

FERINI

artists talking about art

ARTISTRY

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Issue 8 2021



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**FERINI
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Our Brand

Our brand means everything to us. We have spent the last 21 years growing and developing what we do and how we do it. Improving all the time.

Ferini has become a name people can trust. We believe a brand goes a long way to helping to encourage the buying public and indeed to secure the ongoing sales. People like to know what they are buying into is a safe bet. A long standing company gives them that security and a sense of pride to say, "I bought this from", not just "I bought this!"

In this world of great uncertainty - it's a godsend to have local places to visit now that we can't just go anywhere whenever we like.

Having said that - we have spent a great deal of time working with **Ferini Media** photographing artwork from the recent exhibition at Ferini Art Gallery so that you can see stunning art from wherever you are.

See how we are doing by visiting our website www.feriniartgallery.co.uk another good branding tool.

We have had a few sales through the website and also our Facebook page. Not lots - but, well we are more used to seeing our customers face to face.

If you don't live locally we can ship art to you using another trusted brand **ASElvin Transport Ltd**. For those of you that read our magazine you will remember we wrote about them in issue 7, saying that it is a pleasure to collaborate with other companies, especially now during these testing times.

Michaela Hobbs
Gallery Manager/Owner
Arts Ambassador

Ferini Designs interior design was the first of the Ferini logos that was created by Will at **Phantasmagraph** in 1994. Will has created all logos on behalf of Ferini ever since. So when you see logos for Ferini Art Gallery, Ferini Media, Ferini Artistry and the Pakefield Post-card Auction amongst others, that's the work of Phantasmagraph. You will notice that the colours are constant even though the typeface and layout might be different. So when you see one of them - you'll not be surprised to learn that they are all connected to the same 'brand'. Using the same designer helps to show a constant throughout our brands' breadth. Working alongside any trusted brand gives you a feeling of security and understanding. What we mean is you don't have to think, 'how will they treat me', or 'what can I expect', because you already know if you're already aware of that company and their brand. Or, more likely, that you were recommended to them by someone else. Most companies wouldn't want anyone to be put off by how they operate - so they offer ease of use, style and most of all, customer service.

We hope you agree that Ferini is a brand to trust!

If you have supported us before - thank you, if you've yet to discover us - we hope to see you soon, when things are safer for all of us, until then, stay safe.

Front cover image: STEVE HILLS - Dog & Birds - Mixed Media

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Paint Up Lowestoft

We believe that we have the largest selection of Lowestoft scenes in any gallery in the area.

If you are looking for a likeness of Lowestoft -



Promenade - Lowestoft (acrylic) = £325
by Nigel Colebrook



St Margarets Church - Lowestoft (acrylic) = £395
by Nigel Colebrook



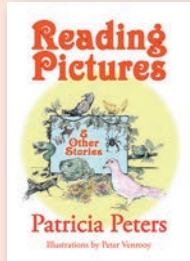
'Hercules' - Lowestoft Harbour (acrylic) = £365
by Nigel Colebrook

We've got some!



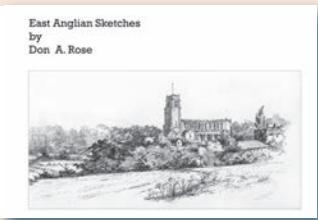


Publications



Reading Pictures £6.99

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



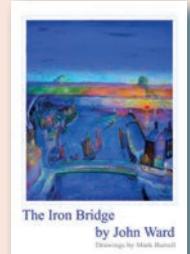
East Anglian Sketches £10

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



Jane: oil: 41 inches x 31 inches - Not for sale



Mettingham: oil: 34.5 inches X 24.5 inches - £390

Inspiration and Creativity

For much of the history of Painting, art that has stood the test of time has been a balance between inspiration and creativity.

The purely creative aspect of painting has resulted in some amazing abstract works, however when that creativity is tempered by a knowledge of technique and craftsmanship, very often the work of art is imbued with something special, a quality that is hard to define, yet has the ability to inspire.

I was talking to a composer who was writing a musical score for a

short film. This film, he explained, had a sequence about war and destruction followed by a piece about love, hope and beauty. He described how easy it was to write music to fit the section about war, as any discord in the music would invoke a feeling of unease, he said it took him only a few hours to compose the war episode. For the following section, about love, he said it took him over a week to compose, and as he pointed out, it is easy to be negative, but much harder to create something that would be beautiful and uplifting.

