

HANDMADE [cape]

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Become a 2010
ambassador

Fifth in a Series
**Making &
organising decisions**
by Gavin Chait

Can craft play in the
BIG LEAGUE?

CCDI
craft Exhibition
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 CAPE
CRAFT & DESIGN
INSTITUTE

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Ubuntu Culture Doll, Patricia Shearer
Photo by Eric Miller
Cape Craft & Design Institute |
Iziko IaseKapa lobuChule nobuGcisa |
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Plug into the Programme Group

The CCDI has set up a Programmes Group panel that sits on the last three Wednesdays of each month.

activities on offer, receive practical advice and find out about market access opportunities.

An appointment with the Group is a one-on-one process that will help you access appropriate support from the CCDI and its partners, and help you make decisions about where you want to take your product and business. The Programme Group consists of CCDI staff responsible for design innovation, business development and market access. During the session – which can last 50 minutes – you have a great opportunity to talk about your product, your business and the challenges you face. It is an open-ended discussion and through the process you will find out more about the CCDI

Programme Group interviews take place every Wednesday, apart from the first of the month, when we have craft sector meetings. The first session is at 10am and the last at 2pm. While you are at the CCDI office you can also arrange to have your products photographed for our website and update your database information. The Programme Group suits both newcomers and established craft producers. Last year 107 craft producers benefited from the Programme Group. To make a booking call Zodwa Mdliva on 021 461 1488 or email zodwa.mdliva@ccdi.org.za.

Heritage is History-in-Motion

Let's get one thing straight – I'm not a heritage expert, or very well versed in debates about heritage in South Africa. I am the manager of a craft development institute firmly rooted in the contemporary world and geared at getting new products into local and international markets. And in my spare time, I'm trying to develop my own practice as a contemporary artist. So my life and work is firmly rooted in the here and now.

My 'outsider' impression of the heritage sector – at least in South Africa – is that it's all about the past and preservation. Definitions indicate that heritage includes excavation, restoration, memorialisation and display of tangible and intangible things including natural, cultural and historical objects and practices.

Heritage, however, can also be about contemporary activity. I see craft as a process and not an object. For me it is about the **process of production** that involves the hand (and some tools) and the imagination. This is interlinked with another vital process.

This is the **process of making**. It is a physical activity that requires technical skill and ability. It is also a mental activity that requires knowledge of material and what you can do with it. The process of making – and the combination of the two – is passed from one generation to another – and becomes our heritage and tradition. It used to be passed informally through the family or village; and then more formally through the guilds; and in the last 100 years through technical colleges and tertiary institutions. Into this mix we have to insert the acquisition and discovery of new knowledge, new materials, new techniques – otherwise the world would not have progressed.

Nevertheless, today, in our industrialised, and now increasingly digitised, world we are moving further and further away from these modes of production and there is a real danger that these skills will be lost.

At one level, this is good – as it means the objects made by hand will increase in value (assuming there is a 'market' that values the handmade). But we still cannot afford to lose these skills. Apart from sentimental and nostalgic reasons – there might be practical reasons, as our production and consumption patterns need to change as we learn to deal with the finite natural resources on this planet.

But more importantly I think we can't afford to lose these skills because of the other factor in the process of production – the imagination. We are not machines. We are human beings – and the process of making things, of manifesting ideas, of embellishing and adorning our persons and our environment – is an expression of our humanity.

Our heritage is a critical factor in this as it is the lifeblood on which creative people draw. Whether it is the individual's own internal experience of life or their interpretation of the world they and their ancestors inhabit. This is a huge resource, particularly if we think about the diverse range of cultures in South Africa and our complex history and social dynamics.

Thankfully the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (including 'traditional craftsmanship') supports my view in that it argues:

"Any efforts to safeguard traditional craftsmanship must focus not on preserving craft objects - no matter how beautiful, precious, rare or important they might be - but on

creating conditions that will encourage artisans to continue to produce crafts of all kinds, and to transmit their skills and knowledge to others."

So what are these conditions that we need to create? For us to make use of craft we need:

- To store it, keep it, preserve it, and document it
- To know where it is and how to find it
- The 'permission' to adapt and change and make relevant
- The continuing transmission of knowledge and skills
- An audience (or consumer base) to engage, appreciate and buy products to ensure that craft continues to be practiced, providing livelihoods and reflecting creativity and our humanity.

We are doing some of these things – some better than others. We need to do more. And we need to do it differently. We need to bring heritage out of its temperature-controlled box and into the real world.

One of the obstacles in our way is the separation of the development and promotion of arts and culture from heritage. It's a physical/organisational separation of the past and the present. We need to break down these silos and do more to pull the past into the present and engage with it critically. Not all cultural practices of the past were good. We need to be able to be critical of them with the wisdom of hindsight. On the other hand there are things that used to be done that we have lost that we desperately need to regain. Our morality. Virtue. Family. Place. All things that our country, which is suffering from untreated post-traumatic stress, needs in bucketloads.

And then if we truly believe these skills and traditions are so important, that we want them to be part of our living heritage then we need to invest in them. Without strings attached. So much of the funding for the arts comes with outcomes of how many jobs, how many people trained, how many businesses started, what value of orders and exports. I know. This is the tread mill we are on. And I'm not saying it's not important. People need to eat. But people also need to create. If we want our past and our current to survive into the future – with any veracity and value – we need to invest in it now. And investments don't always have immediate returns. The state should be putting much more resources into art for its own sake. For the pure pleasure of the creator and the participator in being alive.

Originally written for the Archival Platform - the aim of which is to facilitate dialogue and information-sharing between professionals, academics and government employees in the heritage and archive sector. See www.archivalplatform.org.



The logo for Erica Elk, featuring the name 'Erica' in a stylized, cursive blue font.

ERICA ELK: EXECUTIVE DIRECTOR CCDI

October Craft Sector meeting

Presentation on Product of Place: **Mel Hagen** and **Karen Stewart** from the CCDI will together present a talk to illustrate how one can draw inspiration from a place to inspire new products or a new interpretation of a product.

Visual Awareness speaker: sculptor **Paul Edmunds**, who works in an appealing, clean, minimalist style. His sculptures are mostly monochromatic and highly patterned and he uses recycled materials to create new objects with their own particular resonance. Although his work is largely abstract, it draws heavily on the material world. For example, his latest

exhibition, Subtropicalia, on at the Michael Stevenson gallery, takes as its departure Paul's abiding passion for skateboarding and surfing – works suggest shells, wave action and the soothing repetitiveness of pattern and process. Paul has exhibited widely in South Africa and his work can be found in a number of galleries, including The New Museum, New York. Paul is a regular contributor to Washington-based Sculpture magazine and his talk should be fascinating.

