

# **INFORMATION PACK**

## **FOR VISITING GROUPS**

schools, colleges, youth, community & adult groups

# **TATE ST IVES EDUCATION**

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## The Exhibition programme at Tate St Ives

Tate St Ives has a lively and varied international exhibition programme with three major international exhibitions each year. A selection of works from the St Ives School of Artists (who were seen as being at the forefront of British Modernism) is always on display. The main exhibition shows artists who influenced the School or who have been influenced by them and our regular programme changes ensure that if you visit more than once a year you will see something different every time.

You can find further information on the exhibition programme at the Tate Website ([www.tate.org.uk](http://www.tate.org.uk)).

We provide Teachers Notes for each Tate St Ives exhibition. These are suitable for teachers and all group leaders and can be obtained by:

- downloading from the website (see Tate St Ives, Events & Education, Teaching Resources)
- request via e-mail [tsi.education@tate.org.uk](mailto:tsi.education@tate.org.uk)
- request via telephone, 01736 791114

# Thinking of visiting?

## Planning and booking a visit

**All visiting groups MUST be pre-booked.** Please telephone our Group Booking line on 01736 791113/4 when planning a visit to St Ives to discuss your trip.

The call should be made by the person in charge so the particular needs of the group can be discussed and appropriate activities arranged. The Education Service is very popular so please allow plenty of notice (at least three weeks). If you are unable to keep your booked slot please remember to cancel it.

## Talks and workshops

- Tours and other activities can be arranged in advance for all visiting groups.
- Most talks take place in front of the works.
- Talks last between 1 and 1½ hours, workshops last between 1½ and 2 hours. Talks and workshops are tailored to meet the needs of your group and should be discussed with education staff when the booking is made.
- The building and the displays offer many cross-curricular opportunities in Maths, Science, Language, Design & Technology and Environmental Studies.
- Tours and workshops focus on an introduction to the displays/exhibitions or a related theme or topic. They are usually intended as a starting point for further activity/research.

**Please note that the exhibitions change regularly. Details of the current and forthcoming exhibitions are included in this pack.**

## GCSE and A Level enquiries

Teachers are asked to discourage A level and GCSE students from writing or telephoning the Gallery for help with their project work.

## Inset and outreach

A member of the Gallery Education Team can be booked to visit schools and colleges to talk to teachers about the range of themes in the Gallery and the displays in relation to the National Curriculum. This service is free of charge to Education Friends.

Inset Courses can be arranged in the Gallery for one or two days for groups of teachers to work with artists and Gallery staff. The cost of Inset is a set fee of £25 per person (including lunch).

*Please do not hesitate to telephone the Education Team if you require further details, literature or Education Friends Information.*

**ENJOY YOUR VISIT!**

## What does it cost?

*(Subject to change April 2004)*

### Pre-booked Group Admission Charges

	BH Only	TSI Only	Joint Site
Ed Friends	FREE	FREE	FREE
Under 18s	FREE	FREE	FREE
Over 60s	FREE	FREE	FREE
Adults	£2.50	£2.50	£4
Conc	£1.50	£1.50	£2

***Teachers/adults accompanying school/college groups are admitted free of charge***

### Pre-booked Group Activity Charges

	EdFriends	Inf/Pri/Sec	A level/F&HE	Adult Grps
1.5 hour guided Tour*	£5	£25	£30	from £40
Artist Led Activity** (up to 2 hours)	£30	£60	£90	£120

\* Price per guide    \*\* Price per session

*Please note, the maximum number for each Tour/Artist Led Activity is 20. This may vary depending on the age of the group and whether you are visiting Tate St Ives or the Barbara Hepworth Museum & Sculpture Garden.*

*If you are taking your group round independently, we request that you split large groups up for the benefit of your group and other visitors in the gallery. This is especially important in the Barbara Hepworth Museum as it is a small venue.*

# Why not become an Education Friend?

The Gallery is an important education resource as well as an exciting place to visit. The Education Friends scheme is for formal education institutions to enable you to get the most from the Tate St Ives and the Barbara Hepworth Museum.

