

FESTOOL MAGAZINE

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04 **FOCUS** FRESH NEW TALENT IN THE PAINTING INDUSTRY 20 **TOOLS** MOBILE ANY TIME, ANYWHERE WITH FESTOOL CORDLESS TOOLS 32 **DEDICATION** PAINTING IN THE NETHERLANDS IS TRUE 'SCHILDERKUNST' 44 **TOOLS** REFURBISHING DOORS WITH THE ETS EC 150 AND LS 130 48 **LOOK INSIDE** DEVELOPING PRODUCTS FOR CUSTOMERS, WITH CUSTOMERS



EDITORIAL

Dear Readers,

Do you find passion in painting? We certainly do! And we always discover new passion as we put together our magazine. In the **Haus der Farbe** in Zurich, for example, we met dedicated individuals who instil passion for the versatility of the painting industry in a young, up-and-coming workforce. In the **Netherlands** and **Switzerland**, we came across two **painters** who have executed truly awe-inspiring projects.

Naturally, we don't want to hold back on our tools and systems, which impress more than just ourselves. In this issue of our magazine, we present an extensive range of **cordless tools for painters** – which are ideal helpers on the building site. And we mustn't forget our **SYSTAINER**. As three impressed people reveal at the end of the magazine, the new SYSTAINER generation opens up entirely new possibilities en route to and from the building site.

After focusing on professional window renovation in the last issue, this time we've compiled a whole lot of **tips and useful information on refurbishing doors** for you. And we include the ideal tools, which together form our **door trio**. Let it inspire you!

Yours sincerely,



Herwig Mehrwald
Head of Sales, International Festool GmbH

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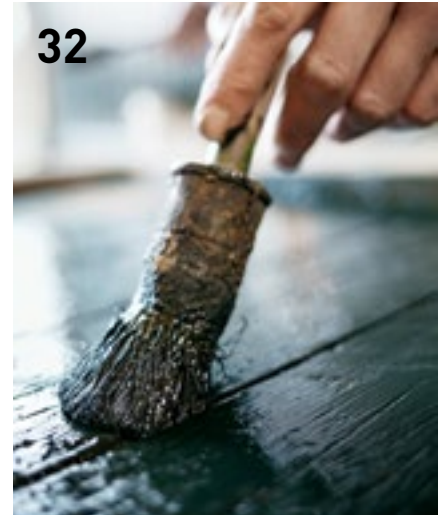
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YOUNG AND IN DEMAND



Painting companies are desperate for fresh new talent. There's no universal formula for inspiring young people and instilling passion in them for painting as a profession; but at the Haus der Farbe in Zurich, you get an idea of how it can be done.

05

Text
Ralf Christofori

Photography
Torben Jäger



In a beautiful studio building with an open workshop with a skylight, apprentice painters focus intensely on their work. There's not a sound to be heard. Even mobile phones are set to silent, out of sight somewhere and missed by no one at this particular moment. The up-and-coming painters are in the first or second year of their apprenticeship. They already know a thing or two, but what they're doing now is something extraordinary.

The great versatility of the painting industry

In pairs, they draft designs out of lines and planes: floral and geometric patterns, comic book heroes and graffiti tags appear on the paper. Matteo Laffranchi, the workshop director at the Haus der Farbe in Zurich, gives the young people on the apprenticeship course all the creative freedom they need. His only concern is how the designs then become paintings. The apprentices are learning different techniques – today, it's wet-on-wet lime techniques and plastering. And the designs will be realised on prepared boards using the sgraffito method. This technique is hundreds of years old, but for the apprentices, it's anything but 'old hat'. It's a wonderful opportunity to get to know the versatility of the painting industry.

Painting companies send their own apprentices on the Haus der Farbe apprenticeship course, which is paid for by the Zurich Painters' Association. The apprentices come every day for a week. They learn how to mix distemper, pastels or lime plaster themselves. They experiment with different painting techniques such as graining and marbling. David Keist, Head of the Skilled Crafts and Materials Department, shows the young people how to use beer to make deceptively real-looking wood imitations and what applications this technique has in decorative painting. Nothing is left to dry theory alone.

Motivate – experiment – try it out

'It's fantastic to see how ambitious the apprentices are working here are,' Keist celebrates. 'Saying that they are coming into their own is perhaps too much. But you get the feeling that painting is absolutely their thing.' The fact that their passion and enthusiasm is so great may be because of him. He embodies the craft like no other. He knows practically everything about old and new painting techniques, gives tips and tricks and speaks a lot about past and modern building culture. This culture, which is so driven by the versatility of the painting industry, is what he passes on to these young people. And they, in turn, are unbelievably attentive, eager to learn and keen to experiment.

The painting industry is in desperate need of fresh new talent. On the apprenticeship course at the Haus der Farbe, you start to feel that it's been found at long last.

→ Students on the apprenticeship course are highly motivated as they concentrate on their work.

↓ Paint goes and comes off: the sgraffito technique is used to create layers of shapes and colours.





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‘It’s fantastic to see how ambitious the apprentices are working here are. You get the feeling that painting is absolutely their thing.’

David Keist, Head of the Craft and Material Department at the Haus der Farbe

← David Keist passes on his wealth of knowledge about old and new painting techniques to his young students.

↓ Demanding painting craftsmanship has long been a field for both men and women.



Is this the fresh new talent that craftsmanship in general – and the painting industry in particular – is so desperately looking for? Here at the Haus der Farbe, you start to feel that it’s been found at long last.

Attracting young people to the profession of painting

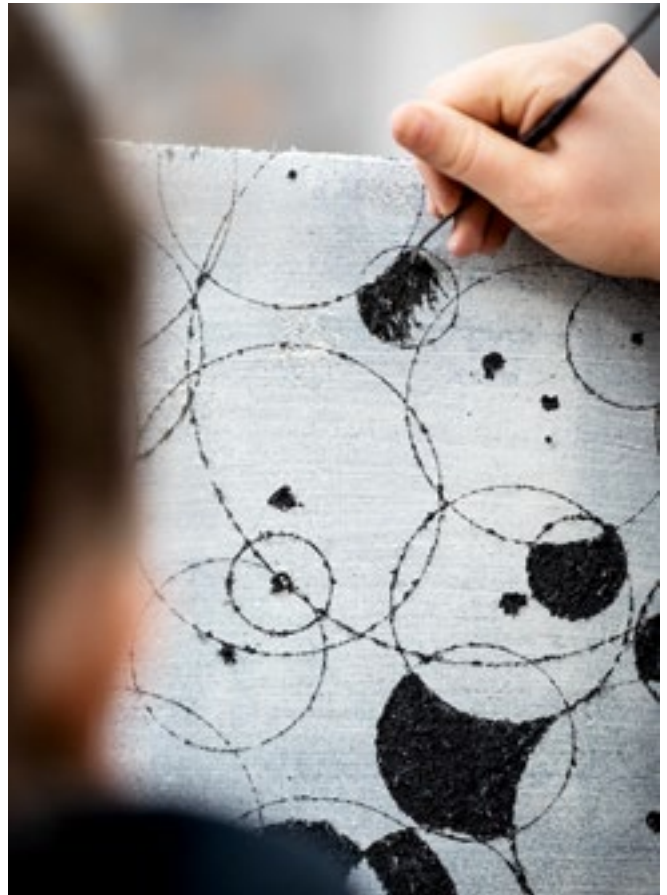
It may be that the apprentices in the course are a fortunate exception to the rule. Or is the desperate need just down to ‘Swiss conditions’ that aren’t actually representative of the situation at large? ‘I don’t think that the situation in our country is so different from that in others,’ says Roger Suter, who heads the Professional Development division at the Zurich Painters’ Association. ‘Apprentice numbers are down 30 per cent for us. That’s why it’s all the more important to attract motivated, talented young people. We can’t wait for them to come to us. We need to be proactive in showing them how wonderful the painting industry is.’

Isabel Birk from the industry-specific information office at the Bundesverband Farbe Gestaltung Bautenschutz (Federal association for paint, design and building protection) in Germany agrees completely. ‘The lack of qualified workers is one of the most important topics for the future – also in the painting industry. But we can’t just stick our heads in the sand. We have to do something about making the profession more attractive again. That’s what we’re working on. And we want to support painting companies in this endeavour as well.’ The apprenticeship numbers are definitely alarming, but there has been reason to hope recently. According to the German Confederation of Skilled Crafts, in 2018 newly concluded apprenticeship contracts in the construction and finishing trade, which includes painters and varnishers, were up 3.3 per cent on the previous year. Overall, the skilled crafts saw an increase in new contracts for the fourth year running.

Creative training and professional development

Stefanie Wettstein, Director of the Haus der Farbe in Zurich, has been following these developments since the school’s founding more than 20 years ago. ‘When you talk about qualified workers in a skilled craft, then you also have to consider the ways and means of gaining that qualification,’ she emphasises. ‘That’s what we’re doing – showing young people the creative possibilities that the painting industry offers.’ In addition to the annual apprenticeship course, the Haus der Farbe also offers the course Colour Design in Building, which can be taken alongside work, and the professional development course Design in Skilled Craftsmanship with a final examination. There is also the degree programme Design Expert in Skilled Craftsmanship, a professional development option for skilled craftspeople of all trades. What’s important is that these qualifications don’t steal qualified workers from skilled craftsmanship, as Agatha Zobrist, the Director of Education, emphasises: ‘Virtually all of the people who seek further education from us come from skilled trades and return again as graduates.’





