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artists talking about art

ARTISTRY



Issue 19 2025



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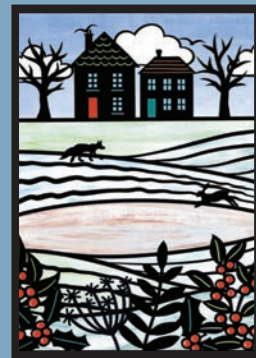
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Well, well, well...!



Well, well, well, we are continuing our 25 year celebrations with our New Year Show and it's always a favourite, showing new and emerging artists work alongside our seasoned professionals. A number of the professionals have been with us for almost the entire 25 years.

The list of exhibitions coming up in the new year is as full and varied as always - I'm sure you would not expect any less from the Ferini Flagship. And we hope you will not be disappointed. Within last years New Year Show we organised our very first January Sale. It went so well, we

are planning another in January 2025. Unframed originals are the main feature in this exhibition.

We encourage you to browse in the browsers where you will find many unframed pieces of art. Decide which one is for you (or a gift for someone). We are not framers but can advise you on a style of frame that may suit your choice of art and guide you to the framers that will help you with the final stage of framing it for you.

The textile group "TOPStitch" who held their first show with us in spring 2024, this year they are sharing the 5 week slot in spring with the infamous Anglian Potters. This exhibition starts off on the Bank Holiday in May and con-

cludes with another Bank Holiday at the end of May. The Potters will have stalls selling smaller pieces and spaces for demos and 'have a go' on some of the days during the exhibition.

So do watch out for this - it could be a great day out with friends and family.

Pakefield has some great places to eat including Fish 'n' Chips of course and not forgetting the amazing beach walks. Along the cliff top path, due south, you'll find a coffee hut - very popular with locals and visitors alike. In addition to the many gastro pubs where you sit overlooking the sea whilst you munch your lunch!

Follow us on Social Media.

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Or visit our website where you can see all the up coming exhibitions on the home page. We update it regularly so keep popping back.

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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.



Drawn with thread



Jackie Remfry
Textile Artist



I am from Lowestoft but lived away from East Anglia for many years. Always homesick, I have visited often, and am now back, living in Beccles. I was taught embroidery at school in Lowestoft and went to Lowestoft School of Art.

Later I was taught spinning and weaving by the wonderful Lore Youngmark, who wrote Foundations of Weaving with Mike Halsey.

Some of my employment was managing galleries, including the Mercury Gallery in Cork Street, London and Smith's Galleries in Covent Garden, London.

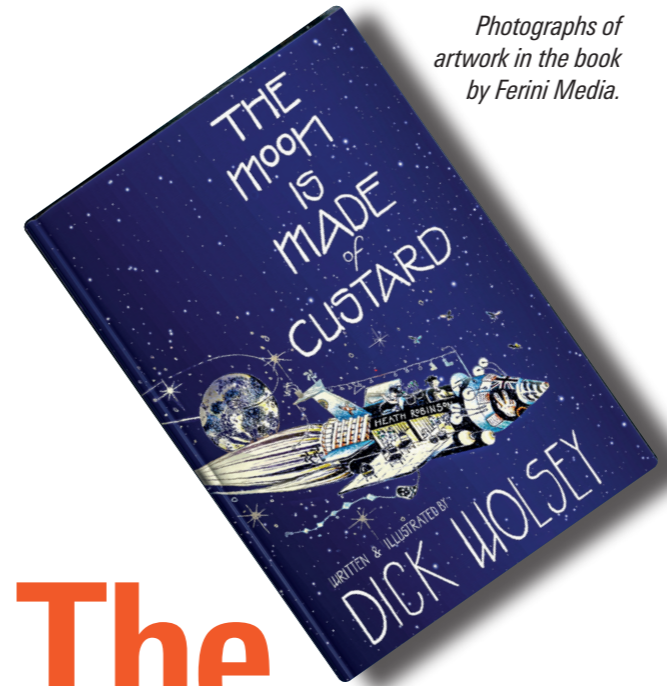
I was involved with my ex-husband's work for 20 years which included working with galleries in the USA and in Europe. Since then, for the last 20 years I managed a charity called Poetry in Wood. This is a charity that teaches art, design and woodwork in co-production with people with learning disabilities.