The meeting will be held on the 3rd Floor, 75 Harrington Street at 13h00 on **Wednesday 7 October**.



Cape craft company stitches up top handmade award

A small Kommetjie company, which uses traditional upholstery methods and handcrafted materials to produce furniture with designer flair, has taken top honours at one of SA's leading lifestyle shows. Casamento, owned by Starry Eve Collett and partner Henry Durand, beat craft producers from all nine provinces to take the award of Best Product at the SA Handmade Collection at Decorex Johannesburg.

Eve, who spent childhood hours in her mother's Pilgrims Rest art studio, said she had always been interested in needlework. About two years ago, she and her sister began buying old furniture and incorporated hand crafted panels into the restored items. These customised pieces were an instant hit among creative clients who loved the unique creations.

The company now also makes furniture from scratch, using age-old upholstering methods and incorporating natural fibres such as coir, sisal, hessian and flock for solid yet breathable and comfortable seating.

Traditional methods such as stitching with wax twine and working with jute webbing require patience and skill and have helped create jobs for four people in the studio – three full-time and one part-time. The company also commissions local crafter producers to knit, crochet and embroider pieces. Casamento also won praise at the Handmade Collection for its cabbage cushions, which are crocheted by a group of elderly ladies living in the small Karoo town of Fraserburg.

Eve explains: "I bought a small house in Fraserburg and realised that the ladies in the old age home did a lot of beautiful crochet work. I wanted to use their skills, and together we adapted an old 1960s pattern for a ruffled cushion. The ladies love working with the silky-soft merino and kid mohair blend, and the cushion stuffing is also natural, using kapok from seed pods."

a Norwegian trade show by Isandi, a Scandinavian wholesale outlet that works closely with the Cape Craft and Design Institute (CCDI) and other bodies to promote South African design.

"We are delighted at Casamento's success at the Handmade Collection," said Marjorie Naidoo, CCDI communications manager. "There was a large selection of beautiful products at the show, and to take the top accolade against such strong competition is quite an achievement."



A Casamento cushion that is as chic as it is comfy.

A pattern for growth

- by Gavin Chait

On 21 January 1987, in KwaMakutha outside Amanzimtoti, the home of United Democratic Movement, activist Bheki Ntuli, was attacked. Twelve people were killed, including seven children.

These were dangerous and unsettling times in South Africa. Mass action and the armed struggle against Apartheid were in full swing. Limpet mines were going off all over the country. Freedom fighters and vocal leaders calling for liberation and democracy were being arrested, "disappeared" and tortured. Just about every nation had imposed sanctions against the increasingly dictatorial regime of PW Botha, crouching in Pretoria.

It is against this backdrop, back in 1987, that Nicole-Marie Iresch decided to take a vacation from her job at Air France in Paris and visit. It would be life-changing.

Approached by a black woman looking for work, Nicole-Marie made a decision. She rented a small bachelor flat in Sea Point and began teaching sewing to that young woman and three of her friends. "Our first sewing machine was in that flat," she says.

Her job at Air France gave her the freedom to travel to South Africa regularly to support her fledgling project and, at first, the going was slow. It would take three years of careful and persistent negotiation with the City of Tygerberg for her to secure larger, and more conveniently situated, premises in Khayelitsha.

"I was a woman, and I was white," she says. "They didn't know what to make of me."

Even with her plane tickets covered, running a development project is expensive. Nicole-Marie approached her work colleagues. After explaining her vision, of creating a self-sustaining sewing business for unemployed women living in Apartheid's townships, they were quick to invest their savings into the project.

Further sponsorship followed; Renault provided a car, and the DTI provided a sewing machine.

For 10 years, Nicole-Marie commuted, spending ever-longer periods in South Africa and away from her job. In 1991, she gained her South African residency, making it easier to come and go. In 1997, she began the formal process of registering her project as a non-governmental organisation.



She campaigned tirelessly for work, bringing designs to exhibitions and buyers in France and South Africa. In 1997, she met with Wendy Ackerman, then in charge of the Ackerman



Family Trust and wife of Pick 'n Pay owner, Raymond Ackerman.

"I asked if they would stock our township shopping bags at their tills. She said, sure, bring them in, let's see how they do."

It was a major breakthrough. As a formally registered organisation, and with a distinctive brand-name, the ubiquitous brown hessian Township bags were placed at Pick 'n Pay tills around Cape Town. At the time, Nicole-Marie had to negotiate independently with each store manager and deliver to each herself. It was time-consuming and required careful logistical planning.

The business was not yet running profitably. Nicole-Marie couldn't be sure that it ever would be. But it would never happen if she had to continue commuting between two different countries at opposite ends of the planet.

In 1998, she gave up her day job.

She also began to restructure the organisation. The NGO she founded would continue to operate while supporting the women, now numbering 32, in three cooperatives. A new marketing company, **Township Patterns**, would seek to market the products and produce new design ideas.

A team of managers now visit the cooperatives regularly. "Like a mother," she says. "They don't only help with the business operations, but also with health or personal issues."

In 2003, her husband, Christophe Labesse, gave up his executive job at Xerox in California and moved to South Africa to become operations manager. Not only a community business, it is now a family business as well.

In 2008, she hit marketing gold. Carla Bruni, newly married to French president, Nicolas Sarkozy, visited South Africa and the group's Sophumelela cooperative workshop. During the visit, she was presented with a cotton and hessian-stitched bag in the six colours of the South African flag.

The new bag has been named the "Carla" and, with the support of France's first lady, is now on sale at a Paris fashion boutique called Colette.

It has been a long and difficult road to create this adventurous community project, but neither Christophe nor Nicole-Marie would give it up for the world.

"Every day he says to me 'Thank you' for changing my life so much," she laughs.

exhibitions

CCDI Craft Exhibition Collection for 2010

Thanks to all those crafters who have already submitted their very best handmade products for the 2010 Exhibition Collection! We look forward to collecting more top-notch examples of the stunning work that's being produced in the Western Cape. We are throwing the net wide, so if you use media such as glass, wood, textiles, recycled goods and others – show us your best.

The final Collection will be unveiled at the iconic Design Indaba Expo, held at the Cape Town International Convention Centre (CTICC) from 25-28 February 2010. The Exhibition Collection will then be showcased at events such as Decorex and the Good Food & Wine Fair show, and various other city venues.

This is also a great way to boost sales, as your exhibition items will be for sale during the shows via an on-line

shopping system, and will also be showcased in a glossy, high-end designer catalogue.