↑ You need the right tools for a wide range of painting techniques.

← The apprentices are unbelievably eager to learn and experiment.

↓ Matteo Laffranchi, Workshop Director at the Haus der Farbe, instructs the young students.



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The young apprentices on the course still have a long way to go before they graduate. But they see their prospects as bright. And they already have some creative skills to draw on. At the final presentation of the work, Roger Suter assesses what the young people have created in a week at the Haus der Farbe and is impressed. And, naturally, he is especially pleased that his 'apprentice daughter' Alexandra from his own company took part in the current course. 'You're all privileged to be doing something so fantastic,' he tells them with full conviction. Dino Frey from Festool, who travelled specifically to visit the apprenticeship course on its last day, also tells the apprentices in no uncertain terms how versatile the painting profession is: it's not just boring whitewashed walls in every room of every building. Instead, excellently qualified skilled craftspeople can always find new directions and chase new perspectives.

Professional pride and appreciation of skilled craftsmanship

Dino Frey himself trained as a painter and has since gone on the road as a training consultant and trainer; he not only markets tools from Festool but also advocates the painting profession. And he does it worldwide. 'The training and professional development you get in your companies and here at the Haus der Farbe is truly amazing,' he tells his young colleagues. 'Not many can do what you do. You can be proud of yourselves and your profession.' This vision has been at the heart of what the Haus der Farbe does from the start: the 'vision for renewed professional pride and a fundamental appreciation of skilled craftsmanship in design' – as it says on the website. And so that this doesn't just sound like a well-meaning platitude, the teachers do all they can to pass on the creative versatility of the trade in living colour. Their approach is priceless when it comes to instilling passion in young people for the painting industry. And it is hugely fulfilling for everyone.

HAUS DER FARBE, ZURICH

The Haus der Farbe was founded over 20 years ago. Started by the painting industry, its initial focus was on developing the Colour Design in Building course. A short time later, the Design in Skilled Craftsmanship professional development course was created with input from seven professional associations. The College of Colour Design became the College of Design in Skilled Craftsmanship and Architecture. With the Institute of Design in Skilled Craftsmanship and Architecture, the Haus der Farbe has expanded its research and consultancy expertise to include the fields of colour, materials and skilled crafts.

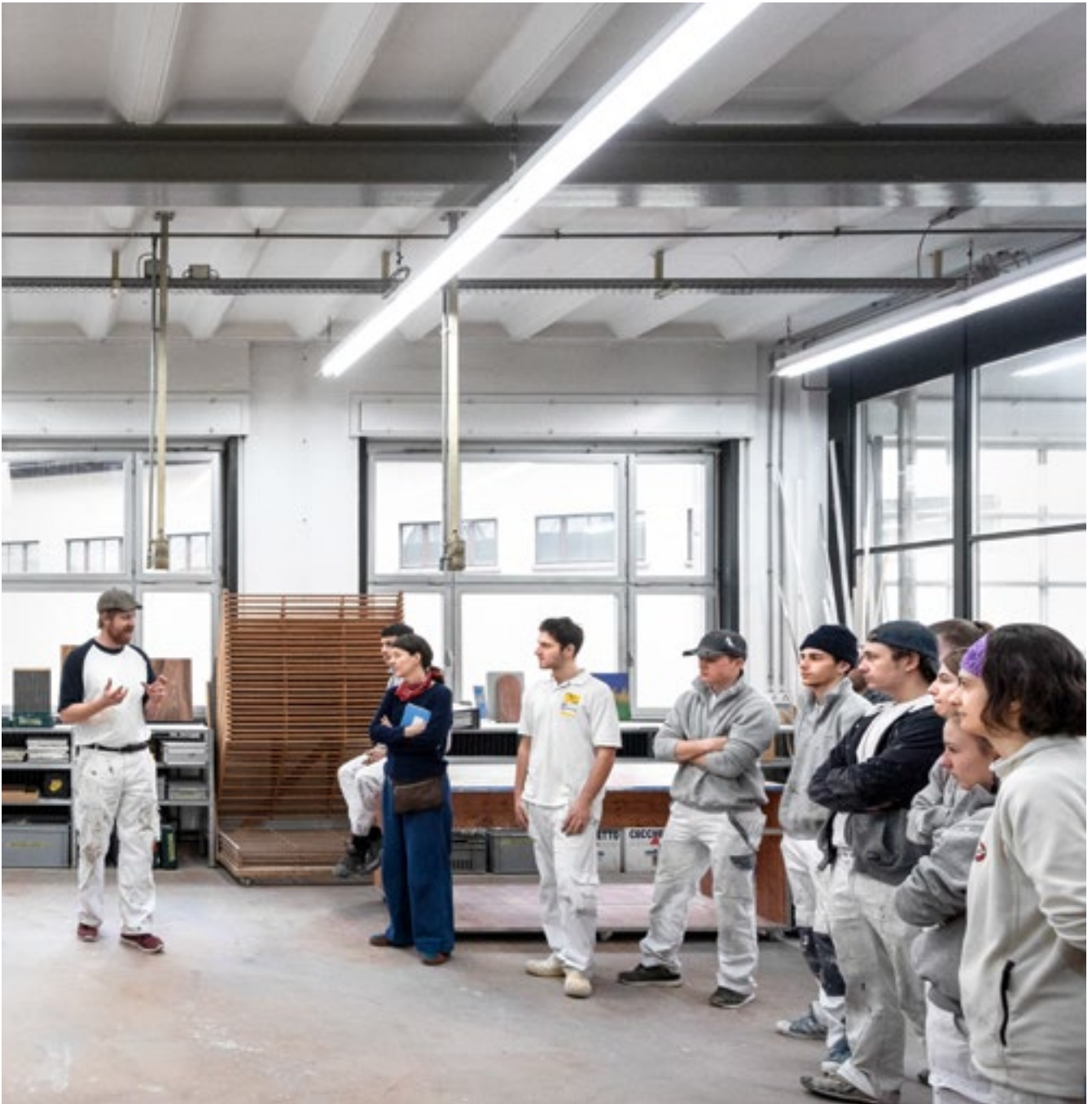
» www.hausderfarbe.ch

'The training and professional development you get at your companies and here at the Haus der Farbe is truly amazing. Not many can do what you do.'

Dino Frey, Festool Training Consultant and Trainer

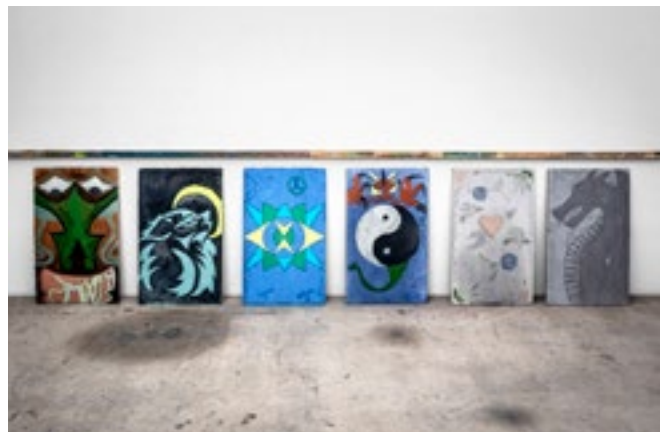
↓ Dino Frey tells the students how amazing their painting training is.





↑ The apprentices present their work at the end of the week-long apprenticeship course.

→ The painting profession encompasses much more than just ingrain wallpaper and white walls.