The admission charge for the gallery and museum combined is £6.95 (£3.50 conc), or £4 (£2 conc) in a pre-booked group. Children under 18 are admitted free of charge.

***(All prices subject to change April 2004)***

## Subscription Fee

Pre-school & Primary	£40.00 pa
Secondary	£50.00 pa
Further & Higher Education (Departmental)	£70.00 pa

**(VAT and £5 administration fee not included)**

## Benefits

- free admission for over 18s
- reduced fees for introductory, one-hour and specialist tours
- reduced fees for practical activities
- special group visit itineraries available to Education Friends only
- invitations to private views of new displays
- regular mailed information about displays and events
- free gallery poster
- Teacher Resource Notes automatically mailed with each new exhibition opening.

Please join by completing the slip below and returning to the Education Office - do not send a cheque - our Accounts Department will invoice you in due course.

.....

We would like to become a member of the Education Friends of Tate St Ives:

SCHOOL: ..... Dept .....

Contact Name: .....

ADDRESS:.....

.....

.....

Please tick one box:	Pre-School & Primary	@ £40.00 pa	<input type="checkbox"/>
	Secondary	@ £50.00 pa	<input type="checkbox"/>
	F&HE (departmental)	@ £70.00 pa	<input type="checkbox"/>

**(VAT and £5 administration fee not included)**

***Return to: Education Officer***

# Travelling to St Ives

## **By Car/Coach**

Tate St Ives is located in the town of St Ives, Cornwall. Allow at least 15-20 minutes from the A30. See the map for coach/car parking.

A shuttle bus service runs throughout the year between the Coach/Car Park and Royal Square which is a five minute walk from Tate St Ives, call St Ives Tourist Information for details (01736 796297).

## **By Train**

A frequent rail service operates between Paddington and St Ives via Reading, Exeter, Plymouth, Bodmin, Truro, St Erth and Penzance, stopping at most smaller stations en route. A scenic branch line operates from St Erth to St Ives. Detailed information on these services, facilities and fares can be obtained by telephoning the National Rail Enquiry Service (0845 748 4950).

Most rail companies will provide discounts for parties of 10 or more, please contact the National Rail Enquiry Service line for regional group rates and applicable services.

## **By National Express**

There are six services daily from Victoria Coach Station, London, via Heathrow, Plymouth, Liskeard, St Austell, Truro, Redruth, Camborne, St Ives and Penzance - stopping at most small towns en route. Detailed information can be obtained by contacting National Express (0870 580 8080).

## **Park and Ride**

A park and ride service operates on the St Erth Branch line at St Erth and Lelant Saltings during peak season. More information from Wessex Trains (0845 6000 880) or contact National Rail Enquiries (0845 748 4950).

## **St Ives Mini Bus Service**

A request hoppla bus service operates between the main coach/car park in St Ives directly to Tate St Ives. For further information contact Mrs Stevens (01736 797459).

