



Editor's Excuses

I do hope everybody has had a good summer and you're all hard at it producing exciting work based on your adventures. I must apologise for the late arrival of the newsletter, circumstances have conspired to keep me away from home this summer but I'm back in the studio now painting with a vengeance. I did see an awful lot of art whilst on my travels....I also saw a lot of awful art ...it made me realise just how talented the artists in this county are.

Thank you to Barbara for making this newsletter look pretty and presentable, I wish she could do the same for me.

Hilary
hilaryangle@hotmail.com

Chair talk

As we approach the open studios weekends, I'm waiting for the kiln to cool (again) to see what exciting new pieces will be on show. Each year it seems to get more difficult, as it's important to keep doing something a little different, and not just assume visitors will keep coming back. Although it's organised by Big Skies, ERA members have always made up the majority of the participating artists in the East Riding, so I would urge our members to continue to apply - it's the only open studios event we have, so it should represent the best that's available in the county.

Look out for Beeny's Restoration Nightmare on Channel 4 - I'm not sure when it will be on (provisionally 7 October), but 10 ERA members were involved in providing art works to adorn the walls of Sarah Beeny's home in the north, and latest business venture, Rise Hall. We were approached as a result of our exhibition at Burton Constable Hall, and had a short timescale to produce wall pieces based on the exterior of the Hall. I don't know if we'll have been left in the recycle bin, but there's a chance that we'll appear on screen so do watch it.

We're also working on a project with Sledmere House, which will result in an exhibition there for 2 months next year, and continue to look for opportunities to promote our work and members. If you have any ideas or requests for ERA to get involved, do let us know - and if you're an East Riding artist who hasn't joined us yet, please fill in the form on the website - we've got lots of things going on - opportunities for visual artists at all levels and in all media - and we welcome input from all members.

Barbara Wood
barbara.wood@ukonline.co.uk

Forthcoming Calendar Dates

More detail of all events are in the newsletter

- | | |
|--------------------------|--|
| until 8 October | Honest Pots , York Art Gallery |
| 2/3 + 9/10 October | Reveal - East Riding & Hull Open Studios - see www.reveal-art.org for details and locations |
| until 10 October | Gaolyard - Ropewalk, Barton on Humber |
| until 17 October | Measured Space - Susan Laughton, Duckett & Jeffreys, Malton |
| until 23 October | Stanley & Audrey Burton Gallery All Over the Place - Drawing Place, Drawing Space |
| 2 - 30 October | Double Vision - Glenn Marshall + Merice Ewart Marshall, Gallery 49, Bridlington |
| 15 - 30 October | Art in the Garden - ERA exhibition - Gallery on the Wolds, Bainton |
| until 16 October | A Breath of Fresh Air , Beverley Art Gallery |
| 16 October - 21 November | Nigel Swift , Ropewalk, Barton on Humber |
| until 6 November | Autumn Exhibition - Lund Gallery |
| Until 23 January 2011 | Hats - York Art Gallery |
| until 27 February 2011 | David Nash , Yorkshire Sculpture Park |

To contribute to the next issue, send your articles, reviews, images etc. to hilaryangle@hotmail.com. Please send text in Word (or similar), as documents attached to an email, with images sent as separate attachments, not embedded in the text. This makes it much easier for the editor to prepare the layout to fit. Please ensure you have permission to use any images which you send, and include a copyright statement if necessary.

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Big Heads for Big Brother - Nicky Clacy

I have just had the busiest month of my life.

In July I was contacted by the organisers of Big Brother, who were looking for someone to make papier mache masks for a task on the final series. These masks were to go over the heads of the housemates and needed to be 22inch high by 58inch circumference. I was initially interested, but when I found out that I had four weeks to make twelve heads I turned it down, as I knew it would be impossible to complete this job in such a short time.

A couple of days later I received a telephone call from Anna of Big Brother saying that she had found another papier mache artist who was able to make six of the heads, and could I make the other six. The only thing was that all the heads had to look like the same person had made them. Knowing that it is impossible for two people to make exactly the same thing, I agreed, thinking that the last thing the viewers of Big Brother would be doing is wondering why some heads look slightly different.

Before Anna would send us any details about the job, we had to sign confidentiality agreements with the threat of death if we revealed who the housemates were going to be. This was the Ultimate Big Brother, and it consisted of ex housemates and ex celebrity housemates, so interest, especially on the Internet, was high. I must confess that when the names started to come through I didn't know who most of them were.