SOURCE OF INSPIRATION

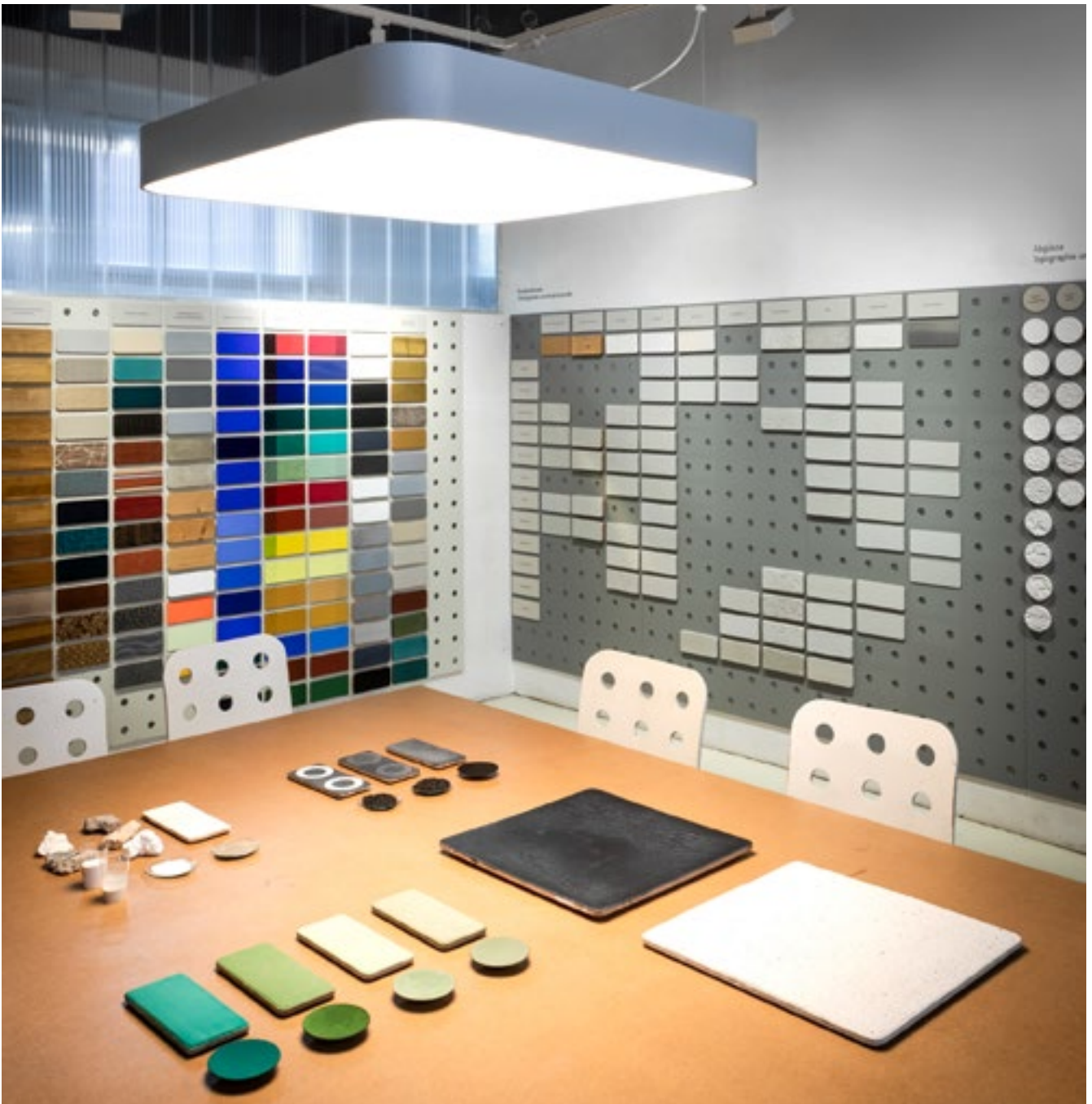
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The collection of architectural surfaces at the Haus der Farbe is great! And not just for the painters on the apprenticeship course. It is a treasure trove for anyone seeking inspiration and artistic direction in their craft.

Text: Anja Soeder | Photography: Torben Jäger

↓ Fresh faces in the trade discover the entire spectrum of the painting industry in the collection of architectural surfaces.





The team at the Haus der Farbe in Zurich has compiled all of the different paints, plasters and processing techniques in the painting industry over the course of years. The spectrum includes traditional lime plastering, wood imitations and modern interference effects. It has become an extremely inspiring collection of around 400 specimens, each one produced in their own painting workshop. The collection of architectural surfaces is even available online, so that as many people as possible benefit from it.

HAUS HEIMAT

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Text
Ralf Christofori

Photography
Valentin Jeck



A grand house on a plot of land known locally as Heimat Wiese, situated in the idyllic setting of the southern shore of Lake Lucerne: it's the happy ending for a building project that could have gone completely differently.



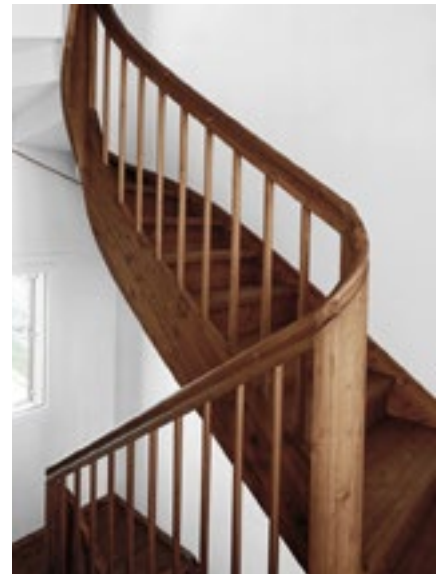
Stephan Buehrer, Martina Wuest and David Keist were successful in preserving the charm and history of the house.



↑ An eye-catching 'gold bar' crowns the interface between the pillar and the ceiling beam.

← The bathroom features minimalist colours, select materials and clean lines.

↓ The old wooden staircase was carefully stained with walnut shells and onion skins.



Here and now, with everything in place and every detail catching the eye in a magnificently inconspicuous way, it is said that you can literally hear this house breathe. Its heart beats with joy, more than 90 years after its construction. You feel it inside and out, on the surfaces and in the walls. 'Everything you see here, I've touched,' says David Keist.

Keist is not a wizard, magically transforming the things around him with the touch of his hand – he's a skilled painter and decorator. Over the course of his relatively short career, the 31-year-old craftsman has acquired a tremendous amount of skill and knowledge. And, perhaps even more importantly, a mindset that is rare in more than just his own industry. It was like it was meant to be when he was sought out by Stephan Buehrer and Martina Wuest for the Haus Heimat in Weggis – a calling of sorts. And David Keist answered this calling precisely because the two architects' mindsets perfectly lined up with his own.

Making old material and room layout visible

Something completely different was planned at the beginning. The owner had wanted to modernise the three-storey home from 1926 in a conventional way and make it more energy-efficient. 'A lot of what made the building special would have been lost as a result,' Stephan Buehrer recalls. 'All of the charm of the house would have been destroyed.' Together with his partner, Buehrer was able to convince the owner to go a different direction in order to preserve the charm, ambiance and not least the history of the building.






'The old material and room layout should be brought to light again,' says Martina Wuest. And that's when David Keist arrived on the scene. He mixed and applied 16 different oil-based stains just for the external facade alone. The old wooden staircase was not just painted brown – it was stained with walnut shells and onion skins. The material properties of the strip parquet is just as important for the room ambiance as the champagne chalk on the ceilings.

Giving expression to inner confidence

In this way, the painter and the architects were able to give expression to their inner confidence: insightfully, sustainably and consistently. As if there weren't this small, delicate outlier that the three allowed as a compromise of sorts for the owner: a gilded supporting plate between the pillar and the ceiling beam, which they call the 'gold bar'. That's as much glitz allowed. And it, too, is naturally part of the happy ending.



↑ **Three experts, one mindset**
(from left to right): **Stephan Buehrer, Martina Wuest and David Keist.**

	BLACK PLASTER Black lime plaster with a smooth finish		PARQUET Full-coverage oil-based stain on spruce strips
	TEXTURED PLASTER Wormser plaster with medium grain		WOODEN CEILING Organic distemper with champagne chalk
	WOODEN FACADE Pigmented linseed oil stain on fir wood		GOLD BAR Gilding with oil-based glue and transfer gold leaf

HAUS HEIMAT

Architects: idA – buehrer wuest architekten, Zurich
Painting company: wrkstadt – David Keist, Dübendorf, CH
Completed: 2019

MOBILE ANY TIME, ANYWHERE

20

The digital world relies on mobile devices – and so does the world of painters! Festool has a range of powerful cordless tools to match this need.

Text: **Anja Soeder** | Photography: **Thomas Baumann** | Illustration: **Patrick Oltean**





↑ Tailored for mobile use:
a selection of Festool cordless
tools for painters.

Effortless sanding and perfect results with Festool cordless sanders.

Open loft conversions are great! At least for the owners, who enjoy a bit of space up there. But they're a challenge for painters. Whether the beams are exposed, the roof pitch is clad or, perhaps, even a skylight is going to be installed, the work still involves a stiff neck and sore arms.

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Heavy machines do no favours here. That's why cordless sanders are the tools of choice. And Festool has three cordless machines in its range: the RTSC 400 orbital sander, the DTSC 400 delta sander and the ETSC 125 eccentric sander. They are ideal for mobile use. They are compact, easy to handle and lightweight – making even overhead sanding with just one hand relatively easy. And since dust-free work still takes priority even where mobility is important, the cordless sanders feature a dust collector bag for excellent dust extraction.

The powerful 18 V battery pack with 3.1 Ah capacity was specially developed to be integrated into the handle of the cordless sanders. Combined with the brushless EC-TEC motor, it ensures high performance and optimal efficiency – even in continuous operation if you opt for the set with two battery packs. This is because the charging time for the battery is shorter than the operating time. The cordless sanders enable fast and effortless work with perfect results: from rough sanding to finishing touches, with full coverage and right up to the edges. They can be used practically anywhere.

EXPERT TIP:

There's a matching Festool PROTECTOR for each cordless sander. It's placed on the sanding head as a spacer, enabling easy and clean sanding near edges – without tedious reworking.

MOBILE SANDING

Our powerful cordless sanders make difficult work easier: overhead, in corners and in concealed angles.

Benefits

- › Powerful: 18 V battery packs with 3.1 Ah capacity
- › Long-lasting: the operating time for the battery is longer than the charging time.
- › Dust-free: separate dust extraction with a dust collector bag and also combined with a Festool mobile dust extractor

Areas of application

- › Ideal for vertical surfaces or overhead work
- › One-handed sanding especially for small and narrow areas
- › All cordless sanders can be used as power supply units thanks to a plug-it mains adapter

ETSC 125 ECCENTRIC SANDER

- › Pre-sanding or finishing of small areas, light sanding of transitions on repair areas

DTSC 400 DELTA SANDER

- › Sanding of different materials near edges, especially window and door profiles or doors with recessed panels

RTSC 400 ORBITAL SANDER

- › Sanding of paint and coatings on window frames, door frames and cornices





**The cordless sanders
from Festool are ideal
for mobile use in any
situation.**





**18 volts of power in the system:
Festool has the right cordless
screwdriver and drill driver for
every application.**

Festool cordless screwdrivers are also essential for painters during installation work.

