

OCTOBER 2025



"Sculpture is an art of the open air. Daylight, sunlight, is necessary to it, and for me, its best setting and complement is nature".

Henry Moore

President:	Irene Oxley
Vice President:	Ingrid Wallach
Exhibitions Coordinator:	Raine Parsons
Treasurer:	Mike Forrester
Secretary:	Louise van Wyk
Catering:	Avril Retief

FROM THE PRESIDENT

Hello to all our wonderful artists as we near the end of the year we have 2 fantastic members who will be giving workshops at the Peter Clark Art Centre, in October Sonja Frienz and November Johanneke Strydom, more info in the Newsletter.



of year fun evening with refreshments and a chance to win the Elinore Palmer Trophy.

Our October Members meeting on the 30th we have Paul Van Rensburg demonstrating his journey in art and then our end



I have to address the position of the President of the society and the Vice President. The SASA constitution addresses this subject, at the moment the President steps down after 3 years, the Vice president who has been working alongside the president for 3 years would then usually step into the presidents shoes, having learned all the intricacies of the many competitions, exhibitions, members meetings, workshops, rules and regulations to becoming a 'Fellow' of the society and much more.

Our Vice president has resigned to pursue her many other endeavours, I have made it known I will remain as president until such time as we have a vice president who can work alongside the council, when ready, take over the roll as president.

I have asked repeatedly for members who believe in the society and would like to steer it in the future to come forward, I ask again please let us know who you are and join us on the council, it only takes 1 morning meeting per month, where we discuss upcoming events and interesting additions to the society and one evening meeting per month when our members come together at the Athenaeum. YOUR SOCIETY NEED YOU!

'Loose lips sink ships' an old saying but still relevant todays. SASA is the oldest and largest Society in South Africa, it has been in existence for 120 years, it has gone through ups and downs throughout the ages. Today we are still going strong with approximately 7 new members joining each month.

Whilst we will always retain high standards we have to allow for some new ideas to be incorporated in to our programmes.

I know this may not always sit comfortably with some of our older established members but in order for the society to exist another 20 years we have to encourage new artists.

We create art because we love what we do, we may not all agree with each other all the time but if you have a suggestion or a new concept PLEASE come forward and talk to your council DO NOT chatter in the back ground, we cannot hear you.

Approximately 10 weeks to Christmas lets enjoy the meetings, workshops and our end of year Elinore Palmer Fun evening.

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

DIARY

October	Saturday	18	Charcoal Workshop with Sonja Frenz, Peter Clarke Art Centre. 09:00 to 15:00.
October	Thursday	23	Hanging Day, Annual Exhibition at Richard Crowie Hall at Kirstenbosch Botanical Gardens. Drop off from 8:30.
October	Thursday	23	Opening of Annual Exhibition Richard Crowie Hall 18:30 for 19:00.
October	Thursday	30	Members Meeting 19:00 at the Cape Town Athenaeum, Newlands. Demonstration by artist Paul van Rensburg.
November	Saturday	15	Art in the Park Rondebosch Park.
November	Saturday	22	Painting Backlight Workshop with Johanneke Strydom More information to follow.

NEW MEMBERS



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

Lorenzo Charles – Cape Town
 Danielle van den Berg – Claremont
 Bettina Hepworth – San Michelle
 Elsabe Milandri – Cape Town
 Sammy Sheppard - Melkbosstrand



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

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.

THE ITALIAN ARTSHOP
 FOR ALL ARTISTS PAINTS AND MATERIALS

Riverside Mall (Ground Floor)
 Cnr Main & Belmont Road
 Rondebosch 7700, Cape Town
 TEL: 021 685 1877

MABEF

New stock unpacked!!

- **Mabef easels**
- **Ready made canvases and canvas rolls**
- **Rosemary brushes**
- **Michael Harding oils**

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.



