

FERINI

artists talking about art

ARTISTRY

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Issue 16 2023



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The Third Quarter Round-Up

Michaela Hobbs

Gallery Manager

of Artistry with a combined value of £685. Both these totals will go to Britten as a boy statue campaign.

We are continuing our fund raising process with three more pieces up for grabs - more information about this on page 15.

In supporting various charities and good causes we find that a new pool of customers who wouldn't necessarily engage with us as a private gallery, so it's a win-win all round.

Although it's a bit early to announce, but I will, in August 2024 we will be hosting our 25th Annual

Summer Exhibition. We started the gallery on 1st August 2000 and are planning things now in the hope that things will run smoothly and the celebrations will be as successful as the past 24 years.

That's all from me for now - please enjoy this issue of Artistry and if you've enjoyed it and you enjoy what we do, please tell your friends and family, it's free to share your thoughts as is this magazine.

Find us on Instagram and Facebook and of course our steadfast and reliable website www.feriniartgallery.co.uk

With the year slowly drawing to a close, we can, with confidence, say it's been a good year so far. As well as general sales, our annual postcard auction did reasonably well too.

You'll find news and the final amount raised from the auction on page 9. We also raised money from two pieces of art that you will have seen in previous issues



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BROWSE THE BROWSERS

We don't just hang pictures on the gallery walls. We have many more examples of unframed original art and prints in our browsers. Have a look - there's a lot to like.



Front cover: "Wading Group"
ceramic - Ian Pipe

Editors

Michaela Hobbs
Paul Hobbs

Designer

Will Goodman - phantasmagroph

Published by

Ferini Media

All Saints Road Pakefield
Lowestoft Suffolk NR33 0JL
info@ferinimedia.co.uk

Printed by

Graphic Solutions

10 Snape Drive, Lowestoft NR32 4SF

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www.feriniartgallery.co.uk



Modern coloured pencils are a far cry from the crayons used in school classrooms. The intensity and the range of the pigments used are far superior. The majority of the pencils available have very high light resistance and are of professional quality.

The main process of art, specifically drawing and painting is about getting pigments onto a surface from linen canvas through to various types of papers and boards. The pigment is transferred by a range of binders such as Linseed Oil, Gum Arabic or indeed egg yolk. The binders being the means of getting the pigment from A to B. The one which carries the clout in picture buying being oil on canvas. Today the variety of mediums are increasing all the time with introductions such as Acrylics and Water Based Oils.

Coloured pencils use wax or vegetable oil as a binder. Faber - Castell Polychromous are oil based while Derwent Artist use wax. Mixing these pencils is not a problem as the binders are very alike.

I have found that no two makes of coloured pencil are the same, they have differences that either lend themselves to your style of drawing or are not suitable. For instance Prismacolor Verithin are hard and sharpen to a fine point, very good for outlining and fine work, Caran D'ache Luminance on the other hand are relatively soft. Faber Castell Polychromos are in between and other makes have their various degrees of hardness. My main drawing pencils are Lyra Rembrandt they have a good hardness that suits my style of drawing and the range of colours is excellent. I am used to the combinations that can be blended to vary the range of the colours. I have a range of other makes of pencils, Polychromous and Luminance included. This gives me a variety of ways of laying down the pigment on the paper, the softer the pencil the more the pigment is released. I have found no problems with mixing different makes in my drawing.

One thing that is worth mentioning, is that there can be a slight difference in pigments from make to make. Raw Sienna for instance can be slightly different between two types of pencil. They are usually subtle but you are safe with black though. When you have your chosen type of pencil there comes the question of what paper you draw on. It seems that no two pieces of paper are alike, they have many differences. White paper is important in my drawing, I do not use white pencils but prefer to use the paper. However artists know there are many shades of white from near ivory to quite bright. There is the roughness of the paper or the tooth that affect the laying down of pigment. With my pencils it is different drawing on Stonehenge paper than it is on Bristol Board and the same pencils apply themselves differently on the papers available. I have settled on one make that I buy from Great Art. I know what I can do on it. I like the shade of white, the tooth and the weight. Hopefully in these times of economic stress they do not change anything to keep the price stable.

