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A word from the CEO

BY PATRIZIA TORELLI, CHIEF EXECUTIVE OFFICER, AUSTRALIAN FURNITURE ASSOCIATION

Welcome back! We were thrilled by the positive response to the first edition of Australian Furniture magazine in July 2015, and we're excited to be bringing you more about what's hot and what's not in the furniture and furnishing industry this edition. The feedback from both national and international industry leaders has been extraordinary to say the least, but why are we so surprised?

The Australian Furniture Association (AFA) has come a long way in just under three years, and this magazine is just one of the many services provided to our Members and the wider community. In the past six months alone, the AFA has delivered a number of key business tools and opportunities to grow the furniture and furnishing industry. Sticking to our aim to be consistent with our five-year Strategic Plan, we've pulled out all the stops and have had a massive surge of activity leading off from the successful delivery of the 26th year of FURNITEX in Melbourne, Victoria, in July 2015. Even International Magician of the Year Cosentino pulled a few tricks out of his bag to help make the show a success.

This marquee event has gone through significant change over the past few years, and, following a complete review of its purpose and intent back in early 2013, FURNITEX is now positioned as the only international furniture and furnishing exhibition in Australia. We're truly excited about the move to Brisbane, Queensland, for FURNITEX & design in July 2016, where FURNITEX will feature as part of Australia's only 'Fashion Week for Furnishing'. The event is already garnering tremendous

international support, and promises to be the place to be for the buyers and sellers from across the globe who will descend on Australia's fastest-growing state. The announcement of major development projects in Queensland guarantees that the timing is right to explore new territories and take the show on the road.

Also, after last year's success at the Australian Furniture Industry Awards (AFIA) and Australian Contemporary Emerging (ACE) Design Awards, a number of award winners enjoyed international acclaim and business opportunities as part of the AFA-led International Pavilion exhibitions in both China and the United Kingdom. The Australian International Pavilions exhibition in Shanghai, China, from 9–12 September provided exhibitors with a unique opportunity to connect with international buyers, develop manufacturing partnerships and access the largest consumer market in the world.

The AFA's United Kingdom exhibition featured as part of London Design Week from 24–27 September, providing AFA members with access to a new market that is demanding high-quality furniture, and with exposure to the exceptional design expertise of Australian furniture designers and manufacturers.



To assist first-time exhibitors in the international arena, the AFA developed an exclusive International Pavilions Getting Into Export program, and secured federal government Industry Skills funding to subsidise the training for those participating in the International Pavilions. The training helped to build participants' skills and tools to ensure a successful trade mission for all.

As a result of these activities alone, the number of FURNITEX exhibitors is on the increase, floor space for 2016 is selling fast, and nominations for all categories of the 2016 awards are already up by 25 per cent and growing, while the International Pavilions for September 2016 are almost fully booked. This bodes well for the health of our industry.

Aside from the very high-profile annual events, we've also been very productive in other arenas. The AFA team has been involved in legislative consultations,

made submissions to government (both state and federal), contributed to standards development, provided expertise and advice in relation to training and education, and acted on behalf of our Members with a number of allied industry groups. We've partnered with credible professional groups to deliver the best outcomes for our Members, and lobbied governments for the benefit of the industry as a whole.

We've introduced a number of services, including an online store for AFA Members, tender preparation services, freight and logistics solutions, marketing and promotion channels, access to legal and financial advisory services, export-readiness training, and significant savings on day-to-day business costs via our partners and allied industry stakeholders.

Our media distribution channels continue to grow, both nationally and internationally, with some channels recording growth of up to an incredible 904.6 per cent! We've secured international media exposure, and have been called on to comment in the media on topics from quality standards through to toxic chemicals. We've celebrated and shared the successes of our Members, and promoted the economic impact and job opportunities that this industry provides to the Australian community. We talk directly to almost 40,000 readers per week via our digital communications, and many more indirectly via our social media platforms. We've learnt a great deal in the past six months. We've learnt to observe and draw from the experience of our international counterparts. We've followed their lead to build a truly international event that is sure to impress. We've learnt that it takes a tremendous amount of time and



Patrizia Torelli after the cutting of the ribbon for the Shanghai Furniture Fair

energy to contribute to the industry on a national level, and to be the leader in our field. We've learnt that it takes even more time and resources to build credibility in the international arena, where relationships and continued engagement are key to success. We continue to be committed to helping Australian businesses, with a focus on building competitive and sustainable business models, and promoting the profitable growth, competitiveness, innovation, and export-readiness of our Members.

So, what's in store for the next six months?

Brisbane is the fastest-growing city in Australia and attracts buyers, developers and investors from all over

the world. The consolidation of the new FURNITEX & design model will see Australia's only 'Fashion Week for Furnishing' featuring a combined trade and public event showcasing the best and latest Australian and international furniture design trends under one roof. The entire range of furniture and furnishing applications will be on show, including residential, outdoor and commercial furniture, lighting and soft furnishings. Customised precincts will showcase lifestyle media, interior designers, architectural concepts, international trends and design forecasts. The timing of the Queensland event coincides with other design-related activities, ensuring that visitor numbers will be at the peak period for the industry.

Also on show will be:

- » ACE and AFIA Awards Galleries, showing off the latest Australian designs
- » Inspiration Runway precincts styled by Australia's leading lifestyle media, interior designers and architectural firms
- » International Pavilions showcasing international trends and global brands
- » Furnishing Futures Conference – offering industry leaders the opportunity to share ideas on design, technology, innovation, training and business management
- » prestigious annual AFIA Gala Awards.

Winners of the awards will once again be offered the opportunity to exhibit in International Pavilions in 2016, with

only the best of the best taking Australia to the world under the auspices of the AFA's national representation in international exhibitions.

As the voice of the furnishing industry, recognised by government, media and the general public, we have called on our Members, partners and allied associations to provide an insight into the world of furniture as fashion, and to position the industry as one of the largest contributors to the economic development of the nation. While our business demographic is predominantly made up of small to medium enterprises (SMEs), as a collective we employ more than 220,000 Australians, and we also play an important part in the training and employment sectors. AFA Members include manufacturers of both residential and commercial furniture, suppliers to the industry, retailers, allied associations, key stakeholders (such as testing and training organisations), and designers

and individuals, both nationally and internationally – all of whom benefit from being part of a collective and respected voice. This credibility is critical in communicating with government and other key stakeholders, but, more importantly, it positions the AFA as the 'go to' association on the global scene.

The past six months have been very rewarding, and the outcomes genuinely inspiring, but the future opportunities are proving to be even more exciting.

We very much look forward to welcoming you to FURNITEX & design 2016, and to sharing the excitement at Australia's only 'Fashion Week for Furniture'! ↘

To learn more about the AFA, visit www.australianfurniture.org.au.

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Aussies winning over the 'tough crowds'

BY JO PEARSON, MC AT FURNITEX 2015

From the perspective of a Melburnian who lives and works in London much of the time, there's no doubt that putting yourself 'out there' in a city that attracts the world's attention is to take on one of the toughest crowds there is.

And although most things 'Aussie' are a huge hit with the locals here in London – animals with pouches, Kylie, Ugg boots and Hugh Jackman – the furniture designerati can be very hard to impress.

But won over they were when established Australian furniture designers, as well as up-and-comers, pitched their work alongside the world's best at the London Design Festival. They couldn't fail to be noticed, with

that generous dose of Aussie flair that captures hearts, minds and order books around the world.

London has an incredible history in furniture; here, the great 18th-century cabinet-maker Thomas Chippendale became one of the first to throw out convention, turn chairs into an art form, and branch into colour soft furnishings and interior design.

In 2015, the Australian furniture industry also threw out convention, with the first ever Aussie invasion of one of the biggest furniture exhibitions in the world: Furniture China.

To do something like that, you need to be more than ambitious – you need to have a heart full of confidence, and to realise just how good you are.



AFA CEO Patrizia Torelli sent this glowing report home from Shanghai: 'One of our bespoke makers sold a piece for a five-figure sum, and another was picked up by one of China's leading design galleries for permanent display and custom orders. Our larger suppliers sold out before lunch on day one, and another could have sold a container of product just from prototype, so we can only imagine what next year will bring for this dynamic maker'.

The success of Australian furniture design in London and Shanghai is part of the reason that you shouldn't miss FURNITEX & design in Brisbane in July 2016. If you're there, as I plan to be, you'll see the world come to FURNITEX, because we've taken our Australian designs to two of the most influential exhibitions in the world, and have been overwhelmed with interest and orders.

Anyone who attended FURNITEX in Melbourne last year would have been just as impressed as I was at the quality and range within the industry – from the breathtaking to the basic, and from outdoor furniture to bedding, lighting, dining, lounge furniture, and Indigenous design.





And then there was the sheer tenacity, creativity and technical skill that came through in the work of our young designers. What struck me was the breaking down of old boundaries. These young designers were bringing together the best of design, technology, fashion and sustainable materials, and redefining 'lifestyle'. Entries in the Australian Contemporary Emerging (ACE) Design Awards were truly inspiring, and the ACE pre-awards exhibition will be a highlight of FURNITEX 2016, I'm sure.

This creative force is being nurtured within the industry by combining the strongest elements of the old and the new, in a heartwarming spirit of collaboration.

The great Ian Howard, inaugural winner of the Furniture Industry Master award, was an impressive and influential presence at FURNITEX. Ian is one of those people who you feel truly honoured to meet and talk

to. Founder of the internationally recognised Aristoc Industries, Ian has generously gifted a perpetual prize to secure a global platform for emerging Australian designers.

At the exhibit dedicated to showcasing his great legacy, Ian spoke to me about his love for design, and the famous chairs that made the world sit back, relax, and take notice of the Aussies. His support and his legacy live on in the hearts and minds of those who will be exhibiting in Brisbane in July 2016.

Succeeding on the international stage means getting noticed, and having great connections. Over the past couple of years, working as Master of Ceremonies at the FURNITEX industry conference and awards night, I have introduced federal ministers, industry leaders, entrepreneurs, celebrity designers and Ian Howard to the audiences.

Participating as speakers and panellists, and actively engaging

with local delegates, are influential international guests like Zilahi Imre from the International Alliance of Furnishing Publications (IAFP), Wang Mingliang from the China National Furniture Association, and Stephan Pesch from TUV Rheinland. If you are involved in the furniture industry in Australia, you need to be a part of this audience.

We may not be able to take much credit for our kangaroos and koalas, but we do have a history of design innovation. James Harrison from Geelong in Victoria gave the world the refrigerator, Ben Lexcen from Boggabri in New South Wales came up with the winged keel, and Professor Graeme Clark from Camden in New South Wales invented the bionic ear. Aussies designed wi-fi technology, the black box flight recorder, and the spork.

Other Australian creatives, such as film directors, film and television stars, and performers, are international A-listers. From Kylie Minogue, to 'the nicest guy in Hollywood' Hugh Jackman, and Cate Blanchett – the world agrees that Aussies have a fresh and authentic style that is loved around the globe.

The Australian International Pavilion has highlighted the quality and innovation of the Australian furniture industry by showcasing designers and companies that are leading the way in the national furniture design scene, and exposing them to global markets.

Although a trip to London or Shanghai is always tempting, a flight to Brisbane is less expensive – and it's more likely to be sunny. If you want to see something truly special, and take on the challenge of putting Australian furniture into every room in the world, come to Brisbane next July for FURNITEX & design.

Join in with some of the best in the world. ↘

Furnishing Futures Conference 2015 – it just got better!

Review from a testing, inspection and certification point of view.

BY STEPHAN PESCH, VICE GENERAL MANAGER FURNITURE/HARDLINES, GREATER CHINA, TÜV RHEINLAND

After having the honour of presenting general information about furniture testing at the inaugural Furnishing Futures Conference in 2014, as a representative of the international service provider TÜV Rheinland, I have to say that the 2015 event just got bigger and better!

Opening with a message from the Prime Minister of Australia for the 2015 Australian International Furniture and Design Fair, the two-day Furnishing Futures Conference offered a program filled with different ideas and lessons from both Australian and international points of view.

During the session 'Succeeding in global markets', I shared examples of the kinds of tools that manufacturers, brands and retailers from all over the world can use to help them comply with applicable regulations in different countries or regions, and control and improve their quality, as well as how to transfer this message to their customers.

First of all, compliance with applicable laws, regulations and standards is most important. Depending on the complexity of your supply chain, this can be challenging, as different supply chain partners may have different interests or

a different understanding of compliance. So, defining your requirements is important, but checking is necessary to ensure that expectations are fulfilled.

Secondly, on top of the legal requirements, you might want to define quality-related requirements. In other words, a chair should not only be able to withstand a heavy load, but the fabric of the upholstery should also last a long time.

If you want to implement due diligence not only for internal quality assurance, but also to inform your customers of the actions that you take, certification marks are a good way to transfer this message. These days, end consumers can even use their mobile phones to scan a QR code, which can be part of a test mark, to quickly check in the store what kind of service stands behind a specific test mark. This is making everything more transparent and easy to understand.

Under the topic 'What constitutes best practice', I introduced the development of the shift of requirements in different markets.

In the 1980s and 1990s, mechanical standards were developed almost all around the world to define minimum requirements for furniture and other products in terms of mechanical safety. This included general safety requirements regarding shear and squeeze points, or other entrapment dangers, as well as stability and structural integrity.

More than 10 years ago, chemical requirements started to become more and more important in Europe and, later on, also in the United States.

Although voluntary wood supply chain-of-custody schemes were developed

around 20 years ago, it was just recently that legal requirements were defined to eliminate illegal logging, like the Australian Illegal Logging Prohibition Act 2012; the EU Timber Regulation (EUTR), which came into force in March 2013; and the United States Lacey Act. So, we see here a shift towards consideration of environmental aspects.

Thanks to Patrizia Torelli and her team from the AFA, who work constantly and persistently to create such a great environment in which businesses can share and exchange ideas around the furniture industry – the conference and exhibition really made a leap forward in 2015.

I wish you all the best for the 2016 event in Brisbane! ↴

TÜV Rheinland is an international testing, inspection and certification (TIC) service provider with more than 140 years of history. The headquarters are located in Cologne. In Germany, TRLP (TÜV Rheinland LGA Products Ltd.) is by far the leading international service provider for the furniture industry. Services include, but are not limited to, GS mark certification and LGA tested mark certifications, which are the test marks that enjoy the highest recognition in the German and international markets. TÜV Rheinland is actively defining furniture standards in Germany, Europe and the United States, and on an ISO level.

If you have questions, please feel free to send me an email:

Stephan.Pesch@tuv.com

Furnishing Futures – 2015 Conference





An Australian twist on wallpaper – taking on the world

For many years in the past, printers manufactured wall decals with adhesive backs that were used in shop windows, on billboards and on interior walls. The decals had a plastic-vinyl finish, and were single-use. The inherent problem with this, especially for big jobs, was that you needed an expert to apply the decal. It could bubble or crease, and if it was crooked, it couldn't be taken off and reapplied. This is a similar problem to that associated with traditional wallpapers – the glue, the water, the stress and the cost were a nightmare. Perhaps that is why wallpaper went out of vogue.

Have you noticed that wallpaper is coming back again? You may have seen various applications on television shows like *House Rules* on Channel 7, and *The Living Room* on Network Ten. You might have noticed the images, the colours and the wide range of designs that are now available in wallpaper. But

then, maybe you've also had a flashback to the horror of applying wallpaper, and remembered that it is not for you.