Eighteen volts of power for excellent performance – packed into the cordless screwdrivers and drills from Festool. If you ask the pros, the performance data rolls off the tongue like the specs of a flashy car: a maximum torque of 60 Newton metres with up to 3,800 revolutions per minute in fourth gear. In fourth gear? Yes, exactly! The Festool PDC 18 cordless percussion drill actually has a four-speed gearbox for optimal torque in any situation. Alongside the PDC 18, there's the somewhat slimmer T 18 cordless drill and the powerful BHC 18 cordless hammer drill, which leads the 18 volt class with the best power-to-weight ratio.

But performance data isn't everything. On the building site or during installation work, it's mainly about having the right cordless screwdriver or drill driver for every job. And that's where all three of these tools shine: with sophisticated details and practical features that make cordless screwdriving and drilling even more comfortable. They all have the long-lasting EC-TEC motor and electronic torque disabler. The clever angle

attachment of the T 18 enables it to reach even concealed screws. The axial run-out of the PDC 18 is switchable. The BHC 18 has integrated vibration damping that absorbs and cushions the impact before it reaches your hands.

Screwdriving, drilling, percussion drilling, hammering – if one tool can't do it, the other can. And since the battery packs have the same voltage, it's super easy to switch Festool cordless tools and keep on working without interruption. Powerful, flexible and all in one system.

EXPERT TIP:

If you're standing on a ladder and want to switch between drilling and screwdriving without taking a break, you can use the CENTROTEC toolchuck and bit holder to change tools quickly and easily.



MOBILE SCREWDRIVING AND DRILLING

Our cordless screwdrivers and drills are easy to handle, flexible and achieve maximum efficiency – even in sometimes tough situations.

Benefits

- › Powerful: 18 V battery packs with 3.1 Ah/5.2 Ah capacity
- › Long-lasting: brushless EC-TEC with long service life
- › Effortless work: ergonomic design and balanced centre of gravity

T 18 CORDLESS DRILL

- › The universal screwdriver for common installation work in drywall and furniture construction, as well as for work overhead or on skirting

PDC 18 CORDLESS PERCUSSION DRILL

- › The handy percussion drill for installing shelves or curtain rods, as well as for drilling in construction materials such as stone or cavity bricks

BHC 18 CORDLESS HAMMER DRILL

- › A powerhouse with the best power-to-weight ratio for drilling in solid construction materials such as concrete or for effortless plugging of insulation

Cable-free cutting and removal with the cordless oscillating tool and brand new cordless angle grinder from Festool.

The VECTURO OSC 18 is a powerful cordless oscillating tool and can optionally be combined with a wide range of accessories for precise and dust-free work. And the new AGC 18 cordless angle grinder is ideal for cutting and grinding. Both tools have recently become cable-free. You get more than enough performance thanks to an 18-volt battery pack.

With the VECTURO OSC 18, it's incredibly easy to cut out damaged wood, remove window putty or trim wooden profiles. The cordless oscillating tool is unbelievably versatile. With the StarlockMax tool holder, the positioning and dust extraction accessories, the VECTURO OSC 18 is the intelligent system solution for the highest demands for performance, comfort and precision for dust-free sawing, scraping and cutting.

With the AGC 18 cordless angle grinder, the speed of up to 8,500 rpm is infinitely variable, enabling material-specific work. And with dust levels in mind, Festool has made the angle grinder dust-resistant with an encapsulated motor and sealed electronics. At the same time, the motor and housing are decoupled to reduce vibrations to your hand. A soft start, overload protection, motor brake and temperature monitoring protect the user – and the device!

EXPERT TIP:

Cordless tools are an enormous help, especially when you need to work fast. But often you forget to think of your own health. Especially when cutting or sanding, never work without safety glasses!

MOBILE CUTTING AND REMOVAL

Two mavericks have recently joined the Festool cordless family: the VECTURO OSC 18 cordless oscillating tool and the AGC 18 cordless angle grinder.

Benefits

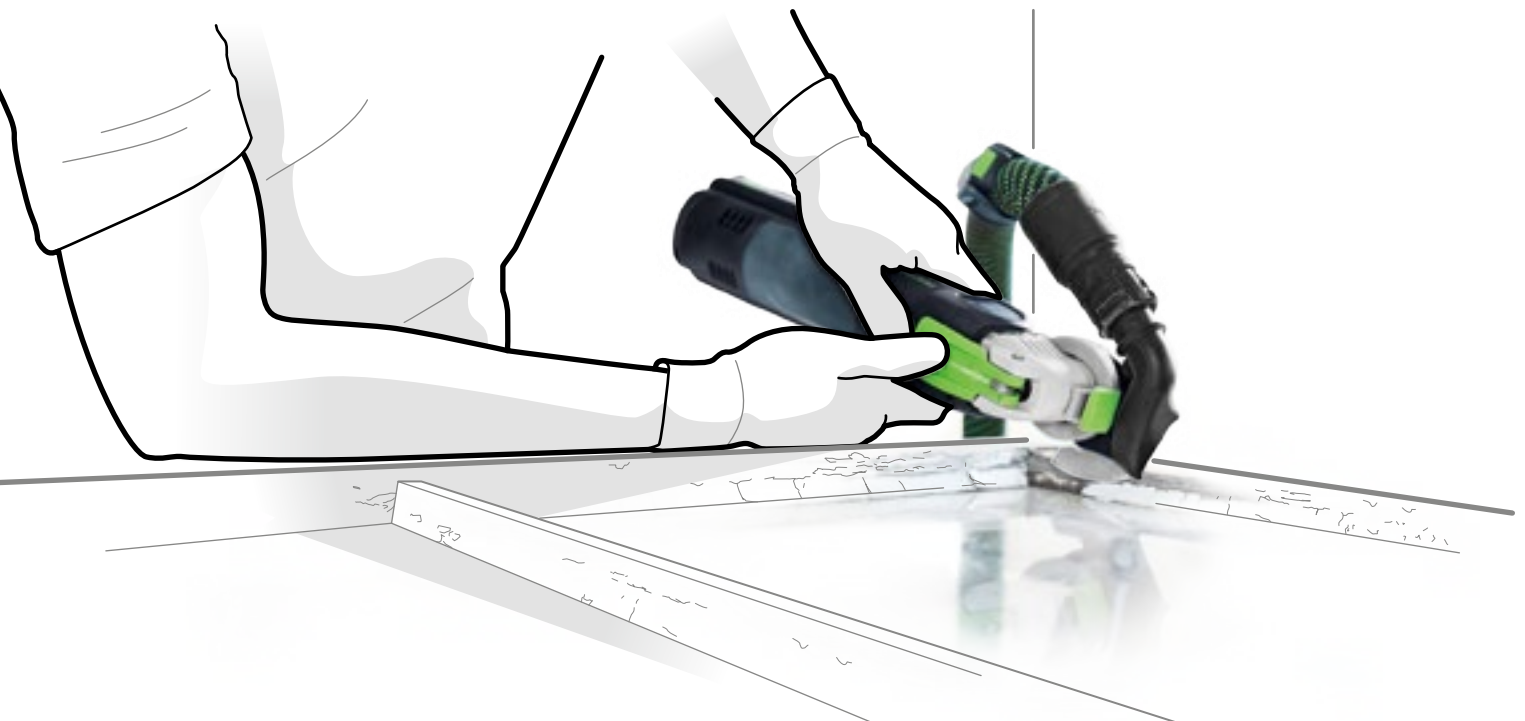
- › Powerful: powerful, brushless EC-TEC motor
- › Low-vibration: completely decoupled housing and motor
- › Material-specific: infinitely variable speed

VECTURO OSC 18 CORDLESS OSCILLATING TOOL

- › Fast and tool-free replacement of saw blades and accessories
- › Removal of window putty and shortening of the door case
- › Plunge cuts in plasterboard or composite materials with dust extraction possible

AGC 18 CORDLESS ANGLE GRINDER

- › Ideally suited for cutting and grinding
- › Trimming of metal profiles or threaded rods
- › Grinding of coated metal and heavily weathered wood



The cordless oscillating tool is for precise cuts, while the cordless angle grinder is more for rougher cuts.



The SYSLITE II work light
and SYSROCK BR 10 site
radio are perfect compan-
ions for mobile use.

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↑ **Uplifting:** music makes work more pleasant – and with the battery-operated SYSROCK site radio it doesn't matter where you are.

→ **Enlightening:** The cable-free SYSLITE KAL II work light provides homogeneous illumination even in work areas that are difficult to access.

Light and music make work more pleasant – and with the SYSLITE KAL and SYSROCK it doesn't matter where you are.

The SYSLITE KAL II work light proves its worth with its mobile qualities on the building site – when you're the first one on-site in the early morning hours or the last one to leave in the evening, or when you have to work in a raw structure without mains power. The SYSLITE KAL II doesn't need a mains connection. This battery-operated light is mobile – in your hand, on a fastening clamp or on a stand. It has an enormously wide scattering angle of 170° and is therefore ideal for illuminating medium-sized areas. Twelve high-performance LEDs ensure the best lighting conditions even in work areas that are difficult to access.

