

HAND MADE [CAPE]

Official newsletter of the Western Cape
Craft & Design Sector

Proudly promoted by the Cape
Craft & Design Institute npc



Jeff Mvazha



Contents

EDITORIAL
Why a tribute?



3

celebrating
DESIGN



4

building your
BRAND



8

TECHNOLOGY
tools for your trade



9

ROOTS
& shoots



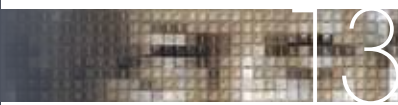
10

MAKING
economy



12

Exploring
EXPORTS



13

around this
CITY



14

CREATIVE
enterprises



16

going
GREEN



17

FRINGE
in focus



18

CCDI goes digital

The CCDI has added Facebook, Pinterest, Twitter and Youtube to its stable of communication tools.



The Newsletter continues to present in-depth articles to enrich our understanding of the complex landscape within which a craft entrepreneur operates.



Stay up to date with the News! FOLLOW and LIKE the CCDI Facebook page for immediate news, comments and conversations. Write on our wall!

www.facebook.com/pages/Cape-Craft-and-Design-Institute/152396544910856?ref=ts&ref=ts



The CCDI Website has 5 blogs - JOIN the discussion, on

<http://ccdi.org.za/ccdi-blog/>



CCDI on Twitter reflects events and views of immediate interest - FOLLOW us on twitter.com/capecraftdesign and retweet comments to others.

twitter.com/capecraftdesign



CCDI on Pinterest is building storyboards of beautiful Western Cape handmade objects, which link straight back to the CCDI Website - a marketing aid - see pinterest.com/capecraftdesign and PIN OBJECTS to your own Pinterest boards.

pinterest.com/capecraftdesign



CCDI on YouTube at present showcases 5 excellent clips reflecting the Western Cape craft sector, and will be grown to carry clips of training workshops and other useful information - google YouTube - Cape Craft and Design Institute, and WATCH us.

www.youtube.com/user/capecraftanddesign?feature=watch

Tribute to...

This edition of our monthly newsletter is a tribute from the craft and design sector of the Western Cape - to thank Madiba for his contribution to our peaceful South African transition to democracy, for giving us back our dignity as a country, for being the best ambassador that the cause of freedom and equality could ever wish for - he has touched all our lives, and we honour him. We thought it an important moment to pay tribute to our truly great leader while absorbing the lessons he has taught us.

LONG WALK
to FREEDOM



NELSON
MANDELA



Editor:
Marjorie Naidoo

Journalist: Judy Bryant
Graphic Design: Nobull Studio



Why a Tribute?

It suddenly struck me, while preparing for this edition, that Mandela was 46 when he went to jail. I'm sure I knew that – but it stung me when I read it again – probably because, give or take a few years, we would be peers. I can't begin to imagine spending the next 27 years in jail... And do we really know how lucky we are that he got out – in good health -- and was able to spend another 23 years out of it – with us – leading the charge for a democratic South Africa?

Since we decided to turn this edition, in his birth month, into a tribute to Madiba, I've been mulling over what to say. How to say something meaningful when so much has already been said and written so very eloquently.

So I can only write from experience. I had the privilege of meeting Madiba a few times in my life, on very different occasions in very different circumstances, and each time I was overwhelmed by his humility, generosity, love, sense of humour, respect, clarity and principle. And that he really saw and acknowledged you. Amidst all of these, it's his unwavering sense of principle that stands out for me.

I remember very well that tense moment in the 80s sometime, when PW Botha made a conditional offer of release if Mandela would renounce violence. We all waited with bated breath for the answer. And when it

came, it was obvious¹. And that tragic terrible moment on national television the day Chris Hani was assassinated when he exercised the authority of a President of South Africa – that was formally not yet his - and urged us to look beyond the race of the assassin.

There are undoubtedly many many other moments when he took such principled stands. Something, I think, that we all desperately miss in the current milieu: responses and actions that are based on principles arising from core values; values from which we do not stray, and which keep us on course.

Principle. His absolute belief that all people are equal and have the potential to do great things; and of course his commitment to act, at great personal cost.

It reminds me of a comment President Zuma made in Parliament a few weeks ago, along the lines of: we must be careful when we eulogise Mandela not to re-write history and sanitise his life story. When we pay tribute to Madiba, we must acknowledge and honour him in his entirety. He is not simply the 'saint' that saved South Africa when he walked out of Victor Vester. He is revolutionary. A change-maker who did not settle for less or enough – but fought from a very long time ago - when the tide was against him – to create a South Africa where all are equal above the law; where all enjoy the freedom of movement, expression and association and the right to a decent life.

We are where we are because of the principled stand he, and many thousands of others took, for the last 100 years and more. And not just for 67 minutes in a year...

I spent this last weekend in a strategy session with the National Arts Council. An amazing collection of about 50 artists, administrators, academics, intellectuals – young and old, black, pink, white and grey, women and men. Singers, dancers, musicians, painters, sculptors ... and bureaucrats. We argued. Some pontificated. We got mad. We got sad. We celebrated some achievements. The most important thing? We were there

from 8-6 on Sunday and again on Monday – thrashing out a vision and a strategy. I know the cynics amongst us are saying "not another strategy!" Couldn't agree more. But my point is that we were THERE. Taking responsibility. Trying to figure out what our next steps need to be to achieve our vision. We are not the only ones. There are millions of ordinary South Africans doing extra-ordinary things to rebuild this country. That's the real legacy of Madiba...

But, principle and vision aside, when it comes down to it, I'm just a romantic who tends to always see the glass half full... so when I come to Gauteng I love using the Gautrain... I (quite literally) go out of my way to make it part of my journey (go figure!) ... because I love seeing South Africans of all shapes and sizes just going about their daily lives. Sure – I know that the vast majority of commuters in Gauteng don't get to sit on that train. But still. Who would have thought, through the bullets and tear gas, and caspers and sjamboks, and bannings and conscientious objectors, and deaths in detentions, and troops in townships, the dompas and forced removals... that we'd swop marching to Pretoria with riding a high-speed train together.

So whatever we still have to deal with to get us to truly to fulfill our potential as a nation, we love Madiba because he makes us feel good about ourselves and our country. He helps us forgive each other. And while the love is unconditional, his form of reconciliation is not. His message is not simply forgive and forget and carry on as if nothing happened. His forgiveness is premised on a mutual pact that WE WILL DO SOMETHING about fixing the mess that we have both inherited and created. So the best way to honour him? Do something to fix it.

