



*“Happy are the painters, for they shall not be lonely. Light and colour, peace and hope, will keep them company to the end, or almost to the end, of the day.”*

Winston Churchill

## SASA COUNCIL

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Vice President:	Ingrid Wallach
Treasurer:	Mike Forrester
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Catering:	Avril Retief
Social Photographs:	Sandy Rogerson
Sound & Video:	Leon Steenberg

## FROM THE PRESIDENT

Hello my fellow artists, July is here we are officially half way through 2025 and what a year it has been. Some great events, load of new members and plenty more to come. Leon Steenberg has rejoined the SASA Council on Sound and Video after a short absence. Welcome back, Leon.

July 26<sup>th</sup>: Look out for more info on that exciting Pastel making Saturday morning at the Peter Clark Art Centre, Vredenhof, Claremont. That's going to be a whole lot of fun.

July 31<sup>st</sup>: Get ready for the Land/Seascape, Life and Still Life competition. Trophies and prizes to be won.

August 16<sup>th</sup> is our Selection Day. More info on that later in this SASA News.

### Body painting, from the 80's

I came across this article in an online magazine. Singer-actress Grace Jones has always reached for publicity. I never knew she worked with Keith Haring. Haring transformed Jones into a living work of art, adorned with bold lines, a towering headdress, and an elaborate sculptural skirt. The images that emerged from the shoot were unforgettable.

Keith Haring and Grace Jones did more than just collaborate—they created a cultural earthquake. Their partnership was bold, vibrant, and unapologetic, shaking up the worlds of art and music in the 1980s. Haring's explosive street art met Jones' electrifying stage presence, proving that true artistry happens when boundaries blur. This was more than just body paint and performances—it was a radical statement about freedom, identity, and what happens when two creative powerhouses collide.

[Keith Haring](#), born in Pennsylvania in 1958, rose to fame with his dynamic, graffiti-inspired artwork that adorned subway stations and gallery walls alike. His art extended beyond the visual—it was a call for social justice, often addressing issues like AIDS awareness and LGBTQ+ rights. Meanwhile, [Grace Jones](#), a Jamaican-born model, actress, and musician, commanded attention with her bold style, deep voice, and avant-garde performances. Their paths crossed in the pulsating heart of 1980s New York City, a hub for creativity and rebellion.



Thank you to our Patrons: Sam Nhlengethwa, Conrad Theys and Hayden Proud

**DIARY**

July	Tuesday	8	<b>Submissions for Selection</b> for Annual Exhibitions <b>opens</b> . More information on page 6.
July	Thursday	19	<b>Submissions for Selection</b> for Annual Exhibition <b>closes</b> .
July	Saturday	26	<b>Saturday Workshop: Making Soft Pastels</b> with Jeannette Unite. More information on page 8
July	Thursday	31	<b>Members Meeting</b> 19:00 at the Cape Town Athenaeum, Newlands. <b>Life, Land/Seascape and Still Life Competition</b> .
August	Saturday	16	<b>Selection</b> for Annual Exhibition - <b>In-person judging</b> , Cape Town Athenaeum, Newlands. 09:00 to 18:00

**NEW MEMBERS**



**A warm welcome to our new and returning SASA Members and we hope to see you all very soon.**

- Janine Shapiro – Newlands
- Louise Bowden – Stilbaai
- Liesel du Plessis – Wellington
- Danielle Risser – Milnerton
- Carike Steyn – St Helena Bay



**WHATSAPP**

Please ensure that you have the number **071 496 1029** saved as a contact on your phone in order to receive our broadcast messages.

Should you have the number saved to your phone and still don't receive WhatsApp reminders, please send a WhatsApp to this number and we will ensure that you are included in the broadcast group.

Please note: This number is not monitored permanently. Our main mode of communication is email. Should you need assistance, kindly email Louise on [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za)

**2025 COUNCIL**

The current council members are reflected on page 1. We are always looking for additional members to assist, so please don't hesitate to apply.

