

# FERINI

artists talking about art

# ARTISTRY

Brought  
to you by



Issue 11 2022



ANNABEL LANGHAN

## *In This Issue*

**As I See It** - Hannah Boyce

**A Sense of Plai**ce - Malcolm Cudmore

**Centre of Attention** - 'The Four Ferini Galleries'

**The Intuitive Artist** - Annabel Langhan

**Eclecticity** - Kevin Holmes & Zoe Leverett

**The Art of Dancing** - Patricia Peters



**Fine Art Courier**  
  
**ELVIN**  
*You create it - and we'll freight it.*  
<https://aselvintransport.co.uk> **01502 677025**  
**A S ELVIN TRANSPORT LTD LOGISTICS / COURIER / FREIGHT**

Artwork Courier in East Anglia and throughout the UK  
 Our personal service will deliver your artwork with care and on time  
 We collect from your studio direct to the gallery

**New Home New Art?**  
 Looking for your next property?  
 Get in touch today, we'd love to help!

The key to a better move

For a New Home call Ange & Co **01502 576840**  
 For New Art call Ferini Art Gallery **01502 562222**

Ange & CO  
 Your Independent Estate Agent

**graphicsolutions**

Print  
 Flyers  
 Design  
 Adverts  
 Stationery

studio@graphic-solutions.org.uk  
 www.graphic-solutions.org.uk  
**01502 585866**  
 10 Snape Drive, Lowestoft NR32 4SF

Art  
 Business  
 Performance

Photography & Video  
 for advertising & publicity



# 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.



**NEW Cards for 2022!**



**FERINI ART GALLERY**  
**CARDS**

# As I See It

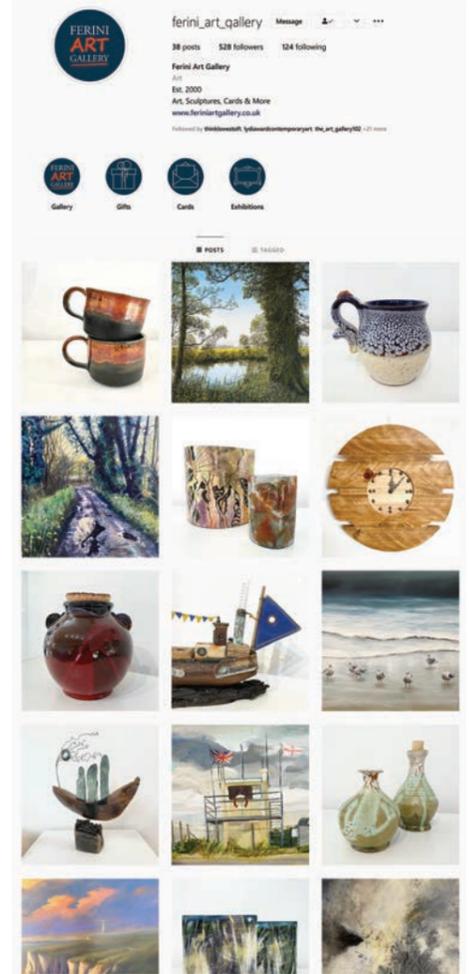
**Hannah Boyce**  
 Artist, Illustrator  
 & Social Media Manager

**W**orking with the Ferini Art Gallery as a social media manager has been a highly inspiring and rewarding role. As well as developing my own portfolio, this role has allowed me to interact with local artists and crafts men and women which I was surprised to discover we have in abundance here in East Anglia.

As a creative person myself, I understand the importance of sharing work online and connecting with like minded people. Social media has allowed us to do this with individuals from across the world and for small creative businesses, especially over lockdown, has been a saviour.

Every time I visit the gallery there are always new and exciting pieces to be found on the shelves, making every visit enjoyable and varied for the gallery's customers. This is something I find particularly special about the Ferini, the thoughtful approach to the displays ensures everyone's work can be appreciated.

Overall my experience here has been a positive one and I am looking forward to being part of the exciting events happening over the year.



Log on to our website;  
**www.feriniartgallery.co.uk**  
 Or visit our beautiful gallery when you get the time.

