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A word from the CEO

BY PATRIZIA TORELLI, CHIEF EXECUTIVE OFFICER, AUSTRALIAN FURNITURE ASSOCIATION

The Australian furnishing industry is just getting better and better! How do we know this? Well, to begin with, we're now being recognised internationally on a number of fronts. It's very rewarding to receive invitations to speak at international events, and to global audiences, about our Australian designs, the quality of our products and the high standards that we maintain.

My recent visit to Malaysia to speak at both the Malaysian International Furniture Fair (MIFF) and the Export Furniture Exhibition Malaysia (EFE) conferences reinforced the fact that Australia has much to offer, both in Asian and more broadly across the globe.

Not a day goes by where we do not receive international enquiries – some good and some just spam – but just like every business, we need to be alert to the opportunities that new methods of communication can present. Take LinkedIn, for example. Little more than 24 months ago, the Australian Furniture Association (AFA) had no LinkedIn or social media presence. Today, as CEO, I can communicate directly to 4511 industry colleagues and peers internationally who have chosen to connect with me. And that's not counting all the connections we also enjoy via the AFA's very own LinkedIn Forum, or the many others that we engage with. In fact, we have an indirect reach of many thousands and it grows every day.

So, how does this help me, the AFA and our members? Quite simply, it gives us a profile. As a collective voice, we can contribute to conversations that impact significantly on our industry.

We can comment on national furniture recalls, contribute to discussions about standards, support the drive for the protection of design intellectual property, provide advice on government legislation and policy development, give feedback on research and conduct reviews, support innovation, and better inform our members. Like all forms of communication, this platform not only presents great opportunities for doing business, but also a risk of miscommunicating or misrepresenting the facts.

This brings me to the point I would like to highlight in this fabulous issue of *Australian Furniture & Furnishing* magazine. The Australian furnishing industry is alive and thriving. The main challenge we have faced as an industry is a lack of understanding about who we are and what we do. The commentary surrounding the dwindling numbers of manufacturers is frustrating and inaccurate. We simply have a different demographic now, with more than three-quarters of our industry made up of small and medium-sized enterprises (SMEs) as opposed to much larger operations in the past.

I challenge every one of you to look around and identify each item of furnishing in your current surrounds.



This might include a table, chair, desk, bed, sideboard, bookcase, kitchen, hospital bed, recliner, sofa, theatre seat, bench seat, coffee table, TV unit, baby highchair, bunk bed, work bench, bar stool, shop counter, a beautiful handcrafted occasional piece or even a coffin! The list goes on. Now I want you to consider every component and material that might have gone into producing these items: textiles, glass, wood, metal, screws, door handles, coatings, dowels, plastic, foam, rubber, fibreglass, laminates, veneers, springs, fabric, glues, fixings and some we have only just discovered, like coffee grounds! Yes, it's true.

Then we have to include the tools, machinery and equipment used to make the products, and the training materials to teach us how to use them.

Most importantly, though, we have to consider the human resources that are engaged to provide the services to

produce the products. Every item had to be designed, specified, supplied, manufactured, tested, certified, freighted, distributed, ordered, bought, sold and delivered. And let's not forget the after-care services like cleaning, repairing, repolishing and reupholstering. Don't forget the supply chain, either. Some are more obvious, like the forestry, freight, transport, design, standards, testing, architecture and retail industries; while others not so obvious, such as the insurance, financial, legal, media, new technologies, scientific research and innovation industries.

Every individual engaged in these processes must be trained in the appropriate skills. Every trainer must be proficient in the delivery of that training and every training institution must be responsive to the needs of the industry that employs the skilled workforce.

So, when you consider the number of environments in which furniture and furnishings exist – in our schools, homes, workplaces, hospitals, offices, public spaces and places for leisure – calculate the number of people employed in this industry of ours and the significant economic contribution we make to this country. Then you can decide for yourself if the industry is alive and thriving!

The traditional view of the furnishing industry has changed dramatically, and we are experiencing a resurgence of interest from an emerging workforce clearly attracted to this dynamic, exciting and design-led sector.

An indication of this is the large number of entries to the Australian Furnishing Industry Awards (AFIA) and Australian Contemporary Emerging (ACE) Design Awards in 2016, all of which will be on show at FURNITEX & design 2016 in Brisbane. This marquee event has gone from strength to strength, and is now positioned as the only international furniture and furnishing exhibition in Australia that is recognised by the industry globally. The move to Brisbane, Queensland, for FURNITEX & design in July 2016 – Australia's only 'Fashion Week for Furnishing' – has proved to be an exciting development, and we look forward to announcing the host state for 2017 soon.

AFIA and ACE award winners will also enjoy international acclaim and business opportunities as part of the AFA-led International Pavilion exhibitions in China later in the year, and our Aussie exhibitors will once again be part of a unique opportunity to connect with international buyers, develop manufacturing partnerships

and access the largest consumer market in the world.

We continue to learn a great deal and have been involved in many opportunities to provide feedback to government about the industry's needs and contribute to policy and quality issues, so much so that we have introduced our very own Quality and Compliance unit, ensuring that we are super responsive to the needs of our members.

So, what can you expect from the AFA over the next six months?

We'll be sticking to the five-year Strategic Plan and continuing to grow, but more importantly, we will continue to evolve to ensure that the massive beast that is the furnishing industry in Australia is heard and recognised for its true value.

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

To learn more about the AFA, visit www.australianfurniture.org.au, or, better still, connect with us on LinkedIn or via our many other social media platforms to stay in touch with what the industry is doing for the industry.

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Furniture industry future looking bright

Q&A WITH CARLO GOSSATI, CHAIRMAN, BOARD OF DIRECTORS, AUSTRALIAN FURNITURE ASSOCIATION

With the globalisation of the industry, and the international expansion of the Australian Furniture Association (AFA), furniture design and manufacturing is set to be better than ever. In this edition, Australian Furniture & Furnishing speaks with Carlo Gossati about the industry's future.

For us, going to Brisbane is an opportunity to take product to a different market and see the reactions, whether it be a national distributor like Harvey Norman, or some smaller chain. If you want to get your product to the broader market, it is a good opportunity to go to Queensland and touch and feel and let consumers have a look at your product, and let people that are in the industry do things that are a little bit different.



timber – everyone's part of the picture these days.

AF&F: The AFA is promoting international expansion and exports. What's the reaction from existing members – is it something that people are embracing?

CG: Unfortunately, the manufacturing base has taken a bit of a hit, so what you will find among the ashes is that there are some old people and some new people, and I would say that, collectively, both of those groups will be considering their marketing strategy and their products at a global level. While there are some people who want to remain local, most people have a broader view of what it means to be successful in the market, and that would include export markets.

AF&F: What are the opportunities at FURNITEX & design for Australian and even international furniture and furnishing makers?

CG: It's a great opportunity for the AFA to put on a national hat, and then promote the fact that it's got a national mindset for the activities that it's doing. I think it's a good show of solidarity around the country to go to different places; it's a good opportunity to talk to somebody who's an exhibitor.

AF&F: What are the goals of the Association in the near future, and how do you see the industry looking in five years or so?

CG: The short-term goals are to concentrate on issues such as design. We need to be concentrating on safety, because that's a big issue at the moment with imported products – whether they be faulty products, or made using materials that don't have the same standards as Australian products.

I think that we need to be concentrating on training. Making a big effort to make sure that we've got a suitably trained workforce for the future is paramount, so training is a really big focus, and is a pathway for the Association. I think that continuing to diversify the membership base is equally as important, and that's simply because it's a numbers game.

I'm quite rapt that the stuff I get to do every day is actually quite fun. You're dealing with product innovation, product design and new materials. You've got to be innovative; you've got to be a problem-solver and a manufacturer. So, it's quite a dynamic and vibrant industry, and certainly that's why I'm part of it and why I think a lot of people can be part of it. It's rewarding on a number of levels. ↘

Australian Furniture & Furnishing: What do you think the current direction of the AFA is?

Carlo Gossati: The broader direction is basically to capture all the key stakeholders, and all the different levels of the supply chain, and bring it all under the one banner, so at least the AFA can represent the industry as a whole.

I see the AFA as a diverse group that comes together under a common banner that includes retailers, manufacturers, suppliers; the broader part of the industry being even media and advertising; and then way back the other way into the foresters, for example, who are supplying the sawn

Australia's only Fashion Week for Furnishing set to wow in 2016

The Australian International Furniture and Design Fair will be held at the Brisbane Exhibition and Convention Centre, Queensland, from 8–10 July.



ACE Winner 2015, Orbit Table by Kianoosh Kavooosi

The Australian International Furniture and Design Fair is the largest event of its kind in Australia, and features:

- » FURNITEX & design, a combined trade and public show
- » Australian Contemporary Emerging (ACE) Design Awards and Australian Furniture Industry Awards (AFIA) galleries, which showcase the latest Australian designs
- » Inspiration Runway precincts styled by Australia's leading lifestyle media, interior designers and architectural firms
- » International Pavilions, showcasing international trends
- » The Furnishing Futures conference, offering industry leaders the opportunity to share ideas on design, technology, innovation, training and business management
- » the prestigious annual AFIA Gala Awards.

The Australian Furniture Association (AFA) recognises, embraces and

supports all aspects of Australia's furniture industry. As part of the dynamic international market, FURNITEX & design brings international and Australian furniture to buyers and visitors.

See the latest designs and trends, and source furniture that will become a part of the Australian lifestyle.

Australian designers and manufacturers, large and small, will be in the spotlight in the central pavilion of FURNITEX & design, highlighting what Australia has to offer.

Customised precincts will be created to feature a variety of industry-related showcases, including lifestyle media, interior designers and architectural concepts, with International Pavilions in dedicated spaces.

The entire range of furniture and furnishing applications will be on show, including residential furniture, outdoor furniture, commercial furniture, lighting and soft furnishings.

Visitors will go on a journey of discovery and explore the many offerings of the furniture industry showcasing the world's exhibitors,

international trends and design forecasts. The event is created to provide 'visitors' with a design-inspired experience through furniture and decoration in 'styled' spaces.

This festival features the following concurrent activities:

FURNITEX & design (Brisbane Convention Centre) (trade days)	8 July 2016
FURNITEX & design (Brisbane Convention Centre) (public days)	9–10 July 2016
Furnishing Futures Industry Training Conference (Brisbane Convention Centre)	7–8 July 2016
Australian Contemporary Emerging Design Awards (Brisbane Convention Centre)	9 July 2016
Australian Furniture Industry Awards (Brisbane Convention Centre)	9 July 2016

For more information, visit www.furnitex.com.au



What to expect in 2016

DESIGNERS on the Inspiration Runway

Leading designers will create a showcase on the Inspiration Runway, using only the best and most original furniture and furnishings found in Australia.

LIFESTYLE MEDIA on the Inspiration Runway

Selected design and furnishing publications will feature a showcase to design, dress and furnish for a photo shoot to be published in upcoming editions. Design- and architecture-related industry bodies will assist with the development of activities within this precinct.

Special features for 2016

The standout feature of FURNITEX 2015 was the positive reaction of buyers and visitors to the Australian Contemporary Emerging Design (ACE)

and the Australian Furniture Industry (AFIA) Awards Galleries.

In 2016, the Awards Gallery will be even bigger and better, with nominations increasing across all categories.

Buyers and visitors will have the opportunity to engage with the designers and makers at the show, and check out what international trends are influencing design, colour, materials and shape now and into the future.

The Awards evening will round off what promises to be an exciting year for these innovators, as the winners announced at the gala event will also have an opportunity to go on to international events as a collective of Australian innovation as part of the International Pavilions.

And even more exciting is the partnership and collaboration secured by the Australian Furniture Association (AFA) with Australian Living and Wood

Solutions, with AFA Award nominees securing entry to the Award programs of both these prestigious organisations.

We're very excited by the introduction of the Green Medallions and Timber Medallions that are presented to nominees of the AFA awards, who fulfil the medallion criteria. The Green Medallion is in its second year, with the Timber Medallion now being presented for innovation and originality in design, aesthetics, functionality, quality of materials and workmanship, and the certification and sustainability of the sourced timber.

Timber Medallion winners will then go on to feature in Dangerous Designs to show wood design concepts to the world. Dangerous Designs will officially launch in August 2016. In the meantime, all successful AFIA and ACE Timber Medallion contenders will automatically be entered into Dangerous Designs. ↘



Dylan Falecki – 12 months on

It's been 12 months since award-winning furniture designer Dylan Falecki was named Australian Furniture Association (AFA) Ambassador. In this edition, Australian Furniture & Furnishing discusses with the innovative designer how he has found his first year in the role, and his views on the current industry.

Australian Furniture & Furnishing: How have you found your first 12 months as an AFA ambassador?

Dylan Falecki: My partnership with the AFA has accelerated my understanding of the Australian furniture industry. It has exposed me to the inner workings of a thriving industry that I would not have experienced otherwise. I have gained experience and industry contacts in a matter of months instead of years through my dealings with the AFA.

AF&F: How is the AFA perceived overseas? How does that affect Australian furniture businesses that wish to export or expand internationally?

DF: Because the AFA is the peak, government-endorsed national body representing the furniture

and furnishing industry in Australia, overseas perceptions of the AFA are always positive. The Association and its representatives have always been made to feel welcome abroad. There is no doubt that being linked with a peak industry body while exhibiting overseas has its benefits. Last year while I was in China, our delegation was invited to gala dinners, designer awards nights, and many other meet and greets organised by the AFA, in conjunction with their counterparts in China. These functions and meetings proved to be invaluable in establishing open lines of communication and seeding trade relationships.

AF&F: What do you think are the critical issues on which the Australian furniture industry should focus in the coming years?

DF: The future of our industry is dependent on the ongoing supply of skilled craftspeople, and the widespread adoption and subsidisation of CNC machinery.

I am going to make a gross generalisation, but it seems to me that everyone under the age of 20 wants to be a DJ or designer of video games. The drift of young people toward the intangible, yet creative, professions is a trend that has taken two generations to solidify, and will take another two to undo.

Thanks to the growing 'maker' culture, we are starting to see young people get back into the trades and crafts – albeit in a way that we would never have imagined.

Technology is now fighting the good fight. In the past, machines and automation stole jobs. But we are now seeing the emergence of machines and



technologies that create work, and will indeed be the backbone of the furniture industry for generations to come.

Embracing CNC technology means that for small makers, high-quality, low-volume production is not only achievable, but is also a bright prospect.

I, for one, see the value in replacing all of my expensive German power tools with just one machine in the workshop. To believe otherwise is pure vanity. Sure, posting a picture of you using a fancy power tool or a Japanese pull plain on Instagram will get you some 'likes', but let's face it: it's not going to pay the bills.

Embracing technology and having the skilled labour to direct that technology are the two critical issues facing our industry. We need skilled creatives.

AF&F: What do you see as challenges to the industry?

DF: Our industry is presented with many challenges that inhibit growth and development into the future. Although we currently have the capacity to design and make amazing furniture, our behaviour as an industry is dictated

by consumer taste and demand, both locally and abroad.

Educating the consumer at a domestic level is about making what we design and manufacture in Australia more appealing than cheap, low-quality imports.

Internationally, we need to continue along the hard road of international exhibitions and overseas trips. Abroad, we are perceived as an innovative culture that produces high-quality products.

