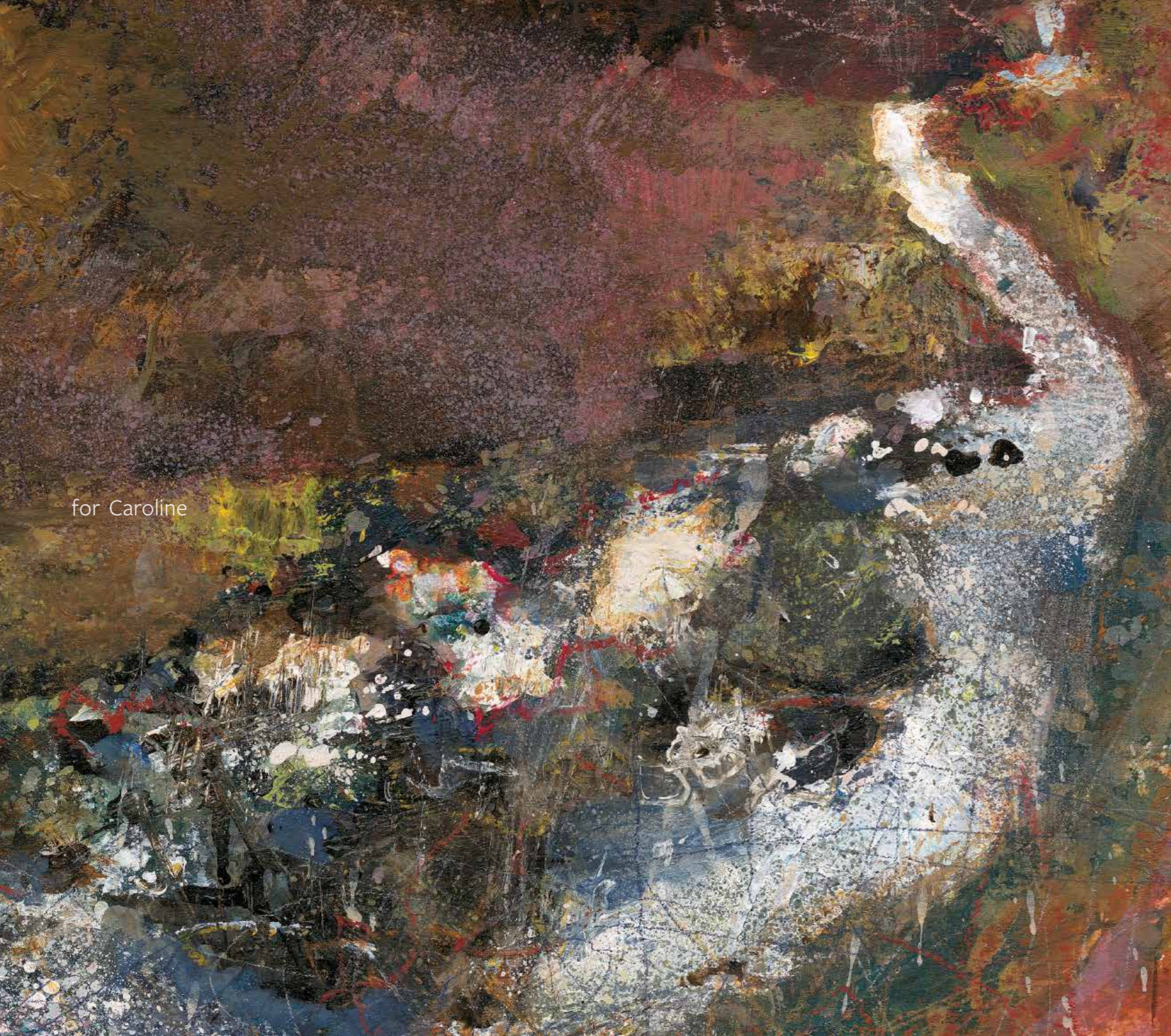


Kenidjack in
the Valley

Kurt Jackson Kenidjack: A Cornish Valley





for Caroline

Kurt Jackson Kenidjack: A Cornish Valley



Tregeseal source, toads croaking all around me in the fog. 2018. mixed media on wood panel 60 x 60 cm

Introduction

Once there was a stream that ran across our fields, tracing the edges, following the contour line before it dropped into the valley to become a leat. With the waterborne liver fluke infecting their cattle, the farmers removed this stream; they cut it off from its source and ploughed out the bed.

Now only a few lengths of shallow ditch lining the margins of the fields remain. It is now a ghost stream. Follow its old path and you can see the empty leat between the valley cottages, a rusting launder and the ruins of the mills where it eventually met the river. This river is Tregeseal Stream. Fast running, it rises on the Penwith moors – those downs and commons inland above St Just – to flow down the handful of tributaries into the Tregeseal Valley and then under Nancherow Bridge, down Kenidjack Valley and out into the sea in Porthledden. A short but dramatic journey.

This watercourse may only be a few miles in length, but it cuts through some of the most iconic Cornish landscape in the county. Through heather-clad heathland, small traditionally farmed and hedged Penwith

fields, past terraces of miners' cottages and down a steep sided post-industrial gorse-covered valley scattered with remarkable tin mining ruins: the stacks, engine houses, waterwheels and stamps. Where the rumbling, banging, smoke and workers' shouts once filled the valley, now all is quiet, the silence only broken by the cheeky screeches of the choughs on the breeze and the brays of Dave and Liz's donkeys.

Once a workforce of a thousand laboured along this valley, digging and cutting into and under the ground in the search for tin. Some argue this valley is where the industrial revolution became a reality, where that intense concentrated activity of tin extraction led to incredible efforts and inventions to harness and exploit this one small watercourse. The river gave the power

to run numerous waterwheels, dozens of machines, one after the other powering this tin-mining process, the raising and lowering, the pumping, the rock breaking and washing and eventually, towards the tail of the valley and the life of the mines, even electricity. One of the largest waterwheels ever constructed anywhere in the world turned slowly here, rotating in the bottom of this Cornish valley - all from this one small river powered by moorland runoff.

So now this is a place of rich pickings for the industrial archaeologist, the geologist, the folklorist and Cornish historian. It is also prime rambling for the naturalist, the birder, the entomologist, botanist, and daily the local residents out for some exercise. It is a beautiful valley in her every seasonal dress but can also be a dark powerful place with resonances left behind from all the years of hard lives toiling in this rugged area.

This valley is the other valley – the sister to Cot valley on the opposite side of St Just. Slightly less accessible than Cot and although served by a plethora of paths, she keeps many of her treasures hidden. Numerous times I have met visitors clutching a dodgy map or a national newspaper guide to Kenidjack Valley, lost and searching for Pullandese Pool, the white cross of Kenidjack, the castle, the stone circle or the holed stones.

The first house where Caroline and I lived in St Just had a small granite back yard but no garden. Previously we had always grown our own veg and therefore wanted access to a patch of ground. In those days there were no allotments in the area but our friend Neil lived in the bottom of the valley, one of only two homes down there, and gave us the use of a terrace on the south-facing valley side. Here we broke in the bracken and daffodil dominated ground, dug and turned over the soil, avoided the adders, and grew our lines of greens and potatoes. Our youngest's buggy was damaged beyond repair using it to push that year's spud crop up the long track out of the valley.

Around this time I decided to follow the river from one of its sources on the moor to the sea with the

intention of becoming better acquainted with the valley. I spent three weeks walking and filling page after page of a series of sketchbooks. I made one sketch in water-colour and pencil every ten paces and on reaching the final destination I had created a sequence of almost flick-books of the stream's journey - the zigzagging meanders and overhanging vegetation, the neighbouring cottages and the string of canalised lengths interrupted by the mini-falls and rapids. By the end I had hundreds of images and a bandaged, repetitive strain of the wrist.

Since then I have painted this valley frequently.

Kenidjack has appeared in many of my exhibitions over the last 30 years, focusing on an area pertinent to a particular time or project before being attracted by somewhere else and moving on and along. I have built up an intimacy and awareness of this one small valley in Penwith and I have shared this valley with four generations of my family who have all become attached to it. It has been a constant source of inspiration for my work, an almost daily, or at least weekly, location to walk, explore, draw and paint, above, in, on and along.

Early Spring 2020

The season changes as I drop into the valley. No surprises, there's almost an expectation of the rise in temperature the further you walk down the path towards the sea. Sheltered from the wind and tracing the south-facing side of the valley, the land soaks up the sun's early spring warmth. I find a perch high up on a grown-over spoil heap in the sun, away from the path, level-ish and with a good vantage point to look (and paint) up the route of the stream glinting in the sunlight. This valley has been dug up, tunneled into,

churned and picked over, embanked and piled and then revegetated by the centuries to re-form as a nature-dominated, beautiful, post-industrial beauty spot. Beautiful but not pretty. The choughs swoop above me, happy in their aerodynamics – pure joy in being back on their ancestral beat. The spring squill has pushed up leaf spikes, the gorse is flowering up for its springtime show; a solitary small tortoiseshell flits over my board – a breakout from hibernation. I call the painting 'spring tease' because I know next week it is meant to go cold again."

Autumn 2020

'Up top, out there in the open, out of the valley, it's thick fog, mizzle and drizzle, "thick as bag" and humid. But as I descended into the valley I left that all behind. Here, sitting by the stream, there is a clarity and brightness, a luminosity; no sunshine but no dampness either. I settle myself on a fallen quoin stone from the mine ruins. The stone, dressed and shaped, acts like a bench on the bank, a metre from the waters' flow. I paint looking upstream, my eye and brush following the trickle and flow down through

a series of small rapids and falls – a staircase of water that gives planes of light and dark, suds, foam and bubbles, with the ochre and black bed beneath – crystal, glassy, clear. I use the trailing marks of an old decorator's brush – its bashed bristles replicating the path of the water, silken drapes folding and flowing over the wet terraces. A knife is scraped through, the painty water dribbles and runs, channels and puddles, moving down the painting and carrying the pigments with it, meandering in wiggles and squiggles, behaving like the river itself. Water is water. Some carries paint, some carries the alluvial load of the valley. I add oil pastel, crayon, claw with my fingernails, use my sleeve, a leaf smudge, and things start to gradually happen and come together. I smear paint on thick as cream and add watery thin washes. I like the contrast of impasto and transparency, the thick and thin – water has its hard and soft properties just as the banks are unforgiving granite and delicate foliage. That is the challenge, as well as the stream's depths, surface, reflections and movement. Each river and stream has a character of her own or maybe each section, or is it every meander, curve and bend?'

