

The background is a vibrant watercolor illustration. On the left, there are detailed lily-like flowers in shades of yellow, green, and blue. The center and right features large, soft, abstract watercolor washes in blue, purple, and green, with some small white speckles. The overall style is artistic and colorful.

Welcome to the
next **BIG**thing

Your invitation to our
Autumn/ Winter
2013 CSA&E
bond issue

Your personal invitation to make a creative investment in the northeast

The North East Enterprise Trust invites you to invest in your own collection of specially commissioned artwork, produced by nine exceptionally talented northern artists.

You have received this special invitation because you are someone who is not afraid to try something new; someone who appreciates creativity in all its forms and someone who is inspired by their local community. That is why we believe you will understand the many benefits that our unique programme offers and recognise the value and the importance we place on your support.

A fresh new concept in community development

The North East Enterprise Trust is a not for profit organisation. We are launching the UK's very first Community Supported Art and Enterprise (CSA&E) programme because it is something that is totally different and quite fresh and exciting.

This is a great way for The North East Enterprise Trust to take the lead in encouraging more individuals and organisations to be creative and really, what could be more creative than art? It can be totally absorbing, thought-provoking and a joy to own that can also prove to be a truly sound investment. But if you think you have to spend a fortune or raid a bank to start your own collection, then we are pleased to tell you that you don't.

How does the programme work?

Like all great ideas it's a very simple concept and it is based on a very successful, American community-based business model. We release a special bond that is used to commission nine very capable commercial artists. They each produce no more than 50 individual, signed and limited edition pieces of their work, assuring you that everything produced is totally unique, highly desirable and very collectible.

Our special programme is very accessible as we have set the donation level for each bond at just £1,000. The bond is limited to just 50 places which ensures you will be an important member of an exclusive community.

All of your artwork will be ready and presented to you at an exclusive collection event on Saturday 14 December 2013. This promises to be the perfect setting to meet other bond holders and hear from some of our artists too.

But because our special programme is all about community, you are more than welcome to bring the kids and your friends and family along, knowing that you will leave with all nine, individually commissioned pieces of art for your very own collection.

We have even timed it to be ready just ahead of Christmas, so the art can be used as unique gifts for friends and loved ones, or perhaps a special treat just for you!

A huge thank you to everybody that's been involved

As a community-based organisation, The North East Enterprise Trust also owes a debt of gratitude to the strong board of volunteer trustees who help govern us, along with the kind help and support that we receive from our Patron, Sir Peter Vardy.

We would also like to thank Andy Sturdevant from Springboard for the Arts and our friends overseas, along with the many innovators who continue to inspire us with new and creative ways to engage people and support our local communities.

How can I secure my own bond?

Overleaf, you will find more details about the artists taking part in this first exciting bond issue. They are all very gifted and talented and we owe our thanks to them.

We've done our bit to make sure this really is the next big thing and we want you to be a part of it. There are only 50 places and bonds are already being snapped up, so don't hang around; reserve yours now by emailing mike@theneet.org and we will do the rest.

All of our artists have been really busy putting all of their talent to good use.

The only thing needed to complete the picture is you!





NAOMI BLAYNEY:

I grew up in a small town in County Durham and despite having travelled to many far-flung places, still believe that ours is one of the most beautiful places in the world.

I feel proud to have been chosen to take part in the first community supported art and enterprise programme, not only because it is something that is fresh and exciting but because it is something that is completely new.

In fine art, the term 'pen and ink' denotes a drawing technique involving the use of black and coloured inks, which are generally applied

to paper. This traditional and very versatile medium

has been used by Western artists since ancient Egyptian times, for sketches, finished drawings or ink and wash paintings and to this day is one of the quality mediums involved in book illustration.

Inspired by the huge talent of past masters of pen and ink that include Vincent van Gogh and the monumental drawings of modern artists such as Manabu Ikeda, I love the precision offered by pen and ink artwork and constantly aim to build up layers of line, section by section, always changing direction so the parallel lines transform into hatched and crosshatched marks.