My work is figurative and although I am not very good at drawing with pen or pencil, I can draw with thread. For preference I use cotton or silk to work on. I am inspired by birds, flowers and the East Anglian landscape and surrounding coast. I work from my own photographs and observations from visiting Carlton Marshes, Minsmere and other like places. Oriental embroidery is also an inspiration and does reference in some of my work. I produce framed work and cards.

With the help and guidance from the manager at Ferini Art Gallery, I now use a local framer and frame my work under non-reflective glass - which has improved the overall look of each piece and sits well alongside other artworks in a gallery setting.

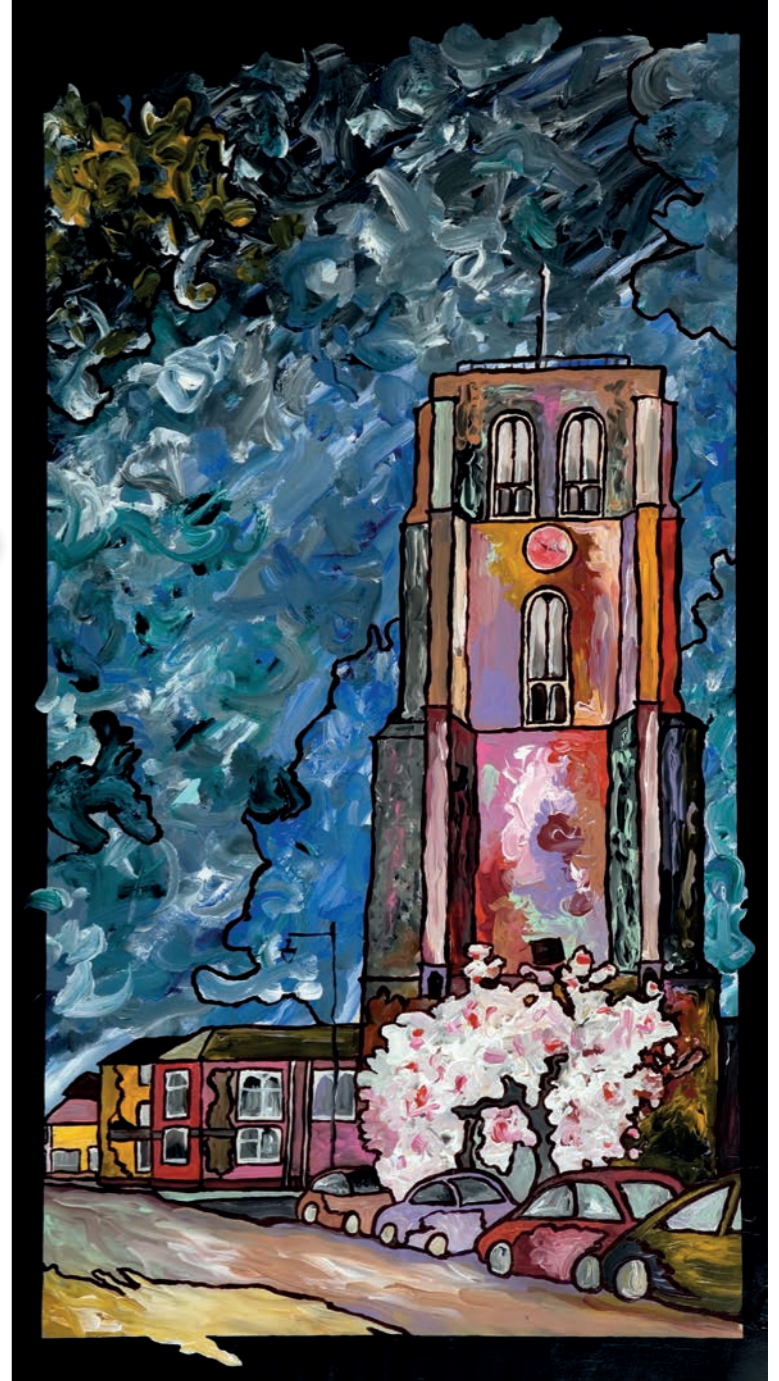


Dick Wolsey
 Artist painter, writer, gardener,
 washerupper, retiree and author



Photographs of
 artwork in the book
 by Ferini Media.