ERICA ELK
EXECUTIVE DIRECTOR: CCDI

¹ www.sahistory.org.za/dated-event/president-p-w-botha-offers-nelson-mandela-conditional-release-prison

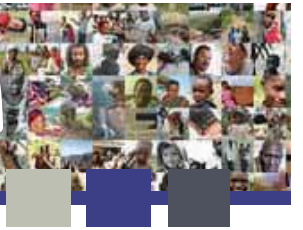


The pic was taken by Derek Hanekom, then Minister of Land Affairs and Agriculture, when I was his media liaison officer. We were attending a ceremony to return land to a community in KZN. I think it must have been one of the first resolved restitution cases...



Celebrating Design

Tribute to a Symbol of Hope



Mandela's dream for South Africa

"I dream of the realization of the unity of Africa, whereby its leaders combine in their efforts to solve the problems of this continent," said Nelson Mandela. After voting in the first democratic elections, he outlined the country's priorities: "Our message is that the basic needs of the masses of the people must be addressed: the creation of jobs, of houses, the introduction of electricity, building of schools and hospitals, providing free, compulsory quality education, running water, paved roads."

What a challenge the country faced, following the apartheid design of entrenched segregation of public facilities, transport and education; and, particularly in the 1960s and 1970s, a barrage of legislation intended to socially redesign the country by separating it into white South Africa and the African homelands.



To make a change, you need a plan, and the vision for a new South Africa was shaped through the Constitution and Bill of Rights.

Mandela signed the final draft at Sharpeville, Vereeniging, in 1996. Like all good design, it drew on the input of the people who would actually use it. There were contributions from representatives of almost every organised sector of civil society: sectors dealing with business, labour, land issues, the media, arts and culture, youth, the disabled, women and children's rights and many more.

"The new constitution obliges us to strive to improve the quality of life of the people," said Mandela. "In this sense, our national consensus recognises that there is nothing else that can justify the existence of government but to redress the centuries of unspeakable privations, by striving to eliminate poverty, illiteracy, homelessness and disease. It obliges us, too, to promote the development of independent civil society structures."

The Constitution - often referred to as the most progressive Constitution in the world - contain the values and principles that



guide our developing nation, while the great statesman's conduct and comments inspire both global leaders and ordinary citizens.

"Mandela cemented his legacy by midwifing us through a crucial time in history and then withdrawing from power at precisely the right time," writes Professor Daryl Glaser, head of Political Studies at Wits. "This cemented his moral reputation and mystique. Mandela's enormous personal charisma, racially conciliatory approach and easiness with people of all races were crucial for laying the basis of a non-racial future for South Africa."

Professor Noor Nieftagodien, Head: Wits History Workshop, says: "Mandela remains an important symbol of South Africans'

collective and fragmented aspirations. He is a reminder of the apparently peaceful transition to a constitutional democracy and embodies the ideas of reconciliation and the rainbow nation. The vast majority of people desire these democratic aspirations and the promise of a better life. Now that our democracy is coming under severe strain he continues to be an important reference point of what could have been and what can still be."

Sources: WITSReview July 2013 Volume 25: Professor Daryl Glaser, head of Political Studies, Moral reputation and mystique. Professor Noor Nieftagodien, Head: Wits History Workshop Mandela's legacy is complex.

Art with Madiba vision

The admiration and respect that many people feel for Mandela find an outlet in paintings, sculptures, photographs, cartoons, beadwork, medallions, textiles and prints. From massive installations, to a smiling face embroidered on a small purse, they are overwhelmingly positive representations, created by artists who have been influenced by meeting the great man, or simply by what they have read or seen through the media.

The largest portrait of Mandela is by artist **Paul Blomkamp**. Measuring over 16m², it took 14 months to create, using acrylic paints on nine individual canvases, which collectively form the overall image.

One of the most unusual installations was unveiled at Howick, near Durban, to commemorate the 50th anniversary of Mandela's capture in the area. Designed by artist **Marco Cianfanelli**, it is 10 metres tall and is made from 50 steel columns anchored in concrete to symbolise the prison.

An exciting exhibition, We Love Mandela: Art Inspired by Madiba, was launched at the Peacemakers Museum, Nelson Mandela Square in Sandton (where there is a large statue of the statesman) on Mandela Day. The 70 diverse works by 20 artists, will move to London in October.

Among the items is a shirt created by **Jane Makhubele** from Giyane, Limpopo. Combining beads and safety pins on traditional Shangaan fabric, Jane and her husband Billy have created many images of Mandela's significant moments, such as the day of his release from Robben Island and his wedding to Graça Machel.

Conceptual artist **Susan Woolf** created striking original works several years ago, setting newspaper clippings about Mandela in used rooibos teabags, with resin. Belgian artist **Phil Akashi** created a portrait made from 27 000 boxing punches using black paste and a traditional Asian seal with the Chinese characters for freedom. It's to be seen in the Shanghai Graffiti Park.

Sculptor **Johannes Maswanganyi** produced images in wood of Mandela at different times of his life, while **Joachim Schonfeldt** bought ordinary doors, then carved circles in them and in each carving painted a place where Mandela lived.

All proof of one of Mandela's sayings: "As we let our own light shine, we unconsciously give other people permission to do the same."



Crafting a business inspired by Madiba

Visitors to the Mandela Rhodes Place Hotel and Spa in the central city often stop and stare at an enormous full-body art work of Nelson Mandela. The smiling face, 'creases' in the garments and attention to detail represent the great man in striking likeness – although the material used is chicken-wire, powder-coated in areas to add colour.

So it was a special moment to sit in that atrium, over a cup of coffee, and discuss the inspiration behind this famous installation with the artist himself, Jeff Mwhaza.

As a pupil in Zimbabwe, Jeff recalls writing about Steve Biko, Winnie Mandela and other freedom fighters in a script for a drama class. When he arrived in Johannesburg in 1994, aged only 22, the name of Nelson Mandela was everywhere.

Later, residing in Cape Town, Jeff was inspired to create a bust in Mandela's honour. This took four months to create part-time, as Jeff's days were spent creating smaller bead and wire items to make a living. Working with chicken-wire was not only physically painful, recalls Jeff, but he was now creating on a very large scale and, inspired by the spirit of the great man, was determined to represent his features accurately.

Ragged by his friends, he said: "Guys, I will do it – Nelson Mandela was in prison for 27 years and this is only taking a few months." For Jeff, this project was like a hobby and it was taken up "for the love of Mandela, who has done for us what few people could do."