FRONT COVER: Annabel Langhan- Love Dance - Pen on paper

**Editors**  
 Michaela Hobbs  
 Paul Hobbs

**Designer**  
 Will Goodman  
 - phantasmagraph

**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

© 2022 Ferini Media  
**www.feriniartgallery.co.uk**



**THISTLES**  
 for framing

130 Bevan St East, Lowestoft, NR32 2AQ

Over 500 different frame types available & a large selection of coloured mounts to choose from

Malcolm is a full-time artist and tutor living and working on the outskirts of Bungay. Originally from Lowestoft, he has lived and worked across the UK and returned to Suffolk as a painter in 2010. He is Chair of the Harleston and Waveney Art Trail and is a member of Norfolk and Norwich Arts Circle, Easterly Artists and Southwold Art Circle. He is an original member of the East Suffolk Plein Air Painters and specialises in landscapes and figures. He regularly writes and demonstrates about art techniques and his instructional double DVD "Yes You Can Draw" has enjoyed great success since its launch in 2014.

[www.malcolm-cudmore.com](http://www.malcolm-cudmore.com)

**I've been painting outdoors, directly from the subject, for many years now. But why? Of course, it's a great way to get plenty of practice. There are subjects wherever you look! My observational and painting skills stay in good shape (and, hopefully, improve!).**

But, I could also practice in the comfort of my own studio - from photographs. That's undoubtedly true! And there is nothing intrinsically wrong with making paintings from photos. But, painting from a photo is a significantly different experience from painting out "in the field".

A photo captures a moment in time. Without judgement, it faithfully records an event or view - exactly as it was at the moment the shutter was opened. Cameras are a fantastic, democratic technology enabling anyone to record images for posterity. Of course, photos can trigger memories and feelings. But their precise accuracy excludes most aspects of the human experience of being somewhere. I'm talking about the snapshots that most of us take - not about the artistic work of professional photographers whose understanding of their cameras and skill in composition is generally far greater than ours!

By contrast, a "plein air" painting (to use the fashionable term) is a time-based activity. It is a jigsaw of the painter's experiences throughout the painting session. Typically in the UK, where the light and weather are highly changeable throughout the year, an outdoor painting session might last from 30 minutes up to around three hours. During that time, clouds, animals, people and other things may move a lot. Trees and grass move - even on a still day - and the sun will cross the sky leaving shadows in new places. In fact, the view can be quite different at the end of a session from how it was when you started! This means that, however sketchy or detailed their personal style may be, the outdoor painter is constantly editing the experience to adjust, simplify, suggest or record what they observed during the session. The resulting painting is a record of the painter's experiences over time in that place.

Plein air painting is both an act of observation and an act of memory. It may even include windblown sand grains or rain marks! It can incorporate what "is", what "was" and even what might be. As I paint, I'm deciding what to include and what to leave out. I remember where the shadows were at the time the scene inspired me to start painting. I might note (for later) a particular, transient cloud formation that echoes or compliments some other aspect of the view. I record the "useful" (but briefly held) position of a moving cow, tractor or boat. I make a myriad of other decisions - in addition to the practical tasks of drawing and mixing paint, choosing brushes, sipping coffee, keeping an eye on the weather, wondering how long before a loo break will be required or parking runs out. Without really trying, a plein air painting incorporates a "sense of place" directly informed by the artist's personal experience at the location.

Making landscape paintings from photos alone can, often unknowingly, encourage the painter to faithfully recreate the photo in all its details and lead to an over fussy painting without focus. It is easy to be drawn into replicating the flat surface qualities of the actual photo rather than the physical scene it records. The camera sees with a



*A Sense of Plaice, Oil on Board, 24cm x 24cm, £250.*

single lens and flattens the view. I see and evaluate depth and distance with two eyes - and I believe that regular painting outdoors can assist the artist to make better decisions when working with photos becomes a necessity.

Ever since the invention of the camera, artists have used photos to support their work. I'm no exception. I have a smartphone in my pocket at all times. Whenever I'm out, I use it to record information that might come in useful later that session or back home in the studio in future. I've taken tens of thousands of photos (many of which I never look at again!) of things I thought "might come in handy one day" or will help me finish off a detail or two before I pack up and go home.

