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photographs and paintings

- reproduced using archival inks
- archival photo or fine art paper
- 16 x 20" prints signed by the artist
- matted (unframed): \$75
- framed (satin black metal): \$175

Working abstractly from nature, I use photography and oil painting to capture the peace of mind I experience in a garden.

● **The photos on pages 1-7** were taken in my own modest gardens in Hadley, Massachusetts, and in the nearby gardens of friends who graciously granted me access to their space.

● **The paintings on pages 8-9** were inspired by the photos. I work in oils on canvas or on board and occasionally pastel on paper.

● **My fine art and graphic design portfolios**, and additional details about my freelance business, can be seen at www.hadleydesignworks.net.—**p.c.h.**



Blue Iris



Bearded Iris #5



Rose Campion Bud #1



Canna Lily #2

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Sunflower #8



Iris with Lavender and Gray



Iris Bud #1



Rose Campion



Purple Clematis



White Iris with Lavender



Peony #1



Poppy Detail



Canna Lily #3



Rita's Hibiscus



Clematis with White and Magenta



Cornsilk #2



Zinnia Bud



Sunflower #7



Poppy with White and Red



Peony #5



Bleeding Heart



Dahlia



Iris with Green and Yellow



Peony #3



Canna Lily #3



Tiger Lily



Iris #1



Azalea Bud



Sunflower #1



Black-eyed Susan #5



Christmas Cactus



Morning Glory #3



Black-eyed Susan #4



Canna Lily #1



Daffodil



Japanese Maple #1

Notes About My Digital Photography

During my exhibits, I've been asked about my process. Viewers assume all digital photos are “manipulated.” While it's possible to edit—in Photoshop, in the past in the dark room, or as the exposure is taken using camera settings—these photos are untouched, other than occasional cropping or removal of dust specks.

Simply put, the lens and camera settings I choose create the effects I prefer, and my eyes and brain create the compositions. The “painterly” blurred backgrounds happen when I choose a very narrow depth of field (the range of distance that appears acceptably sharp to me). If my colors are rich it's because I've chosen a subject with inherently rich color and my Canon 30D is able to capture it. I use a Canon macro lens to enlarge small subjects, and I shoot multiple exposures to ensure I get the right light. (That's the advantage in digital photography: many exposures, no wasting of film.) Mine are not groundbreaking techniques by any means; this is a very common way of working. However, each photographer has a different way of looking at a subject.

Another form of editing is knowing which shot to keep and which to discard. This visual instinct (the “photographer's eye”) has developed during my decades of working with professional photography (provided by others) in my career as a publications designer.

I create my own prints using an eight-color Epson R2400 printer, with archival (pigment-based) inks on Canson Baryta 310g/m² paper. By creating the final product myself, I'm able to monitor quality and sign each print. I use archival mats and archival backing to preserve the life of the image, and I frame with contemporary satin black metal.

I began photographing nature more seriously in 2007 in order to create source material for **my paintings (pages 8-9)**. When I'm looking through the camera's viewfinder, I'm also looking toward the next step, that is, the painting that may follow.

While I Wasn't Looking

On a very quiet morning in a neighbor's garden, I photographed this blue iris bud (left). I turned away to consider a red poppy nearby but was distracted by a sound. A very soft sound. I quickly turned back, couldn't find the bud, and then realized why. (See “Blue Iris” page 1.)

—**p.c.h.**



Rose Campion Bud #2



Blue Iris Bud

Paintings

I have been painting seriously—although sporadically—since my undergraduate days as an art major at Smith College. Since then I have earned my living as a graphic designer and have painted and exhibited occasionally in western Massachusetts.

I look closely at natural forms and take them further into abstraction. Risk and experimentation are part of the process.—**p.c.h.**