That is where Printer John Duplock's product, Pickawall DIY Wallpaper and Murals, comes in. Pickawall is Australia's number one self-adhesive wallpaper company, having developed a unique, Australian-made product that introduces a whole new era in wallpapering. The product offers endless possibilities, easy DIY installation, and a cost-effective, durable product.

Pickawall is digitally printed fabric stock, similar in texture to canvas, with a matte finish and a unique self-adhesive backing. The specialised fabric is imported, and printed to your requirements on site in the newly established Richmond showroom and head office in Melbourne.

Up until this point, the differences and uniqueness of this product have not been known, as the concept is

still so new to the market. A huge breakthrough is that the adhesive on the back can easily peel on and off the wall – or any smooth surface – multiple times without affecting the wallpaper print itself, or leaving any residue on the surface. Think of the concept of glue on Post-it notes; it's similar to that, but stronger, and more durable.

Pickawall wallpaper is removable and re-usable, with no creases and no bubbles to worry about. If you make a mistake, you can simply take it off and start again. If it sticks to itself, no problems – even if you scrunch it into a ball, it can still pull apart and be applied to the wall.

The wallpaper is supplied in panels, and when it's placed on the walls, the joins are easily aligned with a small overlap and an indicator mark, making lining up easy. All prints are custom-made to any size. If the wallpaper gets dirty, you can spot-clean it, and there's no risk of rips or tears. If you have a high-traffic



Pickawall's products on display in the Boston Dental Group's offices

or wet area – for example, a restaurant or an office – you can choose the added protection of UV coating, which gives the print a satin finish, and gives the wallpaper further durability for cleaning.

Temperatures – no matter how hot or cold – do not affect the adhesive. You can supply your own images (as pictured) or choose from the huge photo library that Pickawall has on offer; there are more than 80 million images! Not happy with that? You can adapt an image to suit you by changing it to black and white, sepia or spot colour; or, you can choose from a variety of other customisation options. The only limit is your imagination.

Internationally, The Boston Dental Group has 90 facilities around America, and they were unable to find an American company to supply the wallpaper product for their clinics. They employed Pickawall to design modern rooms for their facilities – see the images above.

Like art, this wallpaper can be moved from room to room, house to house, and building to building, and can be re-used time after time. It's no wonder that wallpaper is popular again.

Pickawall is a great Australian up-and-coming company, run in Melbourne by Brodie Grimes with a small team of only five, which produces all orders on site and ships internationally. This young company is growing rapidly; it has only had its Richmond premises since

March 2015, and it already needs a bigger space. ↘

You can visit the showroom at 359 Swan Street Richmond, visit the website and buy and order online at www.pickawall.com.au, or phone 1300 379 076.



The Richmond Pickawall office

Best practice for Australian furniture

Dr Bronwyn Evans is the Chief Executive Officer of Standards Australia, and was part of a panel discussing best practice in business at FURNITEX in July 2015. Australian Furniture & Furnishing spoke with Dr Evans about the importance of standards and best practice in the furniture industry, her impressions of FURNITEX as a necessary event for makers and buyers, and how the industry can work on international growth.



Australian Furniture & Furnishing: We hope you enjoyed your time at FURNITEX. Why do you think events such as this are important for industries like the Australian furniture industry?

Dr Bronwyn Evans: I don't always have the opportunity to speak directly with stakeholders, so I thoroughly enjoyed being able to meet the people behind the furniture industry, and to share how standards can support your work.

The importance of conferences and events like this is to see where the industry is up to generally; how your particular product or service fits within the overall scheme of things; and just to see what the trends are, and what people are doing. It's great to look at the skills and talents that are being employed in other companies, and to get ideas about the culture of the industry and how businesses succeed.

AF&F: How is Standards Australia important to the Australian furniture and furnishings industry?

BE: Standards underpin trade and manufacturing; they provide a common framework and language for companies to trade domestically and internationally. Technical requirements

for products that are internationally aligned also help businesses to export globally.

Standards enable businesses to share information and use collective intelligence to support industry development. They promote commercialisation of new products; create a common framework for innovation and establish 'rules of the game'; set the framework through defining common vocabularies; establish the essential characteristics of a product or service; and identify best practice within the ecosystems to ensure successful outcomes.

Standards are living documents that are updated to suit the changing needs of the economy and community. As the furniture industry changes, we recommend active participation in our technical committees to ensure that the standards remain current and relevant.

AF&F: How do standards relate more specifically to best practice?

BE: Most often, standards provide minimum acceptable levels; not 'best practice' per se. Some businesses that show compliance with Australian Standards, however, might claim 'best practice' in comparison with

businesses that do not adhere to any sort of standard.

Businesses can codify best practices through standards, allowing them to cut red tape and costs. Standards can work alongside regulation, and through voluntary adherence and self-assessment, standards can help businesses to alleviate the costs of regulation and compliance. Safety requirements in standards also help to ensure a safe and sustainable environment for the community to operate in.

AF&F: Can you define what best practice means for small business?

BE: The term 'best practice' is subjective, and means different things to different people, and in different scenarios.

There's best practice when it comes to business processes – can you do things simpler, faster, better? Are you a business that's easy to do business with? Do your customers like working with you? I think everyone should be testing that through a customer survey – finding out whether there are opportunities to improve their businesses from a process point of view.

Then there's best practice in terms of developing staff – are you looking at the best talent development? Do people want to stay with you? Is yours a company where people want to steal your staff because they're good? There's best practice in developing your people, and in the end that's where a lot of the ideas and the expertise comes from.

And then there's best practice in design – and that's much, much more difficult to codify and quantify. In the end, it's who's winning competitions, and who's being asked for their products to come back. You've got to look up from your own business and see what's around.

There's no one best practice, because it's such a broad range of considerations for any business – right from how they run their systems and how they build their teams and staff,

There's no one best practice, because it's such a broad range of considerations for any business – right from how they run their systems and how they build their teams and staff, through to procurement.

through to procurement.

Best practice is something that every company needs to look at continuing to improve, because the bar will keep rising. What we know now and what we call best practice now is quite different to what it would have been in the 1950s or the 1920s, and quite different to what it will be in 2050.

AF&F: Drawing on your extensive experience in various industries, what do you think will help with the growth of the Australian furniture and furnishings industry, particularly internationally?

BE: A really good way to start is with a domestic market – testing out your product and making sure it's fit for purpose here; this provides a much



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better platform from which to tackle export markets.

Looking at Australian companies that have been successful domestically and overseas, I think one of the opportunities – which we see under the new National Innovation and Science Agenda, which is equally as applicable to furniture as it is to some of the more scientific areas – is to become part of global value chains. The opportunities for Australian companies are to look at which markets they want to go into, if they're looking globally for export business. Where are their services and offerings unique, and then how do they access those markets? I think it needs a fairly comprehensive approach from the industry, or from an individual company, to look at how they can be effective.

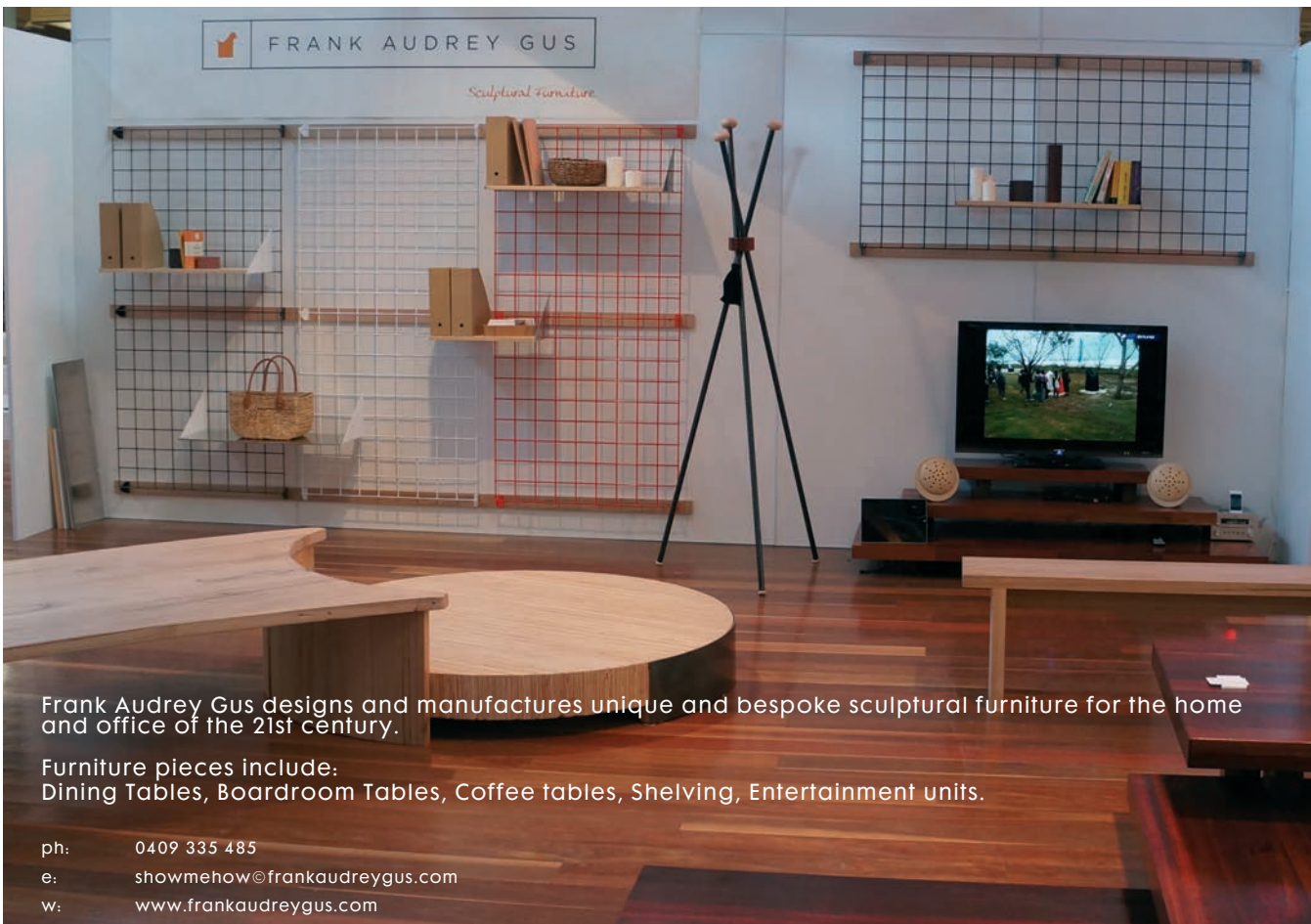
AF&F: What do you think Australian makers should focus on – international trends, or the uniquely Australian quality of their work?

BE: There are two elements to furniture and physical products. One is design – and that's where uniqueness is important – and the other is quality and functionality. It's about staying ahead of the trends, but also being clear about your uniqueness and competitive advantage. Talking with international and domestic buyers, you get a sense of where people are wanting products, and what the trends are – whether it's sensors in products, new materials, or things that are lighter and stronger – so knowing what's happening globally helps you in your own decisions, either around design or functionality.

The Australian furniture and furnishings industry can also use Standards Australia to tap into wider international knowledge. Standards Australia represents Australia at international meetings on standards development,

such as the International Organization for Standardization (ISO), International Electrotechnical Commission (IEC) and Pacific Area Standards Congress (PASC). Each year, Standards Australia receives funds – from Commonwealth's Support for Industry Service Organisations (SISO) program – to assist selected delegates to participate on Australia's behalf in international standardisation activities. The adoption of international standards can help businesses save thousands in compliance costs, and allow their products and services to reach many international markets at once.

If we look at where standards can play a role for this sector, and for economic efficiency for global trading interoperability, I would really encourage people in this sector to look at how they can use standards as a competitive advantage for their businesses, and for the industry. ▽



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Future directions for the furniture industry

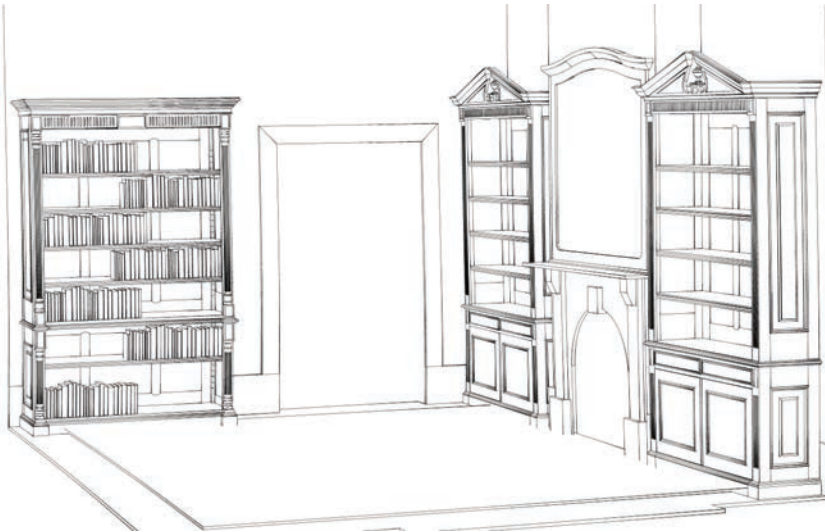
BY GEOFF DIVKO, GEOFF DIVKO AND ASSOCIATES

Last year, I was invited to participate in the panel discussion at July's FURNITEX conference.

The experience was an exciting and enlightening one that gave me the opportunity to meet with other industry members, and discuss many of the issues that confront our industry. For those of you who I have not met, I have a small production shop in Melbourne making bespoke items of furniture and joinery for architects and interior designers. We work within the trade, and produce items in a range of materials. I personally have 32 years in the trade, which started as an apprenticeship, and I have always enjoyed the challenges of working in the furniture industry. Just like many of you reading this, making runs in my blood.

We all are familiar with the difficulties facing manufacturing in Australia, and how the various changes of landscape have affected the viability of our businesses. My view is that the world turns, and we have to turn with it; however, on the broader issue of manufacturing and the economy, it's always been a point well made that this country and our society require economic diversity. The recent downturn in the resources sector is an excellent example of what happens when your eggs are all in one basket. I believe that we need all three major sectors – resources, services and manufacturing – to have a dynamic, innovative and equitable society.

In this country, we have to compete against all manner of product that is subsidised, dumped, or in some way propped up by the particular economy that we happen to be competing against. Also, some producers attempt to mislead the market – and succeed in doing so – as to where their product is actually made. These are serious issues that are not addressed by the government or its supposed regulators. There have been many incidents recently in which consumer and/or building products in the market do not meet Australian standards. The common theme of all of these incidents is that it's the consumer that is doing the quality control. It seems quite obvious that whatever regulators there are, they are not up to the task. My view is that the importers should be paying to have the compliance issues on their products checked, so that the taxpayer does not face that cost, which currently seems to be the case.