We are looking for goods of excellent workmanship and design that have been recently produced.

The deadline for entries is Friday, 4 December 2009 by way of 3 photographs of the completed display item, and various entry criteria apply – for example, the item size must not exceed 1.2 metres in any direction. The artwork may consist of a group of small components, but must be of a reasonable weight as it will be displayed, packed, and moved many times. For more information: Contact CCDI communications

manager Marjorie Naidoo on marjorie.aidoo@ccdi.org.za or 021 461-1488. The entry form can also be downloaded from the CCDI website (www.ccdi.org.za) or collected from the CCDI offices at 75 Harrington Street, East City, Cape Town.



Gold rush for the CCDI

The Cape Craft and Design Institute (CCDI) has added yet another win to its cache of recent trade show awards with the announcement of a gold award for its stand at the SARCA Cape exhibition, held at the Grand West Casino from 12-14 September.

This accolade follows a gold certificate at the 14th Cape Homemakers Expo (3-6 September), a gold medal for the best stand at SA Handmade Collection (linked to Decorex Johannesburg) in August, and the award for best sales at the SA Handmade Collection.

"We are delighted with the response, as our craft producers have put months of hard work into these shows," said CCDI executive director Erica Elk. "Craft and designer items are beautifully styled and lit at these shows, and the buying public and retailers are clearly responding to the uniqueness and beauty of these handmade products."



Western Cape craft producers were elated by the success they enjoyed at the SA Handmade Collection.

Part of the furniture

The Western Cape Furniture Initiative (WCFI) is a Section 21 company that draws together representatives from organisations in the furniture industry in the Western Cape. Facilitating programmes that assist companies to address manufacturing, the supply chain and related business matters, the WCFI has economic growth firmly within its sights.

The WCFI is looking ahead to its Furniture Design Competition 2009/2010. The competition promotes design as a key tool by which furniture manufacturers can be more competitive and

compete on both local and international stages. The theme of the 2009/2010 competition is "How do you live?" and the closing date is 19 February 2010.

Finalists will have their entries displayed at Decorex, from 23 – 27 April 2010. Contact: Bernadette Isaacs - email Bernadette@furniture.org.za.



Beautiful products for babies

You are invited to submit hand-made, child-safe products for the CCDI's gift shop at the annual Baby Expo, which will be held at the Cape Town International Convention Centre from 30 October to 4 November - anything from clothing and soft toys to children's furniture, educational toys and gifts.

Your products must be suitable to the Baby Expo and you need to explain why you think they are perfect for the Expo in your application. The stand will have a Beatrix Potter colour scheme.

If your products are accepted, you will need to include a 20 percent commission payable to the CCDI when pricing them. You should also include a producer code and company name. Package your products securely for transportation.



For more information and for an application form, contact Jo-lene Sathorar of the CCDI on jo-lene.sathorar@ccdi.org.za.

The Baby Expo is the only exhibition in South Africa that has exclusive rights to live Barney performances. The Barney brand is now the world's biggest, most recognised brand in the under-six market. So bring your youngsters along to enjoy the fun!

Vintage treasures

The Biscuit Mill will be holding a Vintage Fair every Sunday from 11 October onwards. The Fair will appeal to everyone who loves anything vintage, from jewellery and fashion to comics, cars and home restoration techniques. This could be a great way to showcase your vintage-inspired craft. Take

a look, enjoy the live jazz and treat yourself to brunch. In the build-up to the festive season, allow yourself to be tempted by nostalgia, crystal, silk, handmade ice-cream, chocolate-chip cookies and champagne and oysters!

Contact Catherine at 021 423 4687 | www.vintagefair.co.za.



Adventures in craft

The CCDI set up a collective craft shop at the 15th Annual Cape Outdoor Adventure & Travel Experience held at Bien Donné agricultural farm, between Franschhoek and Paarl, from 2 to 4 October. Soft furnishings, furniture, homeware and related goodies were on show, alongside tents, mountain

bikes, braai equipment and other products conducive to enjoying the great outdoors.

The event offered great products, a bustling vibe, tasty food and live entertainment – and was well worth attending.

iTownship Wine Festival invites craft

Cape Town's only large township wine festival launched last year and is moving to Gugulethu this year, where the famous Mzoli's is situated. No run-of-the-mill wine-tasting event, the festival incorporates and celebrates township talent in music, the arts and craft. The Arts Pavilion will offer township souvenirs for visitors to take home with them.

This year's festival will be held from 29 October to 1 November at Vukhambe Centre, adjacent to the new Gugulethu Square Mall, which is being launched in November. Craft producers are invited to exhibit, so be there! For more info on the festival, contact Linda on 021424 8149 or visit www.itownshipwinefest.co.za.



Can craft play in the big league?

With the exciting events of the past Heritage Month uppermost in our minds, we asked the CCDI's executive director, Erika Elk, to share her views on the future of craft and how South African craft organisations can compete with the best.

Q: Tell us about the craft organisations the CCDI works with.

A: We have over 1 400 enterprises registered on our database – they receive support from us in a variety of ways. In some instances, we help them to participate in training, workshops, exhibitions and market access activities.

These enterprises consist of everything from individuals to formal exporting businesses employing 100 people. More commonly, though, we are looking at a small business, owner-managed, with core staff and outsourced production capacity. NGOs also bring us projects to help them to generate income.

Q: What are the challenges craft producers face?

A: The major challenge is accessing and supplying markets efficiently and effectively. We need to support people who make the right product for the right market, at the right price, and supply it at the right time.

The sector is maturing in terms of product range, quality, consistency and innovation, but supplying to market remains a challenge. This is complex, because we face big environmental or systemic issues, like access to transport, quality raw materials at good prices, secure places to work and so on.

Also, not every crafts person has basic business skills, literacy and numeracy to draw on, which can result in a lack of confidence and low self-esteem among craftspeople. There are also misconceptions to overcome, for example, the idea that craft is a low-level skill that is easy to pass on; the perception that the value of local craft and design is low must also be overcome. For some reason, people think that because it's local and handmade it should be

cheap! Mediocre work also feeds this perception and provides another challenge to overcome.

Q: What are the main markets for South African craft organisations?

A: Any consumer of product is a potential market for craft. Craft is not about ethnic curios but about any handmade items that are valuable because they are handmade. So you are looking at items from jewellery and homeware to garden accessories, children's toys and so on. Craft producers supply to consumers through craft markets, small individual retailers, hotel and lodge shops, as well as outlets at airports, museums and heritage sites in South Africa. Exporting has been picking up recently, particularly in the US and Europe. National retail chains are also dipping their toes in the market, but they have their own challenges.