Although the internet can make a small, one-man show furniture maker an overnight international sensation, it takes serious face time with serious clients to get serious sales. It's not all about Facebook or Instagram likes!

AF&F: What can be done to change consumer tastes and boost industry confidence?

DF: The key lies with local retailers. These online and shopfront retailers need to slowly integrate 100 per cent Australian-made furniture into their selections. Although this already occurs, it needs to be more widespread and have vocal industry backing.

AF&F: What are the benefits of becoming a member of the AFA?

DF: The key benefits of being a member of the AFA include the ability to network with like-minded people who are equally as passionate about the furniture industry in Australia. There are so many other bonuses to becoming a member, but the crux of it is being part of a wider body of people who you can bounce ideas off and call on for expert opinion.

AF&F: With FURNITEX coming up, what can you tell us about the benefits of appearing and/or attending?

DF: Exhibiting at FURNITEX 2015 and then winning the Excellence in Residential Built-in Furniture Award gave me just the motivation I needed to really get my furniture business off the ground. This led to exhibiting in both Shanghai and London – and what an amazing experience that was! I am certain that FURNITEX & design in Brisbane this year will be even bigger and better. FURNITEX provides the perfect platform to meet other designers, manufacturers and suppliers, as well as providing one-on-one time with emerging design talent in the industry.

AF&F: What are you excited about in terms of your ambassadorship in the future?

DF: I can't predict what's in store for the future with regards to my ambassadorship, but one thing is absolutely certain – regardless of whether I am an ambassador in a formal capacity, I will always be excited to advocate for the Australian furniture industry domestically and abroad. ↘

Message from the Prime Minister

Our nation's furniture and design industry is renowned for its commitment to quality and creativity.

A culture of excellence is inspiring new ideas and products, and securing our reputation for leadership in safety, sustainability and usability.

The Australian International Furniture and Design Fair is an important showcase for like-minded, forward-

thinking designers, retailers and members of the public to gather and find inspiration.

Australia's future prosperity depends on a dynamic environment of enterprise and imagination, and the creative design industry will be an important part of this.

So I pay tribute to the Australian Furniture Association for fostering ongoing improvement through

this event, and thank you for your contribution to our nation's growth and productivity.

I send my best wishes to all attending this year's Australian International Furniture and Design Fair. ↘

The Hon. Malcolm Turnbull MP

Prime Minister of Australia

4 May 2016

Message from the Premier of Queensland

Queensland is proud to host the Australian International Furniture and Design Fair, including the trade show, awards program and conference that form part of Fashion Week for Furnishing.

Our state has a great innovation story to tell, and we are delighted to be sharing it with the world.

Earlier this year, we hosted the Advance Queensland Innovation and Investment Summit, which shone the spotlight on our talented entrepreneurs, researchers, designers and manufacturers, and connected them with investors and other creative minds from across the globe.

Our government's Advance Queensland strategy is the flagship for our recalibrated economy that is

positioning us as a trade and innovation hub for the Asia-Pacific region.

We know that innovation takes on many forms and shapes, colours and textures, as is evidenced by the vast array of home and commercial furnishings on display at this fair.

I applaud your industry for your vital contribution to our ideas – driven economy, and thank you for bringing quality, diversity, beauty and comfort into our homes and businesses.

I warmly welcome you all, designers, manufacturers, suppliers, distributors, importers, exporters and other industry stakeholders, to Queensland, Australia's state of innovation. ↘

Annastacia Palaszczuk MP

Premier Of Queensland

Minister For The Arts



Annastacia Palaszczuk MP



Five minutes with Graeme Cock

Australian Furniture & Furnishing chats with Chair of the Masters Sub-Committee Graeme Cock about the role of the sub-committee, and the future of the furniture industry.

In 2014, the Australian Furniture Association (AFA) honoured some of the furniture industry's longstanding members by forming the Masters Sub-Committee, allowing the AFA direct access to the knowledge and experience of these industry greats. Alongside three other sub-committees, the Masters are there to advise the AFA on its strategic direction.

One of the founding members of FURNITEX, Chair Graeme Cock has more than 50 years of experience across the entire supply chain, and is one of the industry's most highly regarded icons. Graeme says that the Masters Sub-Committee advises the AFA on a range of issues across the industry.

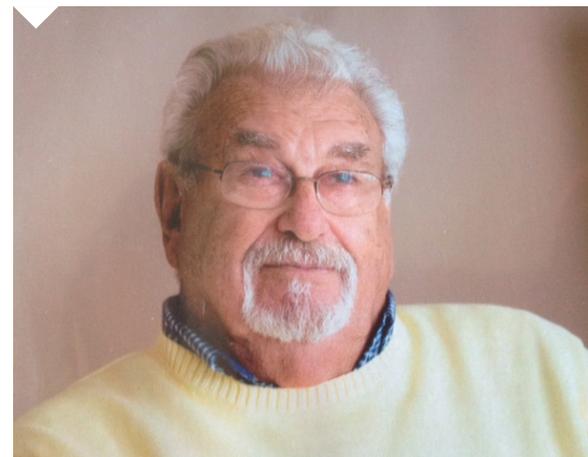
'I got together four or five people [for] a discussion, and said we could

supply information back [to the AFA] on design, export, selection of timber and marketing – but particularly exporting, and the development of design in the industry,' says Graeme.

The Sub-Committee includes several specialists, including award-winning designer Gerald Easden and Lee Kidman, who represents three generations of family involvement in the timber and furniture industries. Ian Reidy and Max Didier were sons of long-time furniture makers going back to 1933.

As a group with more than 400 years of collective experience, the Masters have seen a lot of change within the industry over the past decade... or four.

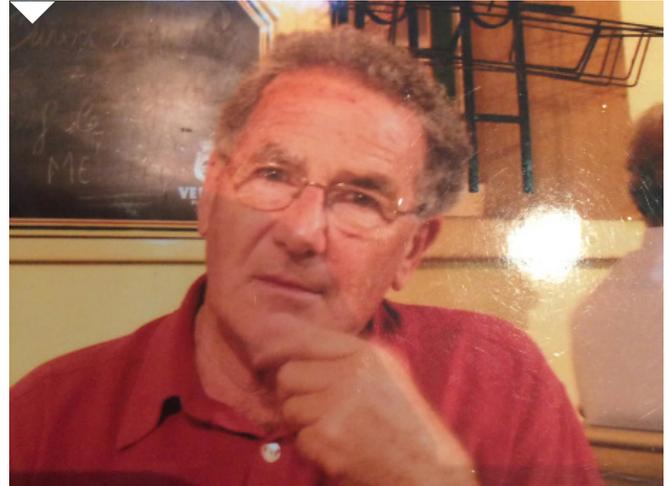
'The industry is changing from the point of view of the manufacturing process and the availability of unique raw



materials for manufacturers to use... It's ridiculous that you can't get timber that's exclusive to Australia, and use it for the advantage of exporting products overseas,' says Graeme.



Ian Reidy



Lee Kidman

Graeme believes that the market opportunities for unique, one-off pieces of Australian furniture are significant, and that Australian artisans should have greater access to Australia's finite raw materials because of it. 'If I had another project for the AFA, it would be to try to convince government to make unique timber resources available to key manufacturers, designer-makers and artisans,' he says, adding that Huon pine from Tasmania is gold in another form.

'I'm aware that one of the designer-makers recently sold a one-off piece in China for \$28,000 to a collection, and that sort of thing could happen over and over if the mass-producing side of furniture was gone, and the one-off pieces and exclusives could still be available. There are millions of people around the world with the desire to own those sorts of things, and that's a market that's ignored... it's an enormous opportunity for those who understand it.'

The opportunities for trade, particularly in Asia, are growing, but Graeme says that there are also opportunities closer to home for the AFA.

'There's still a market for some furniture companies in Australia in specialised things like Aged Care. Quite frankly, the furniture that's in Aged Care facilities in Australia is not conducive to the wellbeing and the health of the inhabitants.

'In the Scandinavian countries in Aged Care, they have a really developed way of looking after their aged community... our domestic products are obviously not suitable... we need to improve in this.'

Of the industry more broadly, Graeme says: 'Everything comes down to trade, it's as simple as that. So, if we've got a product that's unique in material, well designed and high quality, we can sell it'. But he also acknowledges that people within the industry have to be politically smart, as well as business savvy, to succeed.

'I believe the political aspect of taking problems to the top is worthwhile. The top person in government should be contacted. Go and see them and put your case to them – fight your case for support.

'People in the furniture industry have to look outside the square, focus in on some aspect of the furniture industry that they believe they can dominate and study what the market tells them is available... If you're standing still, you're going backwards.'

The focus on craftsmanship is growing, and Graeme agrees that the AFA needs to be 'promoting the hell out of' those Australian artisans and craftspeople who have been successful, and highlights them as flagships of the organisation.

As for the artisans and makers themselves, Graeme says passion is the key to success.

'Artisans are born, they're not made, and you find in your lifetime that some people just have wonderful skills... Some of the pieces of furniture that I see designed by artisans are just amazing, and there's a market for that all over the world.

'Keep your passion and just be persistent... You'll find that most designers or artisans have a huge passion for what they're doing, and that passion comes through in the product.' ▽

Blurring the lines

BY JO PEARSON, MC AT FURNITEX 2016

I've never liked being pigeonholed, and I think that I can go as far as to say that neither does any creator, designer or 'maker of things', which is one of the reasons FURNITEX & design has struck such a resoundingly positive chord this year.

work in media and filmmaking, where information can be purely functional, but it can also be fashioned into beautiful animations or films; and simple messages can be woven into elegant phrases or powerful oratory. In so many industries where things are 'made', the lines between functionality, design – and even art – are constantly blurring.

When the Australian Furniture Association (AFA) made the decision to hold this year's industry Furnishing Futures Conference and Awards Gala in Brisbane, it was more than the somewhat bracing July temperatures in the Melbourne Exhibition Centre that inspired the decision to move a 'must-attend' industry event to warmer climes.

Synchronising with the International Furniture and Design Fair is further recognition of the important contribution that the furniture industry makes to this country's employment, its economy and its cultural identity. Prime Minister Malcolm Turnbull hits the nail on the head, when he writes, 'Australia's future prosperity depends on a dynamic environment of enterprise and imagination, and the creative design industry will be an important part of this'.

FURNITEX & design will be celebrating the 'creative design industry' – an industry that turns everyday objects into forms and textures that are both practical and pleasing for the senses. It helps transform what many see as 'just practical manufacturing' into an internationally recognised Aussie design 'brand'.

The AFA's efforts in overseas profiling

have been well rewarded. Aussie furniture was enthusiastically received at International Pavilions exhibitions in London and China in 2015, and China is calling again in 2016. Reaching out to the world is paying dividends, and it is only by coming together to share ideas and experiences that we can ensure that the industry has the skills for a vibrant future on the world stage.

I look forward to seeing all my friends from the AFA in Brisbane in July. Once again, I am honoured to have been invited to be your Master of Ceremonies during the two days of conferencing. As always, there is a great line-up of speakers and panel sessions, and there will be plenty of opportunities for you to ask questions and join in the panel sessions.

We will be exploring matters of importance to everyone in the industry – the building of a sustainable 21st-century workforce, business and resources sustainability, navigating local and international markets, new technologies, and industry reform.

Chatting with speakers and other conference delegates between the formal sessions is always one of the great benefits of attending Furnishing Futures. Once again, we will be joined by representatives from Industry Skills Councils, registered training organisations (RTOs), Australian apprenticeship support network members, established and new businesses, not-for-profit organisations, governments, vocational educators, tertiary educators, and trainees and apprentices. This is the once-a-year opportunity to share wisdom, perspective, inspiration and innovation.



A highlight of FURNITEX is always the inspiring work of the Australian Contemporary Emerging (ACE) Design Awards nominees, on public display. These bright young Australian designers will be exhibiting during FURNITEX & design, and will participate in the Australian Furniture Industry Awards Gala on Saturday 9 July.

Brisbane is the city where I went to school and university, and I have fond memories of jacaranda trees and old Queenslander houses, with their broad verandahs frequently boasting that uniquely Australian example of Aussie ingenuity: the squatters chair.

But it is that vibrant Aussie creativity that is going to put Australian furniture design into not so much a pigeonhole, but rather a place where anything is possible. And that's where the furniture industry, like the media industry, is going to excel: in blurring the lines between functionality, design, art and, yes – a force that we are guilty of occasionally succumbing to – fashion.

This year, FURNITEX & design boasts a new Inspiration Runway, showcasing leading lifestyle blogs and publications, architects, interior designers, and educational institutes.

Art and fashion define our times, and contribute to our aesthetic. It's an Aussie aesthetic that must be synonymous with quality and individuality. It is what we are known for internationally, and it is who we are.

Let's celebrate and prepare ourselves for a vibrant future of Aussie furniture design. See you in Brissy! ▽

For more information, visit www.furnishingfutures.com.au

Furnishing Futures Conference 2016

Speaker profiles



Carlo Gosatti

Carlo has a degree in commerce, with a double major in economics and marketing from Curtin University. After graduating in 1992, he began working in the family business, Inglewood Products Group. Inglewood Products Group started in 1957, and continues to be a family-owned and -operated business, employing more than 20 people. The company operates a sawmill, timber processing and manufacturing facility in Oldbury, Western Australia, with kilns, four siders and CNC equipment. Products include custom outdoor furniture, joinery, indoor furniture components and building materials. In 1997, Carlo became the group's operations director. He won the 2004 Reginald Muir Memorial Scholarship, undertaking a study tour in Europe

focused on training and technology in the furniture industry.

Carlo was vice-president of FIAA WA until its move to the national AFA. He continues to sit on the board of the Food, Fibre and Timber Industries Training Council (WA) Inc as vice chair. Since being a representative of the WA Technical Advisory Group for the National Furnishing Training Package in 2002, Carlo is aware of the current issues facing the industry, including thin markets, workforce development and Vocational Education and Training (VET) in schools. His keen interest is to see all participants of the furnishing sector remain focused and well trained through innovation in order for industry to successfully compete in the global furnishing arena.

Lisa McAuley, chief executive officer of the Export Council of Australia (ECA), has worked in international trade for more than 10 years. Lisa's current term as CEO has seen the organisation focus on groundbreaking research and advocacy projects that place the global competitiveness of Australian small and medium-sized enterprises (SMEs) at the heart of all the ECA's projects. Lisa's passion for international trade and respected voice in the industry puts her on the AmCham Trade Advisory Group and the Board of CargoHound.

In the last two years alone, Lisa has passionately overseen the drive for the launch of research and product

development initiatives that have benefited Australian companies engaged in international business.

In 2016, Lisa is overseeing the re-launch of new education programs, services and products that build the capability and capacity of companies to grow internationally.

Positions:

- » Board Member, Yuluma Holdings
- » Board Member, Cargohound
- » Advisory Council Member, AmCham
- » Trade Policy Committee Member, Export Council of Australia.



Lisa McAuley



Peter Nolle

Peter is a director of Treadstone and is a registered R&D Tax Practitioner. He has extensive business and financial management experience gained from a career of more than 17 years in engineering, finance and information technology industries. He has worked in Australia and the United Kingdom. From 2007 to 2008, Peter ran a technology spin-off business, developing a prototype mobile phone/

email platform for international markets. He has extensive experience across a wide range of government grants, from R&D to export. He completed his MBA at Melbourne Business School in 2006, and is well connected in Melbourne's entrepreneurial and venture capital communities. Peter is a member of the Australian Export Consultants Group, Australian Information Industry Association and the Tax Institute.