The Moon is Made of Custard



My hair, what is left of it, is now silvery white, but I don't mind in the slightest. It's a badge of merit, I reckon.

I retired from policing after 44 years' service, and that career path was, by design, as varied as possible. It was never my intention to get bored, and this kind of sums me up really. Years later, I still get excited thinking up new creative ideas and challenges. Where do I get the time and energy to do all this? I just do.

As an expressionistic painter, I'm happiest throwing paint around in my studio when time permits. The drips and splatters across the floor are clear evidence that someone's been having fun. This frenetic and often abstract approach gives an insight into that imaginative spirit of mine. I follow my instincts rather than defined artistic pathways, where inherent non-conformity provides creative freedom to pursue subjects or ideas one might not normally tackle. And for me, that's the point about art. Creatives need to follow their artistic hearts; their heads are sure to follow.

I prefer working with fast-drying acrylics, often combining industrial paint within these works. The quicker they dry, the faster I have to work. Wonderfully expressionistic!

The inclusion of a signature-style inner border permits illusionary compositions to seep out of the picture plane. My diptych 'Over the Pond' at Ferini Art Gallery is a great

example of that approach. Such is the Surrealist influence I once studied and love so much. Multi-coloured townscapes, stylised landscapes, portraits, floral themes, astronomical and wild abstracts, happily reflect some of my worldly interests. For me, everything is a source of inspiration.

I love uniting abstract and realism, including 3D intrigue. This daring mix creates a distinctive style and is very indicative of who I am. Many followers and admirers love the use of bold colours and recognise how much I've enjoyed putting such compositions together. For me, it doesn't get any better than knowing I've inspired others to let their imaginations and brushes fly. But that's only part of my creative story.

I live with my wife Amanda in Worlingham, North Suffolk. Our garden is a myriad of colours and form, with unusual plant varieties providing yearly interest and curiosity at every turn. Flora abounds here, feeding our sense of nature, place, and space. This homely and natural environment constantly influences my drive to experiment and reflects an innate visual appetite for something more unusual.

Over recent years, Ferini Art Gallery has keenly encouraged and supported my work, and after a short hiatus, the gallery encouraged my return in 2024. However, I've returned with a slightly shifted focus.

Put your hands up, those who

don't want to fly in their dreams, maybe fall in love or battle baddies and save the world. For artists, that won't be many, I'll guess.

Reflecting upon the wonders of everything and at the same time dreaming up bat-shit crazy stuff, I've found another outlet for that energy, as a keen writer. So, taking time out, throwing storylines and character arcs around, I've repurposed my creative mind.

In light of what you now know about me, it may come as no surprise to learn I've written, illustrated, and soon self-publishing my first fantasy story, 'The Moon Is Made Of Custard.' In this dark place, life, death, and dreams are interwoven and within it, I explore the worth of life and the enduring nature of love. Typically Piscean and typically me.

The nature of writing fiction and publishing your efforts to the world is both frightening and compelling, but that strand of DNA wouldn't let me be. This is the first of three volumes in 'The Chronicles of Dennis Foster' series, and I'm already writing the next compelling instalment. You might be forgiven for thinking I've put my love of painting aside. Indeed not. Like his surreal story, art and creating are interwoven. What's not to like?

Follow me at Ferini Art Gallery and on my literary journey on social media via Facebook and Instagram. Please come and say hello. Maybe I'll inspire you too.



1871: Holm View
Walter F. Larkins purchased a large plot of land on Kirkley Cliff overlooking the sea. Here he had his new home built. This new mansion, as it was described, would be named "Holm View". Walter's wife accompanied by him and the family laid the foundation stone during a little ceremony on Tuesday, 24 October 1871. The architect was William Oldman Chambers of Lowestoft and the builders were E. & E. C. Gibbons of Ipswich.