Trying to be positive and create something beautiful or even inspirational has always been a subject of great interest to me in focusing my own ambitions with the direction of my work. There are two main interests as a subject for me, the first is the landscape, and

the second is the portrait. Recently I have revisited the landscape as an inspiration for my work and have used trees as the main subject for the picture. The landscape included with this article was inspired from a chance encounter, while out for a walk with my dog, Alice, out in the lanes around Mettingham, in Suffolk. It was late September, the sun was shining, the air was clear. It was the way the low afternoon sunshine struck the small copse of trees, it gave me a feeling of peace, and suddenly I could see the view as a finished picture in my mind.

Finding inspiration is something that can illude many artists, and it can be hard to conjure an artwork from nothing. With my composer friend, he pointed out that it was easy to copy another composer's work, but much harder to create something new and original from

scratch. Painting is no exception, it is easy to copy, but much harder to come up with something that is unique to the artist. For most artists a style emerges from the volume of work that they produce, it can rely on the subject matter, but more generally it is the style and type of brushwork used, that become unique to the artist.

For myself, inspiration comes from the way light hits a surface. Whether it is the way light falls across a landscape or the way it falls across the face of a person, it can be the most illusive quality to try and capture that light by transferring your own personal vision into marks and brushstrokes on a surface. Hopefully, somewhere between the observation and the process of mark-making, something creative happens!

Nigel Colebrook
Artist

Landing Some Relief from the Pandemic

Spadge Hopkins
Sculptor

www.spadgehopkins.co.uk

Back in February 2020 I held a successful little exhibition with another artist in The Longshed, Woodbridge. It's home to a full-size Angle-Saxon Ship that is being recreated in the shadow of the ancient burial site at Sutton Hoo.

Inspired by a previous local residency I had produced a series of apposite sculptures in copper: King Raedwald, Angle Saxon ships, horses and I had expanded my scope to make birds like swifts and kingfishers. You can see these on my website. Much of my work is about what isn't there. Void; one of the binaries of sculpture. In turn it is also often about shadow; I love how the shadow of a piece can often bring so much more to the overall experience of it. You can see these shadows on my website too! I also enjoy conveying movement and speed when it is appropriate; horses galloping, birds swooping or hovering.

The exhibition was a success and produced a little money which enabled me to explore an idea that had popped up during my week on the waterfront at Woodbridge. It's a lovely place to walk, enjoying the river Deben

and its nature. Cormorants are often to be seen drying their wings on the posts in the estuary and I decided to make a large Cormorant to display on a post. I made some maquettes. This time I returned to laser-cut steel, a technique I'd developed previously. Rather than shadow I was concentrating on silhouette and how lacquered or painted steel changes with the light and the background.

With lockdown, my thoughts of finding sponsorship for a trail of Cormorants along the Deben Estuary were dashed, but I decided to do it anyway

and cut some full-size versions. A boat owner I knew allowed access to their mooring post and the first one went up. This was lacquered but it was soon apparent that he would be benefitting from a natural rusted look! The neighbouring boat asked for one and then one of my favourites went up at The Deben Yacht Club.

There are now a total of eight in four different designs, most of them are painted silver, some with black highlights. I still find it interesting that the birds look so different depending on the light and the colour of the sky. The response from Woodbridge residents has been incredibly positive. I've been told it's been a tonic in these trying times to see the sculptures whilst walking beside the Deben. I aim to erect at least another four when it is safe. The first will be for a lovely boat owner who has ordered one, which along with a couple more orders will subsidise the next few.

The future? Well, I have a cunning plan to land some giant seagulls on the islands within the Great Yarmouth Venetian Waterways and the editor of this esteemed publication mentioned an opportunity near Ferini Art Gallery, so watch this space!



Pakefield Beach and I am looking for sea glass
White, blue, green or most rare, dark blue
Walking south towards Kessingland
There and back, a six kilometre amble
Travelling slowly scrutinising the water's edge
It's low tide, I am scanning
Focussing on the shingle and still wet sand
Rearranged and replenished by
Last night's very high tide.
I'm searching for sea glass.

