping for a historic Australian vessel."

While Nathan was carrying out remedial work on the steel ribs below, on the side of the slip Mark was making new paddle wheels, as he says, it was impossible to salvage the old ones. He explains that the paddles laboured under stress especially on the Murray during the boat's working days because they dig up dirt in the shallow conditions, steaming through with their great power. It is impossible to say how many times the paddle wheels were replaced or from which timbers they were made. One guess is Yellow Box. "They were mainly green timber and they weren't seasoned, and so they just distorted. They just weren't great. I sourced Spotted Gum which is a really good



boating timber. Spotted Gum is probably one of the strongest timbers for lineal length.”

Mark sourced the Spotted Gum through Monaro Timber in Queanbeyan. “The spotted gum came from the south coast of NSW. We weren’t happy with the first timber we looked at. We probably spent a good four or five hours in the timber mill sourcing through all their Spotted Gum to pick out the pieces that we thought would be suitable. It isn’t easy. I was looking for straightness of grain, a very clear timber.”

The team kept the Enterprise out of the water for the least time possible and sprayed inside to keep the planks from drying out and popping, which would require re-caulking. “We had it out for three weeks, and during that three weeks, we repaired a lot of the hull. We replaced the decking, the cabin sides where the paddle wheels are, the paddle boxes, and then we spent probably four days restoring the paddle wheels,” Mark explains.

Maintaining the skills

In his conversation, Nathan says the opportunity to retain and develop skills for working with heritage objects is diminishing and that it is only the work of niche markets and museums like the National Museum of Australia that helps preserve the often tacit knowledge required in this field.

Mark echoes the sentiment and adds, “I’m very lucky that I can put my passion into this work, and with a little bit of my knowledge and other people’s knowledge, put it all together and keep things going.” It is a shame, he continues, that school students are not told about working on the slipways and apprenticeships. “You can’t learn to be a shipwright from a computer. You have to work with an older person, a mentor, because boat work is so diverse.”

Robert points out that it costs a lot of money to keep these old boats afloat, and museums are struggling for funds. Heritage is not just buildings and bridges. We have an amazing maritime history, and fingers crossed that museums and institutions keep on getting funding.” ■

Images courtesy MDM

PS Enterprise history

The NMA website says that the Enterprise has worked as a cargo boat, floating store, fishing vessel, houseboat and showboat. “The vessel was launched in 1878 after being built in Echuca from River Red Gum. These trees, once plentiful along the Murray River, provided a ready source of hardwood for building and powering paddle steamers. The tannin from a handful of eucalyptus leaves thrown into the boiler also prevented the interior walls from corroding.”

Nathan Pharaoh adds in his conversation, “There was certainly an era where the steam paddleboats reigned supreme. There were various styles and types of boats along the Murray Darling and Murrumbidgee. One of the reasons our vessel survived was its utilitarian nature. It is a wooden vessel, with wooden paddle floats, where some other vessels may have employed steel or iron. What this meant was that if there was a problem, one could simply rest the boat on the banks, and using the local timber, fashion a replacement part and be underway again. The vessel has a very shallow 26 inch draught and this allowed it to travel as far north as Wilcannia. Our vessel was a barge pulling boat, and was constantly going up the upper reaches bringing supplies up and cargos of wool bails back to Echuca, for distribution through the rail networks.”

by John Halkett

Ten years on: domestic manufacturing and industry representation remain challenges



SO, TEN YEARS have just slipped past since the first edition of this magazine. Fair to say that AWISA - The Magazine has well-and-truly established itself as the premier quarterly publication for the cabinet making, joinery and furniture industries, allied trades and those who support and supply to the many thousands of manufacturing companies in the industry across the country.

At the time part of the rationale behind launching the magazine was to maintain and promote the profile of AWISA between the major industry trade shows held every two years. So, over the years, all exhibitors and attendees at AWISA shows have received free copies of the magazine to support their business performance and keep them across the latest industry happens.

The magazine has been able to celebrate industry successes, advances in manufacturing technology and design sophistication, and to pay tribute to industry leaders and influencers with quality commentary from industry experts and supporters. Yes, substantial advances in manufacturing technology and automation sure, but not all the domestic manufacturing has been a tale of positivity.

In the first issue of the magazine we reported on a substantial country NSW manufacturer with a workforce of over a 100 in a state-of-the-art factory.

Unfortunately, this business is now not operating - symptomatic perhaps of the continuing challenges the domestic cabinet making, joinery and furniture industries face to remain commercially viable.

While a strong and vibrant kitchen, cabinet making and other industries within the scope of AWISA's interest continues, there remains an ongoing struggle in some industry sectors to compete with imports. This reality is not unique to the cabinet making, joinery and furniture industries, but continues to bedevil Australian manufacturing more broadly.

Clearly there are some common denominators behind business closures and declining financial performance. The cost of doing business with high overheads, premises rent and energy remain as a handbrake on commercial success compared with offshore manufacturing. Labour costs also remain a factor that is in part driving necessary innovation in automation and artificial intelligence manufacturing systems.

Also, to a significant degree, offshore manufacturers benefit from economies-of-scale plus the proximity to large northern hemisphere markets. Also, unfortunately and unfairly, many overseas manufacturers manage to slip the net in terms of statutory compliance and warranty requirements that Australian manufacturers are required to honour. So, yes, high-quality, but Australian-made can be expensive – tough in markets where price is a key purchase determinant.

It is for this reason that AWISA continues to showcase manufacturing innovation, automation, artificial intelligence and design excellence to support the advance of domestic manufacturing.

Also, a symptom of domestic manufacturing travails has been the unhelpful volatility within the ranks of industry allied and supporting trade associations. Recently the spotlight has been back on industry bodies following the merger between the



Furnishing Industry Association of Australia (FIAA) and the Cabinet Makers & Designers Association.

While yet further trade association reorganisation is unsettling, chief executive of the merged organisation, the Australian Cabinet & Furniture Association, Dean Brakell, said the merger would provide members with improved services. "From training and mentoring of apprentices, to business insurance, safety advice and access to discounted business services. Cabinet making and furniture businesses now really do have a one-stop-shop available to them."

He said the merged association mandate was to deliver to members through the three Ps. "Protect the interest of our members; promote members and the industry, and provide support services to members."

In his column in the last edition of this magazine, SCM Group Australia's Lee Gabbett said industry bodies serve an important function, particularly providing the advantage of sharing information, skills and combined experience.

"You can create ongoing opportunities, professional relationships and make new contacts that can continue to support you and your business."

"Industry groups quite often have first access to information on new trends, products and technologies, plus some suppliers will use industry groups as a way of distributing information so it's effective for all involved," he said.

Certainly, trade associations play a vital role in advocating for the industry; arguing for an even playing field, and carrying the industry's message in regulatory, technical and standards entities. It is essential that the industry is backed by strong associations and it is important that AWISA continues to lend its weight and expertise to this important aspect of industry affairs.

Prominent on the radar for AWISA next year is the trade show to again be held at the International Conference Centre at Sydney's Darling Harbour, so stayed tuned. Beyond that AWISA will continue to support the industry and encourage excellence and business success. ■

AWISA continues to showcase manufacturing innovation, automation, artificial intelligence and design excellence to support the advance of domestic manufacturing

10

HIA-CSR South Australian kitchen and bathroom supplier of the year



A family-owned company, Hettich is one of the world's largest producers of cabinet hardware and fittings. German quality you can trust, Hettich has over 130 years' experience in the industry, with a strong commitment to intelligent design and quality manufacturing.

Over the years Hettich has built itself as a brand that can be trusted through reliable and innovative products that are built to last.

At the HIA-CSR South Australian Housing and Kitchen & Bathroom Awards night that was held on the 9 November at the Adelaide Convention Centre, Hettich was proud to be awarded Kitchen & Bathroom Supplier of the Year.

"This is tremendous result for Hettich Australia and is a testament to the brilliant work from the team in Adelaide. We're excited to be able to bring

Europe's finest furniture fittings to our growing customer base." says Managing Director for Hettich Australia, Martin Gane.

"The strong roots of Hettich globally help us deliver the best products, working with our local customers as true business partners," adds Martin.

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Japan Supernatural exhibition, Art Gallery of New South Wales

THE WOOD enthusiast's interest will be drawn immediately by a selection of objects in the new exhibition at the Art Gallery of NSW, running until 8 March 2020.

'Japan Supernatural' encompasses 180 extraordinary paintings, prints, illustrated books, photographs, and artefacts, created by Japanese craft workers and artists over the centuries since the time of the Edo period (1603 to 1868).

Under a panoply of one hundred bespoke traditional Japanese lanterns that light the entrance hall of the exhibition, Michael Brand, the gallery's director, introduced the show. In explaining its significance, he referred to comments in the major essay by Mami Kataoka in the catalogue book of the new show. "We all try to make sense of the world around us, the unexplainable phenomena all around us". Artists give form through their art practice to those phenomena. Ms Kataoka was the artistic director of the 2018 Sydney Biennale held at Cockatoo Island. Brand added that it is fair to say no one exhibits a more amazing visual imagination than the Japanese artists and that "you will see some astonishing works in the exhibition."

The show's curator, Melanie Eastburn, says that Japanese artists have used intricate narratives and powerful imagery to make the invisible world of the supernatural tangible. The imagination and skill of artists from the past such as Yoshitoshi continue to resonate today. Contemporary expressions of legend, fairy tales and spirits in the work of names such as Murakami captivate viewers, luring us into the beguiling, tangled realm of demons and spirits.

Inside the show, the selection of wooden objects by themselves makes a visit worthwhile. These include two huge four metre high creations, and at the other end of the scale, a number of wooden netsuke.

The gallery's website explains the origin of the netsuke. "On traditional Japanese garments, women's sleeves were sewn up and could be used as pockets, while men's sleeves were open, leaving nowhere to keep small personal items. Instead, men carried objects in pouches and boxes hanging from cords. The cords were slipped under their wide sash belts and balanced by a small weight - the netsuke. Usually carved from wood, horn or ivory, these little sculptures were objects of fashion and could take any form including yōkai." The fox (Kitsune) netsuke relates to magical foxes who can transform into humans, especially beautiful women. They are often cleverer than the humans they encounter and can be rather malicious. The netsuke of a dancing fox is only 7.5 cm tall.

The intricate work suggests expert artisan working with fine apt tools. Preliminary research suggests that while boxwood was commonly used, carvers made do with whichever wood was at hand.

At the other end of the scale are the two oni (demons). Both were made using zelkova wood together with fibreglass reinforced plastic, stainless steel, and acrylic. Zelkova trees are a type of elm native to Japan that grow to 30 metres in height. Its timber is durable, and strong, making it suitable for use in building.

The reference to 100 lanterns harks back to a story telling game where at night as a story is told a lantern is extinguished.

The exhibition is filled with alluring craft and art work in all forms and runs until 8 March 2020. ■



'Skeleton hitting a wooden fish bell (mokugyo)' late Edo-early Meiji period, 1800s toggle (netsuke); wood 3.4 x 2.6 x 3.3 cm

Art Gallery New South Wales, gift of GF Williams 1995

Photo: Jenni Carter, AGNSW



'Fox disguised as a dancing woman' late Edo-early Meiji period, 1800s; toggle (netsuke); wood 7.5 x 4.2 x 1.3 cm

Art Gallery New South Wales, gift of GF Williams 1995

Photo: Jenni Carter, AGNSW

Takashi Murakami
'Embodiment of "Um" '2014

Photo: Joshua White, courtesy of Murakami Studio
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by Michael Smith

Superb use of wood a feature at 2019 New Zealand Architecture Awards

THE NEW ZEALAND Institute of Architects represents some 90 per cent of registered architects nationwide and is responsible for the country's most prestigious architecture awards programme, the New Zealand Architecture Awards.

According to the institute, the awards "acknowledge outstanding work across all categories of projects" - from housing and hospitality to heritage and commercial architecture. They encourage architects and their clients "to produce high-quality buildings and urban spaces that will enhance the quality of life in New Zealand's cities, communities and neighbourhoods".

The jury for the 2019 awards selected 45 finalists from a variety of projects that received Local Architecture Awards via the institute's eight constituent branches.

Among the projects that embrace the use of wood in a prominent structural and decorative role is the impressive National Library Auditorium by Warren and Mahoney - winner of the interior architecture category at the Wellington Architecture Awards. The intimate venue is primarily configured for speech and multi-media presentations, but can also be used for cinematic and musical performances.

Its ceiling and wall panels - made from sustainably harvested, wind-felled Southland beech - help to create an acoustically

warm underground space. They are also a nod to the He Tohu Document Room within the same building - winner of the supreme award at last year's NZ Wood-Resene Timber Design Awards.

The jury noted that the auditorium's well-crafted beech panels combine with the lighting and acoustics to deliver an "invigorating new space" for the capital.

