

# FERINI

artists talking about art

# ARTISTRY

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Issue 10 2021



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# A sign of the times



## The 'new look' exterior!

**F**or many years Ferini Art Gallery has had a painted sign on the surface of the front wall of the building.

But the seaside weather has taken its toll and it has meant that it was necessary to completely repaint the whole wall and the sign would have to be painted over.

Over the years the design of the Ferini Art Gallery logo has evolved and now there was an opportunity to put up a new sign that matched the design that's being used in all of Ferina Art Gallery's current stationery and advertising.

When you next visit the Gallery, stop and look. See what you think.

We are really proud of our 'new look'.

# Down to Earth

**Michaela Hobbs**  
Gallery Manager/Owner  
Arts Ambassador

**M**ost of our artists are influenced and inspired by nature and our local environment.

What is interesting is how our artists see this earth we all live on and how they use their talents and craft skills to interpret their view and inspire us to look at where we live with a new perspective.

Ferini Art Gallery is popular with visitors who want to see nature and the locality of Lowestoft and its surroundings being illustrated in various ways from paintings to pottery.

The Anglian Potters demonstrate this, not just by the choice of subject matter, but also in the materials being used, which, being made mostly of clay, can't help but be 'earthbound.'

The Anglian Potters autumn exhibition has been a regular feature at Ferini since 2015. It was like a breath of fresh air - visitors enjoyed it and now they look forward to it.

This is the 8th exhibition that they have held here. With the addition of the recent "Anglian Potters Spring Up Ferini" exhibition earlier this year when we gave the gallery car park to them for pottery demonstrations - which was a big hit with passers by.

The title for this exhibition will be "Earthbound". With many new exhibitors and some returning year after year, it's sure to be a great success.

We think of them as partners, working together to raise the profile of art forms from the east of England.

You'll see some of their work here throughout the year - They seem to be part of the fixtures and fittings and long may to continue.

Logon to our website;  
[www.feriniartgallery.co.uk](http://www.feriniartgallery.co.uk)  
Or visit our beautiful gallery when you get the time.

FRONT COVER: Ian Pipe "Smoked Blue" - Ceramic

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FERINI ARTISTRY

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for framing

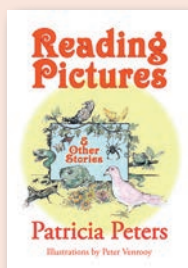
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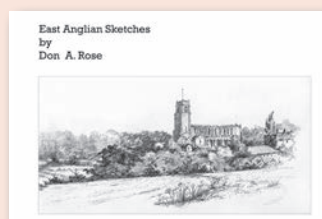


# Publications



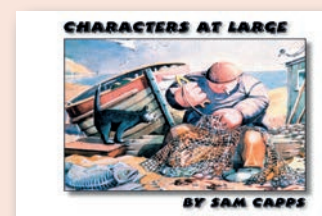
**Reading Pictures £6.99**

Patricia Peters - Short stories. Illustrations of Lowestoft, portraits of Pakefield, a collage of Kessingland



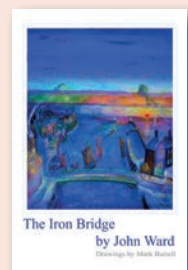
**East Anglian Sketches £10**

Don A. Rose showing us unique aspects of the Suffolk countryside,



**Characters at Large £15**

Sam Capps depicting the idiosyncrasies of peoples characteristics in a humorous way



**The Iron Bridge £12**

Poetic prose of John Ward which encapsulates the history of Lowestoft through the eyes of lovers from two sides of the bridge

The award winning organisation has now raised over £22,000 for regional and local charities since 2014.



## 8th Pakefield Postcard Auction - another unlocking in the arts

**Due to the lifting of Covid restrictions the 8th Pakefield Postcard Auction, organised by Ferini Art Gallery, hosted again by the Hotel Victoria Lowestoft.**

With real guests and online bidders, the work of Nicholas Rudge and Emma Hume of Durrants, Beccles was at times demanding and hectic. A total of 132 beautifully crafted postcard sized artworks were auction raising £2,195.