118th Annual Exhibition



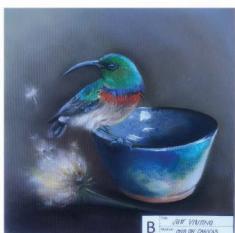
Thursday 23 October to Tuesday 4 November 2025

Kirstenbosch Botanical Gardens, Richard Crowie Hall (entrance via Gate 2)

Opening Thursday 23 October at 18h30 for 19h00

The exhibition will be open daily from 10h00 to 17h00, from 24 October to 4 November 2025

Free entry to Kirstenbosch Botanical Gardens for SA Senior Citizens on Tuesdays



<https://www.sasa-artists.co.za/>

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

Welcome Raine Parsons

We would like to welcome Raine Parsons to SASA's council. Raine will be working with Ingrid with the goal of taking over the exhibitions portfolio. She has served on the council of the Sedgefield Art Society, and we look forward to working with her.



ART in the PARK

15 November 2025

Our pre-Christmas Art in the Park is always well attended and bookings are now open.

You can reserve your space at R250 a stand by emailing exhibitions@sasa-artists.co.za or secretary@sasa-artists.co.za.

Your email will be acknowledged, and details sent out at the beginning of November.

Payment to be made, using your name/AIP as the beneficiary reference please, to:
 SASA Nedbank
 Constantia branch
 Account number 1088006981.

The venue is Rondebosch Park, on the corner of Sandown and Campground Roads in Rondebosch.

Members meeting Nanette Ranger

If you had asked me before the members meeting about sculptures, I would have said statues carved out of marble. I recall the Winged Victory of Samothrace, a Hellenistic Greek statue of Nike, the goddess of victory, located in the Louvre Museum, and I was fascinated at how soft marble was made to look. The way the fabric seemed to float around the body. Sculpture is a technique where an artist will release the image they see out of a block of marble using a hammer and a chisel...

Was I ever wrong.

Now unless you are a sculptor too, me telling you about Ceramics and Silicon molds and Resin will be pointless. I could say how marble resin is made with marble dust mixed into the resin to have the marble finish, or bronze resin mixed with bronze for, you guessed it, the bronze finish...

Bondo putty, a mixture of clay, Vaseline and wax, excellent for fine work.

I could mention foundries, and that they take far too long to do what they promise to do. I could say that a mold lasts for approximately 36 pieces.

No doubt I could say that finished works need to be sealed with matt clear and we will all be done reading this because it's terms and words. Unless you are a sculptor and then you would of course be able to educate me on the terminology.

I think what is better is to lead you on something that fascinated me all the more.

Remember I am not a full-time artist, I do a little sketch here, and I throw paint on a canvas there. I then harass my family to validate my art. Instead, on Thursday, Nanette allowed us to see more than sculptures, she allowed us to take a glimpse into her process, her lifestyle, her... dare I say it, her soul.

Quote 1:

"Every Morning at 3am I try to slip quietly out of bed so as not to wake Shawn. I fumble around in the dark for my shoes, phone and glasses. I try



to shut the door before Ziggy the black Labrador follows me. Usually I don't succeed and he dutifully trails behind dragging his blanket. While making coffee I realise the shoes I grabbed don't match and I suspect one of them is not even mine, but, I am not perturbed as I know there is a bag of soft clay waiting in the studio and for the next few hours I can disappear undisturbed into a world of my own."

Quote 2:

"In the evenings the delicious aromas from Shawn's kitchen brought me out of the studio, I tuck a sculpture book under my arm and balance a half-finished crane head on the tray. Tuck my favourite tool between my teeth. Just when I think I have my balance under control, Ziggy the Labrador decides to take a shortcut to the kitchen between my legs and I have to compensate wildly to stay upright. Before switching off the lights, I take one last look at the day's creations, mysteriously hidden under Checkers and Spar bags. I know that tomorrow I will see them again with fresh eyes. Then I close the double wooden doors to the studio for the night."



Here we have someone who lives and breathes their art. There is no quick fix, there is no, I have spare time so I will squeeze in some art. There is the art. There is the next sculpture. There is what was worked on yesterday, it's worked on today, and it's waiting on tomorrow.

Nanette further tells us how in her process from concept to installation, a very important step is discussing her idea with her family to refine her concept before she creates.

She may have a nice cup of tea with her daughter, or even refine further with her team.