Summer 2021

'It's nearly midsummer and everything is bright and rich, colourful and fresh in the valley sunshine. The first blues fly above the last bluebells, the foxgloves stand proud and plentiful on the hillside - a real show this year, full of rattling carder bees. The trout are shy amongst the glint and glimmer of the stream, a blue damselfly alights on the dropwort at eye level. No choughs today, but a few green hairstreaks and a lizard make up for it. A stream of people walk past me down the path, following the waters to the sea. Most don't notice me as I crouch on the bank with my open sketchbook on my lap.'

Carn Kenidjack [Cornish] the carn and common, the hooting carn; *Kenidjack Valley*, the valley for gathering sticks



Bog Inn, cuckoo flowers and buttercups. 2020.
mixed media on museum board 22 x 22 cm



Source on the moor. 2020. mixed media on museum board 40 x 40 cm



Turkey gobble raven croak, lower Bostraze. 2019. mixed media on museum board 40 x 45 cm



First trickle and flow, Carnyorth Common. 2019. mixed media on canvas board 61 x 61 cm



Down to Lower Bostraze. 2020. mixed media on paper 57 x 60 cm



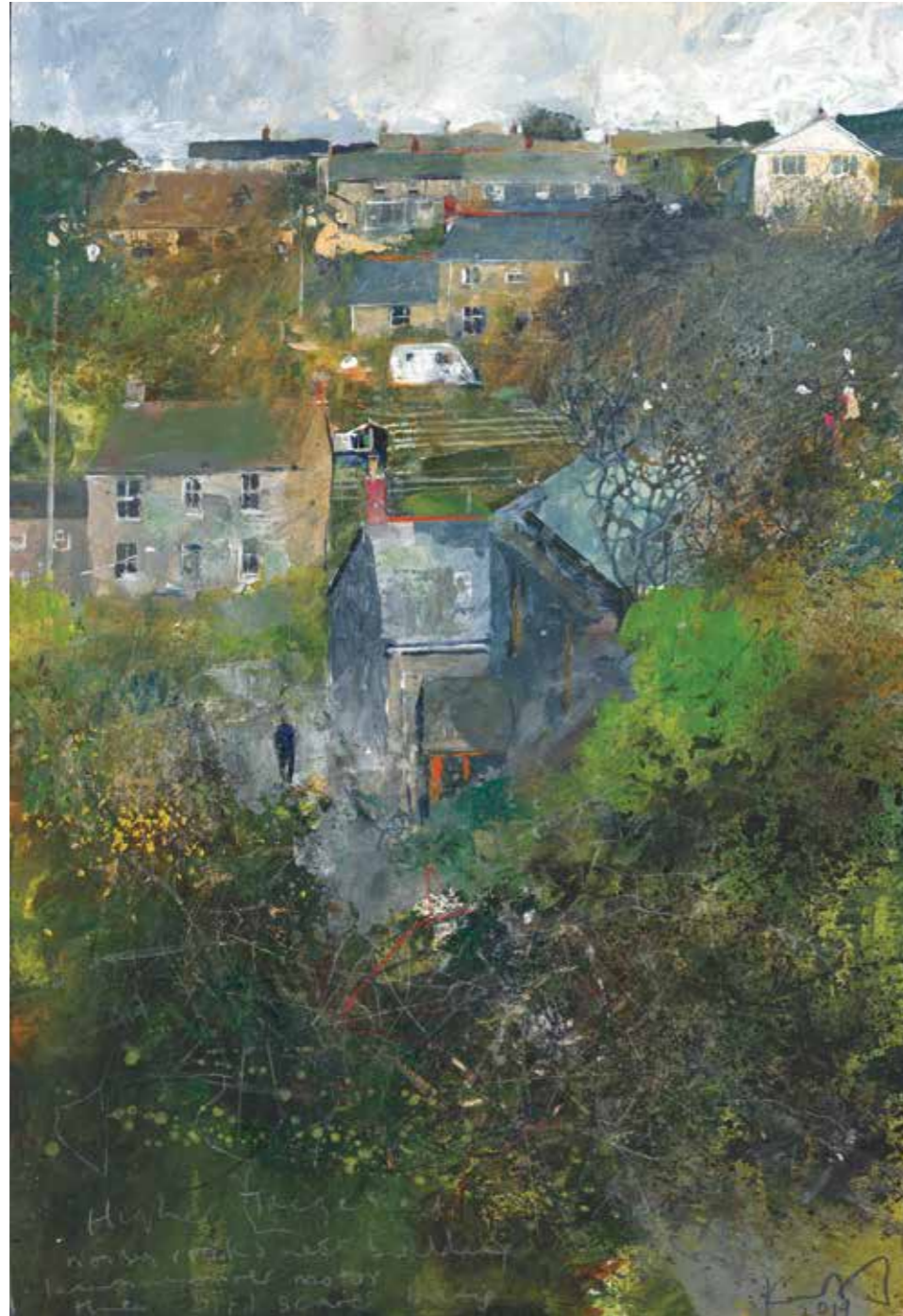
Through Lower Bostraze. 2021. mixed media on museum board 22 x 20 cm



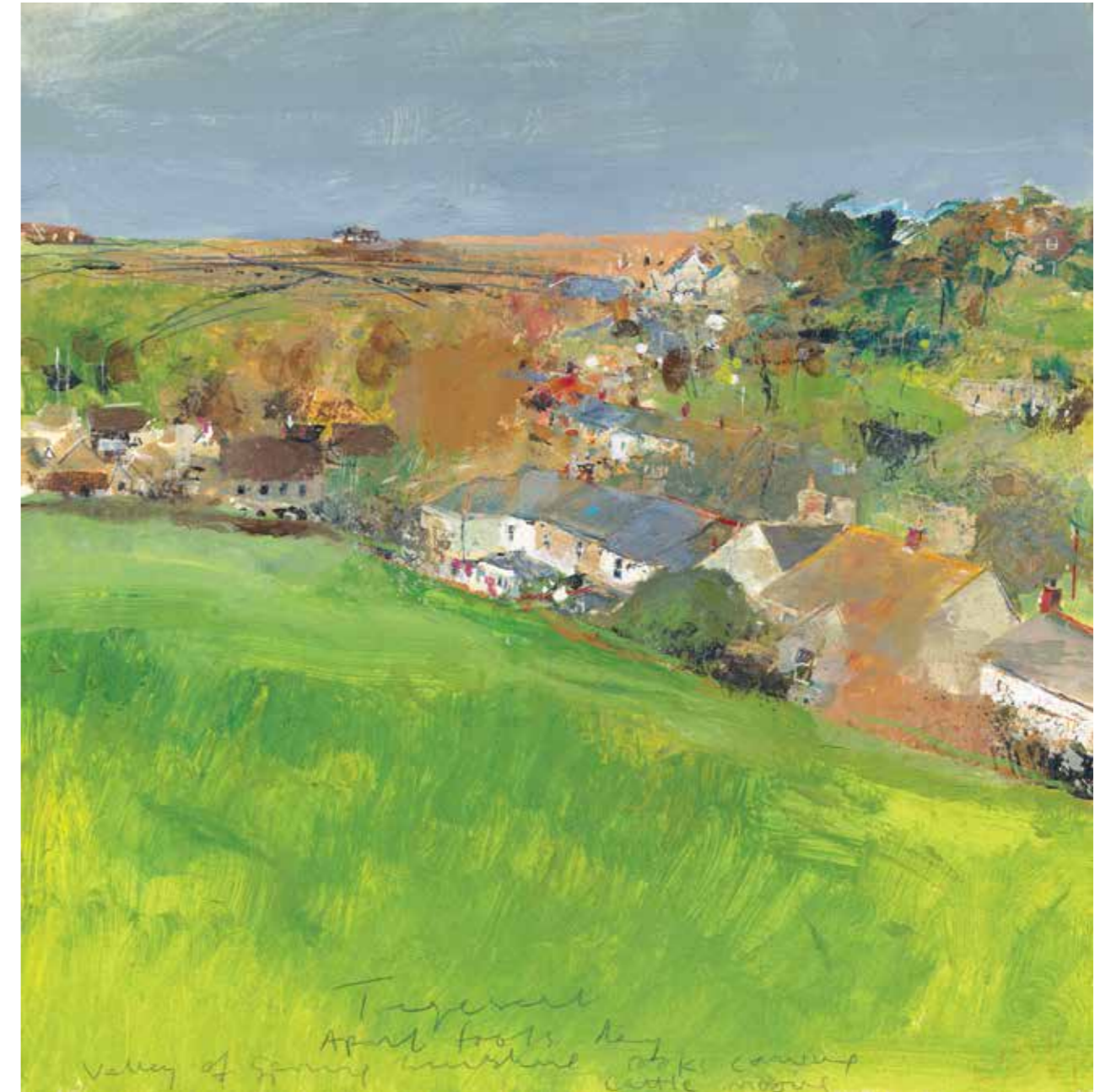
White flashes in the scrub, below Bostraze clay works. 2021.
mixed media on museum board 22 x 20 cm



Bosvargus farm. 2020. mixed media on wood panel 52 x 52 cm



Higher Tregeseal. 2019. mixed media on museum board 49 x 33 cm



Tregeseal April Fool's Day. 2019. mixed media on museum board 51 x 51 cm



Tregeseal terrace camellia, weeping hazel, azalea. 2018. mixed media on museum board 16 x 30 cm



Tregeseal trout in the stream, shrews on the bank. 2018. mixed media on museum board 60 x 60 cm



Tregeseal, morning up the valley. 2020. mixed media on museum board 22 x 22 cm



Down to Kenidjack Valley one evening. 2020. mixed media on museum board 22 x 22 cm



White out over Tregeseal Valley to St Just. 2018. mixed media on wood panel 60 x 60 cm