My painting "A Sense of Plaice" started life as a demonstration painting outside Ferini Art Gallery during our exhibition in September 2021. Needing to stay close to the gallery, I set up just off the path on the patch of ground across the street. Passers-by and gallery visitors stopped to chat (I'm a very willing chatter!), it was hot and progress was slow. While I was painting, I began to think about what the sketch could lead to. I imagined a painting which would be recognised by anyone familiar with the location - but didn't include the beach, boats on the

shingle, the cliff, church or sea (like all my other paintings of Pakefield)! Of course, the fish and chip shop chose itself. It's widely recognised by visitors and residents alike.

Running out of time to complete the sketch that day, I resolved to return later in the week - hoping the weather would be similar. During the second afternoon, three or four days later, I was completing the buildings and mused about other elements that could enhance the composition. I shot some long range pictures of people waiting in the queue. I snapped the owner (with other members of staff, he'd been over to see what I was doing) pointing at his sign "The Pakefield Plaice" - as if to say "make sure you get my sign in"! Lastly, as I was on the regular exercise route of the local riding school, I felt that a horse and rider would help with the otherwise less interesting area to the right of the panel. These last details were added to the painting back in my studio.

Hopefully, these final elements add to the sense of place in "A Sense of Plaice". It couldn't be anywhere else - could it?



# A Sense of Plaice

**Malcolm Cudmore**  
Artist



**THE SUTTON GALLERY**

**Wilfred Charles Sutton**

Born in Lowestoft in 1917. Educated at Church Road School and whilst at school took drawing classes. On leaving school in 1931 he took an apprenticeship at the Eastern Coach Works. During the Second World War he joined the Royal Air Force taking a commercial art course at RAF West Raynham where he studied oils and watercolours. After the war, he continued with his art studies and in the 1950's made hundreds of cartoons for the works magazine. 'Punch' magazine accepted one of his works for their publication but he discontinued his commercial art course and studied life-drawing and painting at Lowestoft College and at the Regent Road Art School. He painted in acrylic, watercolour, oil and line wash and exhibited with the Lowestoft Art Group, the Amateur International Exhibition, London and had further exhibitions in East Anglia with his last exhibition at Ferini Art Gallery in Pakefield in 2005. He died in Lowestoft in 2012.



Wilfred Sutton Blackshore - oil - £395



## Wilfred Charles Sutton

Born in Lowestoft in 1917. Educated at Church Road School and whilst at school took drawing classes. On leaving school in 1931 he took an apprenticeship at the Eastern Coach Works. During the Second World War he joined the Royal Air Force taking a commercial art course at RAF West Raynham where he studied oils and watercolours. After the war, he continued with his art studies and in the 1950's made hundreds of cartoons for the works magazine. 'Punch' magazine accepted one of his works for their publication but he discontinued his commercial art course and studied life-drawing and painting at Lowestoft College and at the Regent Road Art School. He painted in acrylic, watercolour, oil and line wash and exhibited with the Lowestoft Art Group, the Amateur International Exhibition, London and had further exhibitions in East Anglia with his last exhibition at Ferini Art Gallery in Pakefield in 2005. He died in Lowestoft in 2012.

## Donald Arthur Rose

Born in Lowestoft in 1925. Educated at Roman Hill School, Lowestoft, leaving at the age of fourteen for a career as a bricklayer. Apart from a period in the army, he carried on in the building trade until the age of forty when he joined an engineering company at Lowestoft where he remained until 1990. Largely a self-taught artist he was always drawing and sketching as a child but allowed his interest to lapse until he joined the Lowestoft and District Art Group in 1966 when he began to polish his artistic skills and attended the Regent Road Art Centre in Lowestoft to study life painting and drawing. A past President and Chairman of the Lowestoft and District Art Group and past President of Oulton Broad Art Circle. He exhibited his work regularly at the annual exhibitions of these two groups and at Beccles Society of Artists. He died in Great Yarmouth in 2006.



Donny Rose Thurston Marshes - oil - £750




**THE ROSE GALLERY**

**Donald Arthur Rose**

Born in Lowestoft in 1925. Educated at Roman Hill School, Lowestoft, leaving at the age of fourteen for a career as a bricklayer. Apart from a period in the army, he carried on in the building trade until the age of forty when he joined an engineering company at Lowestoft where he remained until 1990. Largely a self-taught artist he was always drawing and sketching as a child but allowed his interest to lapse until he joined the Lowestoft and District Art Group in 1966 when he began to polish his artistic skills and attended the Regent Road Art Centre in Lowestoft to study life painting and drawing. A past President and Chairman of the Lowestoft and District Art Group and past President of Oulton Broad Art Circle. He exhibited his work regularly at the annual exhibitions of these two groups and at Beccles Society of Artists. He died in Great Yarmouth in 2006.

