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# furniture

JOURNAL

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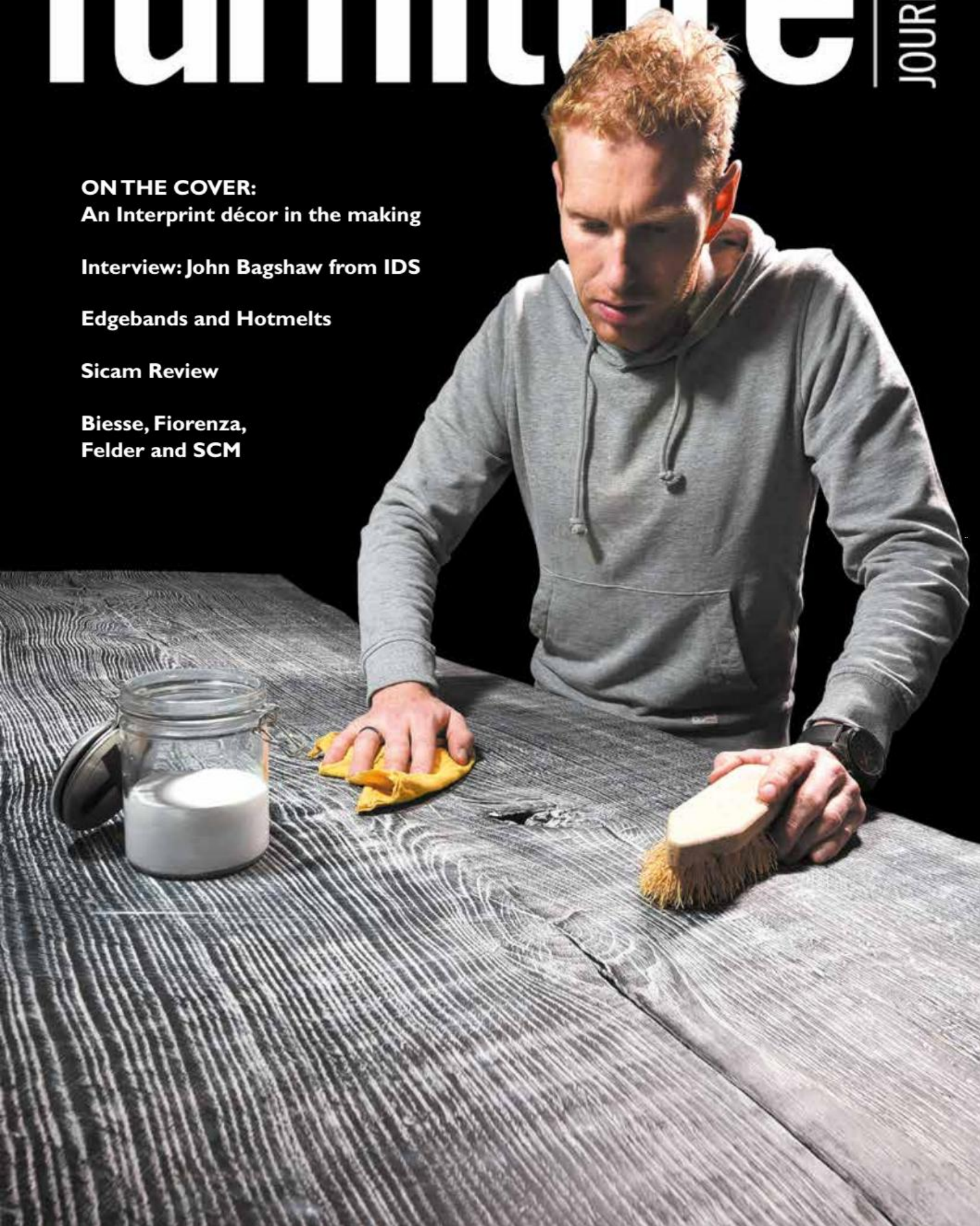
**An Interprint décor in the making**

**Interview: John Bagshaw from IDS**

**Edgebands and Hotmelts**

**Sicam Review**

**Biesse, Fiorenza,  
Felder and SCM**





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## On the Cover

A characterful timber plank is expertly prepared for its new role as one of the latest Interprint décors.

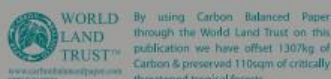
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# The Interprint Transformers

The Interprint team takes a fresh look at the world we live in and presents its new **Six Pack of décors** under four main topics at the Furniture Days.



Salvatore Figliuzzi, Director of Marketing & Design,  
Daniel Heitkamm and Maurizio Burrato from the  
Interprint Design Team

# un\_limited



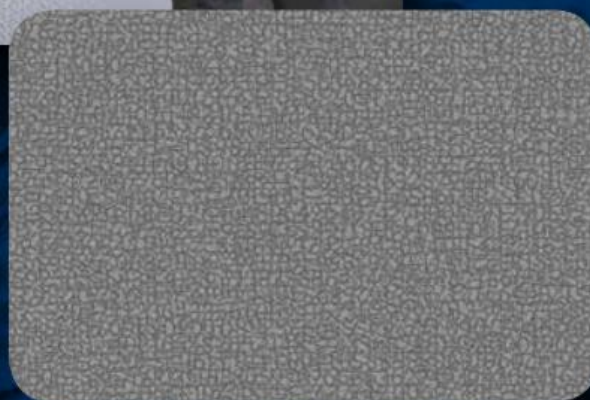
Beneath penetrating blue lights, an invited audience takes its seats in a dimly lit theatre. It's not really a theatre at all; rather, an old warehouse, the centre of which isolates the audience from an analogue world beyond that's seen only as an on-screen, digital presentation from the auditorium. Three presenters appear briefly in the auditorium - but only to introduce a presentation that underlines the thin dividing line between reality and virtuality. And then they are gone, reappearing on screens before the audience, transformed into digits.

The message is clear: the realities of life are changing rapidly. A digital revolution is unfolding in which analogue and digital life

have become inseparable. The transformation is movement and movement is life. Momentum is increasing and dynamism makes visions grow. It's all a matter of the right tempo, the right rhythm, the right direction. With this new reality, those who have a feel for innovations, trends and lifestyles themselves become transformers. And transformation is the diversity of what is possible.

In its presentation of the new décor trends for 2017, the Interprint team looked beyond short-lived trends and buzzwords to identify four main topics, which reflect very distinct facets of transformation, distilling them into un\_limited, de/materialised, non\_ conform and co-everything.

Un\_limited embraces the essence of transformation. Unrestricted, endless and unbounded, risk and opportunity become one. Flexibility is everything. Young, old, man woman - boundaries are becoming blurred. And so, through the digital medium, live presenters take the audience to the first set, illustrating the growing cities we see around us; the changing silver society that sees young and old sharing fashions, listening to the same music and speaking the same language; and the importance of the home as a refuge. Here, the desire is for colours, materials and styles that enhance the feeling of security. At the same time, rooms are becoming more flexible, walls are vanishing, the boundaries between living rooms,



# de/materialised

bedrooms, bathrooms and kitchens are blurring into one as rooms adapt to lifestyles.

The more digital the world becomes, the less tangible it is and the more we seek something we can touch. Seeing, touching, smelling, tasting - our senses love materiality, yet increasingly we are becoming de/materialised. De/materialised brings the tangible back into our lives, taking once familiar objects - like the envelopes we once used to use that had patterns printed inside to obscure the contents and the vinyl records that predated music streaming - and reintroducing them to a twenty-first century world in which the present and the future belong to user generated content we generate ourselves. The presenters introduce still more sets to reaffirm the point, pausing at a collection of Amazon Dash Buttons (press the

button and an online order for cat food, washing powder, toothpaste or whatever you choose is made via the smartphone in your pocket). Technology may be fading into the background but a new appreciation of materiality is emerging.

For their third topic, the presenters move to a new set, which includes furniture that revels in its own imperfection: a hand-made stool with scarcely a straight line in it; a square-legged buffet with a cushion that's affixed to it in the crudest of fashions. The non\_conform theme embraces such imperfection. "Transformation beats perfection," the presenters tell us. "Imperfection is the name of the alternative concept. It is the expression of humanity and often the essence of beauty. Everyone can be mainstream. Go in unconventional directions.

Dare to do something new and unique. Go against the flow without any inhibitions. Desire to stand out from the crowd." Images of interiors appear on screen, the façade of plaster, wallpaper and wall panelling stripped away to reveal what's beneath. They are far from finished, yet they are finished. Cracks, knot holes, the used look, faded colours, uneven structures - they all have a place in non\_conform.

With digital transformation comes the risk of isolation, alienation and dehumanisation. Co-everything, the fourth topic, embraces the spirit of co-operation and collaboration: working, living, cooking, thinking, travelling and developing ideas together, learning together and sharing skills. Co-working spaces provide a creative pool, an info point, a chat room and an opportunity to network. Furniture and interior

# non\_conform

# co-everything



design adapt flexibly to the needs of modern nomads and intelligent rooms are needed where many people can interact. And it embodies the idea not only of designer-generated products but also of consumer collaborations where the consumer plays an active role in the design and creation of his own furniture and interiors.

Concluding the presentation at the Furniture Days, the presenters return to the analogue world with a distillation of the topics, providing six décor themes for the audience to consider: Interprint's new Six Pack décors. In the new Six Pack are three very different interpretations of Oak - a natural, an experimental and a rustic oak - a Walnut, a Chestnut and a striking marble. And in a separate area of the old warehouse, the Six

Pack is presented in melamine, Xelio finish foil, edging and thermoplastic film and, by way of inspiration, on different styles of finished furniture. Accompanying the Six Pack are 18 new unicolour and metallic décors. And topping them all is blue, Interprint's leading trend colour. "It makes us think of something nice: the blue sky; the wide open sea; the boundless cosmos. Blue opens up the view, sorting and calming the senses. It creates a sense of basic trust and promises security." And with so much of what we know and understand transforming radically around us, don't we all need a little security?

For more information on the new Six Pack, take a look in Furniture Journal's Design & Décors supplement, call Interprint on +49 2932 9500 or visit [www.interprint.com](http://www.interprint.com)



# Anything Goes

European kitchen manufacturers will showcase the latest trends and colours at IMM in January.