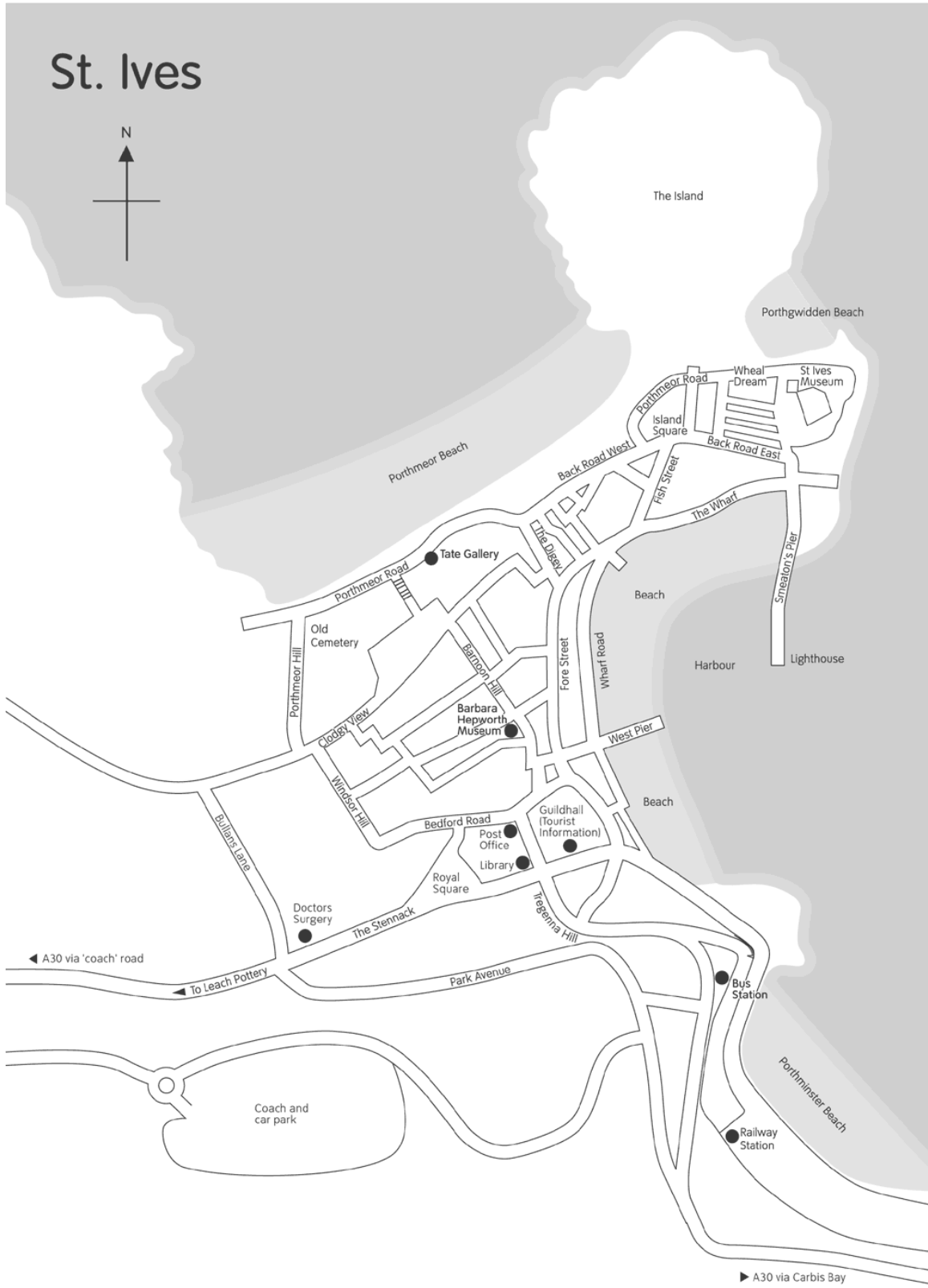
## **Local Bus Services**

There are regular local services into St Ives from most towns in Cornwall. For times, fares and savings for regular travellers on Western National, Hoppa and National Express services telephone 0870 580 8080 or Traveline on 0870 608 2608.

## **Accommodation**

Information about local accommodation providers can be sent on request.

# Map of St Ives



## On Arrival

For information on transport and parking in St Ives see separate sheet.

**Please agree a realistic arrival time when booking a group visit and allow plenty of time to walk from car/coach parks.**

Please note that it is essential that groups arrive at the designated time. If you are late leaving please telephone us to warn of any possible delays. Start times are clearly noted on Confirmation Forms. **Late arrival may result in alterations to your booked itinerary. If a group arrives more than 30 minutes after their designated slot any activities maybe cancelled.**

On arrival groups should remain in the seated Loggia area while the leader reports to Admissions to announce arrival and register the group. Please provide the following to register:

- \* The yellow confirmation form
- \* Numbers in the group (Students/Adults/OAPs)
- \* Any fees payable ie, admission charge, guide fee, workshop fee.

At this point the group will be issued with coloured stickers which should be worn at all times. These stickers entitle the wearer to unlimited admissions to the Tate Gallery St Ives and Barbara Hepworth Museum on that day.