In a manufacturing industry like ours, which has both very large and very small companies, all players have to be able to modernise if they wish to survive into the future. This means adopting as many methods and technologies as they can to improve both their design and manufacturing abilities. This requires much larger investments over shorter periods than has been traditionally the case in our industry. For example, if I'd bought almost any form of woodworking machinery 20 years ago for \$X, it would still have had a considerable residual value even after 10 years. Or, if times were a bit tough and the plant was no longer needed, it could be moved on and I would still get a reasonable return on the asset. So, purchasing those items wouldn't usually involve too great a risk.

Conversely, today, if a business wishes to buy current mid-range CNC equipment, the expected starting price would be about \$200,000. Once installed, such an item may have a practical value in 12 months' time of only half of the original amount, and in three years it may only hold one-quarter of the original value. This is the nature of all computer-based technologies.

Current taxation and finance frameworks discourage investment in these modern technologies. I'm not suggesting that the government should subsidise such items, but if small business people are going to put their houses on the line to invest in their businesses (and many do), they need to be as sure as they can

be about a good return. You may do an enormous amount of research before a purchase, only to find that it doesn't do exactly what you need. If that happens in an environment where production needs to be highly optimised just to get a return, you are already going backwards. The cost of new technologies these days is far greater than it has been in previous decades, and they carry much greater risk.

I'd like to see legislative frameworks that encourage investment in high-level technology in this industry, and that help reduce risk. If manufacturing-business owners are going to be encouraged to invest their own money in modernising their businesses, and still have a fair chance of keeping their investments, the environment needs to change. Profitability is still the greatest imperative, and it will always motivate. Current frameworks don't allow for the real depreciation costs of these technologies, or the ability to depreciate them at a realistic rate. Our industry is in a period of great change, and there needs to be relative freedom to adopt new methods in order to adapt and survive.

I personally see regulation as a positive; a market cannot be allowed to just do as it wishes in order to maintain profit. On the other hand, I also see regulation as a negative if it stifles innovation and modernisation. The dynamic changes to manufacturing economies across the world require the regulatory foresight to allow business owners enough

freedom and confidence to invest their own money in their own ventures. As business owners, we are happy to live and die by our own swords.

I see a role for government in setting the tone, as far as the level of innovation in our industry goes. Various governments allow taxation frameworks that encourage large multinationals to profit-shift and escape taxation obligations in this country, but they do little to encourage investment in plant and infrastructure that would create employment. I believe that the role of government is to legislate and regulate; the 'carrot and stick' approach is a proven traditional method. More broadly, I don't think government should interfere in the marketplace, except to ensure that the consumer receives safe goods, and to facilitate environments for growth.

Growth, however, should not be centralised; it should be broad. By modernising our industry, we will encourage young, talented people to find roles that help them to grow along with us. Adopting new technologies will create the new economies that get constant lip service from our leaders. This, in turn, brings new people to the industry. We are still a creative, independent and talented group of people, and we can find our way through any adversity. I see many bright young people trying to find a place in our industry; it offers many diverse roles, but we have to move with the times. It's said that the future is another country, and we can't envisage the lands that we will be looking over in 50 or so years, but one thing is certain: as long as there are people, there will be furniture, and there is no reason that it can't be designed and made right here. ▽

Unity is strength

BY MASSIMO ROSATI, DIRECTOR, DESIGN STREET

Design festivals and specialist exhibitions around the world are embracing the concept of international pavilions, where 'collectives' of products by the most creative designers and the best emerging brands of any nation are exhibited together under one banner, but allow for individual brands to express themselves.

FRESH FROM TAIWAN: Design collective from Taiwan at Maison&Objet – Paris

At fairs in London, Paris, Stockholm, New York and, in particular, the Salone del Mobile in Milan – touted to be the largest design event in the world – the most interesting surprises have come from these national collectives.

To use the analogy of a 'star-filled sky', it is easier to notice the constellations, represented by the various national associations that proudly display the creativity of their territories, than a single star on its own.

Brazil, Chile and Argentina are the most proactive countries from South America. Sweden, Germany, France, Poland, Belgium, Serbia and Slovenia all represent Europe. China, Japan, the Philippines, Korea and Taiwan make the world aware of the great creativity in Asia. South Africa and Morocco carry the African flag, and in 2015, the design community had the pleasure of discovering the great creativity of Australian design at both the Furniture China fair and London Design Week.

So, why is the role of an association-led delegation across fairs or design festivals so important?

With globalisation, the competitive space has widened, and has become, well, global. In order to effectively compete in this global market, it is increasingly important to follow two basic rules:

1. Network: collaborate, organise and join forces to achieve what the individual can hardly dare to dream of.
2. Enhance the originality and diversity of individuals and territories by bringing attention to the national brand.

This is why leading associations such as the AFA, which believes in the creative value of its country, have

an increasingly important strategic role to play in bringing delegates together to compete as a collective, and to assist individuals who are likely to be competing against the world on their own.

Great associations provide young designers and emerging brands with the opportunity to participate in major international exhibitions, showing the world the impressive creativity that their territories are able to produce. This is especially true in the design market, which can be difficult to crack, and very overcrowded.

Even though this part of the strategy is important, it is not all that is required to succeed. Being present is not enough to get noticed.

Exhibiting at international events requires that participation is project-managed in great detail, and designed in order to achieve maximum success and maximum visibility.

The vision and the essential strategic role of the 'delegation leader' of the association, in the case of the AFA, is similar to that of a football coach. Not only do they have to plan the match, but they must also bring home the best result possible.

A good leader must be able to create an efficient strategic event plan with a strong, detailed operational foundation. The best participants must be selected and bonded together to form a good team, then trained and motivated. The result should enhance the creativity of the individual members of the team, while also boosting the outcomes of the team as a group.

A successful leader will be able to provide intel, and propose topics, ideas, and trends to help guide delegates towards the final destination, where everyone can contribute and benefit



from the overall positive achievements as a whole.

The leader must ensure that all participants representing the country, the industry, and the association put their best foot forward in order to secure the best opportunities and to be highly visible in the global market.

Finally, the leader must organise an event that is noticed by professionals and attracts media attention.

It is the combined strength of the project, vision of the association and ability of the leader that will determine the difference between those who come to the fairs as simple isolated exhibitors, and international pavilions that can deliver a concrete and effective group proposition, and a beautiful solution.

The formula for creativity is not as simple as mathematics. In the design world, the strength of a collective is enormous. The creativity formula of 1 + 1 + 1 does not necessarily equal three – it can actually equal six! ▽

The total solution

APR Detailed Joinery prides itself on being a rare gem in Australian manufacturing, for many reasons. Manufacturers of more than joinery, APR's multi-award-winning artisan craftspeople produce only the highest-quality bespoke goods, many of which grace the offices, boardrooms and homes of discerning clientele around the world.



APR artisan tradespeople produce with skills that are so rarely found in today's industry

APR has been crafting custom-made furniture for almost 30 years now, all under the one roof, with services ranging from design and prototyping to development consultation. The team's restoration and adaptation of existing, much-loved pieces for museums and private collectors, as well as family furniture treasures, is the stuff of legend. Their resurrections are nothing short of miraculous.

However, it's their custom-made pieces for which they've become best renowned, with quality that is second to none. The owner and Director, Robert Breda, attributes this to the company's unique in-house select veneering capabilities, which encompass stitching, laying, pressing and the incorporation of a myriad of materials (such as; glass, leather, marble, metal and technology integrations) by their furniture makers, as well as, the fine finishes produced by their team of French polishers.

APR tradespeople are all home-grown, which means, that they arrive at APR as fresh-faced apprentices, following a careful selection process based largely upon their demonstrated eagerness to learn the finer traditions of furniture making.

From that point, they are placed into a mentoring program. Most of the skills they learn are of the type handed down through generations of



Metalwood™ is real timber veneer bonded to a variety of metal profiles

tradespeople, and they are no longer commercially taught. The multifaceted educational program ensures that these time-honoured skills, so rarely found in today's industry, are then coupled with the very latest in advanced technology.

APR's endeavours don't stop there. This year alone, its product development team has rolled out some astounding, never-before-seen products.

The seemingly impossible task of timber veneer wrapping metal has been brought to life with their Metalwood™ product, opening up a world of design possibilities. It bonds real timber to a variety of profiles, including flat surfaces, for ultra-thin table tops and shelves, as well as, some rather tight radiuses, which makes it suitable for many standard extrusions and enables cable reticulations.

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The process, which features a high percentage of metal particles, has the same look as a sheet of brass or copper. It has a much higher scratch resistance than the sheet. Left uncoated, it will naturally develop patina. Alternatively, when clear-coated, it maintains its brilliance. With its endless potential, the finish can be applied to flat, moulded or patterned surfaces; used in shadow lines or routed details; and to enhance the natural grain of timber. When applied to recycled timber or APR's new Rustic Timber Veneers, it can be sanded back so that the precious metal highlights remain in just the voids of the timber, for a truly luxe look.

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The furniture industry's future

BY PETER ROBERTS

Australia's furniture manufacturing sector, which is dominated by small and medium-sized enterprises (SMEs), should be rapidly expanding in response to the fall in value of the currency to its approximate long-term average value.

Unfortunately, it is not – the growth so far has only been lukewarm.

While import competition from low-wage countries and flat-pack producers continues to be fierce, the elephant in the room is furniture's domination by small enterprises employing between 20 and 49 people, which account for 30 per cent of all employment in the industry.

These businesses are below the critical mass needed to compete internationally. They also suffer from a lack of consumer recognition for their brands, and an inability to innovate at the cutting edge.

But there is hope – these businesses have promise.

The biggest threat – and opportunity – is a lack of collaboration between the SMEs and other businesses, and between the SMEs and providers of sophisticated services, such as research and development (R&D).

Australians fancy themselves as natural communicators, but the statistics show otherwise.

According to the Australian Bureau of Statistics, only one in five of even the country's most innovative businesses bother to collaborate with others in any way at all.

In fact, only 6.2 per cent of 'innovation active' businesses collaborate with others to perform R&D, 5.9 per cent collaborate with others to save money buying production inputs, and 3.7 per cent use a joint supply chain.

Inefficiency is multiplied by only 8.7 per cent by collaborating on manufacturing operations, and 11.8 per cent on joint marketing.

These figures – woefully low for an advanced nation – reflect an SME business sector that is going it alone,



blissfully unaware of how it can better innovate, produce and market through industry players, if businesses would pick up the telephone and talk to their neighbours.

It should be obvious that two small manufacturers could save cash and leverage their businesses by sharing costs with one another.

It is the old idea that one plus one equals three; if you are too small to compete, perhaps getting together with like-minded companies to work together could give you the economics of larger-scale businesses.

Or, how about something more radical – like a joint brand, offering products from several complementary sources that go together to make a more holistic offering to the market?

The answer is networking and clustering – a phenomenon that is being pursued by other SME manufacturing nations, such as Sweden and Denmark, but that is barely mentioned in Australia.

It does work here – there are examples in South Australia, where the state government is encouraging a host of grassroots networks in areas such as food production.

Generally, an independent facilitator is needed to overcome initial suspicion, map the strengths and weaknesses of the group, and identify those who are prepared to work together to mutual benefit. Networking is not for everyone!

One leading facilitator is Rodin Genoff of Rodin Genoff & Associates, who has made networks happen in engineering, food export and wine production in northern Adelaide, and in mining-equipment manufacturing in Queensland.

There are many others, but it is symptomatic that Genoff spends most of his time working in Scandinavia, as contracts are hard to come by in Australia.

The federal government's Industry Growth Centres Initiative is one attempt to generate networks and clusters of like-minded businesses. But funding is miniscule, and the centres will likely concentrate on larger firms in which positive results are easier to achieve.

What will it take for us to recognise that working together for mutual benefit is one way to overcome our small scale? ▽

Peter Roberts is a journalist, and founder of the Australian Manufacturing Forum networking and discussion group on LinkedIn (www.linkedin.com/groups/3852111).

Occasional furniture by Jarrahleisure

This product has been manufactured using Jarrah timber (*Eucalyptus marginata*). Feature-grade Jarrah is a remarkable form of the timber, born of bush fires, storms and searing heat. These adversities reveal themselves in the timber's unique markings, distinctive grain patterns and exciting colour variations. Gum pockets, pinholes and bore canals are just some of the natural traits that make every piece utterly individual. Feature-grade Jarrah is a positive environmental initiative. Its introduction as a dependable product has increased the timber yield from each felled tree, making better use of this valuable hardwood resource. Furniture crafted from feature-grade Jarrah exposes a rich history of the forest from which it came,



and becomes an interesting talking point in any home. It's as pleasing to the eye as it is to the touch. With more and more

innovative design being applied to this unusual material, we expect its popularity to grow in Australia and around the world. ↘



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Five facts: Using responsibly sourced timber for your furniture

1. Wood can help to mitigate climate change. As they grow, trees take carbon dioxide out of the atmosphere, storing carbon and releasing oxygen. In addition, it takes a lot less energy to produce and process wood than it does for many other building materials.
2. The presence of wooden furniture has been shown to have physiological and psychological benefits – studies show that this is because it inspires similar feelings to being outside in nature. Solid wood furniture also has positive effects on indoor air quality, as it moderates humidity.
3. It's important to ensure that any wood used in furniture making is responsibly sourced; this means that buyers should use timber that is harvested from well-managed forests that are not endangered.
4. The unique grain of each piece of wood gives wooden furniture a higher inherent value than furniture made out of steel, aluminium, glass or plastic.
5. Unlike some more disposable furniture materials, wood is incredibly durable; when wooden furniture is made with skill and properly looked after, it can last for hundreds of years. ↘

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service of customers' laminates with quick turnaround time.

PFP is proud to be certified by the Forest Stewardship Council (FSC) and the Programme for the Endorsement of Forest Certification (PEFC).



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Embracing change the key to small business success

BY BRETT HANSEN, DIRECTOR, HANSENS



Small businesses in Australia have faced a number of challenges over the last five to 10 years. Continuous enhancements to technology, along with the turmoil caused by the global financial crisis, have forced businesses to change the way they do things to remain relevant. The revolution of the small business environment has resulted in the introduction of new competitors to several markets (online shopping), which has dramatically affected the undertakings of traditional operators (retailers). Businesses not only have to deal with their local markets, but they must also now contend with competition from overseas markets that can draw on cheaper labour and raw materials.

So, where to from here? The answer is to embrace change and take advantage of what is out there.

Generally, many small businesses are run by 'mums and dads' who effectively buy or inherit their way into a job. They are specialists in their respective fields and have great customer service and sales skills; however, they lack experience, or require training to run a profitable and successful business.

Often, these business owners live for today, and we commonly see problems of the past continuing throughout each business cycle, such as:

- » poor cash flow
- » heavy investment in unknown/ dead stock
- » no plan or budget
- » ignoring the impact of exchange rate fluctuations on importing/ exporting of goods

» seeing the business's bank account as their own, and taking out more than the business can afford

» being unaware of the requirements for GST, employee superannuation and tax.

Gone are the days of going to your accountant at the end of the year with your shoebox of receipts – no longer can you afford to 'fly by the seat of your pants'!

Today, successful small businesses know exactly how their business is running at any point in time.

With the introduction of cloud-based online accounting systems, we are finding smarter and better ways to run a business. New and innovative options are now available – for a small and manageable monthly fee – that give small businesses access to significant information that was previously provided by systems that were only affordable to large businesses. Programs like Xero, Unleashed and Vend are seeing small businesses 'do better business'. These solutions assist business owners to save costs, improve efficiencies, access information, be flexible, innovate, and create more business opportunities. Cloud-based solutions use real-time information and empower business owners to make informed and calculated decisions.