Libby Harrison continues to manage the SASA Facebook account on our behalf.

**THE ITALIAN ARTSHOP**  
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**All SASA members get a 10% discount at The Italian Artshop**

## ADVERTISING YOUR EXHIBITION OR EVENT

Dear members, please feel free to place an advert for any exhibition or art related event in the newsletter. Remember, the proceeds of these adverts are dedicated towards our outreach programs to give other emerging artists a leg up so that one day they too can have their own exhibition.

Advertising rates and procedures can be found on the last page of this newsletter.

**LIFE, LAND/SEASCAPE AND STILL LIFE COMPETITION - 31 JULY 2025**

Every year SASA has its Life, Land/Seascape and Still Life Competition at the end of July. Here all members have the opportunity to enter artworks within these categories to be judged by their peers. This year it will be on Thursday 31 July 2025 at our members' meeting at the Cape Town Athenaeum.

We will accept entries from 18:00 until 18:50, judging will start at 19:00. You may enter one artwork in each category. Simply bring the artwork/s by bringing it in on the evening.

All members who have been with SASA for 3 year or less are invited to enter in the New Members Categories under the same themes.



*Last Year's Winners*

**Conditions of Entry:**

- Only SASA members may participate. Work must be either a landscape/seascape/ cityscape AND/OR a life drawing/painting AND/OR a still life composition.
- One entry per member is allowed in each category, either as a new member or a longstanding member.

- Work may be in any medium.
- Works do not have to be framed.
- Work cannot be entered if it has been done in a class convened by an art teacher, nor if it has been previously entered in any SASA competition or exhibition.
- Work entered may be submitted for selection and to future SASA exhibitions.

This is a great opportunity to showcase work done 'ala prima', during plein air outings and in life drawing sessions, but all works within the categories may be entered.

We look forward to seeing you there.

**MONTHLY MEETINGS**

SASA Monthly Meetings are held at the Athenaeum, Newlands, on the last Thursday of every month at 19:00. Entry is R10 for members and R20 for guests, which includes refreshments. We encourage you to attend and find out what's going on in your society and also connect with your fellow artists. There is always a regular informative demonstration, talk or competition scheduled for the evening.



Please continue to share news or images taken at any SASA event with us, so that we can make these available to all our members. For Instagram you can contact Sandy Rogerson (083 462 8103). For Facebook please contact Libby Harrison at [art@libbyharrison.co.za](mailto:art@libbyharrison.co.za) or Audrey Innes at [audsinnes@hotmail.com](mailto:audsinnes@hotmail.com)

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## MEMBERS' MEETING FEEDBACK MARC ALEXANDER'S TALK ON PRICING YOUR ARTWORK



An Article by Jared Petersen

As a complete novice in the world of art societies and exhibitions (yes, Kirstenbosch in February was my very first), I am grateful to SASA for granting me the opportunity. It's been a learning curve, and from the very first meeting, I've had one burning question: how do I price my artwork?

I spoke to a few of the more experienced members in the society, and the general advice was to either use a pricing formula or look at similar artworks and match the pricing. Fair advice, unfortunately even then, there was a "but," and rightly so. Are formulas really accurate? And are the artworks I'm comparing mine to from other beginners, or from well-established artists? Because let's be honest, imagine me pricing my work the same as a high-selling professional... and imagine it sold... and imagine the ocean was made of Fanta and I could sail away on a Fanta-sea...

Where was I? Ah yes, pricing.

From that first meeting, I was told that a talk on pricing with Marc Alexander was in the pipeline, and on 27 June, it finally happened.

Walking into a full house confirmed I wasn't the only one looking for guidance. It was great to be in the right place. Although Marc's advice was more relevant to artists who are already actively selling, even a novice like myself could learn from it.

Marc shared an anecdote about a painting he did of former President Nelson Mandela. He priced it at R30,000, then raised it to R35,000 expecting to receive R17,500 after gallery commission. The gallery ended up selling it for R70,000, believing that R35,000 was the artist's expected payout. A fantastic, hopeful story that proves we might be undervaluing our work, and that sometimes, timing and confidence are everything.