I spot a square slither of slate
A brown stone like a lumpy potato
Then an asymmetrical triangle like
A multilayered brown bread sandwich
A few patterned eggs, striped and mottled
Many perfect spheres, white grey and red
Peas and golf ball look-a-likes
A flint in the shape of a human brain
But as yet no glint of sea glass

Yesterday, on this excursion, I found
Seven pieces of white and pale blue glass
Three star fish, two jelly fish and
A flint the shape of a horse's head.
The tide has been in and out since then
Taken away what I didn't fetch home

There's a flat round stone for skimming
Bouncing, bombing across the waves
Much boot-sized ancient white flint
Easily broken into sharp edge black pieces
Essential for tools, weapons and starting fires
Then the jewels, semiprecious ovals, pinky white
Mini boomerangs and heads of birds in hard rock
Striped and dappled treasures, mini abstract paintings
Terracotta biscuit bricks for Michaela's collection
Amber, a plenty, you could give it a shine
Penny coloured pebbles scattered in a line
But no sea glass.

I wander along the water's edge for an hour
My concentration, my focus diminished
I am looking at the crumbling cliffs
Communing with the sea.
I am praying for a better world
Distracted by my own thoughts
I have given up the search, then
Just when I am not straining
To find a longed for piece
Something is glinting
But wet stones can do that too
Masquerading as pieces of sea glass.
But no, there nestling between
A gathering of handsome cobble stones
A piece of dark blue sea glass is winking

It is smooth, frosted and warm to touch.
It has undergone a sea change
Into something rich and strange
Persistently tumbled and ground
By water, sands and stones
It has lost its slick shiny surface.
Some pieces take a hundred years to
Become frosted, smooth cornered.
In the 1800's poison potions
Were stored in dark blue bottles
Perhaps it came from a shipwreck.
Or a broken jar of vapour rub
One rare find amidst millions of beach treasures.



The Art of Make Do & Mend

t must have begun when, as a young boy, I would help my dad make and fix things - in a pre-computer age and to a young boy, it seemed he could mend anything.

He was of the generation who threw nothing away that could be mended or recycled; always busy, he would often have several projects on the go and I was usually drafted in to "hold this whilst I cut it", "pass me the mole grips" (his favourite tool) or "take that apart for me".

Watching him working and taking part in handling tools and materials was, I realise now, so important and formative.

I remember one of my first 'solo' projects well - an old and broken TV - a big, deep wooden box full of assorted wires and valves, a glass front and hardboard back - perfect I thought as a home for my two pet mice.

I set to, stripping out the inner workings and soon became fascinated with the glass valves, copper wires and weird looking components; I set them aside as 'you never know' and returned to the TV case, converting it to a home for my mice complete with a glass viewing screen. The day after the mice moved in, they disappeared having gnawed through the hardboard back, never to be seen again.

No mice, but I did have a whole bundle of TV components which after a while became a 'Robby the Robot' - probably my first sculpture.

I remember being fully absorbed in the processes of working out which bits fitted together and how to fix them in place and could think of nothing else until it was done.

That bit is important I now realise - knowing when a thing is

'done' is something that I never had a problem with - I just knew - that's it, done; but until that moment arrived, the work and the thinking about it was relentless!

So many years later I am still fixing, collecting and making from the things I come across, as often as not from the beach nowadays. When making sculpture I tend not to rely upon pre-drawing, as I find for me it can get in the way of the flow of the piece. Often I will not be too clear about the direction to take until I start handling the components, assessing textures, form, weight, patina etc, and of course the individual nature of each material. I suppose this is a sort of drawing.

The driftwood that I find will always need a long slow drying out, and that provides an opportunity to live with the pieces for a while and from that a path to a sculpture will eventually reveal itself.

I often have several pieces on the go at any time; some might remain dormant for months, whilst others just flow in a few days - I am fortunate to still seem to know when its time to stop - it's done!

It is absolutely the materials which inspire me, their qualities and, crucially, their history,



STEVE HILLS: Dog & Birds - Mixed Media

being outdoors on the beach in all weathers, discovering a new look or use for them and adding to their 'story' by allowing them to be 'celebrated'; that feels right to me - it makes me happy, and if others find something in my work then so much the better!

Working in 3D is perhaps where I am most comfortable; though trained in ceramics and sculpture, I do not think of myself as a sculptor, but rather a person who works with mixed media - I enjoy most art forms and am fascinated by printmaking, especially collagraphy - it demands a totally different approach, which does me good as it stretches me to look anew at materials and outcomes - it makes me draw too and plan in a different way.