Big Brother appointed Simon Cassini, a caricaturist, to draw some pictures of the celebrities that we would use as a guide for sculpting the heads.

Danni Johnson was the other papier mache artist appointed by Big Brother. We got on really well from the start and used similar techniques to create the heads. Of the many ways to do papier mache we decided to use strips of newspaper, pasted with PVA glue. This dries really quickly and as it took Simon over a week to send the first caricatures, time was of the essence to get this job completed and we needed to speed up the process.

To get the basic shape I bought some tacky fleece covered beach balls, and removed the fleece, underneath which was a heavy duty balloon. If I got a £1 for every time someone told me about their school days of pasting newspaper strips onto a balloon then I would be a millionaire, but this was exactly what I was doing.

I started on Nasty Nick's head first and luckily I had already booked a week's holiday from work and spent all week making the heads. It wasn't the week off that I had planned, but it gave me a head start (no pun intended).



Danni and I had to send regular updates and photographs of each head and had to get approval before we could move on to the next one.

In the world of television things constantly change and you really have to be on your toes all the time. The ideas for the task changed three times before going back to the original idea of them having to wear the heads for what they judged to be an hour. It really was quite stressful at times, especially towards the end when time was running out.

I completed the heads of Chantelle Houghton, John McCririck, Michelle Bass, Nadia Almada, Nick Bateman and Samuel Preston on Friday 27th August, just in time for the Big Brother programme on the Sunday night.

This was a great opportunity to actually see my work being used on television but it was a bit surreal.





All stitched up! - Sally Roydhouse

It's fair to say that having spent the last year attending a Textile Design course one day a week at East Riding College, I was delighted when my results came through in August and I had passed with flying colours.

Even though the course was just an AS Level it seems to have taken most of my spare time and there hasn't been a day go by without sitting at a sewing machine or having a needle and thread to hand.

I nearly dropped out on more than one occasion when my graphic design work was particularly busy but I'm pleased I stuck with it.

My reasons for choosing the textile course were to satisfy my passion for craft working using fabrics and threads, and also to pursue the area of surface pattern design which I would like to expand into.



The photos show samples of my exam project work, an embellished purse, a neck piece, section of a mural and also some fabric which I have designed and had printed onto cotton.



Recession? What recession?

ERA members Rob Soar & Lorna Storey have been very busy since vacating their secretary role this year. In July Lorna was recently commissioned to paint a view of Hilbre Island, a small bird sanctuary off the coast of West Kirby where she grew up.

Then in July, Rob was approached by a Norwegian Finance Company and commissioned to paint two 1metre x 1metre paintings of the Skagen offices in both Norway and the new one in Albermarle St London. Thanks to the generosity of ERA members, Rob was able to borrow two very large easels to complete this project.

Both paintings now hang proudly in Albermarle House. Rob and Lorna have been fortunate enough to have had many sales this year and further commissions in the pipeline.

SWA Success

ERA member Shirley Goodsell had her painting 'Winter jobs. Beverley Minster' in the Summer exhibition of the Society of Women Artists. Well done to her.





REVIEWS

Mr Hockney and his Computer - Polly Ann White

David Hockney's prolific output has to be admired - passing through several genres, working daily, experimenting constantly, emitting bus loads of creative energy. Critical acclaim at every mark, with the odd exception - Ms Roberta Smith (New York Times '96):

'...this constant experimentation suggests that Mr Hockney is something of a lightweight. His work is often as hard to resist as it is to take seriously, it skims across the surface of art, borrowing liberally from earlier masters.'

In order to be considered 'heavyweight' one does not have to pound endlessly at the same signature, evolving slowly over a whole life time, moving gingerly from a smooth line to a cracked line. No, flitting from one creative skill to another can encourage a fresh focus on the return journey and prevent boredom or frantic frustration, which can occur frequently in an artist's life. It allows a broader scope, an enriched state of being, and many fine surprises.

And who hasn't borrowed? Aren't we all inspired by the artistic creations of another? Don't we all, in early days, scrutinise the marks, forms and juxtaposition of colour in the work of our idols? And then discover similar brush flourishes or smudges in our own work? Some folk progress to develop their own inimitable style, others remain inextricably tied to the original inspiration. So Mr Hockney has the right idea. It's fine to forage among a pile of incongruous art implements and produce varieties of work. It's OK to be inspired (little to be achieved in straight borrowing) by the work of one's predecessors and contemporaries.