It was inspiring, but also intimidating, so I kept listening, wondering if there'd be advice I could apply now, at my level.

Marc touched on some of the advice I'd heard before: formulas and comparative pricing, both useful starting points, but not perfect. He recommended a blog post from Cory Huff [\[https://www.artworkarchive.com/blog/dos-and-don-ts-of-pricing-your-artwork\]](https://www.artworkarchive.com/blog/dos-and-don-ts-of-pricing-your-artwork)

### Practical advice on dealing with galleries and buyers:

- Keep your pricing consistent across platforms. If one website says R5,000 and a gallery says R20,000, the gallery won't look good and neither will you. Imagine if buyer contacts the gallery to query the price discrepancy.
- Never undercut a gallery. If a buyer sees a piece in a gallery and contacts you privately for a discount, don't bypass the gallery. Pulling the art piece out of the gallery might get you blacklisted. Your relationship with the gallery is worth protecting! The exposure they provide is valuable.
- If you give a discount outside of a gallery sale, always include a certificate of authenticity showing



the full value of the piece, and ask the buyer to be discreet about the discount.

- When a gallery sells a piece and asks for another piece, it's not wise to send work that's completely different without having a conversation with the gallery. They are probably positioning you in a certain niche, so consistency matters.
- If you do work in a variety of styles, mediums and themes, consider working in series. That way you will have groups of similar artworks to offer a gallery and it also makes your body of work easier to present and sell, especially if you are working towards solo exhibition.
- Offer high-quality prints of your work. This way, buyers across the market can support your art, even if can't afford the original. Prints don't devalue the original. In fact, they help build demand, because your work is reaching more potential buyers.

### Practical tips on reproductions and prints:

- Use 300gsm archival paper with archival fade-resistant inks.
- Rather shrink a large artwork than enlarge a small one for the digital print as enlarging reduces the clarity of the print.



**MEMBERS' MEETING FEEDBACK (cont.)**

- Have the signature on the digital scan removed and sign prints by hand for authenticity.
- Numbering prints adds credibility and value.
- Rather than creating a small print edition and then creating a second edition if there is a greater demand, it is better to consider larger editions. Marc's editions run up to 500 prints.
- There is no need to have all these prints done at once, but Marc advises:
  - a) Use the same photographer and printer to do all the prints in the edition. It is best to use a printing company that specialises in reproducing art.
  - b) Compare the sample print of each batch to the original and/or to previous batches to ensure that it matches up perfectly.
  - c) Try to use the same company to both photograph or scan your artworks and do the

prints, as their equipment will be calibrated and synced to give the best results.

Thank you, Marc, for sharing you knowledge with us.

For those who want to watch it, the YouTube link for this talk is <https://www.youtube.com/watch?v=ZnPNiLL8fEO>



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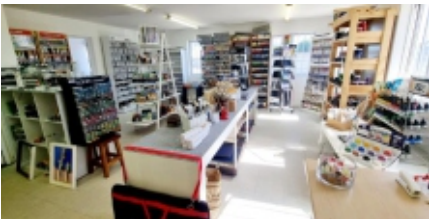
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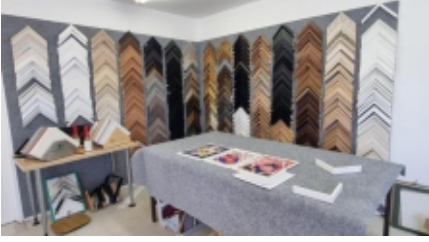
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**SELECTION 2025 - IMPORTANT DATES**



**Check your emails.** We will send you the link to the online entry form on the 7th of July. Please read the body of the email **carefully**, as well as the Conditions of Entry which will be attached. It should answer most of your questions.



