

SASA NEWSLETTER – August 2014

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□ Diary



AUGUST	Tuesday	26	Plein Air Outing to Noordhoek Beach
	Thursday	28	Monthly Meeting: Lyn Northam talk - plein air painting
	Sat/Sun	30/31	Etching Workshop with Nicholas Esterhuizen
SEPTEMBER	Monday	1	Hanging Day and Opening of Members' 2
	Thursday	11	Closing of Members' 2
	Thursday	25	Monthly Meeting: Selection Day Judges Critique

Art is a harmony parallel with nature. Paul Cezanne

□ President's Letter

Dear Members,

We had a very successful selection last weekend for our Annual Exhibition. 409 works by 143 artists were delivered, checked and stacked on Saturday, and presented to the judges and returned to their owners in good time on Sunday. About 30 helpers and judges were given tea, coffee, home made snacks and lunch. The contents of all forms were recorded. It was a great team effort where everyone did their bit. Thanks to the hardworking Council and member helpers for spending their weekend making it all happen. We had fun too but were tired afterwards! One of our members had this to say: "I wish to tell you lot how impressed I was with what you are doing. You are managing an ENORMOUS venture. When we arrived I could not believe my eyes – so many cars, so many people, so many paintings, so orderly and well organised – you are doing a fine job."

I hope that you found it worthwhile if you took part. If your work didn't make the cut-off score of 8 please bring it along to the crit on the 25th September and see what the judges have to say. It's disconcerting and disappointing to find that a work you believed to be good didn't make it. I have found that their comments help identify problems that were not obvious (to the artist) and help point the way forward.

One of the judges, Jenny Parsons, had this to say about selection: "First of all, I felt that the standard of SASA's work was high and that the exhibition is going to be a great event. It was wonderful to see the variety of work and approaches to art making. I had the distinct impression that your society is actively engaged in art making, and that the members engage with and support each other. This is a valuable situation in the world of art, and one that should be nurtured. Congratulations to those who won awards and received commended acknowledgement, and to those

who got onto the annual exhibition.

"But I'd like to speak to those who did not get the higher scores from the judging panel.

"When judging, we obviously have to look at the overall effect of the piece. Skill with your medium and an ability to work with colour, composition, tone and mark are all factors that are vital to the success of an art work. But remember, these skills take time. Many of the artists who won awards have been working at it for many years and sometimes decades. So don't be discouraged. Keep making and enjoying your process.

"On the issue of content (here I am talking about the meaning of the piece), skilful technique is not always your friend. Skilful technique can sometimes hamper the meaning of the piece. An over awareness of technique can lead to work that becomes stiff and over competent. Many of the lower marked works had great content. I'm talking about things like a feeling of great love coming through in a portrait, or joy and humour coming through in a still life or a painting of an animal. Or a sense of wonder at the vibrant colour present in the landscape. Your works were strong in this regard. I wish I'd had time to take more notes on the works that I saw. So I encourage you to keep tapping into the joy that you discover in making your art. To develop your technique, keep making art and keep taking risks with your medium. Sometimes it will work out and sometimes it won't. But when it does, it's the best fun."



Congratulations to Helen van Stolk, who joins the ranks of our Fellows!

For more on selection weekend, and the names of the trophy winners, please read the article on our blog

<http://www.sasartists.blogspot.com/>

Linda Howe-Ely

□ Member News and Happenings

The noticeboard is put up at every monthly meeting and the latest news from the art world put up for your information. You are invited to bring along your own bits of information to post on the board. Members are also welcome to put up notices advertising their art related products or classes. If you want to know more, contact Solly Gutman on 021 434 8355 or send an email to brights@telkomsa.net or if you have any news you would like to share, email secretary@sasa-artists.co.za.

In time for Selection Weekend, we have had a total of 12 new members join. A welcome to:

- | | |
|---------------------------------|---------------------------|
| ☆ Louise Troskie | ☆ Lesley Milne |
| ☆ Philip Duffy | ☆ Colin Eksteen |
| ☆ Caryl Laurenson | ☆ Jenny Benwell of Knysna |
| ☆ Yvette Molenaar | ☆ Sonja van Zyl |
| ☆ Gail Dell of Perth, Australia | ☆ Monique Koning |
| ☆ Margie Wagner | ☆ Garth McOwen |

Please remember, if you want your website to be published on our blog, please contact Libby Harrison at art@libbyharrison.co.za. If you had your website on the blog, please re-send your details to Libby.

Before the Selection Weekend we had a number of requests for the relevant information and forms relating to the weekend to be sent. Everyone was sent the information at the beginning of July, according to the email addresses we hold on our data base. If your email address has changed, please let us know. Also please check your spam boxes as sometimes these emails can somehow find their way into the spam category.