The modern small business operator:

- » is able to make decisions on today's information
- » lives and works *on* their business, rather than *in* it
- » knows and assesses what is happening today, not what happened 12 months ago

» runs efficient and cost-effective administration systems

» has a fantastic relationship with their bank, as they have confidence in the information that they are given.

Over the last 20 years, the advent of the internet and the ability of businesses to work on and adapt to the cloud has led to a number of positive changes – and, unfortunately, the demise of many powerful industries. Remember the days of searching through the phone book or going down to your local video store?

Take stock of where your business is placed. Is it living up to its true potential? Whether you're a manufacturer, retailer or designer, is your business using the best tools to achieve real success, or are you just doing things the same way that you did 20 years ago?

How will you stay ahead of the rest, and maintain your competitive advantage? ↘



Remaining profitable in manufacturing

BY STEVEN HENRY, INTEGRATED JOINERY SOLUTIONS

Technological advancements have allowed businesses to substantially improve their processes and productivity. Staying up to date with the latest technology has enabled many manufacturers to outperform their competitors while remaining sustainable.

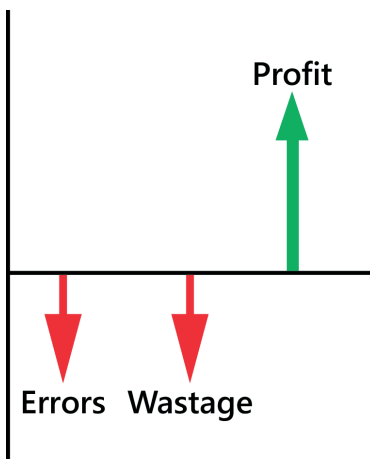
To achieve this, businesses invest in CNC machinery and automation, so that they can increase their production capability and improve their internal processes. This can only be achieved by investing in the most appropriate CNC machinery and software solution to suit the products being manufactured. Manufacturers often spend in excess of \$100,000 on CNC machinery with little thought given to software.

Software has become the brains of the design and manufacturing process in modern joinery operations. The right software is a key business decision because it provides the continuous process improvement and efficiency needed to remain ahead of the competition. Successful businesses continually improve processes through technology – it is the key to cutting down manual processes, reducing errors and wastage, to name but a few benefits. The end result of correctly implemented technology is increased productivity and higher profitability.

As an example, Capital Veneering – a well-known manufacturer located in the Australian Capital Territory – was looking for new and innovative ways to improve business. Machinery and software must be kept up to date, as it is the key for modern manufacturing.

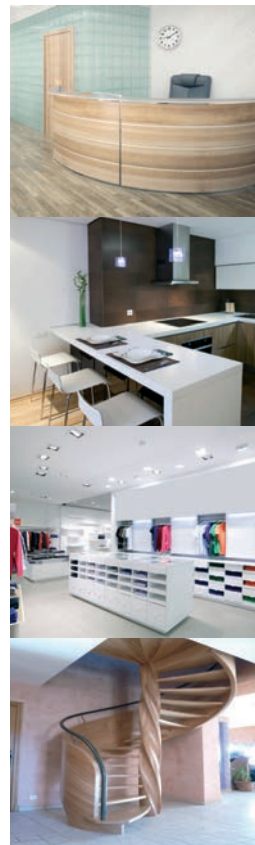
'We opted to conduct a full review of the processes and tools used in the set out area, and this led us to investing in new CAD/CAM software,' says Ben Madden, Director of Capital Veneering.

By investing in new TopSolid Wood software, Capital Veneering is now on track to meet its estimated 12-month target of 25 per cent productivity gains. ↘



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FURNITEX connect 2015





Industry Day





2015 Industry Award Winners

The Australian furniture industry celebrated its best and brightest in 2015, with two hotly contested awards programs for both established and emerging furniture designers. The nominations were of an incredibly high standard, making deciding on the winners very difficult for the judges.

The annual Australian Furnishing Industry Awards (AFIA) are the highlight of the Furnishing Industry calendar. The awards acknowledge excellence, encourage innovation and design within the industry, and celebrate the success of the Australian furnishing sector.

In 2015, the AFIA showcased a wide range of innovative and beautiful design, from traditional carpentry and joinery to innovative, modern pieces. Winners of the AFIA were given the chance to showcase their products as part of the AFA's International Pavilions at Tent London and Furniture China.

The Australian Contemporary Emerging (ACE) Design Awards are open to students and emerging designers from all fields related to the furnishing industry. The future of Australian furnishing design lies in the hands of emerging designers, and as the enthusiasm and passion for design continues to evolve, future generations of furniture designers and makers must be assured that there is support from the national peak body for the industry, the AFA, and the design community as a whole.

The work of the entrants in 2015's ACE Design Awards was at times futuristic, and at times simply classic, but at all times the quality of design and finish was impressive. Winners of the ACE Design Awards were also given the opportunity to exhibit their work internationally in 2015.

The following pages showcase the work of the winning designers in 2015. For more information on the nominees and winners for 2015, as well as registration details for 2016's AFIA and ACE Design Awards, visit awards.australianfurniture.org.au. ↘



Australian Furnishing Industry Awards (AFIA) Winners 2015

Excellence in Lounge Furniture
Cary
by Molmic



Excellence in Dining Furniture
Luther
by Michael Hayes Furniture



Excellence in Bedroom Furniture
Jindivick
by Christopher Scott Furniture



*Excellence in Sleep Set (Mattress and Base)
Comfort Sleep Bedding for NeoLuxe-Apex*



*Excellence in Residential Built-in Furniture
Vertical Furniture
by Dylan Falecki*

*Excellence in Commercial Freestanding Furniture
Flexi Sit-Stand Desk
by Woods Furniture*



Excellence in Commercial Built-in Furniture
Globe
by Earl Pinto



Excellence in Occasional Furniture
AND
Best of the Best
Simon Coat Stand
by Earl Pinto

People's Choice
Oregon Waterway Table
by Ross Wilding, Wild About Wood





Retailer of the Year
CLU Living



Furniture Industry Master
Adam Fisher



Supplier of the Year
Britton Timbers

Australian Contemporary Emerging (ACE) Design Awards Winners 2015

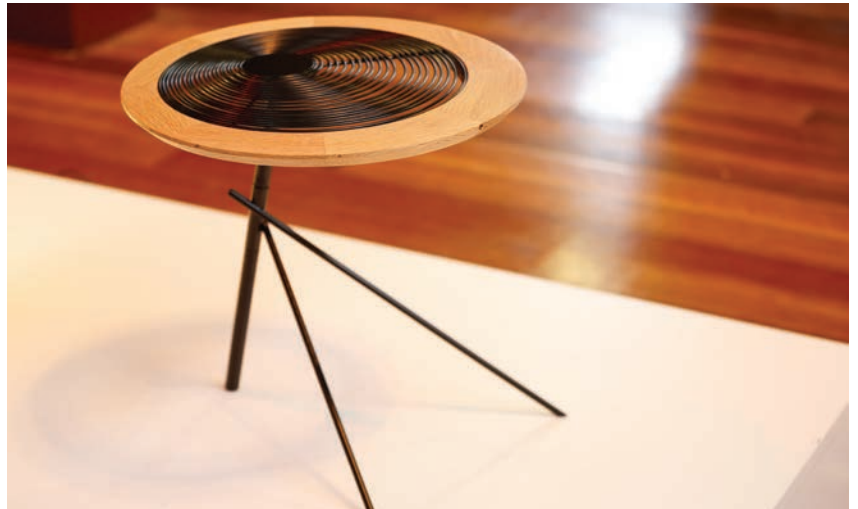
Craftsmanship – Emerging Designer
Flea Chair
by Adam Markowitz



Craftsmanship – Student
Leather Top
by Frank Pricone
RMIT University



Creative Vision – Emerging Designer
Orbit Table
by Kianoosh Kavoosi
Central Institute of Technology Perth



Creative Vision – Student
Fomu Coffee
by Andrew Beveridge
RMIT





*Gold Medal
Cone Speakers
by Vince Cosentino*

*Cutting Edge
Moxie Chair
by Kristina Melnikova*



*People's Choice
Grain Stool
by Callum Campbell and Jack Flanagan*

Work with the people who know and love timber

Let Porta help you with your timber needs. Porta prides itself on being a team of people who know and love working with timber.

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Pictured: Furniture supplied and produced by Mark Tuckey and Sawdust Timber Furniture

MARK TUCKEY



Australian furniture takes on the world

2015 brought with it the AFA's first ever international trade show exhibition project. This came together as an initiative by the AFA to gather a collective of Australian designers to exhibit their furniture at two international trade shows under the auspices of one AFA banner.

The objective of the exhibition project was to promote awareness of the Australian furnishing industry internationally; the AFA took upon itself the herculean task of being present at two international trade shows: Furniture China and Tent London.



The Australian exhibit at The London Design Fair, Tent and Super Brands London

To organise an exhibition in your own country is hard enough, but having to do it in a foreign country really adds to the stress levels. This project was a great way for exhibitors and the AFA alike to learn the ropes of expanding the boundaries in business, as it

tackled many aspects of the industry, including logistics, freight, customs clearance, culture, business etiquette and safeguarding intellectual property. It was a first for the AFA, too – a great learning experience that we can share with Members, and from which we can take lessons and put them into action in our forthcoming projects.

The next step was the design of the exhibition space at the events. AFA Ambassador, furniture designer and presenter on Network Ten's *The Living Room* Dylan Falecki co-created the concept of 'Outback to the Future' as the theme for the space.

The design aesthetics were highlighted by some of Australia's established and up-and-coming independent designers, who simply enthralled the audience both in China and London with their creativity. The feedback from exhibition attendees was overwhelming.



The Australian exhibit at The London Design Fair, Tent and Super Brands London

The international pavilions in China and London had amazing results for all of the furniture makers, who exhibited with a 100 per cent success rate in sales of the furniture, as well as the promise of future sales growth. As a result, the AFA is confident that in years to come, the collective group will increase its presence in the international market, and Australian furniture makers will be a force to be reckoned with.

Patrizia Torelli, AFA's CEO, says, 'It's probably wrong to have favourites, but Furniture China has a special place in my heart. It's been such a wonderful experience working with the team at Furniture China that I look forward to our presence at this mega event in 2016, as well. It was a real hub of international design and creativity. Furniture China has successfully become one of the most significant trade platforms in the global furniture industry. I am sure – as I speak for all who exhibited as the Australian collective in China, and they would agree with me – that the experience has been a great eye-opener in many ways to them. We all saw the effects of exhibiting, with a boost in the furniture makers' confidence [due to] the demand for Australian products and design'.

Patrizia goes on to say, 'Having carved an impressive reputation for itself, Tent London also played a very important role in 2015. The AFA showcased the winners of the ACE 2015 awards, alongside some of the country's independent designers, at this creative mecca. This was a highlight for all emerging designers present at Tent, who have not been able to stop speaking about much [else] after their return home. Tent London was an affirmation that there are so many visionary young Australian designers



The Australian exhibit at Furniture China

coming up through the ranks – each one with a strong, identifiable style of their own'. Patrizia concludes, '[Thanks to] the fabulous performance of the exhibitors, and all the support and involvement from our sponsors and partners, we did achieve our goals at the trade shows – and [we even] surpassed them!

'What makes us proud is the quality of the Australian products that we produce and represent, and because the demand is so strong for us, I have great confidence that the international market is the perfect platform for developing and growing business, and for building long-term business and personal relationships'. ↘



The Australian exhibit at Furniture China

Feedback and learning from Tent London exhibitors

Peter Kitely, Product and Furniture Design teacher at Central TAFE Perth

Australian Furniture & Furnishings: What led you to being involved in the International Pavilion, and how did the AFA help to make it happen?

Peter Kitely: As I lead a double life – designer and design educator – I do attend national and international design events as often as possible to keep fresh, to update knowledge, and to generally monitor developments in the design world. I had decided to attend the 2015 London Design Festival earlier in the year, so the AFA involvement and the inclusion of work by current students and recent graduates from the course that I coordinate in Perth was a bonus. My deeper involvement occurred when two of the Perth designers were unable to attend – I was asked to represent them at the event.

AF&F: What had you expected to achieve (from a business perspective) before attending/exhibiting at Tent London?

PK: Obviously, I was there to review design trends, new approaches to design, and new materials. That is important and necessary as both a designer and an educator.

I was also there to maintain my existing industry contacts, and to create and establish new ones.

Involvement in the AFA Tent exhibition did force me to review and analyse the event from a different perspective: to consider the benefit and value to the AFA of presenting Australian work overseas; to consider the benefit to the designers and the participants;

[and to ascertain whether] this is a realistic and cost-effective way [for the participants] to market themselves and their products. Is this a realistic market to be targeting?

That's a lot to consider. I think it is important that the AFA presents work at international events, to encourage Australian companies and designers to start the process of believing in, and creating, products that can be sold around the world.

AF&F: What did Tent London offer to you, in terms of learning, from both a national and international perspective?

PK: Being involved in Tent London provided an opportunity to gauge the design and quality of the Australian products compared to products from many other countries. In my opinion, the designs held up well.

The presentation of the work needs careful planning, and every aspect of the AFA corporate visual presentation needs reviewing.

AF&F: What would you do differently?

PK: From a personal point of view, I achieved most of my planned outcomes. In hindsight, there are always a few instances of 'I wish I'd done this or that', but [it was] generally a successful event from my point of view. I did the research prior to London and knew what I wanted to do, see and achieve.

For the AFA, research and pre-event planning. The success or otherwise of attending any such event is directly linked to the planning. Inviting specific

people to visit the stand and view the work is vital. You cannot wait for the right person to 'happen by'.

AF&F: What were your highlights of the event?

PK: Confirmation that the work of emerging designers that I work with is absolutely on the mark. The ideas, the approach, the design content, the execution of the prototypes – all absolutely on the mark. I found this reassuring and confidence-building.

[I also enjoyed] Ron Arad explaining about his design work methods, the importance of 'the story' in the design, and the need to work hard and have confidence in your ideas.

Meeting designers and manufacturers from different countries, exchanging ideas and information [was also a highlight]. Exchanging business ideas and marketing strategies, building contacts and networks – all of this was really interesting and useful information.

Also visiting the Moroso showroom – that was very interesting and inspirational.

AF&F: What are your top five tips for those thinking of following in your footsteps in the future?

PK: 1 – Do not hesitate. If you get the opportunity to present work at a major event, DO IT – do not hesitate. Attend in person.

2 – Be prepared. It is all about the pre-event planning. Think about what to do to get the maximum benefit and reward from the investment and opportunity.

London 2015

3 – Plan to succeed. Have a clear image of what success looks like for you. Why are you attending the event? What do you want to get from this? What would make attending such an event successful? And then plan to achieve your success.

4 – Support information. Prepare appropriate support materials and information. Brochures, handouts, cards, website, social media, product costing, availability – all of these must be professional and convey the correct 'image'. Prepare to present well on the stand.

5 – Be confident. Do the pre-event planning. Choose the right event or venue at which to show your product. Be clear about why you are exhibiting a product, and the purpose of this action. Be clear about what you are selling. Get these points worked out, and you will be confident in your product and the design, and you'll have a good and successful experience.