# The Four Ferini Art Galleries

Each gallery space has been named in memory of an artist who had regularly exhibited their work here before their death.



**THE BAKER GALLERY**

**Dennis Brian Baker**

Born in Beccles, Suffolk in 1931. He was educated at Bungay Grammar School. After six years in the Royal Air Force, Dennis then spent 34 years in marine electronics before retiring in 1991. He had no formal art training but took up painting in watercolour, liking nothing better than to get out and about in the local area to record details of the scenes that he loved to paint. He developed his own, unique style of painting and his work was keenly sought after at exhibitions. A member of the Lowestoft Art Group, Beccles Society of Artists and the Southwold Art Circle where he was winner of the Silvia Frere Smith Award in 1994. He died on 8th March 2013.



Dennis Baker Lowestoft Yacht Basin - watercolour - £195



## Dennis Brian Baker

Born in Beccles, Suffolk in 1931. He was educated at Bungay Grammar School. After six years in the Royal Air Force, Dennis then spent 34 years in marine electronics before retiring in 1991. He had no formal art training but took up painting in watercolour, liking nothing better than to get out and about in the local area to record details of the scenes that he loved to paint. He developed his own, unique style of painting and his work was keenly sought after at exhibitions. A member of the Lowestoft Art Group, Beccles Society of Artists and the Southwold Art Circle where he was winner of the Silvia Frere Smith Award in 1994. He died on 8th March 2013.

## Samual Ronald Capps

Born in Lowestoft in 1929. He was a local artist who, as a part time student, briefly attended the Lowestoft School of Art during the late 1940's but was largely self taught. He always felt a compulsion to draw and paint and always retained an interest in art. Whilst producing works in oils and pastels he turned his attention to using watercolour, pencil and pen & ink. Over the years his paintings developed a humorous aspect and became more caricaturists in style. Drawing from his own experiences and observations of the world he conveyed the comical side of life in an amusing but gentle manner. He died in 2017.



Sam Capps The Lock - watercolour - £365




**THE CAPPSS GALLERY**

**Samual Ronald Capps**

Born in Lowestoft in 1929. He was a local artist who, as a part time student, briefly attended the Lowestoft School of Art during the late 1940's but was largely self-taught. He always felt a compulsion to draw and paint and always retained an interest in art. Whilst producing works in oils and pastels he turned his attention to using watercolour, pencil and pen & ink. Over the years his paintings developed a humorous aspect and became more caricaturists in style. Drawing from his own experiences and observations of the world he conveyed the comical side of life in an amusing but gentle manner. He died in 2017.



# The Intuitive Artist



"Animal Dreaming"

ANNABEL LANGHAN



"Vesper"

ANNABEL LANGHAN

**Work intuitively which is the process of allowing your innermost feelings to express themselves, allowing each mark, shape, form or texture to inform what comes next.**

It's about self-love as you embrace the mystery, exercise non-attachment, explore and express your voice, a liberation of the senses.

Intuitive art is definitely not about creating a painting or drawing that looks like mine or another artist's. It's about finding your blueprint, your own voice and style as you explore the intuitive process. It is a process that comes with time and experience and evolves naturally.

My style has taken many turns and has evolved over the course of the last 30 years from abstract art, to clay sculpting, to textiles and drawing. The constant in my work has been characterised through working from within, whichever medium this might be. More often, I have no idea what a drawing wants to become until I start, and I always embrace 'happy mistakes' as they allow my artform to evolve into something else - 'flaws' that are meant to be.

Because my art is an integral part of who I am it has become my therapy, a way of expressing what words can't, a form of meditation. What has greatly helped me create in this way is writing morning pages. Morning pages are a stream-of-consciousness journaling habit done first thing every morning on a daily basis. The idea is to wake up, open

your morning journal, and write three pages of longhand of any thoughts that come to you.

Author Julian Cameron – best known for her book *'The Artist's Way'*\*- created this approach to journaling as a way for people to unleash their creativity, whether you are a novelist, a musician or an artist. Having attended one of her workshops in London, she explained that writing morning pages is a very specific discipline devoted to your mental well-being, which enables you to clear your mind and process emotion.