If you don't let us have any changes in your contact details, you will not receive information from us.

Friends of the **Iziko South African National Gallery** event on Sunday, 7th September 2014: **Walkabout of 'Brave New World' ... 20 Years of Democracy**. Time: 11:00 Venue: Iziko SA National Gallery.

Cost: Members of SANG Friends R30; non-members R40; students R20. For further information please contact Lizzie O'Hanlon, Tel. 021 481 3951 (Tuesday to Thursday 10:00–14:00) or email sangfriends@iziko.org.za.

□ SASA Programme - What's on

Monthly Meetings

SASA Monthly Meetings are held at the Athenaeum, Boundary Terraces, off Campground Road, Newlands, on the last Thursday of every month at 19h00. Entry is R10 for members and R20 for guests, including refreshments. The library will be open from 17h45 to 18h45 – your membership card is your access to the library.

Thursday 31 July: The Landscape, Life and Still Life Competition was well attended and the artwork on display was fantastic. When considering that the work was done from life with no studio work or photographic references, SASA has an awesome pool of talent.

The winners in each category were:

Landscape:	Winner: Laura Wenman	Second: Grazyna Janik	Third: Beth Lowe
Life:	Winner: Penny Steynor	Second: Lesley Charnock	Third: Grazyna Janik
Still Life:	Winner: Laura Wenman	Second: Karen Burns	Third: Penny Steynor



Simply Red by Laura Wenman

To crown a great evening, Lesley Charnock and Inge Semple gave everyone a critique of their work, always insightful and interesting. Thank you to everyone who took part and a special thanks to Village Brush and Canvas in the Belvedere shopping centre, who sponsored the prizes for the evening.

Thursday 28 August: On Outdoor (Plein Air) Painting with Lyn Northam.

SASA Fellow Lyn is a well-known, highly sought after artist and teacher who has agreed to give us a talk on plein air painting – how to go about it, what to look for and the pitfalls to avoid. You will glean valuable hints and tips from Lyn, ready for the roundabout of summer activity, either taking advantage of SASA



arranged plein air outings, or just getting out there on your own. Lyn has this to say about outdoor painting .. "Plein air painting is my ultimate joy - painting from real life, feet in the sand at the beach or on a mountain, wind in the hair, fog in the air and seagulls calling! Capturing that fleeting moment in time, chasing the light like the Impressionists - a real challenge."

Thursday 25 September: Critique Evening with the Selection Weekend Judges: All those questions asked after Selection Weekend can be answered by our judges. Make a note of the date and bring your work along for critique.

☐ Exhibitions

Members' 2 Exhibition: 1 – 11 September:

If your work wasn't selected at Selection Weekend, you can still take advantage of Members' 2 which starts in a few weeks' time. With selection weekend over, preparations are in full swing and the necessary forms will be sent under separate cover. Hanging day will be on the morning of 1st September. This is an opportunity to exhibit all the work that didn't quite make the cut over Selection Weekend. As with Members' 1, you will be allowed to display up to two artworks plus, with each work, you will also be allowed to put 2 works in the portfolio stand – maximum 4 portfolios. Ayesha Price, the Principal of the Children's Art Centre will be opening the exhibition.

Annual Exhibition: 6 – 16 October:

Congratulations to everyone who had work selected for the Annual Exhibition. The standard was exceptionally high and the judges scoring certainly reflected this. All the necessary paperwork will be sent to those who qualified, closer to the time. In the meantime, please check that



all the data on your forms is correct as these will be used in the programme and on labels. If any work is sold prior to the exhibition, it will still have to be exhibited and the relevant commission will be payable.



During the month of August, the **Winchester Mansions** in Main Road, Sea Point will be hosting watercolourist, **Pam Quinlan**.

Pam walked away with the 'Best Watercolour' award at the Selection Weekend so a visit to see her work would be well worthwhile. Contact Jill Fearon at jillfearon@gmail.com for more information

Pause - The annual wildlife exhibition opened on Sunday, 3rd August 2014 at The Cape Gallery. Introduced by Megan Reid, Wildlife Unit Supervisor, SPCA, a portion of the proceeds will be donated to the SPCA.

The annual wildlife exhibition at The Cape Gallery has always been a testament to the beauty and harshness of the environment. The resulting artworks are often

emotive and exhibit responses to the changing land and the behavioural qualities of its creatures.

Participating SASA artists include Boniface Chikwenhere, Sylvia de Villiers, Tony Grogan, Margot Hattingh, Mandy McKay, Nola Muller, Inge Semple, Marilyn Southey, Frederike Stokhuyzen, Ron Waldeck.

The exhibition will run from 3rd to 30th August.