AF&F: Will you be back for more international pavilions? And which destinations would you like to conquer?

PK: The benefits and rewards gained attending or exhibiting at this kind of event are huge. But I think that you have to build a presence, be seen, and return over a number of years to establish a place and gain credibility.

Yes, I would encourage emerging designers to take their work offshore, to market themselves and their products to a wider audience, and to be part of international trade shows and events.

Events I am considering for 2016 include Milan Design Week, ICFF USA, and a return to London. ☺

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London 2015

Callum Campbell

work with another student, Jack Flanagan, and we became involved in the International Pavilion in London by winning the People's Choice Award at the ACE Design Awards as part of FURNITEX in July last year. This was our goal, and we entered the competition with the aim of winning a category and having our work represented in London. Needless to say, we were extremely happy with achieving this.

Jack and I had previously exhibited at the London Design Festival, and we went into this exhibition with no new expectations. We understood from previous trade shows that having a

production- and retail-ready product was key, and we worked hard to have our design readily available. Even with this preparation, however, we did not expect to receive our first order of stools from a local resident living in central London. This was quite a surprise, and we were ecstatic to have all of our time and effort pay off.

The only thing that we would have done differently was to have had all of our stool variants available and represented at the exhibition. Time constraints worked against us, so we could only have a small selection on display.

The biggest highlight was receiving our first order. Out of the two stools that we



exhibited, the customer decided on the solid bronze variant (our most expensive), which we thought would never sell. It was created as a flashy showpiece, showcasing the potential of the design's many material and finish options. We had never expected to sell any, let alone to someone living in London.

Although we have no immediate plans to exhibit in future international pavilions, I'm sure we will be back to take part once again.

Callum's advice for potential international exhibitors

- » Have a product that you can sell or produce. If anyone is going to contact you, it is because they want to buy or represent your product. Having systems in place so that accurate quotes and lead times can be given is key.
- » If possible, have more than one example of the design on display. This will give you greater dominance within the exhibit, and help you to stand out from the crowd.
- » Make sure that you have excellent promotional material.
- » Be there as much as possible to represent the design. No-one knows more about the product than you, so nobody else will be able to sell it as effectively as you.
- » Don't take yourself too seriously. Always act professional and courteous – never arrogant. ↘



London 2015



Kristina Melnikova

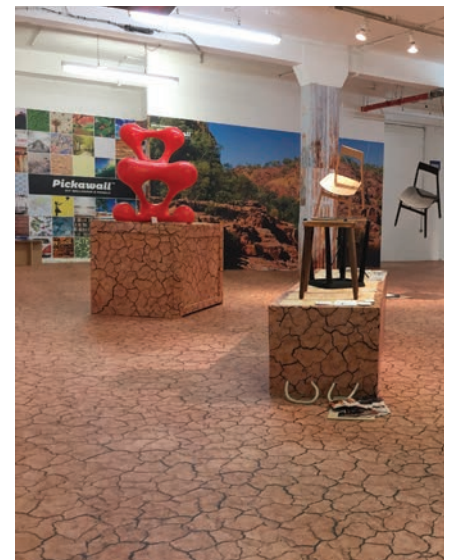
The Australian Furniture Association has done so much for me as an emerging designer, and such support is critical when starting out on your own! First of all, being a part of FURNITEX connect in July 2015, and participating in the Australian Contemporary Emerging (ACE) Design Awards, was a very important experience. During that show I had the chance to meet with some of the industry's most prominent people, to get very valuable feedback on my work from the judges of the competition, and to exchange ideas with fellow designers, furniture makers and business owners, as well as to garner interest in my work from stockists and shop owners.

Winning the ACE Award in the Cutting Edge category took things to a whole new level. I will always remember that

incredible feeling when my design was announced as a winner on the Awards Night, and the excitement and anticipation for all of the great things to come! The most important of those things was having my Moxie Chair included in the Australian International Pavilion at Tent London in September 2015. London! It is the international arena, and also one of the new design capitals of the world. That was the best prize a student of design could hope for! Representing Australia on the international stage was a very honourable task, too – and the International Pavilion was part of the London Design Week, so the exposure was unbelievable. There are so many industry events, exhibitions and shows during Design week in London, and they attract immense numbers of visitors from all over the world, so it is definitely the time to see and be seen.

My Moxie Chair got amazing feedback during the show – it opened up much wider horizons, and gave me a whole new outlook on furniture design in general, and my own work in particular. I also had rather unexpected – yet very welcome – interest from completely unrelated industries, such as film and music! And as an added benefit to being in a show myself, I got to visit some of the largest expos during my time in London, and see the foremost players in the world of furniture and design.

I am very grateful to the AFA for letting me be part of this amazing journey, and for getting me off to such a spectacular start! Today, the AFA is successfully promoting the Australian furniture industry to an international level and worldwide fame, and I hope to be able to contribute to that effort and to keep collaborating with the AFA in the future. ▽



London 2015

Kianoosh Kavoosi

Entering my furniture piece into the ACE Design Awards and having it supported by the AFA was a different experience from all aspects. The judges looked into the designs from a different angle, and the visitors to FURNITEX had different expectations. This was a new and exciting challenge for me. After exhibiting my product at FURNITEX and receiving the Creative Vision award, I was notified that, in addition to the award, I would be eligible to present my product in London. This was quite a surprise, and a welcome opportunity for me.

I was very excited to exhibit in Europe. This was a golden opportunity to test my product in a different environment to Australia, to see how the industry would respond to Australian design and designers.

Of course, exhibiting at Tent provided me the chance to show my design work to a much wider audience. As a result of that, I have received interest from other magazines and exhibitions in Europe, which is really exciting.

In addition, attending the Tent exhibition provided me the opportunity to see designs from other countries, and to look at emerging trends and new design approaches.

The foremost outcome of exhibiting at Tent was to gauge how my design work compared to the work of other designers, and products from other countries. I was a bit overwhelmed at first, but soon realised that my design work and the other work presented at Tent compared well. Australian design is not ahead, but it is not behind either.

During the course of the exhibition, I found out that how the products are presented is so important. The exhibition area, support graphics, lighting, stand design, representation of your country, et cetera, are all important.

I was well prepared for this event. I did some research beforehand, of people and places to visit. In the future, I would do even more research, targeting companies and potential clients to approach or invite to view my work. You cannot wait for people to wander by – you have to be more proactive. I would do more pre-event planning.

On a personal level, we had a great time in London. What a lively city! It is difficult to be oblivious to all of the glamour and excitement in London.

On a professional level, visiting the Moroso showroom was the highlight of my trip – they have exquisite designs matching my taste, as well as an interesting business model, and a friendly and helpful manner. This was all very memorable.

As a designer, I was excited by the bold use of colour and form, and this reminded me of the importance of being brave in the designs that I create.

We went to the Ron Arad talk, which was inspiring. He is brave!

We met and discussed design and business issues with designers from different countries regarding things like their challenges, the local market and their visions. All of this added to the invaluable experiences that I had at Tent.

Based on what I gained from exhibiting at Tent, and from my previous visit to Milan Design Week, I would definitely



consider attending other international events. I think you must market your product to an audience that is as broad as possible. At this stage, I am investigating exhibiting my products in the United States or Italy in 2016.

Kianoosh's advice

Speaking as a designer presenting work, first I would recommend simplicity. This is the basis of my designs, and they were well received in London because of their simplicity.

Second, pay attention to the details of everything – product design, the quality of the making in the product or prototype, and graphic support materials – and have a clear story to tell.

Third, for transporting the product, consider flat pack, of course; but don't let it drive or compromise the base design concept.

Fourth, always design what you like and not what you think the 'market' pushes you to design. There is always a market for a design that comes from your passion.

The last, but definitely not least, recommendation is to trust in yourself and your designs. ↘



International Pavilions 2016



Richard Greenacre

The opportunity to exhibit at the International Pavilion 2016 came about via Fringe Furniture as a part of the Melbourne Fringe Festival. I exhibited my Agave credenza at the 2015 exhibition at the Abbotsford Convent, and was lucky enough to receive the Best Student Design award, which was sponsored by the AFA. As a part of the prize, I will be exhibiting my winning piece at the International Pavilion in China in 2016.

I am very excited about exhibiting in 2016, as it is my very first experience of exhibiting internationally. It's a great opportunity to get my name out there, gain feedback and gauge interest in my work.

I first exhibited my piece at FURNITEX in Melbourne in 2015. I found it to be a great platform for emerging designers to exhibit alongside industry professionals. FURNITEX is an opportunity to exhibit new work and test the reception of new products. It also provided me with a unique

opportunity to mingle with other emerging designers from around Australia who possess a similar passion for furniture and lighting design.

The highlights of the last year for me have definitely been exhibiting and taking part in the ACE Design Awards, VIVID and Fringe Furniture. These award programs are all fantastic opportunities to gain exposure and to create contacts with like-minded furniture designers and industry professionals.

I was lucky enough to win a couple of awards in 2015 for the furniture piece Agave credenza, which I designed and made during my final year studying under the Associate Degree of Furniture Design at RMIT.

The same piece went on to win two awards at Fringe Furniture as a part of the Melbourne Fringe Festival, taking out the Craftsmanship and Best Student Design categories.

I have four tips for up and coming furniture designers:



- » Exhibit as much as possible.
- » Pay attention to detailing – it can make or break a design!
- » Be inquisitive. I am forever poking my head under tables and chairs to discover how they are put together, and looking for part-lines and construction details that will reveal an object's production process.
- » Get your hands dirty. Designing through making is extremely rewarding, and hands-on experience with materials will give you a better understanding of how they can be manipulated for use in furniture design.

My plans for the next 12 months include continuing with my studies in industrial design at RMIT. I am also working on some new lighting pieces and a small collection of furniture for an exhibition towards the end of next year.

On top of that, I will be exhibiting at International Pavilions in 2016 with the AFA. ↘



Agave Credenza

Exhibiting in China – a great opportunity for makers

Dylan Falecki – AFA Ambassador, furniture designer, and Network Ten's *The Living Room* presenter

Dylan came to exhibit at the International Pavilions completely by accident. The timing was perfect – Dylan entered his furniture into the FURNITEX design awards, and it went from there. Here, he recounts the journey and his experience.

Once I started talking with the AFA and found out that the International Pavilion design was needed, I didn't need convincing – I was interested in helping out, and I jumped at the opportunity to work with the AFA on the international projects. Granted, it was something that I'd never attempted before, but now that it's all done and dusted, I feel that it was a great success. I went to China with very high expectations. That's just my personality type; I'm always optimistic about new ventures. Not only were my expectations met – they were blown away. I could never have imagined the positivity with which we were received. One Chinese distributor described the Australian



pavilion as 'a breath of fresh air'. We were definitely something that they have never seen before, and it was awesome. From a commercial perspective, this expo translated into instant success, and planted important seeds for the future. Furniture China taught me to be flexible, adaptable and open-minded with my future plans. My business model has completely changed due to my visit to China – definitely for the better.

I would recommend staying for a week after the event, because it is very important to solidify the relationships that are formed during the expo. Emails are great for keeping in touch, but face-to-face dealings are very important to the Chinese. During the event, it is simply too busy to dedicate exclusive time to buyers, but afterwards it is essential to visit showrooms and factories, and go out to dinner.

My personal highlight was dinner on the final night with the whole crew. After spending long and intense days together, we all bonded and became friends. Dinner was full of laughter and nonstop conversation. It was a very memorable night, and the food was ridiculously amazing.

My business highlight was meeting a young businessman from South Korea who absolutely fell in love with my furniture. Language is no issue when it comes to appreciating good design! We are currently in the process of signing a licensing deal with his company in South Korea.

I have already booked a spot for Furniture China 2016. I would love to go to 100% Design in London, and eventually exhibit in Milan and Germany. Realistically, South-East Asia is my target in the short and medium term, with Europe and America in the distance.



Making the initial commitment is by far the hardest part. Once you have made the courageous leap to get into the international arena, there are a few tips that will ensure success – especially in China.

My five top tips for exhibitors in China:

1. Prepare your marketing. Print bilingual marketing collateral, and make your website viewable in Chinese. Print really good-quality business cards with QR codes on them. Quality business cards (or name cards, as they call them) impress the hell out of the Chinese.
2. Set up a WeChat account, and use your WeChat QR code on your marketing material.
3. Take heaps of photos. Post them on WeChat every day, and take your photos back to Australia for use on social media. It's free marketing!
4. Only use registered taxis. Other drivers will overcharge you – especially when you leave the venue and are in dire need of transportation.
5. Be open to people's opinions. Take the time to engage with visitors and fellow exhibitors. Listen, and absorb what everyone has to say. Some throwaway comments might lead to product innovations, or even complete overhauls of branding. ↘

Furniture China



David (L) and Michael Sappupo

David Sappupo – Comfort Sleep Bedding

To be involved in the International Pavilions with the AFA was what we needed for that extra step. The AFA alleviated any difficulties that we would have had on our own with things like where to exhibit, how much space we would need, how we would separate ourselves from other brands, and how we would get our products there.

There was a whole area dedicated to bedding, but being part of the International Pavilions and the Australian stand differentiated us from all of the other bedding suppliers and manufacturers. The International Pavilion was a premium area, so, just by its very location, it put us up there with premium products. Being part of the AFA's area assured us that this was the best avenue to take, and that we were on the right path. We also had no mistakes in the whole process.

Another side benefit was that many of our customers from Australia attended the event, and because they were away from home and more relaxed, we were able to spend a lot more

time with them, which helped us to form stronger relationships. The other benefit of exhibiting was that it was not just Chinese people who attended; there were people from all over the world, so it exposed our products to everyone. This has led to opportunities developing throughout Asia and the Middle East.

The AFA's affiliation with Aitken Partners has also helped us with the organisation of the relevant paperwork that you need for trading internationally – you need to be prepared with all of that before you exhibit.

Everyone says that the Chinese people value quality, and, while we did believe it, we actually saw it become a reality at Furniture China. The thing they seem to value most is the standards that we put on our products. The labels for testing and the origin of the products were the things that they were most interested in – and, most of all, the quality.

We will be back there next year, and we are looking forward to it, as Shanghai is an amazing place. ↘

Furniture China was a good opportunity for our business, as we had an interest in exploring the Chinese market. We had visited China before, but the market is so vast that it was difficult to know where to begin. We had a Chinese staff member based in China to help us, and he was present at our exhibit. This helped with communication and with engaging the visitors at the AFA stand.



Furniture China

Alby Johnston – furniture designer

The opportunity to exhibit internationally had been a long-term goal of mine, and it came into fruition, beginning with the ACE Design Awards that the AFA held for students as part of FURNITEX. During FURNITEX, my work was exhibited, and I also attended the forum and exhibition. This really helped me to make connections, and network with the AFA and fellow industry workers. While I didn't have direct success with the ACE Design Awards to gain a place to represent at Tent London, I discussed with various people the possibilities and avenues to display my work in China. Thankfully, the AFA

was willing to help out, and allowed me to submit an application and photos of my work. Upon acceptance, I then had to get the pieces from northern New South Wales and Canberra to Melbourne in six days. '#!@\$, six days!' was my reaction to that time frame, but it proved to be just another hurdle to overcome – a weekend drive from Byron Bay to Canberra to meet my brother, who drove from Melbourne. He then delivered the work to Agility Fairs and Events just in time. Phew!

