

Holzhaltig.com # 4

MAGAZINE FOR WOOD LOVERS



Boarded

Fine interior in old wood

Booted

Laying the ground on the Zugspitze

Aufrezelt

Bakery

Erin

Sea level pavilion on Spetses

Dear reader,

welcome to the new edition of “wood containing”, which I hope you will enjoy. Because wood, oven and bread just go well together. Our article about a small Swabian bakery shows how this liaison can be taken to extremes with pleasure. Not least thanks to a high level of carpentry.

Our article on the subject of interior design also reports on a kind of superlative: Here, committed carpenters have designed almost the entire interior of a house using old wood. The fine details can also be seen there - even if they are often not visible at all.

In this issue you will also find out the special conditions under which a wooden floor is laid at an altitude of 3,000 meters and what the special wooden pavilion on a small Greek island has to do with global warming.

We wish you a lot of fun - and a little thought - while reading!



Michael Haller
Head of Marketing Services

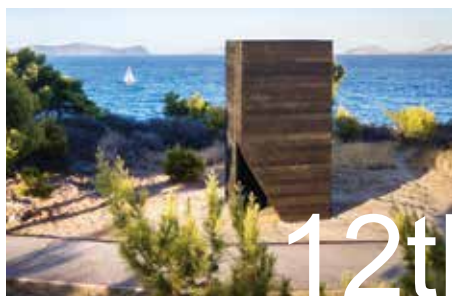


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Holzhaltig.com # 4

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Wood, oven, bread

HABITAT

F. Bakery in
Fellbach realized
Michael Kaufmann
an expansion in the form
of a tailor-made
ten "wooden box".



Whoever enters the Fieß bakery in Fellbach is immersed in a surprisingly small, fine world of wood and baked goods. Everything in the 20 square meter room is reminiscent of the warm, crispy surface of fresh bread. That is only logical, because in the winding corner house on Weimerstraße, bread has been baked and sold since it was built in 1743. But there is something else that makes the room special. Perhaps the feeling that it is made of a single cast. If this image is permitted for the raw material wood as an exception. Nothing is coincidental here, everything has meaning and reference, everything fits together, everything is the finest craft.



The shop on Weimerstrasse has always had a wooden counter. Until recently, however, it was from the early 1960s and was a bit old. In general, the baker couple Petra and Oliver Fieß wanted to freshen up the historic shop a little. And

"If you love wood and process it accordingly, then you will win hearts with it."

Michael Kaufmann

how it sometimes works: Petra Fieß knew the architect Sandra Löffelhardt through kindergarten, who in turn knew the carpenter Michael Kaufmann from Kempten in the Allgäu, whom she thought very highly. Everyone sat down together, Löffelhardt planned, Michael's first task was the wood design concept.

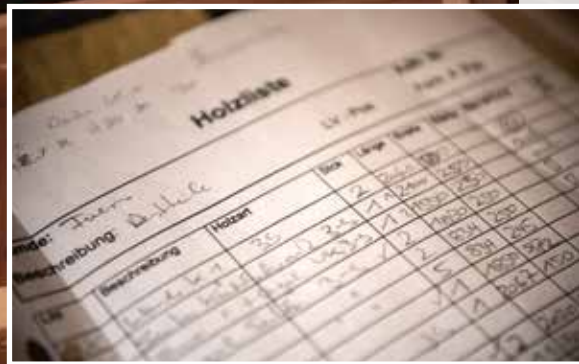
Because the store was full of emotions - the very idea of replacing the old counter triggered minor dramas among customers - the owners definitely wanted to retain its familiar, rustic, almost iconic character. It was therefore important to everyone that the new facility was reminiscent of the old one. The two planners only wanted to do two things fundamentally differently: The new counter would be rotated 90 degrees from the old one so that it could be widened. And, more importantly, the small shop should be a complete "wooden box". "Just like the parlors in alpine farms," Michael explains to us when he shows us the almost finished extension.

His basic idea was to bring maximum quality into the interior. And that is only possible with good material. Michael therefore decided on the Siberian larch: "It is pleasantly light and largely remains so. And it has many wonderfully warm tones: yellow, pink, ocher, red ... "When you use it, only the hard annual rings remain on the surface. This gives the wood an extreme resistance. The "finishing" should produce a very high quality oil. "Of course the wood ages, but it will certainly still look good in 200 years - just like in old farmhouses," predicts Michael.

CAD always, CNC only rarely He has been drawing everything with CAD for around 20 years. "That was a quantum leap and is indispensable for me today. But I admire the old people who did it all without and were sometimes even faster. "On the other hand, he rarely uses the CNC machines available to him:" I prefer to work slower and keep the quality high. "Because in Fellbach, the old equipment was initially still installed, Michael took the rough measurements from the shop for two full days, made the first CAD work drawing with it and built parts, but left the connecting parts longer. When the shop was gutted, he corrected the dimensions and reworked some parts.