**Online Submission for Selection opens.** You may go into the link for the online entry form, complete the form and submit it. Please email the photographs of the artworks that you are entering and proof of payment to [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za).

**The banking details are:** South African Society of Artists, Nedbank Constantia, Branch Code: 198765, Account No: 1088 00 6981. Please use your name as beneficiary reference.



**Online Submission for Selection closes.** Please make sure that you have done your online entry by this date.



**Check your emails.** We will send you your scores, notify you whether we would need you to bring artwork(s) for in-person judging at the Athenaeum and also, whether you qualified for the Annual Exhibition or Merit Exhibition.



**In-person judging.** In-person judging will take place at the Cape Town Athenaeum in Newlands to choose the **Best of, Commended and Highly Commended** works.

You can bring the artworks that need in-person judging during the following timeslots:

09h00 Members' Surnames from A-L

10h00 Members' Surnames from M-Z

11h30 Submissions close

Collection of artworks take place between 17:00 and 18:00

Should you not be able to bring in the artwork(s) yourself and you want to use a **courier**, Mike Forrester can assist. Email him on [treasurer@sasa-artists.co.za](mailto:treasurer@sasa-artists.co.za) to make arrangements.



**As soon as Kirstenbosch Botanical Gardens allocate the dates for the Annual and Merit Exhibitions we will share them with you.**

We're here to make this easy for you! If this new process feels overwhelming, contact Ingrid on [exhibitions@sasa-artists.co.za](mailto:exhibitions@sasa-artists.co.za) or Louise on [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za) for assistance.

**AN OVERVIEW OF WHAT ART JUDGES LOOK FOR**

SASA's Selection process is not a contest in the true sense of the word. Members do not compete against others, but submit their art to be judged and scored by a panel of experts in art. Here are some pointers about what judges look for in a work of art.

**Technical Skill and Craftsmanship - Mastery of the Medium:** Judges assess the artist's skill in using the chosen medium, whether it's paint, sculpture, digital art, etc.

**Composition:** They evaluate how well the elements of the artwork are arranged to create a visually appealing and balanced composition.

**Color and Value:** Judges consider the use of colour, its harmony, and how the artist uses light and dark (values) to create depth and impact.

**Technique:** This includes the application of the medium, the handling of materials, and the overall execution of the artwork.

**Originality and Creativity - Unique**

**Interpretation:** Judges look for artwork that demonstrates a fresh perspective and a unique approach to the chosen theme or subject matter.

**Originality:** They seek artwork that stands out from the crowd and showcases the artist's individual style and vision.

**Emotional Impact and Narrative, Evoking**

**Emotion:** Judges assess whether the artwork successfully connects with the viewer on an emotional level, whether it evokes feelings of joy, sadness, wonder, or any other emotion.

**Narrative:** Some competitions value artwork that tells a story or conveys a message, engaging the viewer on a deeper level.

**Other Considerations - Interpretation of the Theme:** Judges will consider the title of an artwork to understand the theme of the artwork. Judges will evaluate how well the artwork interprets and reflects that theme.

**Overall Impression:** The judges will consider the overall impact of the artwork, its visual appeal, and its ability to leave a lasting impression.

**Presentation:** How the artwork is presented, whether it's framed, mounted, or displayed, can also influence the judges' perception. It is therefore important that the artist presents their work neatly finished without needlessly obscuring any part of the artwork.

**In essence, judges are looking for a combination of technical skill, creative vision, and the ability to communicate effectively through their artwork.**

**They want to see artists who are not only proficient in their chosen medium but also possess a unique voice and a passion for their craft.**

**Tips for Success!**

- ✓ **TECHNICAL SKILL:** Master your medium (paint, sculpture, etc.), nail composition, and use colour/light for impact.
- ✓ **ORIGINALITY:** Show a unique perspective and personal style that stands out.
- ✓ **EMOTION & STORY:** Create art that evokes feelings or tells a compelling story.
- ✓ **THEME:** When you have to work within certain a theme, consider it carefully and reflect it creatively.
- ✓ **OVERALL IMPACT:** Make a lasting impression with strong visuals and presentation. Combine skill, creativity, and passion to shine!