### Cloakroom & Toilets

- Toilets are located on the third floor at Tate St Ives.
- At Tate St Ives an adapted toilet is available.
- When bringing a structured group (for a Tate talk/activity) please allow time for a toilet stop *before* your talk/activity is due to begin.
- Toilet facilities at the Hepworth Museum are minimal.
- Groups are kindly asked not to bring large bags due to restricted cloakroom space.
- A free, unstaffed cloakroom is available at Tate St Ives. Please do not leave valuables.
- All structured groups will be asked to leave bags in the cloakroom.
- There are no cloakroom facilities at the Hepworth Museum.

### Eating & Drinking

- There are no facilities inside Tate St Ives or the Hepworth Museum to eat packed lunches.
- Groups are welcome to use the outside, undercover, Loggia space at Tate St Ives for eating and drinking.
- No liquids or food are permitted inside either venue and also outside in the Garden at the Hepworth Museum.

- There is a café located on the roof terrace at Tate St Ives. Menus available on request.
- Tate St Ives is situated directly opposite Porthmeor Beach where there are toilets and benches.

### **Shop**

There is a shop located at the Hepworth Museum and on level two at Tate St Ives

### **Special Needs**

- When booking a group please advise of any special needs including visual impairment, hearing impairment, mobility needs, learning and behavioural problems. We aim to ensure all guides and staff are prepared in advance.
- Ramps and lift access to all floors at Tate St Ives. Suitable for wheelchair users.
- Steps and uneven surfaces at the Hepworth Museum. Limited wheelchair access by prior appointment only, please call 01736 791102
- Adapted toilet at Tate St Ives.
- BSL Sign Language communicator available on request.
- Advice on touching and gloves are available for the visually impaired.

### **Supervision & Discipline**

- Tate St Ives requires supervision of a minimum one adult per fifteen children (under 18).
- During structured activities a member of staff must stay with the group at all times.
- Gallery staff and guides have no responsibility for the safety, discipline and well-being of children (under 18).
- While students/children are visiting either site a member of staff must be available on that site at all times to deal with any problems arising.
- Group leaders should clearly display their admission sticker at all times for ease of identification.

# Safety of Works of Art

Works of art are easily damaged. Please remind your group of the Gallery Rules.

- No touching
- No running
- No photography
- No wet/messy art materials (see materials list below)
- No eating or drinking in the galleries/garden
- No smoking.
- Please be aware of barriers and keep to the right side of them!

# Use of Art Materials

Note, these rules apply in the garden and greenhouse at the Hepworth Museum, as well as inside the galleries and studio spaces.

## Materials that CAN be used with care at both sites

- Graphite pencils
- Coloured pencils
- Drawing pens
- Compacted/hard charcoal pencils
- Enclosed/barrelled pencil sharpeners

## Materials that CANNOT be used at either site

- Paints (all types including acrylic, oil, watercolour)
  - Charcoal
  - Fixative spray
  - Chalk pastels
  - Oil pastels
  - Bottles of ink
  - Glue
  - Erasers
  - Craft knives or scissors
- 
- Visitors are welcome to sketch in both venues, however, any practical activities within the Gallery must be properly supervised.
  - Tate St Ives will provide all materials for booked activities unless otherwise stated.

## **Art in St Ives**

The small Cornish town of St Ives has attracted painters for over a century, amongst its early visitors were J.M.W. Turner, Whistler and the young Sickert.

In 1928, on a visit to St Ives, Ben Nicholson and Christopher Wood discovered the work of retired mariner Alfred Wallis whose untutored paintings of town and seascapes had a profound influence on the development of their work.

In 1939, with the outbreak of war, Nicholson returned to settle in St Ives with Barbara Hepworth and they were joined by Naum Gabo, thus establishing in West Cornwall an outpost for the abstract avant-garde, international in outlook but strongly rooted in the local landscape. The potter, Bernard Leach, had been working in St Ives since 1920 and the ceramic tradition which he established with Shoji Hamada adds a further dimension to St Ives' international standing.

After the war the emergence of a younger generation including Wilhelmina Barns-Graham, Peter Lanyon, John Wells, Terry Frost, Bryan Wynter, Patrick Heron and Roger Hilton had a decisive effect on the development of painting in Britain in the second half of the twentieth century.