The auctioned works of art raise funds for organisations and this year was for the World Land Trust. An organisation eager to plant more trees. Every

£5 will plant a tree somewhere in the world where it's most needed.

It has been reported that one third of the world's trees are at risk, particularly vulnerable being Oaks, Maple and Magnolias. As we come out of lockdown with an awareness of global warming and extreme weather conditions, we are more aware of the need to work together.

Ferini Art Gallery would like to thank all those involved, particularly the artists for their creativity and care. Some of their works can be seen in the 2022 calendars on view at Ferini Art Gallery - Pakefield.



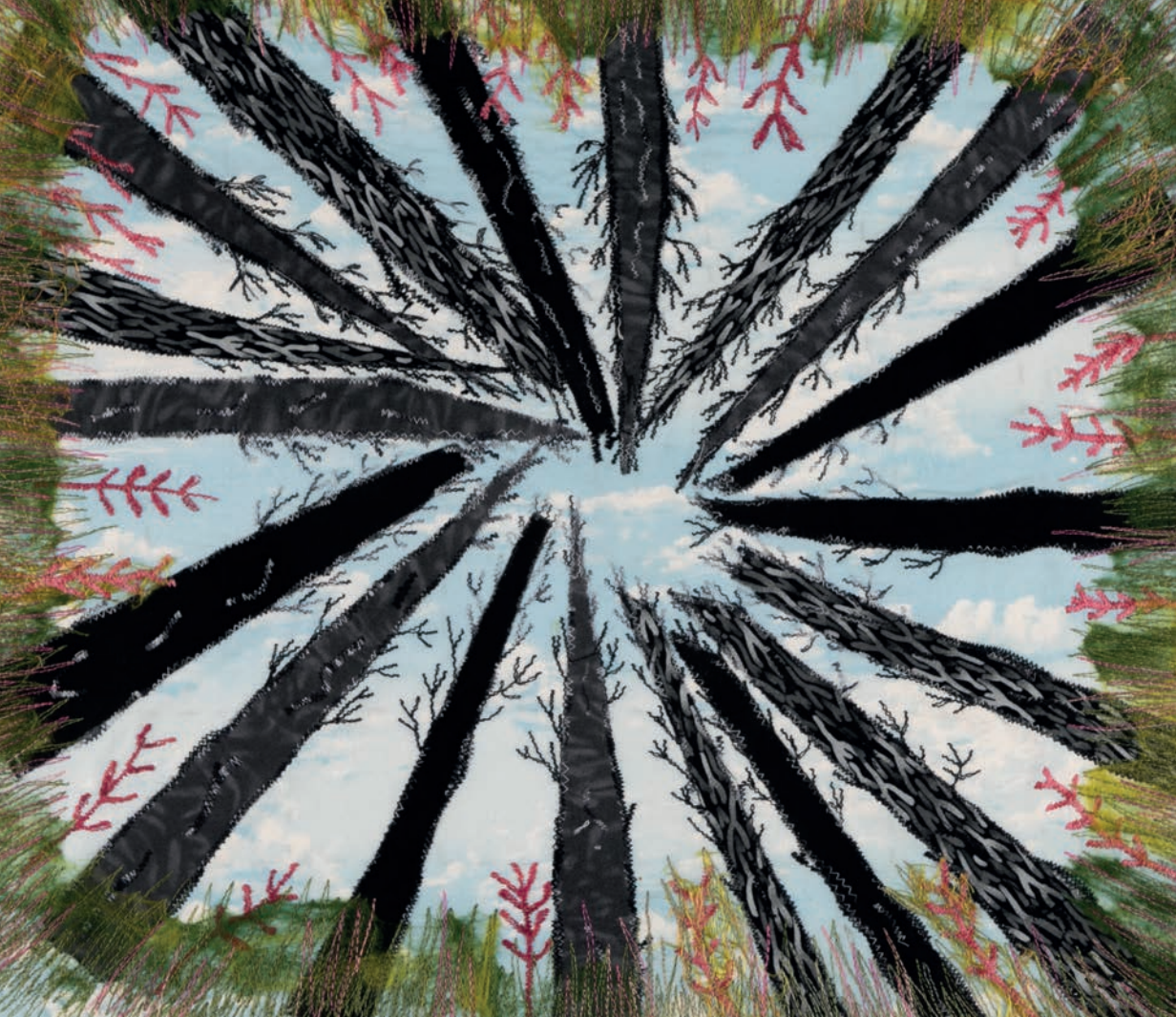
This year we raised **£2,195** for



WORLD LAND TRUST







"After the Wildfire" 40cm x 35cm £145.00



"Trees in Winter" 38cm x 34cm £95.00

# Textile Art

**Jean Minns**  
Textile Artist

**Textile art includes an art form made from many different mediums. History will show numerous different properties that were used. Plants, leather, skins were woven together mainly for clothing in early days, and in some cases changed to decorative pieces later.**

One of the most famous textile art pieces is the Bayeux Tapestry. This is really a piece of woven art depicting the events leading up to the Norman Conquest of England and ending with the Battle of Hastings. It dates from the eleventh century. Today I would like to say a few words about textile or fabric art, that you are more likely to see today. These can be abstract pieces or pictures telling a story or just a pleasing art form.

When fabric pieces are put in a conventional art gallery that mainly has paintings or sculptures then I wonder how the public visualise it. Do they look at it, walk past it, dismiss it as it something they might not have seen before? Or, do they gaze at it, analyse, and maybe appreciate it.

Some pieces of textile art are often not in a conventional frame, as they maybe of a three dimensional state, these could be put in a box frame, which will not compress the work. Some textile art does not need to be in a frame at all.