The bust was entered in the CCDI 2004 [Ten Years of Democracy] exhibition under the title The Living Legend. Jeff later created a full body work, named First Step to Freedom, and received considerable media attention (including a BBC news mention) when it was

auctioned as part of the CCDI wire +plus [This is my Cape Town] exhibition.

The publicity led to more customers ordering large-scale Mandela figures; it was certainly Mandela magic for Jeff, whose driving ambition has always been to exhibit at gallery standard. "I wanted to show that if you work hard, invest time and love in what you do, you can come up with anything. But this passion has to be you, you must sleep, dream, live it."

Jeff continues to create one or two large pieces a year, and at present is focusing on music industry legends such as Michael Jackson and Brenda Fassie. He also works on private commissions – a Port Elizabeth-based client, who saw the Mandela installation, recently requested a portrait of himself.

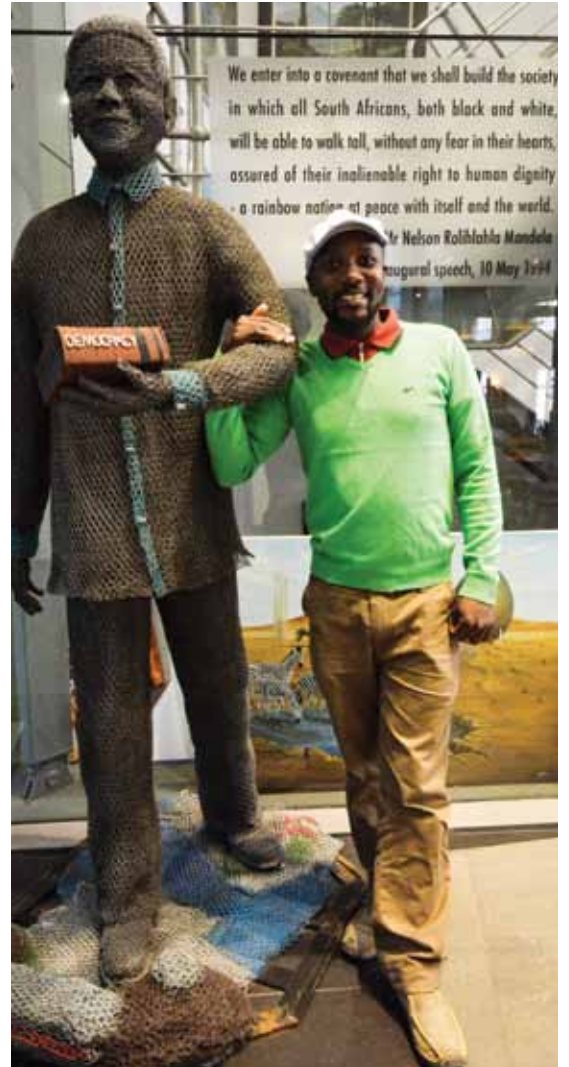
Jeff's day-to-day business is the production of smaller craft products for markets and retailers at Kirstenbosch, the V&A Waterfront, the Pan African Market and seasonally at Spier. He also exports and fulfils one-off special orders. For our interview, he had hurriedly taken a break from the production of 200 small motor-cycles, made from wire and upcycled Red Bull cans for the energy drink brand.

As an entrepreneur facing stiff competition Jeff understands the importance of innovation, and has been experimenting with random wire art, creating pieces that are a cross between craft and sculpture.

Several craft producers (based in Dunoon) have already been taught

this technique. They continue to benefit from this leading artist, who has been inspired by Nelson Mandela, and in turn has encouraged and supported many of his fellow craft producers, especially young people.

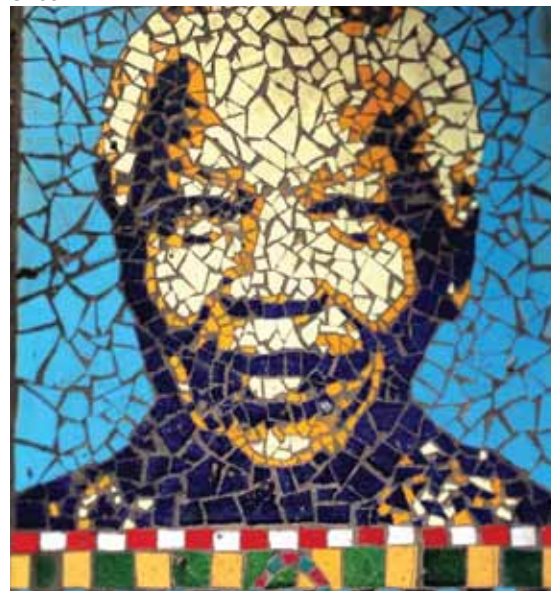
Jeff with the larger-than-life Mandela sculpture, bought by the Mandela-Rhodes Foundation.



Jane Makhubele



Street Art



Johannes Maswanganyi





"I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear."

Branding

Tribute to Madiba Magic



Anton Ressel

Brand Madiba and lessons to apply in your business

The recent global attention, prayers and support for Madiba as he battles with health problems only serves to cement what we already know – seldom has any public figure been so loved, by so many and for so long. In fact, I would venture to say that he is the icon of our time, a man whose popularity and persona has transcended every political spectrum, cultural affiliation, ideological standpoint and racial demographic – in short, just about everybody loves the man.

Brand Madiba is a powerful, visible, revered and unifying symbol of the triumph of the human spirit, which will continue to grow long after he is gone.

Now imagine if your business and your brand could generate even a fraction of the goodwill that surrounds the greatest statesman of our time. While the legacy Madiba leaves will hopefully serve to inspire future generations of leaders and nation builders, there are some clear lessons to be learnt from his life and example in a business context as well.

Be Humble

While no one can deny that Madiba is a larger-than-life personality, one of the core traits he has exhibited throughout his career has been a tendency to let others shine, and avoid taking all the credit for the feats he accomplished. **“It is better to lead from behind and to put others in front, especially when you celebrate victory... You take the front line when there is danger. Then people will appreciate your leadership.”** From a business perspective, it is important to always keep your feet on the ground, share

successes with your team and be genuinely grateful towards your customers and funders – they will appreciate such an attitude, and reward it accordingly.

Be Inclusive

“If you want to make peace with your enemy, you have to work with your enemy. Then he becomes your partner.” When opportunities arise that you may not have capacity to benefit from, or that are not in your field, do you make a point of sharing them with your networks, customers or even competitors? The truth is, in business and in life an inclusive and collaborative approach trumps a narrow, paranoid and petty one every time.