Steve is an experienced strategist, marketer, facilitator and business adviser, assisting an array of innovative and upcoming Australian businesses. His passion is to inspire and guide high-growth businesses on a path to success. Steve's mature approach will add value to any business owner or board. His application of analysis, evaluation and critical thinking will enhance an organisation's growth and profitability prospects.

Steve has held board roles with the Australian Chamber of International Trade and Family Business Australia Victorian Executive Council, and is a fellow with the Australian Institute of Marketing.

Steve's corporate background includes domestic and international sales and marketing roles with Rinnai, Grand Hall and GWA.

Steve has international commodity trade exposure with Mitsui & Co Ltd, and speaks fluent Japanese.



Steve Dowling



Simona Jobbagy

Simona Jobbagy, a dedicated professional who has worked in VET for 20 years, is currently Head of the Department of Design, Media and ICT at Swinburne University of Technology, and has worked closely with other VET practitioners and industry specialists developing and implementing courses at Swinburne.

Trained in arts, industrial design,

education and leadership, Simona will contribute her ability to lead and mentor people, her passion for design education and training, and her talent for maintaining successful business operations, as well as her skill in building and maintaining relationships with key stakeholders, while ensuring strict compliance with regulatory requirements.



Ed Clark

Ed Clark is a principal with Aitken Partners, and is an experienced commercial lawyer. He has served on the boards of numerous public and private companies, and government authorities. He has skills across a wide range of legal areas where expert commercial knowledge, negotiation skills and experience is required, including:

- » business sales and acquisitions
- » commercial property development, sale and acquisition
- » commercial dispute resolution
- » ASIC and ATO prosecutions
- » complex family law financial matters.

Ed's commercial and property skills include expertise in dealing with Crown Land. In particular, he is an expert in legal issues unique to the Victorian Alpine areas: most of the land that is owned by the state government and managed by resort-based management boards.

Ed has experience in advising clients in cross-border trading and other business activities, including joint venture agreements, business sale and acquisition, and licensing arrangements. His clients include Australian and foreign-owned businesses.

Diana is an export market development grants (EMDG) consultant at Treadstone, a leading independent grants consulting business based in Melbourne, Australia. 2016 will mark her third year assisting more than 100 clients

to successfully access the EMDG scheme. She has worked with clients from a range of industries, including manufacturers, IT, primary producers, musicians, professional service providers, and textile and production companies.



Diana Karambalis



Nick Xenophon

Nick first became involved in politics in the 1997 South Australian election, where he campaigned on a 'No Pokies' platform. Over the next eight years, Nick worked to fight the spread of poker machines. He also campaigned on issues where individuals and communities weren't getting a fair go, including asbestos victims, victims of crime and land tax. He was re-elected to the state's Upper House in 2006 with just over 20.5 percent of the state's vote.

Nick made the decision to leave state politics and run in the November 2007 federal election because he believes that he can do more for South Australians in the Senate on key issues such as

gambling regulation and water. Nick was elected to the Senate with just under 15 per cent of the vote. He is the first Independent to be elected to the Senate in a generation.

Since assuming his role in the Senate in July 2008, Nick has continued to push for changes in the key areas of gambling reform, the water crisis, consumer law and food labelling.

In the 2013 federal election where Nick was up for re-election in the Senate, the Nick Xenophon Group polled 24.9 per cent of the overall vote in South Australia, on par with the major parties – an unprecedented result for an independent.

Leading training specialist

Australian Trade Training College (ATTC) is a registered training organisation (RTO) that specialises in the delivery of training and assessment in traditional trade qualifications. With an expertise developed over more than 10 years of operation, ATTC is a leader in providing industry-driven training to students. ATTC's goal is to provide training that meets the evolving skills needs of Australian industry and employers. ATTC's campus, located on the Redcliffe Peninsula in North Brisbane, houses industry-standard workshops so that our students are exposed to both industry-standard work techniques and practices, as well as being further embedded into what life

is like 'on the job'. ATTC can provide training and assessment services to apprentices and trainees in a wide range of building and construction trades, as well as furniture-making and cabinet-making. Furthermore, we can work with employers to design specific training strategies that will contribute to the development of a skilled workforce for future operational requirements. We have worked with employers to upskill existing staff members, or provide recognition of prior learning (RPL) opportunities for existing workers to obtain nationally recognised qualifications. Let ATTC be the RTO you work with for your training requirements. ↘



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Furnishing industry community of practice

Historically, registered training organisations (RTOs) have struggled to engage with industry. The Australian Furniture Association (AFA) has introduced the Australian Furnishing Community of Practice Network (AFCoPN) to assist in providing direct access to a community of practice.

This initiative has been developed to secure greater working partnerships with those empowered to grow the sector and deliver a skilled workforce.

In 2015, the Australian Skills Quality Authority (ASQA) published the 'Users' Guide of Standards for Registered Training Organisations (RTOs)'.

The Standard explicitly outlines the requirements for RTOs to consult with industry on the development of training programs, assessment strategies and resource development.

AFCoPN Membership will help to ensure that RTO training and assessment practices are well informed and relevant to the needs of industry. AFCoPN will also work with RTOs that must implement a range of strategies for industry engagement. It systematically uses the outcome of that industry engagement to ensure that continuous valid industry feedback is provided for:

- » its training and assessment strategies, practices and resources
- » the current industry skills of its trainers and assessors.

What this standard means for RTOs

To provide training relevant to employers and to maximise learners' opportunities for employment, advancement or further education, your RTO must engage with relevant industry stakeholders in a community of practice environment. The Standards for RTOs 2015 states:

'This activity will ensure compliance by providing appropriate contexts, methods, resources and trainers, and assessors to deliver training and to conduct assessment'.

Engaging with industry stakeholders through AFCoPN is critical to ensuring that training and assessment is aligned with current methods, technology, products and performance



expectations for the workplace tasks specified in the training package or VET-accredited course.

The information gathered through the community of practice will help to design strategies for training and assessment; and to select suitable resources, trainers and assessors can be used to validate and implement your strategies, and monitor your practices to ensure that your RTO's training continues to meet industry needs.

'The monitoring process should also confirm industry's ongoing expectations for current industry skills, and knowledge of trainers and assessors.'

By engaging with AFCoPN, RTOs can be sure that training and assessment practices and resources continue to

meet the needs of industry, particularly in areas where technology and/or techniques change rapidly.

RTOs are required by legislation to document their engagement strategies and activities to demonstrate the alignment between industry needs and your strategies, resources and practices.

Membership of AFCoPN will assist in meeting this compliance requirement.

Compliance requirements

RTOs must be able to demonstrate that all strategies for training and assessment have been developed in response to information obtained through engaging with industry stakeholders. The mode of study, and the training and assessment methods to be used must also reflect the needs of industry.

'You must be able to demonstrate that industry representatives have had input into: the skills and knowledge you require trainers and assessors to hold, and the resources your RTO uses for training and assessment.'

Membership of AFCoPN will ensure that a range of strategies for industry engagement occur.

The information obtained by RTOs from industry engagement must be systematically used to develop and review training and assessment strategies and practices.

'You must retain evidence that you have: consulted relevant industry stakeholders and incorporated stakeholder feedback into the development and ongoing review of strategies.'

The AFCoPN Secretariat will record and report on industry engagement, which occurs through the community of practice network.



Taking shortcuts in developing a generic strategy from a template and asking an employer to 'sign off' will not be acceptable '...and does not demonstrate that the strategy was informed by industry. Documenting and retaining evidence of industry engagement activities and their outcomes will help you to demonstrate compliance with the clauses of the Standard.'

Membership of the AFCoPN provides documented industry engagement reports of ongoing activity and strategic imperatives.

The AFCoPN Secretariat retains evidence of recent engagement (as well as historic activity), and will ensure that training programs delivered by your RTO meet the responsibilities of engaging in meaningful industry activities. ▽

For more information about AFCoPN, contact membership@australianfurniture.org.au, or visit www.australianfurniture.org.au.

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Every significant accomplishment is first cultivated by a fulfilling education.

Holmesglen's furniture and upholstery courses provide the suitable pathway from ambition to achievement. Working closely with our 'learn more, do more' approach, the current curriculum blends relevant teachings with practical endeavours.

'Without a doubt, there is a big emphasis on the practical applications of furniture design,' says furniture teacher Chris Beck. 'It's not just a case of coming up with all these wonderful ideas that go nowhere. There's a big emphasis on making those ideas a reality, and giving students the skills, knowledge and expertise.'



Chairs designed and made by diploma student Carolina Trombelli

With small class sizes, flexible delivery options and a dedicated workshop, Holmesglen's courses are tailored to meet student goals.

'The best outcome is when [the student] has ownership of the idea, so it's their little seed. They're more motivated to finish and engage with the project,' Beck affirms.

'It's not about putting them off their own concepts, but [rather] meeting the challenges, and finding a way to achieve this in the context of the skills and abilities, and keeping true to the original idea. We give them multiple scenarios and choices about how they can practically go about it.' ▽

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AFA announces inaugural head of education network group

The Australian Furniture Association (AFA) is pleased to announce the appointment of Ms Simona Jobbagy to Chair the Australian Furnishing Community of Practice Network (AFCoPN).

Simona is a dedicated professional who has worked in vocational education and training (VET) for 20 years, is currently head of the Department of Design, Media and ICT at Swinburne University of Technology, and has worked closely with other VET practitioners and industry specialists, developing and implementing courses at Swinburne.

In 2015, the Australian Skills Quality Authority (ASQA) published the 'Users' Guide of Standards for Registered Training Organisations (RTOs)'.

The Standard explicitly outlines the requirements for RTOs to consult with industry on development of training programs, assessment strategies and resource development.

In response, the AFA introduced the AFCoPN to assist in providing direct

access to a community of practice. AFCoPN Members will help to ensure that RTO training and assessment practices are well informed and relevant to the needs of industry. AFCoPN will also work with RTOs that must implement a range of strategies for industry engagement. It will systematically use the outcome of that industry engagement to ensure continuous valid industry feedback is provided for:

- » its training and assessment strategies, practices and resources
- » the current industry skills of its trainers and assessors.

'This initiative of the AFA has been developed to secure greater working partnerships with those empowered to grow the sector and deliver a skilled workforce,' says Simona.

'I look forward to working closely with my colleagues to develop a framework that will see industry and education work more closely in relevant and meaningful ways.'

Members of AFCoPN ensure that a range of strategies for industry engagement occur.

The information obtained by RTOs from industry engagement will be systematically used to develop and review training and assessment strategies and practices.

'Trained in arts, industrial design, education and leadership, Simona will



Simona Jobbagy

contribute her ability to lead and mentor people across all sectors of our furnishing industry,' says AFA CEO Patrizia Torelli.

'Her obvious passion for design education and training, and her talent for maintaining successful business operations lend itself perfectly to the direction we aim to take in establishing this key service into our Association business,' continues Patrizia.

'Her skill in building and maintaining relationships with key stakeholders while ensuring strict compliance with regulatory requirements will be pivotal to this group as the foundations are laid for future activities.' ▽

For further information about the AFA's Australian Furnishing Community of Practice Network, contact the AFA on 03 9856 1600 or email membership@australianfurniture.org.au

Education and training key to industry growth

Australian Furniture & Furnishings caught up with master craftsman and educator Chris Beck, from Holmesglen, to discuss the availability of education and training in the sector.

Australian Furniture & Furnishing: Can you tell us a bit about what's available in terms of education and training in the furniture industry at the moment?

Chris Beck: There is currently a broad variety of training offered – this consists of Certificate II Cabinet Making through to Diploma of Furniture Design and Associate Degree in Furniture Design. This offers entry-level education and pathways for apprentices and others working in the industry to gain recognised industry qualifications.

AF&F: What are the popular fields of study?

CB: Over the last year, there has been popular demand for full-time Certificate II and Certificate III in Cabinet Making/ Furniture Making.

AF&F: Are there any particularly innovative courses that are available in the furniture and furnishing programs?

CB: Designer/maker courses offer students the opportunity to develop creative design skills and technical skills to bring ideas to fruition.

AF&F: What are some of the newer trends that you're observing with furniture design?

CB: The incorporation of technology is an important component of furniture design. This could be detailed CNC-produced components, laser cut patterns and decoration. The development of designs through CAD and RHINO also provides a landscape where designs can be developed in detail before manufacture. Another trend seems to be the incorporation of a wide variety of materials. These include fabric, metals, resin and a number of finishes, ranging from high gloss through to very understated natural finishes.

AF&F: Should established furniture-makers still endeavour to undertake regular training? Why?

CB: I would suggest that the two key training areas applicable to established furniture-makers would be technology- and business-related courses.

AF&F: How important is it for students to learn business skills alongside the more practical skills?

CB: There are lots of students whose main motivator to commence a furniture course is because they want to try something different and work in a practical area; however, they often overlook the realities of the business side of things. Manufacturing furniture in Australia has to compete with cheap imported products. Students at least need to recognise the challenges of this environment and must find niche markets in which to sell their work, too.

AF&F: What kinds of benefits do students get from awards programs like those offered by the Australian Furniture Association?

CB: I think that the greatest benefit is to give the students a significant platform from which to showcase their work. It is a fantastic opportunity to network with other designer/makers or potential employers.

AF&F: Why should students enter these awards?

CB: These awards represent a great incentive for students to link their formal studies into an industry context. The thrill of seeing their furniture piece being exhibited alongside other works provides a forum for them to measure their progress and development. ↘



AFIA Awards

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 celebrates the success of the Australian furnishing sector.

All AFIA product entries are on public display as part of FURNITEX & design 2016.

The Australian furnishing industry has

relied on its own ingenuity to create furnishing that has evolved with the times and shaped the industry into what it is today: unique, high-quality and innovative design, using unique materials, manufacturing and distribution.

The future of Australian furnishing design lies in the hands of emerging designers.

The role of the Australian Furniture Association (AFA) is to provide an arena to acknowledge and showcase the work and the potential of these

amazing creative Australians to national and international markets.

The AFIA is open only to Australian-made products and Australian-owned corporations.

Award winners are offered exhibition space at the AFA's International Pavilions as part of an Australian Trade Mission abroad. ▽

Visit www.australianfurniture.org.au/ AFIA to learn more.

AFIA Awards Judges



Daphna Tal

Daphna Tal is Australian Living's in-house sustainable interiors director and consultant. She has been involved in designing residential interiors for more than 10 years, and has been involved in the design industry for more than 20 years.

When designing interiors, Daphna focuses on obtaining environmentally friendly and sustainable products

that suit clients' lifestyles and tastes. Daphna is very focused on increasing the awareness and use of products that benefit the client and the environment through educating the building and design industry. Daphna will award the Green Medallions.

Babette Hayes OAM completed her education in England, specialising in interior and mural design. She started styling interiors and writing cookery columns for a variety of home and lifestyle magazines in London, before coming to Australia in the mid 1960s. Babette became Australia's first design stylist at a time when the magazine scene was changing, and soon became a household name in the world of design. She also ran a busy interior design studio and produced 14 books on design and interior decoration, and cooking, another passion. She returned to London in the mid '80s where she lectured and ran courses

and seminars in personal development and creative expression. Babette returned to Sydney in 1990, continuing with her private design work, styling and writing freelance for numerous magazines, and lecturing and holding courses in New Zealand, the United States, the United Kingdom, the Netherlands and Australia.