On the question of weight, I prefer to draw on 250 gm paper I like the thickness and it is quite robust. Water colourists use a wide range from 300 to 600 and beyond, but we pencil drawers do not have water to contend with. A second reason for using 250 gm is erasing errors. You have a bit of depth on the paper to play with. I use Pilot ink pens to draw with before I add colour. If I make a mistake I use a very fine sandpaper to remove the ink and use a rubber to tidy up. The 250 gm paper can cope with this process very well. Always make sure your rubber is CLEAN.

When applying the pencil I like to have a sharp point. This means that I can use the flat side of the point to put colour on as well as the point itself. None of my pencils have blunt points, but that is my way of drawing. Use an electric or mechanical sharpener. I have a Helix mechanical that enables me to choose the angle of the point and does so every time.

If you drop a crumb from a biscuit on a piece of paper if left it will leave an oil mark with dry material on top. This is what is going on with coloured pencils. The oil or wax is absorbed by the paper and the pigment left on the top. When blending a sky I put on a light layer of sky blue with the side of the pencil. I then leave it to settle so to speak. The oil will go into the paper and the intensity of the colour will be slightly less. Then I apply more blues or greys, taking my time allowing the paper time to take up the oil. I find this slow but steady process gives the best effect. If you try and put too much on the paper to quickly you will find that you start to get uneven colour and wax bloom, depending on the make. Take your time you can build up a good depth of colour if you allow the paper to absorb the binder.

If you look at your drawing after a few days you may find that the colours are less vibrant than when you were drawing. This is because the balance between binder and paper has settled. Often this is a good time to add more to the picture. So take your time, understand what is happening with the pencils and the paper and you will get better results.

I use watercolour pencils in my drawing, they mix well with the normal pencils. If you have a clear Blender pencil rubbing it over a watercolour pencil will add the wax or oil to it. This is a way of increasing your range of colour. Be careful not to cough if you are using a watercolour pencil in your work as it can be problematical.

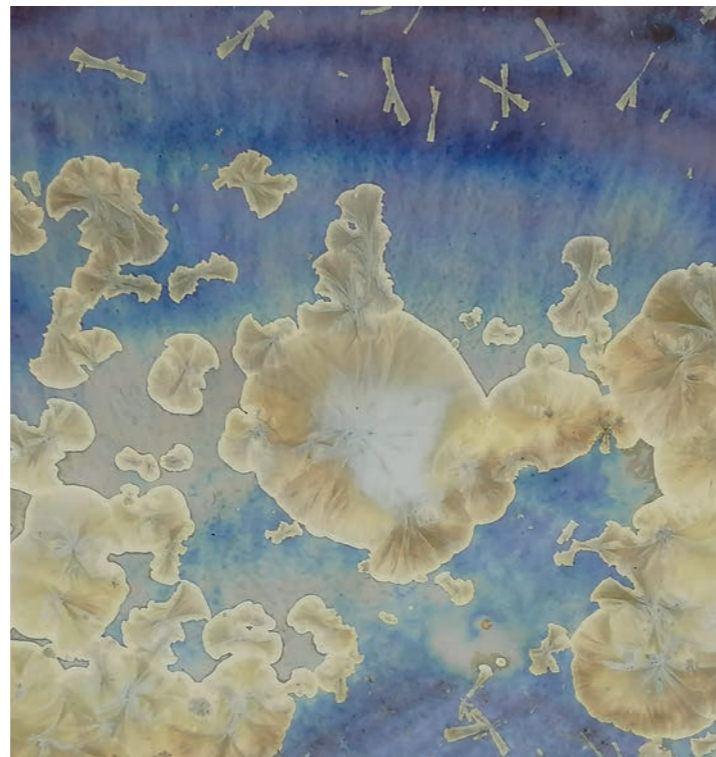
Purchasing pencils. Most of the big on line art companies like Jacksons and Great Art allow you to purchase individual pencils. This is a better way of buying pencils than purchasing box sets as you can select the colours you need. I use Pencils4Artists who have an excellent range to choose from and an impeccable service. A good source of information is the United Kingdom Coloured Pencil Society, UKCPS. Their web site gives a guide to the activities of pencil artists throughout the country and shows examples of work.



Coloured Pencils

Alan Wiltshire
Artist





Celebrating Ceramics

Ruth Gillett
Potter

When I joined Anglian Potters some 17 years ago, I had done some pottery classes at the late Wensum Lodge Adult Education. I was intoxicated with the feel of clay, and knew I had to practice more, but not much else. The criteria for Anglian Potters membership is just having an interest in clay, so I was in.