Be Courageous

Being an entrepreneur or running a small business is not for the faint of heart. No matter how great your product or service may be, there will be times when your cash flow is non-existent and month end looms, or when you stand at the crossroads of taking a risk or playing it safe, unable to make a decision. It is at times like these when you will feel tempted to take the safe option, to walk away or give up, but before you do you may want to consider these words: **“I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear.”**

Be Patient

As someone who languished in prison for nearly a third of his life, and then emerged ready to serve his country, devoid of any

bitterness or desire for retribution, one of the core traits we can learn from Madiba is surely that of patience. In my experience, people who rush to get things done, turn up the pressure to close a deal or leap at any opportunity that presents itself, seldom make it for the long haul. **“In my country we go to prison first and then become President.”** While we all dream of being an overnight success, in business it is usually those with patience and staying power who make it to the top, one step at a time, and stay there.

Be Resilient

The final lesson we can learn from this great human being is about resilience. This differs from courage in a sense that resilience is the ability to pick yourself up, dust yourself off and try again when things do not go your way. Everyone has failures and challenges in business and in life; it is how we respond to these challenges and stay focused on the end goal that defines us and sets us on the path to success or ruin. **“There is no easy walk to freedom anywhere, and many of us will have to pass through the valley of the shadow of death again and again before we reach the mountaintop of our desires.”**

The legacy of Nelson Mandela will live with us for a very long time – we all can learn from him - personally and in a business context.

Belgian artist Phil Akashi created a portrait made from 27 000 boxing punches using black paste and a traditional Asian seal with the Chinese characters for freedom. It's to be seen in the Shanghai Graffiti Park.



Technology — tools for your trade

Tribute to a Freedom Fighter



David van Staden

Nelson Mandela's picture or name in products

This series tracks the tools and equipment – basic to sophisticated – available in the CCDI's Product Support Space, with case studies. Here David van Staden describes the process of using a black-and-white image to create a multi-layered raster engraving.



Keeping in mind that images of Nelson Mandela should not be used to promote a cause or for commercial gain, certain images can be reproduced if they are in the public domain. This means that their copyright has expired in terms of the South African Copyright Act. In the case of photographic works in South Africa, this is 50 years after date of publication or creation.

As an example, I will use a detail from the famous picture of Nelson Mandela sparring on the roof of a newspaper house in Johannesburg with Jerry Moloi from his boxing club. This picture was taken in 1957 by Bob Gosani, a photographer working for Drum Magazine. Since the picture was published in 1957, more than 50 years ago, it now resides in the public domain. However, it's still a good idea to reference the creator of any picture, design or idea.

To illustrate the use of raster engraving, I edited this image using some of the open-source software in the Product Support Space, separating different levels of contrast into layers. Each of these layers were then engraved on the laser cutter. Using a piece of compressed wood, each layer engraved deeper into the material, creating not only a difference in colour, but also difference in the depth of the engraving, creating a low relief.

This is one way in which rastering can be used in the Product Space, but there are a range of complex ways in which a machine such as the laser cutter can be used to engrave, with a variety of results and in a variety of materials.

To find out more about laser engraving and rastering, please visit the Product Support Space.



Can you use Nelson Mandela's name or picture to create products?

The simple answer is no. The Nelson Mandela Foundation acts to ensure that Nelson Mandela's image or name is not used to promote or endorse any organization, product or service, and may take legal action to enforce this. If you want to use Mandela's picture or name on a product, you will need to contact the Nelson Mandela Foundation to gain permission, and each request is considered on a case-by-case basis.

Contact the Nelson Mandela Foundation directly on NMF@nelsonmandela.org.



The way to get around the copywrite issue, is to create your own image, and as we always suggest in the Product Support Space, this will lead to innovative products that are unique and difficult for others to copy.

However, if you do go and find a picture on the internet, remember that there are websites that you can go to that provide royalty-free photos or images, such as www.sxc.hu or <http://unrestrictedstock.com>, or you can search www.gettyimages.com for photos that are royalty free and not rights managed. If you have any concerns about copyright and the use of images, consult the Companies and Intellectual Property Commission (www.cipc.co.za).

Roots ¼ ...

We are collaborating with Iziko on an inspiring series that explores some of the beautiful treasures stored in its museums, then links them to contemporary crafts and designs and the talented people who produce them. This month, we discuss textiles and the fashions created from them.

Tailoring for the times

When Jan van Riebeeck arrived in the Cape, the 134 people on board included two tailors. No wonder that the Cape later became known as "Little Paris"!

The earliest materials available to work with were leather and fur, which were fashioned by the Khoi-San, Nguni and other indigenous people into items such as cloaks, shoes, karosses and hats. Early Dutch pioneers also made shoes and trousers for farm boys. Rural wear developed into simple outfits - rather like a uniform - of trousers and a short jacket reaching to just above the hip. The fabric was usually blue, said Wieke van Delen, Curator: Social History Collections at Iziko.

European silks and wools, and linen which suited the hot climate, were all imported. Cotton came from the east, through the VOC. Willem Adriaan van der Stel experimented with planting mulberry trees at his estate, Vergelegen, but the only relic of his silk-spinning endeavours is to be found in the name Spin Street in Cape Town. Brocade, where the design is woven into the fabric and it looks as if it has been embroidered, was imported from Spitalfields in Britain and Lyon in France.

As all good fashionistas know, the best looks come from mixing and matching influences, and the Cape inhabitants fused eastern and western textiles and influences to create their own style.

Urban men wore very tailored, professionally-made clothes, possibly made by a talented male slave who was kept fully-employed cutting, sewing and fitting. Women's styles were less rigid, and were made by female slaves.

A man about town wore a tight-fitting ensemble that included breeches, shirt, jacket, stock (a band around the neck, precursor to the tie), all topped by a heavy wig. When at home, he would change into a loose, comfortable Indian cotton coat or long jacket called a banyan, replace the wig with a smoking cap and put on slippers. This was considered suitable attire for entertaining guests.

Iziko has a beautiful late 18th century/early 19th century knee-length banyan, made of Indian cotton and lined with European



cotton, quilted together and edged in piping. Artful tailoring includes armhole vents and openings to access pockets. There are also examples of splendid late 18th century waistcoats, embroidered in silk, and a vice-admiral's coat and sleeved waistcoat from the second half of the eighteenth century.