But, (there has to be one) does quantity equate to quality? Is every sketch, every slip of the pencil and slop of the brush, every single unit of creativity, is it *all* on the table for scrutiny? Must we accept that because one piece of work radiates excellence all the others have halos of worthiness? I'm speaking generally of the bulk of Hockney's work and referring specifically to the *Inkjet* period. There is absolutely naught wrong with using anything as a creative tool. Pooh on a stick has probably been the pencil for some of our more sensationalist creators. How well, with what dexterity, skill and imagination it is used, these are the essential points.

(I'm afraid the two examples discussed below cannot be displayed due to Infringement of Copyright Laws. However, they can be seen on David Hockney's website under *50's Paintings* and *Computer drawings*.)

Compare these two works. 'Seated Man' 1955 *oil on cardboard* with 'Sir Tatton Sykes' 2008 *Inkjet printed computer drawing on paper*. Compositionally they are not dissimilar but the former demonstrates a sensitivity, an empathy with the sitter. The lowered, balding head and fumbling fingers denote something, perhaps irritation, impatience or shyness, a desire not to be there? The painterly marks have honesty and integrity. The whole image is striking. The dark figure, accentuated by the pale backdrop, pulls one in, makes one curious.

The *Inkjet* image lacks everything, it is flat, uninteresting, uninspiring, badly drawn and completely disregards the character of the sitter, who is certainly not the morose, wooden introvert portrayed here. The style is almost naïve, but contains no soul. There is little substance. It wouldn't surprise me to discover that the sitter was depressed for several days after seeing the completed work. This piece belongs to a series. I wonder, did Mr Hockney suddenly decide to produce several portraits under the title, *Spot the Difference?* Many of the subjects are seated centrally in a barren setting, apart from the repetitive, thoughtless line-making, known as 'knitting' in the Graphic Design world.

We will no doubt see many examples of the *Inkjet* period when Mr Hockney has one entire floor of the Royal Academy to display his work. I do hope there will be some honest critiques.

I haven't mentioned the god Alcohol in this piece and as it permeates a large division of one's life, here it comes:

Jane was in the background chatting to other guests. Several chums and my slightly slurring self were discussing (perhaps inappropriately) the varying qualities of Gin. It was felt that Gordon's, being merely standard, should never be tolerated but Beefeater, first produced in 1820, is acceptable if coffers are low; Bombay Sapphire, distilled with ten botanicals and considered by many to be the definitive Gin, is actually not; Hendricks, made in Scotland and infused with cucumber and rose petals is excellent but the best, the brand which goes through a quadruple distillation, the King of Gins is, **Tanqueray No 10**. Served on ice with a thick quartered slice of pink grapefruit and a generous splash of quality tonic...sweet heaven on this sweet earth. Quality slimline tonic is fine for those wishing to counteract the weight gain of gin.

Have a special G&T Sir Tatton, you'll feel so much better. Chin chin.



Beverley Treasure House - Daphne Hicks

How fortunate we are in Beverley to have The Treasure House; if you have the time to spare, do pay a visit and give yourself the opportunity to appreciate the treasures there this month. Apart from the excellent lending library, archive and reference facilities on the ground floor, one can take the lift or stairs to access the coffee shop (yummy cakes etc) gift shop, and Art Gallery. How fortunate also that the Beverley-born John Edward Champney developed a taste for Art and Literature, and provided the funds to build the original Public Library and Art Gallery. Modern times provided us with a generous grant from the Heritage Lottery Fund which enabled his vision to come to fruition in the shape of the present Treasure House.

A Life of Beauty, Books and Bullets

This is the opportunity to see some of the paintings and books belonging to the Champney library, those of you who appreciate the late-Victorian and Edwardian art scene will know of the names included here, John Ruskin, Whistler, Albert Goodwin and Walter Crane, Russell Flint and Sir Frank Brangwyn along with many others.

Apart from oils there are some very fine watercolours, amongst the ones which appeal most to me are a delicately tinted view of 'York from the Walls', by Sir Albert Goodwin, which brings to mind early morning mists in the city, and also a very atmospheric view, 'Canal Scene, Venice' by Alexander Nicolaievich Roussoff. Anyone who loves Venice will be reminded of the pink peeling stucco in the texture of the walls and the quiet lapping of water as a gondola passes under the bridge - I would dearly love to have that on my wall to gaze at! The Victorian era produced a wealth of children's literature accompanied by many delightful illustrators and the Champney collection boasts several examples of the

work of Arthur Rackham (Gulliver's Travels by Jonathon Swift), also a copy of Kingsley's 'Water Babies'. Other books on view (do look in the drawers, you are invited to,) are among others by Ruskin and Whistler. I count it a privilege to have the chance to see this collection and will be returning again to take advantage of the treasures of the Beverley Benefactor.