1892: Opening of The Grand Hotel
The hotel was erected on the site of Holm View, previously the residence of Mr. and Mrs. Walter F. Larkins. This place and the adjoining grounds, were bought by Mr. John Whaley and the plans for the construction of the hotel were produced by Mr. Walter Graves, F.R.I.B.A. The contractors were J. Youngs and Sons of Norwich. Six months from the commencement of construction, the Grand Hotel was completed.

1914 – 1918: "The Great War"
On August 10th, 1914 the 25th (County of London) Cyclist Battalion, the London Regiment based in Fulham was sent to Lowestoft to defend the coast. Initially its HQ was at Oulton Broad. On January 25th 1915 the battalion's HQ moved into the Grand Hotel which was then closed. The unit remained there until the threat of invasion was over and the hotel finally reopened.

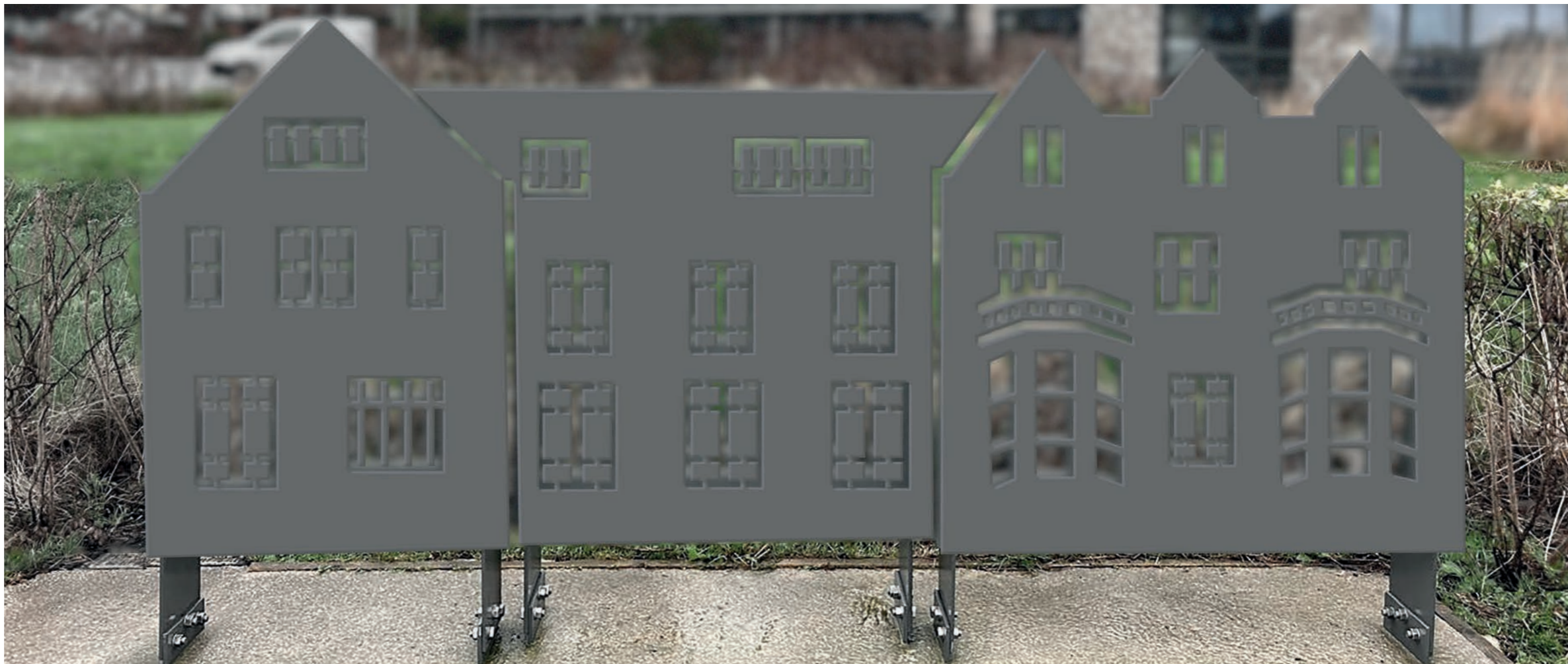
1919 – 1938: Between The Wars
The Hotel prospered after the First World War and this is reflected in a description from Kelly's Directory for 1937. The Grand Hotel has "a splendid sea-front with special facilities for bathing and sun-bathing. Standing in its own grounds with tennis courts and bowling green, ball room, billiards room etc. With every comfort and essential service; 200 rooms, fully licensed, garage."