Q: How can craftspeople access local and international markets?

A: You need to identify your product/market niche. What do you do that no-one else does? What can you do differently and better? Also, be the best you can possibly be at what you do – diversification can come later. Carrol Boyes and Kapula Candles are very good examples of this.

Also, be reliable, consistent, honest and keep to your word. Business is about relationships, so you need to develop these over time. Have a long-term view. There's no such thing as overnight success.

Q: What are the challenges in terms of entering formal retail or export? How has the CCDI helped small craft businesses to deliver consistent quality and volumes?

A: Formal retail and export are similar in that the requirements for 'participation' are high. You need to be a formal, registered business with tax clearance and VAT registration, which requires a level of business sophistication and resources.

Some retailers require adherence to labour legislation and health and safety practices in the workplace. Increasingly, products need to go through

compliance testing. The process of product sampling can be time-consuming and that is before you have even got to questions of price and payment terms.

We attempt to help people to access smaller-volume but higher-value local markets. For others, the goal might be a stepping stone to bigger things, like national retail chains and export. We focus on immediately attainable, realistic goals, while still demanding quality, consistency and reliability. We create conditions for people to grow and develop at a pace that is likely to develop their confidence. Once that is done, they can be nudged out of their comfort zone in order to grow and develop.

Recently, we won Gold Awards at the following shows: Decorex Cape, SA Handmade Collection (Decorex Johannesburg), SARCOA Christmas Show (in Johannesburg), Homemaker's Expo (Cape Town) and SARCOA (Cape). We took about 100 producers to these shows and generated sales and orders of over R1m.

This meant immediate financial returns, making contact with buyers with a view to longer-term business, and intangible returns like engaging with the public, testing products on markets, and raising awareness of good craft product.



Q: Is the partnership between government and craft industry representatives strong enough?

A: The craft industry in South Africa is hardly organised, so most of the support to the sector has been driven by government. Institutions like the CCDI, the North West Craft & Design Initiative and the Craft & Design Centre in Gauteng are hard at work translating government policy into implementable programmes that support the growth of the sector in a material, meaningful way.

The CCDI has a strong partnership with government and in the nine years we have been in existence we have seen a real difference being made to the sector in the Western Cape.

Q: How are crafts produced in rural areas made available in urban centres, where tourists can buy them?

A: We have a rural outreach programme that assists craft producers living and

working in, for example, the West Coast, Central Karoo and the Eden district municipality. These programmes include inspiration workshops, business advice and counselling services, as well as stalls at local festivals.

Trade shows like Decorex and Cape Homemakers also help and there is a travelling Exhibition Collection that shows the best of local craft to a wide selection of conference attendees and others. Objects on display are for sale.



The Loeries flew in!

The Loerie Awards event – widely regarded as the ‘Oscars’ of the South African creative industry – was held at the Good Hope Centre from 25 to 27 September this year. It was fabulous to see this prestigious event held in Cape Town, the creative capital of Africa. The buzz was tremendous! Congratulations to the winners.



Thumbs up for green energy

Cape Town mayor Dan Plato has thrown his weight behind investing in green energy. To this end, he attended the World Economic Forum in China with an aim to co-operate with Chinese cities on renewable energy. Cape Town has some experience with green development – the City introduced a sustainable development programme in 2004 to deal with growing energy needs.

The idea is that 10 percent of homes should be using solar power and ten percent of the city’s energy consumption should come from renewable resources by 2020. Cape Town was ranked one of the top green cities in the world last year, according to the Ethisphere Institute, a think tank based in New York. Environmentally friendly investment projects with China are on the cards, as well as plans for wider Chinese tourism to South Africa.

Single emergency number for Cape Town



A single national call centre number for all emergencies is now in operation in Cape Town and will be nationally operational in the not-too-distant future. The three-digit number, 1-0-7, can be dialled toll free from any Telkom phone. However, Cape cellphone users will need to dial (021) 480 7700.

Operators at the City’s 107 Public Emergency Communication Centre will assess incoming calls and be able to determine the

nature of the emergency, as well as have access to information that includes where the person is calling from, what the telephone number is, and who the subscriber is, in the case of private phones.

Emergency responders will dispatch vehicles, personnel and equipment relevant to the type of emergency, for example fire, police, medical, traffic, and mountain or sea rescue.

Tours to showcase craft

Cape Insights has recently introduced some fabulous craft tours to its range of special-interest cultural tours. These tours introduce visitors to South Africa’s rich creative culture, showcasing how aesthetics combine with commercial success to create jobs, empower communities and aid social regeneration.

There are four categories of tours: ‘Then & Now’, ‘Emerging & Established’, ‘Up Close & Personal – Cityscapes’ and ‘Up Close & Personal – Wineland Escapes’.

The ‘Then & Now’ tour takes you into the heart of Cape Town, where you can visit an 18th century townhouse, an interactive workshop in an artists’ wire and bead studio and some of Cape Town’s well-known urban galleries. A

visit to the Waterfront’s Cape Grace hotel is also part of the tour. A sense of history, cultural heritage and Cape Town’s artistry are guaranteed.

One of the ‘Emerging & Established’ tours takes in the inner-city precinct of Woodstock – The Old Biscuit Mill and leading contemporary art galleries. These craft hubs are a must-visit for anyone interested in Cape Town’s craft industry. The other tour provides a trip to the coastal villages of Kalk Bay and Simon’s Town, showcasing galleries and a foundry in which bronze casting takes place.

‘Up Close & Personal – Cityscapes’ tours take in The Montebello Design Centre in Newlands, and Hout Bay –

both tours focus on collective upliftment initiatives through craft.

Finally, the ‘Up Close & Personal – Wineland Escapes’ transports you into the winelands of Stellenbosch, Franschhoek and Paarl, where you can visit studios and art collections on premier wine estates.

These are all set tours, but customised tours are also popular. Picnics, light lunches and soft drinks are also part of the package. For more information: Tel +27 (0)21 424 0018 | Fax +27 (0)86 689 2019 | info@capeinsights.com | www.capeinsights.com.

Marion Ellis of Cape Insights



2010 update

Becoming a 2010 ambassador



Interested in understanding more, or asking questions around the FIFA guidelines, for the craft and other business sectors?