My membership of Anglian Potters has seen me go through the scatter-gun years, which all potters grow through, when you can't cope with all the possibilities of clays and firings and need to try every one. I saw my ceramic heroes in demonstration days. I first started showing work in AP open shows, and still do. I got advice on arcane subjects and shared the thrill of an interesting test tile. I found people I trust to give me feedback.

I have helped to write articles for the newsletter, so I was unphased when asked to write this one for Artistry. Anglian potters camp let me get up close with different kilns normally out of reach of ordinary home potters, wood fired, gas fired, salt, soda and raku kilns. Over the years I learnt enough to run my own small wood firing groups and last year built my own wood kiln.

I have also watched other potters go through the same phases I went through. I understand the deep focus I now have on process and glazes is normal. I have seen potters develop their body of work over the years and accept what I do now is not what I will

always do. I know investing in strategic training will help me grow.

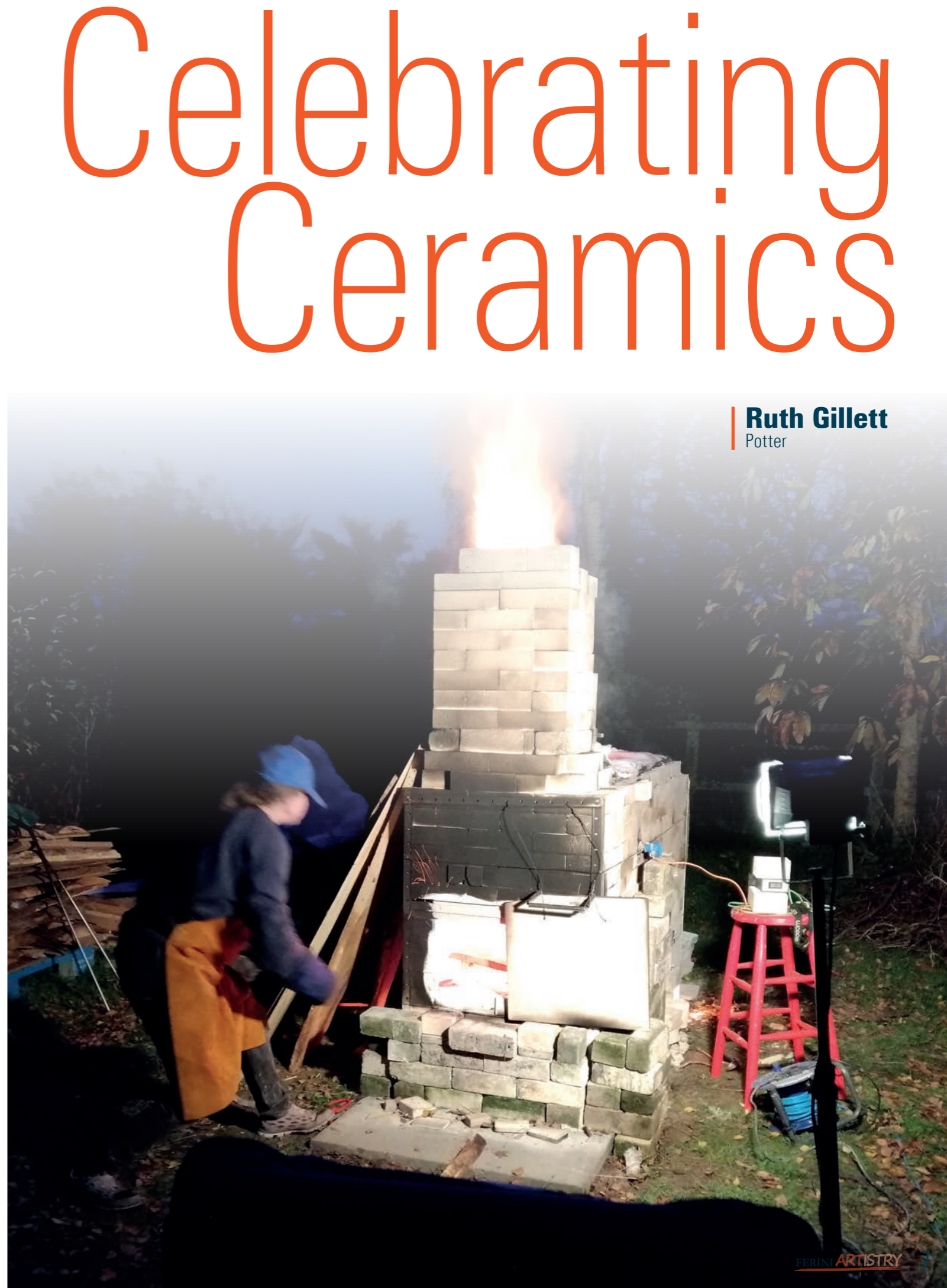
That's quite a list of opportunities and skills. Mostly they were gained after saying "yes", stepping forward or straight out volunteering.