1939 – 1945: During World War II
The east front of the Hotel suffered damage early in World War Two. In January 1940 during heavy seas, a rogue sea mine drifted onto the beach below the hotel. The resulting explosion blew out many of the windows. Because of its importance as an observation post the hotel was strongly defended from the sea with searchlights, machine gun posts, barbed wire and "tougasses" – drums filled with explosives and inflammable materials.

1945 – 1952: After World War II
With the reduced threat of invasion in 1944 the Royal Artillery was replaced by the Home Guard and in January 1945 all the gun batteries were closed. After the Second World War the Grand Hotel never re-opened although the owners, Grand Hotel (Lowestoft) Limited, kept an office in nearby Cliff Lodge. In 1952 the building was taken over by the Ministry of Agriculture and Fisheries (MAF).

THE GRAND HOTEL 1892 – 1952
On this site stood the Grand Hotel. It remained a hotel except for the duration of the two world wars. In 1952 it became the premises of the Directory of Fishery Research.

Logos for Lowestoft, East Suffolk, and Promoting Pakefield are visible at the bottom.



A Homage to the Grand Hotel

The Grand Hotel in Pakefield Road had been a landmark in the town for more than 140 years. It began life as a grand gentleman's residence and eventually became the most premier hotel in the town. Later it became the headquarters of CEFAS the prestigious and renowned government department responsible for fishery and sea environment research.

The Promoting Pakefield Group in collaboration with CEFAS have had designed, built and installed on the former grounds of the old Grand Hotel a stylised steel silhouette of the building. Its design also enables people with limited sight to feel the outline of the hotel. Alongside the silhouette there is an information panel telling the history of the site from private house to its use as Lowestoft's premier hotel. The steel silhouette was designed by Paul Hobbs. James Johnson director of SENTINEL CNC - took Paul's initial concept and designed the silhouette using the

3 panels to give it a "3D effect" on effectively a flat surface. The Silhouette was cut with a digital lazer cutter from steel, dipped with hot galvanise and powder coated with Grey (RAL7043 matt dark grey-30% gloss) taken from the cue colour of all the windows and fittings of the new south CEFAS office block.

The information panel was designed by Will Goodman (who is the graphic designer for Ferini Artistry) with wording and images supplied by local historian Ivan Bunn and manufactured by Aura Graphics in Kirkley.

Promoting Pakefield Group on behalf of the community have helped to preserve the memory of an important Lowestoft building.

Their other projects have included the Cliff Top Project which consists of five information panels along the cliff path from CEFAS to Arbour Lane telling the story of life along the cliffs and also Michael Foreman's 'WAR BOY' Walk around Pakefield.



Not all art makes it in to the Gallery. All artists go through the process of mastering their materials. Ceramic artists are mostly quite careful to note the limit of their materials and not push beyond them, because the consequences of failure can be dramatic. Pots can pull themselves apart before, during or after firing, if you get too thin, too thick, too wet or too adventurous.

So when ceramic artists branch out on a new creative path, the not playing safe feels like a big adventure. We can get carried away, not know where the edge of possible is. Get obsessed with remaking a work over and over, with slight alterations. Mostly these initial works don't make it out the studio, so why do we make them? In co-curating the Anglian Potters shows at Ferini Art Gallery, Sylvie and Ruth have found they think alike most of the time. We asked them what happens when they are alone in the studio and trying out ideas with no thought of a final audience.