Be sure not to miss the presentation by the **FIFA LOC Legal Right Protection representative** at the CPUT City Campus, Lecture Theatre 5, on 14 October, from 14h30 – 16h30. Time for Q&A will be set aside. Limited seating, with standing room, so first-come, first-served seating will apply! No RSVP required. Any other info, contact: 2010 Project Officer, Thandeka Tyatyantsi on 021 461 1495 | thandeka.tyatyantsi@ccdi.org.za.

Becoming a 2010 ambassador

South Africa is poised to be on the world map of mega-events, says Cape Town Partnership (CTP) chief executive **Andrew Borraine**. He was speaking at a CTP forum held at the visitors' centre of the Cape Town stadium on 21 September, with the theme of "Citizen Activation: Becoming a 2010 Ambassador".

Andrew reminded the audience, which ranged from sports managers to guest house owners, that the global soccer event will leave not only an infrastructure legacy, but also a vitally important marketing and branding legacy.

St Moritz, for example, was just a pretty town with good skiing before the 1928 Winter Olympics put it on the map; Barcelona has enjoyed a 90% increase in visitors since the 1992 summer Olympics; and Australia's exports have been up 25% p.a. since the 2000 summer Olympics. Andrew reminded us all that we should not only take care of the fans, but equally importantly, media and sponsor tourists if we are to build a winning nation that people want to return to again and again.

Tourists are already flocking to Signal Hill to view the stadium, and it seems that the old image we all know of Table Mountain shot from Blaauwberg beach is going to be replaced by a pic of the stadium in the foreground and the mountain behind it. Crafters take note – stadium and mountain-inspired craft works could be the next big thing!

"Everyone has to be an ambassador," urged Andrew, reminding us of how Germany emphasised the friendliness of its people, without losing traditional German efficiency. This pushed the country from five to two as a nation brand in 2006. (SA is now 37). South Africa's challenges around 2010 include the fact that the games will be held in winter; the country is a long-haul destination; and many potential visitors are very naïve about the country. Research has shown, he said, that retail, food, media and publishing sectors should fare well, but for most other sectors it will be business as usual.

Cape Town in the limelight - the Final Draw

The City of Cape Town 2010 Operations team then outlined what's in store for Cape Town at the time of the Final Draw on 4 December. This will be broadcast live from the Cape Town International Convention Centre and will be the only

time that Cape Town will get undivided attention. During the tournament there will be plenty of emphasis on Gauteng and other regions where matches will be held. "This is an unprecedented opportunity to market and elevate the profile of the city and the region," said **Pam Naidoo**, 2010 Project Co-ordinator: Legacy. The 2000-strong guest list will comprise about 600 broadcast media, plus the FIFA family and well-known personalities – maybe even some heads of state, she said. Live TV coverage will reach about 700 million people. "Our message is that you should make Cape Town your destination of choice; base yourself here, visit here and return here," she said.

Switching on staff

Phil Hayes, CEO of the Laser Group, then showed an informative and fun video that his company has produced to enthuse its staff and business contacts about 2010. This effort has been applauded by soccer authorities and more companies have been urged to follow this lead and ensure that everyone becomes an ambassador.

Lianne Burton, Executive Manager:

Marketing Services, Cape Town Tourism then shared the fun and excitement of the Citizen Activation Campaign, with clips of huge airport billboards and vuvuzela-blowing and soccer ball-kicking staff drumming up enthusiasm for 2010 on Cape Town's streets. "2010 is the turboboost for 2020," she said. "We are preparing citizens to welcome the world."

TV, beer and good company

Former Bafana Bafana striker **George Dearnaley**, Soccer Business Manager: Media24, spoke on "The FIFA Fan – Understanding who's coming to town." George, who's travelled to several global soccer events, said: "People make the World Cup." He reassured everyone that there's no need to worry about football hooligans – "they are scared to travel, there are too many checks and balances, and no-one wants to spend time in a foreign prison."

He said most fans would focus on the first two weeks of the event, and some of them would stay on longer if their teams did well. He said most football fans simply wanted good flat screen TV viewing, cold beer and good company, and once they had found what suited them, were likely to return day after day. Most would be glued in front of the TV from about midday, and would party at night, but in the morning from 9-12 there would be a window where they would visit iconic places, shop, and relax. Time to get those craft pieces ready for the morning shopping!

Open source

For those who've been needing a logo and location branding, but obviously wanting to work within FIFA limits, Cape Town Tourism has developed a great site – capetown.travel/2010 – which includes a downloadable Team Cape Town logo as well as other free marketing items like e-banners, countdown clocks and screensavers. Cape Town Tourism is also working on offering disk dances (the 2010 soccer dance) to anyone wanting to shake their booty.



Making & organising decisions

part 5

There is no one perfect structure for managing business decisions.

You could go the old-fashioned hierarchical approach, with an executive supported by managers and with workers at the bottom. You could work from home and contract to larger firms. You could form a network of peers, working together as you need to, but functionally independent.

Each of these structures is a function of the market you're in, the scale of your operations and the way in which you prefer doing business.

Abraham Tapera used to work in the print room of the Zimbabwe Herald when he, as with so many of his countrymen, made the long trip south to the border, looking for work and opportunity.

Once here, he taught himself wire and bead craft and sold crafts at a traffic intersection in Constantia, the leafy, wealthy suburb of Cape Town.

Between there, and completing a commission in 2008 for a large piece that now hangs in the houses of South Africa's parliament, lies a story.

Running a business can be a lonely and isolating experience. The boss makes decisions which affect the livelihoods of others. If you take on extra staff, you also take on the responsibility of paying them. If things go badly, you might then have to fire that person. Who is to advise you on what is the right approach to managing your risk? And, when you get it wrong, or right, who can understand what it really feels like?

Only other business people. Yet, the boss is alone.

In this, the fifth of our series highlighting different aspects of what it takes to run a business in the craft industry in South Africa, we look at how companies are run, and how the process of organising and making decisions can be structured.

Learning from informal markets

Buzzwords from the Internet, like Web 2.0, Social Networking or Crowd-sourcing have all become very popular. They allow a younger, tech-savvy, generation to feel like they're reinventing the world.

They are not.

One of the most popular emerging products on the Internet is "distributed lending" in which diverse web users join together as part of a "social network" to lend each other money.

There is little difference between this and the stokvels, gooi-goois and rounds enjoyed by impoverished men and women living in informal settlements around the world. Community-based lending is the earliest form of banking.

This is the 5th article in a series focussing on the various aspects of running a South African craft business. The author, Gavin Chait, is a risk analyst and strategist for Whyhawk.



A group of, usually, women get together and agree to pool their resources. Each month they pay over a part of their income into the group. Then any of the members of the group can request to borrow from that pool. The interest on that money is extremely high, giving the lenders a good return on their investment.