When you wake up your mind is swimming with thoughts from the previous night. When you write off the top of your head, first thing in the morning two things occur. Firstly, the words that spill out onto the blank page will no longer fog your brain which in turn allows you to process emotion. For it is this emotional baggage that hinders us from freeing up our intuitive creativity. Life can be overwhelming through personal stress, work and heavy news bulletins – especially of late. Morning pages give you the space to grieve and process these stories, freeing your mind from information that can weigh you down and affect your productivity and your life.

Writing morning pages is a commitment, the reward is tremendous.

\*Julia Cameron, *The Artist's Way*, Pan Books, 1995

**Annabel Langhan**  
Artist



"Spirit Dance"

ANNABEL LANGHAN



Kevin Marcus Holmes - "Alphabet 1"



Zoe P Leverett - "Bertie Beetle"

# The Art of Dancing

A Short Poem by

**Patricia Peters**

Writer/Poet

Dance, a most beautiful, graceful, expressive art form  
A physical activity which everyone can enjoy  
Science confirms that dancing makes us happy  
Allows you to convey anything you want.

Strictly speaking, the Judges are the experts  
in the conventions of modern Dance  
You may not agree with their decisions, but  
like your favourite painting  
which nobody else likes  
it's your view of art which really matters.

So join in the movement  
and 'Keep dancing'.

# 'Eclecticity'

**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 Ferini Art Gallery.

We are pleased to welcome you to view our diverse & varied creations here at the Ferini Gallery This exhibition allows myself & my partner Zoe to showcase the many facets of work we are involved in.

We have entitled this exhibition 'ECLECTICITY' due to the fact that we do not follow or specialise in any particular artform.

We describe ourselves as keen amateurs who thoroughly enjoy the creative process & often find inspiration in the most obscure places, using the most mundane of objects.

Hereto is a brief description as to how we perceive ourselves.

## Kevin Marcus Holmes

Assemblage Artist

## Zoe P Leverett

Creator

### Kevin M HOLMES.

I would describe myself as an assemblage artist, whereby I attempt to bring a number of different elements together to form one main piece. I strive to create items that have a function as well as hopefully being aesthetically pleasing to the eye.

### Zoe P LEVERETT.

Am I an artist? I don't really know! I'm a creator. I love getting in my craft hut to make stuff. Sometimes I paint and sometimes I sew. I am drawn to vintage fairs, flea markets & charity shops. I scour the internet & find pieces that I think will be useful. Sometimes I make normal, sometimes wacky, but after a while I am ready for a change, hence the variety of my creations.



Kevin Marcus Holmes - "The Lookout Post"



Zoe P Leverett - "Textile Squares"



Zoe P Leverett - "Key Worker"



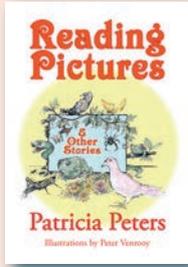
This year  
**Pakefield Postcard Auction**  
is supporting



*more details coming soon...*

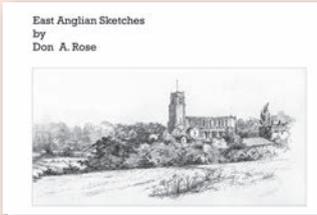


# Publications



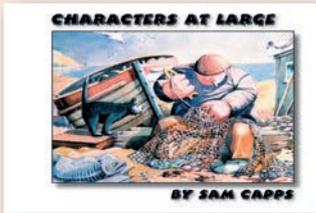
### Reading Pictures £6.99

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



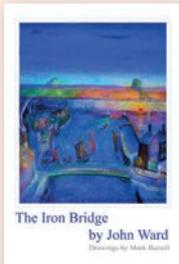
### East Anglian Sketches £10

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 incapsulates the history of Lowestoft through the eyes of lovers from two sides of the bridge

# Spring EXHIBITION



## 4 March – 24 April

27-29 All Saints Road • Pakefield • Suffolk • NR33 0JL  
Open 11am to 4pm Fri/Sat/Sun



## kevin holmes & zoe leverett 1st – 24th april 2022

27-29 All Saints Road • Pakefield • Suffolk • NR33 0JL  
Open 11am to 4pm Fri/Sat/Sun