Slaves wore outfits of blue indigo-dyed cotton; slave women wore dark blue-print jackets. They were not allowed to wear shoes, said Wieke, and when a slave was freed, his or her first purchase would often be a pair of shoes. Early portraits show that slaves often incorporated small details reflecting their traditional wear, such as eastern shawls and headgear. In the early 19th century, Indian cashmere shawls with a paisley motif (or replicas) were a fashion favourite among all citizens.

To find out more, read *Clothing Fashions in South Africa 1652-1900*, by Daphne H. Strutt, published in 1975 by AA Balkema.

A late 18th century waistcoat, with embroidered pocket watch and flower details.



Vice-admiral Buyske's finely-tailored, structured coat, late 18th century.



Iziko curator Wieke van Delen examines a banyan, part of Iziko's store of early garments.



Parts of a brocade waistcoat, from three different sources, worn in the Western Cape.

... Shoots

Tribute to the Man of Chic



Judy Bryant

Style and Substance

"We ask ourselves, who am I to be brilliant, gorgeous, handsome, talented, and fabulous? Actually, who are we not to be?" No, that's not a quote from *Vogue Homme International*; it's part of a comment by Nelson Mandela on living up to your full potential.

Mandela cut a sartorial dash from his early days, whether in traditional Thembu dress or in a well-cut suit when he and Oliver Tambo opened South Africa's first black legal partnership.

As President, he was constantly in the world's spotlight, at ease in parliaments and palaces. The previous role-model in knowing how to use clothing politically was Jackie Kennedy – well, when Mandela donned that number six shirt and a Springbok cap to present the World Cup trophy to Francois Pienaar, it was a symbol of unity which helped towards healing the bitter wounds of racial division.

When many people think of Mandela, they picture him in one of his signature shirts, which combine Afrocentric prints with top quality fabrics to reveal his unique style and elegance.

Sonwabile Ndamase, founder of Vukani Range Creations, executive president of the SA Fashion Designers Agency and designer of these shirts, always saw it as his mission to bring back heritage when getting dressed. Asked about his inspiration when creating the garments (he used locally-sourced batik fabric) he said: "We must look for originality in people, in art and in writing. Sometimes we express in words what we cannot portray in colour, while often we express with colour what we cannot say with words. That's where



www.theguardian.com

my inspiration came from when I received the brief from the former President. I wanted to honour him for his magnanimous bravery by giving him his own style as a way of saying thank you."

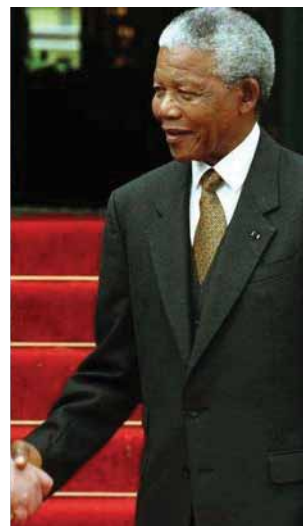
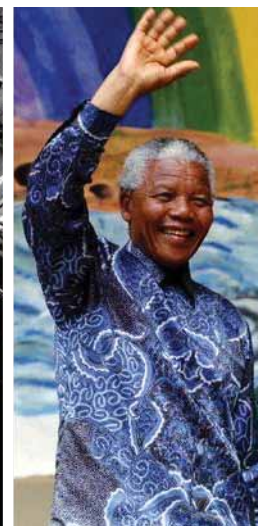
Wieke van Delen, Iziko curator, makes the point that, in the same way that the cotton banyan liberated 18th century men from tight-fitting tailored clothes, so Mandela made it possible for local men to be stylish and professional without wearing a hot, heavy suit.

To celebrate the man and the nation, Vukani has just launched the Madiba Collection with "original designs, limited edition fabrics, and true African value".

"This collection captures the mystery and pride of Africa," says Sonwabile. You can wear them jacketless and untucked, but carefully buttoned at the neck and wrists, and always with dress slacks and shoes.

Possibly Alicia Keys summed up Mandela's true style secret, when she said: "The most important thing to remember is that you can wear all the greatest clothes and all the greatest shoes, but you've got to have a good spirit on the inside. That's what's really going to make you look like you're ready to rock the world."

Contact: Sonwabile Ndamase
011 402 1661/2 | sonwabile@vukanifashions.com | www.vukanifashions.com.



The Man of Chic. Acknowledgement to Daily Maverick, 18 July 2013.

Nelson Mandela and the Making Economy

Nelson Mandela had a powerful vision for South Africa: he negotiated seemingly immovable obstacles and inspired people with diverse agendas and allegiances to aim for a better life for all. There are certainly similarities with the CCDI which, in 2001, entered uncharted territory with only two staff members and few material resources. But there was a vision, for a thriving handmade economy, where craft producers and designer-makers would be supported, celebrated, respected and successful. Judy Bryant, writer and journalist for CCDI, explores this through the letters that make up 'Mandela'.



Mandela helped bring South Africa in from the cold. He made us part of the global economy again. The CCDI too has striven to open up new **markets** for handmade goods, through trade and lifestyle shows, and more recently, supported access to craft **markets**. Producers are mentored, with one-on-one support that addresses specific challenges. **Marketing** is done through numerous channels – the media, niche catalogues, all connecting the handmade business community through **meaningful** relationships.



Nelson Mandela has never stopped **advocating** ideals such as greater compassion, helping those less fortunate, and **addressing** obstacles that limit potential. The CCDI has been an **active** participant in movements for change – empowering people at a deep level, helping to unlock their inner resources and creativity. The flowering of creativity can be seen in the exquisite pieces selected for the annual CCDI Handmade Collection, where craft meets art.



Mandela never said no to a challenge – when **negotiating** parties gridlocked at CODESA, he could get warring factions to talk again. He pushed the ANC forward and his results were honoured with the Nobel Prize. Our own Erica Elk is always up for a challenge never saying no to opportunity, so that the CCDI has grown to be a powerful body punching above its weight at a provincial and national level. The resulting success stories have won a range of awards, most recently Erica's regional social entrepreneur award from the Businesswomen's Association of South Africa.



Mandela had **drive** and was **determined** to make a **difference** – and the CCDI has shown equal commitment to the development of markets, people, concepts and enterprises. Running like a bright thread through all its initiatives is a commitment to good design, from its administrative systems to the handmade pieces it selects for markets and exhibitions.



Mandela had **energy**, words of encouragement for all; he helped **establish enterprises** that make a real difference, from offering **educational** bursaries to lessons in **effective** leadership. Our own Creative Enterprise Training Unit is a hub of activity, running creative and business workshops, monthly meetings, even hosting emporia to sell handmade goods.



