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artists talking about art

ARTISTRY



CELEBRATING
25
YEARS

Issue 18 2024



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Boy, has she got the hang of it!



Michaela Hobbs

Gallery Manager

"Boy has she got the hang of it!" Michaela, co founder and gallery manager at Ferini Art Gallery for 25 years has at last got the hang of this art lark! Well she does like to get up early!

Not from an arty background nor acquired an art degree (shocking-right?) Despite this she's never happier than being alone in the gallery hanging an exhibition.

It's like watching an animal in its natural habitat. Unwrapping the new artwork, then working out where things should be and how they will look at their best for the visiting public. All she wants is to make the customer at ease to browse freely in order that they may like something enough to take it home with them. This in turn enables artists to proceed in their quest to create masterpieces for future exhibitions. And long may it continue...

25 years is a long time for anything to last, especially a business and in

this current economic climate. Rising cost of living, higher priced goods etc. It's a miracle we are still here. I'm not really sure why and one could ponder that thought for some time and never figure out the reasons. We would like think that it's got something to do with steadfastness, continuity, ingenuity, belief and pride. Not to mention the sheer love of it.

25 years ago I was asked to run a gallery as joint venture, turned out I did it singlehandedly without realising it. And then 25 years elapsed and here we are - celebrating that achievement.

This year we have booked more exhibitions and taken on more new artists than any year to date, that is a good indication that we are getting it right. Either that or there are just more artists than there used to be, just a thought! What we must do is make sure we let the public know what we are planning - or - what is the point of it all. So that's why we are spending more time on our website. Since we updated it in 2018 it has grown year on year. And now that we manage it ourselves we can make changes

more regularly and tailor it to our way of thinking based on the knowledge gathered in the many years we have owned a domain.

I'd like to take this opportunity to thank all the artists and creatives that have helped me along the way. Also to thank all the customers that gave us a chance to show we to had something to offer in the art scene in Suffolk, where there are plenty of art venues and well established ones too. We stand proud amongst them and feel worthy of that place.

We hope you've all enjoyed the past 25 years as much as we have and very much hope you'd like to join us along the path to the next 25 years. That's enough of that number, let's talk about the number of visitors we will see over the coming year - let's just say lots, that could be a magic number - let's see.

www.feriniartgallery.co.uk

is where you will find us and on social media too - although we are still finding our feet in that domain.

Instagram - [ferini-art-gallery](#)
Facebook - [Ferini Art Gallery](#)



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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: *The Leaf Press* - Suzy Dobson - 'Ferini's 25th Anniversary' - papercut

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Coastal



Delia Tournay-Godfrey
Figurative Painter

I am a figurative painter who lives and works in Ipswich. I work in oils often directly from the subject, and paint larger canvasses in my studio from sketchbooks and the smaller paintings. My work has been widely exhibited throughout East Anglia, Southern England and London. I studied Art & Design (BA Hons) at Suffolk College (UEA) and then Fine Art with Ken Back.

Over the years I have had work selected for the New English Art Club, Discerning Eye (Prize Winner 2015), Royal Society of British Artists, Lynn Painter-Stainers Prize and Royal Academy Summer Exhibition.

I was born in Suffolk and love living and working here, particularly in its coastal regions. The ever changing coastal landscape of enormous skies, wide seas and empty beaches continually inspire my oil paintings; whether a stormy seascape, a riverbank footpath or a flat expanse of field one or two figures often enliven the scene. Aldeburgh has always been a favourite location to paint at and I have worked in a variety of 'studios', firstly house-sitting for a friend for a couple of months every winter which was a fantastic opportunity as the house sits back from the beach with amazing views. For a few years I was fortunate to have access to the South Lookout Tower directly on the beach with a tiny studio at the top which has far ranging views north to Thorpeness and Sizewell, and south to Slaughden and Orford. The wide expanse of beach below and along the shore is occupied with people either walking, sitting, standing, in

conversation or quiet reflection; couples, families and my particular favourite, a solitary figure within a vast empty space.