I've learnt in the past to drop expectations before exhibiting my work. I was happy just for the opportunity, and to see what would arise. I was pretty much overwhelmed most of the time, as the size of Shanghai and the Furniture Fair was staggering.

I was fortunate to undertake the Export program offered by AFA, which gave me some insight. An important lesson that I learnt was that establishing an export market is about long-term commitment. It was also great to see how much the Chinese people value quality in design and craftsmanship.

Furniture China felt like jumping in the deep end for me. It proved to be a very fast-paced learning experience, particularly with logistics handling, sales and marketing, and dealing with another culture and language. Furniture China also offered great networking opportunities with other designers and representative bodies.

I am excited about next year, because I will have more time to prepare for the event. There is not much else I would change from this experience, as it was a first-time exhibition on a fairly low budget, which had remarkable outcomes.



One of the highlights was the strength and support that formed between us as a group from the AFA in the Australia pavilion. The times that we shared together, debriefing and discussing ideas, are fond memories. This is no doubt due to the work and efforts of the AFA.

Business highlights include establishing relationships with potential clients across a range of sectors in the furniture industry, confirmation of the value of my work and personal style by making a sale during the exhibition, and being within a new environment that inspired new ideas and a greater clarity in my future direction.

Next year, I look forward to exhibiting in Shanghai and possibly even Dubai.

Here are some lessons that I've taken away from the whole experience:

1. Define your market and business intention, then start building foundations through supportive relationships.
2. Speak to a range of people with export experience.
3. Understand the etiquette and cultural sensitivities when entering a foreign market.
4. Don't be afraid to take a leap, but look before you jump.
5. Become an AFA member, and take part in the initiatives on offer. ↘



Furniture China



Ross Wilding – Wild About Wood

I initially entered a piece of furniture that I designed and created into the AFIs at FURNITEX back in July 2015. I never expected to win an award – I truly only entered it so that I could stand at the end of the table and discuss the product with everyone who stopped or wandered past.

After being informed that I had won an award, and that winning pieces were eligible to be part of the International Pavilion, I had to do all that I could to send the piece to Shanghai – and all that I could to be there next to it.

Having a full-time carpentry construction company in Melbourne, I was only putting these pieces together after-hours and over weekends. The event in Melbourne in July definitely gave me the confidence to pursue this business (albeit still after hours). FURNITEX led to a couple of private commissioned pieces, which I created and delivered right before leaving for Furniture China. Although there were some very late nights in those final weeks leading up to this trip, I wouldn't have changed it in any way.

I honestly had no expectations upon arriving; I was unsure of the amount of patrons that would be attending day to day, and of the size of the event. I guess I was hoping for some form of success from the trip, perhaps sales or orders, or networking with others in the international furniture business.

Being involved in the Furniture China event, I witnessed firsthand the number of international guests who came to the event. It gave me the hope and belief that I could grow my furniture business into a company that designs, manufactures and sells its Australian-made products to China, as well as to other countries in the Asia-Pacific region.

As the only employee in my business, I felt that I went to Furniture China with good marketing material. The Mandarin text was perfect; however, I would definitely do some language lessons before arriving. I had a ball while I was there, but I was limited to saying 'Hello', 'Do you speak English?', and 'Australian-made'.

An Australian-made piece of furniture on display caught people's attention quite easily, so I got quite a lot of attention during the four days. There were many opportunities to sell my piece on the very first day; however, I decided not to sell, but to display it in a

furniture store in Shanghai where I can hopefully negotiate more custom sales.

Since the event finished, I've been in discussion regarding a couple of private commissioned pieces for clients in China, and I've had opportunities to display my product in major cities across China, as well as in India, Korea, Japan, Malaysia and Turkey.

I will be considering all of the International Pavilions for 2016.

Tips from me for others who plan to attend:

1. Before you go, definitely do your homework on the language.
2. Make sure you budget for all the incidentals and bring enough funds.
3. Plan your trip to have a getaway once the business is concluded.
4. Check out the other international displays.
5. Bring heaps of business cards. ↘





Furniture design in Perth



BY CARINA LI-LIN VINCENT

Being a designer and interior outfitter based in Perth, Western Australia, brings exciting opportunities that could be considered challenging due to the state's geographical distance from the east coast. Most of us are social media savvy these days, and the internet has expanded our opportunities for participation, bridging the distances in business communication and marketing across the wide country of Australia. Both established and emerging furniture designers and businesses, as well as students of furniture and design, are proud to be part of the Australian furniture and design industry, and there is plenty to look forward to in 2016.

Loopy.Boy.Lamp by Carina Li-Lin Vincent



Sandwiched Shelf by Yulia Holil



Jack Flanagan



Yulia Holil

I advise people to follow the same methods as I do to connect with the furniture community. The best and quickest way that I found to network myself was by joining LinkedIn in mid-2014; that is how I found out about the AFA, and I quickly followed their activities and signed up to their newsletter. Since then, I have been sincerely impressed with the AFA's proactive efforts to inform, support and promote the Australian furniture industry. In 2015, I exhibited my Alfresco side-table design in the ACE Design Awards. The contacts that I made through the experience have led me to negotiate with a major lighting retailer, and I have also been able to collaborate with other designers. As a result, I am excited to exhibit my latest furniture and lighting designs at FURNITEX & design 2016 in Brisbane, where I look forward to sourcing new products and meeting new industry contacts, and to helping potential customers.

When I was approached to write this article, I caught up with two fellow designers from Perth – Jack Flanagan and Yulia Holil – to hear about their individual experiences of breaking into the furniture design industry in Australia. 2015 was a good year for Jack Flanagan. He has a background in industrial design, including designing hospital equipment. His design studio, based in the Perth Hills, is making great progress; Jack is seeing sales growth from an increasing product range and private commissions, as well as through the acquisition of more in-house

manufacturing equipment, and the strengthening of relationships with local manufacturers and suppliers.

Gaining exposure from social media, and being showcased both internationally and nationally at furniture and design exhibitions, have been highlights for Jack. This includes winning the People's Choice Award in the ACE Design Awards at FURNITEX 2015 in Melbourne for his Grain Stool, which was designed in collaboration with Callum Campbell. The Grain Stool was also exhibited in Tent London as part of the London Design Festival, in the Australian International Pavilion.

As a result of acquiring more machinery, Jack also has the opportunity to broaden the services that his design studio offers. He has started a side business called Aerolux (www.aerolux.com.au), which offers computer numeric control (CNC) cutting and design services, catering to large engineering projects, designers and architects, through to local trade service providers that need flexibility. Jack is very positive about where his locally designed and manufactured furniture and products will take him in the future.

Since graduating from university in furniture and product design in mid-2015, Yulia Holil finally has the time to pursue potential clients' interests in her products without having to worry about it interfering with her studies. Yulia was an AFA Award winner in the student category in 2014 for her Sandwiched Shelf design.

Yulia's recent trip this past July to exhibit her Corker! Stool in the ACE

Design Awards allowed her to meet with a Melbourne client who found her on Instagram and ordered a custom batch of one of her designs: the Kayu Case. Returning to Perth and doing a production run without having access to a tooled-up (TAFE and university) workshop anymore presented its own challenges – but this has taught Yulia how to be more resourceful and flexible. Since finishing the order, she has started speaking to a few different design and gift stores around Perth about the possibility of having her product sold in their shops, and she has received interest, and positive responses.

Yulia has spared some time every year for the last four years to visit Melbourne – on most occasions to be part of one or more design exhibitions. It is important to make the time to go and present your work at different events and places, as you never know what opportunities might come out of it (the amazing galleries and museums alone make for a great place to look for inspirations for that new project). ▽

More information:

www.jackflanagan.com.au

Instagram @j.flanagan

www.yuliahovil.com

Instagram @not_julia

www.turnkeylivingaus.com.au

Instagram @turnkeylivingaus



Her Majesty's Theatre

Decades of international success – Profiling Furniture Industry Master Adam Fisher

Adam Fisher is the 2015 recipient of the Furniture Industry Master award, and with good reason: you only have to look at the website of the business he co-owns with his brother to get a sense of the enormous achievements that Camatic has made over the decades.

Adam's father, Brian, started Camatic in the 1960s. In Adam's words, his father was a repetition engineer – a nuts and bolts man. One of the first major jobs that Brian had was supplying the metalwork for the seating at the Sydney Opera House.

From this came an opportunity to work with the major cinema chains. With the event of big blockbuster movies and

rapid urban sprawl, Hoyts and Village started building bigger and better cinema complexes. Camatic was at the forefront of cinematic design, and supplied seating for the majority of these venues.

Through the 1970s and into the 1980s, Village Roadshow established cinemas in Asia, Europe and South America, and Camatic was there every step of the way with seating for the fit-outs.



While the movie theatres were growing, so, too, was the support of quality, Australian-made products. The government at the time commissioned Camatic to supply its office seating,

which was based on the same concept as cinema seating, but with a swivel base. The government loved this furniture, because it was heavy-duty and long-wearing – with the added benefit of it being Australian-made. If you worked for the government during this time, you would have sat on a Camatic chair.

In the 1980s, all polyurethane was made by Nylex. When Nylex stopped this side of the business, Camatic bought their equipment and continued making high-strength, high-quality seating – and they still do to this day.

Adam joined the family business in 1989; at that time, Camatic had had the licence for stadium seating from the United Kingdom company Hille in Australia since the early 1980s. It took until 1991 for Camatic to win its first big job, which was the Great Southern Stand at the Melbourne Cricket Ground (MCG). After this, an opportunity arose to work in Atlanta in the United States for the 1996 Olympic Games.

Camatic supplied and installed approximately 87,000 seats for these games. It was with great excitement that the following Olympic Games, held in Sydney, provided an additional opportunity to supply seating for the main stadium. Sadly, this didn't come to fruition; however, Camatic still had the opportunity to work on the Olympics in a smaller stadium: the Sydney SuperDome, which seated 20,000 people.

Missing out on the main part of the Sydney Olympics opportunity inspired Camatic to regroup and come up with new ideas. This is when Adam and his team developed the Quantum seat, which took the world stadium seating market by storm.

The Quantum seating system is unique, as it sits on rail-mounting systems and offers seating capacity gains of up to



CenturyLink Field (Seattle Seahawks Stadium)

three per cent in an arena or stadium. To put this into context, depending on the size of the stadium, this can mean between 4000 and 5000 additional seats. The seating is easy to configure, and its flexible mounting system allows it to be moved around. Adam says that he enjoys seeing the architects' faces when the seating capacity increases beyond their plans with the Quantum seat – and also stadium management's look of glee when they realise the additional revenue that can be made. All of this comes with no loss of comfort, space or visibility.

In 2002, Camatic completed the CenturyLink Field (the Seattle Seahawks stadium), then went on to the Pasadena Rose Bowl; the Soldier Field (the Chicago Bears stadium) in 2003; the AT&T Stadium (home of the Dallas Cowboys) in 2009; and the Levi's Stadium (home of the San Francisco 49ers) in 2014, to name a few. Approximately 80 per cent of all the installed components were made in Australia.

The next step in Camatic's business was to develop indoor arena seating

for the American market. The arenas require 10,000–20,000 seats, and the product is a cross between a stadium and cinema seat, as it is padded. These seats also use the rail-mounted systems, so that they can be easily reconfigured depending on the arenas' requirements. Recently completed projects include the AT&T Arena and the MGM Grand in Las Vegas.

The rise of the Australian dollar had an effect of business production in Australia, and some manufacturing components were shifted offshore. The good news now is that, as the Australian dollar drops and the costs of producing overseas rise, it has become more viable to return all of the manufacturing back to Australia.

Adam shared some of the difficulties Camatic faced when conducting international business over the years. The global financial crisis (GFC) was a tricky time; America was the hardest hit by the GFC, and finding the right financial backing and support for business opportunities in this market during tough times was a gamble. Banks tend to be very conservative



The Melbourne Cricket Ground

when dealing with international companies. This put some strain on the business, and potential deals had to be let go, which was very disappointing. As a result, business has been tough over the last decade, and Adam advises that having the right financial backers and working with people who have the same vision is the key to continuing success.

Another element to consider when manufacturing locally for global markets is that every country has its own quality standards for manufacturing. One of the elements that has made Camatic successful on an international level is being aware of these standards, and being smarter with the products so that they meet all of the requirements of each market; for example, the metal fabrication that Camatic employs is very high quality, and the metal is very strong. It works well in a high-use environment, and can't be vandalised. You won't see anyone picking up and throwing a stadium seat from Camatic at a passion-fuelled event!

Businesses need to constantly reinvent themselves to remain viable – just like the cinemas.

Cinemas in America have recently had a resurgence in business by removing all of the existing seating and replacing it with gold-class seating. Cinemagoers can have the gold-class seating experience for the same price that they have always paid. This has brought life back into a declining market. Australia is just about to see the rollout through Hoyts Australia of the same concept, and Camatic is working with Hoyts every step of the way.

The strength and quality of the foam that Camatic produces has developed into another arm of the business: high-quality pillows marketed as Dentons Pillows. These pillows are sold through major retailers and can last up to 15 years, with only a replacement of the cover slip necessary along the way. The urethane technology used in seating and pillow manufacturing is Adam's brother David's passion (David is Chief

Executive Officer of Camatic). Adam believes that the quality of the Camatic in-house manufactured polyurethane is what positions Camatic at the top of the cinema-seating market.

The future is bright for Camatic, with more business in the pipeline now than over the last 25 years. The company is the number one stadium-seating supplier in the world. All of the seating is manufactured in Melbourne, making Camatic an Australian business that we can all be proud of. Some of the products conceived and designed by Adam and the Camatic Development team include:

- » the Quantum seating system
- » the Activa cinema seating range
- » the Clarity seat
- » the Alpha chair
- » the Forte seating system
- » the Valencia seat. ▽

Quality, innovation and great service

After nearly 60 years in business supplying the Australian furniture industry, Gregory Machinery continues to offer quality, exclusive brands, innovation and great service to the furniture-making industry.

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Latest additions include the Woodman Senator Edgebander and the ULTRA-S Panel Saw.

Gregory Machinery, based in Brisbane and supplying the entire east coast, is offering these two machines as a special package to *Australian Furniture & Furnishing* readers. ▽



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Innovation nation

*Dylan Falecki is best known for his role on Australian television as a builder, working on building and renovation shows like *Better Homes and Gardens* and *Domestic Blitz* before taking on his current gig as on-screen project manager on Network Ten's *The Living Room*.*



For many, this kind of success would be sufficient; for Dylan, it's really just a jumping-off point. He's recently become a furniture designer, and through his journey to get his innovative product to market, he's also signed on as an ambassador for the Australian Furniture Association.

We asked Dylan to tell us a bit about his progression from builder to furniture designer, and how he ended up as an AFA ambassador.

'I've always loved furniture,' Dylan says. 'Even as a carpenter and a builder, I've always appreciated the aesthetics of furniture, and how the addition of furniture would transform whatever I built into something absolutely special. I could go to so much effort knocking down walls, putting in beams and reconfiguring a dwelling, and it really wouldn't mean anything until the furniture would go in – then it would become a human space; a useable space.'