## HOW TO CREATE THE BEST DIGITAL PHOTOGRAPHS OF YOUR ARTWORK USING YOUR PHONE

From an article by Josephine Zentner, organiser of the UK-based Jackson's Painting Prize and Gallery Coordinator, published in January 2023

At various points in your artistic career, you will find yourself in need of digital photographs of your artwork. From uploading work to your website or Instagram, to entering an art competition like Jackson's Painting Prize, digital copies always come in useful.

### Tools

Big SLR cameras are great quality but not always necessary – you can take a good enough picture on a midrange phone, as long as you're aware of the aspects below.

### Angle of Your Photographs

It's important to be directly square-on to the artwork. If you have a tripod, use it to get directly above or in front of the work.

If you don't have a tripod, it can be hard to keep a phone straight and still when photographing from above, so one tip is to find a chair, and gently rest your artwork on it at an angle. Make sure it is secure and won't slip off the chair onto the floor. From here, you can position yourself square-on while standing or crouching.

It is also a good idea to use a timer setting on your phone or camera when using a tripod, so you can completely eliminate any camera movement. On an iPhone and some smart phones, you can turn on the 'grid' feature to guide you:

Settings > Camera > Grid should be toggled on

### Lighting Your Artwork

Don't photograph your work in direct sunlight; you're looking for diffused natural light. There should be no dappled light or sunbeams across your work.

For optimal lighting, take photographs of your artwork outside on a bright but cloudy day. Artificial light has fall-off, which means that it halves in power with every doubling of distance.

➔ This makes it hard to get even lighting across your work and the image can appear brighter on one side. Natural light, on the other hand, has no fall-off outdoors.

**RIGHT:** Probably the truest depiction of the painting, with no fall-off, and an even overall appearance.

**BELOW:** White foam board can provide a great backdrop, as well as a reflector if necessary.



If you're unable to get outside, find a spot indoors with good natural light. Being too close to the window can increase the fall-off due to the brightness of the closest end. If this is the case, try moving away from the window and place your artwork facing, or 90 degrees to it.

**RIGHT:** Flat setup next to the window, with a reflector. The result is good, but has some fall-off and a stronger shadow underneath.

(continued on page 8)



Also see Page 10 for two helpful video links to help you take good photos with your phone

## How to Adjust the Resolution of your Phone Camera

- **Open the Camera app:** Locate and open the camera application on your phone.
- **Access camera settings:** Find the settings icon, usually a gear or cogwheel, and tap it.
- **Locate resolution settings:** Look for options like "Image properties," "Image quality," "Picture

size," or "Resolution." The exact wording may vary by phone model.

- **Select the desired resolution:** Choose the highest resolution available for the best image quality, or select a lower resolution if you need to save storage space.

You may want to check your phone's manual. Some phones may have specific instructions or additional settings for camera resolution.

It's also worthwhile googling how to adjust the camera settings on your specific phone.

**HOW TO CREATE THE BEST DIGITAL PHOTOGRAPHS OF YOUR ARTWORK (cont.)**

If you do notice brighter light on one side than the other (see images below), get a piece of white card and hold it at right angles to your artwork on the shadowy side to reflect some of the light back onto it. If your artwork is large, you can try asking a friend to hold up a white sheet in the same way.



ABOVE: Two ways you can use a white board indoors to reflect light and minimise fall off



Inevitably, high-gloss artworks will catch the light somewhat, so experiment with turning the surface to try to minimise reflections before taking any photos.

LEFT: Further from, and at right angles to a window, with reflector on the opposite side. There's a lot of shadow on the right hand side of the background, despite the reflector, however the light is quite even over the painting.