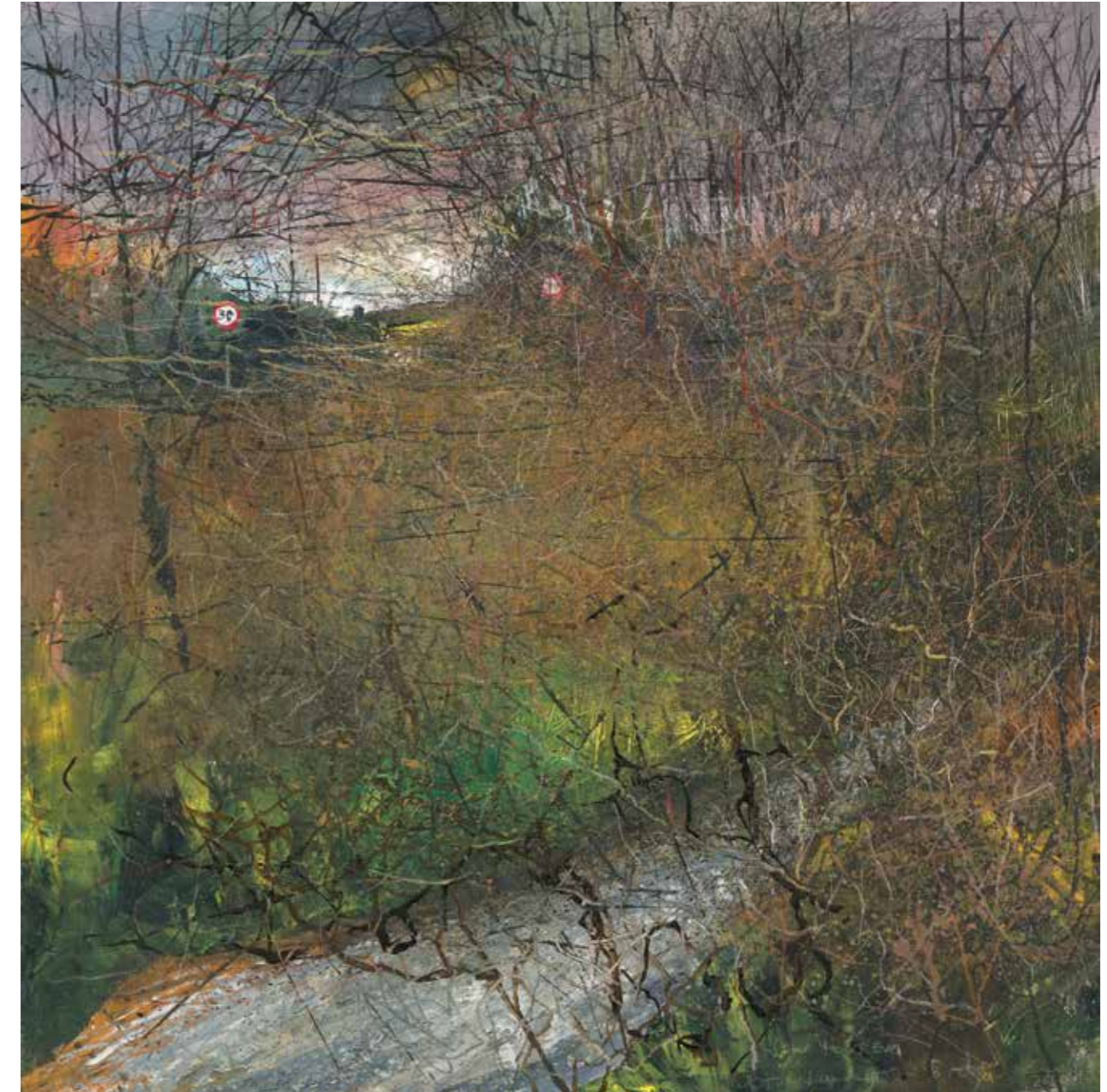
Spring lockdown the chink in the cliffs is Kenidjack Valley



Spring lockdown the chink in the cliffs is Kenidjack Valley. 2020.
mixed media on canvas 76 x 125 cm



Up No Go By. 2021. mixed media on museum board 21 x 22 cm



New Year's Eve, up to Nancherrow Bridge. 2020. mixed media on wood panel 60 x 60 cm



Bright winter's morning Kenidjack's allotments. 2021 mixed media on wood panel 60 x 60 cm



Wheal Drea, summer's thistle down and dog bark. 2020. mixed media on paper 56 x 60 cm



Kenidjack Farm, Kenidjack Valley. 2018. mixed media on museum board 21 x 22 cm



Chough screech, across to Boscean. 2018. mixed media on museum board 20 x 23 cm



Late winter afternoon sunlight. 2021. mixed media on museum board 22 x 22 cm



Big flock of choughs and jackdaws. 2018. mixed media on museum board 18 x 20 cm

Across the valley. 1990 – 2019.
mixed media and collage on board 91.5 × 153 cm



Up to St Just from the valley. 1990 to 2020.
mixed media and collage on board 91.5 × 153 cm





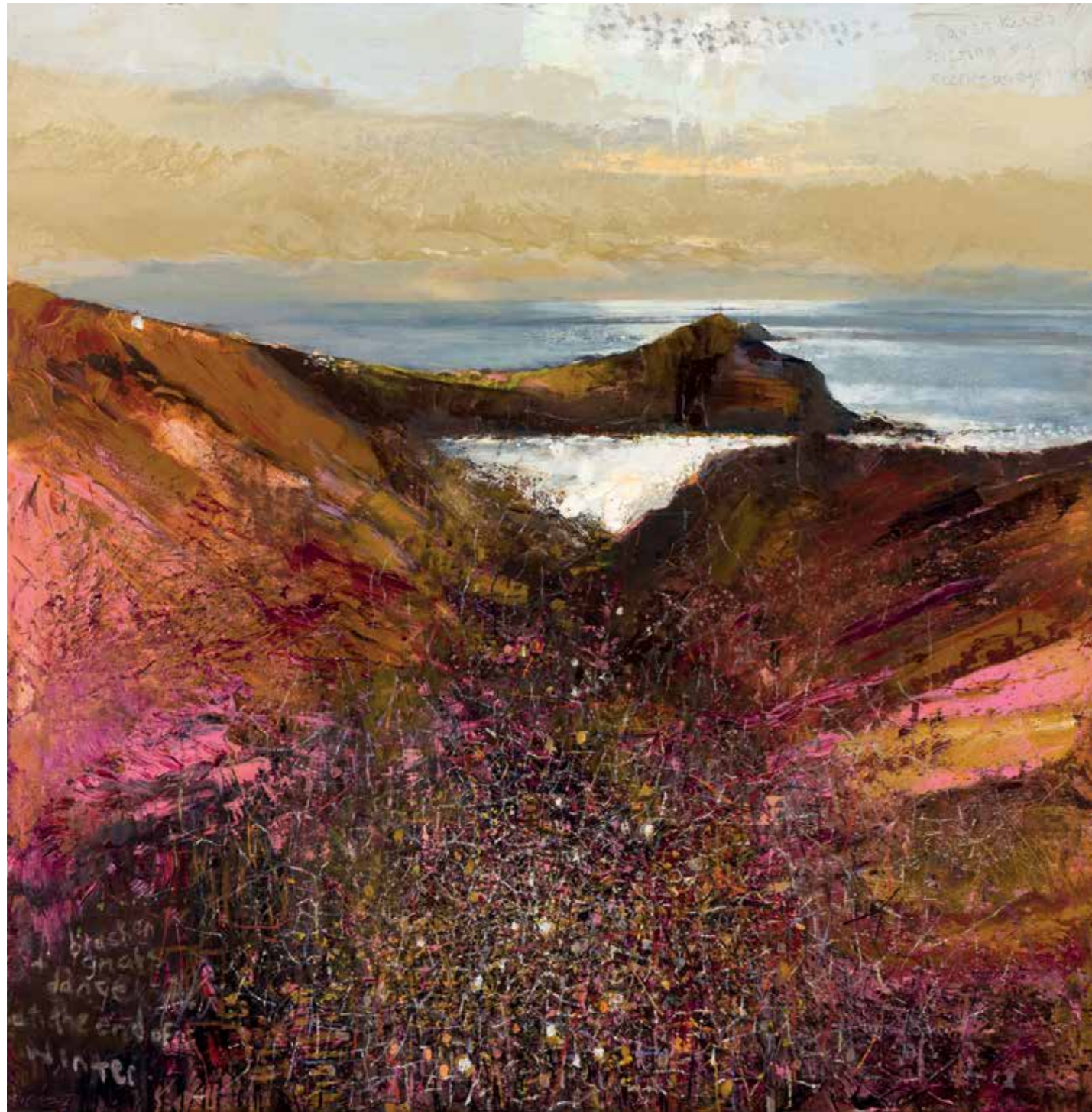
Kenidjack Falls its so loud it drowns out the outside world. 2019. mixed media on museum board 60 x 60 cm



Bracken and bramble, Kenidjack winter. 2018. mixed media on wood panel 60 x 60 cm