As a young artist, I'm constantly exploring my skills and expertise and as they have grown and developed, they have helped me to build a strong and loyal following for my work. I now take regular commissions for unique pen and ink drawings and whilst many of my commissions have been drawings of wedding venues to be given as gifts, others are of favourite places, a special car or house. But because I have always been a huge animal lover, I also love to draw all types of animals and I'm moved by a customer's emotional reaction to a drawing of their beloved pet.





DAVID WELSH:

G r o w i n g u p i n t h e n o r t h e a s t , w i t h t h e b e a u t i f u l l a n d s c a p e o f N o r t h u m b e r l a n d a n d i t s i m p r e s s i v e c o a s t l i n e r i g h t o n m y d o o r s t e p , o r i g i n a l l y g a v e m e a s t r o n g d e s i r e t o p a i n t s c e n e s o f N o r t h u m b r i a a n d t h e b o r d e r s o f S c o t l a n d .

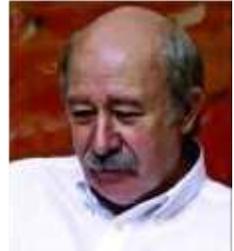
I n o w h a v e a s t r o n g p a s s i o n f o r F r a n c e t h a t I w a n t t o s h a r e w i t h t h o s e w h o a l s o l o v e t h i s t r u l y b e a u t i f u l c o u n t r y a n d w a n t e v e r y b o d y w h o c o m e s i n c o n t a c t w i t h m y w o r k t o f e e l t h e y a r e p a r t o f m e a n d m y o b s e r v a t i o n s .

I a m d r a w n t o e x c i t i n g l a n d s c a p e s t h a t I l i k e t o p a i n t i n m y o w n d i s t i n c t i v e s t y l e a n d f i n d t h a t o f a l l t h e r e g i o n s I h a v e s e e n a n d v i s i t e d , P r o v e n c e i n s p i r e s m e l i k e n o o t h e r . I t h a s a s p e c i a l m i x o f u n s p o i l t l a n d s c a p e , b e a u t i f u l v i l l a g e s a n d m o n u m e n t s , a n d a n a m a z i n g c l a r i t y o f l i g h t b r o u g h t a b o u t b y t h e n e a r b y A l p s a n d t h e f i e r c e M i s t r a l w i n d , t h a t h a s b e e n a t t r a c t i n g a r t i s t s f o r c e n t u r i e s .

T h e s l o w p a i n s t a k i n g b u i l d u p o f t h e f i n i s h e d p i c t u r e a n d m y c u r i o u s l o v e a f f a i r w i t h F r a n c e s h o w s i t s e l f i n e v e r y s t r o k e o f c o l o u r , t h a t i n t e n s i f i e s t h e d r a m a o f t h e e n c o u n t e r , w h e r e r h y t h m i c u s e o f t h e p a s t e l e n e r g i s e s t h e s u r f a c e u s e d , r e m i n d i n g u s t h a t w e a r e c o n f r o n t i n g a r o u g h l y h e w n a r t f u l l y c o n s t r u c t e d p i e c e o f w o r k , w h e r e e a c h s t r o k e o f c o l o u r h a s b e e n t h o u g h t f u l l y a n d c a r e f u l l y p l a c e d .

A s a w e l l e s t a b l i s h e d a r t i s t m y w o r k i s n o w h i g h l y p r i z e d a n d v e r y c o l l e c t a b l e a n d I c o u n t m y s e l f a s b e i n g f o r t u n a t e , b u t b e i n g c h o s e n t o t a k e p a r t i n t h i s n e w a n d e x c i t i n g c o m m u n i t y a r t c o n c e p t i s i m p o r t a n t t o m e o n t w o f r o n t s .

F i r s t l y , i t h a s b e e n d e s i g n e d i n a v e r y c r e a t i v e w a y t o h e l p s h o w c a s e t h e i m m e n s e p o o l o f a r t i s t i c t a l e n t t h a t o u r r e g i o n n u r t u r e s a n d s e c o n d l y , i t h e l p s t o n o t o n l y i n s p i r e n e w t a l e n t a n d a s p i r i n g a r t i s t s , b u t a l s o p r o v i d e s a n e a t w a y t o e n a b l e m o r e p e o p l e t o e n g a g e w i t h a r t a n d t h e w o r l d o f



artists. This will lead to higher levels of patronage for the arts and I am sure it will be very popular and prove to be a big success.