**Your chance to make your very own Pastels!**

**Saturday 26 July, 10:00 – 13:00**

Spend a Saturday with Jeannette Unite at the Peter Clarke Art Centre, Vredenhof, Claremont, and you will go home with your very own selection of soft chalk- based pastels, similar to UNISON or a soft Rembrandt.

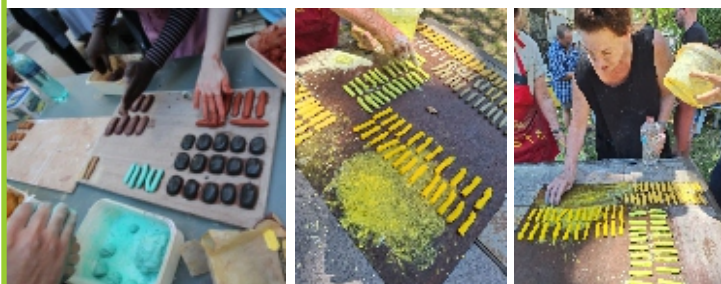
- All materials will be provided (non-toxic chalk base pigments and oxides)
- Paint recipes will also be shared
- Bring a box for your pastels
- Wear an apron or old clothes, gloves if you need to.
- SASA will provide tea, coffee and biscuits. Please provide your own packed light lunch.
- Parking is available.

**R500**

**SPACE IS LIMITED  
BOOK NOW!**



Jeannette has been collecting awards since 2016. She has a vast knowledge of minerals and pastel making.



Your Proof of Payment will confirm your booking. EFT to:  
 South African Society of Artists, Nedbank Constantia, Branch Code: 198765, Account No: 1088 00 6981  
 using your name and WS as reference and email the Proof of Payment to [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za)

*"In the early twenty-first century, polyester (PET form) exhibits the best combination of properties and provides the most promising starting point to improve the performance of artists' canvas even though it has yet to match linen or cotton kinaesthetically or aesthetically."*

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**YOUTUBE VIEWS: HOW TO TAKE GOOD PHOTOS OF YOUR ART WITH YOUR PHONE**



**How to Photograph Art with Your Phone**  
 by Paul Richmond  
<https://www.youtube.com/watch?v=AQmt8y9V6wc>



**7 top tips for photographing your drawings with a phone**  
<https://www.youtube.com/watch?v=bpCxIXBr6Z4>

**PAINTING GROUPS TO JOIN WITH SPACE TO PAINT**

**THURSDAY:** 10am to 1pm in Claremont (JP Duminy Hall). Easels, tables, and chairs are available. Bring own painting supplies and refreshments. For more information on the above, please contact Audrey: Cell: 076 5713 976 or email: [audsinnes@hotmail.com](mailto:audsinnes@hotmail.com)

**FRIDAY MORNING:** Non-tutored Art Group at Peter Clarke Art Centre in Claremont. Enjoy a relaxed morning of painting or drawing with a friendly bunch of artists. For further details contact Dianne: Cell: 082 8955 122

**MEMBERS' DISCOUNTS**

Your 2025 membership card will allow you to claim a **10% discount** from:

- **ACF Bespoke Canvases**
- **Deckle Edge**, Salt River
- **ETH Canvas**, Woodstock
- **Brush and Canvas**, Claremont
- **Artland**, Diep River
- **The W'rite Shoppe**, Longbeach and Sun Valley Malls and Steenberg Village
- **Oxford Framing & Art Supplies**, Garden Centre and West Coast Mall.

Also a **5% discount** from:

- **Art Sauce**, Cape Town.
- **Loot.co.za**, on all sales of R250 or more. (use the coupon code)

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## ART CLASSES

If you would like your name added to this list, please email [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za).