The bar was high at the shop counter, Michael tells us: "The old counter was really well thought out and functionally far superior to today's standard. For example, she had pull-out shelves on the kitchen counter; as a result there was a lot of space for goods and everything was still easily accessible. It was immediately clear to me that this facility was something special. "That is why Michael has also taken up all of this for the new counter, only with modern, smooth-running pull-out elements that make it even easier to use than before. The counter now has four pull-out levels. As a result, a surprisingly large amount of goods can be accommodated and presented in the tiny shop in a small space. Michael has also incorporated the good features of the previous model into the bread shelf. That is why the new one has a frame construction with bars,





"This is pure wood in all its physical strength." At some point in August, all parts were ready for installation. But Michael can and will only do montages like this with someone who is really good. And that is his good friend and colleague who is also called Michael. "Basically we work as we did 200 or 300 years ago. We build custom-made parts into the rooms on site. This is the only way we could achieve the high quality here in the bakery that was so important to us. "Today, safety buffers are often included in the installation and then the gaps are filled with filler strips or silicone on site. It's nothing for Michael and Michael. Edge connection elements of wall cladding, for example, only fit in on site, you only treat yourself to a fine play of joints, everything should merge. "We really work from zero to zero."

To build something really complete and holistic is something like a home game for the two Michaels. About 20 years ago they built a number of very exposed houses in wood for an architect in Allgäu. All of them are of very high quality, with some of the interior design influenced by Vorarlberg. "Only a few can do that now," says Michael, who has over 40 years of carpentry experience. But for him that was valuable experience back then, which he and his customers still benefit today.

Keeping a feeling for what is possible beyond the digital It goes without saying that this approach places much higher demands on the workflow. Michael and Michael have to think a lot more ahead, recognize every connection beforehand: "If you make a mistake in thinking and start wrong at one corner, then it'll knock you out completely. And when you start piecing together something, everyone will see it. "Well, almost everyone.

Michael is interested in more. Namely, to maintain awareness of good craftsmanship. Which can be shown particularly well in the carpenter's profession. "Especially in the digital age, we should keep a feel for what is possible beyond it. You always have to look for ways to have things like this bakery set up in such a way that they are affordable," says Michael, who also has a degree in business administration. Long-term, sustainable thinking and acting has become rare when it comes to craftsmanship. "Well-made things are not just made for one generation, but for several - if they fit in design and function." As in the Fieß bakery.



Michael Kaufmann used this project # including one of our classic ker - the Erika underfloor pull saw. Why? "Precision was extremely important for the high-quality finish," says Michael. "In contrast to others, the Erika cuts incredibly precisely, it's just a great device."