Top: Leicht Concrete  
Above: Villeroy & Boch

The kitchen, long considered far more than simply a place to eat, has become the focal point for communication and self-expression in today's homes. Where until recently neutral, soft colours and unobtrusive materials were called for, personalisation is the new buzzword and it comes with a variety of new materials and colours.

Where previously the choice was between a modern, clean look and a cosy, rustic style, there is now an infinite range of options - even for solid wood kitchens - and these options can be combined: wood with metal or stone; dark, high-grade woods with glass and stainless steel; smooth white drawer and door fronts with open shelving units in warm wood tones. Where materials are combined, a bold colour choice is made and it can be accompanied by intentional inconsistencies in the shape or height of the furniture, or where it is built around a corner. Worksurfaces and repeated colours link it all together to form a comprehensive

whole. This way, the dining table, for example, can be given prominence over the island unit or the work surface and thrust into the space, while still being directly identified with the kitchen through the choice of colour or material: a stand-alone piece of furniture, yet one which is not isolated.

Worktops are no longer just worktops. They have become elegant transitions between different areas like cooking, refrigeration, washing-up and eating. Many different materials are available, including natural materials such as marble, slate or wood, composite materials containing ceramic, acrylic and concrete, as well as laminates that imitate natural materials. The desire for individuality is playing a major role in surfaces. For example, in its interpretation of the metallic effect, Warendorf's range includes an unusual rust look. Miele offers slate as a surface. For their appearance at LivingKitchen, Nolte will not only be highlighting the multi-dimensionality of their products, which can be accessed from all



Team 7 Black Line



Alno Alnoattract

sides, but also unorthodox surface effects that currently appear to be dominated by metal and metal-look finishes. Alno kitchens will feature surfaces in bronze, while Nobilia will show urban-look graffiti prints or the industrial chic of perforated sheet metal elements and Alnostar's Dur range will feature pleasant-to-the-touch surfaces reminiscent of oxidised steel. Also notable will be Leicht's new Concrete range with its exciting combination of concrete, glass and wood. It consists of an island unit and dining table, the length and width of which can be customised. Even the inner workings of the new kitchen are becoming more individual and colourful. On-trend combinations of white and wood with echoes of Scandinavian simplicity will be unveiled by Warendorf in their Pure White kitchen.

Whether in a high-gloss or ultra-trendy matt finish, grey is a popular base colour. Expect to see matt grey and mud tones, as well as integrated, highly individual tabletops in vintage-look solid wood and greys with bold colour accents. For accents, Villeroy & Boch has developed a range of ceramic sink units in shades reminiscent of the four seasons - Green Emerald for spring, Yellow Sunrise for summer, Red Coral for autumn and Blue Midnight for winter. Whether homely, dark walnut wood next to a sunny yellow ceramic sink, or elegant Grevillea wood with a cool concrete countertop, in today's kitchens, the leading principle is ... anything goes!

To find out more visit LivingKitchen, from 16 to 22 January 2017 and feed your imagination.


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# An interview with John Bagshaw

**With 17 branches across the UK, a workforce of 500 and a traditional approach to customer service, IDS has a lot to offer as we found out from Managing Director, John Bagshaw.**

International Decorative Surfaces is a name you'll know. You're probably even an IDS customer. But if you're not, there are plenty of reasons why you might want to take a closer look at what's on offer. To find out what lies behind its success, what IDS offers you as a customer and how it's helping its UK-wide client base stay one jump ahead, we talked to Managing Director John Bagshaw.

**FJ:** In a nutshell, what is IDS offering manufacturers?

**John:** "A distributor's job is to add value and not cost. We give our customers market leading brands in laminate, panel products, flooring, worktops, solid surface and wallpanelling. We offer a bespoke service to

larger accounts and next day delivery to everybody else. We specialise in supply chain management, so we work closely with buyers and, in the case of our largest customers, we find out what they need in terms of service and try to meet their expectations. We carry stock, we'll do timed deliveries and we can deliver anything from one sheet to lorry loads.

What differentiates us is we employ experts in each of our product categories. These guys know just about everything there is to know about the products, the suppliers and what is competing with our suppliers. We work with a limited number of suppliers and there's great loyalty between us, so we can offer exclusive products. We



try to partner with suppliers who are delivering innovation - those who have the same philosophy - so we can create a three way win situation. We have grown by helping our customers and our suppliers grow and we see it as our responsibility to ensure our customers are profitable.

In terms of product, we specialise in decorative products. We have six major product streams on the commercial side. We specialise in laminate and every major laminate manufacturer is part of our portfolio. One phone call, one order, one delivery and one payment is all you need. It's a very streamlined and efficient operation for multi-branded product lines. Hand in hand we offer

melamine products - MFC and MFMDf as well as raw panels."

FJ: What are the main considerations that have shaped the IDS offer and what were the criteria for choosing the brands that IDS works with?

John: "We've been in business since 1998 and our philosophy has been to work with market, or brand leaders that continue to deliver and drive innovation. We are continuously looking for excellent new products. Most of our suppliers have been with us 30 years or more. We look for suppliers that have the same sense of values and we sit down with them regularly to make sure our joint plans are being executed and

we're delivering against our objectives. We spend a lot of time with our suppliers, visiting factories and making sure everyone is up to speed with the products and we often make joint visits to customers to see if we can find better ways of serving them."

FJ: Are there any areas you'd like to grow or add into your offer?

John: "The world is changing. I believe the middle ground where everyone used to feel safe is now the fighting ground where people are falling by the wayside or losing direction. The middle ground is down 15% but the top end is up 114%. Value for money products with a set service proposition are doing very well where the middle ground is struggling.



The top end is also doing well. We make sure we have a good better best at each of those price points. It's more to do with giving customers choice so they can cost engineer jobs to use our products.

The other thing that's happening is we're becoming more focussed on delivering a solution. It's not enough just to have a worktop. We need to provide styles, sink offers, tap offers, wall panelling. We can offer a price point and a design point to suit any job. Our customers can go to the offer and see it's complete. We are looking more for materials that enable us to do that. We're becoming a one stop shop."

FJ: Do you have a facility at IDS that manufacturers can avail themselves of in which it's possible to see products side by side, choose, mix and match for specific projects?

John: "We have showrooms at most of our depots. They are really a showcase for the products we offer that enable designers to come in and play around with products and product options. We actively get people in to do that and have a team of experts who can help where needed. Walls, floors ceilings and interior solutions are all on display. People need to handle the product and get advice from people who have in

depth knowledge. Education is very important way of adding value."

FJ: With so many suppliers around, what USPs does IDS have to entice business from its competitors?

John: "Holistic costing. We try to mix and match to work with the customer to help him save money and help him become more efficient. Our people are trained in that. We have very loyal and long standing staff so we can make careers for people and move them through the different areas of the business. Our customers are very comfortable sharing information with us. We call it relationship distribution. Loyalty and relationships are very important. How much our people care about our customers becomes more than a job. It's a way of life that they enjoy. How do you put a value on that? Trust and loyalty are hugely important.

We do everything we possibly can to ensure the customer is happy with us. Our philosophy is simple: the answer is yes, now what's the question. We are proactive, responsive, always there."

If you'd like to know more about what IDS can offer, or to locate your nearest branch and showroom, call 01782 717220 or visit [www.idsurfaces.co.uk](http://www.idsurfaces.co.uk)



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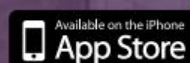
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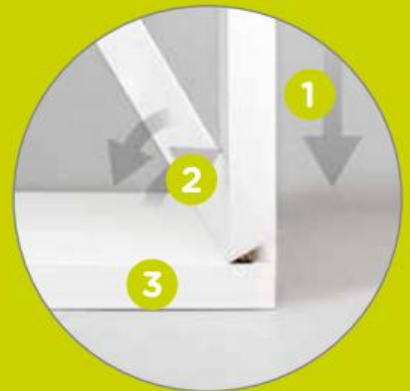
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# Refurb with DI-NOC

**With 900 different décor finishes to choose from, 3M's DI-NOC range is an ideal solution for refurbishment projects.**

If you are looking for a surface finish that faithfully replicates the appearance of natural materials, 3M's DI-NOC Architectural Finishes might just fit the bill.

In addition to enabling a raft of new creative ideas, DI-NOC Architectural Finishes can be used to refurbish virtually any worn or outdated surface without the need for full replacement of the original constructions and at a fraction of the cost. The PVC films can be applied to all kinds of furniture, including work and table tops and doors as well columns, walls, ceilings, floors and partitions.