Up Kenidjack valley, winter's spate. 1995-2020 mixed media on paper 105 x 70cm



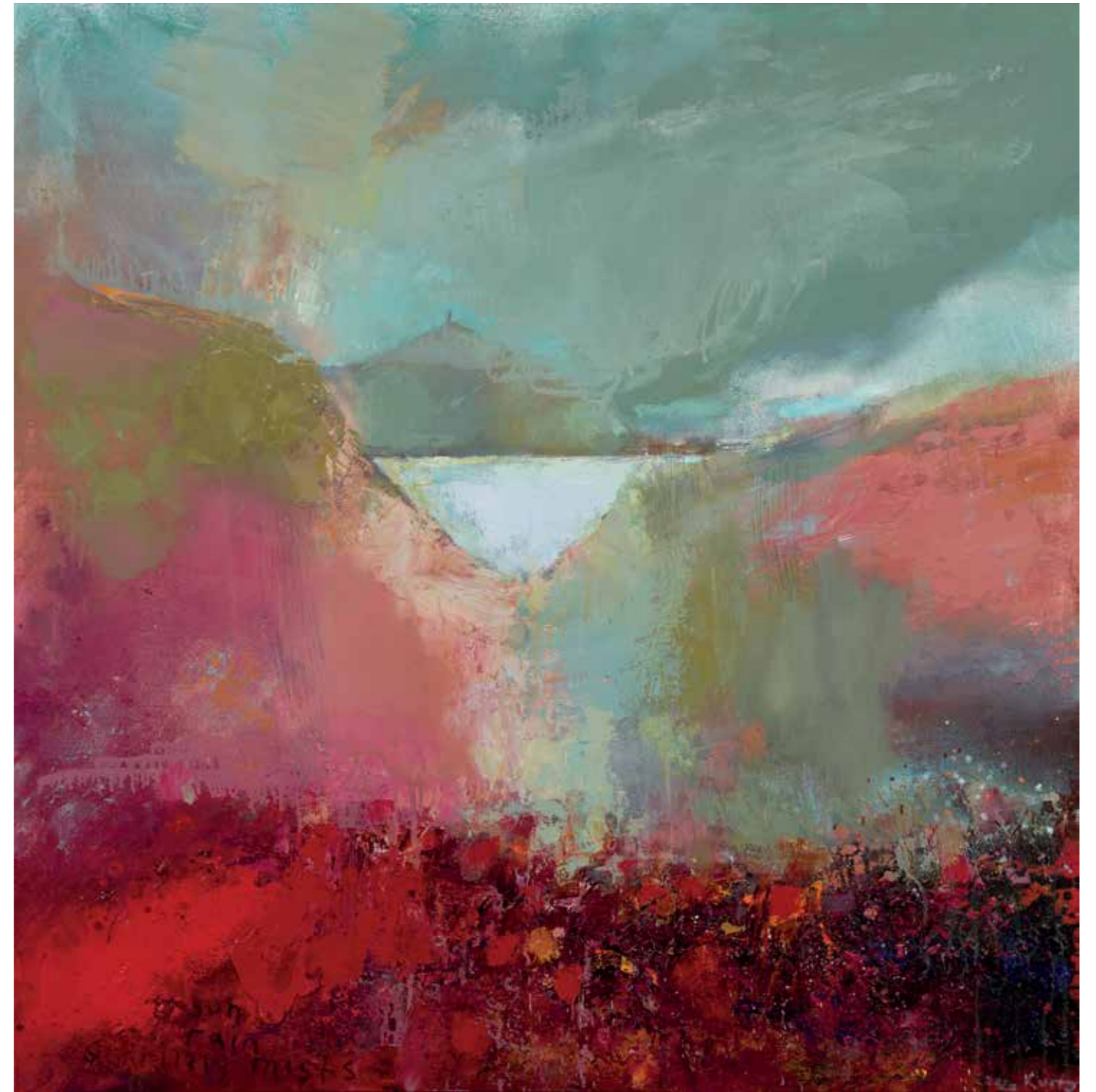
Bracken and gnats dance at the end of winter. 2021 mixed media on canvas 122 x 122 cm



That day. 2019. mixed media and oil on canvas 122 x 122 cm



Hot donkey. 2018. mixed media and oil on canvas 122 x 122 cm



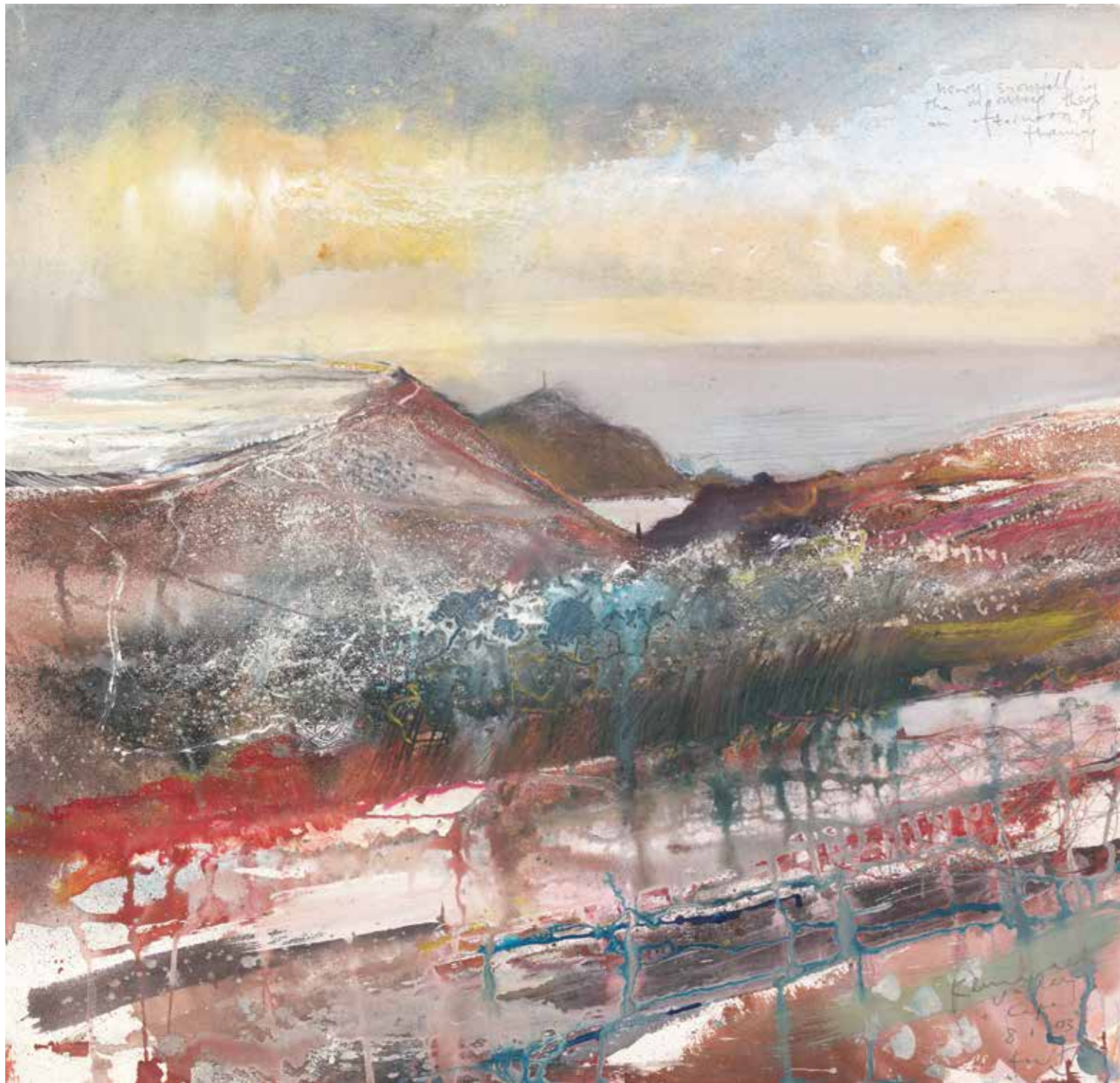
Sun, rain, swirling mists. 2018 mixed media and oil on canvas 122 x 122 cm



Heavy snow falling, starting to settle. 2021. mixed media on paper 56 x 60 cm



Lapwing, snipe, woodcock, Kenidjack under snow. 2018. mixed media on wood panel 60 x 60 cm



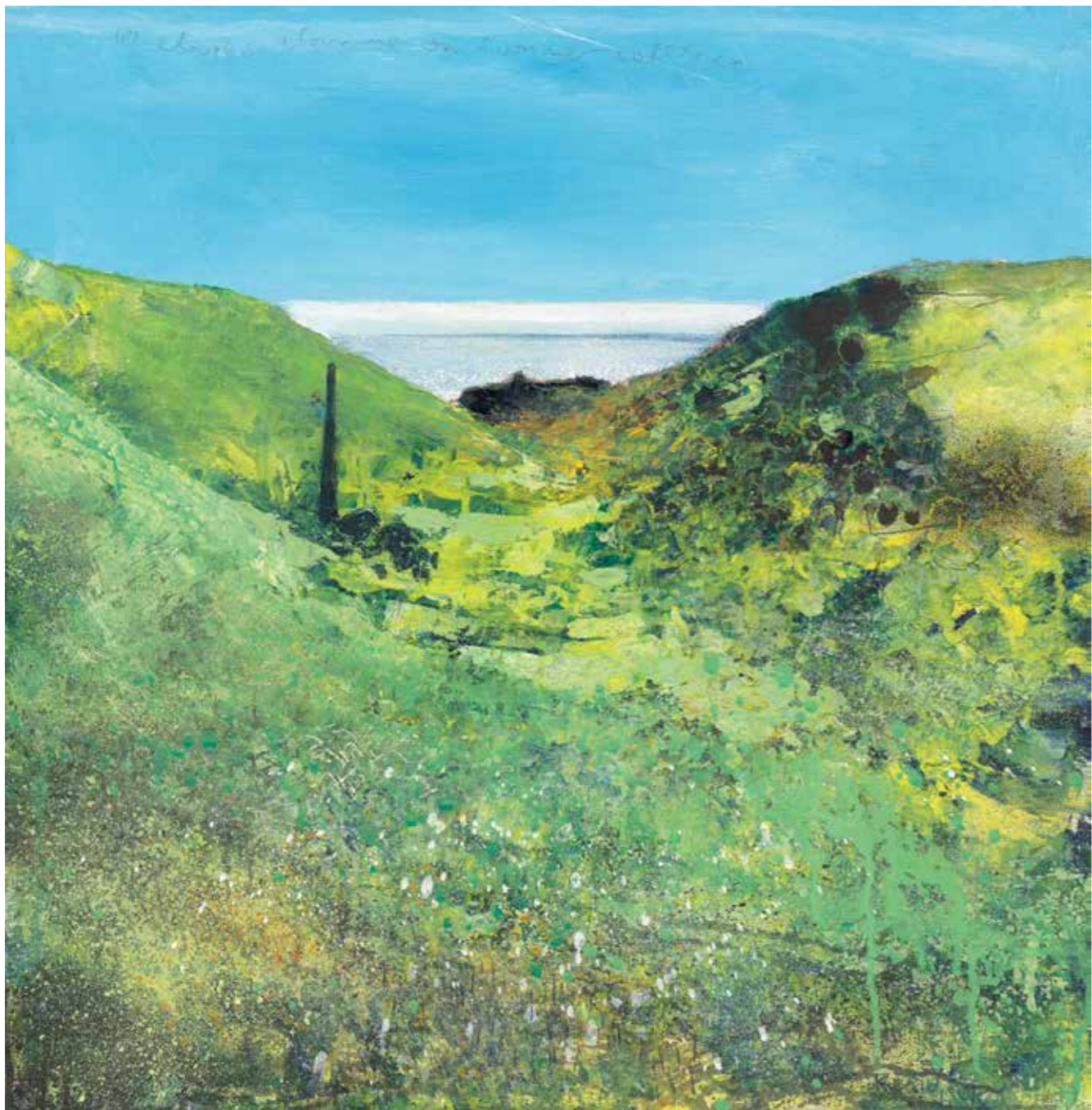
Heavy snowfall in the morning then an afternoon of thawing. 2003. mixed media on paper 56 x 61 cm



