



# PPAG

## Monthly Canvas March 2023

### Letter from the President

Well looks like Phil was wrong again and Spring is here!

The year has been great so far with 6 new members already as the guild continues to grow.

Art on the Table at the Feb. Woman's club generated \$636 in sales by 7 artists. Congratulations to those artists.

Its official this year we will put on the first Pecan Plantation Fine Art Fair July 14-15. In the Clubhouse Ballroom. Look for all the details coming soon to your email inbox.

I want to encourage everyone to bring art to the "Artists of the Month Table" at each Meeting to be included for show on the Wall in the Clubhouse by the Brazos Restaurant. It's not limited to just paintings. If your Art can be put in a shadow box (such as jewelry) and can hang on the wall- **We Want You!** Last month 3 pieces sold off the Walls here in Pecan we showcase on!!! So Let's Get Seen.

### April 1<sup>st</sup> Pop Up Show

The first Pop up show of 2023 is right around the corner.

The show will be at the 19<sup>th</sup> Hole pavillion as in the past. A table will be provided- so all you need to do is bring your art. Sign up at the March meeting. Set up from 9-10am. Tear down from 2-3 pm. Show open to the public from from 10am -2pm.

### PPAG GARAGE SALE

Mark your calanders and gather your stuff

DATE April 14, 15 at 6435 Inverness

We need volunteers and extra tables as well as your donations premarked with prices please Donations can be dropped of the week before the sale

### LOOK WHAT WE ARE GETTING



2 outdoor flags For use at all our Art events

### March Meeting Scoop- Watercolor with David Tripp

We are excited to have **David Tripp** joining us for our March meeting to show us his watercolor paintings and techniques.

David displays is works at the Gallery at Redlands in Palestine Texas. Visit his web site at [Davidtrippart.com](http://Davidtrippart.com)

His workshop will follow the meeting from 1-4 pm at the PAC meeting room. A supply list for his workshop can be found on the web site under the events tab - Workshop cost is \$50.00 or \$60 if David provides the supplies.

### April Meeting Demo

Resin Art on a cutting board with Sarah Clawson

Join us in April for our Demo of Resin Art with Sarah Clawson.

And then sign up for a workshop to create one of your own. The March Demo will take place in Sarah's Garage (as Resin needs to be done in a well-ventilated area.)

The cost will be determined after she knows the number of interested people.



Look for the Workshop date announcement on the web site and in next month's Canvas Newsletter.

### Who's Who

#### Your New 2023 Board

President- Linda Parks 682-272-1083

Vice President- Pam Carriker 682-240-6260

Recording Sec.- Susan Thillen 817-657-3937

Treasurer- Linda Barron 210-845-3506

2<sup>nd</sup> Vice President. - Gloria Hood 817-637-0545

Parliamentarian- Beth Eschbach 214-476-6277

### Care Corner

*Know someone who's halo is a little off and needs some TLC. Contact Deanna Thibault and she will get just the right card out on behalf of the guild 520-907-6108 [deanna@thibault4art.com](mailto:deanna@thibault4art.com)*

### Welcome New Members

#### In February 2023

Cyndi Prunty

Zola Bales

# PPAG Canvas

## Seven Rules for Pricing Your Artwork

Oscar Wilde said, "When bankers get together for dinner, they discuss art. When artists get together for dinner, they discuss money."

Pricing is awkward. So, how do you start setting the prices for your artwork so you can get what you deserve?, follow these seven rules to get started.

### **Do your research.**

Put your research cap on and start looking for artists that have similar work to what you are currently producing.

How much do these artists charge for their work? Is there a pattern in this pricing?

Make sure you are making an honest evaluation of your work and then comparing it to artists with a similar style, working in a similar medium, with a similar amount of experience, as well as selling within a similar geographical region.

### **Give yourself a living wage.**

There is no faster way to burn out than overworking and underselling yourself.

Creating artwork isn't cheap. There are expensive materials, equipment, and studio space to take into account.

Think of a reasonable hourly wage that you would feel comfortable with and work backward. The Dept. of Labor lists the [average hourly wage](#) for a fine artist as \$24.58.

Of course, when you are just starting out, something might take you much longer than a master in your field. On the other hand, when you have mastered a

discipline, it might take you a much shorter time to complete a work and you will be able to demand a much higher price for it.

In short, this isn't a fool-proof method, but it is a good way to get started in gauging the worth of your work.

### **Once you settle on a price, be consistent.**

If you sell in a gallery and you're thinking of selling work from your studio at lower prices than your gallery, think again.

Galleries put time and energy into their sales and generally aren't happy to learn you've been selling work for a lot less. Make sure you have set prices that are generally the same for your studio and your galleries.

### **Separate feelings from facts**

This is a hard one. However, it's not easy to justify your prices to a potential buyer by saying you just *really* like it. If there is a particular piece that you just feel strongly about, is especially meaningful to you, or holds sentimental value, consider keeping those works for yourself.