CLAUDE FRERE SMITH:

I originally began my studies at Norwich and Lowestoft Schools of Art, before going on to serve my apprenticeship at Stalham Pottery, in rural East Norfolk.

It was here that I started to learn many of the core skills that would help to shape my career, including the art of pinching, slabbing, coiling and throwing.

But I also learned about the beauty of ceramics, Raku and s m o ke firing, as well as stoneware, earthenware and porcelain, before moving

to North Wales to set up my first pottery and

improve my skills and help me build the knowledge of my craft even further.

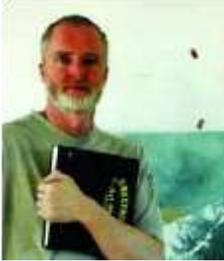
This led me to specialise in domestic stoneware and mastering the technical challenges involved with throwing large, man-sized Terra Cotta pots. Most of my early pots were rooted in the Leach tradition as I was inspired to make pots that could be used every day, but also enjoyed the challenge of combining 'truth and beauty,' with strong aspects of 'form and function'.

In the early eighties I moved my studio into the newly built Ruthin Crafts Centre at Denbighshire to study porcelain further, spending time working in the studios of David Leach, David Lloyd Jones and Sally Dawson and gaining my advanced training award from the Crafts Advisory Council, before being invited to become potter in residence at The Friend's School, Great Ayton, North Yorkshire.

From here I went on to complete an MA at the University of Sunderland, specialising in ceramic wall murals, whilst continuing to find the time to teach at Cleveland College of Art and Design on a part-time basis and running my studio in Middlesbrough.

In 2005 I then set up my own school of ceramics in The Southlands Centre, Middlesbrough, to produce my work and teach beginners as well as more advanced students and I also enjoy teaching for The Ruskin Mill Educational Trust, at their Clervaux Trust site at Croft-on-Tees.





SIMON RIVETT:

I have been painting landscapes for over 26 years of my painting career, from my earliest days as a student at Goldsmith's College, London and painting the declining industrial landscape of my home in Newcastle, to the last nineteen years that I have spent living in and exploring the unique natural scenery of the Outer Hebrides.

Here, I am surrounded by a rural landscape of water and air, that is open, treeless and crofted. It is a place where the land is the product of the interaction of an ancient, traditional,

pastoral land use, combined with a fragile ecology.

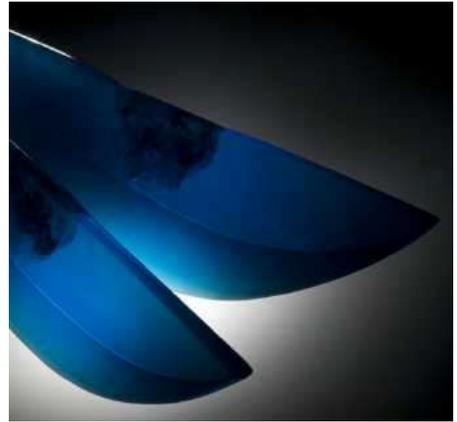
The weather drives in on the Atlantic winds, visible for tens of miles, over the evanescent colours of the sea, which creates a fabulous intensity of chiaroscuro, highlighting the glaciated, muscular forms of the hills and moor.

It is here that I find my true inspiration - an area with a real wealth of rare and endangered animals - where plants survive and thrive in an environment that has been seen as marginal for humanity, clinging to exposed rocks and rooting in moving sands.

When exhibiting work I like to show the process of creating work from the landscape, ranging from intimate and rapid studies through to large, more developed works. Light and form, my continuing obsessions, are the themes running through my work, demonstrating the ongoing struggle to record the subtlety of the instant.

This community art programme is very different and it really is quite special - it not only promotes creativity, but demonstrates it too and it's for this reason that I am pleased to be taking part.





JESSAMY KELLY:

As an award-winning glass artist, Jessamy Kelly specialises in the design and production of high quality art glass, that is often inspired by the organic and naturally repeating forms and textures that can be found all around her in the local landscape.