Kenidjack blizzard. 2018. mixed media on museum board 18 x 23 cm



Snow falling. 2021. mixed media on paper 12 x 16 cm



Ten choughs above me on summer solstice. 2018. mixed media on canvas board 61 x 61 cm



Winter Kenidjack. 2019. mixed media on canvas board 61 x 61 cm



Kenidjack winter morning, Liz and the donkeys, heavy frost, warm sun. 2021. mixed media on paper 56 x 60 cm



Down to the sun, into the valley's bottoms. 2021. mixed media on wood panel 60 x 60 cm



A contortion of willows, cold winter stream chatter. 2020. mixed media on paper 57 x 60 cm



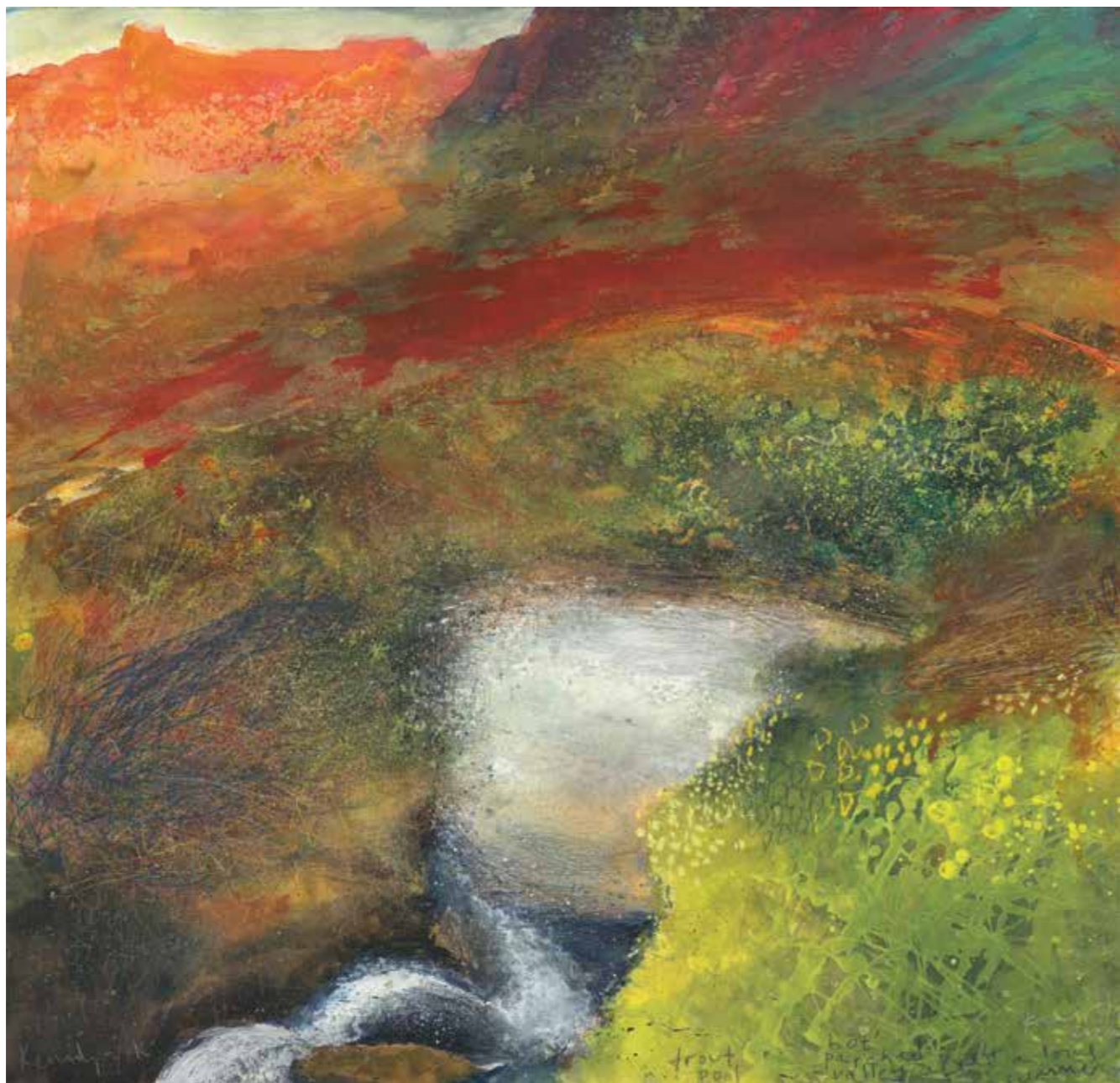
The rain comes in, a flock of golden plover flies over. 2021. mixed media on paper 56 x 60 cm



False Spring, Spring tease on a February morning. 2018. mixed media on paper 57 x 59 cm



Kenidjack hoopoe. 2021. mixed media on paper 56 x 60 cm



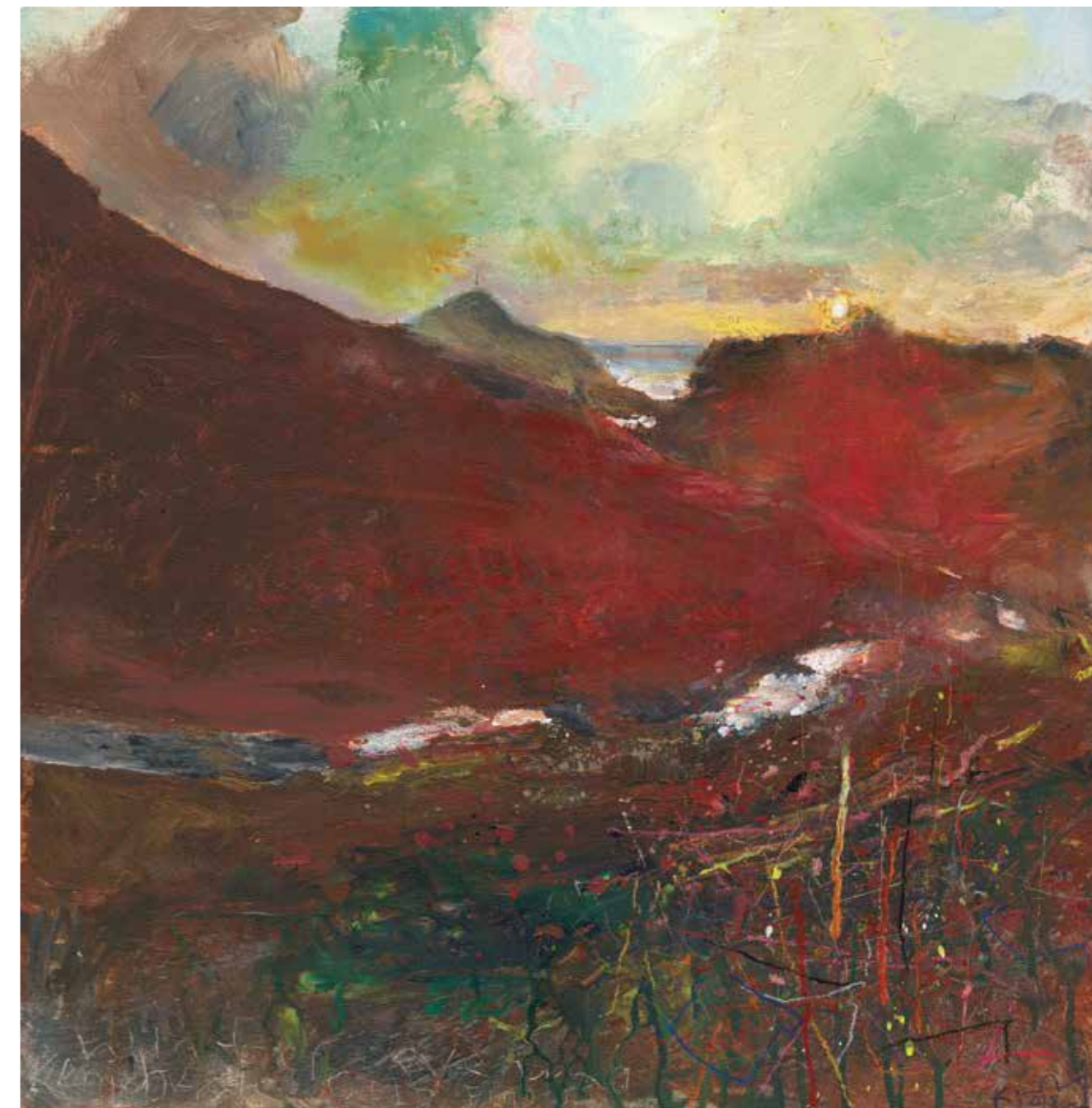
Trout pool, hot parched valley after a long summer. 2020. mixed media on paper 57 × 60 cm



Jumble of rocks, chattering stream, autumn. 2019. mixed media on museum board 46 × 42 cm