Babette is a member of the Design Institute of Australia in Interior Design and is a committee member of the Colour Society of Australia. She was awarded the Order of Australia Medal (OAM) in June 2014 in recognition of her service to interior design, Australia and writing.



Babette Hayes



Ian Burton

For more than 10 years, Ian has been the technical manager at Furntech-AFRDI, Australia's only specialist furniture testing laboratory. His job principally involves directing, testing and designing new furniture testing equipment, but he's also actively

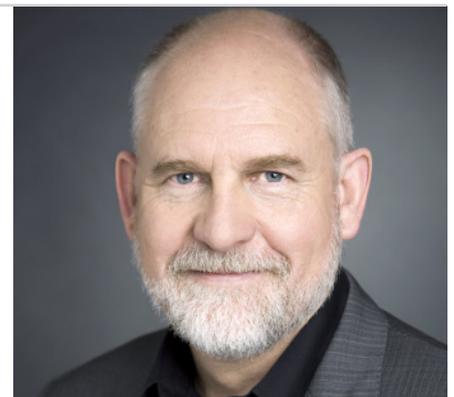
engaged in standards writing (AFRDI's own internal standards as well as via membership of two Standards, Australia furniture committees). He also regularly represents Australia at international ISO meetings.

Alex Milne is currently the president of the Kitchen and Bathroom Designers Institute of Australia (KBDi), having recently stepped down from the role of executive director, a position he held for eight years. Previously, he and his wife owned and operated a successful domestic interior renovation company from 1985 until 1995, which provided a turnkey operation from design through to the final clean; including the company's

own cabinet/furnishing manufacture facility. Alex then transitioned to a consultancy concentrating on design and project management, together with the development and delivery of vocational training.

Alex holds many trade and tertiary qualifications, including carpentry, joinery, building and construction, adult education, and management.

Industry accreditations include: CKD Au; CBD Au; MAICD.



Alex Milne



Adam Fisher

Adam Fisher is the 2015 recipient of the Industry Master Furniture Award. He is co-owner of Camatic, an international company specialising in stadium seating, based in Melbourne,

Australia. Adam brings a wide skill set to the judging panel, with an educated eye from many years' experience in engineering, design and functionality.



BRANCH 95

DTM Timber has been in operation since 1988. From humble beginnings, we have expanded rapidly to the large logging, sawmilling, timber treatment, and structural quality timber distribution and sales business that exists today.

In January 2012, the business decided to change its trading name from Dale and Meyers to DTM Timber. As our horizons have broadened, so too have our operations. We now have sites located across south-east Queensland and northern New South Wales.

Queensland is home to some of the most enduring and beautiful hardwood timbers in the world. Our company harvests timber throughout Queensland, and conducts its logging operations in accordance with strict Queensland Forestry guidelines,

focusing on resource sustainability. Hardwood forests in Australia have the unique characteristic of regenerating without replanting.

DTM Timber currently processes a variety of species, such as spotted gum, forest red gum and ironbark, all of which grow naturally throughout central and south-east Queensland.

Over the past few years, the Directors have overseen the integration and rationalisation of the company's diverse product range. The business has managed to consolidate through the global financial crisis, and is now in a position to move forward stronger than ever.

In 2015, DTM Timber launched a new arm of the business – BRANCH 95. BRANCH 95 is our specialty timber division, and has access to some of the most unique and beautiful north Queensland timbers.

With more than 25 species of specialty

timber, BRANCH 95 is proud to be able to supply the market with an array of beautiful, quality and unique Australian timbers. Some of these timbers include silky oak, Queensland maple, black wattle and many more.

In harvesting this specialty timber, environmental sustainability is a priority for BRANCH 95 and our suppliers. These specialty timbers are harvested in accordance with strict forest harvesting standards to ensure compliance and an ongoing supply into the future.

With the launch of BRANCH 95, architects, furniture- and cabinet-makers, specifiers, joiners and flooring specialists looking to inject a new sense of Australian style and beauty into the projects need look no further than BRANCH 95's unique range.

BRANCH 95's stunning Australian hardwoods will enhance projects across the spectrum, from residential to large-scale commercial fit-outs. ▽

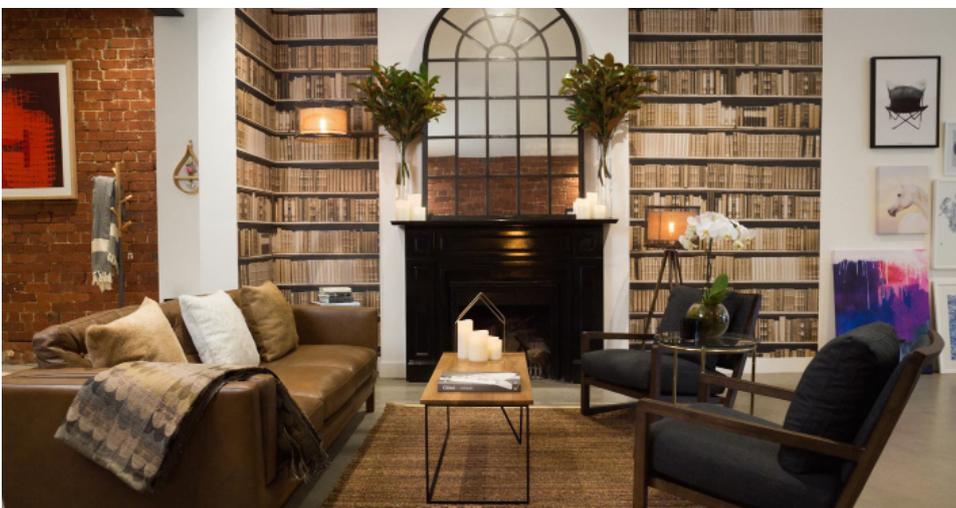
AFIA Awards nominees

Commercial – Built-in

*Ashurt Fitout
by Atelier*



*Vintage Bookshelves
Pickawall*



Commercial – Freestanding



Small Chair
Woods Furniture



Boardroom Table
Timber Craft Furniture



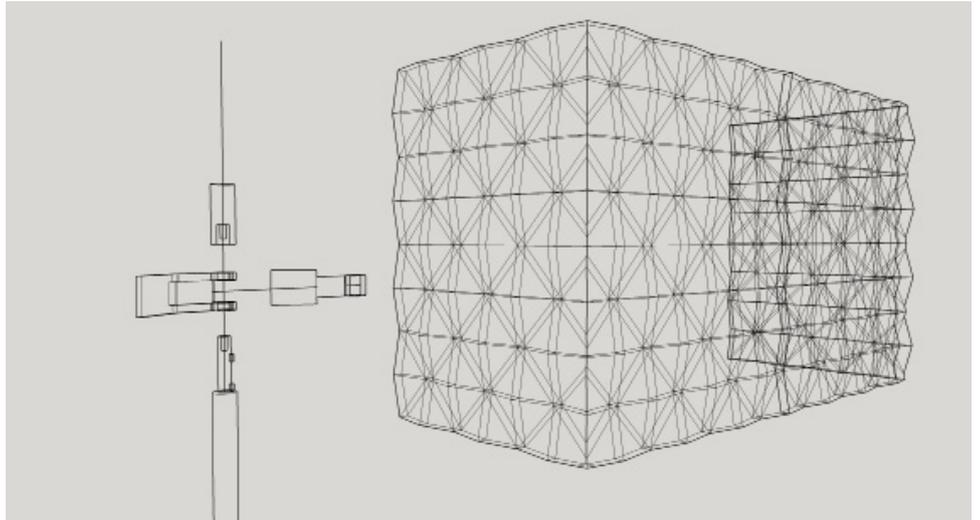
SADDLER Chair Black Wash
Dennis Aabalos

Residential – Bedroom

Oslo
Molmic



Pyramidian
Bayspoke (Alby Johnston)



Residential Freestanding – Dining

Tokyo Dining Table
Moss Furniture



Table 19
Wild About Wood





Saddler
Abalos



Hinoki Dining set
Falecki Furniture

Residential – Lounge



King Cove
King Living

Bonnie Chair and Ottoman Side
Molmic



Valentino
Molmic

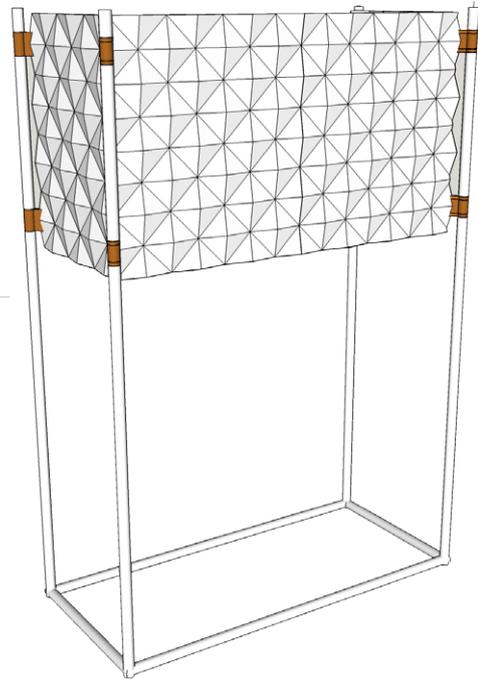
Boulevard
King Living



Residential – Occasional



Ottoman
Freeternity



Pyramidian
Bayspoke



Bureau
Smith and Gray



Cigar Humidor
Smith and Gray

Residential Freestanding– Sleep Set

*Aspen
BedMaster Bedding*



Residential Built In – Kitchen

*Brisbane Sky Home
Kim Duffin Design*



*Mount Nebo Project
Kim Duffin Design*





The Kingsway
International Cabinets



Royse
Individual Design and
Construction

Residential – Built In – Other

Beach
Pickawall



Visit www.awards.australianfurniture.org.au/afia/2016-shortlist for a full list of all nominees

Lucas Mill Model 4-6 is back

Lucas Mill has re-released the model 4-6, now with an aluminium swing frame and a lower price.

For more than 20 years, Lucas Mill has been producing high-quality, affordable, portable sawmills. Australian-manufactured, these machines are well recognised, with more than 16,000 machines being sold worldwide into more than 100 countries.

Ideal for men's sheds, furniture makers, woodworkers, owner builders and small farm operators, the model 4-6 is capable of cutting four inches and a length of up to 3.6 metres, powered by a six-horse power Honda manual start motor.

Similar to the larger swing-blade mills, the model 4-6 can be fitted with an optional slabbing attachment, planer and sander.

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No bubbles, no glue, no mess and no fuss!

Maton and Biesse – making music together

Tommy Emmanuel, Pink, Diesel, Keith Urban, John Williamson, Neil Finn and Neil Diamond are just some of the thousands of professional musicians who use Maton guitars. Maton's head of product development, Patrick Evans says that the best guitar is the one the market wants and Maton punches well above its weight when it comes to world-class acoustic, jazz and electric guitars.



Maton requires a mix of technology and craft to create instruments that reach the highest levels of quality and performance. To achieve this, Maton turned to Biesse, a world leader in computer numeric control (CNC) machining technology. Biesse provides Maton with advanced machining processes to work both heavy and delicate sections, perform 3D shaping and work to the finest tolerances. Maton understands the strengths of

CNC and balances this with traditional equipment and methods of production.

Maton installed its first Biesse C6.40 FT machine in 2008. Evans says, 'In creative hands, the Biesse can be a craftsman's tool. We found that there is a whole lot more you can do on the Biesse than we first realised'. Maton uses its Biesse C6 machines to prototype new products, to make their own complex CNC jigs and to create almost every single part that goes into a Maton guitar.

Evans says that he can push the Biesse C6 to high speeds even on the most complex parts, such as the beautifully crafted guitar neck. 'We also need the flexibility to switch to another model quickly and Biesse allows us to do this very effectively.' Biesse gives the user the creative freedom to produce almost any concept and to make prototypes for evaluation quickly and efficiently. 'You can realise ideas a lot quicker with the Biesse CNC,' says Evans.

Maton has a never-ending program of improvement, and seeks to create instruments with the finest range of tones and sounds. Maton founder Bill May pioneered the use of many Australian wood species in guitar construction, and is regarded by many Australian luthiers as the founding father of their industry. Maton has proved that you can make a quality, world-class product in Australia using Australian timbers and leading-edge technology. Maton certainly knows how to design and build a unique, well-made guitar, and with Biesse as a valued partner, the finest quality guitars in the world come to life. ↘





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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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 **BIESSE**



ACE Awards

2015 Winners

The Australian Contemporary Emerging (ACE) Design Awards reflect the vision of FURNITEX & design, and are open to Australian students and emerging designers from all fields related to the furnishing industry.

The ACE Design Awards are open to both current Australian and

international students enrolled in Australian educational institutes, and Australian emerging designers.

These national Australian Furnishing Industry Awards (AFIA) represent a tremendous opportunity for all sectors of the furnishing industry to engage in a collaborative way to put the Australian furnishing industry on

the world map, and help to achieve the ultimate goal of Australian furniture for every room in the world!

In 2016, award winners will be offered exhibition space at the AFA's International Pavilions as part of an Australian Trade Mission abroad. ↘

For more information, visit www.australianfurniture.org.au/ace

ACE Awards Judges



Peter Hutchinson

Head Juror

After 35 years in business, Peter is now semi-retired after running small business Obelli Design Studio, which custom built leather and fabric lounge furniture. Peter was hands-on in all aspects of designing and developing home theatre and custom-built projects.

Obelli Design won many state and national design awards.

Peter was a councillor for the Western Australia furniture industry for a number of years, and oversaw student design awards on many occasions.

Danial is a hands-on, multi-skilled master craftsman with over 30 years' experience working with furniture. He has worked in all fields of the furniture world, from manufacturing, classical, reupholstery, commercial, domestic, aged care, hospitality, customised and bespoke sides of the trade.

He has won many awards over the years and was one of the few people to be invited to become a corporate member as an International Master Craftsman with the European-based group, The Guild of Master Craftsmen.



Danial Beinke



Natalie has spent the last decade passionately involved in the Queensland interiors and design scene, profiling the state's multi-talented product and furniture designers, local artists and creatives through her role as writer, features editor and stylist for *Queensland Homes* magazine. She has since gone on to create 'Design Pilgrim' as an extension of this – a regular feature in the magazine, and an online portal hunting down the best in Australian and international design. In 2014, Natalie took up her position as editor of *Queensland Homes*,

bringing a fresh, new direction to the magazine while keeping its focus firmly on its motto 'Our State, Our Style' – a celebration of the vibrant and unique lifestyle enjoyed by Queenslanders. Natalie sees FURNITEX & design, along with the Australian Contemporary Emerging Design Awards (ACE) and the Australian Furniture Industry Awards (AFIA), coming to the creative heart of Brisbane as a defining moment for the city and state, cementing its place in the exciting future of Australian design. *Queensland Homes* is a proud sponsor of FURNITEX & design.

Natalie Bannister

Dylan Falecki is the Australian Furniture Association's Ambassador, who brings a wealth of experience and expertise to the role of ACE judge. Dylan himself is an award-winning Australian furniture designer, with a

background in residential construction and design. He has also adapted his building skills to the fast-paced world of television, making a career for himself in front of the camera on Channel 10's *The Living Room*.