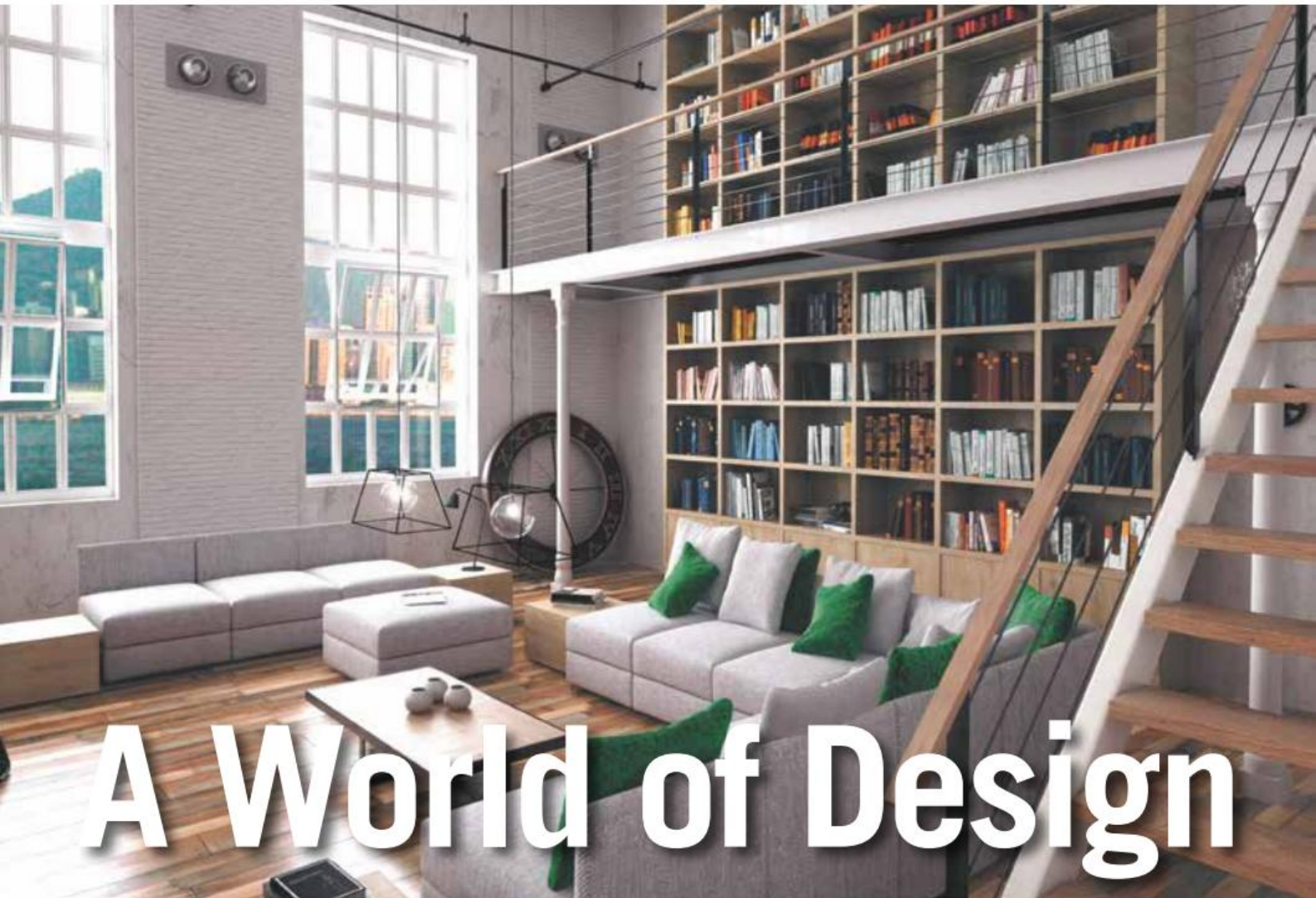
Available in over 900 distinctive and visually stunning finishes as diverse as wood and wood tones, metal, marble, stone, leather, carbon fibre-effect and stucco, DI-NOC offers a number of key benefits in application. In addition to radically reducing the cost of



replacement, the films can be applied to both flat and complex convex/concave surfaces and when no longer required, they can be removed to meet any future changes in design requirements. The films are also highly durable and have an effective lifespan of up to 12 years. They are resistant to the ingress of water and dirt, the effects of impact wear and abrasion and meet the latest IMO flammability requirements. In most cases, they carry a Class O + 1 fire rating and require no harsh chemical cleaning agents to maintain their original condition.

DI-NOC has already been used extensively in a number of high-profile refurbishment projects, including the Guinness Dugout bar at the Thomond Park Stadium in Limerick, featured above, Kew Green Hotels Group to refurbish the curved main reception desk (main image) at its Ibis Styles Crewe outlet and by the Post Office to refurbish the counters at more than 6,500 main and local outlets.

For further information, visit [www.3M.co.uk/innovativefinishes](http://www.3M.co.uk/innovativefinishes) or telephone 01344 858000.



# A World of Design

**Swiss Krono has invested heavily in advanced inline registered printing and perfectly matched surface texture embossing to bring you high performance and realism in an all-encompassing décor collection.**



**W**ith their renowned high performance and on-trend, combination-friendly colours and textures, it is easy to see why woodgrains are a popular design choice. Mixing colours and materials is very much in vogue, and the warmer woodgrains and tactile textures available in Swiss Krono's One World Collection are an ideal solution for furniture manufacturers and designers aiming to create this look.

Aligned with the very latest interiors' trends, the One World Collection of decorative panel products offers more than 30 woodgrains which work in harmony with each other, or offer a contrast to the plain colours available in the range. One World also includes the innovative Touch range, featuring the latest registered embossed technology to expertly recreate the natural look and feel of real wood and stone.

The enduring appeal of One World woodgrains is that they combine so readily with a wide range of colours, from pure white to more organic hues. Grey is certainly the design colour of the moment in

all its shades and this has led to woodgrains with a complementary grey base tone, such as One World's Barcelona Walnut and Dublin Oak, growing in popularity. These colour combinations can create elegant interiors with kitchen, office and hotel furniture, as well as in the leisure and retail sectors.

To deliver the realism and high performance that customers expect, Swiss Krono has invested heavily in its advanced inline registered printing and perfectly matched surface texture embossing. Six surface textures are currently available, with Swiss Krono planning to launch more in 2017. Each is available in different tones and shades, with every one offering a different tactile look and feel. They deliver an authentic look by highlighting individual characteristics, graining and tone.

According to Paul Mullings, Export Sales Director for Swiss Krono, "It's our aim to offer an ever-increasing range of décors and perfectly matched textures to emulate nature's finest elements in a product that's easy and simple to use. Our fashionable woodgrains have been developed with such



an attention to detail that they are hard to tell from the real thing. The new Walnut décors are so delicate with their subtle texture plate that they offer a real leap forward in terms of aesthetics and realism with this extremely popular type of wood. This is reflected in strong sales in both office furniture and kitchens."

All of the One World woodgrains are available as a melamine or a laminate (including all registered embossed décors), with matching ABS edging as standard. They can all be combined with a variety of different substrates including chipboard, MDF of all types (including both fire and water resistant) and compact density fibreboard (CDF).

"With the flexibility to choose from different substrates to suit manufacturing needs, One World decorative panels are ideal for both domestic and commercial settings," continues Paul. "Our customers are looking for products that give excellent machining results and One World certainly delivers this. They are made from 100% virgin core for a perfect finish every time."

Swiss Krono's comprehensive One World Collection includes a creative choice of 253 options in total, with a wide selection of new designs and surface textures in metallics, abstracts, concretes and plain colours in addition to woodgrains.

The One World Collection is exclusively available through International Decorative Surfaces, which has 13 branches nationwide. With extensive stockholding and rapid product availability, IDS is geared to meet the Just-in-Time needs of furniture manufacturers. Each of the 253 décors is available in five working days from order and has no minimum order quantity, offering unrivalled flexibility. IDS is also holding the most popular-selling décors, plus a selection of bespoke designs, ex-stock, which can be delivered to a customer's door in just 24-48 hours.

Says Dave Huggins, Business Development Director for Panel Products at IDS, "The One World Collection brings together everything that is good about Swiss Krono in terms of design, innovation and top quality. We have a 35-year distribution

partnership with Swiss Krono and we are delighted to be working with them to service furniture customers in the UK."

To allow furniture manufacturers to see and feel the quality of all the products in One World, Swiss Krono has produced a premium quality Design Box for the collection. This includes three distinct swatch fans for woodgrains, colours and metallics to see and appreciate every décor, plus a lifestyle brochure and fold out swatch chart offering the full range to view.

For more information, contact IDS on 08457 298 298, email [info@idsurfaces.co.uk](mailto:info@idsurfaces.co.uk) or visit IDS on web at [www.idsurfaces.co.uk](http://www.idsurfaces.co.uk)

**ONE  
WORLD**  
THE WORLD IN ONE COLLECTION

# Edge of the

From twin acrylic edging with brushed steel effect to high gloss and ultra matt that match the latest décors, you'll find the stars of the show at David Clouting Ltd.



# Universe

It's never easy finding the star you want when there's an entire galaxy of products to choose from but with David Clouting's universal edgebanding collection growing at every opportunity, you can be certain of finding shining examples that will lift and complement your furniture designs.

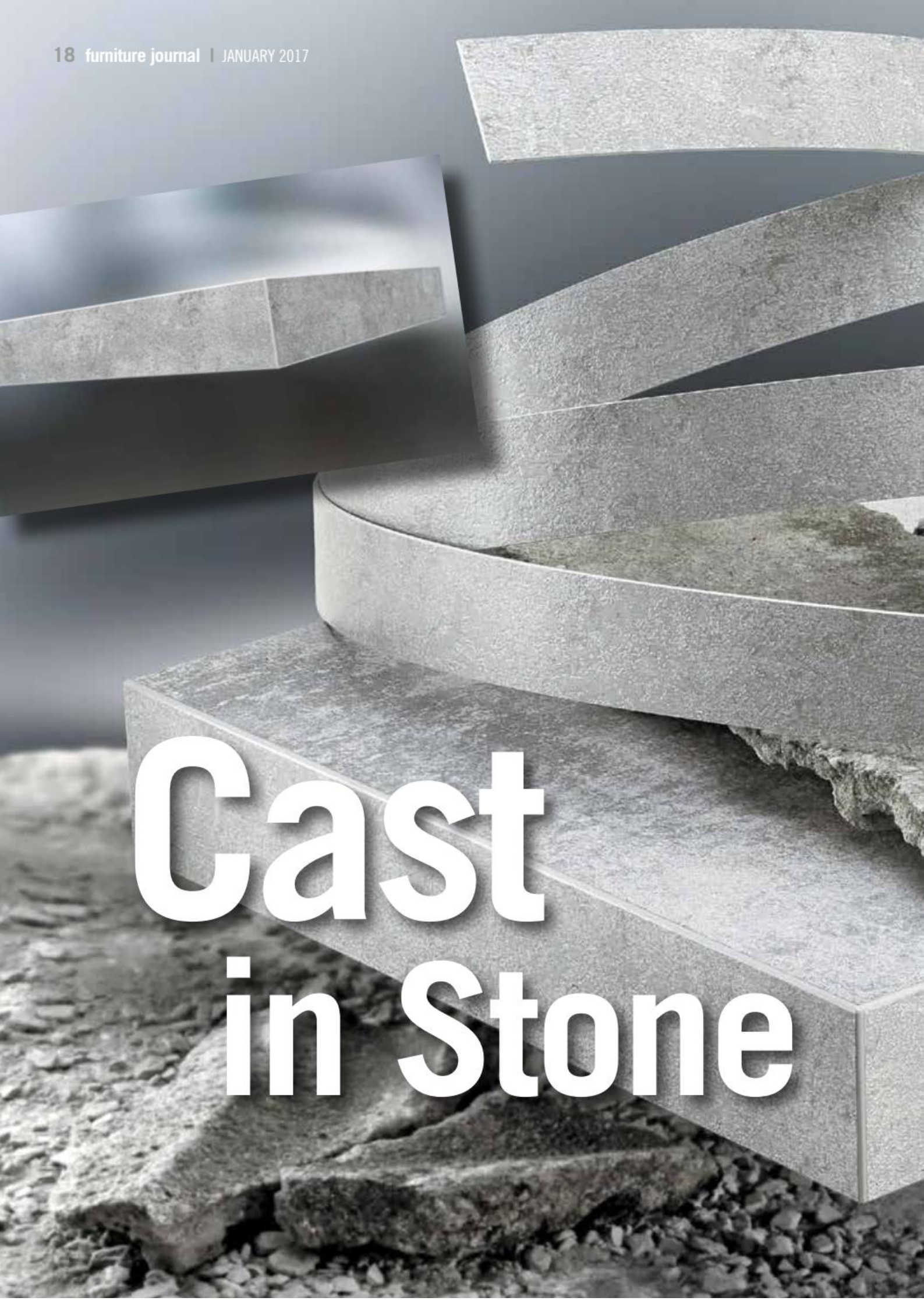
David Clouting's range of acrylic twin-edge edgebands includes on-trend colours like Cappuccino, Alabaster, Black and White alongside Orange, Red, Burgundy and Aubergine - all set against a brushed steel effect. The twin acrylic range is designed to give the look of a high gloss panel and includes matches with 19 high gloss décors

from Senoplast. There's even a fabulous Optix Reflector edgeband for the ultimate star-studded contemporary finish.