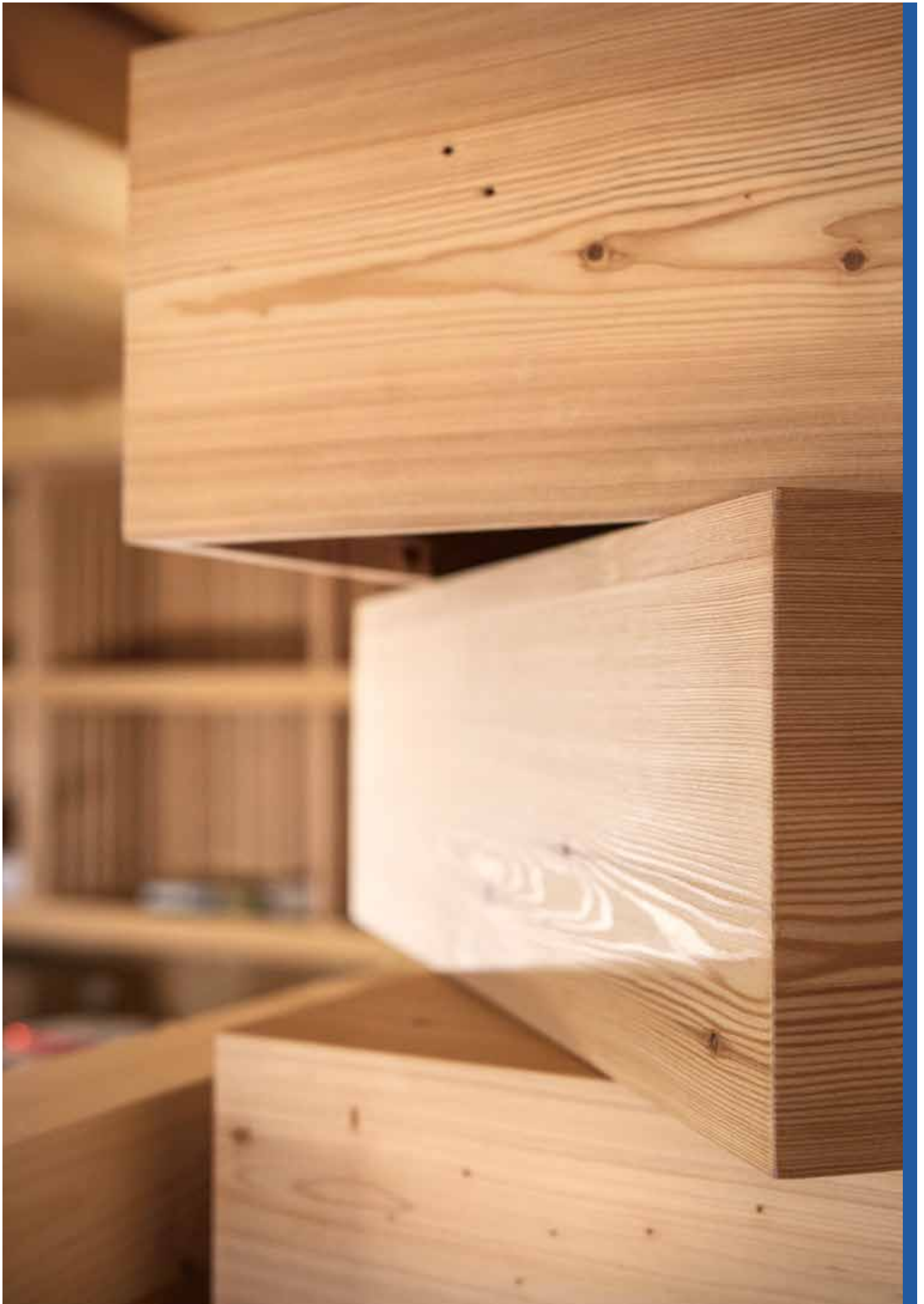


Underfloor Pull saw ERIKA 85 Ec





More info:
www.schreinermk.de





Even job for new master Wilhelm Kraus and his boys moved seven

Oak over the tree line

"We are a well-coordinated team.
With us everyone knows where to go. "

Wilhelm Kraus

Our trip with the new Zugspitzbahn up to Germany's highest mountain takes no more than ten minutes. Even now in midsummer, the temperatures here are rarely above zero. A few meters up from the mountain station to the renovated "Panorama 2962" summit restaurant. Master interior decorator Wilhelm Kraus and his team laid 750 square meters of natural wood planks here.

"That was a logistical challenge, time was short and it was teeming with craftsmen," remembers Kraus, who runs a family business down at the foot of the Zugspitze. But laying the 20mm thick oak floorboards was no routine either. They should mainly be laid on an old tile surface.



Acclimatization in the mountain air

In order to obtain a non-slip surface, the tiles were first given an intensive diamond cut, then a primer made of epoxy resin, onto which Kraus stuck a renovation fleece for decoupling. Immediately afterwards he laid the smoked and oiled tongue-and-groove floorboards in a wild bond. Not floating, but glued because there are no major fluctuations in the degree of humidity up here due to the dry air. For the same reason, Kraus had given the 15 pallets of oak floorboards several weeks of mountain air in order to acclimate themselves. "Otherwise there would have been a risk that they would tear after the installation," explains the interior decorator. Also because of the stable humidity, Kraus could die

Lay the floorboards up to half a centimeter from the window elements. Without an expansion joint, but with great skill and high-precision tools.

So if you look through the floor-to-ceiling windows to the Zugspitze summit cross in "Panorama 2962", he can look to the ground for once and then a mental greeting to Wilhelm Kraus down in the valley

beckon. ■

More info:

www.raumeinrichtungen-kraus.de



That's why MAFELL

Wilhelm Kraus and his team always have the light,

Compact underfloor pull saw Erika and the precision jigsaw P1 cc included. But the cross-cut saw KSS 300 should not be missing either. The strong all-rounder cuts solid wood planks without visible ones

Avoid, says Kraus: "This is ideal because I don't have to rework."



- Crosscut rail saw KSS 300
- Pendulum jigsaw P1 cc
- Underfloor pull saw ERIKA 85 Ec

"We must not only learn from the knowledge of the past,
but must also enrich it,
in order to be able to pass it on to future generations. "

MEDS

ΣΠΕΤΣΕΣ

Memniso

means to remember

Designers provide built traditions special building experiences to remind visitors of the effects of rising sea levels.

Dark and raised, the cube juts out of the sand, directing your gaze to the Argolian gulf and the old port of the Greek island of Spetses. He shares the small hill on which he stands with a lighthouse. While the latter warns of imminent dangers, the cuboid warns of dangers in the future. Designed

by Irish architect Kieran Donnellan, he aims to raise awareness of the rise in sea levels. International participants in the MEDS workshop set it up (see info box). Because many traditional professions are currently dying out on Spete, they also wanted to learn old techniques from local craftsmen as part of the project and combine them with today's ways of thinking and contemporary design. The motto of the workshop was therefore *memniso*, ancient greek for *recall*.

Play with the movement effect We approach the pavilion via a long tree-lined path. At first, the trees obscure the view, so that the pavilion only gets its unusual, maritime

The shape influenced by the island's culture is revealed: a simplified, linear outline of a boat made of charred wood.