Meanwhile, the Auckland Architecture Awards included Pinwheel House by Architecture Plus - a winner in the housing section. This family retreat situated in a remote, off-grid location (Great Barrier Island), is a distinctive two-level dwelling that features four separate, sheltered courtyards in a pinwheel style on each side of the structure.

The jury spoke highly of the architects' careful planning, and the project's well-chosen materials and detailing—exemplified by the use of Douglas fir joists; cedar cladding, screens and shutters; and American white ash floors, walls and ceilings.

Another winner in the same constituency was the Auckland Zoo Administration Building - a superb example of what can be achieved with wood in a commercial environment. Designed by Ignite Services - in association with TimberLab Solutions Ltd and BGT engineers - the jury described it as "a bright new home for the zoo staff that handles the demands ▶



Auckland Zoo Administration Building: taking advantage of wood's infinite possibilities.
Photos: Simon Devitt

The National Library Auditorium's well-crafted red beech panels help to deliver an "invigorating new space" for the capital. Photos: Andy Spain



Pinwheel House: a family retreat in an off-grid location.
Photos: Jackie Meiring

Lindis Lodge: inspired by the grandeur of the glacial landscape.
Photos: Patrick Reynolds



Bob's Cove House: "... an intriguing threshold
between mountain and water."
Photos: Jamie Cobel

► of hot-desking and lockers with a superb use of colour and clarity”.

TimberLab Solutions - an Auckland company that specialises in all aspects of engineered timber - maintained strict cost efficiencies throughout the construction. Its production team worked on the glulam and CNC detailing, and prefabricated all components before delivering to the site.

The building’s light and open interior features glulam portal frames to the gables and saw-tooth roof line. Other timber highlights include CLT stairs, the mezzanine floors, decorative plywood linings, and the exterior timber fins, which provide shade on the glazed north-eastern side.

A standout amongst the South Island finalists was Bob’s Cove House, designed by RTA Studio - a winner in the housing category of the Southern branch awards. Located close to Lake Wakatipu, the ‘boat house’ forms of the gable-roofed cottages were described by the jury as providing “an intriguing threshold between mountain and water”.

The project’s extensive use of wood includes recycled rimu floors and door frames - while the walls, ceilings, doors, shutters and weatherboards feature hard-wearing cedar. In time, the timber textures will be complemented by the widespread planting of native species, including beech trees and tussock grasses.

Also making the finals from the south was Lindis Lodge (designed by Architecture Workshop) - a five-bedroom luxury retreat in a remote glacial valley in the Southern Alps. The jury praised the architect’s ability to “bind the building with the land” – a perfect illustration of how “a stunning location can be occupied almost by stealth”.

Spotted gum hardwood sourced from Kennedy’s Timber, Queensland was used for the external rainscreens and the three-layered internal lamella. Structurally, the hardwood is some 10 times stronger than New Zealand-grown radiata pine.

Following close collaboration between the architect and engineer, a full-scale prototype of the parametric roof was built, which led to the invention of ‘screw-laminated’ fabrication for the lamella - enabling a cost-effective on-site assembly of the complex gridshell roof. ■

Lindis Lodge project team

Architect/landscaping: Architecture Workshop

Engineer: Dunning Thornton Consultants

Client: The Lindis Group

Consultant: eCubed (services and ESD engineer)

Collaborator: Brosnan Construction

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by John Halkett

Student designers in Sydney bring Tasmanian timber to life

STUDENTS at one of Sydney's most recognised technical secondary colleges, Northern Beaches Secondary College, Freshwater Senior Campus, had the unique opportunity to use premium Tasmanian timber as a part of their HSC Major Project, crafting Tasmanian Blackwood into fine custom furniture.

Year twelve students that enrolled in the specialised course 'Industrial Technology Timber' used the Tasmanian timber as a part of their HSC Major Project to create a bespoke piece of furniture of their choice. Leading up to the hands-on crafting of furniture items, students learned various forms of technical woodworking skills, including creating sketches and digital images, before creating a full-scale prototype to grasp their concept and refine the making process.

Teacher and acknowledged furniture designer-maker, Benjamin Percy said students learn about the properties of timber and selecting and justifying the most appropriate material for the project.

"The beauty of Blackwood is that it's such a good timber for furniture and its easy for students to justify using it."

Students were encouraged to explore designs, styles and designers from which to draw inspiration for their projects. Putting their woodworking knowledge and skills to work,

students then created various pieces of furniture including chairs, cabinets, entertainment units, a desk and a guitar.

"Students typically only experience working with low grade timber for their Major Project. The students were very appreciative to work with fine Tasmanian hardwoods, supported by Britton Timbers, that are also certified and come from a reputable company," said Benjamin Percy.

Students presented their projects at an exhibition style ceremony where representatives from timber supplier Britton Timbers. The company and the college's Freshwater Campus also has a long association with Britton Timbers, who supply students with Tasmanian Blackwood, Tasmanian Oak and other timber species.

Britton Timbers director Shawn Britton presented Katya Caterina with the 'Most Creative Design' for her Blackwood pod chair and Ali Turner with the 'Best Overall Design and Craftsmanship' award for her Blackwood, Tasmanian Oak and Sassafras cabinet.

Students spent hundreds of hours over 10 months creating their pieces, utilising CAD software, hand sketches and 3D printers, meticulously considering calculations, angles and shapes to create their award-winning pieces.

Winner of the Best Overall Design and Craftsmanship is Blackwood, Tasmanian Oak and Sassafras cabinet by Ali Turner.





Furniture design and manufacturing winners: Ali Turner, Best Overall Design and Craftsmanship, and Katya Caterina, Most Creative Design.



Winner of the Most Creative Design is Katya Caterina's Blackwood pod chair.

"The level of precision and care that went into these projects is truly impressive. Being able to use Blackwood as the main material for their projects was a great experience for the students as they got to see how well it could be shaped, bent and finished," said Benjamin Percy.

Shawn Britton said he was pleased to be a part of contributing to the development the next generation of designers. "Giving the Freshwater Campus students the opportunity to use and experience Tasmanian hardwoods was a real pleasure. These students are our up and coming craftspeople and designers of tomorrow and need to be exposed to various forms of materials."

"Witnessing the hard work and dedication the students put into each individual project was truly impressive and the finished pieces were an impeccable and really beautiful display of Tasmanian Timber," he said.

Tasmanian Blackwood has been used for the creation and construction of fine furniture and decorative uses in New South Wales for 150 years. The Freshwater Senior Campus students are carrying on this long-time tradition of fine craftsmanship of Tasmanian timbers in Sydney. ■

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“Biesse changed our business”

Pro2PAC is a surface coatings business built on technology and customer-focused service. Marie Nakic, founder and Chief Executive Officer of Pro2PAC, said, “We purchase capital equipment that adds value to our business. Our Biesse Stream edge-bander turned our business around, improving our throughput and quality. We’re expecting the same when our new Viet wide belt sander is installed. We’ve already identified several ways it will save manufacturing costs; improve our quality of work and speed up our production. It’s a very exciting time for our business.”

Marie’s family is originally from Sydney. Her family progressively moved to the Gold Coast, with Marie remaining down south in a senior corporate marketing role until she eventually followed their lead. Her sister and sister’s husband had a significant joinery business in Queensland and suggested that Marie start up her own firm, a local 2Pac spraying operation to support them. Marie quickly grasped the niche opportunity to create a business focused on supplying high quality 2Pac services to commercial and residential clients. She took on a business partner for 18 months, quickly learned all she needed to know and launched Pro2PAC in 2005 in a small factory in Arundel, Queensland.

She said of the industry when she started out, “Most 2Pac shops in the region were small operations, where builders and developers had to farm their jobs out to several 2Pac suppliers at once to get the larger jobs done. This meant dealing with many people; chasing deadlines and getting varied quality results.” Marie knew the industry needed something better

and rapidly built up the business; outgrowing that factory very quickly and moving into a 2000m² facility in Biggera Waters on the Gold Coast. It was here that Marie committed to technology to take the business to the next level.

First came the spray booths and some initial equipment such as a wide belt sander and edge sander. The factory is designed so the work flows through in two distinct production lines; one commercial and one residential. This way a large residential job doesn’t hold up commercial work and vice versa. Marie is very focused on delivery times that, along with superior quality surfaces, are the benchmarks she sets for Pro2PAC.

It was for these reasons that Marie first looked to Biesse to provide the Stream A 6.0 AFS edge bander with the advanced Air Force System. The Stream uses pressurised hot air to directly melt the tape, ensuring a perfect edge bonding without glue.

The Biesse Stream A gives Marie and her team the opportunity to produce edged panels with no glue line. Surface coatings don’t stick to glue and a conventional edge bander using EVA glue leaves a visible glue line and doesn’t work in this industry. Using Biesse’s airforce system and Surteco co-extruded edge banding tapes, Pro2PAC has eliminated the sanding, undercoating and re-sanding of edges they did originally. Now the pieces are edged on the Stream A and sent straight to the priming spray booth, resulting in a much speedier production and visibly higher quality work. Marie said, “I wish I’d bought the Stream sooner.”

“Our relationship with Biesse Group is fantastic, Biesse are here when we need them and always on the end of the phone if we need help or advice. In fact, we’re about to install our latest machine, a Viet ‘Opera 5’ wide belt sander from Biesse Group and we’re absolutely certain this will be as important to our business as the Stream A.” The new sander will eliminate the guide coat used to identify imperfections such as pinholes and deep scratches in primer, assisting in delivering a better-quality product in a shorter time frame. The Opera 5 will also reduce time spent on profile work. Marie said, “We are very excited about this piece of equipment.”

Marie and her team have always been focused on providing a complete service for the largest tier-one builders. Pro2PAC has worked alongside some of Australia’s largest developers; completing hundreds of residential high rise and commercial multi-storey building projects in addition to shop fit outs for

Marie Nakic, founder and Chief Executive Officer of Pro2PAC.





Our machinery partner needs to be prompt and professional

high-end brands like Louis Vuitton, Gucci and Ferrari where Pro2PAC's quality finishes helps bring their boutiques to life. Pro2PAC have a wide range of clients across the east coast of Australia and New Zealand; from the expanding small home renovators' market, right through to the country's best-known developers.

Marie said, "In the 14 years since we first opened Pro2PAC, we've quickly gained a reputation as one of the nation's leading commercial and residential surface coating specialists. I am extremely proud of our achievements, and the quality product we supply. Our business is built on our team of professionals and our Biesse equipment, both of which enable us to provide exceptional quality service." Pro2PAC's two production lines and specialist Biesse equipment means General Manager Mark Poole can support any project size, completing them in full and on time, meeting any installation deadlines.

Mark has decades of experience in the specialist paint industry, joining the Pro2PAC team early 2019. Mark and Mirotone, Pro2PAC's preferred finishing supplier, have come together to research and develop specialist quick-drying primers that can be sanded the same day. It's this innovation in materials, machinery and skills that sets Pro2PAC apart; continuing to evolve, setting benchmarks for the 2Pac industry. Pro2PAC simplify complex projects for high and low volume, providing high-quality production with state-of-the-art Biesse equipment. Marie said, "If you know your business, then you can hold your own."

Pro2PAC systems and operations ensures a quality result every time. Achieving consistent quality in any environment is the result of quality systems and processes; skilled tradespeople and quality machinery. Marie is supported in this goal by Biesse Group's equipment that Pro2PAC's operations manager Chris Greg relies on to deliver the same results every day, without fail. Chris and logistics and quality control manager Jon Tracey are able to monitor the progress of any job due to the predictable and consistent nature of their Biesse equipment.

Pro2PAC is one of Australia's largest commercial and residential surface coatings specialists using 2-pack paints. Chris says, "Sometimes we can have more than 200 different jobs going through the factory. Using the Biesse equipment makes a tremendous difference as it allows us to take on more jobs." Marie adds, "At Pro2PAC, we understand installation timelines are critical to our business, especially booking installation staff, truck entrance times and sticking to schedules. Our machinery needs to be reliable and if we need some help from our machinery partner, it needs to be prompt and professional. We've never been in a position where our machine had an issue that interrupted our production. The Stream gives us the ability to manage a number of complex and simple projects at the same time, enabling us to complete jobs quickly and efficiently without compromise."

As innovators committed to becoming the industry benchmark, Pro2PAC constantly review and improve their processes and procedures to ensure they remain at the cutting edge of the industry. To achieve this goal, Pro2PAC relies on Biesse Group for their industry-leading machinery. "In 2020, our priority will be developing more in-depth quality assurance processes and our Biesse products will play a key role in our achieving those priorities," said Marie.



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Blum's LEGRABOX - sophisticated, simple and slim

Leading the way thanks to its revolutionary technology and functionality, LEGRABOX has fewer components than other drawer systems and is quick and easy to assemble. Blum's LEGRABOX is recognised for being sophisticated, simple and slim.