Brand new to the David Clouting range and first seen at W16/Elements is a range of high gloss and super matt edgebands. Colours include Mussel, Oyster, Light Grey, Alabaster, White, Cashmere and Pale Cream. All are available ex-stock and can be supplied in rolls, or to special order. The new gloss and super matt edgings are colour matched to perfectly co-ordinate with the new LG Hard Coat gloss and super matt lamination foils, also launched and stocked by David Clouting in 2016.

No edgebanding collection would be complete without woodgrains and here, the David Clouting range includes not only popular wood-look edgebands with embossed grain effects, like Beech, Oak and Walnut in various shades to match popular décors, it also includes unusual, contrasting variants. Carbon Marine Wood, Fireside Select Walnut and Barley Blackwood all provide beautiful grain detail to help you create out-of-this-world furniture designs.

For further information on the entire galaxy of edge décors available from David Clouting Ltd call 01376 518037 or visit [www.davidclouting.co.uk](http://www.davidclouting.co.uk)



# Cast in Stone



Concrete surfaces combine natural materials like cement, sand, gravel and water to provide a finish that's very much in vogue - and Ostermann is expanding the number of finish and colour options in its Concrete décor edgings range to meet demand.

**L**ove it or loathe it, concrete décors are in vogue. As board specialists like Pfleiderer, Abet, Egger, Formica and Swiss Krono increase the number of concrete décor surfaces in their new collections for 2017, Ostermann is keeping pace with stocks of new concrete décor edgings in ABS - and it plans to add more in the future.

Ostermann is adamant, not all concrete is the same, which explains the increasing number of concrete décor options. Varying the proportions of cement, sand, gravel and water results in different characteristics and natural variations in the colour and texture, which give rise to fascinating variations on a theme. The nature of the surface structure of concrete is also dependent on the surface finish of the mould and on how the material is subsequently treated and this has given rise to many fantasy interpretations.

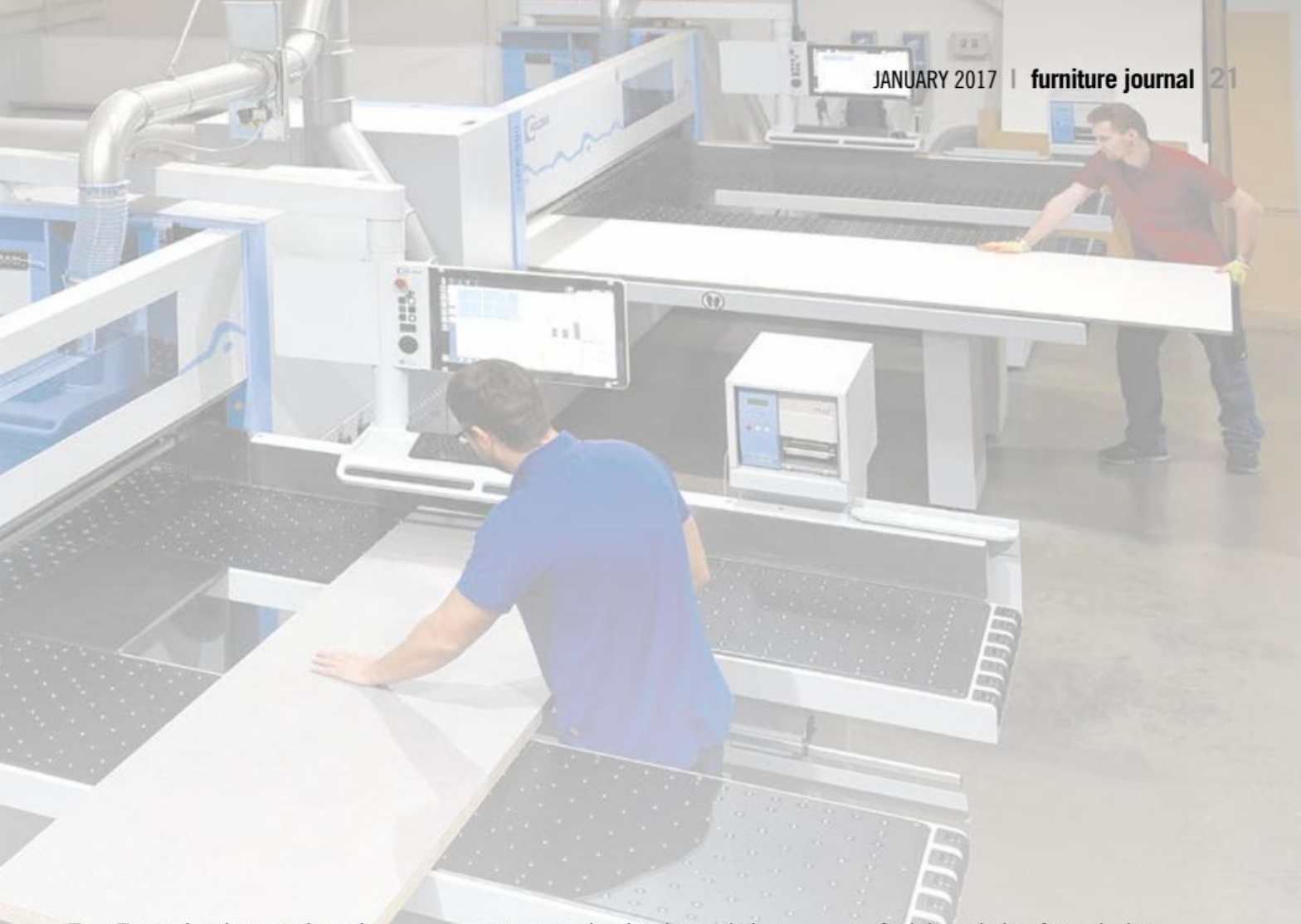
Alongside various plain ABS edgings, such as Concrete Grey Miniperl and Concrete Grey High-gloss, fantasy décors account for an especially large part of Ostermann's concrete finish range. Colours range from White Concrete though Bright, Natural and Dark to variations with colour streaks and optical effects, such as cracks, scratches or apparent protrusions. There are more than 300 ABS edgings in Ostermann's fantasy décor collections, including numerous stone décors. Not all carry the name "concrete" but many still deliver a perfect optical match to concrete décor surfaces. Call Ostermann on 01905 793550 for advice on the right edgebanding to match your trend-setting concrete-look boards.

Having capable machines is not enough to keep customers happy. Cworkshop knows you need staff that care and great service that stands out.

# C the Difference



L-R: Nerijus Antanavicius,  
Ignacio Lorente and  
Daniele Danese



**Y**ou can buy the most advanced machinery and stock the very best boards, edges and glues but if your service isn't at least as good as the materials you're working with you're destined to fail. That's what makes having components made by Cworkshop different. Cworkshop has invested in top notch equipment to ensure accuracy but it's also invested time and effort in staff training and rigorous checking and quality control procedures - and you only need to meet some of the staff to see instantly how committed they are to providing service and quality that's hard to beat.

"We take great care with everything we do," says Area Sales Manager Daniele Danese, who's been with Cworkshop almost four years. "We have invested in machinery but we also have a great staff and we're very proud of the quality we provide for our customers. I want my customers to leave with a smile, knowing they don't have to worry about what might be missing, or what might be the wrong size. When we take an order, it goes through many quality control procedures at each stage of the manufacturing process to make sure the components the customer

wants are produced to the very highest standards possible and they are delivered on time. That's our aim and that's what we deliver. It doesn't matter whether we're supplying cut and edged panels for a one-off TV unit, or for every room in a Mayfair hotel. We've done both and both get the same attention to detail. I want my customers to feel confident that there is a team behind them that wants to help them grow by saving them time and supporting their reputation with quality products. And they won't find keener pricing."

Production Manager Nerijus Antanavicius has been the driving force behind Cworkshop's quality and reliability for the last five years. "When I look at a component," he says, "I'm looking for the final finish. I don't want to see scratches, damaged edges, or poor matches. I want to see the radius is good and there are no chips. Everything must be perfect. But the quality checks each component goes through don't start with the finished product. They start with the boards as they are off-loaded from the delivery truck.

"We start with an inbound quality check - both sides and all the edges of the board, dimensions and finish. If the board is perfect, we'll put it on a pallet and accept it. Before the board is sized, the machines have to be checked for tolerances and quality of cut and

finish. I spend a lot of time checking tolerances." Nerijus knows the saws inside out. He helped build both when they arrived and much of the day-to-day maintenance he carries out himself, "just to be sure".

Head of Production, Ignacio Lorente, takes up the story: "When the panel comes out of the saw, it is turned by the operator, who checks it to make sure there are no chips. That's the first step towards a high quality product. If it passes, it goes to the edgebander. During feeding, we have a second check to make sure there are no chips or scratches. We have an assistant operator at the end of the edgebander who checks for proper gluing of the edge, good alignment, no high edges and no transit damage. It has to be perfect. Then, finally, it's checked again to make sure the dimensions are correct by a separate division. Only then, when everything is right, does it get placed with other components in an order for delivery to the customer."

It's no wonder that Daniele Danese's confidence in Cworkshop's products is so high. "When customers come to us from competitors, they stay," he says. "They love our finishes, they love our delivery and they love our prices." It's not hard to 'C' the difference in Cworkshop components is it?

