



### Cancellations, Postponements and Suspensions

For the safety of our members and following government advice, all DAN meetings and events in the DAN programme are suspended until further notice.

Exhibitions in local venues are also unavailable until cafes are allowed to reopen.

We are very sorry for those who have missed out but we hope to provide further opportunities when the country comes out the other side. Stay safe and keep producing wonderful work!

What isn't postponed is your NEWSLETTER! And we are hoping to issue short but a little more frequent newsletters to help keep us all in touch. Maybe just one page every two weeks and these subsequent newsletters could carry brief articles from members telling us about their current art activities possibly with photos. I am awaiting your input but mine is below!! Tina

### Some Ideas for DAN Members whilst socially distancing

**Claire Hilton** says "How about a creative book club? Books people would recommend or are currently reading about creative practice?" This could be done via Zoom which so many people are finding to be an easy way to stay connected in this time of social distancing, school closures, and work-from-home routines. These could mean virtual happy hours with friends, coffee breaks, dance practices, yoga sessions, and so many other events all over Zoom — your creativity and resilience in these tough times are inspiring! It is free to use and could be a way of keeping in touch with your distanced family too. Have a look... <https://zoom.us/> but we are investigating its use and as it is being used by groups such as ours. It runs on Windows PCs, Apple computers, and many smart phones. The free version allows a group of up to 100 people to hold a conference for up to 40 minutes. If it all works out, we could hold DAN meetings on Zoom on the previously arranged monthly meeting dates. Watch this space!



**Rosie Philpott** has also shared on Facebook, the best way she knows of to help people through art, especially for those who are stuck at home or need some time to relax. She has posted some 'colouring pages' that she has created which can be printed off easily. **Rosie** hopes that people of all ages will enjoy them. Colour them however you see fit. Here are some to get you started including one of the Chateau Impney. Rosie.



Now it's time to share your own creative ideas and techniques and tips through perhaps video, blog posts and step by step documents to try to . Or have a drawing a day challenge? Something along these lines to keep the creative juices flowing in the coming weeks.

### The Karen Moore Award for Creative Writing – DAN sponsorship

This competition announced last month to promote intelligent and creative writing amongst the students at Droitwich Spa High School WILL go ahead because all submissions are electronic and can easily be completed at home. We will, however, extend the deadline to May half term. Mr Izod looks forward to receiving your entry by email. Good luck!

### The 'Can you Tell what it is Yet?' section



As many of you know I paint with pastels mostly and then the odd few times with watercolours, badly, when inspiration takes me. I have recently had several members of the singer, Jack Savoretti's fan club ask for copies of the portrait I painted of him and even got him to sign it for me when I met him at a recent gig in Birmingham. These will be winging their way all over the world during this week. Meanwhile, on the right there is something completely different in progress. What could it possibly be? Tina



## Business Tips for Artists – Stephen Evans

Obviously, **Stephen** was unable to give his talk with **Terry Baldock** at our March meeting about poetry inspiring art but he also agreed to give us ideas on how to value our work. 'Pricing Your Artwork' below is a summary of this session.

If you are new to exhibiting and selling, setting the right price for your paintings can prove difficult. So, what points should you take into account in assessing a paintings' worth? Is there a simple formula you can use to calculate what to charge?

There may not be a formula as such, but you should give due consideration to various costs involved in producing the painting plus any fee or commission which is payable for selling it and VAT, if applicable. Look at these costs and also bear in mind the prices charged for comparable works (style, subject matter and medium) at different galleries and exhibitions. In this way you should be able to decide what would be a fair price for your paintings.

Consider these points:-

**Materials:** With some works, such as a small watercolour painting or a drawing, the costs of materials may be nominal. In other instances, as with a cast piece of sculpture, the accurate costing of materials and process is essential in calculating a realistic selling price.

**Time:** Sadly, artists are seldom able to charge a realistic price for their time. But while you can't assess 'labour' cost in quite the same way as you might if you were servicing a car, it is worth recalling roughly how long it took to produce the painting, including research.

**Studio expenses:** For the professional artist the studio running costs (rent, lighting, heating and soon) have to be met out of the income from selling paintings. Therefore, the price of each painting should reflect a contribution towards these costs. Additional there are on-going costs such as travel (transporting paintings to galleries and exhibitions), postage and telephone.

**Framing:** Obviously it is extremely important that any work offered for sale is thoughtfully and skilfully framed so money spent on having work professionally framed usually represents a good investment. But do remember to pass on these costs in your selling price incurred for credit transactions. Commission rates vary but can be 40%.

**Other factors:** If your work has been accepted by a particular gallery, ask the advice of the gallery owner about prices. Look at other work on display and notice the price range - pitch you your prices

**Hanging fees:** You will find that some open exhibitions and competitions charge a submission fee and then, if the work is accepted, a hanging fee. You ought to cover these in your selling price.

**Gallery commission:** Another important factor to take into account when calculating the retail price of a painting is the fact that galleries and other exhibition venues will charge a commission on any work sold. You may not like this idea of paying them perhaps one-third the asking price but they have expenses to cover too! VAT is another complication, although most galleries include the adjustment for VAT within their commission rate.

**Setting a price:** Unfortunately, if you look at all the aspects mentioned above and work out a realistic figure for each, you will probably find that your painting costs an alarming high sum!

**As an example** – perhaps a watercolour landscape accepted for an open exhibition: materials £6; time; £60; framing £22; hanging fee £12; equals a basic selling price of £100. If commission charged is, say 30per cent, you will need to add 45 per cent to maintain this basic price, giving an actual selling price of £145 which after deducting commission at 30 per cent, would leave you with £101.50. This example does not include transport and other minor expenses, nor does it take into account figures such as your style and skill, the demand for your particular types of subject matter, and so on.

So, having worked out the selling price in theory, you may want to adjust it to suit the display venue. It could of course, be higher or lower. But don't underestimate the commercial value of your work, even if you just paint for pleasure. You do no favours to yourself by under-pricing your work and none to those who depend on art for a living. Additionally, low priced work only serves to perpetuate the belief among some sectors of the buying public that an original work of art can be acquired for not much more than a mass-produced print.

**Pricing commissions:** Private sales and commissions should be priced at a similar level to gallery and exhibition works.

**Be Patient!** If you are prepared to exhibit and sell your work then presumably you are confident about your painting, so don't be afraid to price it confidently! Good work will always sell at a fair price, though it may not automatically be snapped up at your first exhibition, so be prepared to wait. As an artist you have every right to value your work like other professionals and seek adequate remuneration for the skill, time and other factors involved in its production.

**Stephen H. Evans. Artist and Member of DAN.**

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