Easy and accurate assembly

With the goal of keeping assembly and installation simple, efficient and precise - this is where Blum's assembly devices help. The BOXFIX E-L supports manual assembly by speeding up the process of putting together a LEGRABOX drawer, ensures accuracy and limits errors that users may come across during installation.

Installation and adjustment - quick and straightforward

Thanks to the holding position, drawer fronts are easy to attach and remove. The front sits in position, hooking onto the front fixing brackets and then locks in for easy installation.

Even wider drawer fronts can be positioned and removed by one person. The clip-on the front holds position when removing the front without any additional side and height support - a particularly useful feature for wide drawer fronts.

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During installation, the single runner will automatically adjust the dampening path, so the right dampening is set for each chosen motion technology.

Full carrying capacity and stability for high fronts

Even when extended while being fully loaded, the drawer will still open and close as it should. The high dynamic carrying capacity of 40kg and 70kg provides a wide range of design freedom and low sag values. This means that pull-outs can be positioned at the base of the cabinet without any collisions.

Extra high fronts that conceal inner drawers and pull-outs are becoming more and more significant as a design element. The LEGRABOX front fixing bracket guarantees maximum stability when opening and closing high fronted pull-outs.



Perfect in the kitchen and throughout the home

With straight and slim drawer sides of just 12.8mm, LEGRABOX is available in silk white matt, terra black matt, orion grey matt and Anti-Fingerprint Stainless Steel. Coming in a range of different heights, LEGRABOX can easily be combined beautifully into any space throughout the home.

BOXFIX E-L for simple and precise assembly every time.

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RedDot Award to the SCM Group and human-machine interface

SCM Group's human machine interface, titled Maestro Active, recently won the acclaimed RedDot Award. This global award assessed applications from over 8000 international projects, across a variety of categories.

Now in its 65th year, the RedDot awards focussed on the innovation, design and creativity of the Maestro Active interface.

Maestro Active, which had already achieved important recognition in February 2019 for the world of industry and design, with a special mention at the German Design Award, is NiEW's creation of a concept for the corporate operating system capable of adapting to all the product lines and SCM Group devices, with regard to Industry 4.0 and Industrial IoT. Indeed, the objective is to create a single interface across all the Group's technologies, which not only meets with the most innovative demands of contemporary IT design, but also allows any operator, irrespective of their language, background, culture or professional experience, to have a direct, confident approach with a wide variety of machinery. The interface adapts to the user's characteristics in terms of language, computer literacy and information complexity, providing recommendations for an effective use of the machine.

"The success of the Maestro Active visual and interaction design project", comments Federico Ratti, Innovation Director at SCM Group, "is a demonstration of how much this system can meet user experience demands made by SCM Group's client companies, operating across the globe in various commodity sectors: from the furniture to the building industry, from the car to aerospace industry, from the nautical industry to the manufacturing of plastics. The aim is to provide our state-of-the-art technologies with exclusive digital systems, to make using the machine even more effective, easier and pleasant, and guarantee a high level of know-how".

"We are extremely proud of the result achieved with our long-standing partnership with SCM Group; the re-designing of such a complex, important system for the competitiveness of a company could only have been achieved thanks to genuine complicity between the multi-disciplinary skills of researchers, designers and business experts at NiEW and the wealth of technologies experience and market leadership possessed by SCM Group", declared Daniele De Cia, Founder and President of NiEW srl.

Professor Peter Zec, founder and CEO at Red Dot Award, said: "The Red Dot Award has been one of the largest, most important design competitions in the world for 65 years, and offers designers, agencies and companies the chance to present their excellences in the world of design. I would like to offer my congratulations to the winners for their distinction. Anyone who can make their mark in a fierce, global competition like this one, deserves to feel proud of the results achieved".

The Red Dot Awards 2019 ceremony was held on 1 November during a gala evening at the Konzerthaus in Berlin before an audience of around 1,400 international guests. The winning projects will be described in the International Yearbook Brands & Communication Design 2019/2020 which will go on sale world-wide as of 14 November.

The Maestro Active interface was also at the centre of the Inclusive European project case study aiming to develop automation systems for the manufacturing industry which can be configured with the user's specifications. Systems where the machine manages to adapt to the operator's skills making the handling experience increasingly more enjoyable and easier and, with an eye to the future, opening up to new scenarios which are currently unimaginable, like the possibility



of providing opportunities for disadvantaged people or those with limited physical and cognitive skills.

The project which saw SCM Group as one of the ten partners involved across the EU, is financed by the European Commission as part of the Horizon 2020 programme and was finalised at the end of September 2019.

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Tailor-made software from CAD+T

Nick Hudson Fine Furniture has built its reputation on designing and manufacturing high-end, bespoke furniture for celebrities, well-known interior designers and respected architects for over 25 years. But, faced with increasing demand, stiff competition and a software package that was slow and laborious to use, Nick Hudson, owner of the Isleworth-based company in the United Kingdom, knew he had to find the right solution to move his business forward.

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

Following a chance meeting at last year's W Exhibition, Nick got a demonstration of CAD+T's highly customisable software packages. "I'd spent a lot of time looking into other software options but I got the impression that they were very much cabinet-based and required some programming at the beginning of the process. This is fine if you're producing a lot of one thing but our business is based on a bespoke offering that requires flexibility and freedom to design a whole host of things. CAD+T's approach was different. It was customisable and adaptable. It immediately caught my attention," admits Nick.

"Another big advantage for us was the software's framework. It was based on AutoCad, the same software my team and I were used to using. It allowed us to have a firm understanding of the software's basic functions whilst offering us a whole host of new features that could benefit the business massively."

A big draw for Nick was CAD+T's customised CAM Interface. It generates CNC codes for one or more three and five-axis machines easily. "Previously, we had to make the parts and

cuttings lists ourselves on an Excel spreadsheet and manually type in the size, thickness and materials needed for each drawing. It was an extremely drawn out process and it was easy to miss something. If you happened to make a mistake, you'd have to trawl through the whole spreadsheet again to try and find out where you'd gone wrong. Worse still, if you decided to add to the design in any way, the whole list would have to be re-worked and a new DXF file would have to be translated back to the CNC."

This was not only time consuming for the team but it also meant that the designers needed to have an in-depth understanding of both the product's construction and the machine's engineering. With CAD+T's software, every part of the process works together to streamline the manufacturing processes, whilst optimising machine running time.

"In many ways, our new software has de-skilled our job. Now, our new CAD software works directly with our CNC machine and the machine's existing Masterwood programme so we don't have to spend our time compiling lists and manually programming the machine anymore. Instead, we draw our designs in 2D and the software automatically creates a 3D drawing and automatically creates the parts and cuttings list ready for production," says Nick.

Nick and his team were also keen to create detailed 3D drawings when pitching ideas to new customers - something their old software couldn't produce. Nick says, "When working with a simple wardrobe or table, it's easy to understand a 2D front, side or plan view but when you're creating a made-to-order curved bar or a selection of concave units, it's often challenging to sell the design to the customer with limited graphics. With CAD+T, we can generate 3D views from any angle which, as well as giving the customer the ideal vantage point, brings our designs to life. It also gives us the opportunity to modify the design where we see fit - something we couldn't often see clearly when working solely in 2D."

"Everything about the software has been designed for convenience. As well as a bigger library, we can build designs significantly faster thanks to the software's ready-to-use elements and its drag and drop templates. This is particularly useful when we're recreating popular items like cabinets as they can be automatically selected, edited and saved for future projects."

we knew it was important to get the right software in place

Nick adds, "The introduction of CAD+T's software has impacted massively on our production. Now, a job that would have taken us five days can be completed in three and even our most intricate designs can be created in the exact same way as our more straightforward designs. This has given us the ability to increase the number of jobs we take on and the level of complexity we are confident we can achieve in a shorter timeframe. In fact, we've already seen turnover increase this year whilst maintaining the same number of employees."

It's also future-proofed the furniture-making business. "Just like our phones, our CAD software now updates itself automatically so it's always being worked on to maintain its effectiveness. The framework also gives us the flexibility to add to the software package at any time. So, if our business model changes or we want to grow the business in any way, new features and software modules can be added without a brand new software package needing to be bought, installed and learnt all over again."

"On this occasion, we've had to spend time learning the new software and it took some careful planning to integrate the new software without having to halt all production, but we knew that it was important to get the right software in place if we wanted the business to continue to be a success in the future. We had one week of intense training with a CAD+T specialist and no stone was left unturned. They also came back to fine tune everything when our production was fully up to speed."

"CAD+T also offer ongoing technical support which has been a great help to us as we continue to learn how to take full advantage of the features available to us. Because our software has been customised just for us, the team at CAD+T has a greater understanding of our products and can even log in to our system remotely to direct us if we need it. CAD+T has helped us to simplify our processes massively and has allowed us to continue doing our job well. Clever features and automation have massively improved efficiency both in the design department and on the factory floor and as time goes on, I can only see this getting better."

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New robot saws from HOMAG

combine the advantages of automation with the versatility of manual operation

At Ligna 2019, the HOMAG panel dividing specialists opened a new chapter in the history of panel cutting. The main character this time: the new SAWTEQ B-300 flexTec. This robot saw combines the advantages of manual cutting processes with those of autonomous panel division dealt with by a robot. A concept that met with great interest among visitors to Ligna earlier this year. Further highlights at the Hanover fair included a fully equipped SAWTEQ B-300 saw with storage system integration and IntelliGuide – the first assistance system to react to the actions of the operator.

Automatically efficient, manually versatile

HOMAG presented the new SAWTEQ B-300 flexTec to an international public for the first time at this year's Ligna. What makes this robot saw and the similarly designed SAWTEQ B-400 flexTec so special? Both can be used in either manual or robot mode.

These two new developments can be operated manually in the same way as any other panel dividing saw - for example, for cutting books or thin panels, or for processing special materials. The new saws can be equipped with virtually everything a joiner could wish for - from the operator assistance system IntelliGuide basic and Power Concept to grooving, cut-outs, stress elimination cuts and much more. This makes these new saws as versatile as required for the varied tasks of a joiner.

At the same time, operators can use both saws to complete single-panel cutting jobs fully automatically for longer periods – thanks to the integrated robot. An absolute novelty: ergonomic, time-saving and material-friendly.

Great performance with small batches

Visitors to the fair were able to see the performance of the new saw concept for themselves in person. Live shows impressively

demonstrated that, regardless of the cutting pattern, the robot knows what it has to do. It feeds a panel to the saw for the rip cuts to be performed. Then, it turns the strips and feeds them to the saw again, so that all the cross cuts and recuts can be completed. The finished parts are automatically labeled and then stacked on pallets by the robot. A number of de-stacking stations are available to the saw, depending on job type and selected de-stacking logic. The robot uses highly intelligent software with specially developed algorithms. It uses the de-stacking stations methodically and creates stable stacks.

- Autonomous operation possible for longer periods
- Reduces the pressure on employees at a time of skilled labor shortage
- Up to 800 parts per shift
- Low unit costs per part
- Extremely low error rates
- No robotics knowledge required
- Precisely predictable production times

At Ligna, HOMAG demonstrated a concept for continuing with fully automated processes after cutting. The loaded pallets were collected by HOMAG TRANSBOTS – driverless transport systems – and taken to the next processing station. What was shown was a fully interlinked, highly efficient single-panel cutting process with minimum space requirements.

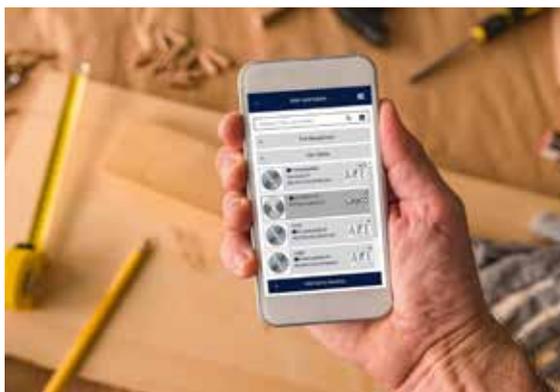
Double bill premiere: intelligent tool and material management

HOMAG Panel Dividing is striving to simplify the work of the machine operator and to create error-free, efficient processes. HOMAG engineers have taken a big step towards achieving this aim with not just one but two new apps, which were shown for the first time at Ligna.

HOMAG toolManager: all tools with all data in one app.

With toolManager, HOMAG for the first time presented an app for intelligent tool management in Hanover. What is the idea behind it? Customers should soon be able to manage all the tools in their company in toolManager, clearly and easily. It will then be possible to retrieve tool data easily and transfer it directly to a production machine.

At Hanover, HOMAG for the first time presented an app for the intelligent management of saw blades: toolManager.