I now own a beach hut overlooking the beach at Brackenbury Cliffs in Felixstowe which is breathtakingly beautiful. The seascapes stretch away north to Old Felixstowe and Bawdsey, and on a clear day south, all the way to Walton on the Naze. I love the sea, the sound of the waves crashing on the shore, and the colours and mood the sea presents in all weathers, calm like a mill pond one day and wild and romantic the next. I have a relationship with the sea which is very energizing and therapeutic; a figure or two painted in front of the sea reflects this and has become endlessly fascinating as subject matter for my paintings. Recently I have been painting the swimmers in the sea and people paddling at the water's edge just in front of my beach hut. It's very exciting trying to capture the figures in my sketch book, or directly with paint onto a canvas or board, for the brief time they are there. All the while accompanied by the sounds of the waves breaking on the shore, and where everything is bathed in the beautiful light that we have here on the east coast.

Over the years I have often shown work at the lovely Ferini Art Gallery, the 'Gallery by the Sea'. It is a beautiful space with a wide selection of work from mainly local artists. Michaela is a delight to work with and makes gallery visiting an informal and fun experience for us all. It is a real pleasure to be showing work here again and I hope you enjoy this selection of my recent Suffolk beach and sea paintings.



Paper cutting

– Tradition meets technology

Suzy Dobson
Craft Worker

www.theleafpress.co.uk

Paper cutting is an art form that is over 1500 years old. The premise is simple - a pattern or design is cut out of a single sheet of paper.

Paper cutting originated in China - where paper was invented - with papercut art used as a form of decoration, often on windows and doors. It has been part of Chinese culture ever since and papercut art is now also made commercially by machine.

As knowledge about paper making spread across the world, paper cutting followed and different versions of the art developed:

The Japanese practise both Kirigami and Kamikiri. Kirigami is 3D paper cutting where the paper is both cut and folded. Kamikiri is a performance art where a papercut is created alongside music.

Scherenschnitte (scissor snips in German) is paper cutting where the design is cut using scissors; it is often symmetrical or rotational. It originated in Switzerland and Germany and was introduced to America by European immigrants.

Mexicans create Papel Picado by stacking layers of fine tissue paper and cutting the design using chisels. Papel Picado are displayed for religious and secular occasions such as Day of the Dead.

In the Jewish faith, paper cutting has been used as a decorative element of customs, including the kettubot (marriage contract), since the Middle Ages.

As a practising paper cutting artist, I believe it is an art form that can effectively combine its

traditional origins with technology. This can be illustrated by my own process for creating papercuts:

A papercut design would traditionally be created by drawing on paper or cutting straight away, but I draw the design using an iPad, then print it on to paper. This enables me to design in layers, so I can easily move elements around until I'm happy with the composition. I can also then use designs to create templates for the paper cutting workshops I teach.

Like most papercut artists, I use a scalpel to cut out the design. However recent years have seen cutting or laser machines become affordable and I use one of these for very intricate designs or where I'm producing multiple versions.

To introduce colour - as the papercut itself tends to be made of black or white paper - I add a backing to parts of it. I could use printed or coloured paper but I like to paint these parts so brushstrokes can be seen for a more organic/traditional look.

Finally I frame the papercut. Traditionally a papercut would be mounted between two sheets of glass so it isn't 'flat', but the increasing availability of box frames means it can be mounted in a way that you can see through the cut parts, without the need for two sheets of glass.

I hope you've enjoyed this short introduction to paper cutting. I'm very lucky to be able to exhibit my papercuts at Ferini Art Gallery and I also teach workshops in paper cutting from my Loddon studio if you'd like to have a go yourself.



The Curator

Patricia Peters
Poet

As soon as you enter this gallery
You can feel and see something special
On the walls, on tables and in the atmosphere.
The curator has been busy
Putting together an exhibition
for your delight and edification.
See how everything is in harmony
The colours, shapes and textures
Neighbours compliment neighbours

The curator is an exceptional artist
Exciting visual, emotional and sensual pleasures.
Whereas artists sign their work
The curator remains anonymous
But in this gallery you will meet her
She is also the gallery manager
Modest about her work
So don't forget to complement her
On her latest exhibition.

Latin Curare ...To take care of

Woodcarving

Steve Smart
Woodcarver

First became interested in woodcarving when I met a fireman who in his spare time produced outlines of birds and animals cut out of timber and mounted in a picture frame. As I showed an interest he gave me some outline drawings, so after the purchase of a fret saw and some 20mm Piranha pine I was ready to go.