☐ Winter Workshops

Our second workshop – Prelude to a Portrait, was on Saturday 26th July at the Portuguese Club and from reports received, was an absolute hit! Thank you Penny for sharing your knowledge and expertise with us.

The **final workshop** for the year will be the long awaited **Etching Workshop with Nicholas Esterhuizen on the 30th/31st August**.

Nicholas is an experienced art teacher and one of his specialities is etching. So this is your chance to learn from one of the best. Contact Glenda at gchambers@mweb.co.za to secure your place. Payment can be made directly to SASA, Nedbank

branch 198765, account number 1088006981. Cost will be R500 and will run from 09h30 – 15h30.

The workshop will be held at the Frank Joubert Art Centre in Newlands which offers the best facilities for a workshop of this nature. Once we have received your payment you will be sent the list of materials to bring. If you have to cancel please let Glenda know at least a week beforehand, otherwise you will still be liable for payment.

☐ Plein Air Outings

Summer is on its way, our winter workshops are coming to an end, so it's time to get out into the spring sunshine. Yvonne has arranged an outing to **Noordhoek Beach** on Tuesday, 26th August. A great way to start the season.



Meet at 09h30 at the parking area at the northern end of the beach and we will paint within sight of each other. Please email Yvonne at yvonnea@soft.co.za to let her know if you are coming.

The Fish Hoek Art Society will be having a paint out at Casa Labia in Muizenberg on the 19th August. Please contact Cindy on 082 925 2935 or Ann on 083 503 6972 for more information.

Urban Sketchers Cape Town: Remember you can consider contacting the Urban Sketchers group about joining in their outings. Go to their facebook page; <https://www.facebook.com/groups/urbansketchcapetown> to find out more. As urban sketchers, they sketch anything drawn on location, indoors or out, from direct observation.

□ Workshops, Classes and Information

Your 2014 membership card will allow you to claim your 10% discount from the following art shops:

Deckle Edge – all branches. The Italian Artshop. Village Brush and Canvas. The Art Shop in Hermanus. You will need to present your new 2014 membership card when claiming your discount, so please ensure that you collect your card at the monthly meeting. All the art shops have instructions to only give the 10% discount to paid up members.

On the 21st August, **Constantiaberg Art Society** will be holding their AGM and painting competition in the Auditorium at Mediclinic Constantiaberg. For more information, please contact Carol Hadfield on 021 674 1346.



2014 is the Centenary year of the Michaelis Collection. On Tuesday 23rd September they are presenting a lecture by Edward Saunders on Vermeer of Delft - the man... the life cut short... the masterpieces... the enigma... The lecture is hosted by the Friends of Michaelis.

Date : Tuesday 23 September 2014.

Time : 18h00 for 18h30.

Venue : TH Barry Lecture Theatre, Iziko SA Museum.

Entrance : R100 for members; R120 for non-members.

Life drawing: Remember the on-going sessions held every Friday morning 09h30 to 12h30 at Art Source (Corner lower Main and Norwich Roads, Observatory).

No instruction, it's just to get some drawing done for pleasure/practice. Cost R70.00 for rental and model. Phone Peter at 082 777 7044 for more information.

Lesley Charnock Workshops: August 2014 - Interesting Portrait. Dates Wed the 20th of August 2014 or Thursday the 21st August 2014. This is the good opportunity for artists new to portraits painting. You are guided all the way and she will do demos of the drawing and painting. Please note she only works from a live model, no photographs. This will include:

- * Demo of mixing the skin colour.
- * Demo of step by step process of painting the portrait.
- * Personal help when needed.
- * Attention to brush strokes.

* COST: R480 9.am to 3.30 pm * Lesley Charnock Gallery - Montebello – Newlands. Email: lescharnock@telkomsa.net

Jill Trappler is offering teaching sessions August to end November 2014

1. Art Source Studio, 44 lower main Road, Obs. 0214471325. Monday morning 9.30 to 12 30. R130.00 per session. This is a life drawing/painting session.

2. Art Sauce In Town, 62 Roeland street; 0214610885, (Diagonally opposite fruit and veg city; in the Vida e building). Tuesday mornings 9 30 to 12 30 am. R150.00 per session. Contact Jill Trappler, Cell: 082 5588 115, e-mail: jill@jilltrappler.co.za.

The newly formed **International Watercolour Society of South Africa**, based in Johannesburg, is starting off with an exhibition from 21 – 27 October at the Bedford Centre in Bedfordview, Johannesburg. This will be a juried exhibition and artists from all over the country are invited to send in up to 3 works for consideration. If you would like to enter, the cut-off date is 14th August for emailing copies of your watercolours. Please contact the organisers if you would like to take part – email info.iwssa@gmail.com.