Ruth Gillett
Anglian Potter

This piece, currently not even fired, is the third attempt to reflect an Anglo Saxon storage jar found by an archaeological dig. I made it smaller than the original, and the neck depicted in the dig report just didn't "make sense" to me. It took about 3 weeks on and off. It ended up 10cm too tall for my electric kiln.

I love to look at it, but I probably won't fire it. Instead I started again, remade it another 3 or 4 times, getting more precise with the height and scale, faster with the making and thinner with the walls. Closer to the dig report on the neck design. Now I am nearly at the right size to fit in the kiln, and I haven't yet found out if I can successfully fire one, or if it will pull itself apart in the kiln. After all, I don't think the archaeologists have found a whole one either.

All the hours of hand building practice will stand me in good stead for the next project I have faithfully promised I will tackle, but this storage jar obsession is just to satisfy me.

If the first 3 attempts had turned out right, would I have kept going deeper? I don't think so. I think this project is making me more careful about finding the form that pleases me.

Sylvie Gagne
Anglian Potter

Absent Friends

Hard to decide which one to talk about. There are so many to choose from. This tale starts with finally admitting that I love glitter, colours and shiny things.

The piece is called "Deconstructed Disco ball". Its a natural progression from plant pots I was making. They were all supporting a row of tiny pebbles near the top. The rows of pebbles quickly morphed to "how about I do a row of mirrors instead" to the full "wouldn't it be great if...".

I can never sit too long on these ideas. Otherwise, rational thinking sets in and they get shelved. Better start now and regret later has always been my motto.

A few days later, I was the proud owner of thousands of tiny coloured mirrors all nicely glued together with sheets of really sticky sticking agent. That information is the only important thing to remember in that story. That's right, really sticky sticking agent. Very hard to separate all the tiny mirrors. They were a close knit family and wanted to remain so.

I quickly realised the whole project was an endless source of tiny glass shards stuck to my fingers tips. No matter how fine my tweezers, if I was to eventually enjoy my Disco music again, the glass splinters were there to stay.

Did I mention that I love Disco? It took me months.

Its pretty rare that those "carried away" pieces get to a Mark II standard or make it up all the way to a gallery standard work. But by the time they are finished and I have realised all the implications, the time involved and have bled a bit too much on them to let them go.

My house is full of those crazy projects. Ultimately they probably are the pieces that resonate with me the most. And still years later, when I walk past them, they make me smile every time. Probably because they remind me of those little crazy flashes of creativity that I love to experience every now and then.



Material Matters

TOPstitch, the Norwich based group who are creators of textile and mixed media art, returns to the Ferini Art Gallery in May with "Material Matters".

"Material Matters" is an exhibition designed to inspire artists, crafters, stitchers and embroiderers. TOPstitch has some new members and has pressed the "reboot" button. Each member will be showcasing personal pieces reflecting experiences, thoughts, concepts, emotions and progressions as topics are explored using materials and ideas that matter to the individual artist.

The work of the TOPstitch members ranges from the traditional to the contemporary; there is a welcome place for all forms of and additions to textile art.

The group consists of experienced textile artists from East Anglia; it meets monthly in Norwich where time is spent exploring different materials, techniques, concepts and processes. By sharing and exploring, supporting each other and offering constructive critique the group continues to progress and flourish.

Included in the display and for sale will be pieces inspired by historical artefacts, the natural world, plant materials, local and foreign images and some political messaging through material exploration.

There also will be craft items and cards for sale.

More information about TOPstitch and the members can be found by visiting our website and social media platforms using the QR code.