The triangular entrance of the pavilion plays with the effect of

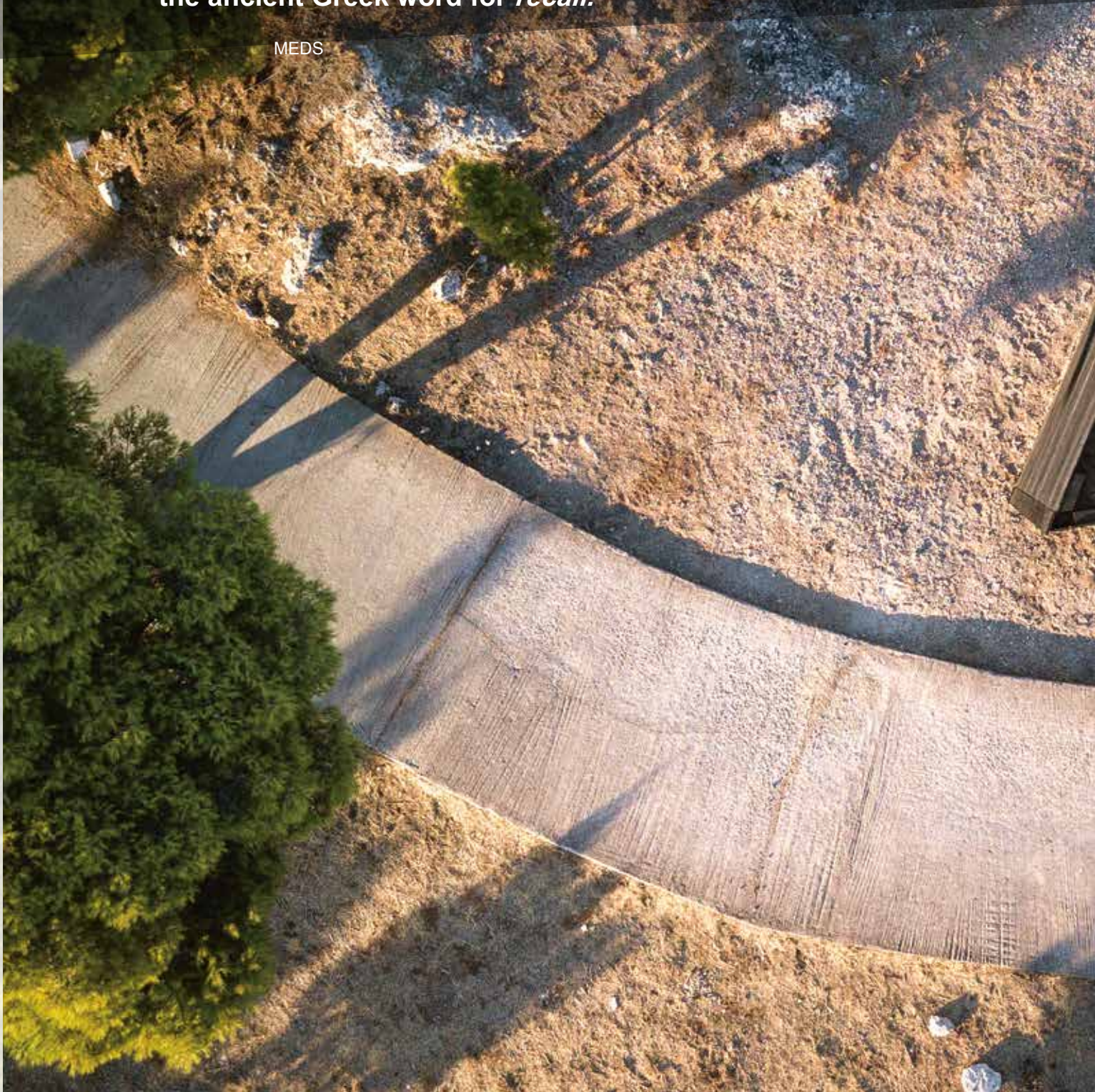
Movement of boats in the water. When we enter the pavilion, we put our feet on a slightly inclined ramp. For a moment it seems like we have to regain our balance first - like entering a boat from land. The builders shaped the ramp by bending complete boards. This means that there is no transition between the ramp and the flat surface.

As we climb the ramp, we discover a pool of water with large stepping stones. It serves as a baseline and a comparative value for forecasting sea level rise. A ladder invites you to the first floor.



"Modernizing our heritage, that is *memniso*,
the ancient Greek word for *recall*. "

MEDS





Up there, right in front of the viewing window, we discover the second water basin. The distance between the two basins roughly corresponds to the maximum estimated rise in sea level by the year 2100.

Charred wood as a symbol of warming

About the Across the basin, there is a breathtaking panoramic view of the harbor, the coast, the Greek mainland and the islands. We involuntarily wonder what would happen to this landscape if the sea level really rose as predicted. The pavilion makes it clear how vulnerable places like Spetses are to the effects of such a rise.

The roof of the pavilion is not accessible. Instead we climb to the end of another ladder and look through a triangular skylight from there. The gaze falls once again on the dominant material of the pavilion: charred wood. That too has a lot to do with the pavilion. In traditional boat building, charring makes the wood durable. At the same time, the "scorched" appearance of the entire pavilion points to global warming.

There is even a reference to it in the triangular shape of the roof window: The charring technique consists of connecting three boards to form a triangular chimney and lighting a fire at the base. Water extinguishes the flames and determines the depth of the char. The pavilion combines traditional handicraft with the challenges of the present and the future.



What is MEDS? MEDS stands for "Meeting of Design Students". In the network, professionals and students with very different design backgrounds meet for workshops and events. One of the initiatives of the network is an annual design workshop with international participants, the takes place in a different country every summer.