**LAURA WENMAN MFSASA** teaches drawing and oil painting technique classes for beginners to advanced students from her studio in Parklands on Tuesday mornings and Friday afternoons. Contact her at [laurawenman@gmail.com](mailto:laurawenman@gmail.com)

**SONJA FRENZ FSASA** runs workshops from her studio in Durbanville. Contact her at [sonjafrenz@gmail.com](mailto:sonjafrenz@gmail.com) for more information

**LYN NORTHAM FSASA** holds her 'beginner and/or get back to it' oil classes at the Newlands Scout Hall on Thursday mornings. Contact her at [northamlyn@gmail.com](mailto:northamlyn@gmail.com)

**WYN ROSSOUW FSASA** offers morning classes in the Bergvliet area, specialising in drawing and oil painting. Beginner's welcome! Contact her at [wynrossouw@gmail.com](mailto:wynrossouw@gmail.com)

**PENNY STEYNOR SFSASA** holds watercolour classes during the week from a studio in Pinelands. Contact her at [steynor@mweb.co.za](mailto:steynor@mweb.co.za)

**HELEN VAN STOLK FSASA** offers workshops (online and live-experiential) for artists exploring intuitive expressive creativity. For more information, please email [helenvstolk@gmail.com](mailto:helenvstolk@gmail.com) or visit [helenvanstolk.com/workshops---information.html](http://helenvanstolk.com/workshops---information.html)

**VAL WATT FSASA** holds monthly pastel workshops at her home studio in Pinelands – with different themes. Contact her on 081 010 8121 or at [valbrownwatt@gmail.com](mailto:valbrownwatt@gmail.com)

**ELIZE BEZUIDENHOUT** holds regular portrait workshops in her studio in Durbanville. For more information and to find out times, contact Elize at [elize.artist@gmail.com](mailto:elize.artist@gmail.com)

**LINDA BRILLEMAN** offers Decorative Painting Brushstroke classes in Tableview. She is an Internationally Certified Decorative Painting Brushstrokes teacher. Contact her at [lbrilleman01@gmail.com](mailto:lbrilleman01@gmail.com)

**GLENDAM CHAMBERS** offers both morning and evening classes and regular workshops in watercolour and oil in the Blaauwberg area. You can contact her at [gchambers@mweb.co.za](mailto:gchambers@mweb.co.za)

**LESLEY CHARNOCK** teaches oil painting workshops: portraits, still life, colour mixing and en plein air workshops in the winter months only (May to November). Contact her at [lesleycharnock@gmail.com](mailto:lesleycharnock@gmail.com) or on 082 424 1033

**SALOMÉ KRUGER** offers drawing classes in Somerset West at the Helderberg Fine Art studios, Wednesday mornings from 09:00 to 12:00. For more information contact her on 072 591 2667 or at [smkruger@mweb.co.za](mailto:smkruger@mweb.co.za)

**MARCELLE LYONS** holds oil and watercolour classes, workshops and courses in the Girl Guide Hall, Alma Road, Rosebank on Monday mornings. Contact her at [marcelle.lyons@gmail.com](mailto:marcelle.lyons@gmail.com)

**JOANNE MCGILVRAY** holds sculpture classes in Kalk Bay for any hand built ceramic pieces, including sculptures, functional art and decorative clay work. 6-week modules, maximum 4 students per class. Contact her on 082 443 3116 or at [joanne.mcgilvray@gmail.com](mailto:joanne.mcgilvray@gmail.com)

**LYNNE MENGE** holds regular workshops and classes in acrylic in her studio in the Milnerton area. Contact her at [lynne@adrenalyn.co.za](mailto:lynne@adrenalyn.co.za)

**VICKI NORCLIFFE** offers portrait classes on Monday mornings with a model. Contact her at [vickinorcliffeart@gmail.com](mailto:vickinorcliffeart@gmail.com)

**LIZ PEARSON** offers basic oil painting classes every Monday and Tuesday morning in the Kenilworth area. Please contact her at [lizp@iafrica.com](mailto:lizp@iafrica.com)

**INGE SEMPLE** from January 2025 runs beginner and intermediate drawing, watercolour and oil classes at Peter Clarke Art Centre and workshops in other venues in Cape Town for Cornerstone Art Atelier. Inge can be contacted via [www.ingesemple.com](http://www.ingesemple.com) or 072 597 5375.