This is already possible for saw blades for panel cutting. Many tapio partners have already provided the data for their saw blades. Details stored include, for example, saw blade type, diameter, blade plate thickness, recommended speeds, material restrictions and many more. The toolManager app accesses this data. Information on saw blades that are supplied by manufacturers not yet connected to tapio can naturally also be entered manually.

What are the key benefits of the app for users? It will in future save them a lot of prolonged searching. The machine operator will instead simply scan the bar code on the packaging of the tool or select the required tool in the app itself. The stored data will immediately be retrieved and the operator can transfer it to any tapio-ready saw by tapping it. Manual input and potential sources of error are thereby substantially reduced.

Good to know: it is possible to set up and manage custom data for each tool too. Tool names, for instance, can be assigned and tool pairs defined to specify, for example, which scoring saw blade and main saw blade are to be used together. Furthermore, toolManager tracks the history of each tool, including details such as expected life, service life, and sharpening cycles.

HOMAG materialManager: the app for efficient and mobile material management

As the diversity of materials increases, so does the diversity of data; consequently, HOMAG launched a second new app at Ligna, this time for material management. Its name: materialManager. It promises greater efficiency and better tracking of the panel materials within the company. Similar to toolManager, materialManager stores all the material data and makes it available via tapio - retrievable whenever and wherever needed.

In this, the app resembles a virtual materials hub in which all information is pooled. This includes material classes and their properties; weight, dimensions and geometry; manufacturer and price; and the in-house material codes. Convenient for users: they can take data stored in materialManager and, simply by tapping, transfer it directly to the desired application



- for example, to Cut Rite, intelliDivide, the CADmatic machine control system or any other digital HOMAG products.

More power and new processing options for the trade

Precision and efficiency in the cutting process do not have to cost a fortune. At this year's Ligna, HOMAG demonstrated the truth of this with the SAWTEQ B-130. The smallest HOMAG panel dividing saw met with great interest. No wonder, given that it costs hardly any more than a well-equipped circular saw while providing a significantly more automated cutting process that is quick, very precise and efficient thanks to its modern saw control software. This is achieved by proven technologies as well as extras that are consistently aligned with trade practice. The SAWTEQ B-130 exhibited at the fair was, for example, equipped with module45, an optional feature that allows customers to produce all cuts, including bevels, on one and the same machine. They can work efficiently and flexibly without changing station, at seamlessly adjustable angles ranging from 0 to 46 degrees. New: as of Ligna 2019, the SAWTEQ B-130 features a 5 mm higher saw blade projection of 65 mm, allowing at least one more panel to be cut additionally in a book if required.

Offering still more power for the trade, the SAWTEQ B-200 could also be seen live at Ligna. The lifting table version of this compact saw was on show – it now comes standard with a 65 mm saw blade projection that can optionally be

At Ligna 2019, visitors had the opportunity of seeing the new HOMAG SAWTEQ B-300 flexTec saw in a version including lifting table feed. The new saw can be operated manually in the usual way, but a fully automated batch size 1 cutting process is also possible thanks to the integrated robot.

Universal application. Unbelievably powerful. **EDGETEQ S-500**



EDGETEQ S-500
Edge Banding Machine

Individually configurable
in performance and feed

Can be used with any material
can process any edge types

Greater output
due to robust, maintenance-friendly
design



Images courtesy of: HOMAG Group AG

► increased to 80 mm or even 95 mm. A wide range of needs-based optional features are available for greater throughput, speed and processing diversity. Most notably Power Concept practice, which was installed on the fair model. This option allows several strips with different cross cuts to be cut to length simultaneously – increasing output significantly. New: as of Ligna 2019, Power Concept practice is also available for SAWTEQ B-200 saws with lifting table feed.

In order to ensure that the machine operator and fair visitors remained calm and in control of the situation when faced with so much power, the saw on show was also equipped with IntelliGuide basic. This basic version of the innovative assistance system uses LED light signals at the cutting line to guide the operator intuitively and reliably through the cutting process.

SAWTEQ B-300 with storage system feed and IntelliGuide professional

The SAWTEQ B-300 with automatic storage system integration goes a step further. A fully-equipped version of this HOMAG best seller, featuring many extras for high material throughput and ergonomic operation, was on exhibit at Ligna. Features included an automatic horizontal storage system, an integrated feed-stacking table with panel labeling system, Power Concept professional and IntelliGuide professional, the top-of-the-range version of the operator assistance system.

IntelliGuide professional is the first assistance system to react intelligently to the actions of the machine operator. An integrated camera system including workplace lighting and special software make this possible. IntelliGuide professional sees which part is currently being fed to the saw. It also recognizes the alignment of the workpiece. If the actions deviate from the cutting pattern, IntelliGuide will either flexibly adapt the cutting process – where possible and expedient – or give the machine operator instructions for appropriate action.

For this, IntelliGuide professional is equipped not only with the LED strip at the cutting line but also with a laser projection unit. The latter projects clear instructions for processing and actions directly onto the current workpiece. Arrows on the workpiece show the operator how he should turn and position it, for example. An X means that the wrong part has been inserted. The trash can symbol indicates waste parts. Thanks to the self-explanatory pictograms, the operator always knows which steps he should carry out next.

- Intuitive machine operation
- Systematic means of avoiding errors
- Fast processes: operator and saw work hand-in-hand
- The operator rarely needs to look at the monitor and so can concentrate on processing the cutting pattern
- Smooth, ergonomic processes for efficient and concentrated work
- Easy to change operator at any time
- For the first time in history, the saw reacts to the actions of the operator.

Machine operation 2.0 - exciting prospects for the future at the HOMAG Innovation Centre

IntelliGuide professional has already revolutionized machine operation in cutting processes today, but it has by no means reached the end of its development. The HOMAG panel dividing experts demonstrated this once again live in the HOMAG Innovation Centre at the flagship fair in Hanover. One of the developments on show here was a conceptual study that may very soon become the next important milestone on the road to machine operation 2.0. Reactions and feedback from trade visitors were gratefully received by the HOMAG experts in the Innovation Centre and will be taken into consideration in future work.

NEW: the next generation of powerTouch

HOMAG furthermore showcased the latest generation of the powerTouch user interface, which is standard across the group. Thanks to its improved interface design and enhanced functionality, the new version takes interaction between human and machine to a higher level, making it better and more ergonomic than ever.

HOMAG
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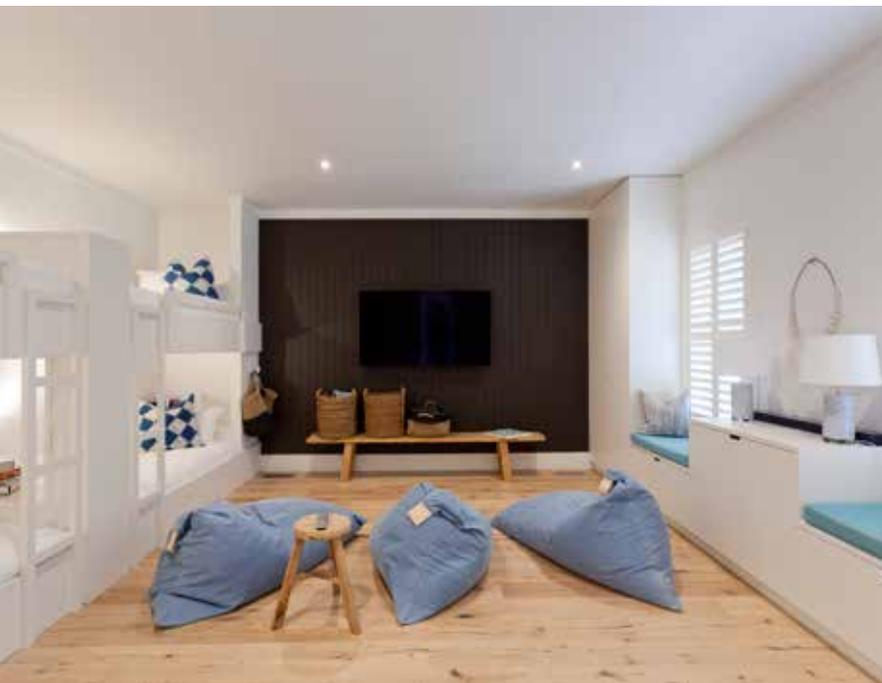
The 2019 ACFA Industry Awards

THE AUSTRALIAN Cabinet & Furniture Association held a well-attended industry awards ceremony dinner on 20 September 2019 in Sydney, announcing the 2019 winners. Competition was fierce, with many high calibre project and design entries for the judges to choose, from across Australia. ACFA thanks all entrants, judges and sponsors. In addition to the category sponsors, Polytec was the premium sponsor, with Planit and Homag in supporting sponsor roles. The following pages feature the winners of the various categories.

FINLEASE DESIGN OF THE YEAR AND EWPA BEST IN-BUILT FURNITURE

**de Wacht Cabinets & Design with Troy Robinson
Developer & Craig de Wacht - Designer**

This bedroom was created for the extended family or grandchildren. Designed for maximum comfort, and enjoyment. With lots of storage, seating and space to play games, watch TV or just hang out. The soft clean crisp tones emanate relaxation with a "let's have fun" attitude within the rest of the environment. A great place to come and stay.



AWISA CABINETMAKER OF THE YEAR AND WINNING APPLIANCES BEST KITCHEN – RENOVATION - OVER \$80,000

COS Interiors & Flack Studio

An eclectic new kitchen that pays homage to the creative community and colourful dining scene that Fitzroy offers. Superbly designed by David Flack of Flack Studio this open plan kitchen is the heart of the home and is an entertainer's delight. Featuring its very own custom marble green bar and leather banquette seating creating a sense of its very own colourful eatery.

THE KITCHEN & BATHROOM BLOG BEST ALFRESCO DESIGN

Kitchens by Peter Gill

The ideal purpose of this space was to create the entertainers delight when it comes to outdoor eating and entertaining. The custom designed high-end alfresco has been designed to flow from the kitchen through the large glass sliding doors which allows the spaces to join together. The ultimate in alfresco.

FIRST SUPER BEST BATHROOM DESIGN

Lynne Bradley Interiors Pty Ltd

The master ensuite was only a modest size with interesting angles and presented like a ships cabin. It was imperative to maximise the illusion and use of this space and work with the architecture and not against it. The previous ensuite was completely demolished. The clients wanted a double vanity created so that they could be comfortable in the bathroom together, with ample space and a sense of personality and style. They also requested maximum storage. The ensuite combines a variety of surfaces, colours and textures to create interest, depth, contrast. See front cover.

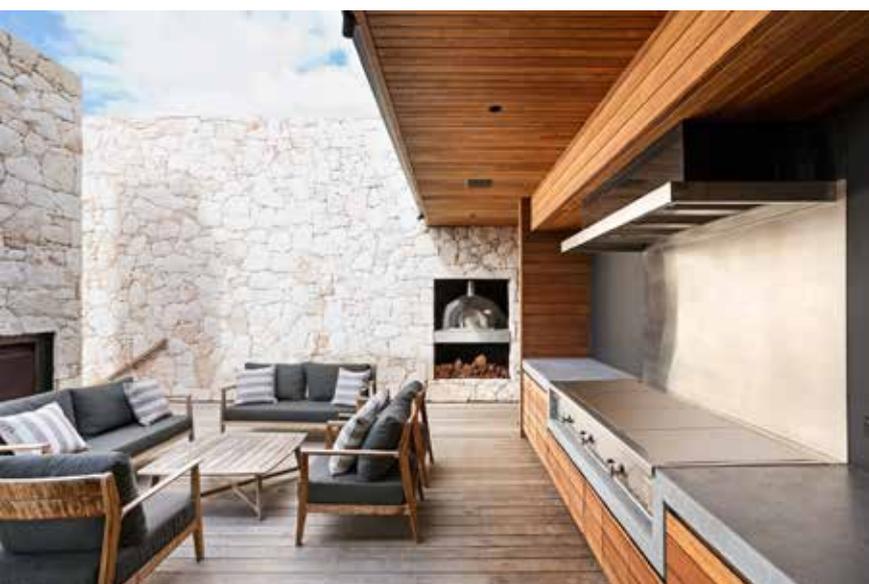




FIRST SUPER BEST BATHROOM PROJECT NEW

Northern Kitchens and Joinery Pty Ltd & Justin Hugh

This bathroom is hand crafted and timeless. It uses painted American oak to mask its modern technologies mixed with marble benchtops and basins. The result is seamless and brings to life the modern advancements in materials and craftsmanship. The aged brass antique bronze frames around the shaped mirror shaving cabinet doors add a vintage depth to the bathroom. There is a delicacy and prestige to this design.



► **FIRST SUPER BEST BATHROOM PROJECT
RENOVATION**

**Archertec Interiors & Acumen Artisan Builders & TOK
Joiners**

A small family bathroom renovation to suit an existing heritage cottage in the inner south suburbs of Canberra ACT. Working within the existing architecture, but remodelling some of the existing interior walls, the space was maximised to create a new bathroom that could fit a freestanding bath, a large shower and a better vanity design to give the family lots of added storage.