Many artists are associated with St Ives and West Cornwall, its rich history and its vivid artistic life.

## **Tate St Ives: the building**

The Gallery occupies a spectacular site overlooking Porthmeor Beach close to the home of Alfred Wallis and to the studios used by many of the artists whose works are exhibited. It is designed to show works of art in the surroundings and atmosphere in which they were created.

The architects, Eldred Evans and David Shalev, were selected in a national architectural competition held in 1990. Designers of the award-winning Truro Law Courts, their plans for St Ives were commended by both the Royal Fine Art Commission and by English Heritage.

The Gallery is a three storey building backing directly into the cliff face. The site is dramatic - it drops 50ft from cliff-top to beach and there are entrances to the Gallery at both levels. On the roof, as on the deck of a ship about to set sail, is the restaurant. From it the view extends over the rooftops of the town and its harbour, out to sea, along the horizon from Clodgy Point over St Ives Bay to the Godrevy Lighthouse. The focus of the building is a glazed rotunda, its form echoing the base of the demolished gas-holder which formerly occupied the site.

The architects have said that they hope that a visit to the Gallery will feel like an extension of visiting the town itself. It is a town of white walls, grey slate roofs and small windows, and so is the Tate Gallery St Ives. 'You can see the landscape at the

same time as the painters' visions of it' says Eldred Evans. 'The plan of the Gallery', she says 'is reminiscent of a Ben Nicholson painting'.

## **The Architects: Evans & Shalev**

Eldred Evans and David Shalev have been in private practice since 1965. Eldred Evans studied at the Architectural Association and at Yale University. Her father, the painter Merlyn Evans, spent much time in St Ives. David Shalev studied at the Technion School of Architecture, Israel.

Their projects have included Newport High School in Gwent (1969-72), a Children's Reception Centre, St John's Wood, London (1970-75), a home for Younger Physically Disabled People in Camden (1972-76) and Dana Works - an industrial development for precision engineering in Paddock Wood, Kent (1981-83). Other projects include: Ellis House, Twickenham, the Levy House and the 'Centrum' office building both in London.

Their Courts of Justice in Truro, Cornwall (1985-88) won a number of awards including the Architects' Journal's Building of the Year, the Financial Times' Architecture at Work Award and the Royal Fine Art Commission and Sunday Times' Building of the Year Award.

Competitions won include Broadclyst Village for the National Trust, Devon (1965), The Taoiseach's Residence and State Guest House, Phoenix Park, Dublin (1979), and the Royal Military College Library, Shrivenham (1981). They won the competition to design Tate Gallery St Ives in 1990.

Evans and Shalev have taught at the Architectural Association and other schools of architecture in the UK.

## The Patrick Heron Window

The artist Patrick Heron was invited by the architects of Tate St Ives to design a colourful glass window for the new building. The costs were supported by the friends of the Tate and it was installed in March 1993.

The artist and Feary and Heron Architects worked with the glass studio Wilhelm Derix GmbH & Co of Taunusstein, near Frankfurt in Germany. The window is made of coloured antique glass sheets laminated onto two large panels of thick clear plate glass. It is 4.6 metre by 4 metres.

Heron insisted that the window should not have the usual black leading used in coloured glass windows. This was because his main interest was the exploration of colour and how areas of colour respond in juxtaposition to each other. You will notice how the colours combine to create a soft purple reflection in the room.

Heron also required that the gridded proportion system should not be symmetrical nor central with the window rectangle. The window is one of the largest unleaded coloured glass windows in the world.

Heron's design began as a small gouache study. This was then scaled up and translated by Derix into coloured glass. Different combinations of antique glass colours, as well as variations in individual sheets of the same colour, were examined and eventually selected. Today the large north-facing window set in the Mall is like a giant light box. It provides a wonderful starting point and acts as the Gallery's first work of art.

### Trigger Questions

- What is your favourite colour?
- What do the shapes and colours make you think of?
- What is the window made out of?
- How do you think it was made?
- Where else might you see a window like this?
- What is particularly unusual about this window?
- What do you think the artist who made this was interested in?
- What colour light does the window reflect?