Take a step away from your work after you finish it to gain some perspective. Then, approach your pricing as you would any other product. Some artists like to [use a sizing formula](#). Pricing your work needs to be predominantly based on its physical attributes and not on personal value.

### **Have pcs at multiple price points**

Some customers might shy away from

higher priced art. Smaller, less expensive pieces are more approachable.

Prints are a wonderful way for buyers to feel like they are taking home a piece of your art. It's a way for tentative buyers to get their feet wet. When they are more comfortable, they can upgrade to a more expensive artwork.

### **Be transparent with your prices**

Having to ask for a price is an automatic red flag to some people. It sets off alarms that you might be changing your prices based on who is asking. Having your prices up front, demonstrates your integrity.

And, if you hate talking about money, it helps you avoid a lot of potentially uncomfortable conversations. Putting that information up front puts all the heavy decision making on the buyer. It gives them time to decide which piece is within their budget and then they can approach you ready for the easy transaction.

### **Be confident on your prices by providing evidence.**

The next time someone asks you why a piece is so expensive (which they always will), have a prepared answer. People want to be able to justify their purchase with cold, hard evidence. They want to know they are spending their money wisely.

Put their mind at ease by showing them that other people have made similar purchases, that your work is valued and the way that you price your work is methodical and fact-based.

When you take the time to properly and realistically price your work, you can stand behind the price.

## James Spurlock Workshop

We have James Spurlcok coming to do a 4 week workshop here in Pecan.-

He will be conducting four (3 hour) classes over the month of March on basic portrait drawing utilizing Spurlock's proportioning methods. Take this opportunity to really learn how to start and finish drawing a portrait .

Supply list needed is a drawing board, charcoals, and a few pastels. A detailed list will be supplied upon class sign-up.

The cost for the class is \$250- payable to the PPAG. Signup deadline is March 1.

Class dates are Tue March 7, 14, 21, and 28 from 1-4 pm at the AUX EMX meeting building here in Pecan.

Class size is limited to 12 students so hurry and sign-up by contact [ppartguild@gmail.com](mailto:ppartguild@gmail.com)

## Makers Open Studio

4<sup>th</sup> Tue of the month 1 -4 pm

[The Makers Meeting for MARCH will be canceled](#) as the facility is being used for the James Spurlock workshop.

The Makers open Studio is Open to all of Pecan Makers the 4<sup>th</sup> Tue of each month (except March).

We meet at the EMS/AUX building. No Fee, just come have fun.

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## Classified and Announcements

- Looking for Custom Gallery Wrap frames? Wayne Parks is your man. Contact Linda or Wayne for pricing (based on size)
- Punker Lunch March 16 - 11:30 at the 19<sup>th</sup> Hole- All are welcome!!

## Congratulations

To Pam McLean for selling, not one- but two of her pieces off the PAC wall. And Congratulations to Lana Robinson for selling her Red Cardinal painting off the Brazos Artists of the month hallway wall. *Whoop Whoop!!*

## Did You Know?

### The color wheel pre-dates the United States

Considering the US is one of the oldest modern democracies, this is pretty amazing. Sir Isaac Newton invented the color wheel in 1706 by refracting white sunlight into its six colors. The realization that light alone was responsible for color was radical, and the wheel proved especially useful for artists, who could now easily observe the most effective color complementation



## Artists in Action

### Upcoming Art show events

- Rio Brazos Juried show is now on Café <https://artist.callforentry.org>
- The LGAA is now showing a collection of works from their Monday Morning portrait club at the Shanley house.
- Our Spring Pop Up Show will be Saturday April 1<sup>st</sup> at the 19<sup>th</sup> Hole pavillion.
- June 24<sup>th</sup> EMS Golf Tournament Needs Raffle Prizes from the artists.

## How colors create interest in your painting.

The value of colors is the first thing your eyes see when observing a painting. Color values are widely considered to be one of the most important elements of the success of a painting.

Colors of different values interact with each other in a way that can help you decide the mood or depth in your painting.

High Contrast is when two colors are opposite in value, such as light pink and red.

Low Contrast is when two colors are only slightly different in value, such as two shades of light pink.

High-key colors have a lot of white in them and are on the palest side of the gradient scale.

Low-key contains most black and are on the darker side of the scale.

A painting without values is flat and dull. Values create interest.

## ART at the PAC

Sign up to put your larger pieces on the walls at the PAC through the new "Sign up Genius" by login in through the web site- the link is on the Home Page. We need to please fill the walls each month with new Art.

## February 2023 Artist of the Month

Congratulations to Pam Carriker and all the winning artists!

And Look for each Months Artist of the Month in the Hoopla Magazine



## May Meeting Demo and workshop

Stained Glass  
with Kerian Massey

Join us in May for our Demo of Stained Glass



When Kerian was here for the Scratchboard workshop, she showed off her stained-glass work and drew a lot of excitement. So we had to have her back. She will demonstrate and have a workshop to make a Stained Glass Feather

The cost is \$75.00 for the workshop, all supplies will be provided. There is space for 8 people in this workshop, so sign up fast- Sign up on the web site on the events Page