**LINCOLN SENTRY BEST COMMERCIAL PROJECT
-HOSPITALITY/RETAIL**

Indetail in conjunction with RCON Shopfitters

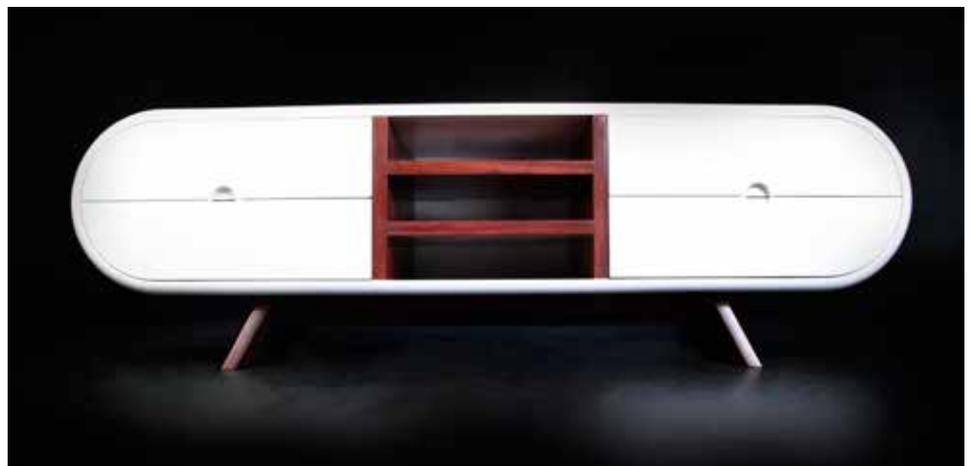
Act of Wine is a new boutique store located on the ground floor of a new Southbank apartment complex. The store sources the best sustainable, organic and natural wine, craft beer and batch spirits and seeks to support local producers and sustainable practices. The space celebrates the use of natural and sustainable timbers and products and is designed and built in a way that allows customers to directly engage with the unique products.



**NEW AGE VENEERS BEST FREE STANDING
FURNITURE AWARD**

Boomerang Cabinets

A revolutionary showroom piece to complement the combination of acrylic and timber. The application and design achievement showcases the recycled timber. Judges were impressed with the marriage of new and old products.





Easy Living, Handleless Solutions InnoTech Atira Drawer System

Hettich's InnoTech Atira drawer system is versatile in any living or commercial space, with four height options and three finishes; white, silver and the new dark anthracite. The drawer is complemented with the new Push to Open Silent for handleless design technology, used in combination with high quality Quadro runners. Ensuring the drawers run smoothly for a lifetime of enjoyment.



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► **HETTICH BEST KITCHEN DESIGN**

Carrera By Design

First impression wowed the judges, unique design of the kitchen and clever integration of appliances

HÄFELE BEST KITCHEN – NEW BUILD - UP TO \$35,000

Space Craft Joinery

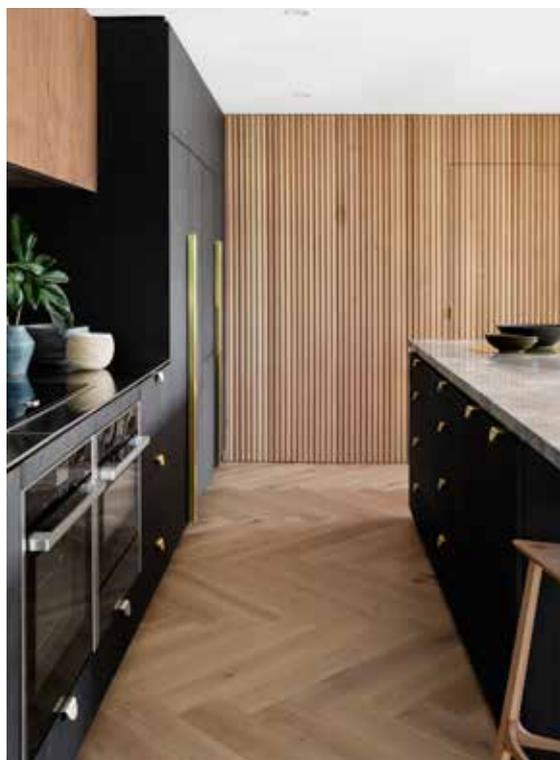
This kitchen blends shaker and industrial styles, with a strong, bold and masculine colour palette, timber for warmth and features clean simple lines. The clients desire for a quirky space with texture on texture has been achieved with the use of contrasting materials and tones, whilst visually taking cues from both the existing heritage home as well as the new black block style modernist extension. .



HÄFELE BEST KITCHEN – NEW BUILD - \$35,001 - \$60,000

COS Interiors

A sublime kitchen in Ivanhoe East is beautifully designed by Pleysier Perkins using a vast array of materials and textures to create a sensory heaven. An open plan kitchen living area that flows seamlessly to the outdoors, whilst a large feature skylight articulates the kitchen and bathes it in light. Carefully designed joinery and crafted timber screens that enhance spatial flow and light throughout.





► **HÄFELE BEST KITCHEN – NEW BUILD - \$60,001 - \$80,000**

Northern Kitchens and Joinery Pty Ltd

This kitchen is hand crafted and timeless. It uses painted American oak to mask its modern technologies, including a Wolf fridge. The result being seamless and brings to life the modern advancements in materials and craftsmanship. The aged brass antique bronze frames add a vintage depth to the kitchen. There is a delicacy and prestige to this design. The beauty of this kitchen is only matched by its functionality.



► **HÄFELE BEST KITCHEN – NEW BUILD - OVER \$80,000**

COS Interiors

Minimalist design at its best - a kitchen created with finesse, restraint and character. Designed by Robson Rak architects, featuring the highest quality appliances and restrained neutral palette. Materials feature American oak veneer with a 2PAC Dulux Tranquil Retreat and George Fether's silver gum veneer.



► **WINNING APPLIANCES BEST KITCHEN – RENOVATION – UP TO \$35,000**

de Wacht Cabinets & Design & Studio 11:11

The brief was for functionality, simplicity and craftsmanship with one continuous strong visual aspect, keeping other surfaces light and neutral with the emphasis on hidden detailing. The Madreperola Quartzite counter-top integrates bench-mounted cooktop hobs and undermount sinks, for a clean, uninterrupted workspace. The craftsmanship and symmetry of the Spotted Gum Veneer and Solid Timber is seamlessly uniform throughout the kitchen. ►

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▶ **WINNING APPLIANCES BEST KITCHEN – RENOVATION**
- \$35,001 - \$60,000

Evolve Interiors

Modernism and materiality in this inner-city apartment that showcases natural earthy tones accentuated with luxe sculptural elements. A collaborative working partnership between Stavrias Architecture and Markowitz Design recognised boutique studios, and DGO Developments a builder with a reputation for quality. Warm and inviting - this project shows how textures and tones can work in harmony to complement the project.

WINNING APPLIANCES BEST KITCHEN – RENOVATION
- \$60,001 - \$80,000

Husk&Co

A beautiful and user-friendly kitchen with the highest standards of appliances and hardware made at the northern beaches of Sydney. Fresh, functional, practical layout.

NEW AGE VENEERS BEST LAUNDRY DESIGN

Cobbitty Grove Kitchens

A sophisticated yet classic take on an inviting multi-purpose laundry. Achieved the desire to create a multipurpose space with functionality, and a very good use of space.

ACFA BEST SOFT FURNISHINGS/INTERIOR DESIGN AWARD

Lynne Bradley Interiors

A combination of the maritime history, location and occupants were the initial drivers of the selections. Using a variety of textures, patterns and colours, but then repeating them throughout creates a bespoke design language for this project. Understanding space constraints resulted in custom-fit solutions to maximise each room's function. ■





**WOOD TECH
OUTSTANDING
ACHIEVEMENT OF
THE YEAR**

**Kieran Ball -
Germax Interiors
Pty Ltd**

**Kieran also won the First Super Apprentice of the Year -
Cabinetmaker**

Kieran is a 3rd year Apprentice in Cabinetmaking and is a valued employee of Germax Interiors. Kieran is part of a team who produce high quality furniture and joinery. Kieran is reliable, enthusiastic and a great team member, and uses skills that industry needs to retain. Kieran is always taking initiative and looking for a better way of doing things in his profession.



**FIRST SUPER
APPRENTICE
OF THE YEAR -
FURNITURE**

**Oliver Yakoubi of
Coopers Store**

Oliver is a 2nd year Apprentice in Furniture Making and is a valued employee of Coopers Store.

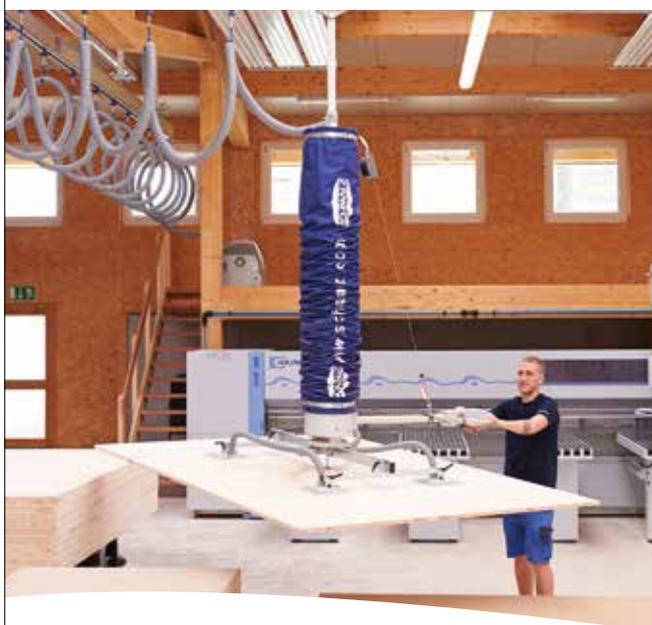
Oliver is part of a team who produce high quality furniture. Oliver has excelled with his apprentice training and enjoys a challenge. Oliver's project has shown his thinking outside the box by taking the initiative and making an instrument. Oliver's entry showed his evidence research and skill in description. This project is articulate and creative, executed with great determination.



**MAXTON FOX
WORKPLACE
CHAMPION OF THE
YEAR**

**Tammy Morton of
Living Edge Kitchens**

An amazing workplace champion. Tammy has a strong presence within the business, she initiates success in the growth of the company with her skills and is an integral part of the business.



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by Simon Hodgson

The retail environment

- has it changed that much?

A RECENT ANECDOTE from a colleague brought sharply into focus what I see as becoming the norm for showroom businesses today. This single experience sums up the many stories I'm told and am hearing around the country.

Having been enlisted by his daughter to help with a renovation and wanting, reasonably, to look at different styles, colours and options before contracting a renovation company, they visited a local kitchen showroom. Having walked around the showroom for at least ten minutes without the slightest hint of interest from a showroom consultant, the hunt for ideas quickly turned into a hunt for assistance. Despite (literally) calling out and plenty of searching the premises, ultimately no help was to be found.

So my colleague and his daughter left. No help for my colleague and no sale for the kitchen company.

The unfortunate part is that this is becoming the norm, not the exception. In days past there would always be a showroom consultant ready to meet and greet as soon as a potential customer entered the retail premises. As retailing has changed and business has slowed, retail shopfront owners have become more reluctant to employ a "front of shop" employee potentially sitting around for hours and perceived to be doing nothing.

As a way to "fill their time", some retailers have trained their frontline staff in other aspects of the business such as scheduling, accounts, and customer service. But I wonder, is this the right approach?

For many, economics takes precedence over service. We see this in many stores on the high street in the cities but I strongly feel it shouldn't be the case in our specific environment where the customer, more often than not, has made the journey to our store for a very specific reason.



For many of us, our retail front is a destination. Unlike a supermarket or a clothing store in your local mall (where the store provides the opportunity to while away a spare half hour) most kitchen and bathroom showrooms are located in positions where the act of entering the store is a premeditated act. And therefore, there are some basics customer service rules that are expected:

- Smile - make them feel welcome, stand tall and

- approach them briskly.
- Dress professionally - your attire needs to show you care about your job, a conservative, professional dress sense will radiate this.
- Acknowledgement - you don't have to make immediate contact, but 30 seconds maximum should be your guideline.
- Ask questions - avoid "can I help you?" and replace with something like "are you renovating or building?"
- Don't guess - try not to read your customer before you greet them, if they appear cold to an approach, give them space but remain close.

There's an old adage that says if you own a retail clothing store on the main street, the window dressing should be changed weekly. Why? Because change breeds attraction. Turn the casual Sunday stroller into Monday business and people notice. It has been used for years. But what about kitchen and bathroom showrooms where changing any display is not as easy as re-dressing a mannequin?