More info:

medsworkshop.com/spetses



That's why MAFELL

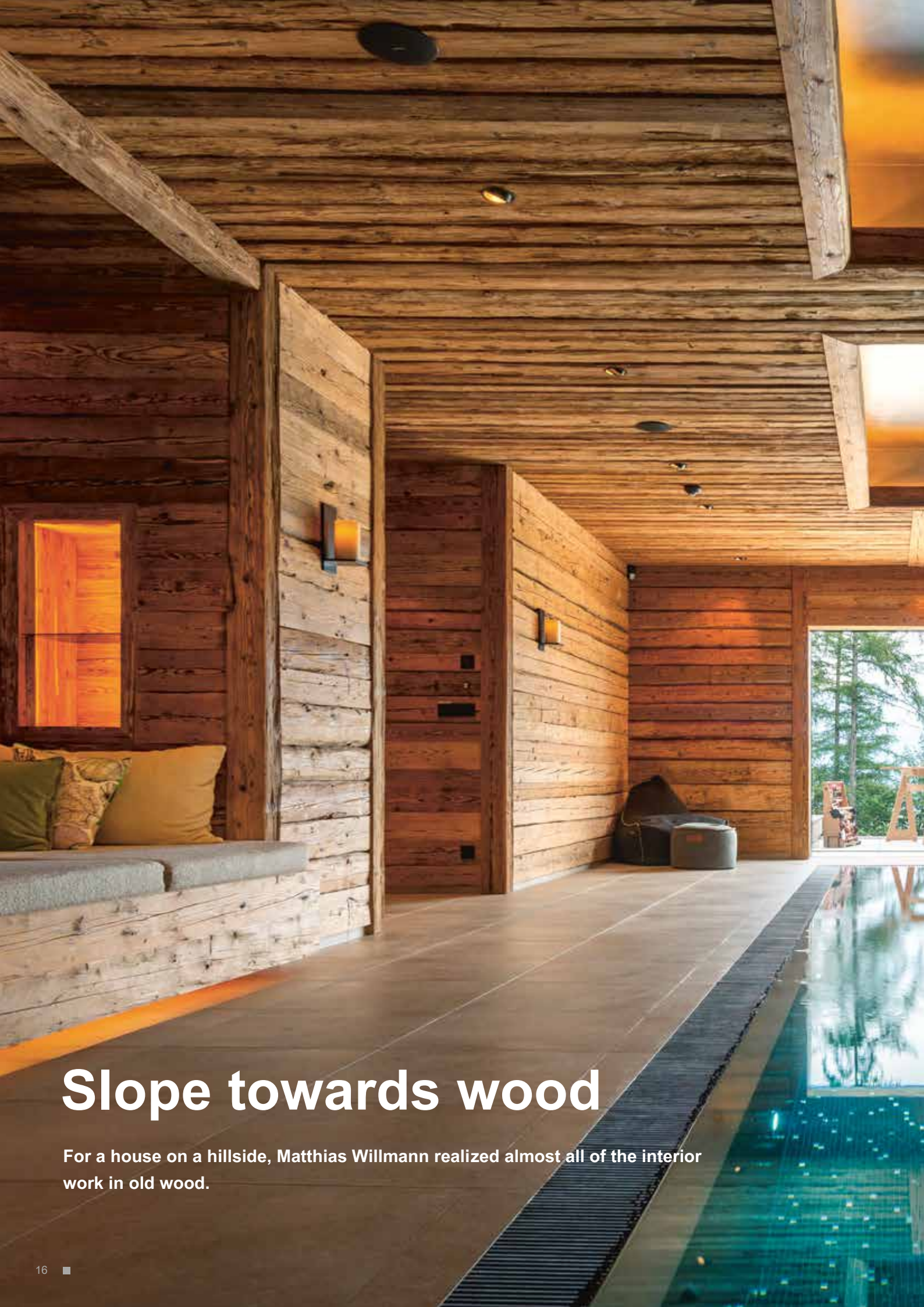
For the construction of the pavilion, the MEDS team used, among other things, the MAFELL battery

drill driver ASB 18 M bl. The powerful all-rounder with low weight and long battery life was ideal for the many drilling and screwing jobs in hard wood

just the right choice. Also because, thanks to the quick-change drill chuck, it can be converted from impact drilling to screwdriving operation in seconds.



ASB 18 M bl
Cordless hammer drill



Slope towards wood

For a house on a hillside, Matthias Willmann realized almost all of the interior work in old wood.



Historic achievement: Master carpenter Matthias Willmann clad ceilings and walls with around 2,500 square meters of old wood from the region. The material was previously up to
Installed in traditional houses for 300 years.



Eight days before Christmas, five people that the carpenter's workshop actually employs are in the new builder, in whose new domicile the spontaneous meeting takes place: the last room in the very special house, which is still a construction site with full intent. The room that was a kind of second home for the carpenter team this year.



Picture below: Most of the doors in the house do not have a stick. Matthias Willmann embedded your strikers directly into the adjacent walls or cupboard walls. Because the wall surfaces outside the room are mounted slightly offset to the inner ones, a replacement door rebate is created.

The client couple and the three carpenters review the past twelve months. Since the beginning of January Matthias Willmann, but above all Master Max and master student Lukas, have been around here 2,500 square meters of old wood from the Alpine region assembled. They covered all the walls and ceilings with boards that had previously often served in other houses for 300 years. Cabinets and other things were added. The outside of the new house - a concrete structure at its core - is completely clad with old wood. Just as it should be for the region.

"We build the wood in 'forest law'" Matthias, we meet Max and Lukas today in his workshop, has a lot of experience with it. "We used to have to organize, clean and cut the material ourselves. That was a lot of work. But because it has become very popular in the Alpine region, you can buy it ready-made today," he explains. What he doesn't need, however, are the prefabricated three-layer panels with their dead straight optics and uniform width, which look "like wallpaper". Matthias prefers to install the material "right in the forest": the three-centimeter-thick boards remain as conical as they have grown and are simply turned as required during assembly. A bit of the edge of the tree also stays on it: "If you can see a piece of the curve of the trunk, the cladding gets depth," explains Matthias.