The National Stokvel Association of South Africa (NASASA) estimates that there are a total of 800,000 stokvels, burial societies and rotating savings and credit associations in South Africa, with about 8.25 million members, and an estimated R400 million a month in savings. Other estimates have put stokvel and burial society savings rates at over R13 billion a year.

Less obviously, many informal businesses are structured in a similar way.

When Abraham Tapera arrived in South Africa, he may have had few physical assets, but he had a ready support-structure in terms of other Zimbabweans already here. In exchange for his labour and ability, he received the opportunity to learn and work.

Abraham first learned how to make beaded wire biplanes. "I worked six days a week and sold 20 to 30 pieces a day," he says. It was hard work.

The group that collected at the traffic lights, near the Pick 'n Pay centre in Constantia, were not just a random group of blokes. They are actually a tight network of professionals working as a distributed business hub.

The network could ensure standards were maintained, that new ideas were shared and that individuals were rewarded appropriately for anything they put into the group. Like a stokvel, they could pool their income and lend money for tools or raw materials should anyone run short.

But the true power of the group emerged as their work became better known.

People would approach members to produce large commissions for hotels, or functions. The work would be too much for an individual to complete on their own. At that point, they would return to the group and request assistance.

This would be presented in the same way as a company offering shares at a stock exchange. The person offering the work would show the plan of the pieces, how long it would take and the difficulty involved. Then he would offer a price for completion. Negotiations would then start. Those that felt they were happy with the deal would help out.

There is no guarantee, though, that members have to support each other.

If the deal is felt to be a bad one, then the others won't help and the original person will be left completing the work on his own, however long that takes.

However, it does allow the group access to a ready pool of experience and trust.

It does allow the group access to a ready pool of experience and trust.

As a way of organising business processes and decision-making, it has the advantages of tremendous flexibility and low cost. It allows people with little access to formal banking or business contracts to tender for work, build the capacity for large bespoke contracts, and invest in better opportunities.

It is an approach that could work for many small businesses.

Money can't save you from poor systems and resources

The resources of a business are, first, the ideas, skills and enthusiasm of the owner; then the resources that the business has in terms of both staff and capital equipment; then comes the money which creates the lubrication necessary to get it all working.

Having the money doesn't necessarily give you ideas and enthusiasm. Neither will it help you with a poorly-designed system.

Yet money is the topic that most business owners want to discuss first. How can they borrow more? But think of how much money a good system can unlock for you.

If you used to make individual items of clothing by hand, working with needle and thread, and then you upgrade even to a simple sewing machine, you

gain. You gain time, you increase your production output, you increase your sales potential and you increase your life.

The way you structure your company can have an equivalent effect.

During this series, I interviewed two crafters in related businesses who were each struggling. Each wanted additional capital equipment that would allow them to expand their product ranges; however, neither of them was busy enough to justify the expense. Both were already struggling to keep the equipment they already owned busy. There was overlap. I suggested they meet and share space and resources while keeping their businesses separate.

I said at the beginning that running a business is lonely, and that the boss makes decisions alone. It doesn't have to be that way.

Small businesses can gain scale by sharing the costs of a prestigious address, or working together to buy a needed machine and then sharing time on it.

Whatever you do, try and find a way to maximise the return on it. How can you ensure that your industrial equipment is always busy, even if it isn't you using it? How can you use up all the space on your production floor, even if it isn't you using it?

Structuring a business and the processes needed to operate it is no less a creative endeavour than it is inventing a new product.

Say you want to retail at an expensive shopping centre but can't afford an entire shop and don't want to be lost in a general craft shop; does that leave you stranded? How about buying a small space in a high-profile shop and featuring your own work? Or chatting

to centre-management about a one-off exhibition in a walkway?

Clever organisation makes the same money go further.

Abraham Tapera has a new scheme in motion. He is preparing 20 one-off pieces to take to America and hold a solo exhibition. He wants to secure commissions and then, whatever he wins, bring it back to South Africa and work with his network to complete the orders.

By not tying himself down to a fixed mode of business he has freed himself to experiment. His network of crafters allows him to quickly restructure his operations to take advantage of new work.

You may decide that skills and services are not used sufficiently and offer them to others.

This doesn't mean that you must immediately close up your workshop and set up a similar floating operation. It does mean that you should look at those parts of your business which are not functioning at their optimal rate and see whether you can improve that process.

You may decide that it would be cheaper to simply buy in those skills or services when you need them, and so get rid of your own capacity. You may decide that they are needed, but that they are not used sufficiently, and so offer them out to others.

Ultimately, you need to decide what is best for you and the responsibility you are willing to take on.

But you have options, and you should start using them.

Craft Shop of the month



Solveig Gallery

Visit Solveig Gallery of Wearable's - a must see - located at Shop 4, The Alfred Mall, V&A Waterfront, owned by Solveig Martin. Contact her on solveig@icon.co.za.

A sister shop is situated in the seaside village of Gordon's Bay and operates in conjunction with a gift shop and charming coffee shop Le Café. The synergy between the showcase outlet, the gallery workshop and the coffee

shop all contribute to attaining the illusive dream of balancing the art of creativity and the success of a commercial enterprise. Solveig Gallery, V&A Waterfront Tel: 021 418 6545, Solveig Gallery, Gordon's Bay Tel: 021 856 2809. Also visit www.solveigoriginals.co.za.

sales terms and conditions

An area that many crafters find confusing or daunting is the issue of sales terms and conditions. This is understandable – after all, we are talking about important issues like payment terms, freight and shipping, lead times. A mistake or misunderstanding here can lead to serious repercussions and even legal proceedings in extreme cases, so it is indeed wise to give some due consideration to this area. This article aims to help demystify this important tool in your sales arsenal.

Sales terms and conditions are exactly what the name implies – they are the conditions your business sets in terms of how you engage with your clients.

The first thing to remember when drafting your sales terms and conditions, is that they must be clear, concise and with no grey areas. Terms like 'lead time between two and eight weeks' may be a tad confusing for a prospective customer?

The second important thing to note is that your sales terms should cover three major areas – namely Orders, Payment Terms and Freight and Shipping, with perhaps a fourth section called Other or General terms.

Thirdly, it is crucial that you communicate your sales terms on all

Part 3 in a series: How to Find and Keep Customers for Life, by Anton Ressel or ARC Consulting.



relevant documents – quotes, invoices, price lists. You may not include all of them on each document, but certainly the correct terms must be prominently displayed on the relevant documents, such as payment terms on invoices.