I missed my mice and do wonder what adventures they had, but, in a way, had they not escaped, perhaps I would not have made 'Robby the Robot' with the TV valves and metal bits, which in turn led me to having such fun!

Painting in Lockdown

Mary Gundry

Artist

Mutual Support

I joined a group of seven other artists who had decided to cheer themselves up by organising a weekly challenge – to produce artwork on a selected theme and present it online to the group every Thursday. The themes were wide-ranging from “still life” to “self-portraits”; from “Rocks” to “Old and New”. The choice of medium varied widely too, and whilst the studios of each artist were within Suffolk and Norfolk, we did have one participant as far away as Gloucester, USA!

I found working to a timetable very helpful in the lockdown, being desperate for some shape to the days and some social contact. The feedback from each artist was always encouraging and the swapping of ways to work, paper to use, media to experiment with etc. was valuable.

As time went on in the pandemic, I began to lose my motivation and inspiration – I believe I am not alone in this – so the introduction of the weekly challenge was a boon. Because you were asked to paint some-

thing outside of your comfort zone, like industrial scenes for instance, you were forced to experiment and surprising work was the result.

Life Class

I have painted pictures of children at play for many years now, which have been reproduced as prints and cards and sold widely throughout East Anglia, but it has been good to branch out and try my hand at other things. Since closing The Little Gallery in Halesworth in 2015, I have exhibited work in other galleries, including Ferini Art Gallery, and continue taking on commissions but on a very reduced scale. I'll never turn my back on painting the figure however – be it children or adults – as that is what interests me most. I belong to the Southwold Art Circle and had enjoyed their weekly life class until the lockdown. The oil painting reproduced here was something I worked on in my studio from charcoal sketches made during the life class. I do look forward to the classes opening up again soon.

In the Elements

When the restrictions relaxed in the summer, I joined the East Suffolk En Plein Air painters and enjoyed a day out at Southwold Harbour making the most of the contra jour light.

There is definitely a difference in work produced in my studio and that en plein air. Despite the interruptions you might get outside, and the weather blowing your work around, you are forced to work quickly before everything changes, before that boat moves, before that group of walkers leave, that cloud form changes, the sun and shadows disappear. The end result can be a freshness and vitality that you don't capture in the studio. I have never found a way of painting in oils outside that doesn't mean I'm covered in the stuff and so is my car! But other options have been charcoal sketches.