Imagine the artist bearing this burden all alone, already biased with personal ideas as they are the greatest ever. As an artist I know from experience that perceptual adaptation, when you stare at your own work too long, your brain “normalizes” small distortions. If we have a sounding board we can trust, we can iron out some of those distortions while we are still visualising our piece.

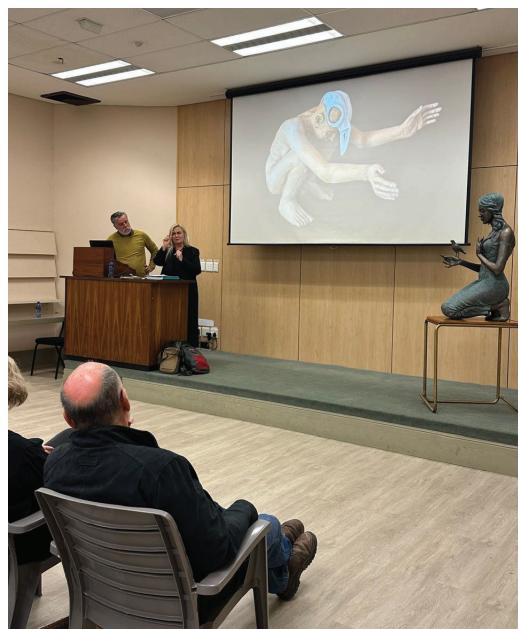
Another process Nanette has, which is dual in nature, is as follows. On one side she is disciplined in the elements of proportion, symmetry, balance and anatomy. This—even she finds to be a technical challenge but deeply satisfying

when she masters it. On the other side comes the creative, intuitive and playful side. Only when both of these diverse elements come into play is she content with the work.

I think this is important to artists, for we can reproduce an image perfectly but without our own voice, we may as well just take photographs.

Nanette has made me reconsider art as a whole. I may not sculpt anything, but sculpting, I have learned, is not just a hammer and chisel to a block of marble. It's about a lifestyle, a way of looking at the world, of interacting with one's family, of using emotions, even one's own grief, to create beauty that tells a story.

Article By Jared Petersen

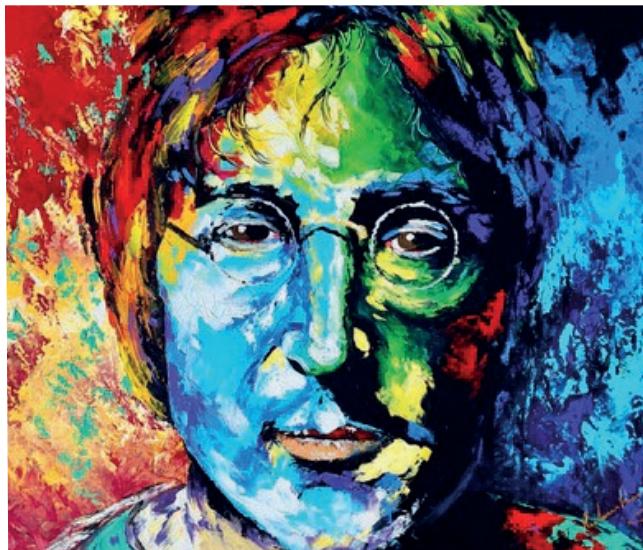


Members' meeting, 30 October 2025 – Demonstration by artist Paul van Rensburg

We look forward to welcoming Paul van Rensburg for a demonstration at our members' meeting on 30 October at the Cape Town Athenaeum. Here is a bit more about him. Paul was born in the rural town of Queenstown in the Eastern Cape in 1963. He attended Queen's College before completing two years of compulsory military service. Drawn to the energy of Johannesburg, Paul built a successful career as the owner of an aircraft refurbishing company. Yet, beneath his business success, an artist's spirit had been quietly flourishing since childhood. He began creating art at the age of five and completed his first canvas painting by six.



Encouraged by a growing local following, Paul returned to his Eastern Cape roots to pursue art professionally. His practice spans oils, acrylics, pastels, charcoal, and sculpture, reflecting a restless and diverse creative drive.