Finally, when drafting your sales terms, try and do so in a way that allows for maximum efficiency in your business, especially when it comes to production and logistics. Avoid offering too many options and leaving certain areas open-ended.

Listed here is a selection of some accepted Sales Terms and Conditions for the craft sector. It is by no means exhaustive, nor are they necessarily appropriate for every business. The intention is to give you a departure point, some information that will enable you to draft a set of sales terms that suits you, your business and the needs of your customers.

SAMPLE TERMS AND CONDITIONS OF SALE

Dear Valued Customer,

Thank you for your interest in <YOUR COMPANY> and our products. In order to allow us to give you our best service and minimise any confusion, please read our Conditions of Sale below.

ORDERS:

- All prices quoted are ex-works (straight from source of production, no other cost, eg. delivery, included) and in ZAR (South African Rands)
- Please follow our minimum sales units per style and colour when placing wholesale orders
- Quoted prices include all labour, materials and basic packaging, but exclude any special packaging requirements, delivery or freight costs as may arise
- Lead time for orders 3 – 4 weeks unless otherwise arranged
- Please order in writing and specify any special instructions.

FREIGHT AND SHIPPING:

- We are happy to work with your preferred service providers, or we can arrange shipping for you ourselves
- We will quote on sending orders via airfreight for export and via road domestically, unless otherwise specified
- We prefer not to send goods through the postal service – should you wish to receive orders through these channels, we will require that you sign a waiver form absolving us of any responsibility for loss or damage.

PAYMENT TERMS AND INSTRUCTIONS:

- On placement of an order, an invoice will be supplied with all our details
- Our terms are 50% deposit on placement of order, and balance on shipping
- We will require balance of payment on presentation (via fax or email) of the freight documents or Bill of Lading for export, or on collection/delivery for local orders
- All goods remain property of our company until fully paid for
- Please quote your invoice number as a reference when making payments
- We are unable to commence with an order until the 50% deposit has been received

OTHER:

- Please note that these products are all handmade, and as such some minor variance is possible
- Sampling costs and design work for custom products will be charged for at an agreed rate

Product of the month

Etafeni

Cushions made in 100% cotton – patterns from Da Gama Textiles

Size: 50x50 cm

Price: R95

Delivery Time: 2-3 weeks

Contact: Patrick Sothorar | 021 386 0622 |

patricksoth@intermail.co.za



Creative exploration at the Kellogg Workshop

The third Kellogg Workshop, held from 24-28 August 2009, once again stretched participants' creative abilities. The first three days were spent going through a carefully designed programme that stimulated and inspired everyone. On the fourth day, the workshop integrated FabLab into its programme. The participants' feedback was enthusiastic: "I learnt that I can create something out of nothing," said Mpho Sebogodi. "I realised that craft and designing is broad, with no limitations at all." Susie Helme concurred: "It was a wonderful, super-inventive and creative week," she said.

The next exciting Kellogg workshop is taking place from 23-27 November, so call now to book to avoid disappointment. There are only five places for local participants. Contact Nikki on 021 461 1498. To register, call on Mon, Wed, Fri 9:00-13:00 only. Cost is R100.

Attending the workshop:

BACK ROW: Susie Helme (WC), Xhaao Molette (Botswana), Tomás Francisco (Mocambique), Sarel van der Merwe (WC), Nomvuselelo Mavundla (KZN), Mandy Levey (Eastern Cape), Mpho Sebogodi (North West), Karen Stewart, Dorian Britton (WC). FRONT ROW: Razaan Joekert (WC), Tryphinah Dube (Zimbabwe), Shahieda Salle (WC), Mpolai Alice Mapetla (Lesotho).



The CCDI and Isandi in partnership

Background

The CCDI has a Norwegian-based wholesale and retail partner, Isandi, with footprints all over Scandinavia. This partnership has translated into export opportunities for Western Cape craft producers, and lately, mentorship opportunities.

Scandinavian craft purchases in 2008 from South Africa showed an increase of almost 40% from 2007, amounting to approximately R2 million, of which R850 000 were products made by Cape craft producers.

Trade shows in Scandinavia have also yielded excellent sales and media coverage for Isandi and its suppliers. The participation at the Gave & Interior trade show in August 2008 generated R500 000 worth of purchasing orders, while the figures for 2009 show an increase of almost 20%. This demonstrates that there is a real demand for high quality handmade South African craft products in the Scandinavian market.

The largest volume and value Cape suppliers are Streetwires and TinTown, with Fabric Nation, Heath Nash, JoJo Wires, Professor Pedro and Iliwa good runner-ups.

Mentorship

The CCDI is working to develop a pool of mentors and a methodology that will be rolled out more widely in the future. It is being developed through the Isandi/Norad pilot project. This is funded by the Norwegian Agency for Development Co-operation (Norad) and facilitated in the Western Cape by the CCDI. It provides support services to five producers, three of whom are from the Western Cape: Zambane Textiles (hand potato-printed fabrics); Iliwa (shwe shwe fabric clothing, beaded animals); and Jo-Jo Wires (rusted wire art works and décor.)

In order to develop a best practice approach and mentorship methodology, the CCDI, in partnership with Isandi, hosted a mentor development workshop in June this year at Goedgedacht olive farm near Malmesbury. Sarah Polonsky, in charge of Enterprise Development at the CCDI, with facilitator Eckard Schlebinger from SA Ideas, invited mentors to share their learnings and to help develop a programme that could be implemented more widely in the sector. They drew on lessons from each participant to inform best practice methodology. The workshop encouraged the participants to reflect on diverse aspects of what it takes to mentor successfully. Delegates commented on acknowledging a mentor's success, and the importance of not trying to fix aspects of the business that are already working well.

Case study: Iliwa

Eunice Mlotywa, founder of the Iliwa Laphakade Women's Project, has inspired hundreds of township women while building up a craft business that is now supplying one of the country's largest retailers. A former domestic worker, and the wife of a church minister, she decided to pass on skills learnt from her dressmaker mother and beadworking grandmother. She later dedicated herself fulltime to training and has trained about 550 women since 1996 in sewing and beadworking. The project is also now supplying handmade cards to large retailer Mr Price Home. With the support of a mentor, appointed by the CCDI through the programme funded by Norad, the organisation has successfully negotiated the challenges of registering as a supplier to a large-scale retailer, establishing an efficient production line, implementing their quality controls systems and meeting their delivery deadlines.



Creative workshops programme



3rd Quarter 2009 Call 021 461-1498 to register on Mondays, Wednesdays and Fridays.