The SYSROCK BR 10 site radio doesn't give you more light, but it sure uplifts the mood. Whether you place the compact battery-operated radio on the ground or hang it somewhere, the sound quality is simply excellent. The popular transmitter is easy to adjust via VHF or DAB+ and will stream playlists from your smartphone through the SYSROCK. Thanks to the Bluetooth® interface and integrated speakerphone function, you can even use the radio when you make telephone calls. The SYSROCK is the perfect companion. No matter where. No matter when. On the building site, in the workshop and in your free time.

More mobility, more service: register your tools and concentrate on what really matters: your work.**

A tool is worth more when you get the right service. And that's also true for cordless tools which are constantly in use. Any downtime costs time and money. Really. With Festool it's different. Benefit from 36 months of free repairs when you register your cordless sanders – with no additional costs. With the warranty all-inclusive and full repair,* free of charge (see information in grey box),** you and your tools have the optimal protection.

EXPERT TIP:

Charge while you drive. There's a handy vehicle charging adapter for the SYSLITE KAL II. It fits any cigarette lighter and ensures that you won't ever have to be in the dark when you arrive at the building site.

MOBILE VISION AND HEARING

Work on the building site is enlightening with the cordless SYSLITE KAL II work light and uplifting with the battery-operated SYSROCK BR 10 site radio.

SYSLITE KAL II WORK LIGHT

- › Easily positionable light with no tripping hazards
- › Homogeneous, full-coverage illumination with a scattering angle of 170°
- › Durable and robust thanks to shock-resistant housing
- › Powered by internal battery, Festool battery packs or power supply unit

SYSROCK BR 10 SITE RADIO

- › Compact dimensions, low weight, perfect sound
- › Robust design with flexible, shock-resistant antenna
- › Bluetooth® interface with speakerphone function
- › Powered by Festool battery packs or mains power cable

MORE MOBILITY

An overview of all Festool cordless products can be found on our website:

- » www.festool.com/products/cordless-products

SERVICE AND MORE

Professional repair – your plus in performance.**

Upon registration your new tool is covered for the first three years.* If your tool develops a fault, it will be repaired free of charge, including labour, excluding wear parts – fast, thorough and completely free for the first three years**.

Discover even more Festool services at:

- » www.festool.com/service

* Warranty all-inclusive is valid for all Festool tools purchased from 6 March 2013 onwards and registered within 30 days of purchase. The Festool service terms and conditions shall apply and are available at www.festool.com/service. The service offer may vary depending on the country and dealer.

** The offer for 3 year warranty does not apply for damage to consumables and accessories, misuse, damage caused by the use of non-original accessories or spare parts, nor in the case of tools which have been dismantled or subjected to constant, hard-wearing use. Wear parts are excluded.

HYBRID PAINT

Water-based paint is the future – not just because it is good for the environment and our health, but also because its quality is constantly improving. The latest generation of hybrid paint is more than impressive in terms of quality, distribution and surface stability. We've compiled all of the important information here.

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PROPERTIES

What is hybrid paint? Just a new fad or actually a convincing combination of binders with a water base? Hybrid paint actually unites the best of both worlds – namely, the benefits of solvent-based and water-based paint systems. By combining different binders, hybrid paint is designed for both broad and specific applications. Hybrid paints are usually combinations of alkyd resin emulsions and acrylate and polyurethane dispersions.

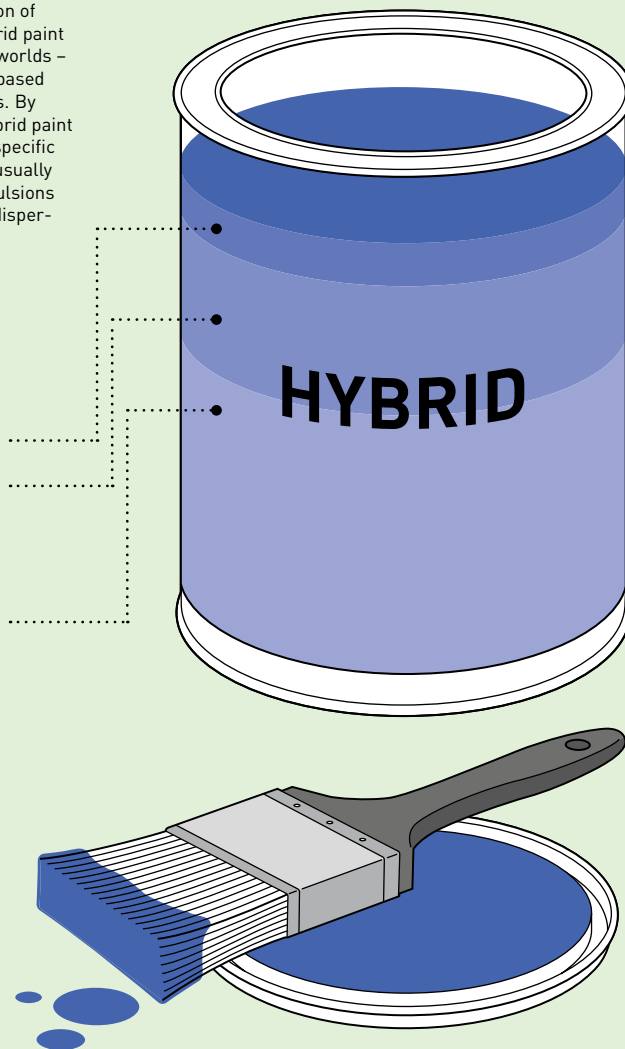
COMPOSITION

3–10% solvent

20–47% aggregate

- › Plasticiser for resins
- › Anti-foaming agent
- › Bulking agents
- › Preservatives

50–70% water



BENEFITS

Water-based hybrid paint achieves a surface result with properties similar to those of solvent-based products. Due to the low proportion of organic solvents, it is mostly odourless and produces fewer emissions as defined in the VOC directive. In many EU countries, only water-diluted products are even permitted for use indoors.

Depending on the paint formula, the different binder types – alkyd resin, acrylate and polyurethane – achieve different positive properties:

- › Acrylate content gives surfaces high flexibility and long-term elasticity and prevents discolouration.
- › Alkyd resin content achieves longer open times and more durable paint coatings.
- › Polyurethane content increases the chemical resistance and ensures fast through-drying.

Thanks to the fast drying times, multiple coats are possible in one day. Compared to old acrylic systems, hybrid paint is significantly more resistant to caking; doors and windows can therefore be stored in stacks after drying, without the risk of the surfaces sticking to each other.

DISADVANTAGES

Compared to conventional solvent-based paint, hybrid paint is more sensitive to freezing temperatures. Drying and open times are heavily dependent on the temperature and air humidity. Hybrid paint does not have an insulating effect on wood or metal; special anti-rust and insulating priming coats must therefore be applied in this case.

STEP BY STEP

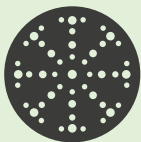
Depending on the type of binder, areas should be painted as quickly as possible and without interruption due to how quickly hybrid paint goes on and dries.

- › A water-based primer or undercoat varnish is beneficial for a well-prepared surface after it has been sanded.
- › Apply the required amount of material onto the object evenly and quickly.
- › Ensure that the coat is sufficiently thick.
- › The applied paint is smoothed immediately after (as much as possible, avoid spreading out the paint).
- › Smooth with a microfibre roller or optionally a fine foam roller with concave sides for higher surface quality.
- › When smoothing with a brush, use a wall paintbrush or round brush with synthetic bristles.
- › For the final finish, run either a PU fine foam roller or brush lengthwise over the surface.

MACHINABILITY

Hybrid paint usually has a low bulking agent content and a softer surface than conventional paint systems. For this reason, the following aspects need to be noted when it comes to sanding:

- › For light/intermediate sanding, select an abrasive with finer grit (P320–P500) in order to avoid visible traces of sanding.
- › When sanding, make sure that the abrasive is specifically suitable for water-based hybrid paint.
- › Due to the higher elasticity of water-based paint systems, the speed should be reduced so that the surface does not heat up too much and the abrasive does not clog.



As an **abrasive** for light or intermediate sanding of hybrid paint, we recommend Festool GRANAT.

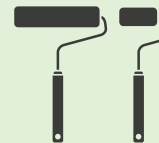


APPLICATION

With hybrid paint, the coats need to be sufficiently thick, as using too little material will not achieve the optimal distribution. Naturally, using the right tool is important. While rollers have proved valuable for smooth doors, the profiles on panel doors are additionally painted with a brush.



Brushes with synthetic fibres or bristles pick up more material and distribute it more evenly. Synthetic bristles are also easier to clean, and the paint does not dry on them as quickly.



Paint rollers for hybrid paint consist of special mixtures such as PU, polyester or microfibres. They pick up more paint and achieve an excellent surface finish.



Airless spraying systems are recommended for high-quality, efficient painting. They also enable the hybrid paint to be heated up so you can work with a highly viscous substance.

FIND OUT MORE

In this issue, also learn how to optimally prepare surfaces when refurbishing doors.
» **Article on page 42**

SCHILDER KUNST

In Dutch, painting is known as Schilderkunst (literally 'painter art'), making no distinction between art and craftsmanship. It describes the brilliance of a Rembrandt just as much as the skill of an Erwin Jansen, who practises his trade as a painter in Hummelo. We dropped by to watch him work.