As more textile art is seen, then hopefully the viewer will look at it and understand it more. The artist will quite often have given the piece a name, or title, which may be difficult to visualise what the artist is trying to illustrate.

I will say a little about the fabric art that I endeavour to make. My first issue is coming to a decision about what I should make.

Living where I do and having been born near the sea, I really enjoy making seascapes or pictures associated with the sea or ocean.

Once I have decided on the subject I search through my stash of fabric to find what I need, or I may have to buy new fabric. There is such a huge variety of fabric, some pictorial fabric on the market, and many designs. This can make it easier or more difficult in some ways but the usual adage applies, too much choice.

My inspiration may develop from something I have seen in a book or on the internet, sometimes a picture from my mind during my travels, a glimpse of a photograph that I would like to reproduce in fabric. My other love apart from the sea is nature, especially trees. I have made several pieces featuring trees.

Whilst watching a documentary about Alaska, which is a place I love, although have only visited it

once, I was inspired by the Fireweed which grows up from the forest floor after a forest fire.

I begin with choosing the fabrics, cutting them and layering them together to form the background for the piece. I will stitch them together or I use a fusible web which is a very lightweight film that will allow the pieces to adhere together after application with a hot iron. Once this is done though, there is no going back, it will not come apart again, so you have to get it correct, or bin it and start again.

Once, satisfied with overall effect, then the fun begins. This is adding the embellishments, first of all, as much or little of free machine embroidery as you wish. Free machine embroidery is sewing on the machine with the feed dogs down and having the control to move the fabric under the needle in any direction. This enables layers to be built up to enhance the piece. This can be done using a vast array of variegated and coloured threads. Also other embellishments may be used such as beads, string, thicker threads, wool, even paper depending on the effect you are trying to achieve.