The first carving/fretsaw outline, was going to be of a stylised deer for my daughter who was about 2 at the time, I decided to make it more 3 dimensional by lowering 2 of the legs and then putting depth in the body and head. Because of other commitments and interests I finished the carving and presented it to my daughter about a year before she got married. In my defence I did produce other carvings between starting and finishing the deer.

After a few years of carving I was only producing carvings that were a challenge and trying to push the boundary of my ability. Then one day a wise old carver asked me why I carved wood, as my carving is a hobby and not a full time career, I told him that I carve for fun. He then said 'well do you always get fun from trying to produce a masterpiece with every carving?' Well to be honest the answer is not all the time. He then introduced me into producing small fun type carvings that don't take more than a few hours to make that can be given away as gifts quite freely. I now find that by mixing up both types of carving together with everything between, depending on how I feel at the time, I enjoy my carving even more. When carving with a group of carvers it's much more relaxing to sit back and carve with a knife and small piece of wood rather than frantically hammer away with a mallet and gouge. With my larger carvings I

sometime get a 'wow' but with the fun carvings I often get a smile.

When I have an idea that I would like to carve I will research all I can about the subject. Books on how to draw animals and birds I have found particularly useful, you can also learn interesting facts about your subject. I carved an Elephant for my son and reading about elephants discovered that they can only walk, but if required can walk at 30 miles an hour. Having completed my research I will produce a pencil outline of one view only of the pose I have in mind. I will then search through my stock of wood for the most suitable piece of timber. I will quite possibly have to resize or modify the design to suit the block of wood as I don't have an unlimited supply and lack the patience to wait before I start. I will use a band saw initially but then only hand tools and a dremel or a drill where I have to. Once I start carving from the one sketch I will gradually pull the shape in from all directions using the research material as a guide and producing the design directly into the wood as I carve.

I've always liked simple flowing lines and most of my earlier carvings reflect this style. My inspiration comes from many sources, It could be from seeing a fox in the wild, a kestrel hunting or buzzards soaring when I'm out walking. Inspiration and ideas can also come from fellow woodcarvers and from books. These have led me away from highly stylised work at times and into other areas of carving ie. Netsuki, realistic miniatures, Hiking sticks, cooking spoons with a twist and pure fun carvings.

The type of wood that I carve is very much dictated by the subject and style of carving. If I'm carving either a netsuki or a harvest mouse on stalks corn that require a fair



amount of structural strength then I would always go for box wood that has a lovely buttery yellow finish. When I'm carving a highly stylised subject with flowing lines and very little detail I prefer a timber like black walnut or one of the fruit woods such as cherry or plum, I find that highly figured woods can greatly enhance a fairly simple shape whereas this can distort detailed work such as on face. Having said that I will frequently use walnut and fruitwoods for detailed miniature carvings but have to be aware of the position of any highly figured areas at the planning stage. Nearly all of my carvings are finished with Danish oil directly on to wood.

I've just counted and at the moment I have 16 projects on the go, some of them have been on the go for years and will probably never be finished. but with others I can go into the workshop for an hour and work on up to 3 different carvings. Whenever I finish a project I seem to start 2 more and have ideas for several more, its probably for this reason my daughter didn't get her deer while she was still a baby.

I'm also a member of the National Coastwatch Institution. This basically involves being the eyes around the coast for the Coastguard. Most Tuesday mornings I'm 'on watch' at Felixstowe Watch Tower ensuring all is well on and around the water. One of the cameras often has a birds eye view of a kestrel hovering within a few feet of the lens, more inspiration!

I carve once a month with the Norfolk and Suffolk Woodcarvers at the International Boatbuilding Training College in Lowestoft. We always have a welcome for prospective new members, so if you think you may be interested in carving then have a look at our Facebook page for more details.