To find out what Cworkshop could do for you, call them on 020 8236 2313.



Bradly Larkan

# Something to PUR over

**If the cost of converting your edgebander, or uncertainty in demand have swayed you against putting PUR to the test, now there's a cost-effective, waste-free way you can process small runs with perfectly sealed edges.**

**S**o, you've read your Furniture Journal and you are already one hundred percent familiar with the advantages of the totally sealed, totally water and moisture-proof, heat-resisting, near invisible joints that result from applying edgebandings with PUR adhesives. You're not using them yet, though, because there are still two enormous stumbling blocks to overcome: without a robust commitment to either buying a new edgebander that's fully equipped for processing with PUR, or substantially

modifying your existing edgebander, you can't try it out and check the results for yourself; and even if you went to the expense of adding heated nozzles, application equipment and closed systems to your present machine, there's no certainty you'd have enough demand right now to justify the investment. Well, you'll be pleasantly surprised to learn that now there is a way around these challenges: a way that enables you to buy small quantities of whichever PUR formulation you need for a specific short-run



Ideal for small runs or testing, Kleiberit's new 270g PUR 707.0 cartridges are heated to 125°C in a pre-heater, then dispensed into the hotmelt gluepot of the edgebander using a simple gun.

job and keep the PUR you don't use without fear of it curing before you need it next. And you can do this without the cost of modifying your existing edgebander.

"We are now able to offer our customers all the benefits of a PUR adhesive in a format that enables them to apply it using standard gluepots," says Kleiberit's Bradly Larkan. "It's available in small quantities for testing, or for small jobs that might otherwise result in a lot of waste. And because we're able to supply it in aluminium cartridges, it's guaranteed that the unused adhesive left in the cartridge will not go off."

Kleiberit has introduced various of its PUR 707.0 grades in 270 gram cartridges that cover most edgebanding operations, along with a kit comprising a pre-heater, a cleaner and a couple of different application guns for transferring the melted PUR into the gluepot of your

machine. The nozzle of the cartridge can be sealed after use with Kleiberit grease 883.1 to prevent moisture ingress so any remaining glue can be used later. "The cartridge looks and works much like a tube of silicone and it contains enough of the product for you to be able to test it and assess its suitability without waste," says Bradly. "The cartridges are also ideal for workshops that only have an occasional need for PUR and don't have the demand for bulk stock in granulate form. If you want a white-coloured PUR to bond a white edge to a white board, we can give you the facility to create a zero glueline on your own machine without modifying it using standard PUR," says Bradly. "If you want transparent, we can offer transparent. We are offering our full PUR range in 270 gram cartridges."

With gluepot and roller temperatures set between 120 and 130°C, production can be

run as normal. Target coating weights should be in the region of 100-120gsm for MDF and 120-150gsm for chipboard.

The idea of running PUR in a standard machine has been around for a long while but Kleiberit has now perfected the way to do this efficiently. "We decided there was a better way," says Bradly. "When you open any PUR package, it starts to cure. Using our cartridges, if you only want to use a small amount, you only put a small amount in the gluepot. The rest remains sealed in the cartridge and without air it will not cure. The cartridge prevents it from curing, so it's good for your next project - even if that's weeks away."

To find out more, or for a small job that requires PUR bond quality in a particular colour or formulation, call Kleiberit on 01530 836699.



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# Clarendon's Captivating Curves

**Solid surface specialist, Clarendon Fabrications, has found the solution to making consistently good curves easily and economically - without moulds.**



Clarendon chose Hi-Macs, which they formed with a Curvomatic system, to make the nine-metre tapered columns for a contract project in London.

Clarendon Fabrications is a specialist when it comes to forming solid surfacing materials. They've been fabricating for around 30 years and the work they get involved in ranges from bespoke kitchen worktops right through to large scale contract work for impressive corporate reception areas and upmarket hotel lobbies. They are no strangers to complex jobs involving curved and shaped components, furniture fronts, sweeping bar counters and even architectural claddings - indeed, they've made it something of a speciality.

When Furniture Journal visited Clarendon's Leicester-based workshop in November 2016, the job going through production involved complex Hi-Macs profiles for cladding nine-metre columns - and every single piece was different to the next. "In the past we'd have made all the timber formers individually, clad them with ply and then thrown them away when the job was done," explains Senior estimator, Mike Williamson. "That's a lot of waste. And there are all

manner of problems shaping solid surfacing materials with wooden moulds because the wood doesn't allow the heat to dissipate. We heat the solid surfacing material to 180 degrees Celsius and the longer it takes to cool and cure, the stronger the likelihood is that it will curl."

With several big jobs in the pipeline that demanded curved components, Mike was open to anything that would make the task of creating curves more easily and more reliably. After a visit by Curvomatic's Jim Burgess in December 2015, during which Jim demonstrated one of Curvomatic's demo kits and then left it with Mike and his team to try at their leisure, Clarendon placed their first order: the demo kit (comprising one vacuum forming module - the 18mm extrusion, which gives a minimum radius of 185mm - and 2 vacuum forming modules of the 9mm extrusion, which enables minimum radii of 79mm to be produced) and 40 six-foot lengths of the 18mm extrusion. Clarendon was so delighted with the results they'd



**Top:** All five columns taper down from one metre diameter in a tear shape and there are 24 components per column.

**Centre:** "The frames of the Curvomatic system are made of aluminium, so the solid surfacing material is exposed on the underside, enabling the heat to escape faster. ... we get a much more even and much faster cure without curling."

**Below:** "We're making all the cladding on these nine-metre tapered columns with the Curvomatic," says Mike Williamson, "And there really is nothing to touch it..."



achieved using the Curvomatic system that in November 2016 they placed a second order for 40 more six-foot lengths in order to produce the solid surface claddings for the nine-metre tall column that was taking shape when Furniture Journal visited.

"It's better than anything we've had before," says Mike Williamson. "It can be re-used, you can change the shape and you don't need to keep remaking moulds, just ribs, and that's a real cost saving. The frames of the Curvomatic system are made of aluminium, so the solid surfacing material is exposed on the underside, enabling the heat to escape faster. There's less deflection from the differential heat between back and front surfaces of the material, so with Curvomatic we get a much more even and much faster cure without curling."

"We're making all the cladding on these nine-metre tapered columns with the Curvomatic," says Mike, "And there really is

nothing to touch it for regular radius work. There is a limit to how small we can go in radius because of the size of the slats in our kit but with these columns, all five taper down from one metre diameter in a tear shape and there are 24 components per column. That's well within its capability. When every component is a one off, there's nothing to beat it but also, when we have had a quantity of curved components to make that are the same, it really is a much better way to do it than making moulds."

"We wouldn't have bought a second kit if we hadn't been totally happy with the first Curvomatic and Jim turned the order round for us really quickly."

With fixed length starter kits costing just £285+VAT, you could be making curves the easy way while adding value - and margin - to your orders. To find out how, or book a demonstration, call Curvomatic on 0116 269 2212 or visit [www.curvomatic.com](http://www.curvomatic.com)



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**SICAM**  
2016

# Sicam Review

The success of Sicam grows year on year. Furniture Journal visits Pordenone in Northern Italy to find out what's on offer.

A isles bursting at the seams, exhibitors smiling at the end of busy days, business being written - those are the signs of an exhibition that's doing well and there's little doubt that Sicam's reputation for pulling in the business is growing year on year. What started less than a decade ago as an Italian home show for components and materials has blossomed into an event that attracts visitors from all around the globe - more than 7,000 visitors flocked to Sicam 2016 in October and around 36% came from outside Italy.

"The internationality of the trade fair is growing continuously and represents a true ambassador of Made in Italy but, above all, it is becoming more and more a top event in the global exhibition calendar for the branch of components and accessories for

furniture," commented Carlo Giobbi, the man who heads up the family team behind Sicam. "Sicam 2016 demonstrates how important it is for the accessories and components industry to count every year on an appointment that opens new opportunities and new markets."

German visitors accounted for the largest number of foreign visitors at Sicam 2016 with those from France and Great Britain close behind. Visitors also came from Russia, several countries of continental Sub-Saharan Africa and the Middle East - areas Carlo sees as "countries representing new frontiers for the coming decade". It's not just furniture manufacturers that were visiting Pordenone, either. With exhibitors including big name décor and edgbanding producers as well as leading manufacturers of slides, hinges and



lifts, worktops, handles and accessories. Sicam also proved to be a magnet for more designers and architects than in previous years. Many exhibitors were showing prototypes and launching new products ahead of Interzum, so clearly they'd got wind of this and decided a trip would keep them in touch with the latest technologies and trends.

The next edition of Sicam will be held in Pordenone from October 10th to 13th 2017. Ahead of Christmas 2016, the organisers announced 85% of the exhibitors present at Sicam 2016 had rebooked their stands so you can already be sure of a good show. If you're planning to visit, my advice would be to arrange your stay as early as possible rather than at the last minute. Hotels in Pordenone fill quickly!





