



Our group is dedicated to the advancement of our local talented artists, and the preservation of their work. We have annual art shows, seminars, workshops, and group outings relating to art.

Visit us at:

www.arawindsor.com

Or

Contact

Ann Stefani

regarding membership

519 738 6556

The "Association of Representational Artists" was formed in 1978 and is considered one of the oldest art organizations in Essex County. It was started as a means for artists to network, learn new skills and show their work as a group. Workshops and classes are conducted with the guidance of professional members. Each artist is encouraged to develop their own style. The ARA gives our members opportunities to showcase their work and increase the ability to interact with potential buyers. The ARA meet once a month. However, small groups of artists meet throughout the year to paint. Several founding members are still active in the ARA. Although many of our artists have won awards, many more artists paint for personal enjoyment. No matter if you are a professional, emerging, novice or student artist, we all have the same advantage to express ourselves in the colourful world of oils, acrylics, watercolours, pastels, pencil and charcoal.

We invite adult artists of any age to join us and experience the same. Our monthly on-line newsletter keeps members up to date on events in our association. Our monthly meetings are open, friendly and informative.

We invite you to see for yourself!

Our Next Meeting

date.....

place.....

time.....

"The only time I feel alive is when I paint."
Vincent van Gogh
1853-1890

WE INVITE YOU

- **Professional/Emerging Artists**
- **Students**
- **Novices/Hobbyists**
-

TO JOIN

THE ASSOCIATION OF REPRESENTATIONAL ARTISTS

The Artists who are members of the Association of Representational Artists invite you to become a member of our group, whether you are a professional, emerging, student, novice or hobbyist.

The ARA holds regular meetings throughout the year as well as produce a monthly newsletter, which is forwarded to all members. We keep members informed of local art shows, workshops and other information pertinent to your line of work.

Knowledge is our trade. Good fellowship and support are the key elements of our group. The ARA organizes ongoing workshops and demonstrations for our members. The ARA members also host one or two Art Shows each year and all members pay preferred fees for registration fees. All work is reviewed by the show committee before each show to ensure it meets certain standards.

Our annual membership fee is based on a calendar year. Students (enrolled full time in accredited course) are free. An application form is attached for your use. If you require more information, please contact:

President

Phone

ASSOCIATION OF REPRESENTATIONAL ARTISTS

WHAT IT'S ALL ABOUT

A is for Association, we are a group of artists working together for the benefit of the ARTISTS and the PUBLIC, but mainly as an artist's support group.

R is for Representational, which means non-abstract. One of the main reasons this group was formed was to provide a source of representational art to that portion of the art market looking for this type of work. REPRESENTATIONAL encompasses many styles starting anywhere from IMPRESSIONISM to HIGH REALISM.

A is for ARTISTS. There are many types of artists. We are limiting ourselves to the painterly arts at present. These include oils, acrylics, watercolours, pen & ink, pencil, crayon, charcoal, pastel, airbrush and any combination of the above.

WHO CAN JOIN

Though our membership consists mainly of representational artists, WE WELCOME ANYONE supportive of our ideals to join us. We need helpers of all sorts. There are no paid positions in ARA, everyone is a volunteer. We need volunteers to fill all sorts of administrative and social planning capacities.

BENEFITS FOR ARTISTS

WORKSHOPS under the direction of the professional members of ARA are scheduled. The intention is to help members increase their knowledge of technique, encourage high standards through increased awareness and to encourage each artist to develop their own artistic style.

SHOWS to provide opportunity for sales of their work and increased ability to interact with potential buyers. Experience in thin area increases confidence and encourages further development. However, membership alone does not entitle a person to exhibit their work at our shows. We have a SHOW COMMITTEE to review submitted paintings in order to ensure that certain standards are maintained to protect the buying public and build credibility for the ARA.

HOW WE PROTECT THE BUYER

We want to do everything possible to help you become "ART SMART", learn the terminology, get an overview of techniques and learn the difference between an ORIGINAL PAINTING, an ORIGINAL PRINT and a "limited edition" FINE ART REPRODUCTION. To make this possible, we provide a comprehensive glossary of art terms and we extend an open invitation to ask questions.

In order to participate in ARA shows, the artist must agree to abide by the rulings in our MANDATE which requires honesty, professionalism, and a high standard of ethics. Therefore, when a buyer purchases through the ARA, they can be assured that every effort is being made to ensure that they know what they are buying. Our SHOW COMMITTEES aim to protect the integrity of our art community by making sure that: -1- work shown is framed to a professional standard using conservation quality materials, - 2- the copyright to each work offered for sale at our shows, rightfully belongs to the artist showing it, and -3- if it is a reproduction, it will be hand signed and numbered and not produced beyond the number specified by the artist at the time of printing. All reproductions must meet conservation standards of 100% acid free paper. Since whether a painting is good or bad is purely subjective, we let the buyer be the judge of that.

A GLOSSARY OF GENERAL ART TERMS

ACID FREE PAPER Chemically neutral paper, which when properly protected, will last indefinitely.