Leadership under Mandela reached new heights of statesmanship - and it was **leavened** with **laughter**. He made time to listen, to pass on lessons learnt. We too aim to honour those who make with skill, artistry and love, celebrating and recognizing icons who make significant contributions to the making economy.



Nelson Mandela's sage **advice** was eagerly sought after: he showed how one can **adapt** to extremely challenging circumstances and emerge a winner. The CCDI has always been available for consultation and support, to strengthen fledgling and established making businesses. And all our **advances** are thanks to our greatest **asset** – our people, both the staff and Board members. Viva Mandela! Viva CCDI!



“No one is born hating another person because of the color of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.”

– Nelson Mandela, Long Walk to Freedom

Exploring Exports

Tribute to Nelson Rolihlahla Mandela

Nelson Mandela: Our greatest export

Talk of South African exports, and the typical answer includes items such as gold and platinum, fresh fruit and wine. Results are listed as good trade relations with neighbours and an improved balance of payments.

But surely our very best export, the star of our outward selling missions, is our own home-grown Nelson Rolihlahla Mandela. At a time when the country was on the brink of disaster, which would have led to economic meltdown, he helped unite a fragmented nation and then developed a vast network of diplomatic and friendship connections around the world.

Building a new international image of a united South Africa was central to President Mandela's agenda. He formed a multi-racial Government of National Unity and proclaimed the country a "rainbow nation at peace with itself and the world."

As a global icon and active statesman, Mandela's greatness lies in his reconciliatory approach. He helped to plant firm democratic roots and a strong constitutional democracy. Hope, reconciliation and nation-building are key messages in many of his speeches.

People warm to him not only because of his leadership qualities, but also his humanity, which resounds through his oft-quoted sayings,

particularly "I learned that courage was not the absence of fear, but the triumph over it." Mandela has been photographed with everyone from the Queen of England to human rights activist Ariel Dorfman, Bono to Tiger Woods. He is Barack Obama's "personal hero".

Wherever he may be, and whatever the audience, Mandela has remained feisty and committed to his ideals. At the G7 Finance Ministers Meeting in 2005, he said: "I am here not to merely symbolically grace an occasion with the grey hairs of an old man that the world seems to love in his old age. I am here to publicly share with you the outrage you wish to demonstrate, I believe, against the persistence of poverty amongst the masses of people all over the globe in the midst of the most breathtaking advances humanity has ever experienced."

Mandela's leadership has seen him receive honorary doctorates, civic honours, freedoms of towns and cities, and various other accolades around the world. Buildings, stamps, townships, plants, clothes and bank notes are named after him or bear his likeness – there is seemingly no end to the respectful tributes bestowed on this symbol of reconciliation and forgiveness, Nelson Mandela, our greatest export.



Around The City

Tribute to a Legend

Mandela Poster Project coming to Cape Town



The Mandela Poster Project that was unveiled in time for Nelson Mandela's 95th birthday on 18 July in Pretoria, has made news around the world, with television coverage from all the major international networks and newspapers from six continents paying attention to the project.

And the good news is that the Open Design Cape Town festival (21-31 August) has secured a production sponsor for large hanging banners, each representing two posters. This means the curated exhibition will be displayed at the City Hall – possibly in the very room from whose balcony Nelson Mandela gave his first speech on his release from prison.

Slightly hoarse from interviews with CNN, BBC, Al Jazeera and over 80 other international media enterprises, designer and co-organiser Jacques Lange took time to share his elation about “one of the most satisfying things we have ever done, that has just exploded globally” with CCDI newsletter readers.

The poster project started off as an initiative by Jacques and designer Mohammed Jogie to celebrate Nelson Mandela's life and



1994: Nelson Mandela on the Cape Town City Hall balcony, overlooking the Grand Parade.



Justice Yvonne Mokgoro, chairwoman of the Nelson Mandela Children's Fund and former Constitutional Court judge, with a poster designed by Félix Beltrán from Mexico.

his humanity. Kicking off with a Facebook announcement in mid-May, they hoped to receive 95 exceptional posters in 60 days.

“The posters came from people’s hearts and we were totally dumbstruck by the international interest,” says Jacques, as more than 700 submissions poured in from about 70 countries. The poster submissions were then curated and a selection of 95 (from 37 countries and representing Madiba’s 95 years) first went on show in Pretoria, followed by rapid-fire offers of travelling and digital exhibitions.

A collection of master copies of the posters is to go on auction for a minimum of R1 million, and talks are underway with sponsors to take up 500 posters in a limited edition coffee table book. There’s also potential for a paperback catalogue. Such initiatives will raise funds for the Nelson Mandela Children’s Hospital Trust, which could help make the vision of a third African dedicated children’s hospital a reality.

“This is an excellent example of social entrepreneurship from the design community,” said Jacques, who added that not a cent had been spent other than personal teleconferencing costs and catering for two meetings. “Sponsors came to us, and with the ones we approached, red tape just disappeared.”

“This exhibition is not about iconising Nelson Mandela. It’s about the value system he projects.”

The 95 selected submissions can be viewed on www.mandelaposterproject.org.



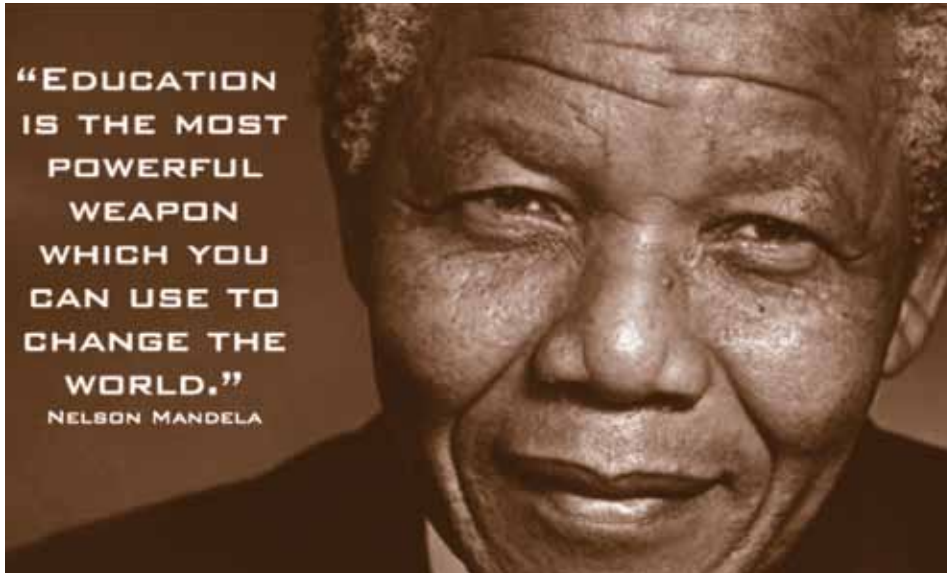
The poster exhibition celebrating Nelson Mandela’s contribution to humanity has drawn numerous fans.