Text
Ralf Christofori

Photography
Simon-Paul Schempershofe



The rainy spring day is not the most inviting, even though the flat Dutch landscape does not give the impression that the low-hanging cloud cover will suffocate you. We meet Erwin Jansen in the town centre of Hummelo, just 15 kilometres from the German border. He greets us in his painter's suit and with a firm handshake. The weather doesn't bother him; he's used to working outside a lot. He doesn't have a workshop and has no need for one. Everything he needs he takes with him in his van: brushes and paint, two wooden trestles and three Festool sanders. Jansen is almost always mobile; he predominately works on-site, often at several building sites at the same time. He specialises in renovating and refurbishing wooden doors and windows. And there's plenty of that in this region.

A second generation painter

Jansen is in his early 50s. He finished his painting apprenticeship more than three decades ago and followed in his father's footsteps, who was also a painter. 'He instilled in me a passion for the craft,' Jansen says, 'but also a realistic idea of what it means to work as a painter.' Jansen was employed at a large painting company for many years before deciding to forge his own path. At the start of 2016, he moved his family to Hummelo and set up shop as an independent painter there. And since Jansen is the second-most common surname in the Netherlands, he named his company De Kastert. 'Earlier generations of my family lived in a place where all of the Jansens were given unofficial additions to their surname in order to make it easier to tell everyone apart. At that time, our family was called Jansen De Kastert.'

Erwin Jansen carries that fine-tuned sense of tradition not just in his company name but also in his blood. After all, most of the objects taken under the painter's care have decades or even centuries of history behind them – like the consecutive rows of brick facades in Hummelo with their large, mostly curtain-less windows and dark green shutters or the farms beyond the town limits, surrounded by meadows. Preserving the historical buildings that characterise the townscape and estates is a big priority in the region. Jansen's work also showcases this appreciation for tradition and history. 'Every door, every window, every shutter needs special care. They aren't just spruced up. I think it's important to preserve their character,' the painter emphasises.

Modern tools and conventional brushes

Jansen has acquired the skills and knowledge required for his work through years of experience. At the De Goenberg estate, the painter inspects a barn door. He assesses its condition and knows exactly what needs to be done: how much of the original surface to remove, which tool to use to do it, what type of paint to apply and what shade of paint to use.

With all of the Festool machines he has, Jansen has a broad range of tools at hand. For dust extraction, he relies either on the compact CT MIDI or the SYSTAINER CTL SYS dust extractor, which he can easily carry over his shoulder. And there is one tool the painter stubbornly refuses to give up: he only applies the paint with a brush. 'There are lots of painting companies that want to finish the job more quickly with a roller. But the result is that the surfaces often end up looking lifeless. In my opinion, that's not really acceptable for historical buildings,' Jansen emphasises.



↑ To be as mobile as possible, Erwin Jansen always has his 'workshop' with him.

↓ Drive, unload, get started: this is how Jansen's work at De Goenberg begins.



Erwin Jansen is almost always mobile; he predominately works on-site, often at several building sites at the same time. Everything he needs he takes with him in his van.

→ The painter uses a sander to prepare weathered doors in need of care.

↓ The doors are painted using a round brush and the 'canal green' shade typical of the region.





↑ With a steady hand, Erwin Jansen masters a perfect brush stroke without any masking tape.

↓ The estate is being restored with great respect and appreciation for its historical value.



Brushes leave visible traces that keep the history of the object alive. And since the weather here is also traditional, the coats of paint need to be especially durable. Today, a day of constant horizontal rain, the water simply rolls off the doors, windows and shutters. That's because Erwin Jansen has used predominantly oil-based paint. 'The hybrid paint offered these days by different manufacturers is more modern, of course, but it can't beat the quality of oil-based paint. That said, it is constantly improving,' Jansen admits.

A mobile one-man band

Meanwhile, the top part of the barn door has been sanded and given its first coat of paint. Now the paint has to dry. Jansen will leave it until tomorrow or even the day after tomorrow. It can take a while with oil paint and temperatures below 10°C. But as a one-man band, Jansen can't afford to sit around and wait. Jansen loads the lower part of the barn door, which has plastic resin deposits in the joints that need to be removed under hot air, into his van and drives to a place in town where other painting companies are located.

There, the front door of a historical town house is being given a new coat of paint. This door is bright red – it is noticeable from afar. But the colour fully meets the specifications set out by the regional historical preservation authorities. Otherwise, Jansen would not even be allowed to use it. He has already painted the outside of the door. Now it's time to do the inside. Happy to be able to work in the dry of this beautiful 19th century house, Jansen goes inside, closes the door and gets to work.

More stories from the world of painters can be found at:
» www.festool.com/blog

SCHILDERSBEDRIJF DE KASTERT

Erwin Jansen founded his company De Kastert as a one-man operation in 2016. In the summer, when his workload increases significantly, a trusty colleague helps him out. In 2018, he was nominated for the Nationale Schildervakprijs award for his work on the large-scale De Goedenberg project. After our visit, Jansen purchased new rooms in the nearby town of Keppel, where he plans to set up a workshop.

'My father instilled in me a passion for the craft, as well as a realistic idea of what it means to work as a painter.'

Erwin Jansen

↓ Erwin Jansen with Han van der
Lans, one of the two residents of the
De Goedenberg estate.



BREATHTAKINGLY BEAUTIFUL



Text
Ralf Christofori

Photography
Simon-Paul Schempershofe

The history of the De Goedenberg estate stretches back to 1780. The stables were built in 1813, and the main building in 1915. Over the course of time, the Dutch estate fell into something of a Sleeping Beauty slumber. In 2016, it was roused from its sleep.



Every room in the restored De Goedenberg manor is different – completely individual, with lots of ambiance, but also consistent in style.



← The workshop, where the historical chandeliers are being restored, beams in bright shades of colour.

↓ Every door purposely has two different sides – and each side has two different colours.



Sometimes you meet the love of your life when you're no longer in your youth. That's how it was for Saskia and Han van der Lans. They've actually been a happy couple for over 40 years, but they fell in love again: with a house, with a project and with a new life, which they traded for their old one. In the metropolitan area of Amsterdam – where they built a successful business trading in antiques, especially antique chandeliers – the urban surroundings became too crowded and too much. So they went on a search for a farm or estate in the country, on a mission to relocate their life and their work. They found what they were looking for in Hummelo: 'When we first visited De Goedenberg in January 2016, we went through the dim rooms with torches and we were instantly enthralled,' Han van der Lans recalls.

The laborious process of stripping and preserving the original structure

The encounter with the estate was love at first sight. But Saskia and Han first had a lot of work to do to get the project going. The existing structure, which needed to be stripped in a costly process, had to be kept as true to the original as possible. When a large part of the demolition and preservation work was complete, they met with painter Erwin Jansen in September 2016. He, too, took an instant liking to the estate and its new owners. 'We started with a shared understanding of how the house should be carefully restored and accentuated with colour,' the painter from Hummelo says.

Together the three came up with a sophisticated colour scheme based on historical shades. Every room should be different – completely individual, with lots of ambiance, but also consistent in style. You feel the special ambiance of the rooms instantly – in the kitchen, the dining room, the study. The consistent style behind the colour scheme only reveals itself at second glance. Next to the marl white door and window frames, there are always two selected shades that form a perfect harmony. These colour combinations also appear as base shades on the walls and ceilings as well as on ceiling beams and the recessed panels and profiles of the door leaves. Sometimes, they even show up on the furniture.

A sophisticated colour scheme, professionally executed

Erwin Jansen did the painting over the course of two years with extreme expertise. For Saskia and Han van der Lans, who have since settled perfectly into their new life at De Goedenberg, meeting Erwin Jansen was a stroke of luck. And since there is always something else to do, the painter is happy to come back again and again: 'This project is truly unique, and there will probably never be another one like it in my (painting) life,' Jansen says enthusiastically.



↑ Erwin Jansen worked with Saskia and Han van der Lans to develop the colour scheme.

	MERGELWIT Sikkens G0.05.85		PAARS DODEKOP MET TITAANWIT Boonstoppel 1637
	BENTHEIMER CRÈME Boonstoppel 1609		FRANS LAKROOD Boonstoppel 1620
	GEEL GUMMI GUT IMITATIE MET TITAANWIT Boonstoppel 1687		HELLBLAU Boonstoppel 1852
	ORANJE Sikkens D4.23.71		MINTGRÜN Sikkens K2.15.65

DE GOEDENBERG, HUMMELO – LANDGOED KEPPEL
Painting company: De Kastert, Erwin Jansen, Hummelo
Completed: 2018
Nominated for the Nationale Schildervakprijs 2018

PROPER DOOR REFURBISHMENT

Door open – paint on – door closed. It's a rather nonchalant way to describe it. But completing a demanding door refurbishment is not that simple. We've compiled the information here on what you need to take note of and which tools and handles you can get the best results from. Step by step.

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01
Examine the current condition of the door (removed from frame and lying horizontally): check old coatings, and identify damaged areas in the wood.



02
Use the ETS EC 125 or 150 eccentric sander to sand the surface. Use grit from P150/P180 for water-based paint and grit from P150 for alkyd resin paint.