Kenidjack in spate in the sunshine. 2019. mixed media on museum board 60 × 60 cm

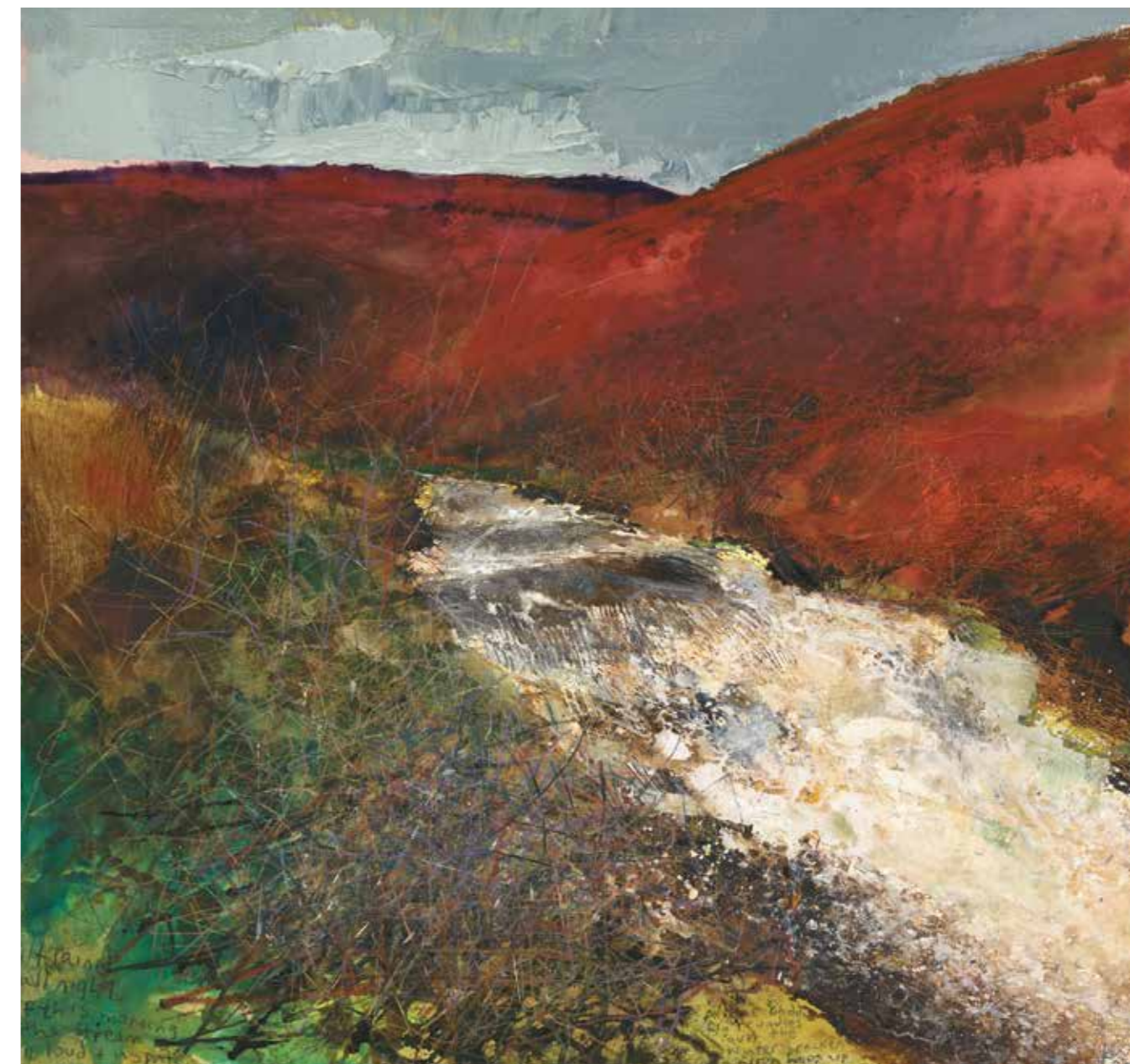


Winter evening. 2018. mixed media on wood panel 60 × 60 cm

Kenidjack utters

The spate speaks loud
In twilight torrent
The painting has to end
As dusk's darkness
Falls
Fills the valley
I unhunker
Reclaim my bipedal self
Upright
I totter with sleeping legs
On that margin
Bankside
I stumble
To step
And stagger
To blunder half blind with night
In the gloom and dimness
Where the brambles trip
And untie my laces
Roots and tails
Of dropwort and furze
Catch and bind Velcro-like
Hold me to the land
With the continual chatter
Persistent monologue
Of the streaming stream
I sway and lean
Learn to walk
To follow the dark bank
Up out away
But the babble and prattle
The water's words
Follow me
Still in my ears
Stay in my head

Jan 2020



It rained all night this morning the stream is loud and in spate. 2021. mixed media on paper 57 × 60 cm



Fine early Autumn afternoon. 2018. mixed media on canvas board 61 x 61 cm



16 coughs this evening. 2018.
mixed media on museum board 30 x 18 cm



The stream is so loud this winter dusk. 2019.
mixed media on museum board 29 x 24 cm



The rush of the stream fills the valley. 2018. mixed media on paper 57 x 59 cm



She hurries through the boulders. 2018. mixed media on wood panel 60 x 60 cm.



Pullandase. 2019 mixed media on paper 20 x 30 cm



People around Pullandase, ants in my paints. 2019. mixed media on museum board 50 x 51 cm



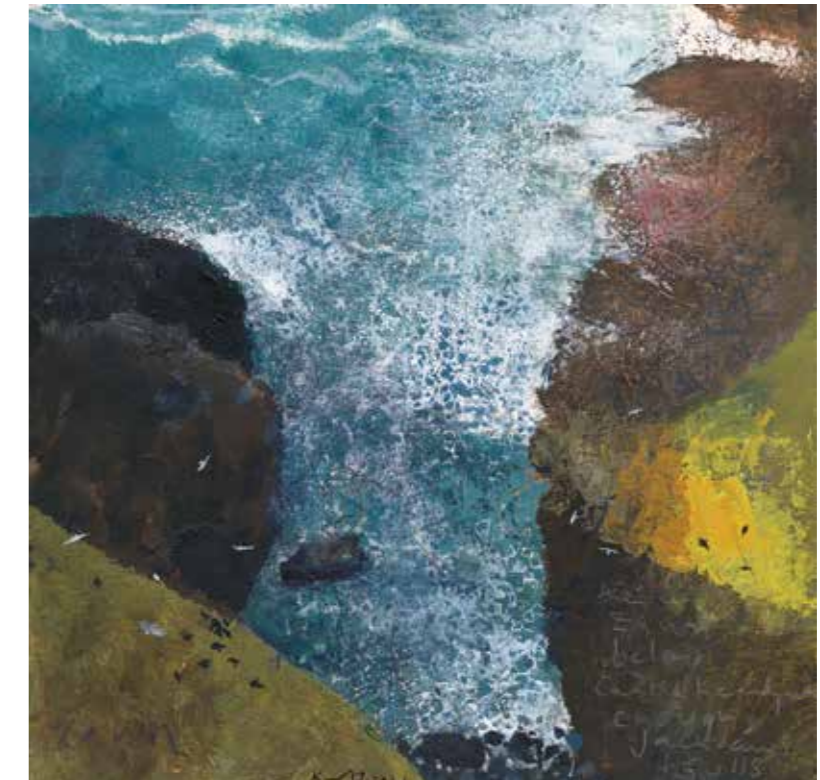
Autumn dusk. 2018. mixed media on museum board 20 x 21 cm



A finger of Cape points across Porthledden. 2020
mixed media on canvas 122 x 183 cm



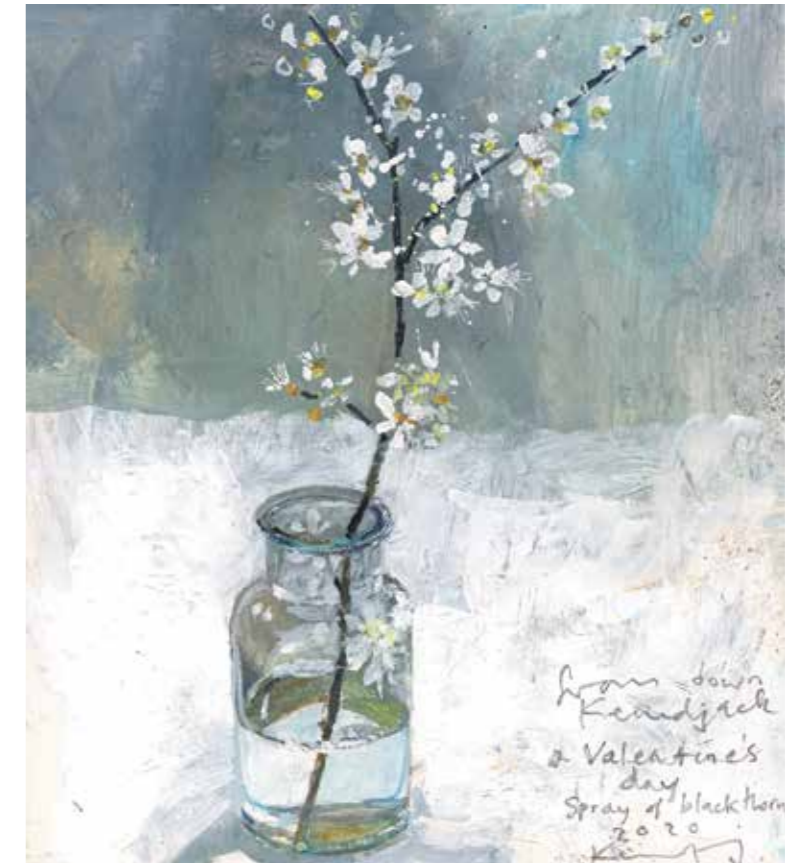
High water Porth Ledden, sea mist, summer seas, seven seals. 2020. mixed media on paper 56 x 61 cm



The zawn below Castle Kenidjack. 2021. mixed media on museum board 22 x 22 cm



Cold and still down into Kenidjack from Wheal Caul cottage. 2020. mixed media on museum board 58 x 57 cm