Creative Enterprises

Tribute to a Visionary

Liberty through learning



Nelson Mandela is a great believer in education and life-long learning. It was at the Wesleyan mission school that he first attended that he was given the name Nelson; and as the son of a tribal councillor, he learned the art of listening, which later helped in delicate negotiations.

In terms of formal schooling, Nelson attended Clarkebury Boarding School where he took only two years instead of the usual three to complete his Junior Certificate. From there he went to Healdtown in Fort Beaufort and Fort Hare University. He completed his Bachelor of Arts studies in Johannesburg by correspondence through the University of South Africa.

Mandela enrolled at the Wits Law Faculty in 1943 and studied there for six years. In *Long Walk to Freedom* he writes: "Wits opened a new world to me, a world of ideas and political beliefs and debates, a world where people were passionate about politics ... I discovered for the first time people of my own age firmly aligned with the liberation struggle, who were prepared, despite their relative privilege, to sacrifice themselves for the cause of the oppressed."

A selection from a letter asking to write a supplementary exam at Wits (which was refused) makes it clear that he had no easy road to education: "I should also add that during the whole of this period I studied under very difficult and trying conditions. I was a part-time student and resided in Orlando Native Location in a noisy neighbourhood. In the absence of electric light I was compelled to study in the evenings with a paraffin lamp and sometimes with a candle light. I wasted a lot of time travelling between Orlando and the city and returned home after 8 pm, feeling tired and hungry and unfit to concentrate on my studies. Even during the examinations I

was compelled to work in order to maintain the only source of livelihood that I had. It is my candid opinion that if I could have done my work under more suitable conditions, I could have produced better results."

Mandela completed his LLB in prison and received a Doctorate in Law from Wits in 1991.

On Robben Island, Mandela often gave legal advice to both prisoners and prison staff. It was a tough life, but Mandela somehow managed to turn the Island into a place of learning with debate and study.

Two quotes from Mandela on education give an indication of what he believes: "A good head and a good heart are always a formidable combination;"

and "Education is the most powerful weapon which you can use to change the world."

This passionate belief in learning is reflected in a long list of schools, scholarships, programmes, awards, libraries, centres, chairs, bursaries and funds, which honour his name and vision. To name a few, there is the Ecole Nelson Mandela, in Bamako, Mali; the Mandela Children's Learning School in Compton, USA and the Mandela Institute for Human Rights in the Palestinian National Authority Area, Jerusalem, Israel. The Mandela Rhodes Foundation, based in Cape Town, supports postgraduate Honours and Masters scholars from throughout the continent.

The CCDI's Training Unit shares this same commitment to life-long learning. An integrated and holistic model underpins all its work, with creativity at the centre. From a practical book for facilitators, to fact/information sheets and templates, it has all the resources and help needed for adult learners, from a warm and dedicated staff.

References: www.southafrica.info and *WITS Review July 2013 Volume 25, A Man of Destiny: Nelson Mandela*.



www.citypress.co.za

Mandela name inspire eco-awareness

An eco-friendly legacy has been created for Madiba, through a host of plants, creatures, organisms and green spaces named after him. These include *Protea cynaroides* Mandela, which was revealed in 1988 as an 80th birthday present; the Paravanda Nelson Mandela orchid, named in 1997; and the striking *Strelitzia reginae* Mandela's Gold, named in 1996. This strelitzia is an unusual golden yellow colour from the normally orange species; it took Kirstenbosch staff nearly 20 years of selecting and careful cross-pollinating to develop 'Mandela's Gold'.

Triacanthella madiba is a species of springtail (a minute, wingless insect) named by scientists at Stellenbosch University; *Australopicus nelsonmandelai*, an extinct species of woodpecker, was named in 2012; and there's an indigenous species of African orb-weaver spider that was labelled *Singafrotypa Mandela* in 2002. Even a sea slug, a nudibranch, was named *Mandela Micocornata* - followed by the naming of an entire family and genus of sea slugs after him - family *Mandeliidae*, genus *Mandelia*.

Mandela visited Kirstenbosch on 21 August 1996 and planted a Pepperbark Tree (*Warburgia salutaris*) near the Visitors' Centre entrance gate. In 2010, a bust of Mandela, sculpted by John Francis Gardner, who donated it to Kirstenbosch, was placed beside the tree that Mandela planted.



For those who want to do their own long walk in the footsteps of our elder statesman, the Madiba hiking trail near Mthatha in the Eastern Cape passes through his home town of Qunu. And homesick South Africans can always visit the Mandela Garden in Leeds and the Nelson Mandela ornamental garden in Kingston-upon-Hull, both in Britain. There's also the Nelson Mandela Park in Montreal, Canada, and Mandela Park in Hoorn, Netherlands.

Credit: Info from article by Janine Erasmus, SouthAfrica.info.

A vibrant example of *Strelitzia reginae* Mandela's Gold, blooming in front of a bust of Nelson Mandela in the Kirstenbosch National Botanical Garden.

Photo by Alice Notten, Kirstenbosch National Botanical Garden.



The Fringe in District Six

Tribute to a great human being

For the second article in which we interview people with links to District Six, Judy Bryant met former resident, arts educator Lionel Davis. As a political prisoner, Lionel spent seven years on Robben Island. He pays tribute to Nelson Mandela and emphasises the need to rid ourselves of prejudice.

Lionel Davis: Remembering Mandela on Robben Island

When Lionel Davis was banished to Robben Island in 1964 at the age of 26, he was placed in the single-cell B section, which normally held about 30 political prisoners. Days were spent working in the stone quarry and time back in Section B was marked by abusive guards who took every opportunity to belittle the inmates.

“It was laughter that kept us alive, in spite of the conditions under which we lived,” says Lionel, who is now enjoying his retirement, living and painting in Muizenberg with his wife, artist Barbara Voss. “Our sense of humour was the mechanism that kept us going.”

Many of the prisoners had held leadership roles in civil society, and it was on the island that they could be themselves, despite the abnormal circumstances.

“With a job as a political leader in civil society, you dared not put a foot wrong – you kept up your profile. With equals in the struggle, one could relax and speak about things one would not normally talk about.”