### Things to think about

#### *Colour and shape*

The Heron window provides an interesting introduction to ideas about colour, shape and composition. Heron said he saw the world in terms of colour. He said 'I live through my eyes'. He enjoyed discovering the million varieties of colour around him. He said he liked to look at, for example, the surface of an old green door in the sunlight or the 'zing' of a violet flower next to 'furry' green leaves.

## ***Light***

Heron was always interested in the colours and light of Cornwall. As a boy he lived in St Ives and in 1956 he returned to a house called Eagles Nest at Zennor.

*Here at last! I wish you could see the place today in its Mediterranean brilliance of light and colour! Yesterday, though, we were wreathed in mist all day; hot steamy stuff which made the rocks and bushes into grey Chinese silhouettes...* Patrick Heron to Herbert Read, 1956

*At Zennor one sees infinite Atlantic, all peacock mingled colours, and the gorse is sunshine itself...*

DH Lawrence, 1916

## **Landscape and abstraction**

Heron's window drew its inspiration from the light, colour and landscape of St Ives. Consider what the colours and shapes suggest about the landscape. Consider comparing his work to other artists associated with St Ives who have explored the subject of landscape.

## **Activities**

### ***Memory game***

Look at the window with your group. Ask them to look at it closely for one minute. Then get them to turn away from the work and ask each of them to remember one thing about it. Then look at it again as a group – they will look much closer the second time!

### ***Colourful names***

Ask students to say which is their favourite colour. Ask them to give this colour a 'colourful' name such as 'apple green' or 'night time blue'. Discuss their names and consider why they might be appropriate.

### ***Drawing shapes***

Ask students to choose two shapes and make a quick drawing of them in their sketchbook. Ask the students what the shapes make them think of. Get them to write down their ideas.

### **360° drawings**

Ask students to choose their favourite shape from the window and make a drawing of it anywhere and any size on their page. Then tell them to turn their sketchbook 360° before choosing another shape to draw touching their first. Repeat 4-6 times until each student has built up their own interesting composition. This exercise helps them to think about structure.

## Activities back at school

The Patrick Heron Window could be the starting point for numerous activities back at school. Here are a few suggestions:

- Collage work using colour and texture
- 3D constructions - creating colourful shapes
- Flags and banners which explore colour and shape
- Light boxes using tissue paper and/or acetate
- Create your own window which explores the colour, light and shapes appropriate to your own environment

**Patrick Heron (1920-1998)** was a major figure in twentieth century British Art and played a leading role in the development of post-war abstract art. From the mid 1950s he lived at Eagles Nest, his house in Cornwall, surrounded by the extraordinary light, colour, shapes and textures to be found in the spectacular garden. Heron was a prolific artist whose work has been widely published and exhibited. For further information please refer to:

Gooding, Mel, *Patrick Heron*, Phaidon, London, 1994

Gooding, Mel (ed), *Painter as Critic: Patrick Heron: Selected Writings*, Tate Publications, London, 1998

McNay, Michael, *Patrick Heron*, Tate Publications, London, 2002

Tooby, Michael & Feary, Julian, *Colour in Space: Patrick Heron: Public Projects*, Tate St Ives, 1999

## Preparation for your visit

We recommend you prepare your group for the visit, especially if it is their first experience of an art gallery. Suggested preparation might include:

- A discussion about what an art gallery is and what they might see there.
- A discussion about St Ives and its art.
- A discussion of the current exhibition using the poster and teachers' notes (notes can be downloaded from the website, sent by e-mail or post)
- A look at the Tate St Ives Website ([www.tate.org.uk](http://www.tate.org.uk))

### Orientation

Help your students to orientate themselves and feel at home in the Gallery by giving some basic information. This should include:

- Information about the building
- Outline of the aim of the talk/workshop/activity you have planned
- Conduct in the Gallery (see sheet on Safety of Works of Art)

### Gallery-based activities

Here are some suggestions for structuring and facilitating your visit. We recommend that you structure your visit around a theme. The teachers' notes for the current show will help you decide what might be appropriate. Please note there are many opportunities for cross-curricular work.

