

# A PICTURE OF CORNWALL REPRINT

Ray Balkwill

Cornwall is artist country, immortalised by the colonies at St Ives, Newlyn and Lamorna. For generations this peninsula of big skies and swelling seas has beguiled artists with its renowned quality of light. So much so, that today Cornwall has one of the highest populations of artists and crafts-people in the country. Its ancient landscape has also been a popular retreat for poets, writers and musicians, both resident and visitors alike. Whether inspired by her dramatic coastline, countryside, moorland, rivers or harbours, the Cornish landscape has more than matched their creative needs.

This book is a celebration of the character and 'spirit' of a unique landscape in words and pictures. It presents the reader with a fascinating glimpse into the artist's own personal and physical relationship with the place and it also brings together for the first time some of its most celebrated contemporary artists. Some are published for the first time, alongside others who have received much international acclaim. Between them they encompass a wide variety of subjects, styles, media, as well as working methods. Complimenting the paintings the author provides a fascinating commentary, which also includes musings and extracts from poets and writers associated with the county.

The author is a professional artist and a native of Devon. However, his connections with Cornwall go back a long way and have been instrumental in shaping both his life and career. This lavishly illustrated book features 130 paintings, many of which have been reproduced for the first time. All who are passionate about the Cornish landscape will treasure this handsome volume.

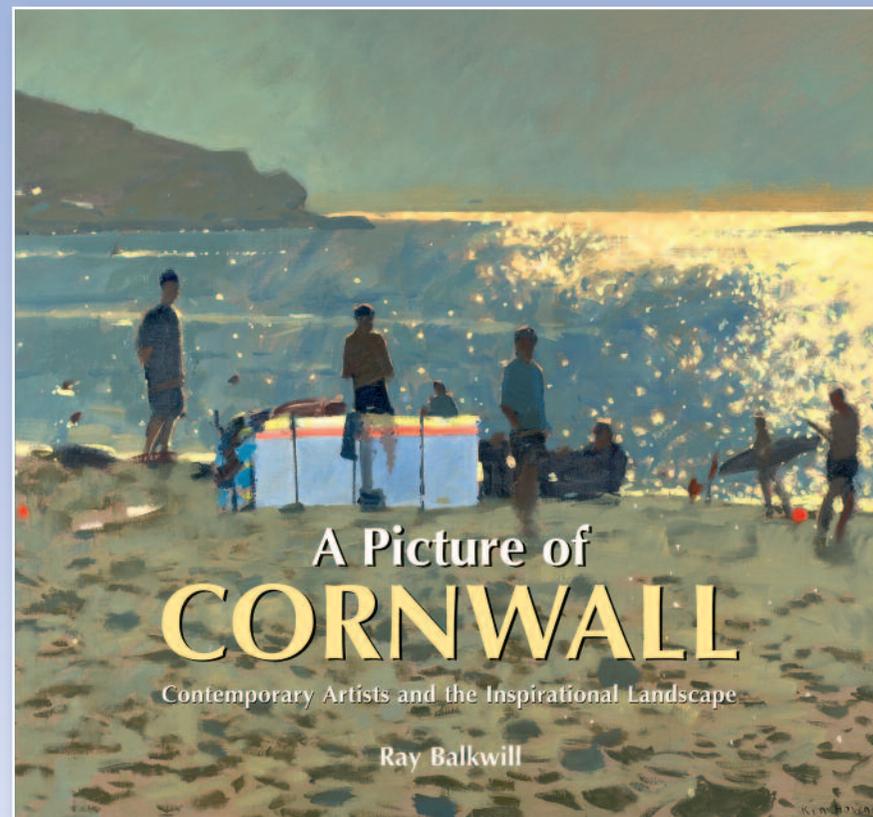
## ABOUT THE AUTHOR

**Ray Balkwill, SWAc** is a well-known West Country artist whose connections with Cornwall span five decades. Although his roots lie deep in the red earth of Devonshire, Cornwall has been instrumental in shaping both his life and career. Born in Exeter in 1948, he graduated from Exeter College of Art, thereafter making a career in advertising as an Art Director. In 1990 demand for his paintings led him to give up his job to become a professional artist. He has held many successful solo exhibitions and his work has featured in numerous group and open exhibitions. He also teaches painting and for the past twenty years has run painting holidays in Cornwall, as well as throughout the UK. An art instruction film *Capturing Estuary Moods* has also been made by APV Films. He is a regular contributor to *The Artist Magazine* and his work has also featured in many other publications. He is author of seven art books including *Ray Balkwill's Exe Estuary*, *A Picture of Devon* and *Travelling Light* also published by Halsgrove. In 2006 he was elected an Academician in the South West Academy of Fine and Applied Arts and has been a member of the St Ives Society of Artists since 1999.