THE FOLLOWING PORTRAITS BEGIN WITH THE PERSON'S TATTOOS FOLLOWED BY A PERSONAL STATEMENT I HAVE WRITTEN THAT I BELIEVE MATCHES THEIR ATTITUDE TO LIFE

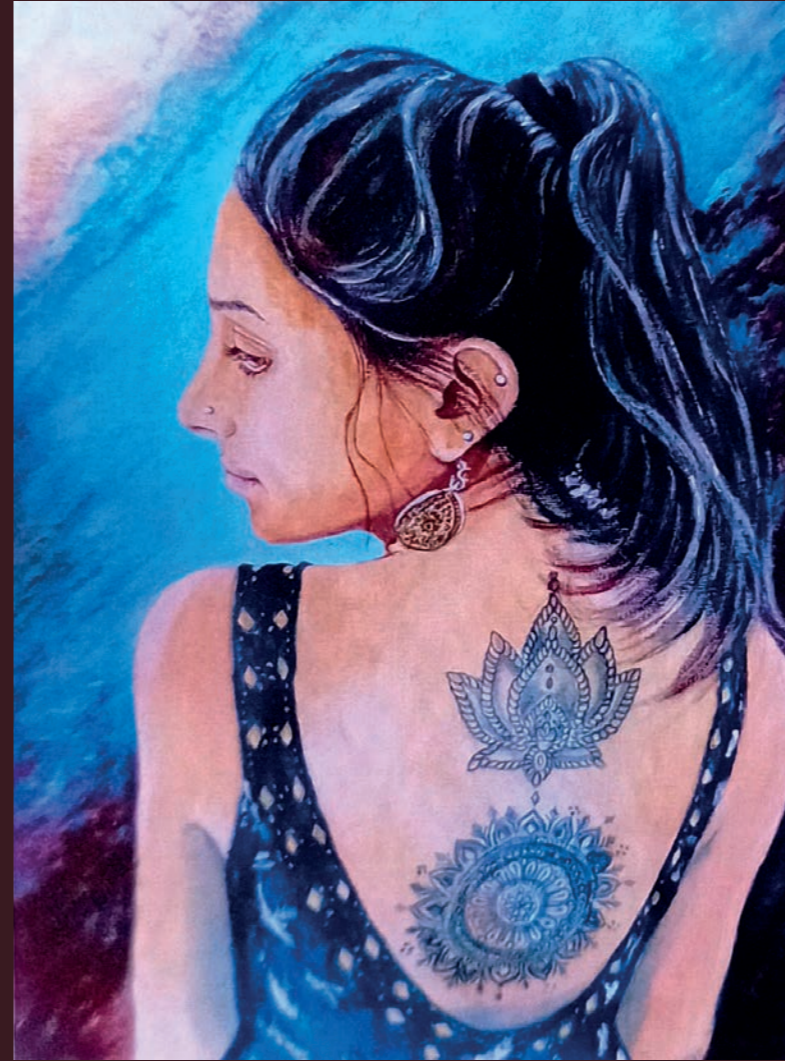
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BY DAVID JACK DALLEY