**IZAK VOLLGRAAFF** offers Tuesday evening art classes in the City Bowl and Saturday morning classes in Edgemead. Contact Izak at [izakart@gmail.com](mailto:izakart@gmail.com) or on 082 468 4794

**KIM WATERMEYER** (In The Zone) – light and airy studio in Plumstead. For fun, relaxed acrylic painting and mixedmedia lessons for beginners and intermediates. She also offers creative painting projects for those who want to join in. AM and PM classes. Contact her on 079 343 5953 or at [www.kimwatermeyer.co.za/blog](http://www.kimwatermeyer.co.za/blog)

## LIBRARY



Our Library is open at our monthly meeting from 17:50 to 18:50. Your membership entitles you to take out two items per month. There are some lovely, helpful and informative publications to browse through. Members with outstanding library books or other items, especially those more than two months' overdue, please make every effort to return them.

**FINES:** As we have numerous DVDs missing, we have increased the Fines as follows:-  
 Bringing back an empty DVD case - R50 on the spot. Not renewing (limited to one month only) R50. And thereafter R50 for each month it is not returned. If you have any queries regarding any aspect of the library, please contact: Audrey at [audsinnes@hotmail.com](mailto:audsinnes@hotmail.com)

## FRAMERS



We have included a list of our members who offer framing services. If you would like your name added to this list, please email: [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za)

**Artland Framing** - Unit D8, Prime Park, Mocke Road, Diep River 7800 South Africa [www.artland.co.za](http://www.artland.co.za) +27 83 265 7737 - From Concept to Conclusion. Wide range of framing options with personal service and professional workmanship.

**Coralie Bradburn, Blaauwberg** - Custom mountboard cutting. She has a computerised mount cutter, so all work is accurate and precise. Individual boards or bulk cuts, regular, v-groove, circular, oval and many more options. White and off-white boards always available: other colours can be ordered on request. 082 925 2416.

**Mountain View Framing & Design** - Shop 13, Platteklouf Shopping Centre. Bespoke framing of all artworks. Contact Pamela on 021 558 4863 or at [mvframing@outlook.com](mailto:mvframing@outlook.com) Website: [mountainviewframing-design.com](http://mountainviewframing-design.com)

**Village Framers** - 58 Belvedere Road, Claremont. 021 683 8996 or 084 585 4535; [info@villageframers.co.za](mailto:info@villageframers.co.za), [www.villageframers.co.za](http://www.villageframers.co.za)

**Winsen's Canvases** -Specialises in manufacturing custom-made artists' canvases and custom, hand-gilded frames, with the capability of re-stretching original artworks, including the stretching of canvas prints. Unit 3, Block C, Gallagher Corner, 23 Richard's Drive, Midrand. Free courier delivery nationwide. 011 315 0565; [www.winsens.co.za](http://www.winsens.co.za)

## ADVERTISING RATES

All money earned from advertising goes towards the SASA Outreach Programme.

To advertise in the newsletter or send out an email to the SASA database, the rates for *Art-related* events are:

**Newsletter:** Full page **R260** Half page **R160** Quarter page **R95**

**Email rates:** Business or non-members advertising service or goods for profit **R250**.  
Members advertising service or goods for profit **R200**.  
This also includes a post on the SASA Facebook page.

**Bookings Contact:** [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za)

Please Like, Follow and Share the SASA Social Media Posts and Pages. Thank you.



<https://www.facebook.com/SASArtists>



<https://www.instagram.com/sasa.artists>

We are an affiliate member of the  
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(SANAVA)



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**Secretary:** Louise van Wyk 071 496 1029 [secretary@sasa-artists.co.za](mailto:secretary@sasa-artists.co.za)

**Treasurer:** Mike Forrester 021 761 6357 [treasurer@sasa-artists.co.za](mailto:treasurer@sasa-artists.co.za)

**WEBSITE:** <http://www.sasa-artists.co.za>

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