A Breath of Fresh Air

Three very different styles of landscape art are displayed by Kate Kenney, Jill Ford and Malcolm Ludvigsen. Kate Kenney shows the gentle rolling Wolds in a loose contemporary style, I love her use of fresh and vibrant oils to show undulating hills, trees and hedgerows. Jill Ford's landscape range of pottery and ceramic wall plaques are delightful examples of another medium. Slender silver birches are set like a monochrome water-colour painting on ivory ceramic, and the delicate tracery of seed heads and foliage draw the eye into her work. Malcolm Ludvigsen states that when he first started painting he was rather taken by John Ruskin's recommendation that all men should go out and paint a picture of a sky as part of their day, he decided this 'sounded a very nice thing to do, and hasn't really stopped since!' The landscapes in oil on show here are of local familiar scenes, but it is his seascapes which make me want to sit and gaze. Serene and restful views of Flamborough and Scarborough bring sea and sky together to give a true 'Breath of Fresh Air'.

'A Breath of Fresh Air' is on at Beverley Art Gallery until Oct 16th, As part of REVEAL (East Riding Open Studios) Malcolm and Kate will be in the gallery on Saturday Oct 2nd from 10.30-3pm to talk to visitors about their work. For more info visit www.reveal-art.org

Duckett and Jeffreys, Malton Measured Space – Susan Laughton

September 9 – October 17, 2010

The work by Sue Laughton shimmers with subdued colour, elegant and restrained but capturing fleeting glimpses of landscape and structure you sometimes don't remember seeing. The combination of craftsmanship and intelligence leaves a lasting impression. Highly recommended.

Hilary Angle





Opportunities for Artists

CALL FOR ARTISTS | South Square Salon Show 2010 BRADFORD

WHO: All artists

WHAT: South Square Gallery is seeking submissions for the inaugural Salon Show 2010. Artists should submit two or three dimensional work of any medium under the size of 100x100cm

WHEN: The application form together with work can then be delivered, either directly to the gallery on our following submission days: Sun 24 Nov (12-3pm) Mon 25 Nov (10am-6pm) Tues 26 Nov (10am-6pm)

CHARGES: £10 per artist (up to 3 artworks) Cheques made payable to: Thornton and Allerton Community Association Ltd

DETAILS: Collection dates (12 - 3pm) Sun 9th Jan, Mon 10th Jan, Tues 12 Jan. Please visit our website www.southsquarecentre.co.uk or email info@southsquarecentre.co.uk for further information and application form.

APPLY: Complete application form.

CONTACT: info@southsquarecentre.co.uk
www.southsquarecentre.co.uk

Deadline: 26 October 2010

Organiser/employer: Deborah Britton

Huddersfield, 2 & 3 October 2010 and are seeking further contributions.

Post your beer mats to Bob Milner, 6 Savile Drive, Horbury, Wakefield, WF4 6JP. Deadline is 29 September.

More information at www.temporaryartspace.co.uk/beer.html

COASTIVAL OPEN EXHIBITION 2011

Artists are invited to submit work for the 2011 Coastival Open Exhibition, which will take place at Hull University Scarborough Campus from 18 Feb to 4 April 2011 as part of the Coastival Festival of the Arts.

The project is being run by a steering group of professional artists together with the Committee of CREATE, Scarborough. A reception will take place on Thursday 17 February at 7pm at the University for all successful exhibitors and guests.

To apply, send up to two high quality photos of their work together with a completed application form. Submission fees: £10.00 for the first item, and £8.00 for the second. Send payment with the photos, application form and appropriate SAE by 5 Nov this year, to CREATE, Woodend Creative Workspace, The Crescent, Scarborough, YO11 2PW. Cheques should be made payable to 'Create Arts Development Ltd'.

Work must be 2-d and can be in any medium. CREATE will return the assessed form with your photos after the submission deadline. Accepted artists must ensure that (a) all pictures are framed and fitted with D-rings, and (b) all submitted pictures are tagged and appropriately wrapped. Packaging that is unlabelled will not be kept. Work that does not fulfill these criteria or that is inappropriately framed may be rejected at the point of installation.