Dylan Falecki



Judi Pitcher

Judi has more than 20 years' experience working in forestry and more specifically timber research. After many years of researching the wood properties and qualities of Western Australian timber species, Judi's focus moved to promoting and marketing their unique characteristics. She is heavily involved in the running of regular timber auctions to ensure that furniture manufacturers and craftspeople have access to a diverse range of beautifully coloured and featured timbers.

Over the years, Judi has developed a close relationship with Western Australia's fine wood working and wood turning associations, and furniture designers and manufacturers. Through an extensive period of sponsorship by the Forest Products Commission, Judi has had a long involvement with the Australian Furniture Awards. In her leisure time, she likes to dabble in the workshop, and has produced a number of admired furniture pieces.

Linda Nathan is print and online editor of *Australian Wood Review*, Australia's foremost magazine for fine woodworkers. She has written literally hundreds of profiles of makers, as well as curating, reviewing and judging numerous exhibitions and competitions for woodworkers and designer/makers. Prior to the magazine, she co-founded

and organised the Working With Wood Shows in Australia, the first three of which took place in the Royal Exhibition Building, Melbourne. As part of that, Linda also curated and managed several exhibitions and awards schemes. Encouraging and showcasing new talent remains one of the most exciting parts of her job.



Linda Nathan



Mary Maksemos

Working from her design consultancy Mary Maksemos Design, Mary specialises in joinery, furniture, home addition and improvement, outdoor kitchens, lifestyle furniture and hard material specification.

Mary is a lecturer in industrial design, interior design and interior architecture. She is meticulous in her design critiques, and always imparts knowledge about sustainability, design thinking and innovation with passion.

ACE Awards nominees

Craftsmanship – Emerging Designer

Cu Tray
Copper by Design



Devil Chair
Frances Charisma Hyu





Velce Bicycle Pedestal
Anna Freeman and Ricardo Lima

Craftsmanship – Student

PAC Pendant
Martin Tauts



LV Conus
Geoffrey Marshall



Strait
Ryan Tilley

Creative Vision – Emerging Designer

Contour Bench
Steven Forrest



Mek Chair
Fabio Biavaschi



Guys Hill
Adrian Olasau





Wave Bench
Yan Huang



Rustwood
Ben Szabo



Hexwood
Ben Szabo



Mek Bookcase
Fabio Biavaschi



Mek Stool
Fabio Biavaschi

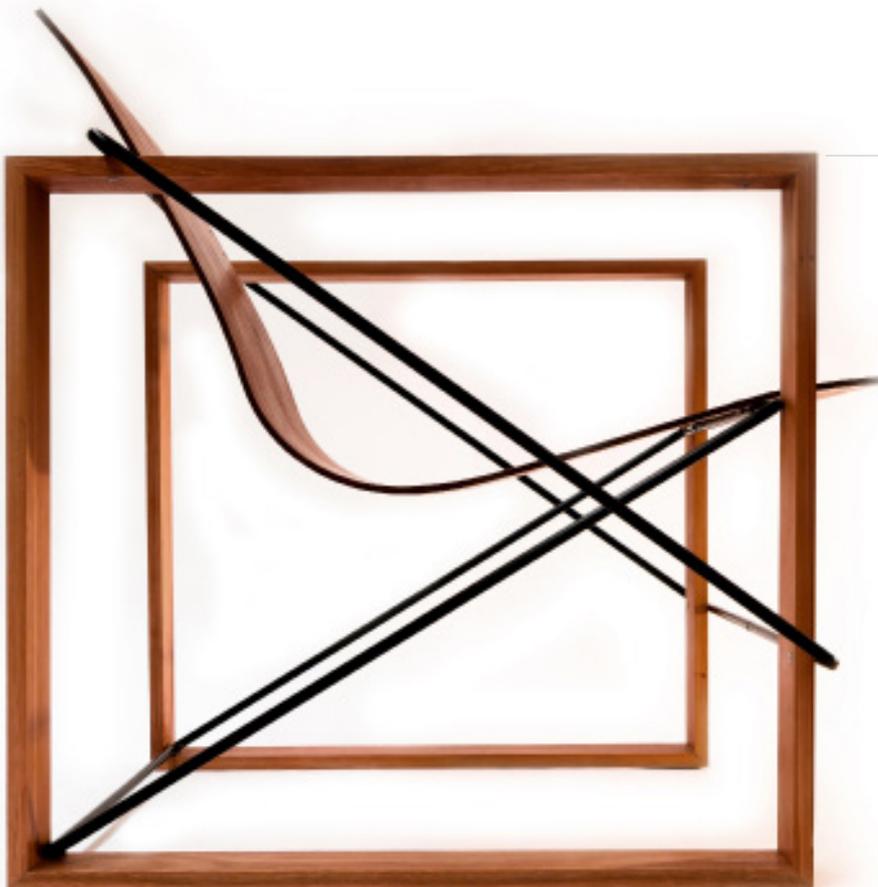
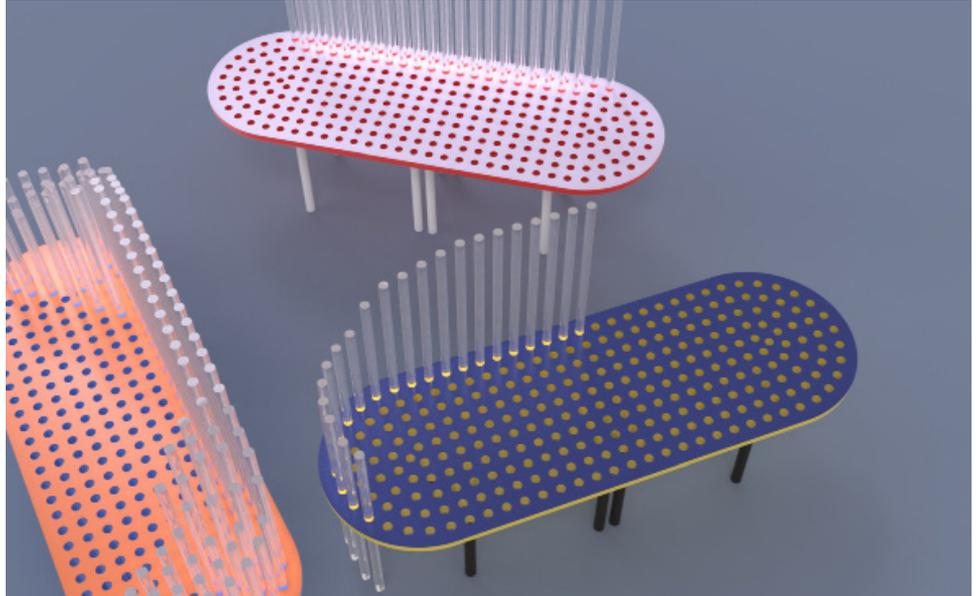


Gatsby
Ben Woodbury

Creative Vision – Student

Wallis

*Maxam Whiteley and
Thomas Cohen*



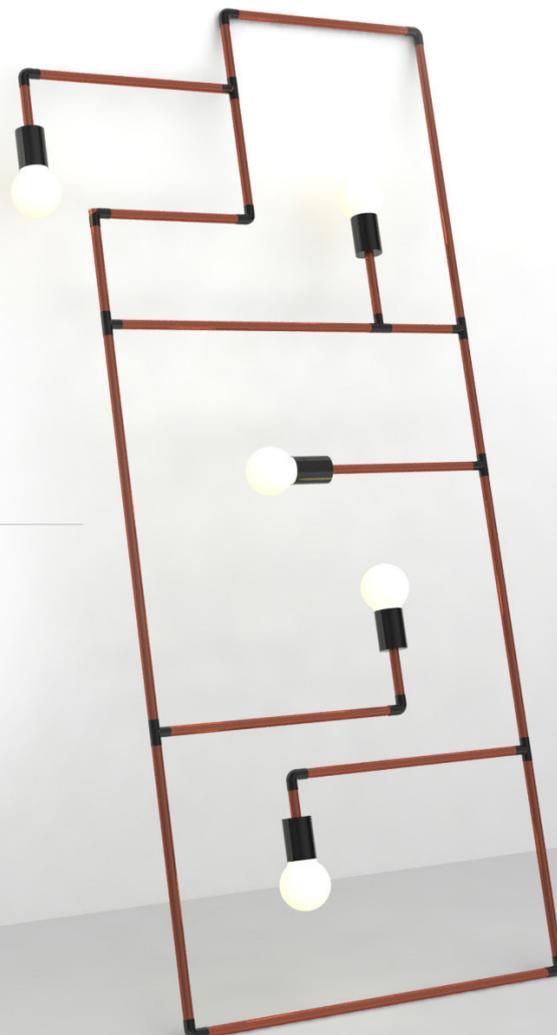
*Loop Chair
Tamara Glick*

Loop
Maxam Whiteley and
Thomas Cohen



Smalls
Cat Cook

Nardeban
Yasaman Janfada



Visit www.awards.australianfurniture.org.au/ace/shortlist for a full list of all nominees

Anomaly designs 2016 Awards trophies

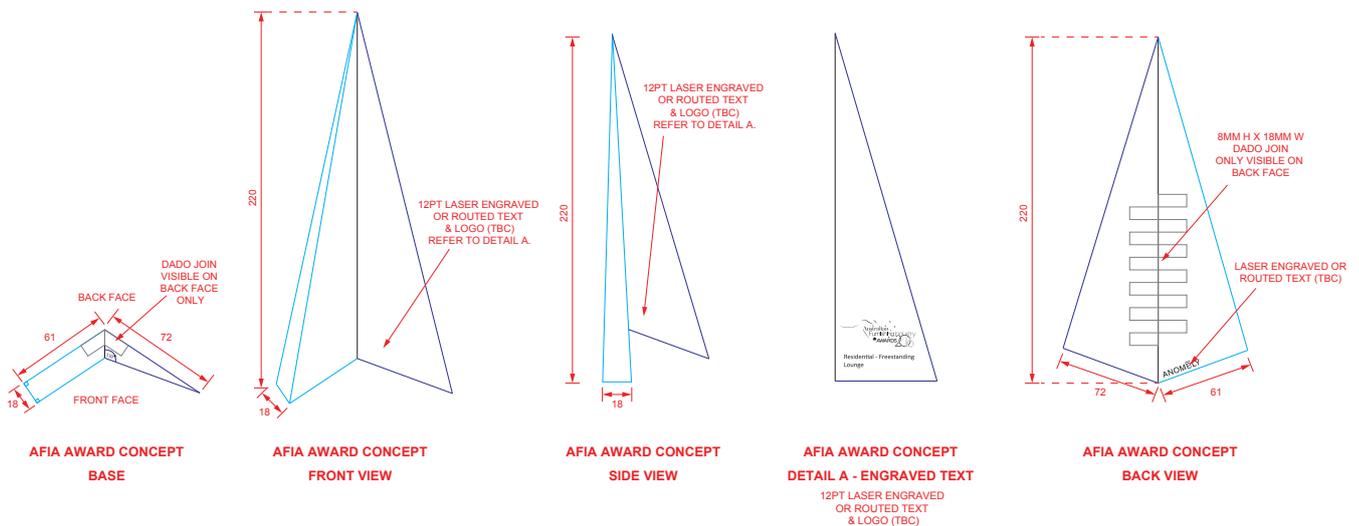
Sydney-based furniture company Anomaly will this year supply the Australian Furniture Association (AFA) with custom-made trophies for the 2016 Awards.

Anomaly is a progressive company that has assembled some of the nation's

most talented designers to create a range of products distinctive in design and meticulously executed. It is therefore with excitement that the AFA presents each award winner with a trophy from such an innovative creator and prominent figure in the industry.

Anomaly's products transcend trends or fashion, choosing instead to innovate and excite the future of Australian furniture design –making the Sydney firm the ideal award maker for this year's events

To learn more about the company, visit www.anomaly.com.au.



Anomaly's conceptual trophy design

Anomaly furniture range



Lunar Pendant
Coco Reynolds

Ghille Casual Chair
David Caon



Kintsugi Range
Matthew Sheargold

Zig Credenza
Ben Wahrlich





Are trade guilds relevant today?

BY SANDRA J KER, ANTIQUARIAN PRINT GALLERY, MEMBER OF THE PICTURE FRAMERS GUILD OF AUSTRALIA

Why be an independent business operator?

A business makes money out of solving problems for clients, be they other businesses or individuals. Setting up a business takes passion, planning, knowledge, acquired skills and cooperation. Few have done this on their own. Then an economy gets the wobbles due to bad political decisions or environment challenges.

Specialised knowledge is more adaptable

When a business is small and finance is limited, it is better to be a master specialist than spread energy in being 'a Jack of all trades'. Small business mentors often spruik 'One inch wide and a mile deep' – aka 'specialise'. This is how a business creates a unique identity. It is about accountability that demands 'maintaining higher standards' to survive. Maybe the analogy of the passing of the age of dinosaurs

for the smaller, more adaptable mammal is relevant in this context. Now, given the opportunity, they adapted to regional environments more easily. Smaller, specialised enterprises yield the benefit of adaptability. Small and medium-sized enterprises (SMEs) can evolve more easily, and can establish relevance by exploiting new technologies, more effectively solving current problems; however, it is lonely to be seen out there on our own. It's best to make yourself a bigger trade target. After all, that's what Australia did when the independent colonies federated.

Relevance of trade guilds and associations

Trade guilds arose in the 14th century as craftsmen united to protect a common interest. This is where competitors came together to celebrate their similarities, and to express their points of difference. Medieval artisans tended to

form associations based on their trades – confraternities of textile workers, masons, carpenters, carvers and glass workers, each of whom controlled secrets of traditionally imparted technology. If anybody is going to understand trade-specific problems, it is going to be those playing the same game. Trade guilds are the umbrellas that seek to solve the bigger-picture problems to protect mutual interests and maintain standards. Smaller, specialised entities can adapt to the needs of their clients more effectively. The rest is up to how each member delivers that solution to their target market. The collaborative trade guild is a great place to identify and source solutions for all. Then operators can get back to working ‘in their business’. Through a guild or association, members can break down adversarial barriers through socialising, discuss issues with suppliers and use the services of vetted supplementary services. It is the energy invested in making enemies that is far better used for building a stronger industry known for its integrity. This is all designed to save time and energy for the main purpose of starting a business in the first place.

Lesson of Rembrandt’s *Syndics of the Draper’s Guild*

This powerful painting illustrates the importance of the Cloth Makers Guild in Amsterdam. These independent gents were appointed by the Mayor of Amsterdam to regulate the quality of cloth sold in the city. A good produce reputation in an uncertain world was a survival essential. How can we capitalise on the positives of the successful mutual collaboration of separate entities? In the furniture trade, independent operators have similar problems: no control over cheap imports, development and expense of machinery required, training apprentices/staff to use it, occupational health and safety issues, maintenance issues, sourcing consistent quality materials from suppliers. When smaller entities come together to build the best engine heading on quality tracks pointing in the right direction, that builds public confidence. There is no need to compromise members’ points of difference. The benefits of collaboration make members more cooperative and more productive, hence more powerful as an entity than individual businesses.