Australia now sees more new product releases than ever before, and they are arriving faster. I remember the days when we would receive "new" products at least 18 months after their release at shows such as Interzum or iSalone. We now have access to more decorative surfaces, more hinges and runners, more storage solutions, more benchtops...so how is a renovation retailer supposed to decide what to display and from whom? Do you aim to support everyone or do you

support those who support you? Because, let's be honest, very few can do both.

Allan Aitken from Kitchen Update in Melbourne has been running his boutique showroom for more than 30 years. The showroom is small, but efficient, and he is typical of those in our industry who has to make choices carefully (partly due to the shop size) so as to appeal to those he knows he can service whilst ensuring he maintains healthy relationships with his key suppliers.

"I've seen lots of products over the years. I've seen many suppliers come and go, but to be honest the products I promote, and ultimately the products I sell, are derived from a mix of a strong bond with a selective group of suppliers, a strong belief in the product itself (I'm not going to promote a product that won't get me a referral down the track due to poor performance) and a product I can make a reasonable margin on," he explains.

One of the other major considerations in a kitchen or bathroom showroom continues to be that of the "educated consumer". The educated consumer has to be considered, not just in store, but in social media, advertising, in fact in all environments.

In considering the educated consumer, do we sell ourselves or do we sell design? Should our showrooms be selling "us" as individuals, or should we be blowing them out the park with spectacular design? I spoke recently to Gloria Rose from Impala Kitchens in Sydney at an industry event, and raised the question. I was told in no uncertain terms that design is king. Design has to be the emphasis. And she was very strong on that, as were her colleagues. Three against one doesn't normally work and this was no exception. Despite a couple of points, I retreated hastily, cursing myself for asking the question.

However, (and I'm sorry Gloria) but people buy from people - they always have and always will. You can have the very latest in design, the very best of new products, and the sexiest stuff out there, but if they don't like you, they won't buy from you. It's a big part of why some high-end design houses now perform a client analysis (i.e. can they, the designers, work with a potential client). If the harmony isn't there at the get go, there's very little chance that a balanced and cordial process is going to ensue. I also believe that your design ideas will be accepted more readily if they like you.

As part of some research for this article, I was asked by a couple of designers "how often should you change a display in a showroom?" It's a great question and not all that easy to answer as every set of circumstances and every display is different. However there are some golden rules:

- If it has a product (s) that are discontinued or superseded - change it.
- If it looks tired - change it.
- If it looks amazing and people tell you that, but you don't sell any - keep it (the carrot at the end of the stick principle).
- It might be a seven-year old traditional style kitchen, but if it sells - keep it.
- If your designers don't like it - change it.

Very few of us sell what we have to offer online. Yes, we sell our design services online through a pictorial representation of past works, but in the main, our message online is not about product it's about personality – our ability to satisfy the needs of our educated consumer.

Sridhar Ramaswamy is Google's SVP of Ads and Commerce and oversees the technology behind Google Shopping. In an article on Google's website recently explained how combining classic retail truths with digital savvy

can help retailers do what matters most: serve their customers better.

He says "consumers no longer see a distinction between online and offline shopping. Whether it's searching on a laptop, browsing main street shops or hanging out at the mall — it's all shopping. To adapt to the competitive new reality, smart retailers are drawing on classic retailing truths of the past and augmenting them for the now".

He argues the need for intelligence and to maintain "older traditions" while balancing that with more modern approaches.

1. Shoppers know as much as salespeople.
2. Retailers can develop personal, relevant suggestions with scale.
3. Mobile devices drive traffic in store.
4. Opinions carry more weight than ever.
5. Products can jump off the screen.

He finishes by saying "a device is just a proxy for what really matters - getting to know your customers. Devices provide context, helping us learn what matters to a consumer in a particular location and at a particular time".

I suspect we'll see many more changes in the retail environment – not just for kitchen retailers but across the entire retail spectrum in the next five to ten years. The realities of the future of shopping mean retailers and the retail landscape will need to adapt, and do it quickly, to find ways to manage expenditure while still providing service. And my guess is that those who find the magic balance are the ones who will still be around in five or ten years when we revisit this topic. ■

For more on Sridhar Ramaswamy's article see:-
<https://www.thinkwithgoogle.com/advertising-channels/mobile-marketing/five-ways-retail-has-changed-and-how-businesses-can-adapt/>

by Rick Lee

Love me tender - never let me go

THERE ARE PLENTY of songs about the unloved, that tell of the heartache caused by a partner's lack of interest, where one or the other is taken for granted until things come to a head and the inevitable split happens. It's bread and butter for song writers.

Unfortunately, in the real world, it's all too common to go looking for love in all the wrong places, when the ones who really matter stay at home feeling abandoned. When they get wise and decide to leave, it's too late to say, sorry, I really do care. It's probably just human nature to chase and revere what we don't have, and to underappreciate what we do.

Take customers for instance, it takes a tremendous amount of time, effort and cost to attain them. We show them all the love while wooing them, but once we have them, they are often neglected while we chase new clients. Of course, it's great to achieve new business, but neglecting our existing customers comes at a great cost in the long-term health of an organisation.

It's generally accepted that it's 5-10 times more expensive to attain new clients than to retain existing ones. Furthermore, the chances of selling to a new client is between 5-20%, while the success rate for selling to an existing customer is 60-70%. It doesn't take much working out where the priorities should lie. Whether you're selling capital equipment, kitchens and wardrobes, nuts, bolts, hinges or whiteboard, customer retention is vital and starts at the first point of sale.

When a client signs that first order, they are placing a huge amount of trust in a business. It's usually taken a great amount of soul-searching and hand-wringing before the decision was made to place that first order, and now the client wants to feel justified in taking that leap of faith. The seller is under intense scrutiny, and once the order is completed, the question will be asked by the buyer, did the seller deliver on their promises? I'm always amazed at how often a seller is accused of ducking the follow-up after making the sale, especially when sales are of an infrequent nature, such as with capital investment in

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Hideaway

Rick Lee has over 40 years experience in the woodworking industry. He now works as a writer and consultant and can be contacted on 0412 237 456



equipment or installations, both home and commercial. For me it's a time of great opportunity to demonstrate your worth and to show you care, as a company and as a representative of that company. If there are problems, they can be addressed quickly and efficiently, leaving clients satisfied that they made the right choice, and buyer remorse is quickly banished. If the seller hides from their responsibilities and avoids contact until forced to respond, there is no going back, the business is already lost for next time, and worse, they will tell all who will listen how you let them down.

Like all partnerships, communication is the key to happy relationships. How many times do we hear that a marriage has broken down because, as the song goes, "We don't talk anymore."? It's the same with business. And in an age where emails, texts and Instagram are considered the most effective way to interact, none of these can compare to the personal touch when it comes to making contact with those who have chosen to trust us with their business. With CRM software—an essential for any modern business, large or small - there's no excuse for not keeping track of when a client was last seen or spoken to in person. Even a simple calendar reminder can help with this task. Furthermore, a personal visit by high level management can do wonders for good relations. And it's not enough to go through the motions, pretending to be concerned; customers are smart enough to know when you really care about them and their day-to-day trials and tribulations.

It's obviously easier to put in the effort when clients are placing regular orders for goods such as hardware or board supplies; an account manager worth his salt will usually stay on top of this kind of relationship. Yet when someone lays out fifty thousand dollars on a top of the line kitchen, or a brand-new edgebander, it's often assumed they won't buy again soon, and they are neglected for more pressing sales prospects. But there's good reason to maintain these client relationships and to regularly show your concern. Situations change; people move; businesses expand. I've walked into many a workshop over the years where the same old heaps of iron have stood for years, only to find they are ready for a brand-new piece of hi-tech equipment, because they've taken on a new partner, or their sons and daughters have shown interest and have a new vision for the family business. There are all kinds of reasons for them coming back into the market when you least expect it. The trick is to be there when investment is at hand, and you can only do this by regular personal contact.



Satisfied customers are the very best asset to any salesforce. They will be quick to give referrals if they think they are appreciated, and even quicker to tell others when they are not. An existing client can cost your business sales just as easily as create them for you. In my experience, you don't have to buy customer loyalty with lavish gifts and rewards, you just have to demonstrate how important they are to you. Regular calls to say hello and thanks, and is there anything you need help with? I heard someone say, salesmen are like politicians, they only show up when an election is due. It's a reputation we want to avoid if we want loyal customers. Seek out testimonials when you've provided excellence in service and let them know their opinion matters.

Don't forget that it's not just the salesforce that must have the customer's best interests at heart. Every contact from your company matters, whether it's that first voice they hear on the phone, spare parts or accounts, everyone needs to be on-board with customer care. Educate staff in every department that customers are vital and need to feel special. Show them the love and they'll return it to sender. ■

Lincoln Sentry reveals safe power solution

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New Schmalz app makes for more transparent production

Schmalz has released a new app to make production more transparent for its users. Users can download the app on a smartphone or tablet to easily install, parameterise and operate vacuum components, such as the vacuum and pressure switch VSi. This reduces procurement costs, shortens startup time and optimises device servicing.

This app-based control eliminates the need for display and input modules on the device, which reduces procurement costs by up to 40 percent. In addition, components can be started up out of the box: For example, with the app a user can simply scan a vacuum switch and then enter various values using the app. This eliminates the need for complex setup procedures with long instruction manuals. The app can also transmit settings from already installed switches to other

devices in just seconds. This allows startup times to be reduced by up to 75 percent.

The app also offers users a range of benefits in terms of service: When malfunctions occur, instead of error codes the app provides easily understood messages in plain text describing the cause of the problem and how to correct it. Users also have the option of storing relevant information on the switch to be accessed later, for example the installation date or the location where spare parts are stored. The app also allows for predictive wear monitoring to minimise the risk of device failure: Users can set a reminder for predictive maintenance as well as a list of possible wearing parts. This lets users take action quickly if required, thereby reducing service times by up to 80 percent.



Image: J. Schmalz GmbH

The Schmalz app is available for download from the Google Play Store under the name "Schmalz ControlRoom", and it includes a free scanner function app.

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Bins under the sink are always a struggle



As a continuation of its quest to stay at the forefront of innovation, the Hideaway Bins team has expanded its floor mount bin ranges to resolve yet another bug bear for cabinetmakers and homeowners.

It is often tricky to fit a waste bin under the sink around plumbing, especially in small kitchens and bathroom vanities. The expanded floor mount bin range is designed to fit in places with tight spaces where the cabinet could be full of plumbing or other appliances such as insinkerators, and water filters.

The bins come as single 15 litre or 20 litre buckets which allow the plumbing to run behind allowing the homeowner to still have the opportunity for a quality waste bin solution. The twin 15 litre bucket solutions provide the homeowner with the opportunity to ensure they can separate waste and recycling. And the larger twin 20 litre floor mount bin provides the larger family with this great solution beneath the sink when a bin in another part of the kitchen isn't an option.

The NZ made, Hideaway compact floor mount bins have a fully enclosed, durable, one-piece metal frame. The Hideaway Bins team believe in the longevity of its products and ensure they are designing with materials that are not going to break easily and can also be recycled at the end of its lifecycle.

The single piece metal frame has been thought through, as often cleaning beneath a floor mount waste bin is difficult. The homeowner no longer has to clean around the nooks and crannies where dust collects on the floor mount brackets. The new bins are simple to install, making them ideal as a DIY install for homeowners or builders, and a perfect option for retrofitting to existing kitchens. 6 screws into the base of the carcass and it's in. The new floor mount bins are available nationwide through Hafele, Nover and Galvin Hardware.

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The system is built around a central wall profile to which shelves and storage drawer boxes can be attached in a variety of configurations to create personalised furniture solutions. It also features a built-in cable tidy so cables from lighting systems, TVs and other devices can be neatly tucked away. The shelves can be fitted with lights and the wall support can be used to mount mirrors or a television.

Even if a room is awkwardly shaped or if its ceilings are high, low or sloped, Pecasa can be adjusted to fit the available space. The flexible modular components – including tabletops, shelves and cabinets – can be attached to the central wall profile in any configuration and repositioned at any height.

Pecasa's stylish design and outstanding flexibility make it a winning solution for living areas, offices, bedrooms, wardrobes or hallways.

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by Geordan Murray
Senior Economist,
Housing Industry Association

When should I have started saving?

In order to take the first step onto the property ladder, first home buyers need a deposit. In some parts of the country a deposit of 5, 10 or 20 per cent of a home price is a vast sum of cash. Some first home buyers are fortunate enough to have relatives or friends who are willing and able to give them a leg-up, but for the vast majority saving a deposit is a long road that requires a lot of discipline and sacrifice. It may not be easy but it is achievable for most.