Getting 2,500 square meters of good old wood is not that easy, says the master carpenter. "The wood must be free of pests, it must be of consistent quality and it must not be contaminated." Matthias managed to get this huge amount from the same dealer - with a certificate. Two or three articulated lorries drove up to the construction site. The estimated 900 square meters that a carpenter has attached to the outer facade in a similar look are on top of that.

The wood is 90 percent spruce What kind of wood there exactly we want to know. "Customers always ask that, too," smiles the carpenter, "but you can never really say that. If that has been installed somewhere for 300 years, then everything is gray and looks the same, at least to the layperson." But it is almost always softwood from the region, 90 percent spruce, sometimes fir and sometimes larch or pine.

Even if the material used wood is basically always the same, every customer project ends up with a unique piece, says Matthias, when we later enter the client's completed house. That is why he places little value on references that he gives to other customers - can show. And although he also advises his clients on interior design on request, he is reluctant to do so out of conviction: "We help the customer, *be* To build house and not *ours*."

This can also be seen in the many, often hidden details of the expansion. Hardly any closet can be recognized as such, because almost all of them are optically integrated into the wall cladding. Discreet handles are only available where absolutely necessary. The cabinet doors are cut to a miter at the outer corners and are flush with the door frame. Although the latter does not exist either, because the doors have no stick or door frame. Your strikers are embedded in the cabinet walls, to which they connect directly.

"The 'relationships' had to fit perfectly" Where at other- With the rebate of the doors, the bedroom cupboards protrude a little over the quasi-door jamb on each side. "The 'relationships' between cupboards and doors had to fit perfectly, that was a real challenge with the old material," remembers Matthias. The connecting doors between the bedrooms are also integrated almost invisibly, the veneers of the walls continue to run on the door. All of this results in a continuous, optically uninterrupted wooden wall look in large parts of the house, and the storage space is seemingly endless.



"With old wood, you can never say exactly which tree it was."

Matthias Willmann

The two kitchens, including the traditional tables and benches, were also created in Matthias Willmann's workshop. Always in the style and processing of the region. Wherever the tables are oiled, varnished or waxed, they were soaped here. To do this, Matthias ground curd soap as in the old days, dissolved it in water and applied the soap layer to the wood. "The table then becomes as greasy as in old taverns. Hardly any architect knows the process. We recommended this to the client because it is simply consistent." And he immediately agreed. Because one thing is certain: you cannot deny both a penchant for wood and tradition. Neither the client nor the carpenter.



More info:
www.willmann-haben.de



That's why MAFELL



For this project, Matthias Willmann primarily relied on the ERIKA underfloor pull-up saw to advance the wood

Cropping place. "The ERIKA is simply super precise and robust," he says. To miter saw the boards on site,

the P1 cc precision jigsaw was the first choice. Cordless drills from MAFELL were also in use.

- Pendulum jigsaw P1 cc
- Underfloor pull saw ERIKA 85 Ec ASB 18
- M bi
- Cordless hammer drill



Mission wood

Commitment to Lesotho: Charly Heizmann and Stephan Schmidt built a house in the mountains of South Africa under special conditions.



Lesotho is a small African country in the middle of the game of the 3,482 meter high Thabana Ntlenyana that shape the landscape. The national language is Sesotho, but the young people also speak English.

Just like Charly Heizmann and Stephan Schmidt, who arrived in Monteng, near the city of Butha-Buthe, this autumn. Carpenter Charly was once a MAFELL employee and is now a freelance trainer. Stephan comes from Berlin and is a lot: a missionary, carpenter, IT specialist, electrician and welder. Both met during a training course at MAFELL.

As part of the mission to build a Christian community, the two were asked to build a house for the future pastor with helpers on site. Her tasks included building the roof, laying the floor and the complete interior work with doors, kitchen, shelves and a six-door cupboard. The project was initiated by the Christian aid organization OM Germany.

"Although the conditions were difficult, we had a lot of fun."

Charly Heizmann

The challenges turned out to be immense. Timber and building materials were not available in Lesotho itself, which is why the team bought them in South Africa. There was also no running water - when it rains, it is one of Lesotho's few riches. Some of the doors and windows that Charly and Stephan found in the neighboring village were recycled for their project. After all: Monteng, located more than 1,000 kilometers from Cape Town, is the last place where there is occasional and occasional electricity.

Weeks passed, the house was taking shape, and in November it was finally ready. The next projects in Monteng are already being planned: the construction of a church and the establishment of training centers with local trainers. There women will learn how to sew clothes and men will learn manual activities. What Charly and Stephan will always remember: the warmth and friendliness of the people in Lesotho.

More info:
www.om.org

OM - Operation Mobilization



Intention and experience lead hand

Franco Furlanetto: 700 years of Remeri craftsmanship in a small workshop



Most passers-by hurry past house number 2768 / B on the quickest route to St. Mark's Square. What can be seen in the small shop window is too inconspicuous: the typical bow fitting of the Venetian gondolas as a bookmark. Franco Furlanetto rarely looks out from behind his straw curtain. Usually only when his workshop bitch Biba leaves her favorite place and barks.