Purchasing prizes will be awarded for the two pictures of special merit in the exhibition. CREATE will handle the sale of pictures and pay the artist at the end of the exhibition minus 15% commission.

A receipt will be given for all work accepted and this must be shown when collecting work at the end of the exhibition. You will be informed of the results of your submission by 1 Dec. Successful applicants will bring their pictures to Hull University, Scarborough Campus, on Tues 15 Feb 2011 between 11 and 3pm. Candidates must collect and wrap their pictures during dismantling on Mon 4 April 2011, between 1pm-4pm from Hull University, Scarborough Campus. CREATE reserves the right to charge a storage fee if work is not collected as stated.

TIME PLACE AND MONEY SHEFFIELD

WHO: residencies for a Visual Artist & Ceramicist.

WHAT: two residencies in 2011 for an established visual artist and a ceramicist to develop their ideas and practice linked to our new neighbourhood studio developments.

WHEN: deadline for applications 5pm Fri 5 Nov 2010.

APPLY: visit the website www.artspace.org.uk

Deadline: 5 Nov 2010

Organiser/employer: Yorkshire Artspace

OFF THE SHELF SALTBURN

WHO: Artists creating 2D and 3D work

WHAT: Off the Shelf is an opportunity for contemporary artists to exhibit and sell a range of artworks at SALT BURN ARTISTS' PROJECTS. Sold work will be taken away and replaced with new works, creating a constantly changing exhibition.

WHEN: This exhibition will run from Sat 27th Nov 2010 until Sun 9th Jan 2011. Preview on 26th Nov 7-9pm

DETAILS: We are looking for all types of artwork including, but not limited to: multiples, prints, photography, jewellery, artists' books, glassware, ceramics and painting. The only restriction is that it must be possible to display the work using a shelf.

APPLY: For full details of how to apply contact Katie Gill, Development Manager via email or telephone 01287 626060

CONTACT: info@saltburnartistsprojects.org.uk
www.saltburnartistsprojects.org.uk

Deadline: 22 Oct 2010

EXHIBITING OPPORTUNITY, HULL

Vanilla Cafe Restaurant in Ferensway

Space is being snapped up, but there is still room for a little more. Once the walls are full it will be a question of a waiting list for standard space or booking a bay at a Fair. The first Book and Art Fair is on 26th of Sept, then 7th of Nov. 1100 to 1600. All dates are Sundays.

Those of you who have already expressed an interest should contact Mike Bisby, now on 07949 293651 as you have priority.



MALL GALLERIES, LONDON

WHO: artists
WHAT: call for entries 2010. New English Art Club, receiving days: 15 & 16 Oct (10am-5pm). Royal Institute of Oil Painters, receiving days: 5 & 6 Nov (10am-5pm). Royal Society of British Artists, receiving days: 14 & 15 Jan 2011 (10am-5pm).
PAYMENTS: Artists win over £100,000 worth of prizes

every year.
APPLY: register online or download and print off the artists' registration pack, or send an A4 SAE (large letter stamp) to: FBA, 17 Carlton House Terrace, London SW1Y 5BD, 020 7930 6844.
CONTACT: info@mallgalleries.com
www.mallgalleries.org.uk
Deadline: 16 Oct 2010

EXHIBITIONS

ROPEWALK BARTON ON HUMBER

September 11 - October 10
GAOLYARD, ST.IVES - A SPECIAL PLACE
St. Ives, Cornwall, has always had a strong association with British ceramics and this is continued today with the Gaolyard Studios. Featuring the work of John Bedding, Louise Thompson, Amanda Ray, Rebecca Harvey, Trevor Corser, Rick Henham and Sarah Dunstan.

October 16 - November 21
NIGEL SWIFT
An exhibition of landscapes by Grimsby born painter and printmaker Nigel Swift who's work is influenced by the experience of working 'en plein air'.

**LUND GALLERY EASINGWOLD
AUTUMN EXHIBITION**

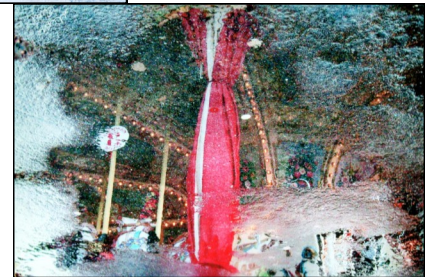
September 12 - November 6
To celebrate our fifth anniversary we are showing the work of five of our favourite artists and makers who we feel represent the bright future in British Fine Arts and Crafts.