Popular finance commentator, Scott Pape (a.k.a. the Barefoot Investor) has highlighted this point numerous times. He has often cited a situation where a couple, both working full-time on average incomes, could live frugally on half of their household income and save the other half. This strategy would enable the couple to save \$100,000 in less than two years and this is more than enough to make the step into home ownership.

Not every household has an income equivalent to twice the average earnings of an individual working full-time. The average household income in Australia is actually only 1.4 times the average income of individual working full-time. For households with lower incomes, daily living expenses consume a larger share of their budget, which leaves less available for saving.

It may be possible for households with above average household incomes to accelerate their savings by living frugally to save a deposit in less than two years, but it takes considerably longer for households of more modest means.

Let's consider a single person (or single income household) in each state, earning an average income for their respective

state and who committed to saving 20 per cent of their income for as long as it took to enter the housing market. We'll assume that they all make the sensible decision to avoid paying lenders mortgage insurance, so will need at least a 20 per cent deposit (a deposit less than 20 per cent typically means a significant additional cost to purchase LMI). Some will also need extra savings to fund stamp duty.

The price of homes purchased by first home buyers is typically a little below the median so we'll assume that the home buyer is aiming to purchase a home valued 15 per cent below their capital city's median price. The online real estate websites shows that there are plenty of housing options within this price range, including detached houses, units, apartments, townhouses, new properties, established properties and across a wide range of suburbs. First home buyers will need to make compromises, but they certainly have options below the widely reported 'median' priced dwelling.

Fortunately for first home buyers, all state and territory governments and the Australian government provide some form of financial support for first home buyers, which effectively shorten the time required to save a deposit. Support programs in each state vary and over recent years there has been a shift away from cash grants and greater emphasis now on stamp duty concessions. First home owner grants still exist although they now tend to have a narrower scope and aim to boost new housing supply by providing additional support those purchasing new homes.

The structure of the first home buyer support programs vary considerably across the states and territories. For example, South Australia has a \$15,000 grant for those purchasing a new home but no stamp duty concession, whereas the ACT does not have any grant but provides a stamp duty concession to all home buyers (not limited to first home buyers) provided that their household income does not exceed a threshold.

The Federal Government also provide assistance with the First Home Super Saver program which can give first home buyers a higher rate of return on their savings (after tax), and the First Home Loan Deposit program which will enable some first home buyers to avoid paying for LMI with a deposit between 5 and 20 per cent of the purchase price.

Given that property prices and stamp duty rates vary around the country, the savings required vary substantially across



	If there was no FHB support			With support purchasing an established home			With support purchasing a new home		
	Saving plan start	Time saving (years)	Savings needed to enter the market today	Saving plan start	Time saving (years)	Savings needed to enter the market today	Saving plan start	Time saving (years)	Savings needed to enter the market today
Greater Sydney	Dec-2009	10.00	\$158,911	Jun-2011	8.50	\$137,063	Dec-2012	7.00	\$127,063
Greater Melbourne	Dec-2010	9.00	\$138,720	Sep-2012	7.25	\$110,500	Jun-2013	6.50	\$100,500
Greater Brisbane	Mar-2014	5.75	\$89,527	Sep-2014	5.25	\$83,640	Sep-2015	4.25	\$68,640
Greater Adelaide	Dec-2013	6.00	\$89,830	Dec-2013	6.00	\$89,830	Dec-2014	5.00	\$74,830
Greater Perth	Dec-2014	5.00	\$87,634	Sep-2015	4.25	\$75,650	Mar-2016	3.75	\$65,650
Greater Hobart	Sep-2013	6.25	\$86,677	Mar-2014	5.75	\$80,314	Mar-2015	4.75	\$66,677
Greater Darwin	Dec-2014	5.00	\$85,130	Sep-2015	4.25	\$71,400	Jun-2015	4.50	\$75,130
Canberra	Dec-2013	6.00	\$108,769	Sep-2014	5.25	\$97,750	Sep-2014	5.25	\$97,750
Capital city average	Jun-2012	7.50	\$121,239	Mar-2013	6.75	\$107,733	Dec-2013	6.00	\$94,876

jurisdictions. If support programs for first home buyers did not exist, a home buyer who was ready to enter the Sydney property market today would need to have amassed around \$159,000, while at the other end of the spectrum, a home buyer in Darwin would need around \$85,000.

In order to reach this savings goal, the first home buyer ready to enter the Sydney property market today would have needed to commit to their savings plan (saving 20 per cent of their income) at some point during the final quarter of 2009 - a decade of diligent saving. Their counterpart in Darwin could have reached their savings goal today if they started their savings plan as recently as the final quarter of 2014, requiring just five years of saving.

In the scenario we have considered here, a first home buyer in Sydney would be eligible for a full stamp-duty exemption which would see the savings required drop from \$159,000 to around \$137,000. If they are purchasing a new home, they would be eligible for an additional \$10,000 grant. This combination would see the time taken to save a 20 per cent deposit drop from 10 years to 8.5 years for an established home, or 7 years for a new home. This means that they would have needed to start their saving plan by mid-2011 to buy an established home, or by the end of 2012 to buy a new home.

This analysis shows that, in the absence of support, it could take up to a decade for an average income earner to save enough to purchase a home in Sydney but support programs can reduce this time by around one third. The analysis also shows that despite the support available to home buyers in NSW, Sydney is the hardest market for first home buyers and that the Melbourne market is only marginally better. It is considerably easier for first home buyers in Perth who could save a deposit to purchase a new home in less than four years, and even less time if they were able to access the State's Keystart program.

Home ownership remains an aspiration for most households and saving a deposit is the biggest hurdle to overcome. Accumulating enough savings can be a long road, particularly for lower and middle income households. It may take a long time and require sacrifices but home ownership in Australia is attainable. These sacrifices are worth making. ■

Benefits for machining and greater control of parts in CABINET VISION Version 12.

The latest version of CABINET VISION delivers greater control and flexibility for the machining of part connections, empowering users to better automate and manage every aspect of production.

Released recently by Planit Cutting Edge Solutions in Australia, CABINET VISION Version 12 features an all-new connection manager that delivers complete control over the machining that occurs where two parts come together. This will enable users to easily define and automate those connections.

As part of the recent release, Planit hosted Planit Live Seminars across the country to give customers an insight into the new version. These seminars allowed customers to come and get a hands-on approach to the new version, to understand the benefits and discover how the new version will help their internal systems.

Blake Cugley, National Marketing Coordinator for Planit, commented that "Planit Live 2019 is the second time we have hosted this type of national seminar series for our customers. It was great to give our customers an update on not only CABINET VISION Version 12, but the latest updates from Vortek Spaces and to also announce the launch of AC Australia CAD CAM Solutions, our new division which will be focussing on ALPHACAM. We had a great response from our customers, many travelling a fair distance to make one of our six seminars across the country. This was on the back of our first Livestream Webinar that we hosted for our Customer Care Members. Creating our own little TV studio, our livestream gave clients the opportunity to get an early overview of Version 12. We even had a customer share a photo of him streaming our Livestream on his boardroom TV."

"When developing CABINET VISION Version 12, we were focused on giving our users more control over how their cabinets are constructed," said CABINET VISION Global Product Manager Chip Martin. "The new connection machining in version 12 is a game-changer for automating how our customers connect their parts

together, whether for cabinets or closets."

This latest version also features a completely redesigned CABINET VISION Assembly Manager, which is utilised to specify construction methods and standardise the production of their products. In version 12, the assembly manager offers increased flexibility, including the ability to select connections per part, and an enhanced, user-friendly interface.

The new connection manager, along with the ability to assign connections in the CABINET VISION assembly manager, delivers unparalleled flexibility for defining and automating construction methods. This development offers greater control over every aspect of connection machining while maintaining both ease of use and part quality.

CABINET VISION Version 12 offers a direct link to the Leica Geosystems 3D DISTO™ measurement tool, which accurately captures 3D coordinates with the precision needed for project planning. Designed to eliminate unwelcome surprises due to measurement inaccuracies, this direct link with CABINET VISION enables users to drive the layout of jobs directly from the job site.

Planit Live also allowed Planit to collaborate with the team from CR Kennedy, who showcased its range of Leica Laser Measurers, including the recently released BLK 360. "Laser measuring is becoming more and more essential to our industry as we continue to rely on accuracy within our manufacturing systems," said Cugley, "and so collecting accurate data points with laser measuring is only going to take it to that next step".

Among this latest version's interface enhancements is the option to display all contextual, or right-click, menus as radial menus. Radial menus offer a number of key advantages - most notably speed and ease of use.

As Version 12 continues to be rolled out, Garry Thoroughgood, National Services Manager for Planit, also shared that the Planit services team have been holding 'Local Install Days' across the country and online, to give customers assistance when



installing Version 12, and conduct a system check one-on-one with a technician. "It's all about ensuring our customers have a good experience, and it's also another way Planit wants to give back to the industry".

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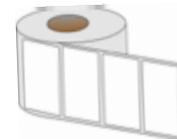
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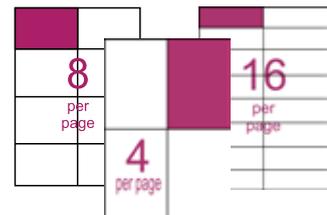
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New-look Hebrock edgebanders in 2020

Just in time for Christmas, Altendorf Group has revealed that its recently announced new-look range of Hebrock edgebanders are about to hit Australian shores. Together with the company's proven range of sliding table saws, these represent some of Germany's finest panel processing solutions. From compact to large scale, there's a category that suits the needs of any manufacturer.



The refreshed line up comes in three simplified types, the Top, F, and K series. All three feature a subtle yet distinctive Altendorf look that ties these edgebanders together with Altendorf's immensely popular panel saws. The new clean grey external design gives the 2020 updates a remarkably modern and professional look across the entire line up.

At one end of the range, sits the TOP 2000 Plus. It is comprised of all the essential features based on the older Top 2000 it is replacing, which has a long-proven track record of reliability, simplicity and consistency. Equipped with a fast (5 minute) heating glue pot and convenient access to precise adjustments from the operator's side, the machine is geared for ease of use without sacrificing function.

Moving up the line, Altendorf has the F series of Hebrock edgebanders. These machines are built on the mature technology of their predecessors currently serving workshops around the world. In addition, the F4 also has ingenious technologies that places it ahead of the competition. These include a maintenance-free gluepot, multi-tool radius scraper and a powerful 10" PLC Touch Screen panel, which has received overwhelmingly positive feedback across the globe, including fellow Aussie workshops. The F4 is truly a complete edging production line in just 4 metres of space.

Finally, at the high end of the spectrum are the K series of Hebrock edgebanders. These represent the pinnacle of decades of German edgebander engineering. Featuring all the capabilities of the F series machines, the K series is also capable of producing a seamless edge solution thanks



to Hebrock's Airtronic edging technology. "Airtronic" by HEBROCK offers the woodworking industry an inexpensive alternative to more pricey laser aggregates from other manufacturers. Thus, by bringing seamless edging to the masses, it is only a matter of time until the seamless joint establishes itself as the industry standard. Seamless edges have the aesthetics of a homogeneous workpiece and the functionality of superior moisture resistance and higher adhesion rate. It's also important to note that machines with "Airtronic" system can handle hot air edges as well as conventional hot-melt glue and PUR (polyurethane).

Altendorf once again has businesses of all sizes and types covered with its comprehensive fleet of Hebrock edgebanders. Whether it's a smaller scale workshop or a well-established manufacturing powerhouse, there are multiple tiers of Hebrock edgebander machines to choose from. This means businesses have the ability to select the right solution to fit



their exact needs for an optimum level of return on investment. 2020 certainly looks to be an exciting year. Contact Altendorf directly to find out more about these new machines.

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New machining centre

improves efficiency and lead times for 4D Joinery

Starting his career working with builders on domestic jobs, Evan Barbaessos found himself wanting to branch out into commercial projects where he could focus on bespoke, quality joinery. From this idea, 4D Joinery was born.

Now trading for 3 years, the company has quickly evolved into a leading supplier of both domestic and commercial architectural joinery projects including designer kitchens, reception counters, wall paneling and banquet seats.

Initially running with a third-party provider for his CNC machining, Evan grew frustrated at the delays that came with relying on an outside source. "We would have the flat packs delivered to us and we would then assemble them, but it came with a lot of headaches," said Evan. "There were often delays and mistakes, which would then lead to more work for us in the factory, and even longer lead times for our clients. I knew we had to bring the whole production process in-house if we wanted to be able to grow and improve our service."

"When we started researching CNC machining options, we knew that we wanted something that was going to be reliable and able to produce the volume we needed," says Evan. "Customer service was always a big factor in our decision."

The 4D Joinery team investigated numerous machines and spoke with colleagues in the industry who were able to give honest feedback about both the machines and the customer service that came with each company.