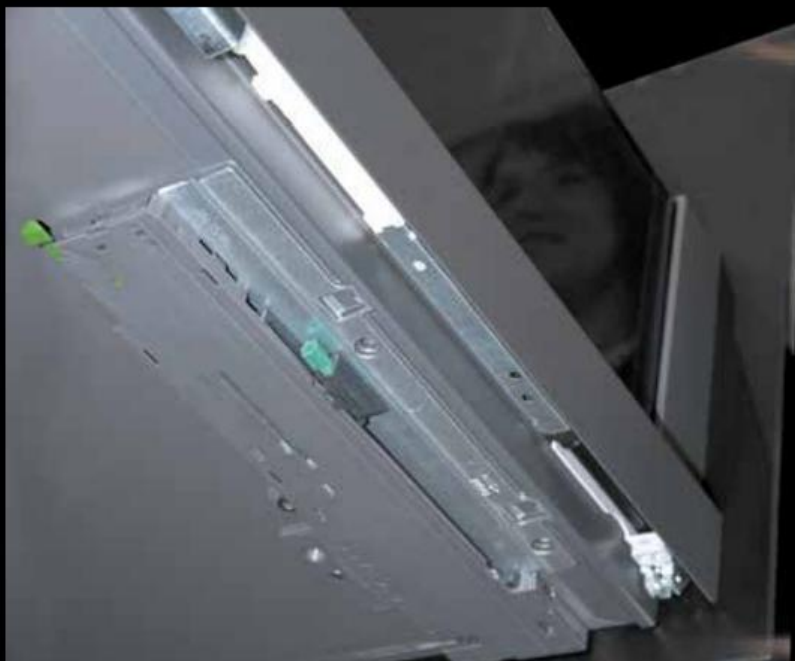
**Below left:** Launched at Sicam 2016 was Schattdecor's brand new Decolay Real, a product that bridges the gap between a conventional melamine film and a high quality synchronised embossed surface. The surface effect is created in the normal way and processed with a standard press plate. This does away with the need for large-scale investment in machine technology, press plates and camera systems. Decolay Real is aimed at customers from the wood-based materials industry who are looking for a visually synchronous surface effect for the furniture sector, without the need for a costly development process. Visit [www.schattdecor.de](http://www.schattdecor.de)

**Below right:** Schattdecor also used Sicam 2016 to launch its Trends Collection 2017. The three themes are New Clarity, Tinted Black and Global Spirit (pictured on the Schattdecor stand). We'll bring you a full report in a later edition. Visit [www.schattdecor.de](http://www.schattdecor.de)



**Right:** Abet Laminati presented two collections at Sicam, Polaris and pRaL. Polaris is smooth and velvety to the touch and offers high scratch and heat resistance, as well as being anti-fingerprint. In contrast, pRaL® is an artificial material obtained by combining a natural mineral and an acrylic polymer. It also has interesting tactile properties - and it's warm to touch. Great for worktops and sinks and available in very small quantities with custom colours as required. Visit [www.abetlaminati.com](http://www.abetlaminati.com)





**Top left:** Grass added left and right, under-mounted activators to its existing soft-close slide system, enabling it to push open as well as soft close. The result, seen for the first time at Sicam, is the mechanical, handle-free opening system, Tipmatic Soft-Close. For more information call Häfele UK on 0800 171 2909 or Grass Movement Systems Ltd on 0121 500 5824.

**Top right:** Grass chose Sicam to launch its Quaturis L, a lower cost alternative to the premium Quaturis S pull out storage solution for corner cabinets. It's available for 900, 1000 and 1200mm width corner cabinets of 490mm depth and it won't compromise the drawer stack if you want to place one at the side. Call Häfele UK on 0800 171 2909 or Grass Movement Systems Ltd on 0121 500 5824.

**Left:** Vetro is Salice's new family of hinges, mounting plates and accessories developed to solve all applications of cabinets with glass doors, sides or mirrors. Vetro includes options for glass door and glass side; glass door and wooden side; and wooden door and glass side. Vetro allows a total integration with the cabinet, thanks to the accessories that complete the range, such as the new covers or hinge cups, available in different shapes and colours. Details: 01480 413831 or visit [www.salice.com](http://www.salice.com)

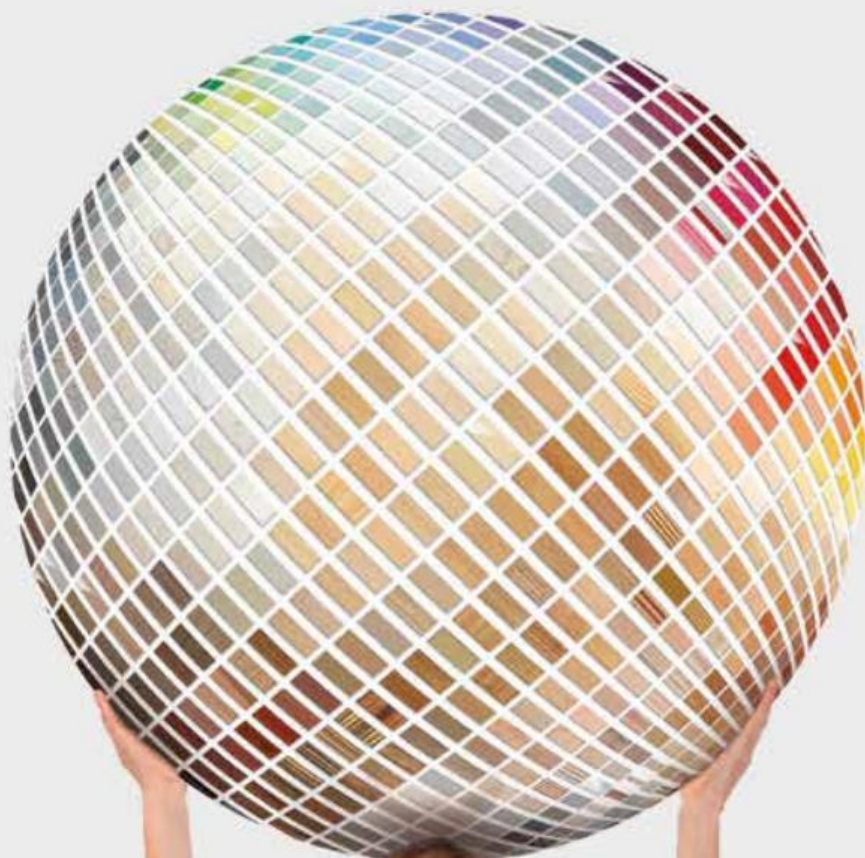


Alvic presented a collection of fabulous high gloss and supermatt décors at Sicam. The beautiful metallics of Metallo and Cuzco provide a near mirror gloss to original interpretations that will really make your designs stand out. Also available are Stucco décors, on-trend textile décors, deep woodgrains, marble effect décors, pearl effect décors - all in mirror gloss - and a collection of supermatts with a velvety touch. You'll

find more information on page 10 of our Design & Décors supplement. Call 07785 373118 or visit [www.gruppoalvic.com](http://www.gruppoalvic.com)

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 SICAM  
2016



# On Show with Vauth-Sagel

**Vauth-Sagel showed the very latest in its pull-out storage solutions at Sicam - but the new exhibition in Brakel has a very different purpose.**

It's always worth making a beeline for the Vauth-Sagel stand at an exhibition and at Sicam the company showed its very latest pull-out storage solutions. But back home in Brakel, there's now a permanent exhibition of the full range of system solutions Vauth-Sagel offers for a wide range of home scenarios. It's not just an exhibition, as Vauth-Sagel is keen to point out. As the company gradually makes its transition from supplier to development partner and source of inspiration, this dedicated area provides a space for dialogue with manufacturers, designers and other clients.

The focus is not so much on the products but on the wide range of solutions they offer. Four unique, striking buildings cover an impressive 600 square metres. Grouped closely together, they stand for a global village that takes the current home-furnishing megatrends - trends like Urban, Family, Country, Responsibility and Belle Epoque - on board:

Country, shown above and right, focusses on the megatrend, Responsibility. Many people are designing their lives and their immediate environments in a sustainable way that impacts as little as possible on the natural resources.





Urban looks at the long-term trend towards living in cities: with an increasing number of people occupying living spaces that are gradually becoming smaller and smaller, major cities are growing.

The theme world Family addresses the issue of universal design. Comfortable cross-generational solutions for anyone in the colourful world of family.

The foyer of the fourth building, Belle Epoque, already clearly indicates that here, the way a home is furnished is also considered a status symbol. The furniture stands for a luxurious home with sophisticated materials and outstanding functional features.

"In order to develop the right products, we have to focus on the user yet also take a more global approach," says the company's Managing Director, Claus Sagel. "In future, we will therefore not only primarily look at a specific piece of furniture but think about how we can improve its design and functionality. We analyse how people want to live and how they want to furnish their homes. This conceptual approach can give our customers - meaning the industrial and retail customers - important inspiration."

Vauth-Sagel's products are available in the UK through Häfele but to organise a visit to the new facility, call Vauth-Sagel on 0049 5272 601 01.



Top left and right: Urban  
Centre left and right: Family  
Bottom left and right: Belle Epoque

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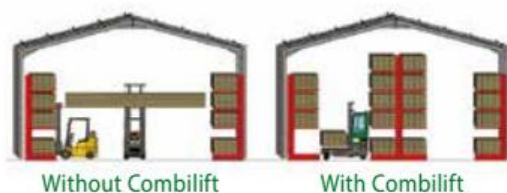


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A close-up photograph of a CNC machine's spindle and bit carving a piece of light-colored wood. The machine is dark grey or black, and the wood is mounted on a rotating table. The lighting is dramatic, highlighting the texture of the wood and the precision of the machine. The background is slightly blurred, showing other parts of the industrial setting.

# Mastering the Future

The future is the fourth industrial revolution and smart factories and at the start of that journey the learning curve is sometimes steep and slippery.

I don't know about you but I hate learning new computer programs. I have three daughters who all flick their way around computers like it's second nature and a nephew who seems to have known how the wretched things work instinctively since birth. Me, I'm a Luddite. If I can't find the command I need, or if it doesn't do what I think it should be doing, new words get invented to describe the deep joy it's giving me. I like the things I know and understand and I'm a practical creature who understands wood and chisels. Things only get worse when I'm faced with error codes couched in geek speak, or when this or that won't load, or when finally it loses patience with me entirely and crashes. The teenage sympathisers aren't much use when they roll their eyes and point out the program was never intended to work that way and I should be doing it this way instead. You know what I'm talking about. You've been there, right? It's an issue which has, on occasions, blighted the seamless transition to instant expertise some of the thousands of users who now have bSolid expected.