From its inception Anglian Potters has had a flexible structure for its volunteer workforce. Roles are split and shared to suit the abilities and capacity of the new recruits. In a similar way, Sylvie Gagne and I have split the Ferini Art Gallery ceramics show curator role to suit our talents. We expect to learn and grow through doing it together.

Throughout October we are bringing a mix of new artists and familiar friends to the Ferini Art Gallery – Celebrating Ceramics Show. We hope you enjoy the variety and see something new and surprising.

Most artists contributing really value the time they spend privately in their studios, following the trail of possibilities to a new creation. It's our independent working which allows us to bring you such a variety of techniques and styles. Please understand, when we bring work into public view there has been a shift of viewpoint for us. We have gone from caring only what we think, to asking what you think of our work. We are hoping you see the aspect that made that particular item stand out for inclusion in the Ferini Art Gallery.

Please take your time, ask yourself why your favorite pieces appeal to you. Is the thing that makes it special an attribute of the piece, or is it to be found in your response to the piece?



Pakefield Postcard Auction 2023

- review

£2710
was raised for the
Britten as a boy
appeal from this
year's auction.

Louise Gooch

Councillor - Kirkley and Pakefield East Suffolk

One of the highlights of the year in the art and charity calendars of Lowestoft took place at the Hotel Victoria on Sunday, August 27th. Now in its tenth year, and organised by Ferini Art Gallery Manager, Michaela Hobbs, a room of art enthusiasts gathered to bid, bag and buy into this year's appeal, "Britten as a Boy".

On an interestingly cloudy but sunny evening that revealed on the sea horizon the most beautiful blue hues, the bidders were keen to take home one of 143 postcards. The collection was a fine vintage, with use of light and colour matching the sunset. Zeb Soanes introduced the evening and explained the apt choice of location, so close to Britten's home as a child and a temporary place for Soanes in lockdown to form the idea of the need to have a statue to commemorate Britten's formative years here and to serve to inspire local youngsters. The maquette to be replicated once fundraising reaches £100,000 took centre stage. The London-based sculptor, Ian Rank Broadley, used to holiday in Lowestoft as a boy. Auctioneer Stephen Ardley deftly navigated the path of showcasing something of the inspiration behind each postcard and securing the highest bid, at some speed.

When the final hammer sounded, most postcards had found their 'forever home'. For those that missed the event, unsold postcards (original art, not prints) will be for sale at Ferini Art Gallery - Pakefield during opening times (Fri/Sat/Sun 11am-4pm), along with the Ferini 2024 calendar featuring 27 of the entries in this year's auction. Available in A4 (£8) & A3 (£12)

Regular attender, successful bidder, Pakefield resident and Lowestoft Museum stalwart, Rodney Duerden said that the statue will be, "of national significance", and the postcards revealed, "a range of artistic skills that lent an air of unpredictability to the bidding".

As a regular of the auction and one of the Kirkley and Pakefield East Suffolk Councillors, (along with colleagues, Peter Byatt and Malcolm Pitchers), who had contributed some of our Enabling Communities Budgets to the maquette project, I was delighted to make three successful bids.

An excellent evening with the likelihood of our own "Britten as a Boy" quite a bit brighter.



The Pakefield Ponies

Can you hear the Pakefield ponies
clip-clopping down the street
as they gently wind their way
from a place where riders meet
The horses know the way
been many times before
to the treat that awaits them
when they reach the open shore
Patiently they plod
mindful of their loads
careful of the cars
respectful of the roads
Ferini on a corner
not very far to go
no equine curiosity
of the art there on show
Slowly down the slope
then the beach's open space
canters, trots and gallops
how they love this place!