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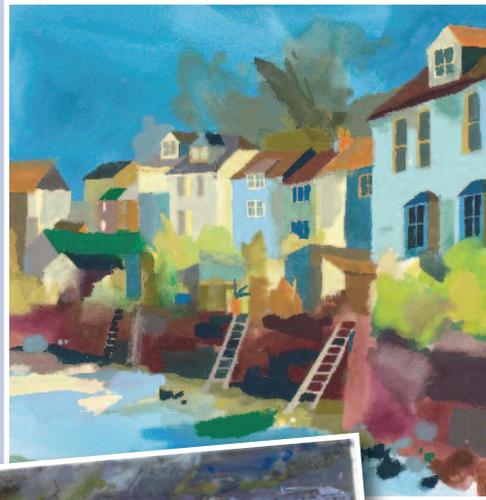


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Above: John Raynes. *Bathers, Portreath II*  
Oil 12x12in (30x30cm)

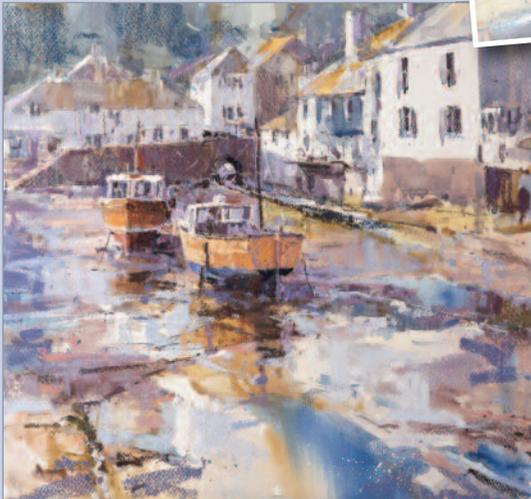


Above right: Richard Tuff. *Alongside the Foreshore*  
Gouache 19x19in (49x49cm)



Right: Ray Balkwill. *Wet Sands, St Ives*  
Mixed Media 17x17in (43x43cm)

Example of a double-page spread.



CHAPTER FOUR  
**From picturesque fishing harbours to bustling ports...**

**A** man who has ever watched a boat fishing had nothing along the horizon but the horizon past to the horizon, followed by the indistinct line of wharfing gables, came to be replaced by the scene. Fishing has been an integral part of the coastal life of Cornwall for generations and its abundance of ports has also provided a wealth of material for the water painter. I had to choose my location before to go to it would have to be at the right time and sounds of a bustling fishing harbour of which Cornwall boasts many, both large and small. For there are in Cornwall a dozen things to stir the imagination and touch all the senses. It may be the sound of scudnet and splashing of nets in the harbour water, perhaps the cry of gulls, or the jangling rattle of a fishing boat. I take particular pleasure in seeing fishermen hauling their catches on the quay, or repairing their boats at low water, the more things of which you are watching for my window. But even more than this, harbours hold a much deeper significance of sea-scurvy and honorable retirement. There are remote places to gaze where stories of hardship and tenacity are commonplace and where fishermen still wear their living from the same capacious Cornish sea. It is hard to see of men, when fishing, a kind of life part... their gulls are every considerable and at all times picturesque" was how Dr Jonathan Coote described them. He was a Victorian natural historian, who lived in the town and made them his home at his house.

Another charming fishing port is the bay of which I had been once under that time when I was in the area. It is said that it has taken its name from the fisherman's mistake in 1811, who landed there having sailed from behind an iron reef. His associates with it long go back to the early '50s when I found a number of jarring canoes from the 18th century. There in 1899 was elected a member of the local society of artists, and was pleased to strengthen my connections with this charming town further. I happened to be there, with its crowd of boats, ancient, overhauled, outgait, and many fishing boats piled up on the quay, in the harbor. It has provided much inspiration for painters old and new. Indeed the harbor has given the light house the inspiration for Virginia Woolf's 8th novel. To the 18th century, which means the age of the fishboat was a quiet spot in the town. The carry of light at the time about now where the ground is in its narrow, partly due to the close proximity of the sea on all three sides of the land. In the past 50 years however the water coast fishing grounds, with the well-known had fishing boats in every cove and inlet from Plymouth Sound to the far west. The immense stacks of pilchard and herring, which visited the bay in former times, were a source of considerable revenue. The pilchard season came in autumn after the oystering, or as the saying is, "when the oystering is in the dock, then the fish is on the rock". This was then followed soon after by the herring shoals, which were of far less importance than pilchard, for while the regular fishermen were concerned with herring, a large number of local people were voluntarily pursued after scallops, till their work during the season is much done and enjoy the pilchard.

Other on the jarring trip, enjoy meeting all fishermen who, in contrast with many Cornish fishermen, are a good source of information on times gone by. On one such occasion at Newquay harbour, a fisherman regarded me with some of the local superstition. He said that

Ray Balkwill. *Wet Sands, St Ives*  
Mixed Media 17x17in (43x43cm)



Amanda Hoskin. *Setting Sun, Mount's Bay*  
Mixed Media 27.5x40in (70x101cm)



Neil Davies.  
*Swirling Snow over Little Trevalgan*  
Oil 30x23in (76x58cm)



Ken Howard.  
*Kite Flyers at Sennen*  
Oil 24x20in (61x50cm)