GALLERY 49, BRIDLINGTON

2 - 30 October
Double Vision
An exciting new exhibition featuring the work of husband and wife Glenn Marshall and Merice Ewart Marshall. The artists have looked at the world around them through their own eyes and the result is a stunning visual fusion of traditional and contemporary pieces - truly an exciting 'Double Vision'!

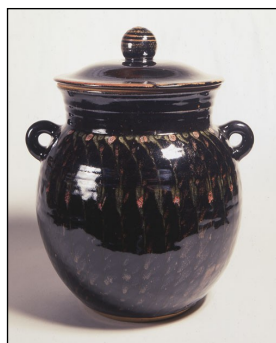
www.galleryforty-nine.com for more details.



YORK ART GALLERY

9 October, 2010 - 8 October, 2011
HONEST POTS

This exhibition celebrates the unpretentious beauty of hand-made, functional, English pottery and explores the influence this type of pottery has had on contemporary potters.



18 September, 2010 - 23 January, 2011
HATS

Paintings of hats and their wearers from York Art Gallery's own collection will be displayed alongside hats from York Castle Museum's costume collection in this delightful show.





JOIN THE SAVE THE ARTS CAMPAIGN

Last week, over a hundred artists including David Hockney, Anthony Caro, Damien Hirst, Howard Hodgkin, Anish Kapoor, Richard Hamilton, Antony Gormley and Tracey Emin added their voices to the campaign to fight against the proposed 25% cuts in government funding of the arts.

Over 12,000 signatures have been gathered on a petition in less than five days. Prime Minister David Cameron has promised there will be a Commons debate once 100,000 are achieved.

Please add your support today by going to signing the petition online, and pass on this message across your arts networks.

View David Shrigley's animation - part of a series of artists' campaigning interventions organised by Turning Point London - at www.savethearts.org.uk

ART CHALLENGE 2010 - Rob Crow

To everyone who took part in this project, I want to say a huge thank you and congratulations. Not only did you produce a magnificent conclusion, you brought, and continue to bring, much needed revenue to Bugthorpe's social and educational amenities. As your masterpiece is still on public display in St. Andrew's Church, Bugthorpe until 30th September I am unable at this point to finalise the accounts but I can reveal that it has already exceeded £1500. The media haven't yet caught up but I'm hopeful they will soon and help to boost this figure.

The whole August Bank Holiday weekend was a huge success and enjoyed by young and old alike. This was confirmed by a long term resident who said "...it's just how village events used to be, with everyone involved". To celebrate this collective achievement and close the weekend a local jazz band played through the afternoon as visitors and residents enjoyed a glass or two of wine. If you haven't seen it yet - don't waste any time in doing so, its life is likely to be short unless we can secure interest from other public arenas. If you have any thoughts or suggestions I'd be glad to hear them. Maybe you know a commercial building with bare walls? Insurance offices? Hospitals? Colleges, Schools, Galleries Etc?

Undoubtedly, Art Challenge 2010 would have been a tougher challenge without the ERA network. So, thanks Barbara and team. Oops, I forgot, you are the team! *(No Rob, I'm just the one with all the email addresses - BW)*

Just one other point; I will be doing it again... **and I've got your details!!**



Art in the Garden

Once again East Riding Artists have taken up residence in gardens open to the public under the National Open



Gardens Scheme. This exhibition shows works inspired by these visits.

Gallery on the Wolds, Wolds Village,
Bainton nr. Driffild, YO25 9EF

15th-31st October
Open Daily 10am-5pm
www.woldsvillage.co.uk

All ERA members are invited to the Private View on October 15th 6-8pm

Page 8

10 for '10 - Barbara Wood

As part of Reveal - East Riding and Hull Open Studios, 10 selected artists in the west of the county got together to produce our own flier to attract visitors to our side of the county. We got our photo in the Pocklington Post, several interviews on Vixen 101 radio, and have a taster exhibition in the Theatre Royal, York. As Reveal covers such a wide area, we feel it is worth putting in some extra effort to try and focus on our own area - and it certainly worked last year, when my visitor numbers doubled from the year before (although having that well-known artiste extraordinaire Hilary Angle sharing the space also helped - and she brought excellent cakes).

The East Riding part of the event takes place over the first two weekends in October - 10am - 5pm each day - so if you read this in time do look on the website www.reveal-art.org for more details, and I'll let you know how well it goes in the next issue.

The next newsletter will be the November/December issue - please send all contributions to Hilary Angle by 30 October - hilaryangle@hotmail.com