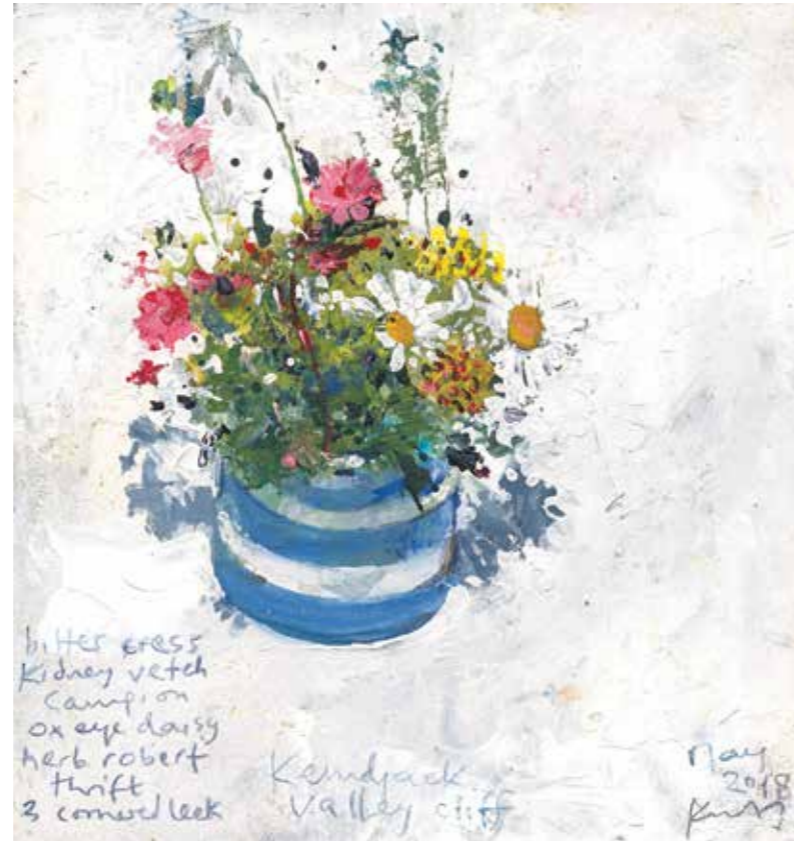


A Valentine's Day spray of blackthorn from down Kenidjack. 2020.
mixed media on museum board 22 x 20 cm



Kenidjack Spring
 Squill, kidney vetch
 lesser celandine
 Thrift dog violet
 sea campion
 K. 2021

Kenidjack Spring; squill, kidney vetch, lesser celandine, thrift, dog violet, sea campion. 2021.
 mixed media on museum board 22 x 22 cm



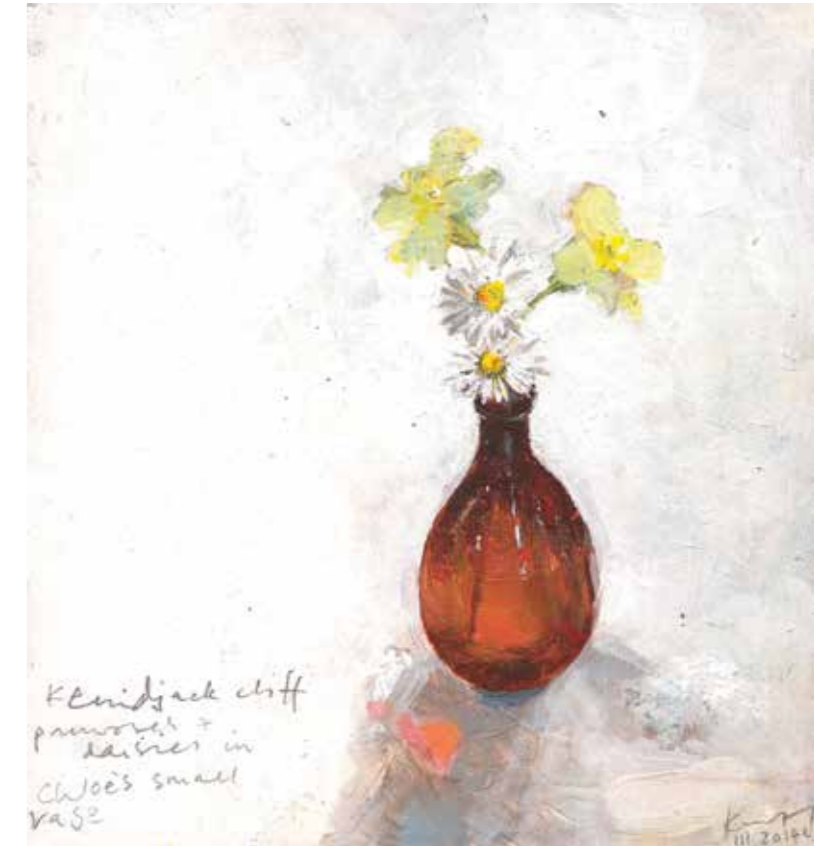
bitter cress
 kidney vetch
 campion
 ox eye daisy
 herb robert
 thrift
 3 cornered leek
 Kenidjack
 Valley cliff
 May
 2018
 K.

Kenidjack Valley cliff; bitter cress, kidney vetch, campion, oxeye daisy, herb Robert, thrift, three cornered leek. 2018.
 mixed media on museum board 23 x 21 cm



Bog Inn
 the source
 of the
 Trejeseal
 Stream
 Cotton grass
 Greater
 Spearwort
 Hairy
 Buttercup
 Eared
 Willow
 V
 2019
 K.

From Bog Inn, the source. Cotton grass, greater spearwort, hairy buttercup, eared willow. 2019.
 mixed media on museum board 19 x 19 cm



Kenidjack cliff
 primroses +
 daisies in
 Chloe's small
 vase
 K.
 2014

Kenidjack Cliff primroses and daisies in Chloe's vase. 2014.
 mixed media on museum board 21 x 20 cm



Kenidjack. 2021. Stoneware 29 x 12 cm



Cape. 2021 Stoneware 29 x 9 cm



Kenidjack to Cape. 2021. Porcelain 26 x 10 cm



Red Kenidjack. 2021 Porcelain 26 x 9 cm

Kurt Jackson

A dedicated environmentalist and true polymath, Jackson's holistic approach to his subject seamlessly blends art and politics providing a springboard to create a hugely varied body of work unconstrained by format or scale.

Jackson's artistic practice ranges from his trademark visceral plein-air sessions to studio work and embraces an extensive range of materials and techniques including mixed media, large canvases, print-making and sculpture.

The son of artists, Jackson was born in Blandford, Dorset in 1961. While studying Zoology at Oxford University he spent most of his time painting and attending courses at Ruskin College of Art. On gaining his degree he travelled extensively and independently, painting wherever he went before putting down roots in Cornwall with his wife Caroline in 1984.

Jackson's focus on the complexity, diversity and fragility of the natural world has led to artist-in-residencies on the Greenpeace ship Esperanza, the Eden Project

and for nearly 20 years Glastonbury Festival which has become a staple of his annual working calendar.

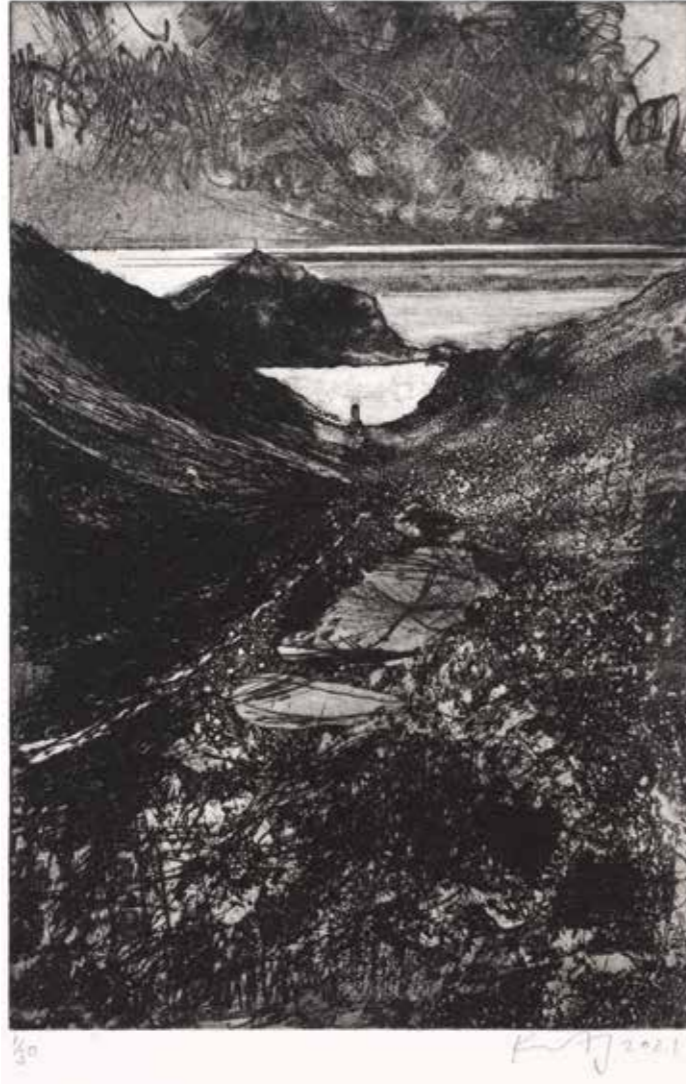
Over the past thirty years Jackson has had numerous art publications released to accompany his exhibitions. Five monographs on Jackson have been published by Lund Humphries depicting his career so far; *A New Genre of Landscape Painting* (2010), *Sketchbooks* (2012), *A Kurt Jackson Bestiary* (2015) and *Kurt Jackson's Botanical Landscape* (2019) *Kurt Jackson's Sea* (2021). A Sansom & Company published book based on his touring exhibition Place was released in 2014.

Jackson regularly contributes to radio and television and presents environmentally informed art documentaries for the BBC and was the subject for an award winning BBC documentary, *A Picture of Britain*.

He has an Honorary Doctorate (DLitt) from Exeter University and is an Honorary Fellow of St Peter's College, Oxford University. He is an ambassador for Survival International and frequently works with Greenpeace, WaterAid, Oxfam and Cornwall Wildlife Trust. He is a patron of human rights charity Prisoners of Conscience. He is represented by Messum's in Cork Street, London and is an academician at the Royal West of England Academy.

Kurt Jackson and his wife Caroline live and work in the most-westerly town in Britain, St Just-in-Penwith where in 2015 they set up the Jackson Foundation. They have three grown children and seven young grandchildren.