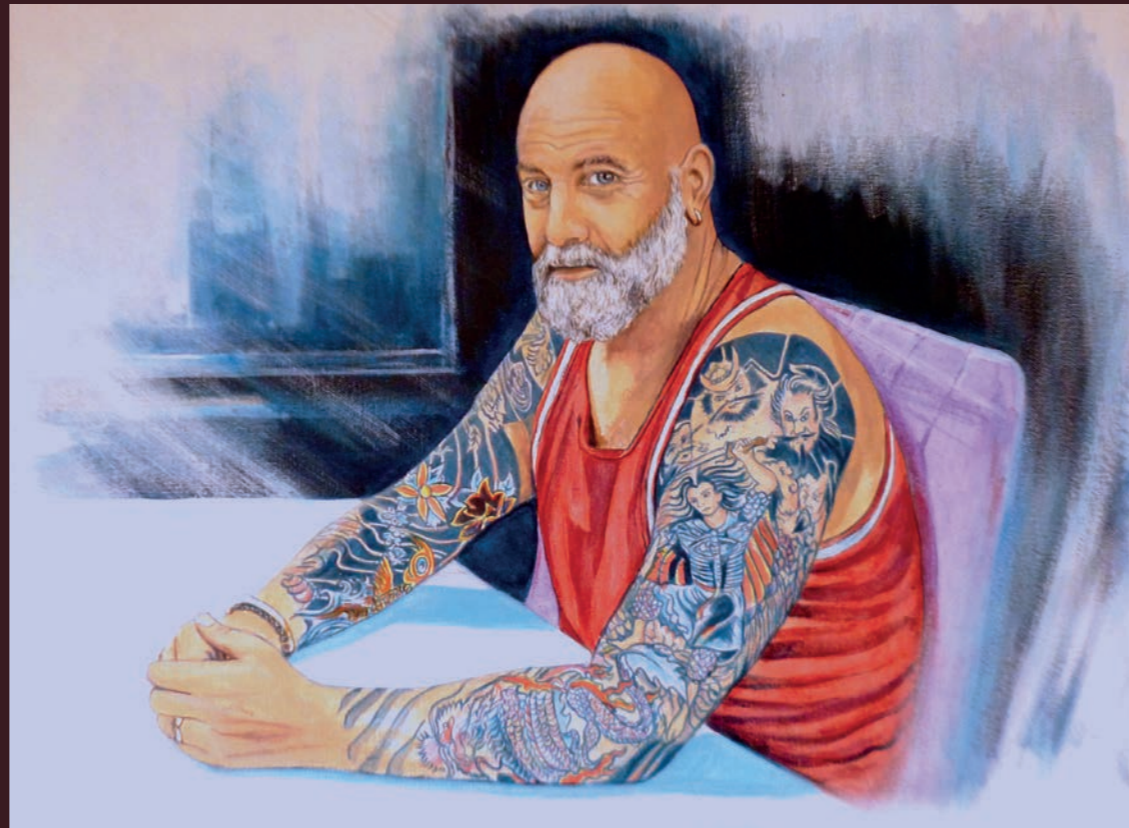
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Covehithe Bay - Oil



Pink Sky Over South Cove - Oil



Norfolk Marsh - Oil



Evening Over Southwold Beach - Oil

Christopher studied at Rochester College of Art & Design in the late 1960s. He started painting as a professional artist around 2012, however since moving to Suffolk's Blyth Valley in 2018 Christopher has been inspired by the light and surrounding area.

Working mainly in oils or watercolours his artwork follows the loose impressionist style of Fauvism and the Scottish Colourists, pointing towards light and colour of modern contemporary approaching on the side of abstract. With simplified lines, marks and shapes of both coastline and landscape he is inspired to capture and paint it as an emotional response to the vast East Anglian skies and clouds that drift across the open land and sea.

Putting on the original ground colour he fades back to base in different sections of the painting, incorporating fascinating combinations of contemporary colours with a mixture of scumbled lost and found areas of transparent and opaque paints.

"Formations of clouds moving across the open skies often in stormy weather, give a sense of another place in time and distance, these quick snapshots of views are portrayed within my artwork."

The Driftwood Yacht

Sally Krykant
Performer & Poet

The owl and the pussycat went to sea in a beautiful pea green boat!”,
She sang as she collected driftwood on the beach,
A large curvaceous piece with a mind of its own
For the body of the yacht.

Back at the hut,
She took out pieces of hessian for sails
And stitched buttons

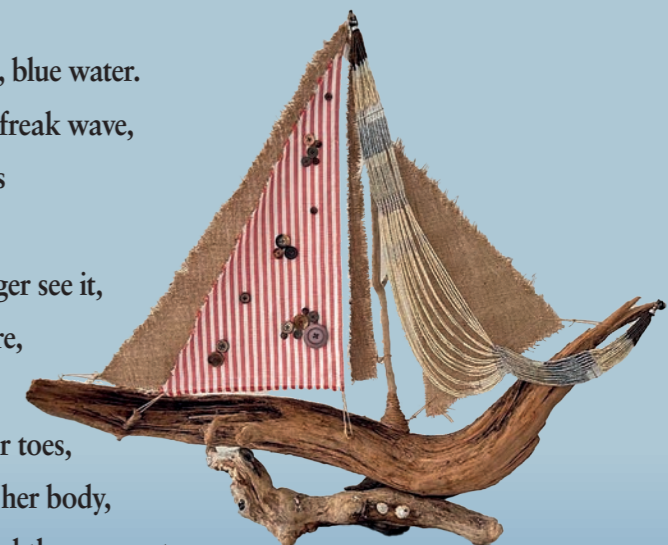
At random on red striped cloth,
Tiny, shiny beaded necklace,
Tightened here and there
For a rope ladder
Rising up to the crow's nest.