Eventually, Paul settled in Cape Town, where he continues to explore and refine his craft. His work captures the essence of his journey, translating landscapes, memories, and experiences into vivid visual stories—a living tapestry of both his life and the country that shaped it.

**Please join us at
The Cape Gallery for the opening
of Bridget Heneck's first solo
exhibition.**

**On Sunday the 2 November 2025
at 11am**

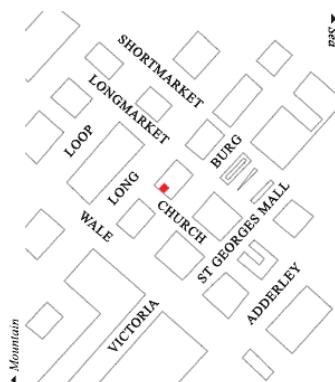
Sensation

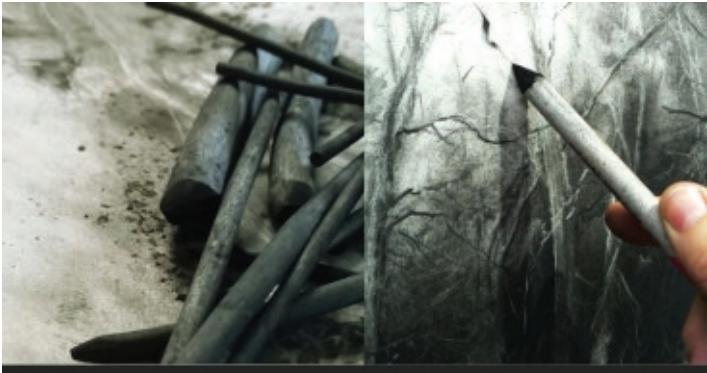
The Cape Gallery
60 Church Street
Cape Town
8001

Tel: +27 (021) 423 5309
e-mail:
web@capegallery.co.za

Gallery Hours
Mon - Fri: 09h30 - 16h00
Sat: 10h00 - 14h00

**CLOSED on Public
Holidays**





SOUTH AFRICAN SOCIETY OF ARTISTS
SONJA FRENZ
CHARCOAL WORKSHOP
(R450)

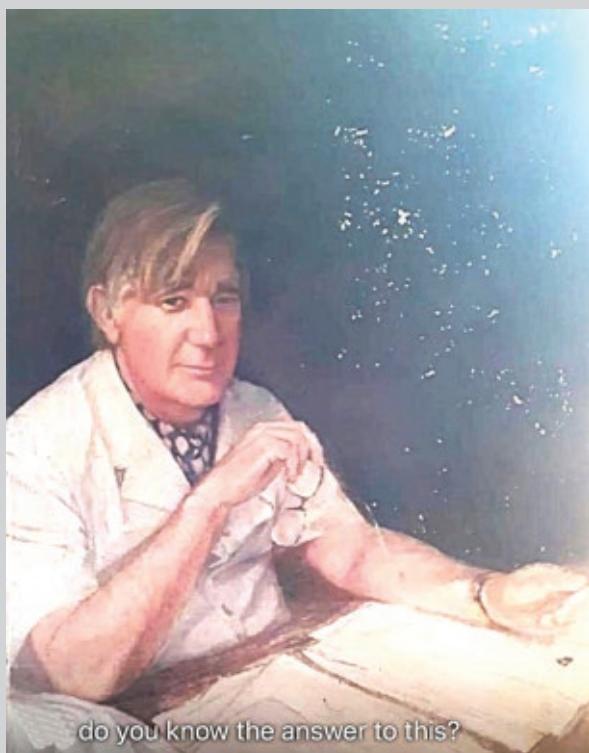
18 OCTOBER 9H00 - 15H00

PETER CLARK ART CENTRE
(CLAREMONT)

BOOKINGS: SECRETARY@SASA-ARTISTS.CO.ZA
(suitable for all levels)

HELP SOLVE THE MYSTERY

Do you know who painted this portrait of South African playwright and poet Guy Butler? If you can offer any clues, kindly contact Annete Loubser at the following email: artstrukt@gmail.com