Jessamy's work shows balance, precision and great delicacy and has been exhibited widely throughout the United Kingdom, as well as internationally in France, the Czech Republic, the Netherlands and in the United States.



As a designer and maker of contemporary glass and ceramics, the inherent transparent nature of fused art glass is an inspiration for her and she finds the evocative way that light passes through the fused glassy surface intriguing. Fusing was the primary method of making glass objects for approximately 2,000 years and while the precise origins of the techniques used are not known with any real certainty, there is evidence that even the Egyptians were familiar with the processes that are involved.

Completing her Bachelor of Arts degree in 'Glass and Ceramics' at the University of Sunderland in 2001, Jessamy then went on to complete her Masters in 'Glass Design' at Edinburgh College of Art before working as an in-house glass designer for Edinburgh Crystal until 2006. This was when she decided to focus completely on her own studio work and has run 'Jessamy Kelly Glass' ever since. In 2009, she completed her practice based PhD at the University of Sunderland and is currently a Lecturer in Glass at Edinburgh College of Art.

Jessamy offers a bespoke consultancy and commissioning service; designing bespoke pieces, appropriate to their specific requirements or their individual environments. Her knowledge of

industrial glass design and manufacture has established her as a specialist in the field and her clients include Kevin McCloud's homeware brand 'Place' and Edinburgh Crystal, for whom she draws on her specialist glass design skills and the expertise and manufacturing knowledge that she masters.



GEORGE BOSNYAK:

Ever since I was a very young boy, I have always admired the power and thought-provoking honesty that is captured, recorded and presented through the medium of photography.

From camera obscuras, that were used to project images on the surfaces and walls of darkened rooms, to the very first colour instant film developed by Polaroid, it's true to say that image projection and photography has come a long way.

Most people can now take pictures with confidence, knowing that cameras do as much of the work as we want them to, and developing labs can then do the processing for them, but there's much more to photography than this and I constantly try to reflect the fact in all of my work and images.

Oscar Wilde, author of Dorian Gray once said, "It is through art, and through art only, that we can realise our perfection" and what is photography, if not art?

And having started my photographic career as a newspaper staffer, I cut my teeth on just about everything from local fêtes to photographing national celebrities. Over the years I have worked for both local and national titles, UK press agencies and magazine publishers, as well as international fashion houses and leading design studios.

I've also spent time mastering the trade of a stills photographer for Film and TV, which is a very fast-paced environment, where the ability to get the exact shot in a brief and fleeting moment is extremely important, if not critical.

Since establishing George Bosnyák Photography in Newcastle in the 80's I've built my reputation as one of the best photographers in the business, with many high profile agencies and business clients on my books. Innovative thinking, professional quality, unrivalled experience - this is what I have come to represent and I am proud to have been invited to put my expertise and creative talent to good use here.



ALAN REED:

From manuscripts, miniatures and maps through to works showing the expressive visual splendour of foreign landscapes, watercolour has always played a part in British Art.

Alan Reed was born in Corbridge, Northumberland, into a family with a rich pedigree and history of painting and fell in love with watercolours at the age of fifteen.

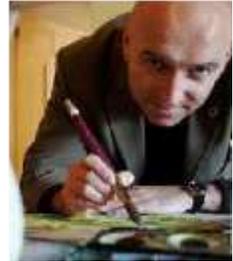
He trained in art and design at Newcastle College and spent the early part of his career doing artist impressions of new building projects for leading architects. He now specialises in landscapes, cityscapes and portraits both in watercolours and oils.

Over the last 35 years Alan has developed a unique and distinctive painting style - one that is instantly recognisable and very collectible. His landscapes and cityscapes are painted in a fluid style that captures the atmosphere of different settings, from the drama of city life to the serenity and beauty of a rural landscape.

The quality of Alan's work received national recognition when he appeared on the BBC's art programme 'Show me the Monet' and he has featured with a number of his cityscapes in the Sunday Times watercolour competition for three successive years.

Alan has had many successful exhibitions both in the UK and abroad including those at the Mall Galleries in London and Malcolm Innes Gallery in Edinburgh and he exhibits in Italy, USA and the Middle East. For a number of years he has been a regular exhibitor of rowing scenes in the Stewards' Enclosure at the Henley Royal Regatta.