“They sailed away for a year and a day to the land where the bong trees grow”
She imagined the owl flying round and round over her head,
Calling “Twit twoo, twit twoo”.

The pussycat's eyes green and bright
Glowing by the light of the moon.
Next day, she hurried along the shore
With the yacht complete,
Hugging it to her chest.

She sailed it
Over the waves
Up to her waist in clear, blue water.
The yacht lifted onto a freak wave,
Slipped from her fingers
And sailed away.

When she could no longer see it,
She floated back to shore,
And lay for a long time
Warm sand between her toes,
Sea foam washing over her body,
Dreaming of the owl and the pussycat.
Tomorrow she would go in search
Of more driftwood...



The Driftwood Yacht by Debbie Simpson
Dimensions: 100cm long by 80cm high

Kevin and Zoe once again invite you to visit their 3rd Eclecticity exhibition to be held at Ferini Art Gallery, commencing 8th November, until 1st December, 2024.

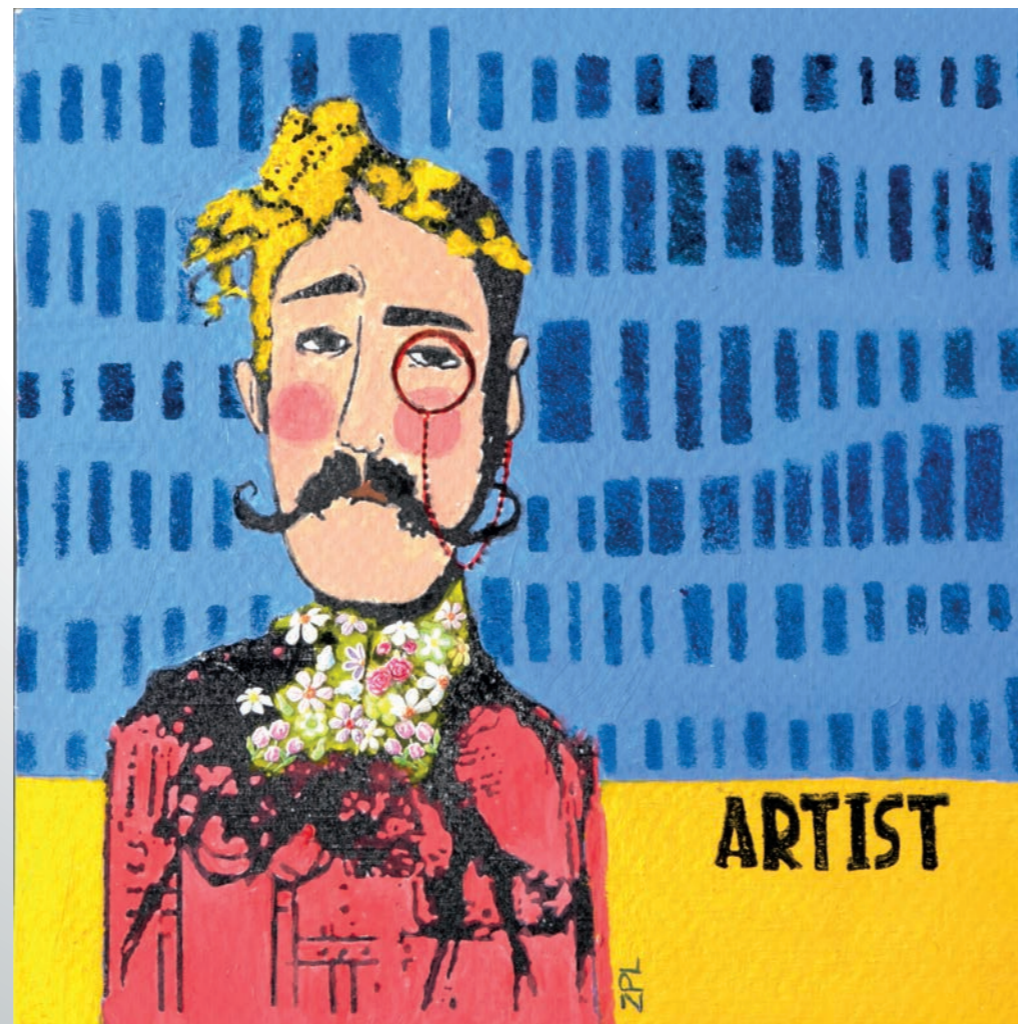
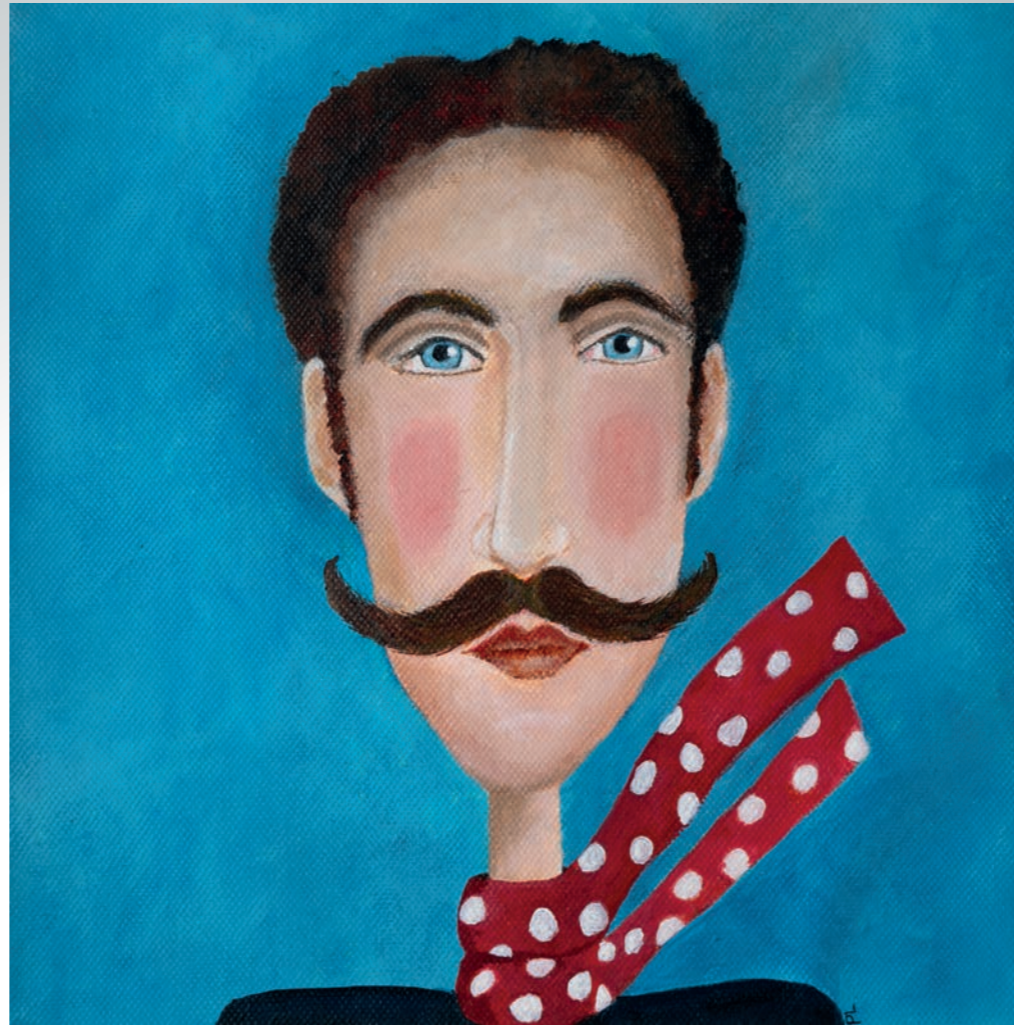
They describe themselves as enthusiastic amateurs who enjoy the creative process. Although there will be some familiar themed creations, they also strive to develop and produce new, previously unseen concepts. Where possible, they endeavour to inject some humour into their work.

Kevin welcomes you to view his dark side, in that he is inexplicably drawn to all things vintage and Victorian, which may well go on to explain as to why the colour black figures predominantly in his creations.