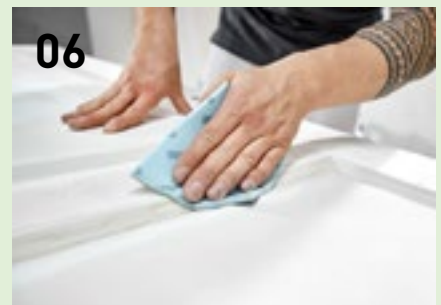
03
Sand profiles and recessed panels with the LS 130 linear sander; the linear sanding motion avoids deflections to the side.



04
Create an individual sanding pad with the DIY construction kit for all joint and profile shapes: <https://youtu.be/vBlbFXZUnvM>



05
Sanding with the individual sanding pad is efficient and makes the job much easier, especially when working with a large number of identical doors.



06
If necessary, resand hard-to-reach areas on profile grooves and transitions using the extremely adaptable abrasive sponge.



After stripping the old paint, smooth out uneven and damaged areas and fill small holes.



Thoroughly remove dust from the sanded surfaces using an anti-dust and tack cloth for painters or, if necessary, with the mobile dust extractor, a hand tube and suction brush.



Apply primer to the surfaces using a roller and to the profiles using a brush and then let it dry thoroughly (observe drying time specified by the manufacturer).



Carry out intermediate sanding using the ETS EC and an abrasive with grit (P240-P500); reduce the speed to avoid sanding through or heating up the primed surface.



If necessary, resand hard-to-reach areas on profile grooves and transitions again using a hand-sanding block.



Place the door in an upright position and use wooden blocks or spacers to prevent it from touching the floor and wall if possible.



Before painting, it's important to wipe down the entire door once again using a microfiber cloth or tack cloth in order to achieve a perfect finish.



Apply a final coat using a brush (profiles) and roller (surfaces); multiple coats may be necessary.



Done! But only when the paint is well and truly dried through is the painter really finished. At that point, the door fixtures can be attached and the door can be rehung.

DOOR TRIO

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The ETS EC eccentric sander and LS 130 DUPLEX linear sander create the optimal surface for a new coat of paint or the restoration of old doors. Together with the CT MIDI compact dust extractor, they form a clean trio. And there's even a little extra on top.

Text: **Anja Soeder** | Photography: **Thomas Baumann**

Not everything has to be thrown away. This viewpoint has been passed down by entire generations of painters for whom waste was simply unforgivable. They were right. Even still today. Anyone who, for example, sees an old door with a finely made case in the rubbish pile knows how that feels. And anyone who then sees that all this door actually needs is a little expert care in order to be restored to its former glory will be quick to take it out of the rubbish pile and back home to the workshop.

Smooth and careful sanding

That clever insight, that not everything has to be thrown away, inevitably returns when you take the care to refurbish the door in the workshop. And the right tool helps with this. With the Festool ETS EC 150 eccentric sander, light sanding of existing coats of paint is a smooth and reliable process. With the right speed, loose pieces are removed without too much pressure and intact surfaces are roughened. Of course, when material is removed, dust extraction is a must – the compact and



↑ Sanding doors with the
ETS EC 150: optimal progress
and automatic dust control for
dust-free work.

powerful CT MIDI ensures that dust is removed directly. This protects your airways and prevents the abrasive from clogging. Dust-free work is also proven to achieve significantly better sanding results.

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For doors with cases or door leaves with recessed panels, you just can't do without the LS 130 DUPLEX linear sander. It eliminates the need for tedious manual work in grooves and on profiles. The linear sanding motion of the LS 130 feels just like sanding by hand, but it's a much more efficient way of achieving a perfect result. And it can do even the most complicated of profiles. How does that work? This is where the sanding pads from Festool come into play. They cover a wide range of the most common profiles. And the top class of the LS 130 gives you a little something extra: with the clever DIY construction kit you can create individual sanding pads for any profile.

Maximum versatility and care

This means maximum versatility and care, all in one. Thanks to the plug-it system, switching cables from one machine to the other happens directly on the tool and not at the power socket. The suction hose is simply switched over. These may just be small things where the sanding result is the primary concern. But it's precisely these minor details that make the door trio more than the sum of its parts. Painters know to appreciate that – and the old door on the rubbish pile too. After such a successful result in preparing its surfaces, the door in all likelihood will soon be painted with a semi-matt or high-gloss finish.

EXPERT TIP:

For sanding wooden doors coated with water-based paint, we recommend using an abrasive with grit from P150/P180 and from P150 for alkyd resin paint.

THE TRIO FOR PERFECT SANDING

With the ETS EC 150 and LS 130 DUPLEX, you're perfectly equipped to refurbish doors. The CT MIDI is the ideal compact dust extraction companion for both sanders.



ETS EC 150 ECCENTRIC SANDER

- › Suitable for careful sanding of surfaces before painting
- › Ideal for larger or flat surfaces such as door frames or smooth door leaves
- › Zero-maintenance thanks to brushless EC-TEC motor

LS 130 DUPLEX LINEAR SANDER

- › Maximum flexibility when sanding grooves or profiles
- › Profile pads available for the most common profiles (11 pads)
- › DIY construction kit for creating individual sanding pads

CT MIDI COMPACT DUST EXTRACTOR

- › Dust-free work in the workshop or on-site
- › Faster and healthier work to get the desired sanding result
- › Integrated Bluetooth® technology starts the compact dust extractor automatically via Bluetooth® battery packs or remote control*

* Not available in all countries. Please contact your local dealer.

FIND OUT MORE

Door refurbishment, step by step

On the preceding pages, learn step by step how to use the door trio to get the results you want.

» **Article on page 42**

Important information about hybrid paint

Hybrid paint is especially suitable for painting wooden doors for inside rooms. Learn what's important to know about working with hybrid paint in this issue.

» **Article on page 30**

REDISCOVERING HISTORY

Doors tell stories. If you don't believe that, let Olaf Elias convince you. The doors he collects and sells on through his company, Historische Bauelemente, tell of life in the library, of once modern times or of shopping in the GDR.



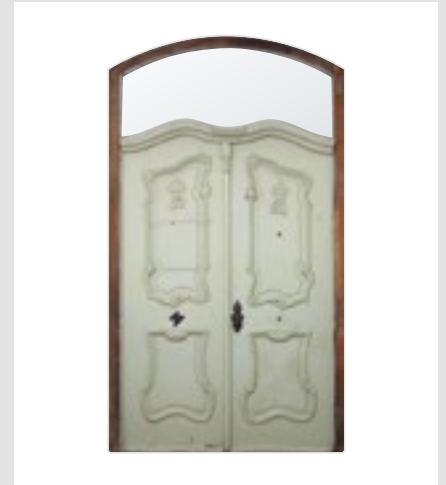
MODERN GEOMETRY

A front door in need of renovation, probably from the residential park estate of Frohnau, which was established at the start of the 20th century in the borough of Reinickendorf in Berlin.



GDR NOSTALGIA

Original shop entrance door from the bygone Intershop in East Berlin's Friedrichstrasse – with regulated opening hours and a strawberry inviting passers-by to have a snack.



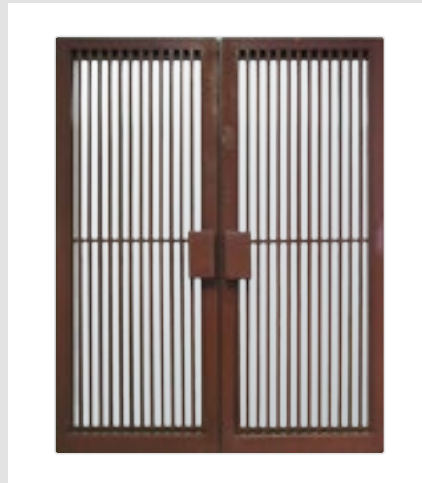
BAROQUE DOUBLE WING

Double-wing front door with wave-like fanlight (glass is missing), baroque pine wood weighing around 100 kg and showing wear that is due to the ravages of time.



COURTYARD DOOR

The wings of this courtyard studio door from an enchanted courtyard in Prenzlauer Berg probably come from the 1920s, and the graffiti from the 1990s.



SHOP ENTRANCE DOOR

How do you sand and paint the slim slats of this unique shop entrance door made of oak? With great ease and flair – just open the glass wings inside!



GIANT FROM 1900

You definitely need a lot of space to install this massive, four-metre-tall door. It originally came from the Haus Unter den Linden of the Berlin State Library.

IN THE BEST HANDS

The Festool SYSTAINER came into being in 1993 as a useful case and has since been under continuous development. Master painter Herbert Stitz was directly involved in the process as a customer from the very beginning. Together with Thomas Schuder and Oliver Seeger, he talks about why product development for customers and with customers plays a central role at Festool.

Interview
Ralf Christofori

Photography
Thomas Baumann and Torben Jäger



FM: Mr Stitz, this is the point where I should be saying, welcome to Festool! But that's an old hat for you, isn't it?

HS: I've been working with Festool for a very long time now, and it has never been boring. For me it was a wonderful opportunity to bring my experience from my day-to-day work as a painter to the table and use it to develop tools. I think both sides benefit from it.

FM: Do you agree, Mr Schuder?

TS: Absolutely. We can test and simulate almost anything in product development. But exchanging knowledge and experience with users is simply invaluable. As a tool manufacturer, we aim to help customers in their work in the best way possible. And ultimately they are the final judges as to whether or not we've met that aim. That's why we involve them very specifically in the process of developing and improving our products.