'I guess when I got into furniture it was out of personal frustration in that I didn't have the right kind of furniture for a particular part of my house. I never thought I would become a furniture maker or a furniture designer. When this design came along, and I drew it and we put it on the computer and tested it on the CNC machine – and it worked – I thought to myself, "Okay, this is a little bit too easy – what's the catch?"'

'Well, the catch was getting it ready for market. The process from having a good idea to getting it to market is long and very, very trying.'

Dylan says that any furniture designer or maker who's starting out in the industry has an incredible resource at their disposal – the AFA.

'I started talking to the AFA as an initial point of contact in the industry,' he says. 'I entered into the FURNITEX design competition, and that led me into designing the pavilions for the international exhibits [Furniture China and Tent London], and helped me navigate as a newbie to the industry.'

'Representing them as their ambassador is part of the relationship that we've built over the last year, where I've relied on them to guide me into this new industry and new part of my life. The proof's in the pudding: within a year, I've won awards and exhibited on three continents, and I'm exporting to other countries. I couldn't have done it without them.'

So, how did that mentee-mentor relationship become an ambassadorship?

'It was a natural fit to become the AFA's ambassador because I get along with them so well. There's a symbiotic relationship where I really need them, and they look at me and think that I could possibly represent the new face of what furniture could be in Australia. It just kind of worked, and it happened so quickly that I'm just enjoying it. It's great.'

Dylan's role is to encourage the progress and modernisation of the furniture industry, as well as connectedness within it, and to promote the quality and innovation of Australian furniture.

'Being an ambassador for the AFA makes me, in my own mind, an ambassador for the Australian furniture industry, which is going through a bit of a reboot at the moment.'

'It's becoming more modern; it's becoming more innovative.'

It's not as highbrow as Europe or as conceptual as the Nordic countries, but it's embracing a lot more technology, and it's very innovative. I think that's reflective of our culture in general – we're a nation of innovators.

'The furniture industry and furniture itself are halfway between the artistic and the practical – it's not like we're mining for gold, and it's not like we're painting beautiful pictures; we're doing this balancing act of trying to manufacture to certain standards and certain volumes, but we're also trying to create beautiful pieces that are also practical – the old "form and function" adage.'

Dylan is incredibly passionate about the potential of Australian furniture



to be internationally acclaimed and sought-after, and to be known for its 'Australian-ness'.

'Australia has so much to offer the world in terms of our innovation culture, and our creativeness in relation to the technology that we embrace, but it's got to start from here. Now that we're seeing the knock-off import replica furniture craze die down, we're going to start seeing a lot of the domestic, small artisan manufacturers emerge, and become more successful. That will give everybody more confidence to start venturing out into the world like we did in 2015 in Shanghai and London.

'I think that Asian nations – especially China – perceive Australia as being a very innovative nation, and a very fun, lifestyle-oriented nation. Anything that comes out of our country, they covet. Look at the honey-making industry. Manuka honey is so valuable in China... and it's just honey! I go and buy honey from Coles. In China, they covet it. It's like gold.

'That's where I see our furniture industry going, in South-East Asia in particular. They're strong economies, looking at our custom-made bespoke furniture as really high-end, innovative, sophisticated furniture that they want and need to own.'

Dylan's no stranger to innovative furniture – his own business,

Falecki Furniture, creates simple and functional pieces that can be stored, flat, in cut-outs on a customised wall panel. His own success in overseas markets over the past year is a big driver behind Dylan wanting to encourage other makers to get involved with the AFA.

'I'm only a baby in the industry, but because I did this with Patrizia [Torelli, Chief Executive Officer of the AFA] and with the AFA so fervently over the last six months, I feel like I've got all this knowledge, this excitement and positivity that I want to give to others that want to pursue this,' he says.

'My life in the last six months has changed dramatically because of furniture, but I think in the next 12 months it's going to change even more dramatically because of the success of the furniture overseas. And being ambassador to the AFA and representing the furniture industry in Australia, I think that for me to be successful in exporting furniture and

manufacturing furniture is paramount; because if I'm not successful and if I'm not someone who actually makes money out of doing that as a business, then I've got no credibility.

'The best thing I can do is lead by example, and show other makers, look, I'm making money exporting my product overseas. You can do the same. Get on board with the AFA, let them guide you, let them help you, and let's all make money!

'If there's any way I can encourage other makers and other young people who want to go into the furniture industry or want to get trained up in the furniture industry to seriously consider it as an option, I want to be able to do that. Right now it may not be much, but in five or 10 years' time, we're going to rival places like Denmark and Italy in terms of our international recognition for what we produce. I'm glad that I got in on the ground floor, and if everybody else wants to get in, get in now, because it'll be well worth slogging it out.

It's going to boom.' ↘



Workspace planning and design

As it enters its 105th year of operation, Workspace Commercial Furniture is embracing its heritage pillars of quality, short lead time and value to create the foundation of future success in a new manufacturing era.

Since it was founded in 1911, Workspace Commercial Furniture (formerly TH Brown Furniture) has been no stranger to the need for change. In 2014, the business undertook another strategic review with a focus on both brand and product evolution. Within 18 months, Workspace has launched a more simplistic and refined corporate brand, and dramatically increased its product range to accommodate changing workplace needs, wants and desires.

In line with its foundation philosophy of Australian manufacturing and current marketing program, #realmanufacturing, Workspace has continued its commitment to local design and manufacturing, supporting its national end-to-end supply chain services. Boasting in-house product development, planning, a 12,500-square-metre production facility, a national transport fleet and in-house installation services supporting showrooms in Sydney, Melbourne, Canberra and Adelaide, Workspace's capability and capacity are industry-leading.

Workspace's unique ability to produce workstations, joinery, chairs, seating and bespoke furniture in-house provides clients with the ultimate flexibility, and allows the business to meet changing workplace requirements.

In 2016, Workspace is looking to expand its in-house designed and manufactured products, and to also provide the market with more choice of products. Workspace works with its European supply partners to ensure a consistent design aesthetic. Manufacturing and value add then occur in Australia. The products are distributed exclusively by Workspace, and are available to view at www.workspace.com.au, or showrooms in Sydney, Melbourne, Adelaide and Canberra.

Workspace Commercial Furniture
www.workspace.com.au

sa.enquiries@workspace.com.au

Phone: Sydney 02 9381 2300

Melbourne 03 9686 1311

Adelaide 08 8276 9288

Canberra 02 6280 7708



www.workspace.com.au
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workspace
commercial furniture

The Australian Furniture Association – why belong?

The Australian Furniture Association (AFA) is the peak Australian industry association representing the interests of the entire furniture sector nationally. Membership covers manufacturers of residential and commercial furniture, cabinet-makers, suppliers to the industry, retailers, allied associations, and key stakeholders such as testing and training organisations. We have members in all states in Australia, and representatives on the ground in Victoria, New South Wales and Western Australia.

The AFA is committed to helping Australian businesses build competitive and sustainable business models, and to promoting the profitable growth, competitiveness, innovation and export-readiness of our members.

Why belong?

Unlike other industry associations in this sector, the AFA is a national rather than state-specific body, and is growing – not shrinking. These unique characteristics give the AFA more leverage with government, more exposure internationally, and the capacity to deliver more services of benefit to our members.

Have a voice

The AFA is recognised as the voice of the furniture industry by the government, media and the general public. AFA Members benefit from being part of a collective and respected voice.

Add credibility

Certification as an AFA Member gives consumers confidence that they are dealing with a qualified and reputable

provider. All AFA Business Members are listed in the AFA's Online Directory – an optimal marketing tool and one-stop shop to find AFA Members quickly and easily.

Gain exposure

The AFA promotes not only the Australian furniture manufacturing industry, but also its members' businesses and their products, through extensive social media marketing; its Online Directory; its online shop, lifestyle magazine, annual trade and consumer shows; national award programs; and participation at international exhibitions – to name a few.

Two highlights in the past six months have been the inaugural Australian Contemporary Emerging (ACE) Design Awards, which attracted a huge amount of attention for our new and talented designers both here and at London Design Week; and the International Pavilions Project. The latter took us to the Furniture China exhibition in Shanghai for the first time in 18 years. The AFA's Australian Pavilion featured a diverse mix of industry members, and it received a tremendous response. See the articles about both of these fantastic

promotional events, starting on page 38 of this magazine.

Access services and discounts

AFA Members enjoy access to a wide range of benefits and services to support their businesses' success. We provide expert legal, financial and export marketing advice through our corporate partners; up-to-date business tools and templates; discounts on compliance testing, product certification and research; and distribution channels, recruitment assistance and sharing of business opportunities through the AFA Newsletter, magazine and website – not to mention generous discounts to members taking part in exhibitions, awards and other AFA events.

The full range of business benefits and services is shown in the matrix on the facing page.

Since the July edition of *Australian Furniture*, we have introduced two new and exciting initiatives.

The first is an exclusive partnership with ConnectFurniture. This agreement enables AFA Members to set up and operate their own online showrooms at significantly reduced rates and without the huge costs of building their own sites. ConnectFurniture.com.au is Australia's central online marketplace for furniture, connecting more than two million domestic and commercial furniture buyers with hundreds of furniture sellers, and more than 30,000 products nationally.

The second initiative is a heavily discounted tender notification service, and access to tender preparation services for our Platinum Members to bid for major national and international projects.

Stay informed

Stay up to date with what's going on with both the industry and the association through the AFA's weekly e-newsletters, the newsfeed on the AFA website, and the exclusive Member Bulletins. Whether it is the impact of the federal budget on your business, changes to industrial relations legislation or award wages, trends in design, the

latest developments in vocational education and training, or new opportunities for our members, we cover it.

Regular seminar, webinar and networking events are also a great way to stay up to date with what's going on in the industry. Refresh your knowledge of industrial relations, workplace health and safety, financial management, exporting, and much more.

The annual national furniture industry training conference, Furnishing Futures, is two days jam-packed with information for trainers, business owners and managers, delivered by leading national and international experts. Just take a look at the program for this year's conference; you are sure to be impressed (furnitex.australianfurniture.org.au). Make sure you book early for this year! ↘

AFA Membership Type

	Business			Individual			Importer	International	Reciprocal Member
	Platinum	Gold	Silver	Student	Other				
Annual Fee (including GST)	\$1,650	\$990	\$495	\$88	\$165	\$1,980	\$2,178 AUD	Negotiable	
FURNITEX & design and other AFA Exhibition Rate Discounts	Platinum Discount	Gold Discount	Silver Discount			Gold Discount	International Discount	Silver Discount	
Australian Furniture Industry Award (AFIA) Nominations Fees	Platinum Discount	Gold Discount	Silver Discount	FREE to FURNITEX & design exhibitors. *Conditions Apply				Silver Discount	
Australian Contemporary Emerging (ACE) Nomination Fees	Discounted Fee	Discounted Fee	Discounted Fee	FREE to FURNITEX & design exhibitors. *Conditions Apply				Discounted Fee	
International Export Trade Fairs (International Pavilions)	Service Fee	Service Fee	Service Fee	Service Fee	Service Fee	N/A	N/A	Service Fee	
Access to Professional Services Legal (incl IR/HR, IP eg - Aitken Partners)	Platinum Discount	Gold Discount	Silver Discount	Service Fee	Service Fee	Gold Discount	Service Fee	Service Fee	
Financial & Accounting - Hansens	Platinum Discount	Gold Discount	Silver Discount	Service Fee	Service Fee	Gold Discount	Service Fee	Service Fee	
Insurance	Platinum Discount	Gold Discount	Silver Discount	Service Fee	Service Fee	Gold Discount	Service Fee	Service Fee	
Education and Training / Workshops & Seminars eg: Austrade, Export Readiness, Business Management	Platinum Discount	Gold Discount	Silver Discount	Service Fee	Service Fee	Gold Discount	Service Fee	Service Fee	
International Freight & Logistics - ICAL Training & Services	Platinum Discount	Gold Discount	Silver Discount	Silver Discount	Silver Discount	Gold Discount	Silver Discount	Silver Discount	
10% discount for AFDDI Testing & Compliance Services	✓	✓	✓	✓	✓	✓	✓	✓	
Connect Furniture Online Showroom - connectfurniture.com.au	✓								
Tenders and Grants identification and preparation services - Cordell & BMV Solutions	Platinum Discount							Negotiable	
AFA Online Member Only Area (level of access determined by level of AFA membership)	✓	✓	✓	✓	✓	✓	✓	✓	
AFA Certificate of Membership	✓	✓	✓	✓	✓	✓	✓	✓	
Approved Use of AFA Digital Logo	✓	✓	✓	✓	✓			✓	
AFA Website Member Directory Listing	✓	✓	✓						
AFA Magazine Member Directory Listing	✓	✓	✓			✓	✓	Negotiable	
Discounted Access to AFA Media Channels for Marketing Campaigns: Eg Houzz	✓	✓	✓	Service Fee	Service Fee	Service Fee			
Online Business Documents & Templates	✓	✓	✓			✓			
Reciprocal Promotion Of Member News (Over 40,000 Readers weekly)	✓	✓	✓	✓	✓		✓		
AFA Newsletter Subscription (Over 40,000 Readers weekly)	✓	✓	✓	✓	✓	✓	✓	✓	
AFA Publications Advertising (Including Australian Furniture Magazine, B2B Newsletter & Furnitex & design Newsletter)	See Rate Card	See Rate Card	See Rate Card	See Rate Card	See Rate Card	See Rate Card	See Rate Card	See Rate Card	
Networking Events / Seminars & Workshops	Platinum Discount	Gold Discount	Silver Discount	Silver Discount	Silver Discount	Silver Discount	Silver Discount	Silver Discount	
AFA Gala Award Event Tickets	Platinum Discount	Gold Discount	Silver Discount	Student Discount	Silver Discount	Silver Discount	Silver Discount	Silver Discount	
Visitor Entry to FURNITEX & design and Other AFA Events	Platinum Discount	Platinum Discount	Platinum Discount	Platinum Discount	Platinum Discount	Platinum Discount	Platinum Discount	Platinum Discount	

* All Prices and Benefits are subject to change without notice.