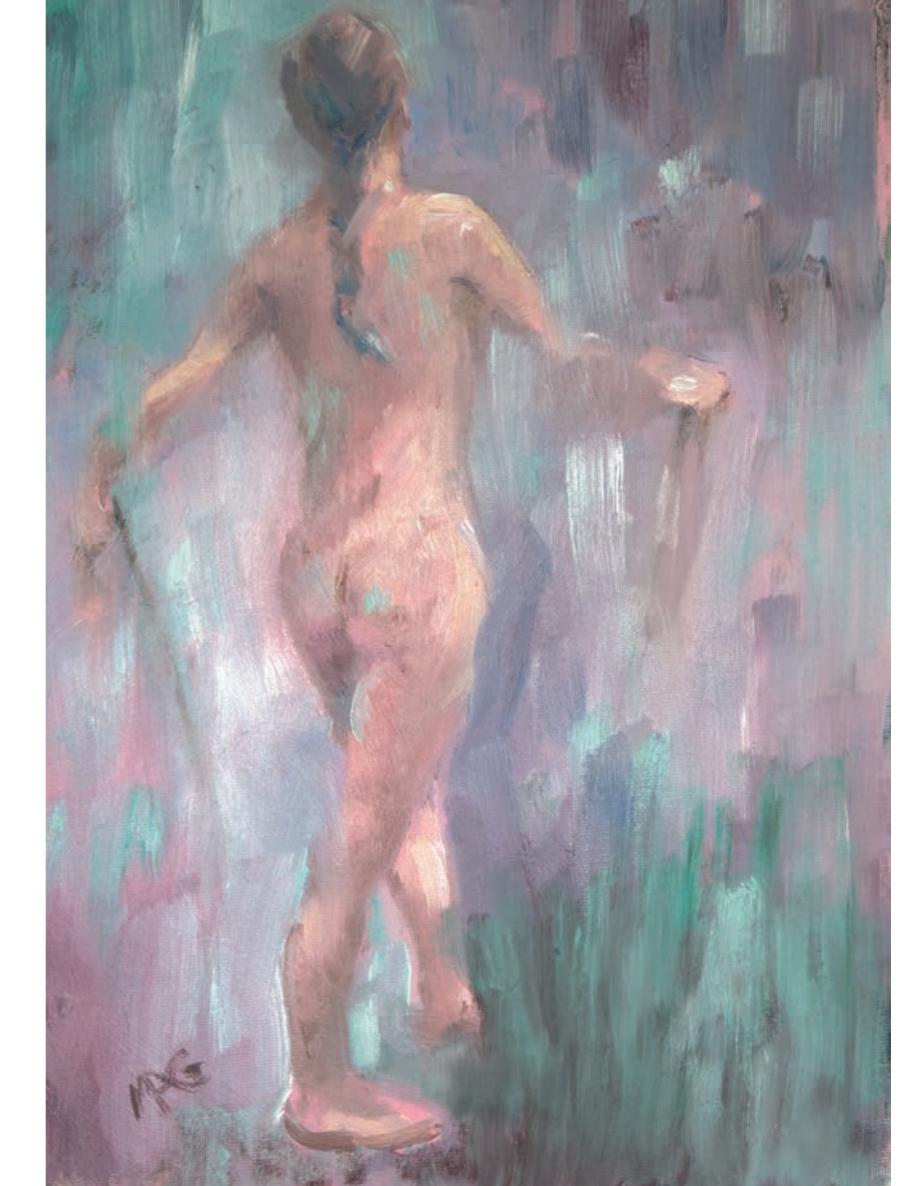
Past Master

I also belong to the “Inspired by Becker” Society – a group set up to appreciate the work of Harry Becker (1865-1928), the well known Suffolk artist.

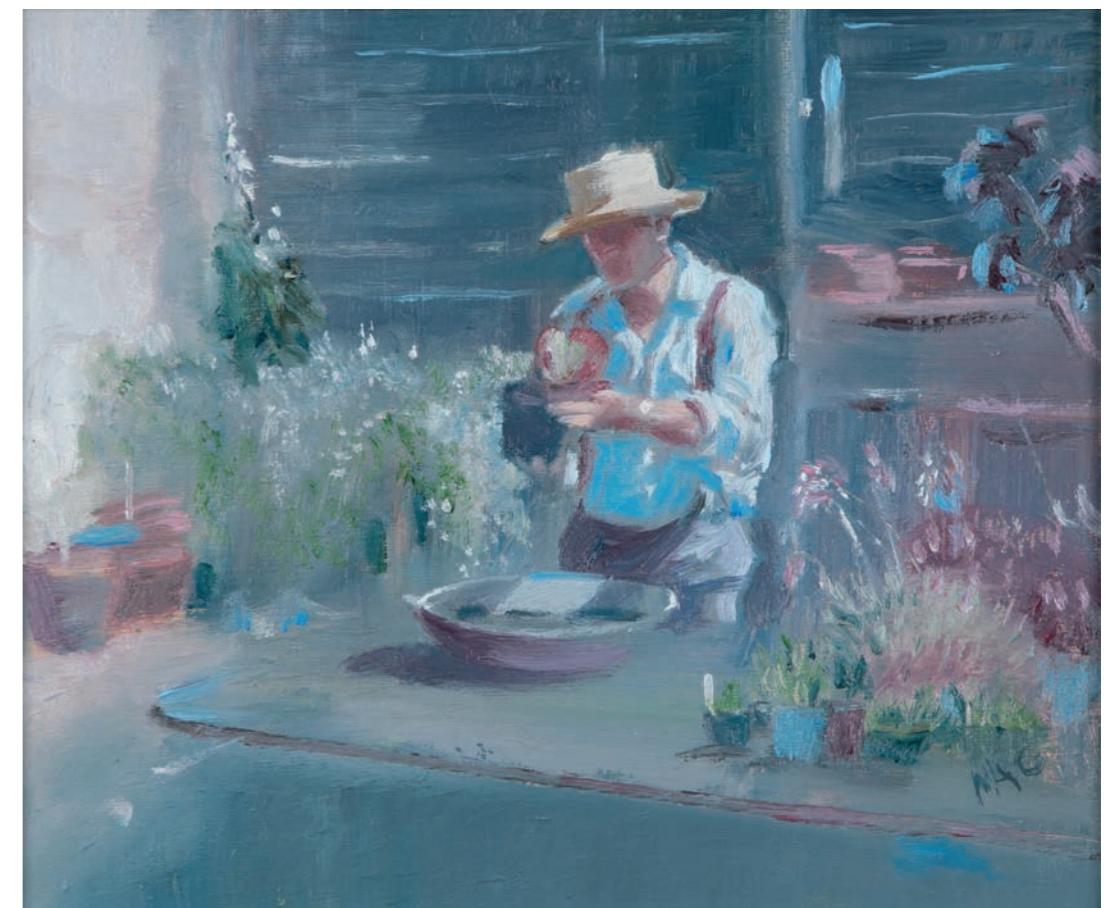
“A lesson for me during the past year is that painting need not be a solitary activity, even during our various enforced confinements in 2020.”