Usually a layer of batting is put behind it either before the embellishments or after to give it a firm appearance. A fabric backing applied and if required a form of border around the edge to neaten the whole piece, alternatively raw edges could be left

depending on the effect you wish to achieve. Once the piece is finished then a means of hanging it needs to be achieved. Finally a signature and title on the reverse is required.

Although I have attended many courses on sewing related themes, mainly patchwork and quilting, I have had no formal training on the artistic side of things.

I began my sewing in my early years, like so many of my generation, mainly taught by my mother who was a tailor in her young days.

After making maybe near one hundred quilts, of many different sizes, colours, patterns and for many varying uses, I wanted to diverse to another aspect of sewing. After all how many quilts does one need? This led me on to do textile pieces. There are many aspects of the deeper understanding of various skills connected to textile art that I do not have the knowledge of but would like to learn one day.



# Earth bound

A Short Poem by  
**Patricia Peters**  
Writer/Poet

Bound up  
Desk bound  
House bound  
Duty bound  
Even pot bound?  
Come down to earth  
Be spell bound  
It's heaven on earth  
Using earth tones  
And the good earth.  
Be pot bound anew  
An exhibition by  
Anglian Potters  
"Earthbound"



**F**unny what you see on Instagram. This morning I came across 'Earthing'. The idea is that you take off your shoes, place you feet on the ground and sense the earth's natural electric charge. This simple act relieves stress, improves blood circulation and reduces pain. It improves sleep. In short it is beneficial to our health and wellbeing.

This is where Pakefield comes in. It has a long beach - the opportunity to take off your shoes (and socks, etc) and feel the sand between your toes. Enjoy the sea water washing over your feet; lovely. Oh, and nearby is the Ferini Art Gallery where 20 plus Anglian Potter's members had another exhibition - the second in six months.

Those who have spoken to me recently, know that I have had a recent conversion to promoting 'Green Issues'. So, what has this to do with pottery? Well we are potters. We delve our hands into clay and all these beneficial mental and physical qualities flow

through us. That is why we are such 'well balanced' individuals... This elemental contact with earth stops us being the irritable, tetchy people we otherwise might be. Proof? There was no sign of tetchiness to be seen amongst contributors at the Ferini. The masked potters were back!

Our theme was 'Gardens' and responses were typically varied; water features, miniature gardens, floral decorations and sculptures that can act as focal points.

Mary organised it, Pat curated, Frank and Nicki transported display materials and everyone mucked in. The result, as usual, an excellent display of creative work. Anglian Potter's smooth organisation and generosity still impresses Michaela. As owner of the gallery she witnesses afresh the exhibition spaces transformed without fuss and dismantled in the twinkling of an eye.

Let's think about her role in the proceedings. Once she has negotiated our use of the galleries she starts to get the word around - 'potters will be back'... She works on publicity, commissions posters and on this occasion published an exhibition booklet containing

# 'Earthing' at Pakefield

**Harvey Bradley**  
Anglian Potter

A review of the Anglian Potters  
'Spring Up at Ferini' exhibition.

photos and write ups from each potter. This looked really good. Useful for visitors to refer to and maybe buy. Also something to treasure as a keepsake record for each potter; part of an archive we can all put away to mull over in our retirement! She keeps our artworks safe, encourages visitors and makes sales from an increasingly interested public. She even sold several pieces before the door opened and seeing the quality displayed I am not surprised.

Although in the past our potters have demonstrated throwing and tile making this is the first time that we have provided demonstrators whilst the exhibition was live. Rob, Nicki, Phil, Ray, Harvey, Viv all did their bit with Peter D giving the whole 'throwing, turning, lips and handle' thing on the final Sunday and Monday. Whilst viewers were not that numerous they were entranced. Hopefully hooked to become potters or eager collectors (or both!).

To finish the tale, we are booked again for October of this year. This show could run and run... Nothing for it - get your shoes off, your hands into clay and let's see the results.