Could they hear the Pakefield ponies
or did they close their ears
hide beneath the covers
from the night and its fears
Mute out the muffled hooves
ignore the creaking carts
wonder at the contents
all from foreign parts
Did the Beatsters pause
whilst mending the nets
blow out the candles
stay as still as it gets
When the moon lost its glow
and the dawn drew its light
men falling back to fishing
reliving the smugglers' sleight
Perhaps they hid the hoof prints
'ere Excisemen came to call
while in covert corners
contrabandists hid their haul

Should you hear the Pakefield ponies
watch and wait while they go past
remember their part in yesterday
Pakefield ponies, ever steadfast.

Hugh Lake
Poet

If I could paint...

19 September 2010 at 05:58

If I could paint
my eyes would see
a wonder that envelopes me
and takes me to a secret place
in times gone by that I misplaced
then, conjuring from unknown space
I replicated on whitened place
and, there behold, in pencil faint
a vision,
well, if I could paint....

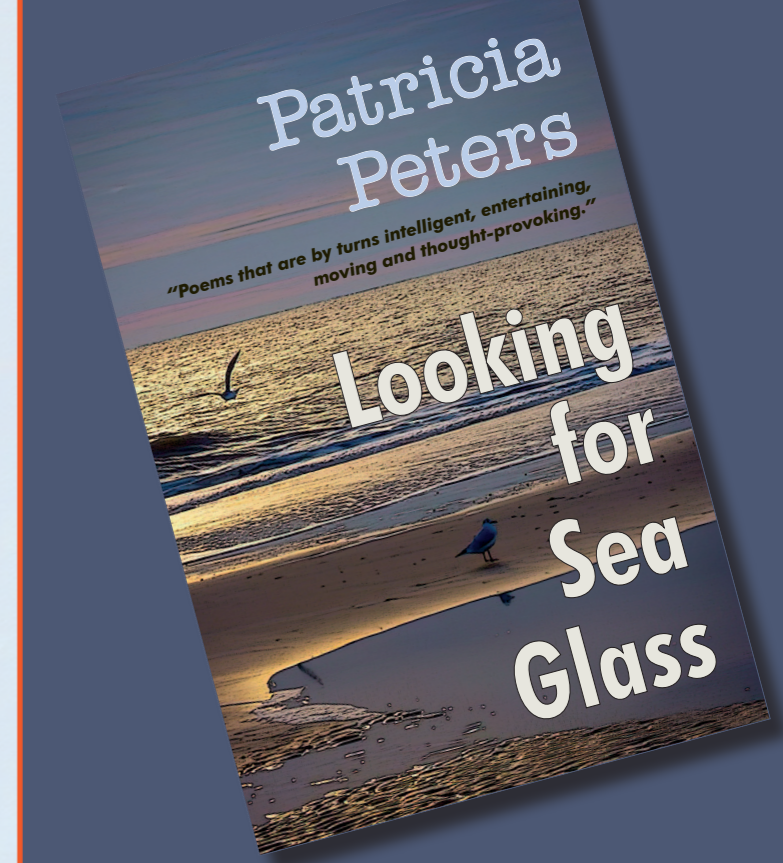


Stephen Higton
Poet & Artist

The Beach

7 December 2013 at 12:12

We played upon the beach that day
You and me, what's more to say
In ankle surf and soft white sand
This day was ours and barely planned
A simple trip to see the tide
That no one rules or can divide
And take in ozone with each breath
To talk of love and coming death
To watch our footsteps gladly merge
Where tiptoed sand and sea converge
And collected shells to carry home
To leave in garden sheds alone
With shiny pebbles, gleaming bright
That dry and dull left overnight
With sun tanned face and sun-bleached hair
We walked for miles without a care
Then back again wind to the face
That now blows cold with little grace
A thousand years ago it seems
Yet still I walk there in my dreams
They wake me from my sleep to say
We played upon the beach today.



In this collection of more than fifty poems, many are based on Patricia's own life experiences expressing a whole gamut of emotions and feelings, including some realities of old age, illness and death.