SONJA FRENZ CHARCOAL WORKSHOP MATERIALS

Please bring the following materials to the workshop:

Charcoal:

- Natural charcoal (willow or vine)
- Compressed charcoal
- Charcoal pencils

Paper:

Paper suitable for charcoal (I will supply 1xA3 size toned Fabriano for each)

Choose one of the following or similar:

- Toned Fabriano,
- Mixed Media Fabriano
- Daler Rowney Murano
- Canson Mi-Teintes

Erasers:

- Kneaded eraser
- Variety of other erasers
- Tombow eraser (clutch pencil kind-optional)
- Battery-operated eraser (optional)

Additional materials:

- Paper stumps/blending tools
- Soft, lint-free cloths (e.g., old t-shirts)
- Cotton balls
- Make up sponges
- White charcoal or white pastel pencil (optional)
- Masking Tape
- Paper towel/wet wipes (optional)
- Easel (you can work flat if you are used to it)
- Backing board suitable for the size of paper
- Sanding paper for making charcoal dust
- Reference material (optional - I'll provide a variety of reference material for those who need it)

You may secure your booking by making payment of R450 to:

South African Society of Artists, Nedbank Constantia, Branch Code: 198765, Account Number: 1088 00 6981. Please use your name/Workshop as the beneficiary reference

If you will be joining the workshop, Sonja advises that you watch the video in the link below where the materials are explained.

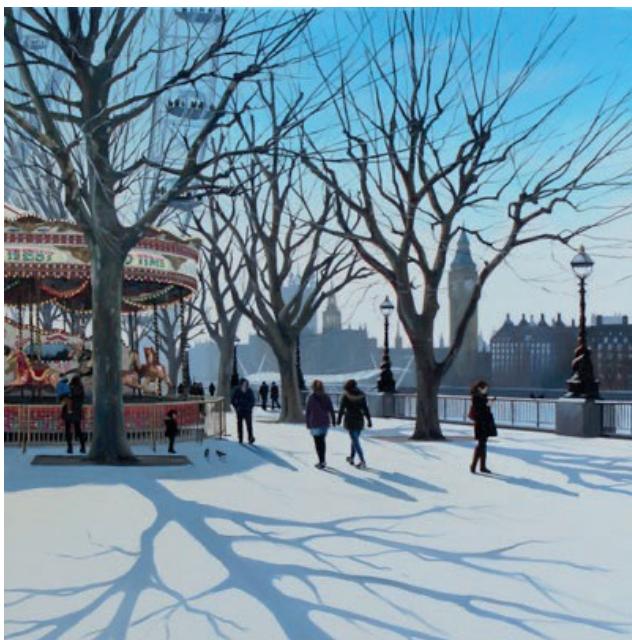
https://youtu.be/DrCnCvPH62Q?si=r_2dkSNM46pB5Tal

The following art materials are available to buy:

Large sheets of pastel paper, or
Large sheets (e.g. Fabriano) watercolour paper
of varying weights
Some oil sketch blocks etc
Scratch paper (?)

You may contact Fran du Toit on
francesdutoit@yahoo.com for more
information or to make an offer.

HOW TO PAINT CAST SHADOWS IN ACRYLIC: A step-by-step demonstration by artist Jo Quigley as featured in The Artist Magazine.



Follow this simple demonstration by Jo Quigley to learn how to paint cast shadows in acrylic, along with some advice on why painting shadows is important. Remember, there are many books, DVDs and magazines in our library that offer valuable tips, tricks and tutorials to our members.

What is a cast shadow?

Cast shadows are created as a result of an object obstructing the light, whereas form shadows are exactly that – shadows that show form, appearing on the object itself on the opposite side of the light source. Whilst they're both equally important, the approach to painting them isn't the same.

Why are cast shadows important?

Not only are cast shadows essential to portraying a sense of light, they can be used to provide the viewer with other essential information to further enhance a sense of space and atmosphere. For example, shadows help:

To describe the type of light

Different light sources will create different shadows. For instance, darker shadows with sharper edges will indicate a brighter more intense light, whereas lighter ones with softer edges will indicate a more diffused light.