Anglian Potter - Peter Deans, at the 'Spring Up at Ferini' exhibition in May 2021





**L**et me start by introducing myself... I am Kevin Marcus Holmes, a man who has been fortunate to take early retirement and now spends a decent amount of leisure time absorbed in attempting to create, in the main, attractive, yet functional pieces, some of which I am fortunate to have had accepted by the Ferini Art Gallery.

I have always held an interest in many aspects of art and craft, which was reflected in the fact that many years ago this was the subject that I achieved my highest GCE grade at school. Needless to say, I was not academically gifted and sadly I never got to nurture whatever 'talent' I might have possessed, in the course of my working life. However I have always appreciated art in all its different forms and enjoyed visiting many a gallery and exhibition whilst on my travels.

The actual desire to get creative again, followed a chance encounter with a piece of 'bog oak' whilst out rambling along the country lanes around the village of Connington, located to the south of Peterborough. I was familiar with the fact that this was an area of land that had been reclaimed from the sea and was quite used to seeing huge tree trunks that had been unearthed from the rich black peaty soil, by the farmers plough. I was intrigued by the shape and gnarled appearance of the piece in question and as it was of a manageable size, I recovered it back to my home where I then set about the task of cleaning and drying it out.

Farmers tend to regard the unearthing of 'bog oaks' as a nuisance and on subsequent visits I recovered several more pieces that I believe exhibited a certain appeal, well at least to myself. Should you be curious as to what 'bog oak' is, I can confirm that the trees have been dated as being in the region of 4000 years old and been preserved by being compressed in

water, under other vegetation, and starved of oxygen. The land here remains below sea level and on Holme Fen (No relation to myself I hasten to add) there is a post that shows the shrinkage of the Fens.

But I digress. I do not consider myself to be an artist in its purest form. After all I recognise that nature had done all the hard work and I see myself as giving it a small helping hand to bring it back to life and realise it's full potential as a free form piece of sculpture, in the hope others will do likewise. The same could be said for pieces of driftwood, which I have now turned to using on some of my projects, having moved back to my roots in Lowestoft just over two and a half years ago.

More recently I have also been drawn to re-purposing vintage tools and implements, whilst retaining the ability for them to be functional, usually in the form of a lamp. These include carpenters block planes, spirit levels and various metal containers. I am also incorporating redundant printers block letters and vintage folding style cameras into my more recent creations. In short, you could say that I'm simply drawn to anything rusty, dusty, dirty or quirky. It would be easy to continue to repeat a process that has a proven sales record, but I personally strive to make each piece individual and as such I am constantly looking out for inspiration from alternative sources. Not everything is successful and I can relate to Steve Hills article in Issue 8, that as a creator of 3D projects, you accumulate a wide range of weird and wonderful objects which you believe might possibly come in handy for the future. Thus the garage which I'm currently attempting to transform into a studio could once have been easily mistaken as the home of Edmund Zygryd Trebus, a compulsive hoarder who appeared in the TV documentary 'A Life of Grime'. Fortunately my partner Zoe is also an avid art and crafter. She happens to be a competent painter

# The Ramblings of a Re-invigorated Retiree

## Kevin Marcus Holmes

Artist

and textile artist but prefers to 'live' with her creations in her craft space at the end of the garden. Whereas her creations tend to be small delicate and compact, mine are invariably large, bulky and space consuming. So one can enjoy a project, but once it's completed, the biggest problem is where to place or store it. As she regularly points out, there is a big difference between making something a feature and being lost amongst the clutter. So having exhausted friends and family I was faced with the decision to either stop or look for an alternative outlet.

This brings me neatly full circle back to the Ferini Art Gallery and I would like to take this opportunity to thank Michaela for having faith, albeit some might think that it's misguided, in my ability. As previously stated I have visited numerous galleries both far and wide and yet I think that the Ferini is one that would be extremely hard to beat in terms of its management, friendliness, layout and the quality of the work selected for display, and - just in case you're wondering, no, I did not receive any payment or other inducement to include this last paragraph.



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