Lionel told how Mandela shared the story of when he was on the run and lived in the flats of white comrades in the whites-only suburbs. He enjoyed the African custom of drinking sour milk, and placed milk bottles on the windowsill facing the landing. African workers saw these bottles, and said they thought a black man must be living on the premises. When he overheard this, Mandela decided it was time to leave.

While he could be very serious in a chess game, Mandela had a sense of humour and would always banter with his opponents when they played a game of draughts, seated on the ground. In spite of the guards' hostility, Mandela kept his sense of dignity.

“Mandela was the kind of person who would come to you and try to calm you down and make you feel accepted in the community of prisoners. Regardless of your political affiliation, he had the ability to speak to you and welcome you to the fold.

“I was not and am not an intellectual, but he walked and talked with me,” said Lionel. “What lay in my future, would I get married? He could speak to anyone.”

Reflecting back to his days in District Six, Lionel recalled that he was born in McKenzie Street after which his family moved to Canterbury Street, when he was four years old. Much of his happy childhood was spent playing on the streets. “We shared everything and became very creative in working out games. We had lots of fun.”

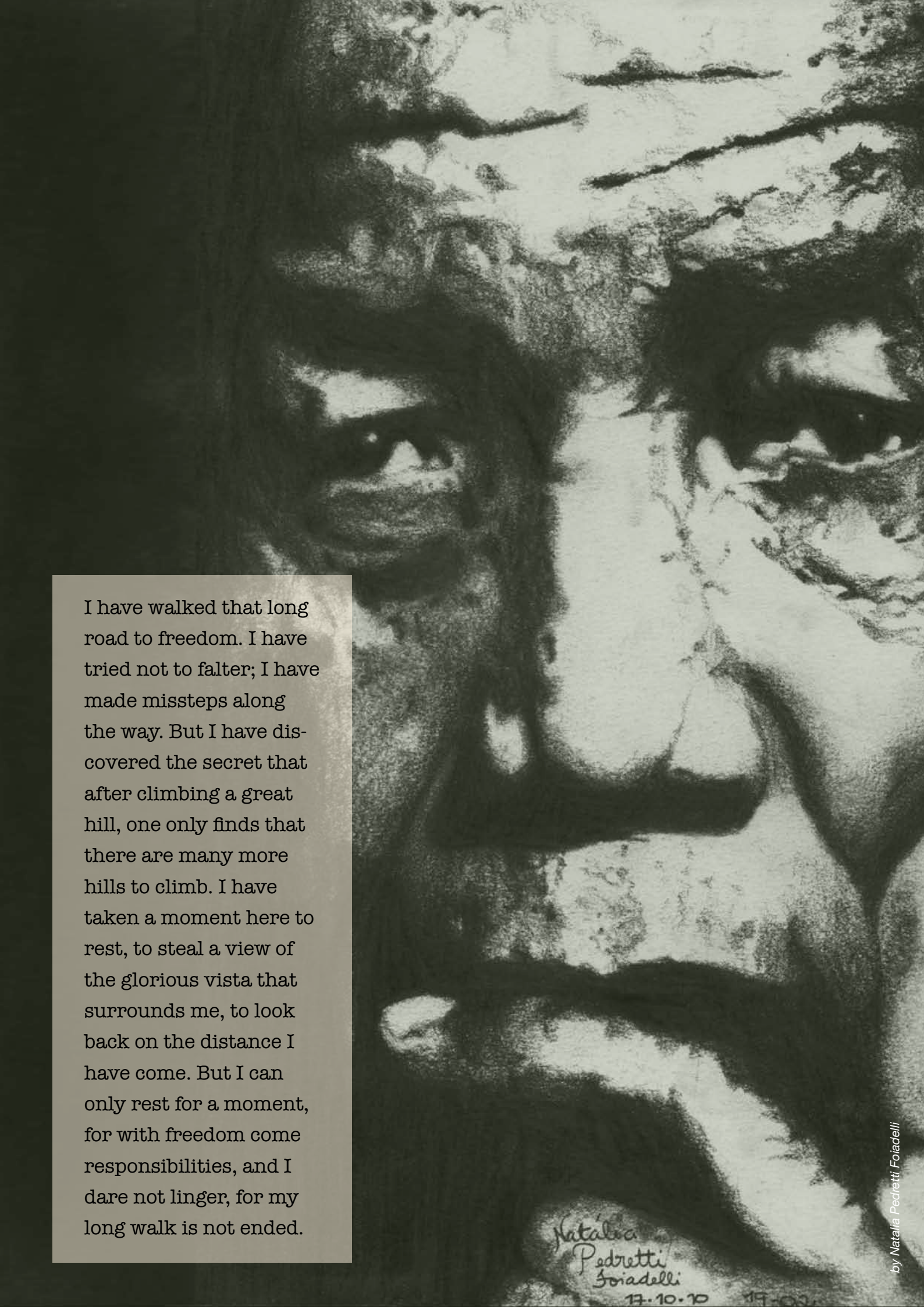
His friends' parents came from diverse backgrounds – they were Southern, East and West African, Japanese, Chinese, European immigrants, Jewish, Muslim, Christian. “We lived together in the same community, but there was still prejudice towards people with a darker skin, and this still lingers. If you had an African father and an African surname, it would be difficult to get a job and be accepted into the coloured community in District Six, and Cape Town as a whole.

“Prejudice was there, and unfortunately we still have a long way to go to eradicate it. Nelson Mandela was one of the people who advocated reconciliation, and to honour his legacy, we should live up to his leadership. We should break these barriers down and build a meaningful, healthy society with love and respect regardless of ethnicity, or political differences.”

“In prison you learn to laugh with, not laugh at, a fellow political prisoner. If you were a newcomer, especially in that section of educated people, the authorities were very petty and tried to belittle you. If you were a doctor or lawyer, they would deliberately take away your shoes and force you to walk on sharp stones. They had intense joy in seeing you suffer.

Lionel Davis, in front of a painting of men walking to the Robben Island quarry – part of a series by his wife, Barbara Voss.





I have walked that long road to freedom. I have tried not to falter; I have made missteps along the way. But I have discovered the secret that after climbing a great hill, one only finds that there are many more hills to climb. I have taken a moment here to rest, to steal a view of the glorious vista that surrounds me, to look back on the distance I have come. But I can only rest for a moment, for with freedom come responsibilities, and I dare not linger, for my long walk is not ended.

Natalia
Pedretti
Foiadelli

17.10.10

17.10.10