Importance of living in the 21st century

Rembrandt’s cloth merchants would have had to travel to purpose-built guild halls to discuss relevant issues, then wait for decisions as a consequence of said meetings. Today, decisions made for the benefit of guild members can



be scheduled for conferencing calls for those in different cities and time zones. Beneficial decisions can then be communicated to members via emails, websites, or social media. Voila! ↘

For more information:

Antiquarian Print Gallery: www.historyrevisited.com.au

Picture Framers Guild of Australia: www.pfga.org.au.

The Picture Framers Guild of Australia are co-members of the Furnishing Industry Training Group (FITAG) with the AFA.



Australia is a serious contender in the global business of furniture and furnishing

Following the success of International Pavilions in 2015, the Australian Furniture Association (AFA) was formally invited to lead delegations to 'exhibit' under the banner of Australia again in 2016. Due to the quality feedback from attendees and exhibitors alike, event organisers have seen the demand for unique, quality Australian products first hand.

The AFA is continuing its work to develop an Australian presence in more countries from 2016, and to act as a door opener to the international market for Australian designers and manufacturers, while simultaneously building awareness of Australian design in a global market. The Australian International Pavilions will showcase works of both

established and up-and-coming designers, and will feature a number of the country's leading manufacturers. Those selected to take part will benefit from being part of the AFA's International Pavilions exhibition program abroad, and will be given a unique opportunity to network with international buyers and the global design industry.

Testimonials

'I highly recommend AFA's International Pavilions as a great introduction to the global marketplace for furniture and furnishing, supported by an association with real credibility on the international scene.'

Dylan Falecki, TV presenter, AFIA award winner and international exhibitor, New South Wales

'We're thrilled with the results for our delegates. One of the highlights has been [taking] Australia to the world and [getting] the results for our members that they deserve. One bespoke maker 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. 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 [this] year will bring for all those involved in International Pavilions 2016.'

Patrizia Torelli, CEO, Australian Furniture Association

'Being involved in the Furniture China event, I witnessed the number of international visitors who attended the event. It gave me the hope and belief that I can 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. Since the event finished, I've been in discussions for privately 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.'

Ross Wilding, Wild About Wood, Victoria

'One of the highlights was the strength and support between us as a group exhibiting under the banner of the AFA in the Australia Pavilion. The times shared together debriefing and discussing ideas will be invaluable. This is no doubt due to the work and efforts by the AFA.'

'Business highlights include establishing relationships with potential clients across a range of sectors in the furniture industry, confirmation of my work and personal style by making sales during the exhibition, [and] being within a new environment inspiring new ideas and a greater clarity in my future business direction.'

Alby Johnston, furniture designer and maker, New South Wales

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

David Sappupo, Comfort Sleep Bedding, Victoria ↘

INTERNATIONAL PAVILION 2016

This year's Australian International Pavilion will be held at the China International Furniture Fair in September. CIFF covers the exhibition themes of the upstream and downstream industries of furniture, such as home furniture, office show, homedecor and hometextiles, outdoor and leisure, and machinery and raw materials. Furthermore, the CIFF-Modern Home Furniture show will have five halls of exhibition, including the Western and Eastern Hall, in order to provide exhibitors and buyers with broader showcasing space and brand development.

AFA Australian International Pavilions are open only to AFA members, and the Association's reciprocal partners.

The Australian International Pavilions are also eligible for the Export Market Development Grants (EMDG) scheme, a key Australian Government financial assistance program for aspiring and current exporters. Administered by Austrade, the scheme supports a wide range of industry sectors and products, including inbound tourism and the export of intellectual property and know-how outside Australia. The EMDG scheme encourages small and medium-sized Australian businesses to develop export markets, and it reimburses up to 50 per cent of eligible export promotion expenses above \$5000, provided that the total expenses are at least \$15,000.

HOW TO APPLY

Designers and manufacturers interested in AFA's International Pavilions 2016 should apply via email to Craig Cock at: compliance@australianfurniture.org.au.

Sustainability – a new definition of quality

BY EDEN COX



Sustainability has become an essential factor of good design, and furniture companies are shifting their thinking towards sustainable practice that encompasses the entire design process, from material origins, to the impacts on the people making and buying them. Australian Furniture & Furnishing spoke to Australian Living's Anthony Lieberman, marketing and communications manager, and Daphna Tal, director and sustainable interiors consultant, about their views on sustainability in the furniture industry.

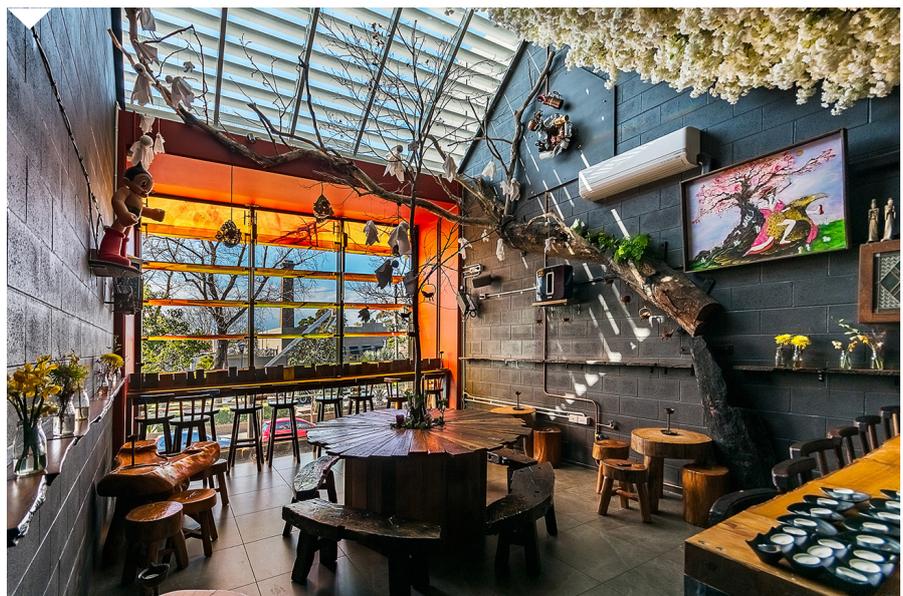
With design becoming more firmly embedded in Australian culture than ever before, understanding of the value of sustainability is increasing and environmental considerations are coming to the fore.

'Sustainability should be [given] a lot more importance than what it currently is in the furniture industry,' says Anthony. 'There are a lot of old traditions in furniture manufacturing that can still stay true in a sustainable industry, but it should be tweaked to look deeper into the supply chain and into the raw materials that are being used.'

Anthony says that, moving forward, the focus needs to be on the choice of materials used in the construction of furniture, with a greater take-up of renewable and sustainable products, including varnishes and coverings. 'In this day and age, there's enough supply out there for all furniture to be as green as possible.'

And this, Anthony clarifies, does not necessarily mean relying solely on sustainable timber. 'If there's not enough certified forests to cater for all furniture production, that opens the door for innovations outside of the timber industry, such as geopolymers and carbon fibres.'

'There's also the waste that can be re-used,' says Daphna, adding



that 'conscious manufacturing' is another way that designers can build sustainability into their craft. '[It's about] being aware of what you're making at the beginning, so that it can be re-used down the track.'

Anthony agrees, adding that sustainability starts in the mind of the person who's designing and manufacturing the product. 'They're the ones that have an editible control,' he says. Lieberman believes that furniture manufacturers should stop waiting for consumer demand before providing sustainable products, and should rather

work towards embedding sustainability into the industry from the inside.

'If they work under that manifesto, then every single person and our environment is going to be better off.'

While Anthony says the onus for the shift to sustainable furniture should rest with manufacturers, rather than consumers, he also highlights the current conscious consumerism movement that is driving sustainable product choices.

'Society is asking for it, but the industry isn't truly delivering it because it's



got a lot of competing issues. Price point comes into a lot of decisions over sustainability at the moment, and for the consumer to really make that choice, the manufacturers need to be innovative [so] that... sustainability doesn't cost any extra.'

Anthony says most furniture manufacturers produce both green and non-green products, which compete with one another on the showroom floor. He says that, ideally, consumers wouldn't have a choice between sustainable and unsustainable furniture.

Daphna compares the situation to the organic food movement. 'Organics are considered expensive, but it's actually not that it's expensive; it's that they've made processed food so cheap and nasty that people think that's how much food should cost. It's the same with furniture – they're bringing so much furniture over from other countries that is cheap, nasty and toxic, and not very well made, that people think that's normal. It's actually not the norm.'

As well as environmental benefits, sustainable furniture offers health benefits for end users and manufacturers. Daphna says most purchasers of sustainable furniture are happier because they're getting a high-quality, durable product with low toxicity and no volatile organic compounds (VOCs).

But, like any innovative movement, some members of society are well-educated on the facts, while the majority is not.

Daphna explains that while higher-end furniture is obviously of better quality, the movement of large chain stores

towards sustainable practices and materials is making sustainable furniture available to a broad demographic. 'Someone like IKEA being more environmental is having a better influence on parts of society that would never even think about it. People are becoming more conscious of what they're buying; they have more of a conscience.'

This conscience is evident also on the side of the manufacturer, says Daphna, adding that there are companies bringing a conscience to their practices while running good businesses.

'There's so much rhetoric in the industry,' says Anthony, 'where you get a group of manufacturers together and a lot of them will say, "Oh, we are being sustainable." But what goes on behind closed doors is hurting the movement.'

So, what will it take to encourage companies to be more forward-thinking and to integrate sustainability practices into their core operations from the beginning?

Daphna points out that education is important in the shift towards embedded sustainability in any business.

'That's right,' agrees Anthony. 'We don't think it's something that can be mandated; we think it's got to start from within.' According to Anthony and Daphna, networking between companies will allow different businesses to share their ideas and practices with one another, and to spread internal knowledge around the industry.

Both Anthony and Daphna believe that Australia will start seeing more of the major companies implementing

sustainable initiatives in future.

'The conversations in five to 10 years' time is not going to be "do we" or "should we"; it's going to be "we are", says Anthony.

In pursuit of this future, there are a number of programs and certifications to highlight those products and companies that have integrated sustainability, including Good Environmental Choices Australia and Global GreenTag.

But, according to Anthony, certification is not the be all and end all of opportunities; 'It's an expensive route to take for smaller furniture manufacturers'. There are also a number of awards that recognise sustainable furniture makers, such as the globally unique International Green Interior Awards, which creates awareness for green fit-outs and celebrates those who create them.

'Australia has an amazing opportunity to be like Denmark, where there's a lot of amazing, sustainable furniture being produced,' says Anthony. 'We need to start producing furniture that is very innovative. Innovation is like quality; you can't have innovation that doesn't include sustainability, and you can't have quality that doesn't include sustainability.'

'Sustainability is a new definition of quality... There are already a lot of manufacturers who are proving that this new breed of quality is very, very viable for their business, now and well into the future.' ▽

For more information, visit www.australianfurniture.org.au/AFIA



Design goals

*Australian Furniture & Furnishing speaks with AFA
Ambassador and not-your-average designer, Mary Maksemos*

Australian Furniture & Furnishing:
Can you tell us a bit about your background in furniture and design?

Mary Maksemos: Even before I could talk, I was drawing. I was always drawing or making something... recording ideas as images, rather than words. When it was time to choose a career, it wasn't hard to find the right path for me. I have a Bachelor of Industrial Design from RMIT University in Melbourne. I've been a design professional for more than 15 years, and have been the best-kept secret in the design/joinery/building industry. My love affair with joinery, furniture and bespoke built-in pieces has been something I've had forever. My love for cooking and food led me to kitchen and joinery design.

Furniture today should reclaim its charm. I see the talent of Australian designers and manufacturers, and I am so proud and inspired. I'm currently designing using products and spaces, along with some of the most advanced technology and raw materials on earth. I'm genuinely interested in improving quality of life through design. Furniture is a way that I can do this every day. Whether it's by teaching or designing, I'm always around people, and learning how and why they use their products and spaces. That fascinates me.

AF&F: What does your role as ambassador for the Australian Furniture Association (AFA) entail?

MM: As the first female brand ambassador of the AFA, my role is to promote and encourage designers, manufacturers and the design/build industry to join an ever-growing community of like-minded individuals working toward the good of the same cause.

I am very honoured to be the first female brand ambassador, and my aim is to encourage more women into the industry.

Every time I meet new designers and companies, I'm always looking



for ways to network and connect people. That's part of my ethos, so it was a natural fit to work with the AFA to connect people to companies, materials to products, and students to jobs. It's about creating opportunity and a true collaborative environment.

AF&F: What are your goals through your involvement with the Association?

MM: We all know about the talent in our amazing country, but each of us making noise alone can't make the rest of the world take notice. I aim to assist in being a voice of designers, and promote them to everyone who will listen. I teach my students about making noise in the industry. No-one knows what you can do if they can't hear you. My aim is to promote the AFA as the voice of furniture designers and manufacturers in Australia; to promote the AFA to schools, universities, TAFE colleges and registered trade organisations (RTOs) that offer furniture

design as a career; and to make sure this industry has a future.

My collaboration with the AFA is also to bring much-needed training and upskilling to members, from design sales workshops to business of design workshops. Creating content for the AFA YouTube channel is also an exciting project that I am working on.

We aim to improve the perception of Australian design and manufacturing abroad.

AF&F: How do you perceive the industry at the moment in terms of change and growth?

MM: Currently, the industry is in a very stagnant state. Many companies have closed, explaining that they can't make enough sales to keep their doors open, and the factory working. Many have even sold their much-loved family businesses and moved on, while some have taken up the option of manufacturing overseas to lessen the running costs, and to increase profit.



Some companies have also been affected by the misrepresentation in the Australian media about what design really is, and how things are made. Missing out on opportunities to inferior products and copies that have more to spend on marketing is also an issue. Many people in the industry want to push their products further and improve their range by using new technology, materials and trends, but don't. Many are not using social media to increase their market and monetise their following, and many don't want, or know how, to correctly market their company to the right target market. Most are afraid of the risk of spending money that they might simply not have. Furniture businesses need to evolve, or they will run the risk of being extinct.

Using social media, such as Instagram, Facebook and YouTube, can dramatically increase revenue.

Training colleges need to have more industry professionals teaching specific subjects so that their students are getting the most up-to-date information and industry-specific training.

Company owners, designers and manufacturers need to learn to celebrate and use each other to tell better stories through design, creating furniture and products using design thinking, and understanding how to problem-solve. Designers need to also research materials and push the limits of the materials, and be truly innovative; not just create more things destined for landfill.

AF&F: The AFA offers events like FURNITEX, awards programs and opportunities to exhibit internationally. Why should makers, suppliers and designers get involved with these types of events?

MM: I am forever telling designers and makers alike: *You need to be in it to win it!* You need to get in on the action! Even if I could glue a loudspeaker to my mouth, I wouldn't be able to stress this enough. It doesn't matter if you enter and don't win, but what if you do? What if you get international exposure? What will happen to your brand and business then? I can understand if people want to make things as a hobby – that's great – but if you are running a business, you need exposure. You need to make money and you need *this type* of exposure. It's one of the very few internationally recognised events and associations in Australia.

The opportunities are really endless – it just depends on how much you want to succeed in your business, and how you will take advantage of what the AFA can do to assist in reaching your goals. The tools are there, it just depends on if you want to, and know how to, use them to your advantage.