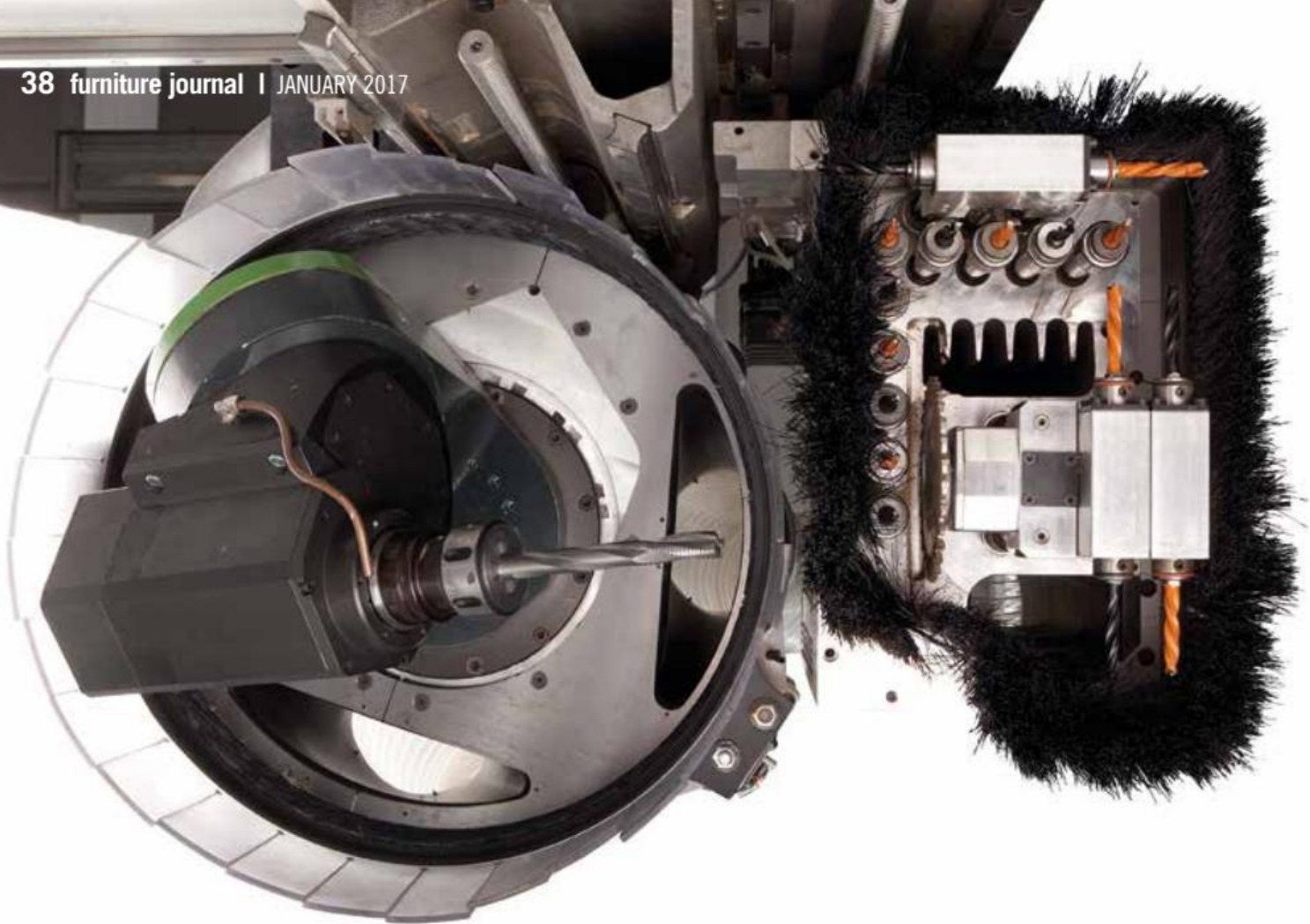
Three years after its official launch, most people in the woodworking industry have come across Biesse's bSolid and already know the concept behind it: if you have an idea, at the click of a button bSolid will transform it from a visual into a machining program, provide a real-time simulation of the manufacturing process as a three dimensional image and verify all tool paths to prevent errors and clashes before they cost you precious materials. It embodies the latest

generation computer-aided design, making bSolid a unique and fully integrated design system that enables both simple and complex designs to be realised. In the hands of an expert, it is nothing short of amazing. As if by magic, complex shapes are machined to perfection - remember the Aladdin's lamp at Ligna? Absolutely incredible! And look at the complexity in the piece opposite. It's almost impossible to imagine the machine codes that must be pouring into the Rover A to steer its five-axis head around those intricate curves, adjust the spindle speeds, make the tool selections - and all from a drawing. These are not simple pieces and creating them effortlessly isn't something that most people can do from the first moment they open the program. But it's human nature to expect to be able to run before we can walk.

"Rolling out a software platform like bSolid is like going from Windows 95 to Windows 10 in one step," says Biesse UK's Managing Director, Steve Bulmer. He is acutely aware of the issues facing users, who just want to get on and produce the exciting things bSolid promises. While bSolid's Italian software team can play symphonies with it, Steve admits candidly that even his own staff and technicians have needed more training than was first thought necessary when it was launched. "That's not necessarily because of the software," he says. "It's mainly due to the diverse arena we find ourselves working in."



Steve Bulmer



He runs off a list, which starts with panel and timber processors in the KBB sector, diverts into engineering and plastics and concludes with CNC edgebanding, five-axis machining, 3d engraving and boatbuilding. "Add to that mix how customers need to use their own processes and you get into thousands of variations on construction, ways to machine, different materials, speeds, importing programs from third party software, as well as the many ways a component can be drawn. You get to understand how complicated it is to roll out a new platform so radical to anything else on the market that the response from some users is inevitably going to be to blame the software when, in some instances, the problem is the processes they are following to create the object they want to manufacture."

bSolid is the first programming interface that has the brain of the machine in its DNA, so it's inherently complex. Steve refers to it as "smart software". It has the same software as your bespoke machine, so when you program it to make something, the first task given to its internal postprocessor is to understand whether the piece you want to create can actually be made and, if so, how long it will take. It needs to understand whether you have the right tools on board, whether the bed has been correctly set and whether there

is enough room to machine what you are asking of it. Only then can it begin to look at how to make the piece, if it can be machined in one process and whether collisions are likely. It's a tall ask if you think about it step by step - not one the human brain could wrap itself around in a few seconds, for sure. "Until now, this has not been possible with either our own, or third party software," says Steve. "bSolid is still the only software on the market giving full anti-collision control for a three, four or five-axis machine with automatic positioning of the table also controlled by the software."

Steve admits, there have been some issues, which Biesse UK has struggled with. "We haven't always been able to find a resolution immediately," he says, "But that has more to do with familiarity than with any lack of performance on the part of the software - that and finding the right way to perform the task. Sometimes all it takes is an alternative way of working to get around the problem."

Whichever way you look at it, bSolid is still a huge leap forward in the programming and operation of CNC equipment and, providing you're willing to walk your way through the software rather than start with Formula One machining tasks, there's a lot it can offer you. If you'd like to find out more, Biesse is hosting a 5 axis event on 5th and 6th April and there

will be ample opportunity for you to see bSolid in action and ask the technical team to demonstrate its potential. For more information call 01327 300366 or email [info@biesse.co.uk](mailto:info@biesse.co.uk) to register your interest.



It's almost impossible to imagine the machine codes that must be pouring into the Rover A to steer its five-axis head around those intricate curves, adjust the spindle speeds, make the tool selections - and all from a drawing.



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# Doors Galore

Looking to manufacture your own doors but not sure where to start? Furniture Journal visits a small company in the north of Italy that has all the expertise and experience you need.

**Y**ou have a successful company. You have some great products. But now you want to develop a new line. You've decided you want to make your own cabinet doors for kitchens, bedrooms, bathrooms and living room furniture. Where do you start? Well, you could talk to any number of machinery companies and they will probably be able to offer solutions covering the various stages of door manufacture. But if that sounds like a long and potentially convoluted journey

you'd rather not embark upon, there is a company that has carved out quite a niche for itself by designing and building complete specialised door production facilities that would provide you with the flexibility and the quality to realise your ambitions. It is quite literally a one-stop-shop for door manufacturing and the systems it produces start with the arrival of the bars and, if you want the Full Monty, conclude with fully finished and packaged doors.



Omar Scotta

Italian design flair and Germanic build quality are the hallmarks of every custom-built machine Fiorenza makes.



Based in Pordenone in the north of Italy, Fiorenza designs and manufactures complete systems for door production. "We study the production and design the whole process from arrival of the bars to hot stamping, boring and insertion, edgbanding and clamping, or whatever processes are needed," says Joint Managing Director, Omar Scotta. "We don't just make machines, we make all the processes for just-in-time, or high volume production of different sizes and types of doors - every type from simple Shaker style to French-cut 45° doors, mitred doors, even J-Pull doors."

It doesn't really matter whether yours is a small operation producing custom-made products to order, or a giant among manufacturers, each facility is designed and built from scratch to suit your needs. "A new project leaves our factory every two months," continues Omar. "Every machine is custom designed and custom built. We never make the same machine twice."

Every component is made and controlled by Fiorenza, even the frame. "We make the frame here, then we build the body and add the parts.

We do the full set-up here in Pordenone, test each machine with the customer present and only when everything is OK do we ship. Only the electrical parts are bought in. It means we can control the quality and have absolute faith in the machines we make."

Both Omar and his fellow director, Franco Boer, are as obsessive about the build quality of Fiorenza machines as they are about the accuracy of the engineering. Twenty years working alongside a German company has given them a very Germanic outlook on build quality. It's the one aspect on which they won't compromise. Combine that with Italian design flair, vast knowledge of door production and a blue sky approach to providing exactly what you need for your new project and you begin to see why Fiorenza has grown such a formidable reputation since it first appeared on the scene in 1968 as a manufacturer of cutting, dowelling and boring machines. It really has become a one-stop-shop for door production systems and machinery.

To discuss your project, in the first instance call RW Woodmachines on 01869 244943.

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A useful option for anyone cutting melamine-faced panels is the optional 100mm scoring blade.



# When Small is

For many small workshops buying a new machine is as much a worry as it is a necessity. Matthew Elton drew confidence from Felder's build quality as much as from the features of the K 500 S saw.



The zero point tilt makes light work of mitre cuts.

With the cost of workshop space soaring, more and more craftsmen are looking for machines that offer the essential features they need with a compact footprint. But more than that, most also want a machine that's reliable, well-built, quick to set up and capable of giving tireless, trouble-free service for many years - and preferably one that pays for itself very quickly.

The very nature of sliding table panel saws - and their raison d'être - means they are always going to take up more space than many other machines but does buying the smaller model in a range mean you have to compromise on everything else? When Matthew Elton needed a new sliding table panel saw for his London-based workshop, like most craftsmen he wanted a machine that would deliver

consistently high quality results across a wide spectrum of work and provide him with "more time to focus on making". With deadlines for clients like Heals, Zaha Hadid, Liberty, Selfridges and Harvey Nichols to satisfy, reliability was essential. Versatility was also high on his agenda, as were fast set up times. The machine Matthew chose was a Felder K 500 S. And you only have to look at a few of the key features to see why.