But not all the poems are serious. She uses humour and irony skilfully to underline and enhance the messages in her poetry.

The mental pictures created by her choice of words and phrases are vivid and original.

The language is rich, evocative and inventive. Striking well-crafted phrases add vibrancy and impact to the poems aided by good use of metaphor and simile.

Michael Fox



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This Changing World

We live in uncertain times, with change seemingly the only constant. Political elections looming at home, with talk of a change of government; wildfires raging across the world with catastrophic results for those in their path, whose lives have been changed beyond recognition. And let's not forget the pandemic just a few short years ago and its devastating impact on so many people, whose worlds have been changed forever. Everyone has their own list.

How should we respond to that change? Was it always thus, or do we simply have better reporting now? Is it a harbinger of doom, a taste of things to come; a threat to our very existence? Or is it a force for good: a new broom sweeping clean – an opportunity for rebirth, to start again, to build a new life? Or is it all simply in the eye of the beholder: a matter of perception, of how we choose to view the situation and to react?

East Suffolk's premiere visual artists group Easterly Artists respond to these and related questions in their new show **This Changing World**, which opens at Ferini Art Gallery - Pakefield on **Friday 3 November**. Featuring work ranging across a wide range of mediums – from painting to pottery, ceramics to screen-printing, collage to collagraphs and lino-cut to leporello – all from some of the finest artists the region has to offer, there's something to suit every taste and budget.

One thing you can be certain of is the quality of the work, which is always of the highest standard. So no change there then, at least!





Ferini Art Gallery is doing it again - raising money for charity!

After our 10th annual postcard auction where we raised £2710 for the Benjamin Britten as a Boy Statue, we have more art to sell for charity.

This time we would like to raise money for the **RNLI**. A popular charity and known by most people in the area. Being a coastal town we rely on the **RNLI** for the safety alongside the sea.

Lowestoft Lifeboat Station is a Royal National Lifeboat Institution operated lifeboat station in the town of Lowestoft in the English county of Suffolk. The station is located at the mouth of Lowestoft's outer harbour on the South pier. Lowestoft is one of the oldest lifeboat stations and was founded in 1801.

We are contributing funds from the sale of 3 pieces of art, donated by the artists and one from a private seller.

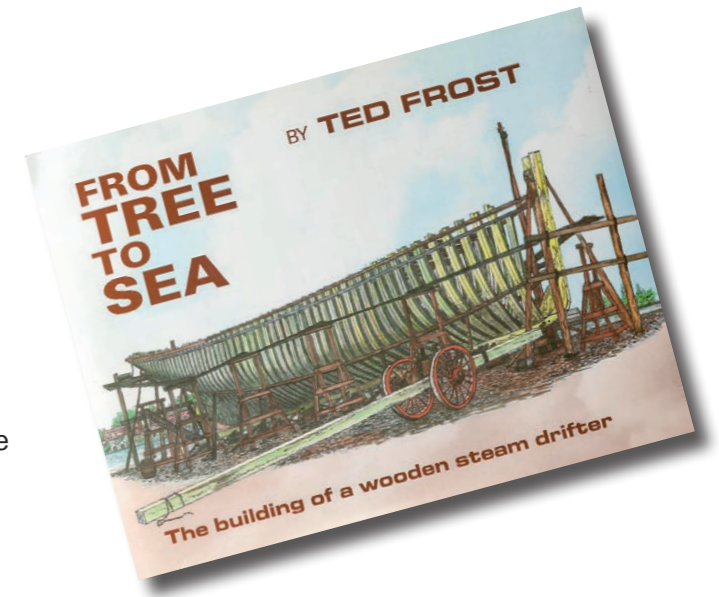
If you would like to view any of these pieces - please make contact with Ferini Art Gallery in Pakefield, a private view can be arranged with the gallery manager info@ferinimedia.co.uk
We look forward to hearing from you.

'CEFAS Endeavour' - oil on board by David Gayda (frame included) - £320

'RNLI 13-05' - oil on canvas by Nigel Colebrook (frame included) - £320

'Ned Frost' oil on canvas (frame and a book - *'From Tree to Sea'* included) - £220

Funds will go to the RNLI.



FERINI
ART
GALLERY

Calendar 2024



A4 £8

A3 £12

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Plenty more
Pakefield
pictures on
show and on
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