I would highly recommend that Members enter awards, exhibit locally and internationally, and take every opportunity provided by the AFA.

AF&F: Design is your expertise. Can you give us some insight into current trends in design?

MM: The current trends seem to change quickly, and are now growing. People are bamboozled by made-up design styles on reality TV and become very confused about what to believe. I find that Australia is more in tune with what is happening in Europe in regards to furniture design. We have been through a very minimalistic, monochromatic and Scandinavian phase for some time now. The latest trend coming out of Europe is very Art Deco-inspired, with more ornate products and accessories featuring gold and metallic detailing. Yet, in Australia, we find that customers still want that 'safe' option. We will always see the Scandinavian design style very prominent. The mid-century is making a great comeback, as people are admiring curved lines again, rather than very stark straight lines. The increase in popularity of boho is interesting, but it is more used for accessories rather than a design style for furniture. It will accentuate your furniture pieces or complement them. Industrial is still strong, as our love affair with converted warehouse living is endless. Victorian or provincial will still be popular as more and more people try their hand at renovating inner-city Victorian dwellings.

AF&F: What are some of the most important aspects of design at the moment? For instance, sustainable, innovative, space-saving, unique, problem-solving)?

MM: There are more experimental products being made by mixing materials and manufacturing techniques, and 3D printing is becoming more accessible, in many different materials. CNC technology, 3D modelling and CAD are also becoming more affordable. More and more designers are creating new, exciting products.



There is a new trend in 'innovation' and creating not only beautiful and aesthetically appealing products, but also extremely functional and ergonomic products – for example, space-saving furniture, morphing furniture, sustainable and eco-friendly furniture, et cetera. This has naturally evolved as our homes have become smaller, and the urban sprawl takes over. Building blocks are smaller, so the homes we build need to have clever furniture or less furniture in them. Natural resources and materials are becoming more expensive, so reconstituted or man-made materials are being developed every day. Designers and companies that are in tune with what the consumer wants will come out on top. Consumers want to be impressed... and they don't want to be inconvenienced. Incorporation of technology into furniture is going to become more and more required, as our lives revolve more and more around gadgets and the worldwide web. Designers will have to really dig deeper to produce show-stopping, innovative, and unique work that can be timeless in design, function and form.

AF&F: What do you think needs to happen for the furniture and furnishing industry to grow both nationally and internationally?

MM: From my many trips to trade shows abroad, from Milan to Shanghai, I have found that there was one very evident thing that we have in Australia. We not only have amazing materials and resources immediately available, but we also have an amazing ability to be innovative and great problem solvers. We invent things; very clever and useful things. Our ability to invent is one thing, but our ability to retain momentum in pushing and evolving ideas is another. Unfortunately overseas, we can be perceived as a country that entertains and promotes replicas of original furniture and accessories. This doesn't help our plight to be design leaders and thinkers. It cheapens everyone and our entire industry.

Yet, all is not lost – we need to have more legislation on the topic of copy furniture, so that more countries can take us more seriously. We seem to have become the dumping ground for Chinese imported product purchased and selected by ill-advised and uneducated Australian brand buyers.

To grow our industry, we need to act like more of an army; be more strategic in our collaborations and who we target to make sure that whatever we do is being noticed and admired, and, most importantly, purchased.

Manufacturers need to collaborate with local designers to produce new ranges. This gives products a sense of opulence and exclusivity. It makes them seem more desirable.

I am currently working with a few companies designing products, and I am available for collaboration as part of my brand ambassador role.

Businesses need to become more active in the international scene and this doesn't mean you need to leave the country. Get online and let the world see what you can do!

We have fantastic natural resources, and we must capitalise on this, designing products that really show the materials off. Buyers across Asia really love Australian-made and -designed products. So, give them what they want. Contact the AFA today to see how you can get in front of international buyers at the next International Pavilion exhibition. ▽

To lean more about the AFA, and International Pavilions, visit www.australianfurniture.org.au.

Compliance – Illegal Logging Prohibition Regulation 2014 (ILPR)



BY CRAIG COCK, QUALITY ASSURANCE AND COMPLIANCE OFFICER, AUSTRALIAN FURNITURE ASSOCIATION

The illegal logging laws prohibit the importation of illegally logged timber and timber products.

There have been numerous enquiries regarding the Illegal Logging Prohibition Regulation (ILPR), and the most common question is, 'How and what do we have to do to comply?' Most of these requests have come as a result of importers receiving Request for Information notices from the Department of Agriculture and Water Resources.

There has also been some confusion around the ILPR and information requested by some retailers to fulfil the retailer's own quality assurance (QA) processes. The ILPR is Australian law and any retailer's QA process required by manufacturers/importers to fulfil is voluntary. These are two totally separate requirements.

The onus to comply with the ILPR is the importer's – whether you are a manufacturer that imports, a retailer that imports or a wholesaler that imports a regulated timber product, this applies to you.

Compliance with the ILPR also impacts on the importer's ability to authorise their customs broker to answer yes to the Community Protection Question (CPQ), which is part of the customs declaration process.

Since November 2014, importers of regulated timber products have been required to undergo due diligence before importing a regulated timber product.

Put simply, due diligence (DD) requires importers to have a documented DD process (DD manual) that sets out the process by which the importer will meet the DD requirements.

The importer must gather information (from their suppliers and/or other sources if required) regarding the timber in the product being from a legally logged source. The information needs to cover the supply chain, from the forest to milling, to the wholesale and supply to the manufacturer. Documentation of the chain of custody (COC) needs to be established, and there are two methods by which this can be done: Timber Legality Framework and Country Specific Guideline. COC mapping as a result

is recommended. The documentation should be verified, and then assess the risk that the timber product you are importing has been illegally logged. If the risk is not low, undertake reasonable steps to mitigate any risk.

If you require further information or assistance with complying to the ILPR, you can contact the Australian Furniture Associations (AFA's) quality assurance and compliance consultant Craig Cock via email at compliance@australianfurniture.org.au or by calling 0413 544 923

Further information regarding ILPR is available at the Department of Agriculture and Water resources website: www.agriculture.gov.au, or visit www.australianfurniture.org.au.

The due diligence process



Compliance in practice

Below are partial extracts from the Illegal Logging Prohibition Regulation relating to importers of regulated timber products. Further information regarding ILPR is available at the Department of Agriculture and Water Resources website, www.agriculture.gov.au.

9 Importer to have due diligence system

- (1) An importer must, before importing a regulated timber product, have a due diligence system.
- (2) For subsection (1), the due diligence system must:
- (a) be in writing; and
 - (b) set out the process by which the importer will meet the due diligence requirements mentioned in this Division that apply to the import of the regulated timber product; and
 - (c) contain the following information:
 - (i) the importer's business or company name and ABN or ACN;
 - (ii) the importer's street address and postal address;
 - (iii) the principal business activity conducted by the importer; and
 - (d) include the following information about the person responsible for maintaining the system:
 - (i) the person's name and position;
 - (ii) the person's contact details, including telephone number and email address; and
 - (e) include a written record of the system.
- Civil penalty provision
- (3) An importer is liable to a civil penalty if the importer contravenes subsection (1).

10 Due diligence requirements – gathering information

- (1) An importer must, before importing a regulated timber product, obtain as much of the information about the product mentioned in subsection (2) as it is reasonably practicable for the importer to obtain.

(2) The information is the following:

- (a) a description of the regulated timber product, including:
 - (i) the type of product, and the trade name of the product; and
 - (ii) the common name, genus or scientific name of the tree from which the timber in the product is derived;
- (b) the country, the region of the country and the forest harvesting unit in which the timber in the product was harvested;
- (c) the country in which the product was manufactured;
- (d) the name, address, trading name, business and company registration number (if any) of the supplier of the product;
- (e) the quantity of the shipment of the product, expressed in volume, weight or number of units;
- (f) the documentation provided, or that will be provided, by the supplier in relation to the purchase of the product;
- (g) if a timber legality framework applies to the timber in the product, or the area in which the timber is harvested, a copy of the licence or certificate issued to the harvester of the timber, or other relevant person in relation to the timber, that provides evidence of compliance with the standards or requirements of the framework;
- (h) if a country-specific guideline applies to the timber in the product, or the place in which the timber is harvested, the information or evidence (such as a certificate, licence or other document) relating to the product that the guideline requires the importer to obtain.

11 Due diligence requirements – identifying and assessing risk

against timber legality framework (optional process)

- (1) This section applies to an importer in relation to the importation of a regulated timber product if:
- (a) a timber legality framework prescribed in Part 1 of Schedule 2 applies to the timber in the product, or the area in which the timber is harvested; and
 - (b) the importer elects to use the procedures in subsection (2).
- (2) The importer must, before importing the product:
- (a) assess whether the information and evidence obtained by the use of the framework is accurate and reliable; and
 - (b) identify and assess, by the use of the framework and consideration of the information gathered in accordance with subsection 10(1), whether there is a risk that the product is, is made from, or includes, illegally logged timber; and
 - (c) in the identification and assessment of risk mentioned in paragraph (b), consider any other information the importer knows, or ought reasonably to know, that may indicate whether the product is, is made from, or includes, illegally logged timber; and
 - (d) make a written record of the identification and assessment undertaken in accordance with this section.
- Civil penalty provision
- (3) An importer is liable to a civil penalty if the importer contravenes subsection (2).

12 Due diligence requirements – identifying and assessing risk against country-specific guidelines (optional process)

- (1) This section applies to an importer in

relation to the importation of a regulated timber product if:

(a) a country specific guideline prescribed in Part 2 of Schedule 2 applies to the timber in the product, or the area in which the timber is harvested; and

(b) the importer elects to use the procedures in subsection (2).

(2) The importer must, before importing the product:

(a) assess the information gathered in accordance with subsection 10(1), by the use of the guideline; and

(b) identify and assess, by the use of the guideline and consideration of the information gathered in accordance with subsection 10(1), whether there is a risk that the product is, is made from, or includes, illegally logged timber; and

(c) in the identification and assessment of risk mentioned in paragraph (b), consider any other information the importer knows, or ought reasonably to know, that may indicate whether the product is, is made from, or includes, illegally logged timber; and

(d) make a written record of the identification and assessment undertaken in accordance with this section.

Civil penalty provision

(3) An importer is liable to a civil penalty if the importer contravenes subsection (2).

13 Due diligence requirements – identifying and assessing risk (alternative to sections 11 and 12)

(1) This section applies to an importer in relation to the importation of a regulated timber product if:

(a) the importer does not elect to use the procedures in subsection 11(2) or 12(2); or

(b) the importer:

- (i) elects to use the procedures in subsection 11(2) or 12(2); and
- (ii) is unable, by the use of those procedures, to identify no risk or a low risk that the regulated timber product is, is made from, or includes, illegally logged timber.

(2) The importer must, before importing the product:

(a) identify and assess the risk that the

regulated timber product is, is made from, or includes, illegally logged timber by:

(i) assessing the information gathered in accordance with subsection 10(1); and

(ii) considering the factors mentioned in subsection (3); and

(b) make a written record of the assessment and risk identification process undertaken in accordance with this section.

(3) For subparagraph (2)(a)(ii), the factors are the following:

(a) the prevalence of the following:

(i) illegal logging in general in the area in which the timber in the product is harvested;

(ii) illegal harvesting in the area of the species of tree from which the timber in the product is derived;

(iii) armed conflict in that area;

(b) the complexity of the product;

(c) any other information the importer knows, or ought reasonably to know, that may indicate whether the product is, is made from, or includes, illegally logged timber.

Civil penalty provision

(4) An importer is liable to a civil penalty if the importer contravenes subsection (2).

14 Due diligence requirements – risk mitigation

(1) This section applies to an importer in relation to the importation of a regulated timber product if:

(a) section 13 applies in relation to the product; and

(b) the importer has identified a risk that the product may be, may be made from, or may include, illegally logged timber; and

(c) the risk is not a low risk.

(2) The importer must, before importing the regulated timber product:

(a) conduct a risk mitigation process that is adequate and proportionate to the identified risk; and

(b) make a written record of the risk mitigation process undertaken in accordance with this section.

(3) The risk mitigation process may

include the following steps:

(a) obtain further information about the product, including any certification or independent assessment in relation to the product;

(b) reassess the risk that the product may be, may be made from, or may include, illegally logged timber, including by using the procedures in subsection 11(2), 12(2) or 13(2);

(c) not import the product.

Civil penalty provision

(4) An importer is liable to a civil penalty if the importer contravenes subsection (2).

15 Due diligence requirements – provision of information to secretary

Secretary may request information

(1) The secretary may request information from an importer about:

(a) the importer's due diligence system in place at the time of the import of a regulated timber product; and

(b) the importer's compliance with the requirements of the importer's due diligence system in relation to the import of the regulated timber product.

(2) The request must:

(a) be in writing; and

(b) include a date for compliance which is at least 28 days after the date of the request.

Importer to comply with request for information

(3) The importer must provide to the secretary, in writing, the information requested by the date specified in the request.

Civil penalty provision

(4) An importer is liable to a civil penalty if the importer contravenes subsection (3). ↘

For more information, or for help with issues relating to quality assurance or compliance, contact Craig Cock, Quality Assurance and Compliance Officer, AFA, at compliance@australianfurniture.org.au, or call Craig on 0413 544 923.

Quality assurance

BY CRAIG COCK, QUALITY ASSURANCE AND COMPLIANCE OFFICER, AUSTRALIAN FURNITURE ASSOCIATION

In developing products and services, quality assurance (QA) is any systematic process of checking to see whether a product or service being developed is meeting specified requirements. Many companies have a separate department devoted to QA. A QA system is said to increase customer confidence and a company's credibility, which is not only applicable to the development of products, but also to improve work processes and efficiency, and to enable a company to better compete with others. Today's QA systems emphasise the prevention of defects before they are built into the final product.

It was the Dutch philosopher Desiderius Erasmus who coined the phrase 'Prevention is better than cure', which is effectively what the principle of QA is.

QA is a way of preventing mistakes or defects in manufactured products and/or services avoiding problems when delivering solutions or services to customers.

There are key areas in which QA is important to the furniture industry. Given that most furniture manufacturers/importers are small to medium-sized companies and do not have a large staff to administer/manage complex quality assurance programs such as ISO 9001:2008, it is important for there to be a QA program in place that can be effectively implemented and managed to effect the desired outcomes.

Design

While design is based around the three Fs – fashion, form, function – the transformation from design to product must translate into a product that is fit-for-purpose, and can be manufactured efficiently and effectively. The way in which it is designed to be constructed and the materials intended to be used must be suitable for the manufacturing process and the determined use of the product. Introducing a QA process during the design phase will eliminate problems before the product goes into its next phase.

Product development

Prototyping is the process of transitioning a design into a product, and QA is a key part of developing a product that is fit-for-purpose. Construction method, selection of materials and hardware are all an important part of the process of product development, as is the suitability of manufacture. Developing products that are efficient and/or effective to manufacture subject to the capabilities of the manufacturer is important. Testing and assessing during the development stage is required to eliminate any foreseeable issues prior to the product going into production.

Development of acceptable levels of materials, construction and finish should be documented for the purpose of quality control when the product goes into production.

These documents typically include bills of materials (BOM) and manufacturing operation specifications (MOS). Both of these documents form part of the QA process. The BOM covers the cost, quality and quantity of materials, while the MOS covers the methods of construction, assembly and finish.