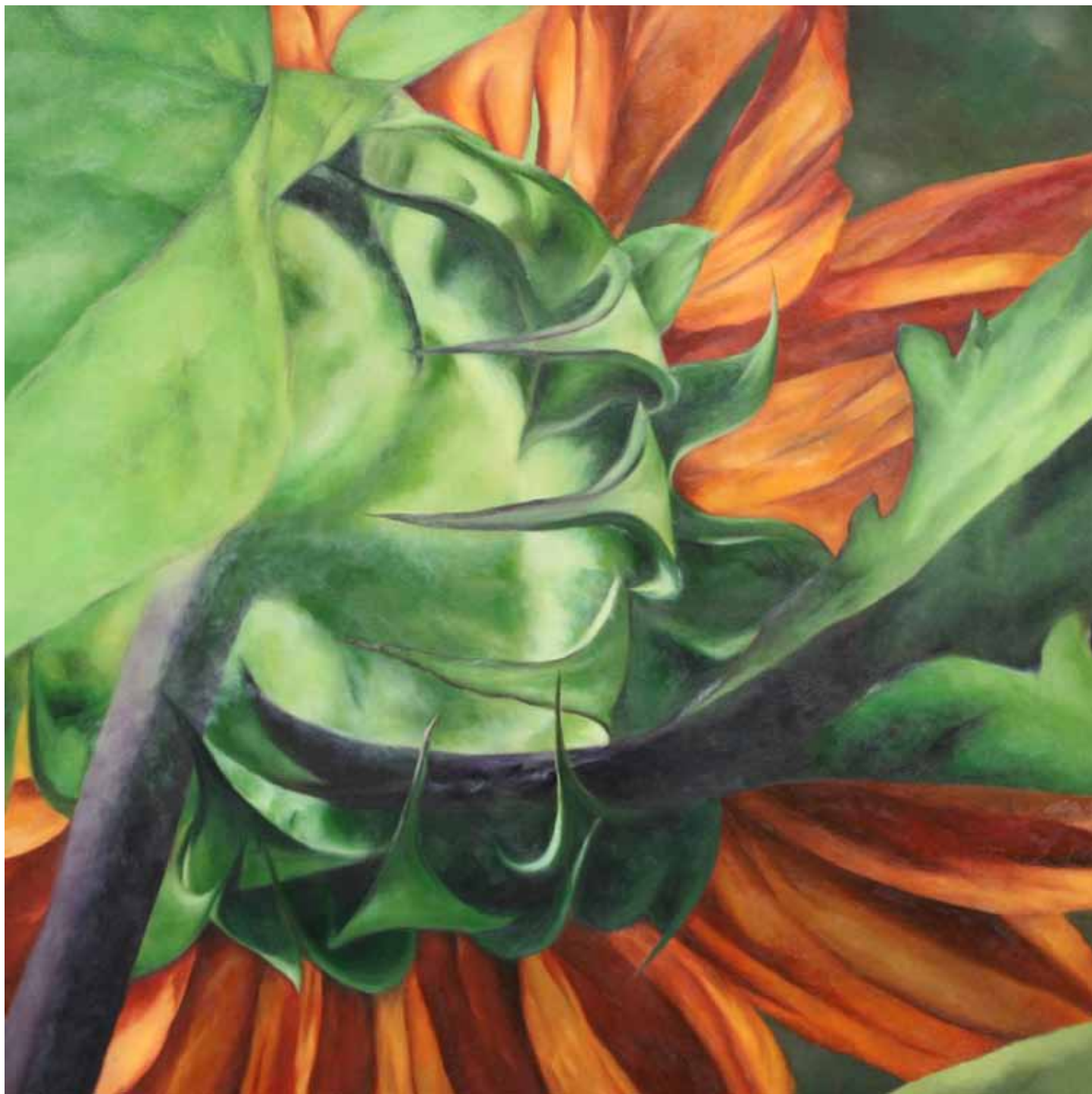


Rose Campion
oil on canvas, 36 x 24"
Patricia Czepiel Hayes

Red Poppies was created in 2010 for an October exhibit honoring Polish American heritage month. The red poppy is a common and popular flower in Poland.



Red Poppies
oil on canvas, 36 x 24"
Patricia Czepiel Hayes



Sunflower
oil on canvas, 36 x 36"
Patricia Czepiel Hayes

I found the back of the sunflower to be more interesting than the front.



Iris
oil on canvas, 18 x 24"
Patricia Czepiel Hayes

Diagonals in the composition and a sense of movement helped bring life to this iris.



Bleeding Heart
oil on canvas, 18 x 24"
Patricia Czepiel Hayes

Recreating the blurred background in the original photo created a sense of depth on the canvas.



Waves
pastel on paper, 21 x 40"
Patricia Czepiel Hayes

Inspired by a trip to Hawaii in 1991,
and the very aggressive waves on
Kauai's Na Pali Coast.



Survivor
oil on canvas, 26 x 38"
Patricia Czepiel Hayes

Inspired by ... life.