Alan's work has become increasingly sought after and it is widely represented in the UK and internationally through private and corporate commissions including those for Royal Bank, Royal Bank, Northern Rock and both private and corporate properties.







ERIC LEE:

Arriving in the northeast from China in the mid 70s, Eric settled in Hartlepool with his parents, before starting his own family. This is where Eric still lives and despite having travelled extensively, it's an area that he believes is unrivalled in terms of its people, but also its heritage and the breathtaking scenery that is here on our doorstep. Having studied graphic design at Cleveland College of Art and Design and then completed his formal training, Eric began working as a creative artist. He then became art director with a number of leading agencies and also within the newspaper industry in the 80s and 90s.

It was here that Eric honed his skills and the cultural influences that have played a strong part in his work and shaped his talent have included an appreciation of American cartoonists such as Stan Lee and Charles Shultz. He also has a strong appreciation for home-grown talents such as Reg Smythe, the creator of Andy Capp, a comical working-class figure who lived in Hartlepool.

Andy's hobbies include pigeon racing, darts, snooker, football, betting on horses, getting drunk in the local pub and arriving home late as a result, as well as loafing on the sofa and arguing with his long-suffering wife, Florrie, who was better known in the comic strip as "Flo".

Eric has a real fondness for tradition and he admires the artistic ability of his countrymen and the creativity they would show in producing unique work with love and passion. With a particularly high regard for carving, using modern and ancient techniques, Eric is struck by art that is accessible and engages people.

For example, he says one of the very best things that ever appeared at the Baltic was the massive interactive brass gongs that hung from the ceiling in the opening weeks. They filled the halls with a crescendo of noise that gave everybody who was queuing up to strike them a beaming smile on their faces and he loves it when art can achieve this.

LEE CUTTER:

Originally born in Sunderland, Lee moved to the Midlands with his family when he was young. He always knew he had a strong creative streak and lots of artistic ability, but a series of poor life chances and negative events meant that Lee found himself in a Young Offenders Institution, just as he had turned 18 years of age.

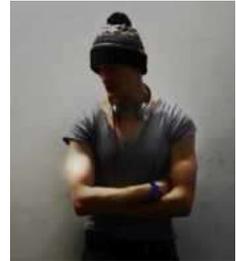
He was imprisoned for 3 years and realised that something major in his life had to change, or he would find himself in a constant cycle of prison, reoffending and prison. So he began to focus on developing his artistic ability to see how he could channel his life in a more positive direction, entering The Koestler Awards whilst inside.

These had been established by Arthur Koestler, a campaigner for the abolition of capital punishment who had turned his attention to imaginative ways to help stimulate the mind and spirit of prisoners.

The awards were welcomed by the Home Secretary at the time, as there was no precedent for work by prisoners being judged by prominent art experts from outside the prison system. The awards have been chaired by several high profile individuals that include Lord David Ramsbotham, GCB, CBE, and former HM Chief Inspector of Prisons.

From winning recognition through the awards, in 2009, when he finished his custodial sentence, Lee enrolled into college and upon the completion of his college course, made his way back to the northeast to study for a BA Fine Art at the University of Sunderland. During this time and since graduating, Lee has counted himself as being very fortunate and he has received several scholarships and awards for his achievements. In addition to his fine art practice, he also runs his own illustration and portraiture business.

Having curated and exhibited at several large shows across the United Kingdom and organised a number of community art exhibitions, Lee is now keen to develop his talent further and at the



same time, 'give something back' wherever he can. This is one of the things that excited him most about our special community-based art initiative .





Our special community supported art and enterprise programme is something that is brand new to the United Kingdom and totally unique to the northeast.

It's also lots of fun and something that promises to be an exciting way to help connect people through art in all of its vibrant forms. It is sure to appeal to you and to all those who are adventurous and creative themselves.

Take a peek inside and you'll discover the talented artists that are involved and the many benefits of being involved. This really could be the next big thing and everything is in place for the special collection event on December 14th. All that is needed now is your support, but places are limited, so you can't hang around.

You can reserve your bond today by calling The North East Enterprise Trust on 0191 5866 010 or emailing mike@theneet.org