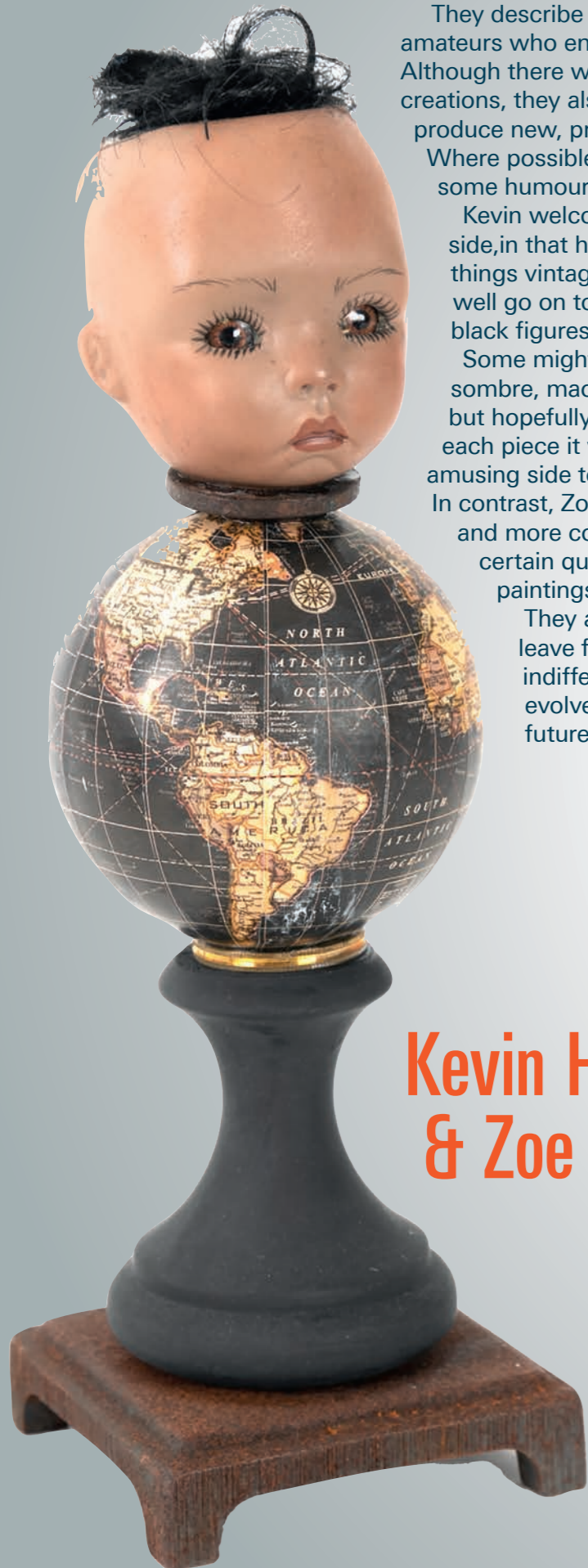
Some might find the items on display to be sombre, macabre or completely bonkers, but hopefully if you take the time to study each piece it will often reveal a lighter, even amusing side to them.

In contrast, Zoe's creations are lighter, brighter and more colourful, whilst retaining a certain quirkiness. Her disciplines involve paintings, textile art and 3D work.

They actively encourage visitors to leave feedback, albeit good, bad or indifferent, in order that they can evolve and develop future projects.



Eclecticity III



**Kevin Holmes
& Zoe Leverett**





25th

Annual Summer Exhibition



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26th August 2024

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CHRISTOPHER MILHAM



Contemporary
Scapes



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6th – 29th
September 2024

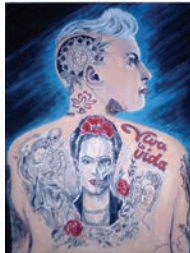
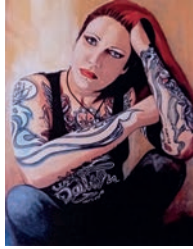
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eclecticity

Kevin Holmes
& Zoe Leverett III



CELEBRATING
25
YEARS

8th November –
1st December 2024

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Anglian Potters

4th October –
3rd November 2024

25th Winter Show

CELEBRATING
25
YEARS

8th November –
22nd & 27th, 28th, 29th
December 2024