To indicate the position of the light source

The angle and length of a shadow tells us where the light source is located. For example, short small shadows will indicate a light source directly overhead, whereas long shadows will indicate a lower light source. In a painting this can inform the viewer about the time of day, be it morning, noon or night, or even the time of year, for instance when the sun is lower in the winter months.

To show the space or surroundings of an object

Cast shadows are important in order to show where an object is located in a space. When an object is connected to its shadow, you know that it sits on the same surface; an object that doesn't connect to its shadow will appear to float or be lifted off the surface.

Compare these two images:



When viewed without the shadow, the proportions of the figure appear to be wrong (left); when the shadow is added it becomes clear that one leg is in fact elevated and therefore foreshortened (right).

How to paint shadows

When it comes to techniques for painting shadows, there are two ways you can approach them: the first is painted directly or opaquely and the second is via a transparent glaze. Either method can deliver good results so long as you observe them correctly.

Although information on painting shadows isn't hard to come by, much of it can be conflicting, overly technical or confusing. And whilst there's clear science behind what colours shadows are and ways to calculate the shape and angle of them, this may only be observed if you're working in a very controlled environment, using a single light source. In practice, even if your only light source is the sun, chances are it'll be reflecting off a multitude of surfaces. As is the case with so many aspects of painting it's important to paint what you see, rather than rely on a formula.

Things to consider when painting shadows

- Shadows create light
- Everything casts a shadow
- There are shadows at night
- There is still light in the shadows
- Shadows are darker and sharper the nearer they are to the source
- Shadows follow the contours of the surface
- Shadows still have texture

How to paint cast shadows in acrylic: demonstration

For this painting I used my own photographic references. As is the case with most of my paintings, characters are taken from multiple references and then carefully composed into an image. As my shadow paintings have no particular background, I usually start by selecting a few central figures and let the composition evolve around them.

Stage one

I created a warm colour with titanium white, Naples yellow and light portrait pink that I applied with a large brush for the background. I wanted a flat, even colour, so mixed enough paint for at least two coats,

keeping a little left over in a sealed jar for touching up small areas later. Then using a mix of burnt sienna, cobalt blue and white, I positioned the first two figures and their shadows.



Stage two



Next, I positioned a few more figures in the foreground. As I had chosen an aerial perspective, there's a slight foreshortening of the foreground figures. The relationship between the groups of figures and their respective shadows

determined the scale of the remaining figures and the direction of their shadows.

Stage three

Still concentrating on the foreground, I added further figures, overlapping shapes to create depth. I resisted the urge to put any detail in the figures at this stage, preferring to concentrate on pattern and shape.



Stage four



I continued to add figures, taking care to keep the scale of figures on any particular plane the same. I tried to create a balance of shapes and spaces, conscious that if it became too organised it would look unnatural.

Stage five

Once satisfied with the overall composition, I added some detail to the figures to bring them to life. Having initially painted the figures dark, it was easy to add hints of colour whilst maintaining the overall tone from the layer beneath.



Finished painting



Sunshine and Shadows, acrylic, (60x60cm)

Finally, I varied the tone of each shadow. Darkening the area of shadow closest to the figures, whilst lightening and softening the edges furthest away, enhanced the feeling of depth and gravity. I added one last figure, a busker, and the painting was complete.

Jo Quigley studied at Winchester School of Art and Kingston University, and taught painting before turning professional. Jo demonstrates to art societies across the south east of England – for more details see www.quigleyarts.co.uk

YOUTUBE VIEWS: What Happened to Wall Art?



Once, art in the home carried memory and meaning—made by friends, family, or even ourselves. Today, it's often reduced to décor chosen to match the sofa. Mass-produced prints mimic originality but erase authenticity, replacing human connection with industrial labour. True art isn't about design or perfection; it's about tension, feeling, and the thread between maker and viewer.