Member directory

Name	Address	City	State	Postcode	Website	Phone
Alby Johnston	93 Kings Road	Federal	NSW	2480	www.albyjohnston.com	0457 676 388
APR Detailed Joinery	52 Allingham Street	Condell Park	SA	2200	www.aprjoinery.com.au	02 9791 0717
Arteil Furniture	2-5/95 Garling Street	O'Connor	WA	6163	www.arteil.com.au	08 9337 8399
Astra Furniture	17 Dennis Street	Campbellfield	VIC	3061	www.astrafurniture.com.au	03 9303 7622
Atelier Furniture & Interiors	11 Whyalla Street	Willetton	WA	6155	www.atelier.com.au	08 9457 5877
B Seated Global	7/22 Mavis Street	Revesby	NSW	2212	www.bseatedglobal.com.au	02 9796 7400
Bern Chandley Furniture	2/3A Wingrove Street	Alphington	VIC	3078	www.bernchandleyfurniture.com	03 9417 7395
Biesse Group Australia	3 Widemere Road	Wetherill Park	NSW	2164	www.biesse.com.au	02 9609 5355
Bindi Furniture	5 Fitzpatrick Street	Revesby	NSW	2212	www.binfurniture.com.au	02 9773 4042
Bizfurn Express	73-75 Wisers Road	Maroochydore	QLD	4558	www.bfx.com.au	1300 866 522
Blue Diamond Furniture	57 Temple Drive	Thomastown	VIC	3074	www.bluediamondfurniture.com.au	03 9464 1025
Burgtec Australasia	3 Kirke Street	Balcatta	WA	6021	www.burgtec.com	08 9344 6266
Camatic	93 Lewis Road	Wantirna	VIC	3152	www.camatic.com	03 9837 7777
Carjo Furniture	55 Radford Road	Reservoir	VIC	3073		03 9462 2844
Chesterfield House	8 Cramp Street	Goodna	QLD	4300	www.chesterfieldhouse.com.au	07 3381 9261
Chiropractic Bedding					www.chiropractic.net.au	03 9318 1211
Christian Cole Furniture	5 Dairy Drive	Coburg North	VIC	3058	www.christiancolefurniture.com.au	03 9350 3327
Christopher Blank	Unit 17/7 Lakewood Boulevard	Carrum Downs	VIC	3201	www.christopherblank.com.au	0450 745 075
CLU Living	265 Swan Street	Richmond	VIC	3121	www.cluliving.com.au	03 9041 7375
Collesione Chesterfield	17 Apex Court	Thomastown	VIC	3074	www.collesionechesterfield.com.au	03 9466 3778
Comfort Sleep Bedding Co	204 Holt Parade	Thomastown	VIC	3074	www.comfortsleepbedding.com.au	03 9465 6444
Commercial Furniture Makers Australia	54 Bungower Road	Somerville	VIC	3912	www.cfma.net.au	03 5978 0811
Contempo Furniture Pty Ltd	8 Lincoln Street	Minto	NSW	2566	www.contempofurniture.com.au	02 9820 6111
Coringle Furniture Australia	13-16 Summer Lane	Ringwood	VIC	3134		03 9870 3900
Decor Design Centre	346 William Street	Perth	WA	6000	www.decor-design.com.au	08 9328 1077
Design Furniture	9 Meredith Street	Newton	SA	5074	www.designfurniture.com.au	08 8336 1533
Dixie Cummings Enterprises	20 Holloway Drive	Bayswater	VIC	3153	www.dixiecummings.com.au	03 9762 2988
Dunlop Foams	36 Commercial Drive	South Dandenong	VIC	3164	www.dunlopfoams.com.au	03 9215 2028
Dynamic Concepts	58 Rushdale Street	Knoxfield	VIC	3180	www.dynamicconcepts.com.au	03 9753 2265
Earl Pinto	14-16 Sackville Street	Collingwood	VIC	3066	www.earlpinto.com.au	03 9016 0064
East Street Upholstery	14 Kyabram Street	Coolaroo	VIC	3048	www.eastst.com.au	03 9309 1599
Eastern Commercial Furniture	1F Marine Parade	Abbotsford	VIC	3067	www.ecf.com.au	03 9818 5444
Eastgate Furniture	49 Plateau Road	Reservoir	VIC	3073	www.eastgatefurniture.com	03 9460 1822
Edwards Sofas By Design	94 Victor Cres	Narre Warren	VIC	3805	www.edwardssofasbydesign.com.au	03 9705 0655
Eness	285 St Kilda Road	St Kilda	VIC	3182	www.eness.com	03 9521 5521
Envisage Furniture	215 Numurkah Rd	Shepparton	VIC	3630	www.envisagefurniture.com.au	03 5831 1595
Eureka Street Furniture	1021 Beaudesert Road	Archerfield	QLD	4108	www.eurekastreetfurniture.com.au	07 3717 7600
Falecki	2 St Aidans Avenue	Oatlands	NSW	2117	www.falecki.com.au	0414 446 502
Frank Audrey and Gus	6 Verdant Place	Dingley Village	VIC	3172	www.frankaudreygus.com	0409 335 485
Gascoigne Furniture	89-91 President Street	Kewdale	WA	6106	www.gascoigne.com.au	08 9355 0555
GDA Furniture	3 Catherine Street	Coburg North	VIC	3058	www.gdafurniture.com.au	03 9090 7503
Hafele Australia	29-33 Juna Drive	Malaga	WA	6090	www.hafele.com.au	08 9249 3833
Holmesglen Institute of Tafe	Batesford Road	Chadstone	VIC	3148	www.holmesglen.edu.au	0395641733
How Group	L10, 60 Albert Road	South Melbourne	VIC	3205	www.howimports.com	03 9682 8425
Individual Design and Constuction	12 Sherbourne Road	Briar Hill	VIC	3088	www.individual.net.au	03 9434 4305
Inglewood Products Group	264 Gossage Rd	Oldbury	WA	6121		08 9525 0084
International Cabinets Designs	12 Stretton Place	Balcatta	WA	6021	www.internationalcabinets.com.au	08 9240 9000
Jardan Australia	66 Ricketts Road	Mount Waverley	VIC	3149	www.jardan.com.au	03 9548 8866
KATMA Furniture Manufacturers	Unit 3/17 Mosey Street	Landsdale	WA	6065	www.katma.com.au	08 9302 1404
LV Furniture	5-11 Maygar Boulevard	Broadmeadows	VIC	3047	www.lvfurniture.com.au	03 9357 2199
Madison Commercial Interiors	40 McDonald Rd	Brooklyn	VIC	3012	www.madison.com.au	03 9315 2999
Make Your House A Home	132 High Street	Bendigo	VIC	3550	www.makeyourhouseahome.com.au	03 5442 6093

Member directory

Name	Address	City	State	Postcode	Website	Phone
Mark Perry Business Furniture	113 Metrolink Circuit	Campbellfield	VIC	3061	www.markperry.com.au	03 9308 7900
Mataro Furniture Manufactures	3/156-162 Barry Road	Campbellfield	VIC	3061	www.mataro.com.au	03 9357 9033
Mathews Timber	125 Rooks Road	Vermont	VIC	3123	www.mathewstimber.com.au	03 9874 1666
Melbourne Polytechnic Melbourne School of Design – University of Melbourne	77-91 St Georges Rd	Preston	VIC	3072	www.melbournepolytechnic.edu.au	03 9269 1200
Merlino Furniture Imports	5 Sainsbury Road	O'Connor	WA	6163	www.ms.unimelb.edu.au www.merlino.com.au	03 9035 5511 08 9314 3999
Mlily Australia	1A, 162 Rooks Road	Nunawading	VIC	3131	www.mlilyaustralia.com	03 9088 5802
Molmic Furniture	37-39 Moore Road	Airport West	VIC	3042	www.molmic.com.au	03 9335 2413
Moran Furniture	Unit 1, 800 Princes Hwy	Springvale	VIC	3171	www.moranfurniture.com.au	1300 786 222
Nannup Timber Processing	Warren Road	Nannup	WA	6275	www.ntp.net.au	08 9756 1006
Narre Warren South P-12 College	Amberly Park Drive	Narre Warren	VIC	3805	www.nwsc.vic.edu.au	03 9704 3333
Nolan UDA	3 Bradford Street	Alexandria	NSW	2015	www.nolanuda.com.au	02 9669 3333
Orchid Furniture	6-8 Tradeway	Kilsyth	VIC	3109	www.orchidfurniture.com	03 9761 6223
Oscar Furniture	6 King Drive	Horsham	VIC	3401	www.oscarfurniture.com.au	03 5381 1404
Palace On Street	3/29-39 Westwood Drive	Ravenhall	VIC	3023	www.palaceonstreet.melbourne	03 9041 1171
PASA ENTERPRISES	41-51 King Street	Airport West	VIC	3042	www.pasaenterprises.com.au	03 9335 5922
PEACOCKS BEDDING	13-15 Hazelhurst Street	Kewdale	WA	6105	www.peacocksbedding.com.au	08 9353 3888
PERIOD STYLE FURNITURE	26 Stephen Rd	Dandenong	VIC	3175	www.periodstylefurniture.com	03 9793 6511
PICKAWALL	359-361 Swan Street	Richmond	VIC	3121	www.pickawall.com.au	1300 3790 076
Polytec Pty Ltd	2 Wella Way	Somersby	NSW	2250	www.polytec.com.au	02 4340 9800
Porta Mouldings	224-256 Heidelberg Road	Fairfield	VIC	3078	www.porta.com.au	03 9488 3222
Premium Lighting	37 Industry Street	Malaga	WA	6090	www.premiumlighting.com.au	08 9248 1888
Profile Fabrics	30 Merola Way	Campbellfield	VIC	3061	www.profilefabrics.com.au	03 9357 8807
Protect A Bed	5-9 Cleeland Road	Oakleigh South	VIC	3167	www.protectabed.com.au	03 9544 0723
Quedos Billiard Tables	19 Gympie Way	Willetton	WA	6155	www.quedos.com.au	08 9354 4235
Raeco	75 Rushdale Street	Knoxfield	VIC	3180	www.raeco.com.au	03 9730 5300
Richard Greenacre	301/424 Gore Street	Fitzroy	VIC	3085	www.richardgreenacre.com.au	0434 579 532
Ridge Furniture	24-32 Killara Road	Campbellfield	VIC	3061	www.ridgefurniture.com.au	03 9357 0199
Saigon Kyndan Rubber Stock Co			VIC		www.kyndan.com	03 9687 2177
Sealy of Australia (Vic) Pty Ltd	119 Chesterville Road	Highett	VIC	3190	www.sealy.com.au	03 9553 0855
Silver Lynx Furniture	11-17 Sages Road	Glenroy	VIC	3046	www.silverlynx.com.au	03 9359 4000
Slumbercare Bedding	26 Mills Road	Braeside	VIC	3195	www.slumbercarebedding.com.au	03 8586 7000
SLUMBERCORP	105 Radium Street	Welshpool	WA	6106	www.slumbercorp.com.au	08 9358 3100
SPACE TANK STUDIO	9 Warner Street	North Coburg	VIC	3058	www.spacetankstudio.com.au	0409 066 506
Tessa Furniture	10 Jersey Road	Bayswater	VIC	3153	www.tessafurniture.com	03 9729 7233
The Mattress Company	5 Pioneer Road	Yandina	QLD	4561	www.themattresscompany.com.au	07 5446 7541
Toffi Furnishings	1-5 Myrtle Street	Mordialloc	VIC	3195	www.toffi.com.au	03 9587 6455
Toledo Furniture	60 Forster Street	Launceston	TAS	7250	www.toledofurniture.com.au	03 6334 4111
Top Form Furniture	69-71 South Arm Road	Rokeby	TAS	7019	www.topform.com.au	03 6272 1444
Total Bedroom	16 Westside Drive	North Laverton	VIC	3026	www.totalbedroom.com.au	03 9314 6666
TUV Rheinland	Unit C-201, 7 Caipin Road	Guangzhou Science City	Guangzhou	510663	www.tuv.com	+86 20 2839 1617
Uci	700 Spencer St	West Melbourne	VIC	3003	www.uci.com.au	03 8379 0200
Valley Furniture	6 Tinga Place	Kelmscott	WA	6111	www.valleyfurniture.com.au	08 9399 7191
Warranbrooke	Factory 3, 1490 Fertree Gully Rd	Knoxfield	VIC	3180	www.warranbrooke.com.au	03 9763 1923
Wellbuilt Furniture Manufactures	70-76 Bakers Road	Coburg North	VIC	3058	www.wellbuiltfurniture.com.au	03 9350 1544
WILD ABOUT WOOD	35 Bellara Drive	Mooroolbark	VIC	3138	www.wildaboutwood.com.au	0400 181 099
Winna Furniture (Aust)	222-224 Frankston-Dandenong Road	Dandenong	VIC	3175	www.winnafurniture.com.au	03 9793 1022
Wiseman Institute of Applied Learning	31/180-194 Fairbairn Rd	Sunshine	VIC	3020	www.wisemaninstitute.com.au	03 9314 2502
Woods Furniture	564 Geelong Rd	Brooklyn	VIC	3025	www.woods furniture.com.au	03 9316 0616
Workplace Services	7/342 Albany Hwy	Victoria Park	WA	6100	www.workplace.asn.au	08 9362 4122
Workspace Commercial Furniture P/L	54 Jose Street	Melrose Park	SA	5039	www.workspace.com.au	08 8276 9288
Zenith Interiors	Building 1, 107 Vanessa Street	Kingsgrove	NSW	2208	www.zenithinteriors.com	02 9114 8333



The Grain bespoke bar at the Four Seasons Hotel, Sydney, designed by master craftsman Athol Wright

Renowned artisan goes high-tech

Master craftsman Athol Wright of CDF Studio in Tamworth is internationally renowned for his work. He has been making stunning timber furniture and undertaking stylish commercial fit-outs since 1996.

Athol heads CDF Studio, and works with leading Australian and international architects and designers. The company's work is widely recognised for its design flair, superior craftsmanship and attention to detail.

An example of Athol's work, 'Grain', a bespoke bar at the Four Seasons Hotel, can be seen in one of the city's hotspots – Sydney's Rocks precinct. Positioned overlooking Sydney's George and Alfred Streets, and designed by award-winning architect Michael McCann, 'Grain' brings a strong local bar feel to the city's harbourfront. Its many highlights include a floating, up-lit bottle wall; large, grained wooden artisan entry doors; a large central fireplace; and retractable glass windows that open to views of the harbour over a beautiful native garden.

The bar's entrance features a sand-blast-carved, New Guinea rosewood timber, floor-to-ceiling wall panel sitting behind a custom-designed and -built glass-topped Tasmanian oak timber 'skeleton' table.

By installing a Biesse Rover A CNC 5-axis machining centre, coupled with Biesse's bSolid software, CDF Studio has enhanced its capacity to produce new and exciting furniture, and showcase fit-outs for Australian flagship venues. Athol describes this initiative that has improved the company's performance as: 'a traditional artisan gone high-tech'.

CDF Studio's Biesse Rover A is a powerful yet compact 5-axis router that is an ideal solution for manufacturing solid wood. With a wide range of sizes and configurations, the Rover A is ideally suited for both small and large shops needing to manufacture a wide variety of components often, and in small batches.

As is the case at CDF Studio, the Rover A CNC router series can readily be linked to Biesse bSolid software. While bSolid has intuitive and advanced 3D drawing tools, the software also works with common 3D CAD files.

Chief Executive Officer for Oceania, Luke Tenaglia, says 'we have made a substantial investment into developing a 'state of art' CAD/CAM software, this gives our customers total control over their machines and production. Using our software reduces the manufacturing time for simple and complex shapes.'

One of the most impressive features of bSolid software is its ability to virtually test run a job with a 3D on-screen simulation in real time. This sophisticated element allows for monitoring of the job, and minimises the impact of programming errors by predicting

problems and allowing interception prior to a job being run on real materials with real tools.

'This can mean really big savings in time and wastage. This is all made more accurate via detailed 3D modelling of the machine, the individual tools and various machining components,' says Tenaglia. ▽



Anton Faires, CDF Studio – Rover A CNC 5-axis machining centre coupled with Biesse's bSolid software has enhanced the company's production capacity.



ROVER A

User-friendly technology

The Rover A makes it easy to process complex pieces whilst ensuring quality, precision and long term reliability. The Rover A is a 3, 4 or 5 axis working centre, it can be configured to suit small and large joineries. High-tech becomes accessible and intuitive using the bSolid 3D cad cam software. Planning is achieved in just a few clicks.

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