1-Day Creativity workshops

4th Floor workroom, CCDI | R50.00 per workshop

Thursdays 1 October | 5 November | 3 December

Tues 15 December

2-Day Creativity workshops

4th Floor Workroom, CCDI | R70.00 per workshop

Wednesdays and Thursdays 11–12 November |

9–10 December

3-Day Creativity/FabLab Combo workshop

4th Floor workroom, CCDI | R90.00

Wed – Fri 7–9 October

4-Day Creativity/FabLab Combo workshop

for Market Readiness

4th Floor workroom, CCDI | R90.00

Tues – Fri 27–30 October

FabLab 1-Day workshops

4th Floor FabLab, CCDI | R50.00 per workshop

Thursdays 15 October | 22 October | 5 November |

12 November | 19 November | 3 December

Visual Awareness Follow up Workshop

Fri 02 October, Cape Point

Wed 2 December Robben Island

Visual Awareness Trip

Sat 7 November, Robben Island | R30.00

Visual Awareness Talks

3rd Floor meeting room, CCDI

Wednesdays 7 October | 4 November | 2 December

Rural Outreach Workshops

Mon – Fri 12–16 October, Winelands

Mon – Fri 9–13 November, Karoo

Kellogg Creativity & FabLab Workshop

4th Floor workroom, CCDI | R100

Mon – Fri 23–27 November

Please note that bursaries are available! Please speak to Karen Stewart (Creativity) or Pieter Cilliers (FabLab) on 021 461 1498.



Business seminar programme

15 October – **Time Management workshop**

19 October – **Developing price lists**

These workshops will run from 9am to 4pm and are being

held in the 3rd floor training room. Contact Sarah on 021 461 1488 or sarah.polonsky@ccdi.org.za to book a place. The cost is R20 per person.

Make your mark

Craft producers can learn a thing or two from trade mark attorneys Adams & Adams.

As a craft producer, you will know how important it is to protect your product from those who might wish to copy it. It is therefore vitally important to protect your trade mark by registering it.

A trade mark is the name or brand you use to identify your product or service. It can consist of anything visual – a word, logo, graphic, jingle or unique shape.

By registering your trade mark, you have the exclusive right to use or allow others to use your mark throughout South Africa. It also gives you the right to stop others from infringing your mark. You can register your mark in a class that covers your product or service. There are 34 classes covering various goods, and 11 service classes.

To reduce your risks and save costs you need to search trade mark registers before filling in an application. If you simply use a mark that is already registered, you can be sued for trade mark infringement. If the search is favourable, file an application to register your mark in the particular class of

interest. After about 10 months, the Trade Marks Registry will examine your trade mark application and either accept your mark unconditionally, set certain conditions for its acceptance or refuse your mark.

The next step is for the Registry to issue the acceptance notice. The application is then advertised in the Patent Journal for opposition purposes. If the mark is not opposed, the registration certificate will be issued. This happens about 36 months after filing.

At any time, you can use TM next to your trade mark to show it is a trade mark. The ® symbol can be used only once the registration certificate has been issued, to show that the trade mark has been registered.

A trade mark registration lasts for 10 years as from the filing date. You can then renew the mark for further periods of 10 years, for as long as you like. Attorneys like Adams & Adams have an electronic maintenance system to remind you in 10 years' time that your mark is due.

So think of registering your product or service now – before someone else does!



How to photograph craft

The Cape Town School of Photography has prepared a special workshop for craft producers who have had little or no photographic exposure. The six-hour session will provide candidates with the necessary skill and visual literacy to photograph their craft objects for product selection and marketing purposes.

The workshop will address topics like composition, light, angle and more to enable craft producers to critically evaluate

the images that will give an all-important impression of their work to people who are unfamiliar with it. Ten learners are necessary for this workshop.

Contact Dominique Edwards at the Cape Town School of Photography to indicate your interest in the course: 021 465 2152 | dom@ctsp.co.za.

Learn how to present your products in the best light at the Cape Town School of Photography.



Studio opening

Clementina Ceramics and Heartworks have joined forces by opening a brand-new studio in Woodstock. The studio presents new ceramics by Clementina van der Walt, embroidery by the Heartworks Stitching Club and pressed flowers by Margaret Woermann. The studio is situated at 501 Tollgate Industrial Centre, 12 Ravenscraig Road, Woodstock. Call 021 448 3203 to visit by appointment.

Space to share



Shared space for creative types available at One Roof Studio in the Old Biscuit Mill, Woodstock. R950/month. Call Alex on 072 721 6446. For more info, visit www.oneroof.co.za.

Sewing for sampling

Cathy Ronaasen needs the services of an individual or group of community-based people for sewing. The work involves overlocking, embroidery and applique work (embroidery and applique can be done by hand or machine). This is needed for sampling work, but there is also potential volume work when a new product is launched. Please contact Cathy Ronaasen on +27 83 493 4195 Skype: cath.ron or email cathron@netactive.co.za.

Be screened at Design Indaba Expo 2010

South African filmmakers, students and hobbyists are invited to submit their short films, music videos and animations for screening at the 2010 Design Indaba Expo. The curated film festival is open for viewing by all Design Indaba Expo visitors, from 26 to 28 February 2010, and is screened between the fashion shows at the fashion arena.

Submissions must be less than 12 minutes in length and need to be in mini dv or high resolution QuickTime (uncompressed or pal). There is no fee for participation and the submission deadline is 31 October 2009. Contact Kim at 021 465 9966 | kim@interactiveafrica.com.



Interesting websites, blogs and newsletters

Elle Decoration: <http://elledecoration.co.za>
Craft Unbound: <http://www.craftunbound.net>
The Cool Hunter: <http://www.thecoolhunter.net>
Cape Town Fashion Council: <http://www.ctfc.co.za>



SASTS Working Adventures

SASTS Working Adventures (South African Student Travel Services) is a not for profit travel Organisation set up in 1972 and dedicated to providing high quality, affordable international educational work exchange programmes to students and young people in South Africa and around the world.

SASTS has created the opportunity for foreigners to volunteer in communities in the Western Cape in such diverse projects as social welfare, HIV awareness and prevention projects, education, tourism, sport development, conservation and wildlife projects.

We are looking for sustainable, needy projects that could utilise volunteers for a few months at a time. We are also in the process of finding co-ordinators, host families and projects that are interested in hosting volunteers. If you are interested or know someone that can help, please contact Alex on 021 424 3866 or email alex@sasts.org.za.

Leather skins available

If you are interested in using Nguni skins in your work, contact Pierre Erasmus on pierre@internext.co.za, or visit http://ultimate_adventures.tripod.com/velle1.html.