Manufacturing

Providing that the BOM and MOS have been established, products can be manufactured with a level of consistency, providing the production process adheres to the requirements of the BOM and MOS.

With furniture principally being a handmade product, there are variables that can come into play, depending on the type of product and the skill level of the workforce. Having a quality control procedure in place during the manufacturing process is paramount to the fulfilment and success of QA in manufacturing. A quality control checklist should be used during the production and inspection of the finished goods. Physical testing of the product should also be undertaken to make sure that it functions as expected under normal use.

A QA checklist should highlight both the expected quality and the unacceptable

quality as a guide for quality control staff to check against, and also as a training tool for production staff.

Quality audits should be carried out periodically to see what areas could be improved – for example, the sourcing of raw material, staff training, new technologies, product flow and procedures.

Importing

While not directly involved in the manufacturing process, it is the responsibility of the importer to make sure that the quality of the products imported are to the expected quality standard. Under Australian law, the onus is on the importer – not the overseas supplier – should anything not meet suitable product safety or quality. For this reason, all importers should undertake due diligence when importing product from an overseas supplier. This, in part, should include reviewing their QA and quality control processes. Factory visits to confirm and evaluate these processes is highly recommended, particularly in countries where there is a regular turnover of production staff and/or unskilled labour.

'De-spec'ing' has been an issue for many importers. This is where a supplier will change construction and/or materials in a product in order to produce the product at a lower cost in order to maintain or increase their margin. Using independent quality control personnel or regular factory visits can help to maintain quality and mitigate these types of issues occurring.

One of the most negative costs of manufacturing/importing is faulty products. The cost of credits, and costs such as transport and inspections for returned goods, can have an adverse effect on the profitability of a business. The benefit of having a QA process and quality control procedures in place is the production of a quality consistent product. This will enable a competitive edge, consumer confidence, and lower quality claims and credits.

The cost of quality far outweighs the resulting cost of poor quality. ↘



SuperStream

Making super simple for the furniture industry

What is SuperStream?

SuperStream is now the way employers must make super contributions for their employees. It is about making super contributions super simple. With SuperStream, employers send super payments and employee information in an electronic and standard format, saving time and money.

What are the benefits?

SuperStream creates a more efficient super system by streamlining the flow of information and money. This is achieved through simpler processes and electronic-only transactions.

More than 60 per cent of employers nationwide have already made the switch to SuperStream and experiencing the benefits. In fact, some employers have reported that SuperStream has cut down super administration time by around 70 per cent each cycle.

How do I prepare for SuperStream?

All businesses operate differently, and that's why there's more than one SuperStream option to pick from. You can select how SuperStream best fits into your business. Your options include using your payroll software, a super funds website, a clearing house – such as the Australian Taxation Office's (ATO's) free Small Business Super Clearing House – or a messaging portal.

If you're worried that you won't be able to use SuperStream as you don't operate electronically, be assured that there is a SuperStream option to suit every business.

You may choose to use a third party, such as your bookkeeper or accountant, to pay your super using SuperStream on your behalf. If this appeals to you, contact them today to talk about it.

A step-by-step checklist on how to prepare for SuperStream can be found on the ATO's website at www.ato.gov.au/SuperStreamChecklist.

When do I have to be ready?

Small business employers with 19 or fewer employees must be using SuperStream by 30 June 2016. ↘

For more information:

www.ato.gov.au/superstreamforemployers
www.ato.gov.au/SuperStreamFAQS.

UPDATE

IOOF have said that on 22 June 2016, the Australian Taxation Office advised that the compliance deadline for small businesses was extended from 30th June to 28th October 2016. For those that cannot comply by the 30th June deadline, this is welcomed breathing space.

For further information, visit www.ato.gov.au/Media-centre/Media-releases/Flexibility-for-small-business-to-become-SuperStream-compliant/

Member directory

Name	Address	City	State	Postcode	Website	Phone
Anomaly	6 / 73 Beauchamp road	Matraville	NSW	2036	www.anomaly.com.au	02 9666 1015
APR Detailed Joinery	52 Allingham Street	Condell Park	NSW	2200	www.aprjoinery.com.au	02 9791 0717
Arteil (WA)	2-5/95 Garling Street	O'Connor	WA	6163	www.arteil.com.au	08 9337 8399
Artifex Australia	Level 1, 244 Welshpool Road	Welshpool	WA	6106	www.artifexaustralia.com	08 9455 1400
Astra Furniture	17 Dennis Street	Campbellfield	VIC	3061	www.astrafurniture.com.au	03 9303 7622
Atelier Furniture and Interiors	11 Whyalla Street	Wileton	WA	6155	www.atelier.com.au	08 9457 5877
Bayspoke Studio	93 Kings Road	Federal	NSW	2480	www.albyjohnston.com	0457 676 388
BFX FurniWture	46 Paulger Flat Road	Yandina	QLD	4561	www.bfx.com.au	07 5479 2233
Biesse Group Australia	3 Widemere Road	Wetherill Park	NSW	2164	www.biesse.com.au	02 9609 5355
Blue Diamond Furniture	57 Temple Drive	Thomastown	VIC	3074	www.bluediamondfurniture.com.au	03 9464 1025
Box Hill Institute	1000 Whitehorse Rd	Box Hill	VIC	3128	www.boxhill.edu.au	1300 269 445
Burgtec Australasia	3 Kirke Street	Balcatta	WA	6021	www.burgtec.com	08 9344 6266
Camatic Pty Ltd	93 Lewis Road	Wantirna	VIC	3152	www.camatic.com	03 9837 7777
Cargo Hound	Level 3, Suite 3, Grafton Bond Building, 201 Kent St	Sydney	NSW	2000	www.cargohound.com	02 8007 3303
Carjo Furniture	55 Radford Road	Reservoir	VIC	3073	N/A	03 9462 2844
Chesterfield House	8 Cramp Street	Goodna	QLD	4300	www.chesterfieldhouse.com.au	07 3381 9261
Chiropedic Bedding	240-242 Ballarat Road	Braybrook	Vic	3019	www.chiropedic.net.au	03 9318 1211
Christian Cole Furniture	5 Dairy Drive	Coburg North	VIC	3058	www.christiancolefurniture.com.au	03 9350 3327
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	266	www.contempofurniture.com.au	02 9820 6111
Coringle Furniture Australia	13-16 Summer Lane	Ringwood	VIC	3134	N/A	03 9870 3900
Cubus Concepts	2/28 Sydney Road	Bayswater	VIC	3153	www.cubusconcepts.com.au	03 9729 7202
Dankz furniture	65 McDonald Street	Osborne Park	WA	6017	www.dankz.com.au	08 9242 1700
Decor Design Centre	346 William Street	Perth	WA	6000	www.decordesign.com.au	08 9328 1077
Dennis Abalos (Abalos)	Suite 13 / 20-28 Maddox Street	Alexandria	NSW	2015	www.abalos.com.au	02 8959 7307
Design Furniture Co.	39 Jacobsen Crescent	Holden Hill	SA	5088	www.designfurniture.com.au	08 8336 1533
Dunlop Foams	36 Commercial Drive	South Dandenong	VIC	3164	www.dunlopfams.com.au	03 9215 2028
Dynamic Concepts	25-27 Edison Road	Dandenong	VIC	3175	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	49-53 Plateau Road	Reservoir	VIC	3073	www.eastgatefurniture.com	03 9460 1822
Edwards Sofas By Design	94 Victor Crescent	Narre Warren North	Vic	3805	www.edwardssofasbydesign.com.au	03 9705 0655
Envisage Furniture	215 Numurkah Rd	Shepparton	VIC	3630	www.envisagefurniture.com.au	03 5831 1595
Falecki	2 St. Aidans Avenue	Oatlands	NSW	2117	www.falecki.com.au	0414 446 502
FIAA Qld	7 Shanon Street	Virginia	QLD	4014	www.fiaaql.com.au	07 3865 5378
First Super	Level 3, 200 Arden Street	North Melbourne	VIC	3051	www.firstsuper.com.au	03 86632122
Flexiwood Pty Ltd	16 Deblin Drive	Narre Warren	VIC	3805	www.flexiwood.com.au	03 9705 8722
Forest Products Commission	Level 1, D Block 3 Baron-Hay Court	Kensington	WA	6151	www.fpc.wa.gov.au	08 9363 4600
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
Gordon Institute of TAFE	2 Fenwick St	Geelong	VIC	3220	www.thegordon.edu.au	1300 851 428
Hafele Australia	8 Monterey Road	Dandenong	VIC	3175	www.hafele.com.au	03 9212 2000
Holmesglen Institute of Tafe	Batesford Road	Chadstone	VIC	3148	www.holmesglen.edu.au	03 9564 1733
How Group	Levele 2/424 St Kilda Road	Melbourne	VIC	3004	www.howgroup.com.au	03 9682 8425
Hypersonic Industries Pty Ltd	4 Foden Avenue	Campbellfield	VIC	3062	www.hypersonic.com.au	03 9305 2446
Individual Design and Construction	12 Sherbourne Road	Briar Hill	VIC	3088	www.individual.net.au	03 9434 4305
Inglewood Products Group	264 Gossage Rd	Oldbury	WA	6121	N/A	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
JH Custom Fabrication	7 Rodborough Rd	Frenchs Forest	NSW	2086	www.jhcustom.com.au	0410 373 085
KATMA Furniture Manufacturers	Unit 3/17 Mosey Street	Landsdale	WA	6065	www.katma.com.au	08 9302 1404
King Living	123 Turrella Street	Turrella	NSW	2205	www.kingliving.com.au	02 9597 6466
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
Mark Perry Commercial Furniture	113 Metrolink Circuit	Campbellfield	VIC	3061	www.markperry.com.au	03 9308 7900

AUSTRALIAN FURNITURE & FURNISHING

Name	Address	City	State	Postcode	Website	Phone
Mataro Furniture Manufactures	3/156-162 Barry Road	Campbellfield	VIC	3061	www.mataro.com.au	03 9357 9033
Mathews Timber	41-43 Rushdale Street	Knoxfield	VIC	3180	www.mathewstimber.com.au	1800 338 874
Mazenod College	5 Kernot Ave	Mulgrave	VIC	3170	www.mazenod.vic.edu.au	03 9560 0911
Melbourne Polytechnic	77- 91 St Georges Rd	Preston	VIC	3072	www.melbournepolytechnic.edu.au	03 9269 1200
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	03 9709 9000
Moss Furniture	Shop 2, 360 Pacific Hwy	Crows Nest	NSW	2065	www.mossfurniture.com.au	02 9439 8112
Multi Seating Company	552 Somerville Road	Sunshine West	VIC	3020	www.multiseating.com.au	03 9312 0489
Nannup Timber Processing	Warren Road	Nannup	WA	6275	www.ntp.net.au	08 9746 7000
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	Lot 2, 25-39 Hydrive Close	Dandenong South	VIC	3175	www.orchidfurniture.com	03 8769 7266
Oscar Furniture	6 King Drive	Horsham	VIC	3401	www.oscarfurniture.com.au	03 5381 1404
Palmers Upholstery	Unit 2 - 54 Buckingham Drive	Wangara	WA	6065	N/A	08 9408 0910
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	23 Timbertop Drive	Rowville	VIC	3178	www.periodstylefurniture.com	03 9793 6511
Pickawall	359-361 Swan Street	Richmond	VIC	3121	www.pickawall.com.au	03 9421 4722
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
Profile Fabrics Pty Ltd	30 Merola Way	Campbellfield	VIC	3061	www.profilefabrics.com.au	03 9357 8807
Protect A Bed	5-9 Cleeland Road	Oakleig South	VIC	3167	www.protectabed.com.au	03 9544 0723
Quedos Billiard Tables	19 Gympie Way	Willeton	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 Furniture and Lighting Design	301 / 424 Gore Street	Fitzroy	VIC	3065	www.richardgreenacre.com.au	0434 579 532
Rico Design Furniture	25 Enterprise Ave	Padstow	NSW	2211	www.ricocloud9.com	02 9792 4311
Ridge Furniture	24-32 Killara Road	Campbellfield	VIC	3061	www.ridgefurniture.com.au	03 9357 0199
Saigon Kymdan Rubber Stock Co	78 Nicholson Street	Footscray	VIC	3011	www.kymdan.com	03 9687 2177
Sealy of Australia (Vic) Pty Ltd	77 - 91 Pacific Drive	Keysborough	VIC	3173	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 Bedding	105 Radium Street	Welshpool	WA	6106	www.slumbercorp.com.au	08 9358 3100
South Regional TAFE	Robertson Drive	Burnbury	WA	6231	www.southregionaltafe.wa.edu.au	08 9780 7000
South West Institute of TAFE	Timor Street	Warrnambool	VIC	3280	www.swtafe.vic.edu.au	1300 648 911
Studio Leather & Fabrics	Unit 1/5 Long Street	Smithfield	NSW	2164	www.studioleather.com.au	02 9756 0039
Style Ergonomics Australia	4/136 Newton Road	Wetherill Park	NSW	2164	www.styleergonomics.com.au	02 9757 2515
Sublime Architectural Interiors	6/45 JJaws Street	Sumner Park	QLD	4074	www.sublimegroup.com.au	07 3715 6009
Swinburne University of Technology	John Street	Hawthorn	VIC	3122	www.swinburne.edu.au	03 9214 8000
Table and Desk	PO BOX 3323	Darra	QLD	4076	www.tableanddesk.com.au	1300 787 523
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
Timbcraft Furniture Co	77 Guthrie Street	Osborne Park	WA	6017	www.timbcraftfurniture.com.au	08 9446 4299
Toffi Furnishings	11-13 Wells Road	Mordialloc	VIC	3195	www.toffi.com.au	03 9587 6455
Toledo Furniture	62-64 Holbrook 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
Treeton Fine Wood Studio	42 Jersey Street	Cowaramup	WA	6284	www.treetonfinewoodstudio.com.au	0419 195 472
TUV Rheinland	PO Box 5050	Heidelberg West	VIC	3081	www.tuv.com	03 9450 1400
Uci Projects	700 Spencer St	West Melbourne	VIC	3003	www.uci.com.au	03 8379 0200
University of Melbourne - Melbourne School of Design	Faculty Of Architecture, Building And Planning, Masson Road	University Of Melbourne	VIC	3010	www.msdl.unimelb.edu.au	03 9035 5511
Valley Furniture	6 Tinga Place	Kelmscott	WA	6111	www.valleyfurniture.com.au	08 9399 7191
Victoria University	PO Box 14428	Melbourne	VIC	8001	www.vu.edu.au	1300 842 864
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)	66-72 Arkwright Drive	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
Wodonga Institute of TAFE	87 McKoy Street	Wodonga	VIC	3689	www.wodongatafe.edu.au	1300 69 8 233
Woods Furniture	564 Geelong Rd	Brooklyn	VIC	3012	www.woodsffurniture.com.au	03 9316 0616
Workplace Services	Suite 7, 342 Albany Highway	Victoria Park	WA	6100	www.workplace.asn.au	08 9362 4122
Workspace Commercial Furniture	54 Jose Street	Melrose Park	SA	5039	www.workspace.com.au	08 8276 9288
Zenith Interiors	Build 1, 107 Vanessa Street	Kingsgrove	NSW	2208	www.zenithinteriors.com	02 9114 8333

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

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