topstitchnorwich



topstitch.norwich



topstitchnorwich.wordpress.com



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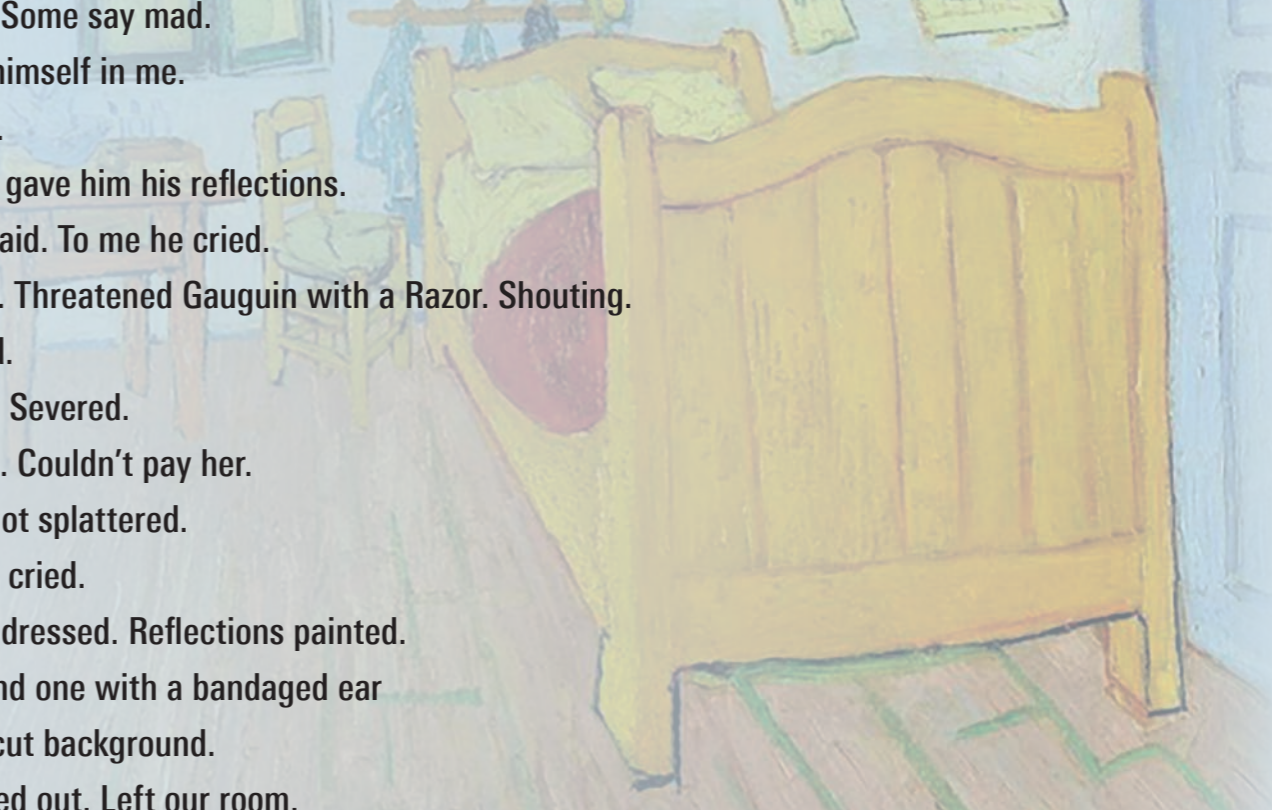


Van Gogh's Mirror

Patricia Peters

Poet

See me in the picture. Arles, late '80s.
Strange perspective. Left of the window. Looking down on wonky bed, orange chairs.
I was cheap.
He painted my reflections,
thirty times. Some with hats,
most with beards.
Sad eyes, looking to the side.
Serious. Melancholy.
He talked to me.
He cried.
No one understood.
Sometimes elated.
Mostly sorrowful.
Tried different backgrounds,
new techniques.
Splashes of paint on my glass.
A troubled soul. Some say mad.
Lost and found himself in me.
His work unsold.
Theo kept him. I gave him his reflections.
'My friend', he said. To me he cried.
That fearful row. Threatened Gauguin with a Razor. Shouting.
Dream shattered.
His left ear lobe. Severed.
A gift for Rachel. Couldn't pay her.
Bloody mess. I got splattered.
He nearly died. I cried.
The wound was dressed. Reflections painted.
One with pipe and one with a bandaged ear
Japanese woodcut background.
One day he moved out. Left our room.
Leaving me...and my reflections.



New Year Exhibition 2025

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FERINI ART GALLERY

T Material Matters

TOPstitch textile art

2nd May — 1st June 2025

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Spring Up 2025

at FERINI ART GALLERY

Anglian Potters

2nd May - 1st June 2025

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