<https://www.youtube.com/watch?v=Z7cYJhXwMBY>

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FREE COURIER OR CLICK & COLLECT DELIVERY ON ALL ORDERS OVER R500 ANYWHERE IN SOUTH AFRICA*

A SOUTH AFRICAN SOCIETY OF ARTISTS
Founded 1902

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)

Winsen's Canvases offer free delivery of their canvases from their factor in Johannesburg.

Please present your membership card, either digital or printed, to claim your discount.

PAINTING GROUPS 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

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

Present your SASA Membership Card and receive a 10% discount on all art supplies purchased at The Write Shoppe.

THE W'RITE SHOPPE

Your art supply store at
LONGBEACH MALL
SUN VALLEY MALL
REDDAM AVE
All branches: 021-7857614

"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."

"Conservation of Easel Paintings"
By Joyce Hill Stoner & Rebecca Rushfield



**And now it is here...
Introducing ACF Canvas!
Developed, designed and
manufactured in South Africa!**





ART CLASSES

If you would like your name added to this list, please email: 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

SONJA FRENZ FSASA runs workshops from her studio in Durbanville. Contact her at 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

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

PENNY STEYNOR SFASASA holds watercolour classes during the week from a studio in Pinelands. Contact her at 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 helenstolk@gmail.com or visit <https://www.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

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

LINDA BRILLEMAN offers Decorative Painting Brushstroke classes in Tableview. She is an Internationally Certified Decorative Painting Brushstrokes teacher. Contact her at lbrilleman01@gmail.com

GLENDIA 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

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 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

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

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

LYNNE MENGE holds regular workshops and classes in acrylic in her studio in the Milnerton area. Contact her at lynne@adrenalyn.co.za

VICKI NORCLIFFE gives portrait classes working with any medium on Monday mornings and workshops throughout the year, always painting from a model from her studio. Contact +27761988678 or 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

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 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 or on 082 468 4794

KIM WATERMEYER (In The Zone) – light and airy studio in Plumstead. For fun, relaxed acrylic painting and mixed media 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

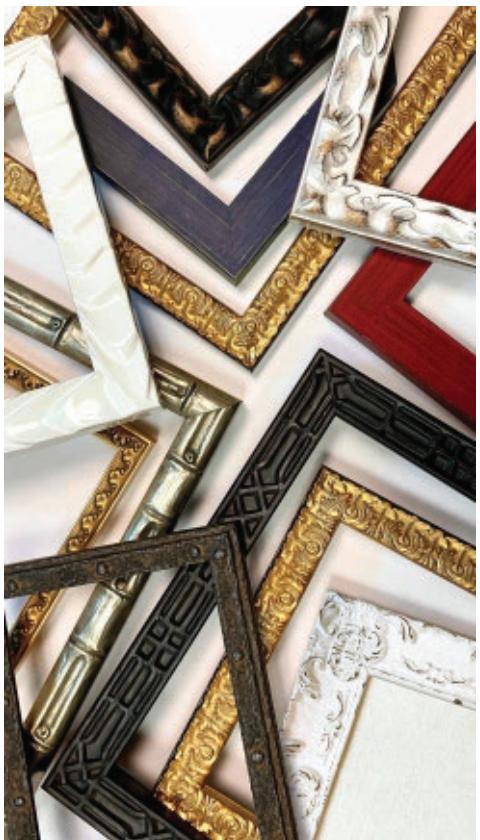
LIBRARY



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

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

Artland Framing - Unit D8, Prime Park, Mocke Road, Diep River 7800 South Africa 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, Plattekloof Shopping Centre. Bespoke framing of all artworks. Contact Pamela on 021 558 4863 or at mvframing@outlook.com Website: www.mountainviewframing-design.com

Village Framers - 58 Belvedere Road, Claremont. 021 683 8996 or 084 585 4535; info@villageframers.co.za, 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

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

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

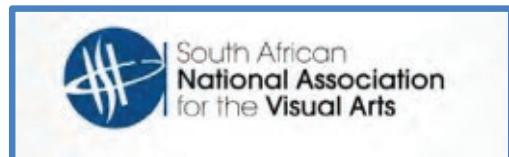


<https://www.facebook.com/SASArtists>



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

We are an affiliate member of the
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