FM: Was the development of the Systainer more than 25 years ago a situation in which you, Mr Stitz, were directly involved as a customer?

HS: Yes. At the time, there were still the metal cases with the blue Festo logo. They were really heavy and didn't have any organisational holders or compartments inside to help store the machines neatly. At the start of the 1990s, the boys at Festool were working on a new solution and asked us what we would like to see in the product. We gave them a lot of ideas, and ultimately this led to the first Systainer.

TS: The Systainer was essentially developed because there was a new packaging regulation, and the dual system was being introduced. So we were asked to make the packaging out of one material that would be easy to dispose of as a whole. That wasn't enough for us. We wanted more. We didn't just want packaging that would go straight in the bin; we wanted a tool case made of sturdy plastic that offered optimal space and was the ideal weight – and with an unbelievably versatile, connectible system.

FM: TANOS, as a subsidiary of TTS Tooltechnic Systems, manufactured the Systainer – not only for Festool but later also for other manufacturers. Why?

TS: In my opinion that was a smart decision – especially from the customer's perspective. Because it would have been presumptuous to think that our customers only work with Festool tools. No, we also wanted to offer customers the best system solution across industries and manufacturers.

'We can test and simulate almost anything in product development. But exchanging knowledge and experience with users is simply invaluable.'

Thomas Schuder

→ Three generations: Mr Seeger, Mr Stitz and Mr Schuder (above) and the first, second and third generations of the Systainer (below).

↓ Thomas Schuder has worked at Festool for 35 years and is the company's Head of Application Technology today.







FM: And were you successful?

HS: Yes, for sure! At the time, the Systainer was the only system of its kind. And it impressed not just me but lots of other customers too – as a whole and with its details. It was very stable and came in four heights with a basic dimension. Most notably, you could use the snaps locks to connect multiple Systainers and save space in the workshop or on the building site. And what's my favourite thing about these cases? They can hold lots more than just tools. I have a Systainer today that holds everything I need for inspecting undersurfaces.

FM: So the customer likes, as it were, the simplicity in the versatility?

OS: When you look at the Systainer, then you can definitely say that. And it is under this stipulation that we've continually improved the system together with customers. That's also how it was when we were developing the second generation. We had intensive workshops with selected test customers, in order to continue writing the Systainer success story after 15 years.

HS: The second generation, which was developed starting in 2008, was still a big jump; although you wouldn't think so at first glance. For us, the Systainer coupling and lock were sticking points: they were extremely practical, but you always needed both hands to work them. If you had stacked and connected four Systainers, you had to open all of the snap locks individually – and sometimes they broke if they were under a lot of strain. With the newly developed T-LOC system, you could suddenly do everything with one hand: open them, close them and connect them! That was and still is a truly huge help.

FM: The Systainer has since been under constant development from the perspective of the customer.

OS: That's right. The system concept, which you see throughout our work, reached our mobile dust extractors at some point. Their newer design made it possible to directly connect the Systainer. And if you wanted to roll around your Systainer tower without a mobile dust extractor, there was soon the Festool SYS-Cart roll board for that. At the special request of customers, we even developed the open SYS-ToolBox, for example, which can also be stacked despite its fixed handle.

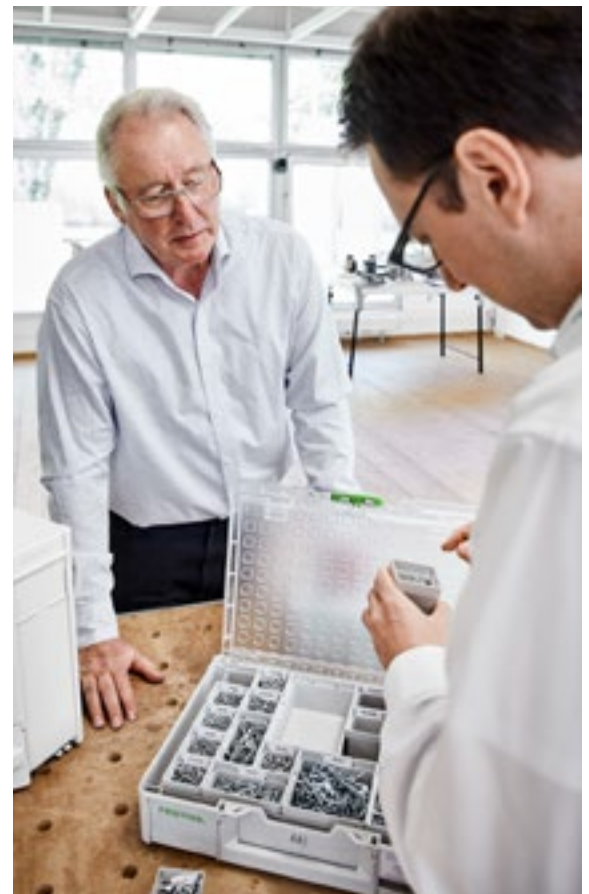
TS: Thanks to these and lots of other developments, our customers today have a wide selection, both for transport and application, in a complete mobility system in which everything just fits – be it organisational aids for different tools, materials and consumables; different transport aids; power distribution; mobile workbenches with corresponding clamping and fastening elements; and lots of other options.

'Mobility is expected, and we have to bring our tools where they're needed. The new Festool Systainer³ with vehicle integration is certainly an improvement in that department.'

Herbert Stitz

← Herbert Stitz was involved in the development of the first Systainer as a customer from the very beginning.

↓ No one knows better than the master painter whether a new system from Festool is really suitable for day-to-day use.





FM: **Meanwhile, the third generation of the Systainer is coming up. What can possibly still be improved in the system?**

OS: The Systainer has always stood for maximum flexibility and variability in the workshop and on the building site. For us, the central question was how we could help the craftsman overall with their mobility – like on the way from the workshop to the building site and back again. We at Festool and TANOS have closely collaborated with our partner company bott on this. Together, we worked for and with customers to develop both the Systainer and a vehicle fixture from the ground up, so that everything would fit perfectly. In addition to tool reception for the shelf system, the new Systainer³ in the lower heights comes with a handle on the short side, for example, which makes it easier to stow in the vehicle fixture and carry. Moreover, there are lots of other new functions and improvements.

FM: **So it's worth getting excited about?**

HS: Definitely. For me, it's extremely important to keep my vehicle tidy. Perhaps I'm a bit old-fashioned, but securing loads is not just a fad but rather a must. Plus, I'm noticing that we painters – and this is also true for other tradespeople – are increasingly being asked to work directly on building sites. Mobility is expected, and we have to bring our tools where they're needed. The new Festool Systainer³ with vehicle integration is certainly an improvement in that department.

To find out what else we do with and for our customers, visit:
» www.festool.com/blog

HERBERT STITZ

In 1988, Herbert Stitz took over the painting company his father had founded in Stuttgart-Heumaden in 1948. As Senior Executive, Herbert Stitz has since handed over the company Stitz Maler + Raumausstatter to his children, Sandra and Tobias Stitz.

THOMAS SCHUDER

Thomas Schuder is Head of Application Technology at Festool. He has been with the company for 35 years. He loves sophisticated tools and is always ready to listen to customers.

OLIVER SEEGER

Oliver Seeger has been working for Festool since 2016 and has a total of 12 years' experience in the field of system products, with a focus on product management and similar areas.

'Together with TANOS and our partner company bott, we worked for and with customers to develop both the Systainer and a vehicle fixture from the ground up.'

Oliver Seeger

← Oliver Seeger shows Herbert Stitz the benefits of the new Systainer³.

↓ A look inside and outside: this is what the vehicle fixture developed for the new Systainer³ looks like.



RETURN TO CRAFTSMANSHIP

Germany and the world are celebrating 100 years of Bauhaus. What began in 1919 in Weimar as an art school was always something more.



‘Architects, sculptors, painters, we must all return to craftsmanship!’ That was the plea from none other than Walter Gropius in the Bauhaus manifesto. It happened exactly one hundred years ago. In craftsmanship, he saw the ‘original source of creative design’. What the architect and founding director of the Bauhaus began in Weimar with an entire team of creative minds, he continued in Dessau. There, Gropius built the Bauhaus building, which exuded a special spirit and took on a design that later became a style and continues to have an effect today.



LITTLE HELPERS

**Festool tools are legendary. The little helpers are a blessing.
They play a crucial role in making work easier and achieving better results.**

The version/products with Bluetooth® technology are not available in all countries.
Please contact your dealer for further information.



CT-F I/M-SET REMOTE CONTROL

It's a fine thing to be able to operate your tools remotely. Our CLEANTEC mobile dust extractor with Bluetooth® module can be switched on and off using the remote control on the suction hose, saving you trips back and forth to the mobile dust extractor. The Bluetooth® module is already integrated into the new CT MINI and MIDI models from 2019. The receiver module is easy to retrofit on the CT 26, 36 and 48 mobile dust extractors. You've got everything you need if you opt for the set with remote control. And if you're someone who swears by Festool Bluetooth® battery packs, you can activate the receiver module on the mobile dust extractor via these, of course*.

* Not available in all countries. Please contact your local dealer.

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Vibration levels and emission values can be found in the operating instructions at www.festool.com/operating-instructions

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