Kenidjack. 2021. etching & drypoint ed. of 30 plate size 30 x 20 cm

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FRONT COVER

Winter Kenidjack. 2019. mixed media on paper 61 x 61 cm

First published in 2021 for the exhibition
Kenidjack: A Cornish Valley
Published by Kurt Jackson Editions in 2021
www.kurtjackson.com

ISBN 978-1-9995829-8-2

Publication copyright Kurt and Caroline Jackson Ltd
All images, words and poetry copyright Kurt Jackson 2021
Portrait photography copyright Caroline Jackson 2021
Art Photography by Fynn Tucker and PH Media
Design by Lyn Davies www.lyndaviesdesign.com



Printed by Park Lane Press, Corsham, on FSC® certified paper, using fully sustainable, vegetable oil-based inks, power from 100% renewable resources and waterless printing technology. Print production systems registered to ISO 14001, ISO 9001 and over 97% of waste is recycled.

page	title / media	dimensions	price	page	title / media	dimensions	price
F COVER	<i>Winter Kenidjack</i> . 2019			19	<i>New Year's Eve, up to Nancherrow Bridge</i> . 2020.		
	mixed media on paper	61 × 61 cm	£8,500		mixed media on wood panel	60 × 60 cm	£8,500
2	<i>Tregeseal source toads croaking all around me in the fog</i> . 2018.			20	<i>Bright winters morning Kenidjack's allotments</i> . 2021.		
	mixed media on wood panel	60 × 60 cm	£8,500		mixed media on wood panel	60 × 60 cm	£8,500
4	<i>Bog Inn, cuckoo flowers and buttercups</i> . 2020.			21	<i>Wheal Drea, summer's thistle down and dog bark</i> . 2020.		
	mixed media on museum board	22 × 22 cm	£3,500		mixed media on paper	56 × 60 cm	£8,500
4	<i>Source on the moor</i> . 2020.			22	<i>Kenidjack Farm, Kenidjack Valley</i> . 2018.		
	mixed media on museum board	40 × 40 cm	£6,000		mixed media on museum board	21 × 22 cm	£3,500
5	<i>Turkey gobble raven croak, lower Bostraze</i> . 2019.			22	<i>Chough screech, across to Boscean</i> . 2018.		
	mixed media on museum board	40 × 45 cm	£6,500		mixed media on museum board	20 × 23 cm	£3,500
6	<i>First trickle and flow, Carnyorth Common</i> . 2019.			23	<i>Late winter afternoon sunlight</i> . 2021.		
	mixed media on canvas board	61 × 61 cm	£8,500		mixed media on museum board	22 × 22 cm	£3,500
7	<i>Down to Lower Bostraze</i> . 2020.			23	<i>Big flock of choughs and jackdaws</i> . 2018.		
	mixed media on paper	57 × 60 cm	£8,500		mixed media on museum board	18 × 20 cm	£3,250
8	<i>Through Lower Bostraze</i> . 2021.			24	<i>Across the valley</i> . 1990–2019.		
	mixed media on museum board	22 × 20 cm	£3,500		mixed media & collage on board	91.5 × 153 cm	£30,000
8	<i>White flashes in the scrub, below Bostraze clay works</i> . 2021.			26	<i>Up to St Just from the valley</i> . 1990–2020.		
	mixed media on museum board	22 × 20 cm	£3,500		mixed media & collage on board	91.5 × 153 cm	£30,000
9	<i>Bosvargus farm</i> . 2020.			28	<i>Kenidjack Falls its so loud it drowns out the outside world</i> . 2019.		
	mixed media on wood panel	52 × 52 cm	£7,250		mixed media on museum board	60 × 60 cm	£8,500
10	<i>Higher Tregeseal</i> . 2019.			29	<i>Bracken and bramble, Kenidjack winter</i> . 2018.		
	mixed media on museum board	49 × 33 cm	£6,500		mixed media on wood panel	60 × 60 cm	£8,500
11	<i>Tregeseal April Fool's Day</i> . 2019.			31	<i>Up Kenidjack valley, winter's spate</i> . 1995 – 2020.		
	mixed media on museum board	51 × 51 cm	£7,250		mixed media on paper	105 × 70 cm	£15,000
12	<i>Tregeseal terrace camellia, weeping hazel, azalea</i> . 2018.			32	<i>Bracken and gnats dance at the end of winter</i> . 2021.		
	mixed media on museum board	16 × 30 cm	£3,750		mixed media on canvas	122 × 122 cm	£30,000
13	<i>Tregeseal trout in the stream, shrews on the bank</i> . 2018.			33	<i>That day</i> . 2019.		
	mixed media on museum board	60 × 60 cm	£8,500		mixed media and oil on canvas	122 × 122 cm	NFS
14	<i>Tregeseal, morning up the valley</i> . 2020.			34	<i>Hot donkey</i> . 2018.		
	mixed media on museum board	22 × 22 cm	£3,500		mixed media and oil on canvas	122 × 122 cm	£30,000
14	<i>Down to Kenidjack Valley one evening</i> . 2020.			35	<i>Sun, rain, swirling mists</i> . 2018.		
	mixed media on museum board	22 × 22 cm	£3,500		mixed media and oil on canvas	122 × 122 cm	£30,000
15	<i>White out over Tregeseal Valley to St Just</i> . 2018.			36	<i>Heavy snow falling, starting to settle</i> . 2021.		
	mixed media on wood panel	60 × 60 cm	£8,500		mixed media on paper	56 × 60 cm	£8,500
16	<i>Spring lockdown the chink in the cliffs is Kenidjack Valley</i> . 2020.			37	<i>Lapwing, snipe, woodcock, Kenidjack under snow</i> . 2018.		
	mixed media on canvas	76 × 125 cm	£28,000		mixed media on wood panel	60 × 60 cm	£8,500
18	<i>Up No Go By</i> . 2021.			38	<i>Heavy snowfall in the morning then an afternoon of thawing</i> . 2003.		
	mixed media on museum board	21 × 22 cm	£3,500		mixed media on paper	56 × 61 cm	£8,500

page	title / media	dimensions	price	page	title / media	dimensions	price
39	<i>Kenidjack blizzard.</i> 2018. mixed media on museum board	18 × 23 cm	£3,250	57	<i>She hurries through the boulders.</i> 2018. mixed media on wood panel	60 × 60 cm	£8,500
39	<i>Snow falling.</i> 2021. mixed media on paper	12 × 16 cm	£3,000	58	<i>Pullandase.</i> 2019. mixed media on paper	20 × 30 cm	£3,750
40	<i>Ten choughs above me on summer solstice.</i> 2018 mixed media on canvas board	61 × 61 cm	£8,500	59	<i>People around Pullandase, ants in my paints.</i> 2019. mixed media on museum board	50 × 51 cm	£7,000
41	<i>Winter Kenidjack.</i> 2019. mixed media on canvas board	61 × 61 cm	£8,500	60	<i>Autumn dusk.</i> 2018. mixed media on museum board	20 × 21 cm	£3,500
42	<i>Kenidjack winter morning, Liz and the donkeys etc.</i> 2021. mixed media on paper	56 × 60 cm	£8,500	61	<i>A finger of Cape points across Porthledden.</i> 2020. mixed media on canvas	122 × 183 cm	£55,000
43	<i>Down to the sun, into the valley's bottoms.</i> 2021. mixed media on wood panel	60 × 60 cm	£8,500	62	<i>High water Porth Ledden, sea mist, summer seas, seven seals.</i> 2020. mixed media on paper	56 × 61 cm	£8,500
44	<i>A contortion of willows, cold winter stream chatter.</i> 2020. mixed media on paper	57 × 60 cm	£8,500	63	<i>The zawn below Castle Kenidjack.</i> 2021. mixed media on museum board	22 × 22 cm	£3,500
45	<i>The rain comes in, a flock of golden plover flies over.</i> 2021. mixed media on paper	56 × 60 cm	£8,500	64	<i>Cold and still down into Kenidjack from Wheal Caul cottage.</i> 2020. mixed media on museum board	58 × 57 cm	£8,500
46	<i>False Spring, Spring tease on a February morning.</i> 2018. mixed media on paper	57 × 59 cm	£8,500	65	<i>A Valentine's Day spray of blackthorn from down Kenidjack.</i> 2020. mixed media on museum board	22 × 20 cm	£3,500
47	<i>Kenidjack hoopoe.</i> 2021. mixed media on paper	56 × 60 cm	£8,500	66	<i>Kenidjack Spring; squill, kidney vetch, lesser celandine etc.</i> 2021. mixed media on museum board	22 × 22 cm	£3,500
48	<i>Trout pool, hot parched valley after a long summer.</i> 2020. mixed media on paper	57 × 60 cm	£8,500	66	<i>Kenidjack Valley cliff; bitter cress, kidney vetch, campion etc.</i> 2018. mixed media on museum board	23 × 21 cm	£3,500
49	<i>Jumble of rocks, chattering stream, autumn.</i> 2019. mixed media on museum board	46 × 42 cm	£6,500	67	<i>From Bog Inn, the source. Cotton grass, greater spearwort etc.</i> 2019. mixed media on museum board	19 × 19 cm	£3,250
50	<i>Kenidjack in spate in the sunshine.</i> 2019. mixed media on museum board	60 × 60 cm	£8,500	67	<i>Kenidjack Cliff primroses and daisies in Chloe's vase.</i> 2014. mixed media on museum board	21 × 20 cm	£3,500
51	<i>Winter evening.</i> 2018. mixed media on wood panel	60 × 60 cm	£8,500	68	<i>Kenidjack.</i> 2021. Stoneware	29 × 12 cm	£950
53	<i>It rained all night this morning the stream is loud and in spate.</i> 2021. mixed media on paper	57 × 60 cm	£8,500	68	<i>Cape.</i> 2021. Stoneware	29 × 9 cm	£950
54	<i>Fine early Autumn afternoon.</i> 2018. mixed media on canvas board	61 × 61 cm	£8,500	69	<i>Kenidjack to Cape.</i> 2021. Porcelain	26 × 10 cm	£950
55	<i>16 choughs this evening.</i> 2018. mixed media on museum board	30 × 18 cm	£3,750	69	<i>Red Kenidjack.</i> 2021. Porcelain	26 × 9 cm	£950
55	<i>The stream is so loud this winter dusk.</i> 2019. mixed media on museum board	29 × 24 cm	£4,250	72	<i>Kenidjack.</i> 2021. (unframed) etching and drypoint edition of 30 plate size.	30 × 20 cm	£500
56	<i>The rush of the stream fills the valley.</i> 2018. mixed media on paper	57 × 59 cm	£8,500				