There aren't too many companies that are prepared to offer a ten-year guarantee on components but Felder's confidence in its X-roll sliding table means every K 500 S comes with this added benefit. Felder also offers a six-year guarantee on its patented, tilting Easy-Glide dual guide system and the whole machine is built around a cast iron machine table with cast iron aggregates. And it's both



The rip fence runs along a chrome-plated guiding bar



The Easy Glide dual guide system comes with a six-year guarantee while the X-roll sliding table is guaranteed for ten years.



# Beautiful

CE and GE dust certified. When the saw is the "hub of the workshop" - Matthew's words - it's not difficult to appreciate the peace of mind and confidence such guarantees provide when the moment comes to sign the order. But what of the other features of the K 500 S?

Using a 315mm saw blade, the compact circular saw unit of the K 500 S provides a cutting height of 104mm and the saw unit itself has been built with stability and longevity in mind. The zero point tilt makes light work of mitre cuts and the saw blade angle can be adjusted from 90° to 45°. A useful option for anyone cutting melamine-faced panels is the optional 100mm scoring blade. Digital indicators are provided on the hand wheel for saw blade adjustment. Even the micro-adjustable rip fence, which runs

along a chrome-plated guiding bar, has been engineered to stand up to heavyweight tasks. The K 500 S has a 1300mm outrigger table, which provides a rip capacity of up to 1250mm and a cutting length of between 2500 and 3200mm according to whether you opt for the standard "F" table, the mid-size "X" table or the larger "XL". The outrigger crosscut fence is 2600mm.

Matthew Elton is delighted with his purchase, especially the consistency of the results it provides, the time-savings and the increased productivity it has given him and his team. "Investing in machinery is the way forward," he says, confident in his decision to buy Felder. And, of course, he is right.

For more information on the K 500 S, or any other machines in the Felder range, call 01908 635000 or visit [www.felder-group](http://www.felder-group).



Matthew Elton



# Complexity

**Individually made and designed furniture involving complex curves and twists is easy work for a five-axis Routech Chronos and designer-makers like Mauro Dell'Orco are embracing the technology.**

When inspiration strikes, there's no telling what form it will take, as Mauro Dell'Orco from Workshop East found out when he accepted a commission from the Carpenter's Livery Company. "They wanted some stools to go in the male and female changing areas," he recalls. "When they have functions and events where people need to change, they need somewhere to sit. They gave me a rough brief and asked me to come up with some ideas."

Mauro's work is extraordinary. Flowing lines and complex curves are recurring themes in many of his furniture designs and he's not

one to shy away from unusual constructions either. "I designed two different types of stools based on male and female silhouettes," he explains. "My inspiration for the female silhouette was Audrey Hepburn and those big hats she used to wear. The female stool has a triangular base with a twist that gives it more of a feminine shape and the seat is a kind of hat. The male is different. It has a bigger neck, starts from a square shape and has no twist."

Although he wanted to prepare and glue up the blocks for their construction himself in the traditional way, Mauro used a CAD system for the design work so he could have the complex



The beautifully contrasting curves and angles produced on the Routech Chronos.



# made Easy

shapes produced on a five-axis machine. The five-axis specialist he chose to work with was Leicester-based Cross and Sansam, who have an SCM Record 130, a five-axis CMS and two five-axis SCM Routech machines running alongside various classical machines.

Cross and Sansam is a specialist pattern-making company with a track record that dates back to the 1940s and probably more five-axis experience than most. "We got into CNCs in 2001," recalls Director, Jim Sansam, who remembers well the various machines they've bought and disposed of over the years when service levels didn't come up to

expectations. "After the first one, we decided we'd only buy if there was proper support and service engineers who could put it right when things go wrong. You need good support with a CNC. SCM is just down the road from us and they had plenty of engineers and spares, so we bought a Record 130 first, then we got our first Routech shortly after. The Routech is the best five-axis machine we've ever come across for extraction around the head. That's one reason we bought a second Routech. The heads are also great for panel work where there's a small Z."



Mauro Dell'Orco



Left: Cross and Sansam's largest Routech Chronos HT is equipped with a five-axis Prisma Q machining head.



Cross and Sansam have two five-axis Routech Chronos HT machining centres. "We wanted a sizeable machine to make patterns and aerospace jigs," says Director, Jim Sansam. "The first Routech we bought had a 3.3m x 2m bed with 850mm z-axis. The second has a 4.5m x 4.5m bed. In three-axis it will machine 5.5m x 4.5m off a 4.5m x 4.5m bed. The overhang is really useful."

The five-axis head on the Routech Chronos HT is of compact design, which makes it especially well-suited to working in tight spaces. SCM's patented Total Torque System provides the freedom of five interpolating axes with the rigidity of a three-axis unit. Maximum rigidity is retained in the system through use of a portal design with mobile cross beam and the work table is designed for safe, versatile multi-purpose operation. Access to the machine with large work pieces is easy through the two huge sliding doors, which also reduce noise while providing easy monitoring of work in progress. Cross and Sansam's Routech Chronos HT is equipped with a 12-on-board circular tool magazine and a straight tool magazine for up to 30 tools with diameters of three to 20mm.

Jim is especially complimentary about the extraction around the head: "The Routech is the best five-axis machine we've ever come across for extraction around the head. That's one reason we bought a second Routech. The heads are also great for panel work where there's a small Z."

Despite the complexity of the curves and twists, Mauro's intricate work proved easy for the Routech machines at Cross and Sansam. "They were able to import my CAD drawings and machine the blocks very easily," he says.

"We make a lot of composite parts for companies like Sikorsky helicopters and moulds for sub-sea work and oil rigs," says Jim. "We don't have time for changing parameters. We need machines that are fast

and easy to use in five axes and work straight off the CAD. We use a post-processor - an Osai controller - to adjust the code and do

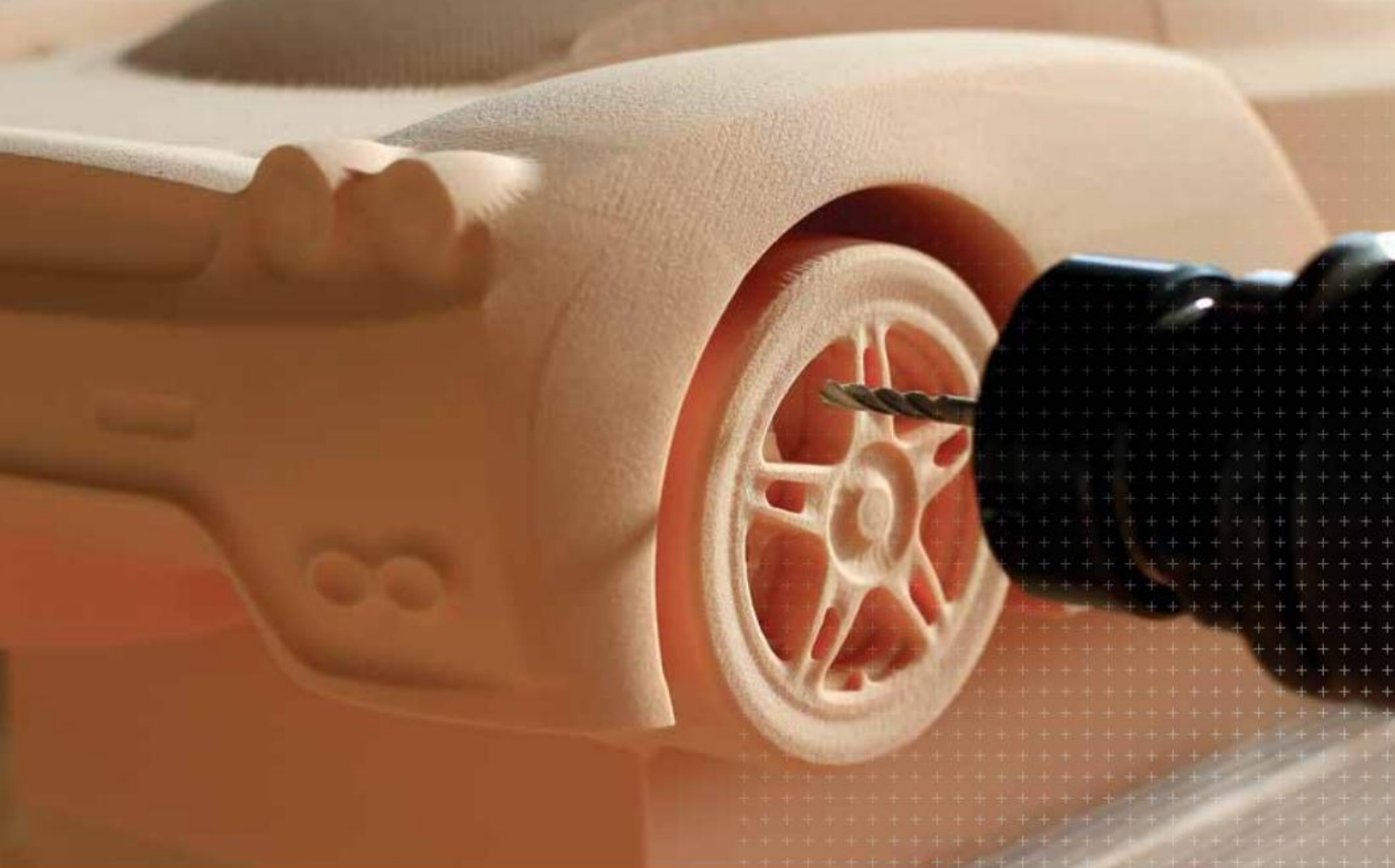
all the tool-pathing ourselves in the CAD room, then we tell it which machine we're using and open it up on the controller. One-offs and special pieces, like Mauro's work, are as easy to do on a Routech as batches. Some of the more complex jobs we do can be running on the machine for 24 hours and they're so big we need the overhang we get from the 4.5 x 4.5m bed. Most of Mauro's work was in planes, so it was simple for the Routech. Some of the handrails we make on it for London clients are really complex in comparison and every one is different in style, pitch and curve."

Jim seems as pleased with his SCMs as Mauro is with the way the Routech executed his designs. "SCM is brilliant," Jim says. "They'll modify machines so they do exactly what you need, change the footprint to fit the space you have and the after-sales is good. We have sanders, planers and a spindle moulder from them as well. It's good kit."

To find out more contact SCM UK Ltd on 0115 977 0044 or visit [www.scmgroup.com](http://www.scmgroup.com)



Jim Sansam



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