ACRYLIC A petroleum based paint which can be used as a watercolour for transparent effects, or as an oil for its capacity. It dries faster than oils and forms a tough, waterproof, semi-glass film.

ARTIST The creator of an original image. The person who merely copies someone else's creations is a craftsman or a student studying basic techniques.

ARTIST'S PROOF A reproduction which is not included in the limited edition number. The quantity is not to exceed 10% of the limited edition size. Usually these reproductions are hand signed and numbered but have AP marked next to the numbering. It is a general practice to charge slightly more for these even though the quality is the same as that of the limited edition itself.

CAST PAPER (paper sculpture) Paper made by pressing pulp into a plate or matrix to create a work of art in and of itself.

CERTIFICATION CERTIFICATE A form of documentation of the authenticity of the work of art.

CONSERVATION FRAMING With this method of framing all materials

coming in contact with framed print are "Acid Free" and will not deteriorate and harm the print. A reputable frame dealer will not frame any fine art or fine art reproductions any other way.

DECKLE The uneven, feathered edge of a paper.

DRYMOUNT A framing method in which a print is glued to a stiff object with a dry adhesive the method is not recommended for a limited edition of any value.

EGG TEMPERA Painting by mixing pigments with egg yolk applied in many layers to produce a soft translucent effect.

EDITION Number of reproductions made from original. This number generally does not include any artist's proof.

LIMITED EDITION Reproducing only the specified number of copies and then destroying the plates. These are hand signed and numbered by the artist in pencil below the actual image.

OPEN EDITION Often called a decorator print. These have an unlimited edition size and are generally not signed by the artist. The quality standards may be as good as that used in Limited Editions but is not tightly controlled. The intrinsic value of these is lower because so many are made.

TIME LIMITED EDITION The number of prints in this edition is determined by the orders received before the cut off date. Some artist work is so much in demand that the public would not have a chance to acquire any of these pieces if they were in limited edition format.

FOXING A discolouration of paper characterized by dull rusty spots attributed to mild growth or impurities in the paper. Acid free paper if properly cared for is immune to this problem. Foxing can also occur when two delicate original works of art are placed face to face and friction damage occurs in storage or transport.

GOUACHE A method of painting using opaque watercolours.

HAND TINTED Colour which has been added to an image after it has been printed. Watercolour or pencil are commonly used.

IMAGE SIZE the size of the work reproduced on the print.

OVERALL PRINT SIZE The actual size of the limited edition reproduction, the image plus the margins.

INK A coloured liquid used for writing and drawing, generally thick and viscous.

ISSUE PRICE The price of a limited edition reproduction when it is first offered for sale at retail.

NUMBERED A numbered reproduction is designed to show the limit or size of an edition. The number is generally placed over the size of the edition, for example 10/500, indicated that this is print number 10 out of an edition of 500. with modern printing, the last print should be as sharp as the first "off the press".

OIL A medium in which the vehicle is a drying oil, generally linseed. It takes longer to dry than acrylic, but gives strong colour and has better blending capabilities. Oil is a vehicle for binding the pigments together.

PASTEL Ground colouring material mixed with a gum and formed into a crayon, or a picture drawn with these crayons producing soft pale shades.

RAG PAPER Normally comes in 25%, 50% or 100% rag content (cotton). The higher the rag content, the more durable the paper.

RELIEF PRINTING Takes its name from the fact that the printing surface is raised above the background.

SIGNATURE Generally refers to the artist's signature on the reproduction after it is printed.

SECONDARY MARKET VALUE The value of a reproduction determined by collectors and dealers, buying, selling and trading after the edition is exhausted or sold out by the publisher or distributor.

STENCIL A sheet which is perforated or cut so that when ink, paint, etc is applied, a design forms in the open areas.

WATERCOLOUR A technique in which water is the solvent used to apply pigment in the creation of an image.

NOTES:

**APPLICATION
FOR MEMBERSHIP**

Name:

Address:

Postal Code:

Phone # :

Cell #:

E-mail:

Website:

Jan1 — December 31

Annual dues

- Single Membership \$45.00
- Web Gallery \$15.00 set up fee
- Family Membership \$60.00
- Art Students (free)

**We welcome all interested
new members!**

**Please indicate whether you
are a:**

- Professional/Emerging Artist
- Art Student (enrolled in
accredited course)
- Novice/Hobbyist

**Please list according to skill
level the Media you work in:**

- 1.
- 2.
- 3.

Signature.....

Date.....

1. Completed form above
2. We have your permission to
publish your information and
photos of you and your
artwork on our website
3. Attach a cheque for dues in
Canadian funds (payable to
the “Association of
Representational Artists”)
4. Enclose your biography
5. Attach 3 or 4 photos of your
representational artwork
(photos will be kept on file
with your biography)
6. Place all information in an
envelope and mail or give to:

Ann Stefani

Membership Chair

1030 Erie Road South, R.R. #3,

Harrow, Ontario

519-738-6556