The man with the gray, tousled hair is one of the last four Remeri, the guild that has been manufacturing the Fôrcole and the Remi - oarlocks and oars - for gondolas and rowing boats in Venice since 1307. Franco Furlanetto has a lot to do. The straps on the shelf are closely lined up. Fir and beech strips are fixed on wooden trestles, which are glued to form a new strap. Next to it, a fôrcola is clamped in a vice, and stencils hang on the wall.

The 55-year-old takes a Ferro da Carador, an iron blade, and draws the morso (oven). The notch under the upper nose is one of

eight articulation points where the belt is placed on the Fôrcola while rowing. This makes it possible to drive straight ahead despite the side rudder, to give slow or fast thrust to the belt blade, to brake or to row backwards.

Boat type, build of the gondolier, rowing style: no two Fôrcola are alike. Franco needs manual dexterity, spatial imagination, but also knowledge of the sequence of movements when rowing when he makes the Remieri. The three-meter-long belts are made of up to five glued beech strips to absorb the bending and torsional forces. The belt blade, on the other hand, is usually made of light fir to make it easier to lift out of the water. Only the plane is now electrically operated in order to roughly shape the belt blade. After that, handwork is the order of the day when sanding with different grits. Franco leaves the straps with straw oil and seals the wood in three layers with transparent varnish. Time to dry.



"The search for that takes up most of the time suitable wood. "



Franco digs out the finest glass paper from the drawer for the finish of the Fôrcola and dips it in straw oil. The final touch: he works on the sculptural oarlocks for 20 to 50 hours. How many has he made? He shrugs.

Most of the time it takes the Venetian to find the right wood for the fôrcole. Often, trunks of cherry and pear trees are used. The 55-year-old has a mind of his own and only uses walnut trees. The wood is particularly strong, hard and weather-resistant. He selects the trunks and saws them to size in the sawmill himself. He lets the trunk quarters dry on land for four years, only then does he have them brought to his small workshop. The blank is sawn using a band saw template. Then Franco works in neon light only with chisels, scrapers and glass paper. intention

and experience guide his hand.



More information: www.ffurlanetto.com



The Multi-furniture

M. ingenious piece of furniture called "Kubo".



"In the hot summer I got up at six in the morning in the paint room - later in the day the paint would have dried far too quickly. "

Marcel Vogel





We are amazed at building blocks. If Marcel Vogel had not just passed his journeyman's examination, you could believe that you are facing a masterpiece. His tower-shaped "modular organization furniture" is bursting with solutions that are born for something higher. "The solid wood pull-out is actually a requirement for a master," explains the 21-year-old, not without pride. "This is often viewed critically by the auditors, because you should concentrate on what is required." But the ambition was simply greater.

That's why he even gave the drawer a dovetail joint. He had to glue the solid wood edging made of walnut in advance for each individual part at a miter on the outside so that no end-grain can be seen at the tips. "That was an incredible amount of work beforehand, but it was worth it." He filled other parts of the solid wood, then painted it first matt white and later with a clear varnish. "In the hot summer, I was in the paint room at six in the morning - later that day the paint would have dried way too quickly," remembers Marcel. A refined detail is the hidden joint with a bolt milled into the bottom of the drawer. Marcel developed the construction himself.

The journeyman with a high school diploma has christened his tower "Kubo". In his home, it functions as an entrance furniture in which everything is stowed that you shouldn't see immediately. "I've also used it as a bar," smiles Marcel, "bottles at the bottom, glasses in the middle, and space at the top." The three modules can also be stacked in different ways.

Marcel wanted to make his journeyman's piece simple, but with good craftsmanship: "Everything, including the door hinges, should be timeless so that I can still look at it in five years." The Eberdinger, who spent a lot of time in the carpenter's workshop as a child Godfather spent, became the Chamber Winner of the Stuttgart Region with his piece and took second place in Baden-Württemberg. How is it going on with him? "If it works, I'll go to Canada to work and study for a while. After that I think more of further training to become a master craftsman or technician than studying - I'm not the type of memorization ... "

Name, Vorname:	Vogel, Marcel
Gesellenstück	Maßstab
modulares Organisationsmöbel	1:1; 1:10
"Kubo"	Datum
	26.06.20

The new thinkers



Dipl.-Ing. Matthias Krauss [CEO Mafell AG]



Benita Vosseler [Sales]



Almost a century and a quarter is a long time. Many find that MAFELL made good use of them. Since 1899, the company has gradually developed into a premium manufacturer of hand-held power tools for professionals in the carpentry and joinery trade. The materials and technology competence of the Oberndorf-based company is respected beyond the borders of Germany. But what is behind it, which values count, and why is there such a thing as a MAFELL cult? We asked around.

"MAFELL stands for long-lasting products with high quality claim", summarizes CEO Matthias Krauss. "The users can rely on our machines." But there is more. If you look around at MAFELL in Oberndorf in the Black Forest, you get the feeling of visiting a large family of 300 rather than one of the most renowned and innovative companies in the industry. "We are actually very friendly, the team

spirit is really strong," confirms Philipp Rogg, dual student at MAFELL. "And we also make great products that everyone can identify with."

Especially since MAFELL, as a "family AG", can also offer a different way of thinking and seeing. "We are simply not as result-driven as many others, we do not have to optimize our results in the short term, but can create a long-term perspective for the company and its employees," explains Matthias Krauss. Another success factor: MAFELL tools are produced exclusively at the Oberndorf location, and with a level of production depth that is unusual for the industry. "Made in Germany" is part of our corporate philosophy," explains Michael Haller, Head of Marketing Services. "We mainly buy in standard parts such as springs, cables or screws, everything else we can manufacture in Oberndorf."