Choosing a Morbidelli N200 CNC machining centre from SCM Group Australia, 4D Joinery has been able to improve efficiency and lead times by 100%. Where it was taking 3-4 weeks for a kitchen to be manufactured and assembled, it now takes one week.

Integrating the SCM Morbidelli was a straightforward process, with 4D Joinery making the choice to work the factory around the machine. With CNC machining being the most important part of their production process, 4D Joinery found that its manufacturing worked best when the SCM Morbidelli was treated as the key focus of the factory layout.

Bringing the SCM Morbidelli into the factory has also created potential for further growth for 4D Joinery. "From here we can go anywhere," said Evan. "We can easily increase capacity and turnover thanks to the Morbidelli. We even have the potential to outsource machining for others."

"Investing in the Morbidelli N200 with SCM Group Australia is one of the best things we could have ever done," said Evan. "It's a big investment but it paid itself off very quickly and the benefits easily outweigh the cost."

"We got exactly what we expected. The SCM Morbidelli is doing everything and more than we needed it to do. Service from SCM Group Australia has been fantastic. Every box has been ticked."

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Efficient vacuum supply for motor home production

The company Dethleffs GmbH & Co. KG produces a wide range of caravans and motor homes in a variety of sizes and designs for customers all over the world. Based in Isny in the Allgäu in Germany, Dethleffs recently found that its headquarters had reached their limit in terms of capacity. So, the company decided to build a new production hall, where camper vans and urban vehicles have been manufactured since May 2018.

It is equipped with five new CNC machining centres, where parts made from panel material are cut for the interior fittings in a more or less automated process. All five machining centres are connected to a central vacuum supply from Busch. It supplies the vacuum needed to clamp the panels and individual parts using the nesting method. Centralising the vacuum supply has enabled Dethleffs to make sure parts are clamped reliably, while at the same time saving the maximum possible amount of energy.

The new production hall is home to the production facilities for timber attachment parts, a logistics centre and warehouse, and the final assembly line for camper vans and urban vehicles. This means that all the production stages for these vehicles are completed in this hall, without any interaction with the other production halls. The timber parts production area manufactures various vehicle parts using veneer plywood for assemblies including kitchen units, seating areas, below-bed cupboards and raised cabinets. The individual parts in these assemblies are produced on five CNC routers that work in parallel and are joined in a logistical chain. This means that the only manual process required is the loading of the panel material into the five machines' feeding stations.

The shapes to be cut are created by software and individual panels are automatically fed into the router on a belt. Each panel part is marked with a label so it can be assigned to the right component or assembly location. The veneer plywood

panels to be machined are the same size as the machining table, which has a cover board and then a protection board (both made from MDF) on top. This ensures that barely any "leak air" is drawn into the system. Once the individual parts have been machined, a belt automatically transports them to a central unloading point along with any leftover pieces of panel. At this point, the various individual parts are then removed manually and sorted for the next stages in the production process.

The decision to centralise the vacuum supply in this production hall was easy. Thomas Ballweg, a project engineer who helped design the central vacuum system, was able to draw on the positive experience of the solution's reliability and economic efficiency at two sister companies. These two companies got rid of individual supply solutions with vacuum pumps installed directly in the machining centres a long time ago, switching instead to central vacuum systems from Busch. For Thomas Ballweg, his colleagues' experience at other production facilities merely confirmed his own research.

Busch's centralised vacuum supply is very different to conventional vacuum supply solutions with dry-running rotary vane vacuum pumps installed directly on the machine. Firstly, central vacuum systems are equipped with Mink claw vacuum pumps, which intrinsically consume less power than conventional dry-running rotary vane vacuum pumps with carbon blades and are nearly maintenance-free. This is down to the dry and contact-free operating principle. Secondly, Mink claw vacuum pumps can be operated with frequency-controlled drives, which allow for demand-driven operation.

Furthermore, centralising the vacuum supply offers other benefits. In principle, the operator needs fewer vacuum pumps because not all of the five connected CNC routers will necessarily need full pumping speed at all times. The integrated control unit makes sure the individual Mink claw vacuum pumps adjust their speed to current demand.

The central vacuum system is installed one storey up, directly above the timber parts production line, and connected to the five CNC routers by a ring line. The operator selects a setpoint for the vacuum, which the control unit then maintains regardless of the pumping speed required. If no vacuum is needed for clamping on any of the routers (during a production break, for instance), all of the vacuum pumps switch off automatically and remain in standby mode. However, the

The latest generation of the Dethleffs motor home.

Image: Dethleffs GmbH & Co. KG.





Left: Busch's central vacuum system with Mink claw vacuum pumps.

Below: The motor home assembly line.

Images: Busch Dienste GmbH

vacuum is maintained in the ring line so that it can be applied to the machining table again as soon as it is needed for clamping. The system is fully automatic and is based on a redundant design. This means that the individual vacuum pumps can be disconnected separately without interrupting active production with downtimes or having a negative influence on the pumping speed. "If one of the vacuum pumps were to break down, you wouldn't notice on the production line because the other vacuum pumps would compensate for the reduced pumping speed by increasing their own rotational speeds," explains project engineer Thomas Ballweg.

Installing the central vacuum system in a separate room saves space in the production hall while also avoiding noise and heat emissions at the work stations.

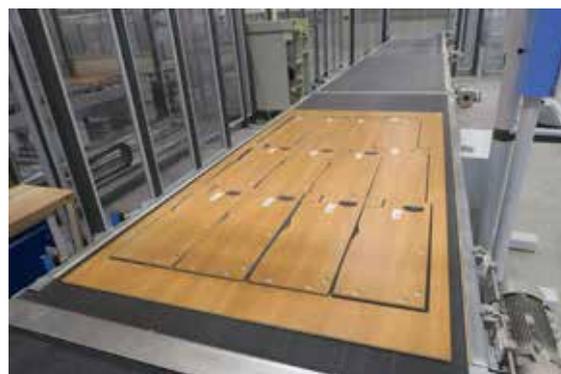
According to Thomas Ballweg's calculations, the added costs for the vacuum system when compared to a decentralised solution will be balanced out in three years based on the savings in energy costs alone. On top of that, there are extra savings from the lack of wear parts that would have to be replaced regularly in dry-running rotary vane vacuum pumps, plus any costs for maintenance work and potential downtimes.

Dethleffs

"Not without my family!" was the decision made by Arist Dethleffs in 1931 when he designed Germany's first ever caravan, which he called the "Wohnauto" ("living car" in English). The ski pole and whip manufacturer created the design because he wanted his family to join him on his long business trips. Not many people in those days were familiar with the concept of free time. Family vacations were a privilege and the tourism trade was still in its infancy. The creation of the Dethleffs caravan marked the start of a new era, particularly for the company that eventually committed itself completely to caravan production followed by motor home production later on.

This pioneering spirit lives on, reflected in the ongoing advancement of the model series, countless innovations, and, of course, in the heart of the camping tradition: family. The company has been closely linked to the town of Isny in the Allgäu and keeps its brand core closely in its sights with its position as a "friend of the family". Dethleffs is now a member of the Erwin Hymer Group.

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Centre: The panels to be machined are clamped on nesting tables.

Right The panels to be machined are clamped on nesting tables.

Images: Busch Dienste GmbH.

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 fingergrip for polyurethane fronts, where a more hard-wearing finish is desired. Slimline is used in the cabinetry of recent NSW HIA award winners Attards, and Kitchens by Emanuel, amongst other quality manufacturers throughout Australia. 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 used independently to open individual doors and drawers. 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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The Biesse Masterclass is launched

Biesse has launched free Masterclass training events for its customers. This is a great way to ensure that machines are running efficiently, effectively and maximising productivity.

Biesse technical trainers focus on how to correctly maintain machines, reducing running costs and ensuring consistency in the output quality of each job.

Michael Bullock, Biesse Group CEO says "It is often said that people are a business's best asset, yet to maintain that sentiment it is imperative that a company keeps investing in its people. At Biesse we strive to ensure our customers 'Live the Experience'. The Masterclass training events we are offering have enabled us to ensure that we work in partnership with our customers and bring real value to their businesses and our machines. We're here for the life-time of your Biesse investment."

During the CNC Masterclass, operators learn how to prolong machine life with general maintenance, troubleshooting of common errors, machine tooling and tool replacements. Customers have been pleased to have all questions answered during the flexible questions/answer part of the training.

While the CNC Masterclass has been a great success, the edgebander Masterclass has also had classes booked out, with the Masterclass training sessions focusing on everyday servicing skills, gluepot maintenance and control programming.

Software and bSolid Masterclass has been introduced following multiple customer requests on software training. The bSolid

Masterclass was launched at the Biesse Sydney Campus in September. Following a fully booked event, the bSolid Masterclass made it's way to Melbourne and will continue to travel through to other states and New Zealand. To register interest, write to info@biesse.com.au.

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Australian Woodworking Industry Suppliers Association Limited

AWISA The Association



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

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

AWISA The Exhibition



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

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

AWISA The Magazine



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

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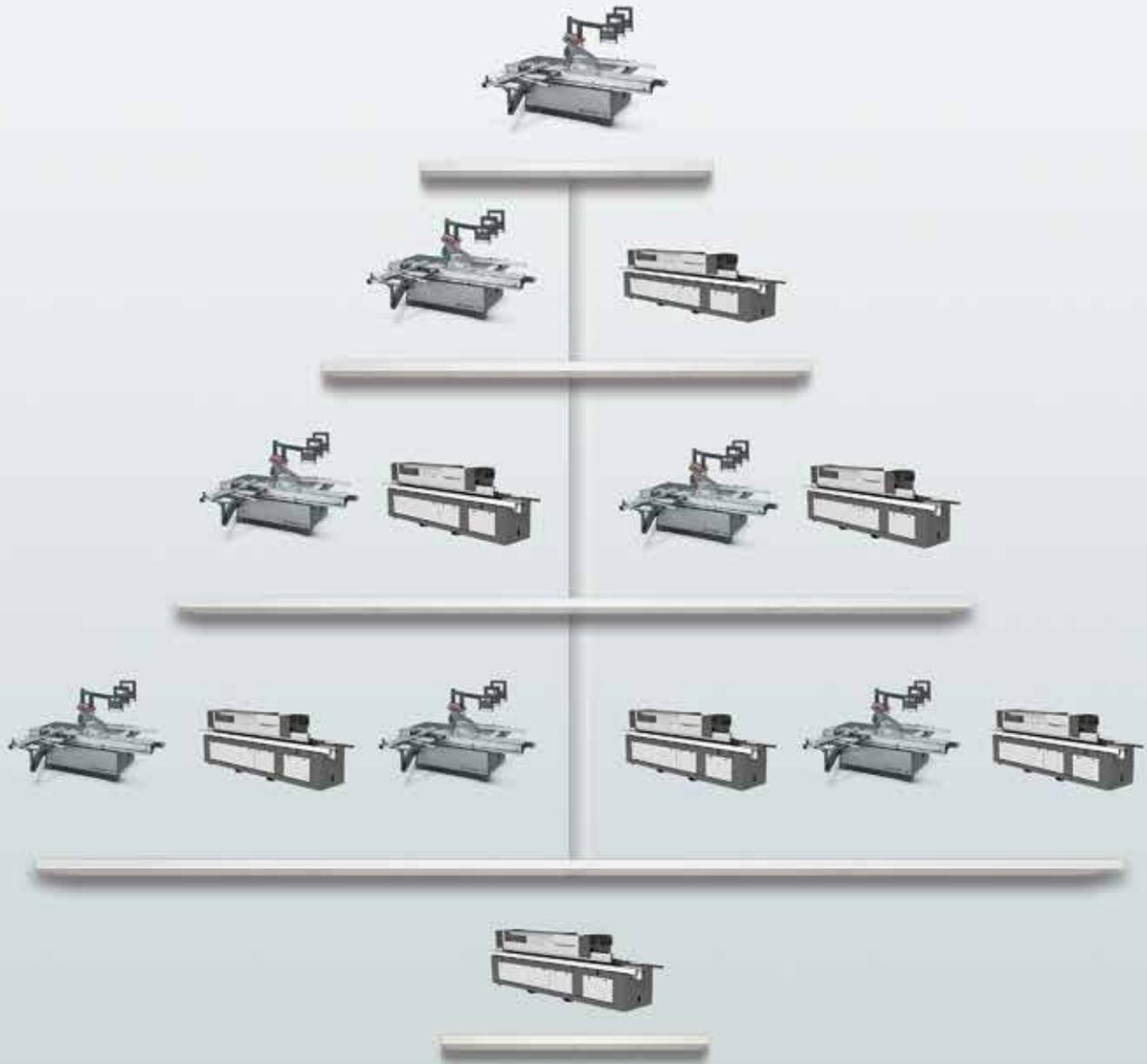
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We wish you and your family a happy holiday season and a prosperous 2020.



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