Self Portrait: oil



Life Study: oil £375



Potting Up Succulents: oil £365
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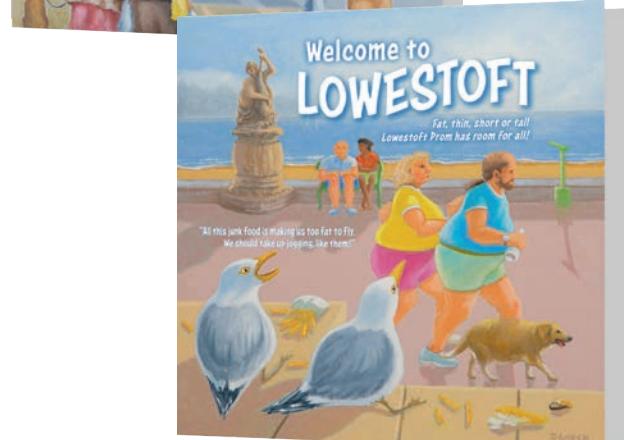
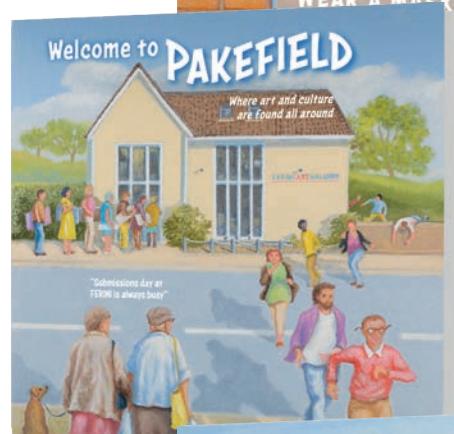
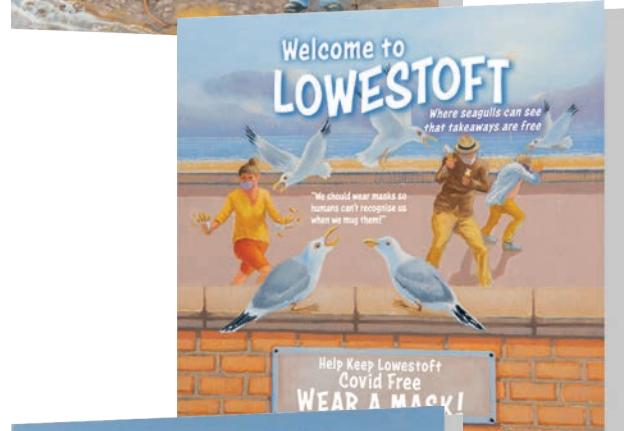
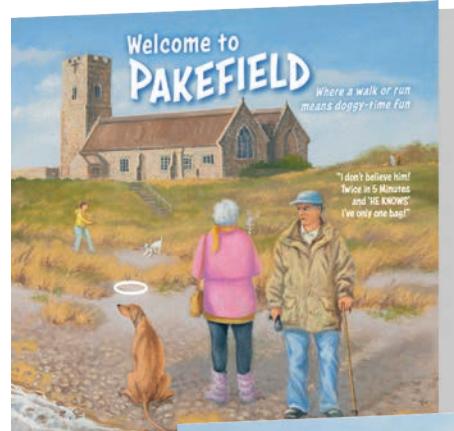
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