“CREATING EXCELLENCE” is MAFELL's declared motto today. But basically that was already the case in the century before last. Since it was founded in 1899, MAFELL has lived up to high standards of innovation and quality and likes to rethink tools.



Ralf Kohler [Marketing and General Sales Manager]



"It is in our DNA to rethink products"

Ralf Kohler, Marketing and General Sales Manager



Philipp Rogg [dual student]

This in turn also affects the motivation of the youngsters. "Thanks to our great vertical range of manufacture, trainees can understand and experience every step from development to production - that's impressive for them," enthuses Philipp Rogg. In addition, the training rate at MAFELL is unusually high at 10 percent. "It is very important that future specialists are trained here and start their careers," says Rogg.

At MAFELL, innovation extends into sales,

says sales representative Benita Vosseler, who was involved in the implementation of a completely new sales model in 2017: "Instead of selling goods to the retailer, we now simply make them available to the retailer for sale." The retailer always has enough goods in stock, but only pays it when he has received the money from his customer himself. The success proves MAFELL right, the dealers are enthusiastic about the advantages.

For Mattias Krauss, "Creating excellence" is at the top when you ask him about values. "We want to manufacture excellent products for our customers so that our customers in turn can manufacture excellent products for their customers - whether furniture, cupboards or houses." The MAFELL philosophy can be put into words that easily.

At MAFELL, excellence has another decisive factor

Facet. "It's in our DNA that we always try to rethink a tool, even if the tool type as such already exists," says Marketing and General Sales Manager Ralf Kohler, describing the Oberndorfer's special innovation approach. "We take the tools apart by their functions and put them together differently." He doesn't have to look far for examples. For example, there is the P1 cc precision jigsaw. Precision and a jigsaw in this combination are not available on the market. But thanks to its special design, the P1 can actually saw precisely, straight and at right angles," says Kohler, and the users confirm this. But you can also go back almost 100 years in MAFELL's history to find products with a claim - this even applies to the type A chain mortiser from 1926.

Such things may also explain the cult that has grown around the MAFELL brand. This is illustrated very impressively by the scenes that took place in January 2020 at the DACH + HOLZ trade fair. Dozens of fans of the brand stood in line to get a MAFELL tattoo from a tattoo artist (see p. 30). "I have to admit, we were overwhelmed by the response to the offer," admits Michael Haller with a smile.

" > Made in Germany < is part
our corporate philosophy. "

Michael Haller, Head of Marketing Services

"When › Family AG ‹ we do not have to think in the short term, but can create a long-term perspective for companies and employees. "

Matthias Krauss, CEO



Michael Haller [Head of Marketing Services]

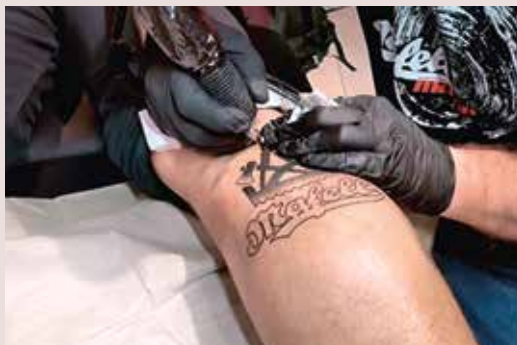
More info:

Click here for a video about MAFELL from the "Innovation Germany" series: Title: "MAFELL - creating excellence".

<https://www.youtube.com/watch?v=q2ErTiHiLuc>



mafell



Andre Saager, the tattoo artist, began his career in the tattoo industry in 1998. He has been a member of the DACH + HOLZ tattoo community since 2010. He is a fan of the neo-traditional style and has been a member of the MAFELL tattoo community since 2010. He is a fan of the neo-traditional style and has been a member of the MAFELL tattoo community since 2010.

At the DACH + HOLZ, many fans were drawn to Andre Saager a MAFELL tattoo sting.

Does he have a certain style as an artist and tattoo artist? "Yes, I have completely devoted myself to neo-traditional," says Andre, a direction that combines the old-school style with motifs from the modern world.

"One day someone from MAFELL called and asked if I could do a tattoo for them at the fair," says Andre. Because he not only uses his motifs as tattoos, but also as decorative pieces and home furnishings, he already knew the tools from Oberndorf himself

Application. That's why he immediately postponed all other dates - but was also amazed at the idea.

"Apart from Harley-Davidson, it is very rare for customers to tattoo a manufacturer's motif or even a logo

to let. At MAFELL it seems to be different," he smiles. And reports how on the first day of the DACH + HOLZ the candidates queued up at nine in the morning to try one of the eight motifs

designed, naturally inspired by the neo-traditional. Because MAFELL had made its offer on social media, many fans had secured an appointment with Andre directly via Facebook message.

allow. Andre had it himself in advance

"To be honest, I only assumed there would be a few tattoos," says Andre. "I really didn't expect what happened at the fair". And it happened every day. Andre couldn't lean back and relax until the fair gates closed on the last day.

More info:

www.instagram.com/andretatowierer

www.facebook.com/andretatowierer



"Apart from Harley-Davidson, it is very rare that customers get one Have the brand logo tattooed." Tattoo artist Andre Saager



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