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□ Arty Facts



An all-important tool for painting, the artist's palette is frequently overlooked. Unless you paint directly from the tube onto the canvas, you will need a palette. Traditionally, an artist's palette was a wooden board with a hole for the thumb, so that artists could hold it whilst painting. These days, palettes come in all shapes and sizes and are made from all kinds of materials. Each has their pros and cons, and every artist will have a different opinion about which one they prefer.

- a. Glass, plexiglass or real glass makes an ideal mixing surface provided a white board or sheet is placed underneath. The light background helps with colour mixing and tonal values. Clear or white plastic also fall into this category.
- b. Disposable palette paper is handy if you forget your traditional palette but they can work out quite expensive as their life span is limited.



- c. Stay-wet palettes are ideal for acrylic painters but need to be maintained. They can also be used by oil painters as they provide a neat way of covering your paint between sessions.
- d. Plastic or acrylic kidney shaped palettes are useful and there is a drive towards the grey plastic which is believed to give truer colour when mixing.
- e. Traditional wooden palette, whether kidney shaped or oblong, is the most popular choice of oil artists. They are not suitable for acrylics.
- f. Watercolour palettes come in plastic, enamel or porcelain, in all shapes and sizes. Plastic is the most affordable but the water doesn't flow as well as on enamel or porcelain. For ease of use in plein air painting, enamel is ideal, but the prince of watercolour palettes is porcelain. It is best to use a watercolour palette that has both wells or spaces for placing colour as well as a mixing area all in one.

To Keep or Not to Keep

One of the problems all artists have is space .. space that is taken up by all those old canvases (remember your first foray into art?) gathering dust and cluttering the studio. Or that pile of watercolours and pastels taking up valuable working space. Art is one of the most product intensive industries around.

[Doug Hoppes](#), a plein air painter from Vermont, gives his ideas in the FineArts newsletter, Retirement of my Paintings.

"I'm going to talk about what I do with old work. Now, I consider old work any piece that I did in a genre that I no longer create or a piece that is more than 2 years old in a genre that I do create. For instance, I have some traditional landscape paintings that were done 3 years ago. They never sold and there was never any interest in them. I consider that to be old work. Also, I used to mix abstract shapes (mainly spheres) into my landscapes. I no longer create those types of paintings. Since I've been doing plein-air painting for a while now, I realized that I just love painting the landscape and my interpretation of it. When I was creating my modern paintings, I realized that my favorite part was the painting of the landscape.

"There's also the marketing side of dealing with old work. To increase the sales of your paintings, you really need to build a collector base (or so I'm told and I believe that). It is much easier to sell a painting to an existing client than to find a new client. That means that you have to have a consistent topic/genre to your painting. It is much easier to sell another landscape painting to a client than to sell a new abstract piece

"What should I do with my old works? Here are some ideas:

1) Sell them for a reduced price (bargain basement type). Yes, I probably could sell them for a fraction of the painting cost. This is a tough call. At one time, I felt that I couldn't do that to my previous customers. However, part of me thinks that I would like to recoup some of the investment into the painting. I just don't know about this.

2) Cut them up and make smaller paintings. I could do that. But, honestly, I create a lot of paintings. I would rather take the landscape that was painted in the abstract and create a brand new painting.

3) Donate them. This is the same problem as selling them for a reduced price. You aren't going to get any exposure for selling them that will help your current sales. So, unless you feel really strongly about a certain organization, I would stay away from this. I've never had a donation that led to more sales. However, there ARE organizations that I don't mind donating the paintings towards. There is one type of donation that you can do. If you have a special friend or family member that you know cannot afford your painting, then I would say to donate the painting to them. For instance, my mom can get any painting that she wishes. She's my mom. How can you not do that?

4) Put them away for the future. As I mentioned in an earlier blog, you never know where a sale may come from. I would keep the works that I really like and put them away. Hang them in your house or office. In the

future, you may sell them... or may not. But, there is no sense in tossing out work that you love.

5) Destroy them. This will probably happen to most of my older paintings. There are a handful of older pieces that I absolutely love. I feel that



all of my paintings that I sell are good.

However, a couple of them have something about them that I really love. I don't mind selling them, but I won't destroy them. The others that don't make the grade are headed for the blade."

□ Advertising Rates

To advertise in the newsletter or send out an email, the advertising rates for *art-related* events are:

Full page	R260	Quarter page	R110
Half page	R160	Sixth page	R 85
Third page	R130	Eighth page	R 70

Email rates

Business or non-members advertising service or goods for profit. R170

Members advertising service or goods for profit. R120

As we grow older, we realize just how limiting were our earlier conceptions. Art is something else. Art is fluid, transmutable, open-ended, never complete, and never perfect. Art is an event.

Robert Genn

We are an affiliate member of the



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www.sanava.co.za