#### First responses

Take your group on a walk through the Gallery/or around one room. Ask them to think about the things that strike them about the Gallery. At the end of the walk, sit down and ask each member of the group to contribute one word based on their first response to being in the Gallery. Discuss as a group.

#### *Work in focus*

Pick one work to look at as a group. Ask the group, in pairs, to look at the work and discuss their initial reactions. Go round the group and get each pair to describe their responses.

#### *Questions to ask of any work*

- What are your first reactions to the work?
- Why does it make you think or feel like that?
- What does the work remind you of?
- What do you think the work is about?

- What materials/media is the work made out of?
- Describe the colours/shapes/marks/textures/scale of the work.
- How has the work been made?
- What is the title of the work? Does this change the way you see the work?
- When was the work made?
- Who made it?

### *Memory Game*

Look at one work with your group. Ask them to look at it closely for one minute. Then get them to turn away from the work and ask each of them to remember one thing about it. Then look at it again as a group – they will look much closer the second time!

### *Journey of the eye*

This activity encourages close looking. Start looking at one point in a work and encourage students to travel with their eyes across it describing what they can see as they go.

### *Titles*

Invite your group to think of their own titles for particular works. Discuss the titles they choose and consider why they think they are appropriate.

### *Step inside*

Encourage students to imagine they have stepped inside the art work. Ask them to describe how they feel and what they can see, hear and smell. You could also encourage them to think about what might happen next.

### *Making connections*

In small groups, students to look around a room and make a list of common elements such as colour, materials, shapes, subject matter, materials etc. They then report back to the group. As an extension of this activity you could invite older students to write a wall text for the display.

### *Describing game*

In pairs, students choose one work and look at it closely. They then have to describe it to the rest of the group who have to guess which work they have chosen. Younger children could take it in turns to find one (different) word to describe a work. For older students, working in pairs, invite one to describe a work which the other cannot see and to make a drawing based on what they are told. They could sit back-to-back to do this exercise.

### *Clue cards*

Before the visit, write key words on pieces of card. In small groups students choose a card and find a work that connects with it. They discuss/write down their reasons and then, in front of the work, tell the rest of the group.

## **Sketchbook Work**

We recommend your students bring a sketchbook (please refer to sheet on Safety of Works of Art for details of materials permitted in the Gallery). It is an important tool for recording observations and ideas. You might like to consider some of the following activities:

### *Quick sketching and memory drawings*

Encourage your students to make quick drawings. You could set them a time limit or tell them that the Gallery is about to close and they need to record as much information in as short a time as possible. Look at one work closely. Then ask your students to turn away from it and draw it from memory. Then ask your students to make another drawing, this time looking at it. What did they forget first time round?

### *Details*

Students select small areas of a work to examine in detail. A paper or card viewfinder is a useful tool to help them concentrate on a section. Encourage them to examine and draw the colours, shapes, lines, tones, marks and textures. This could then be the starting point for a discussion about composition and the choices the artist has made.

### *Group drawing by rotation*

Ask each student to find a space from which to draw the work. After two minutes stop and move onto the next person's drawing. After four moves round stop and compare drawings done from various viewpoints. Encourage students to discuss how they feel about making group drawings.

### *Near and far*

As a variation on the above activity encourage students to draw from a range of viewpoints, near and far. Again compare their drawings at the end. Alternatively, ask them to make a series of drawings of one work from varying distances on one sheet of paper – the results can be very interesting.

### *Inside/outside*

Lower Gallery 2 is a good place to base your students for a drawing activity. They could sketch views both inside and outside the Gallery. Get them to move around and choose different viewpoints.

### *Recording*

Encourage older students to write notes as well as sketch. Annotation is a good way to record information about a work (they could use labels with arrows or bullet points) and their reactions to it. It can help students to develop their ideas and can be useful when recording the experience of looking at an installation or work that includes film or video projection.

## **Back at School**

Activities and work produced during a Gallery visit are only a starting point. There are many opportunities to develop work and link it directly to the curriculum. Schools and colleges frequently develop projects on sculpture/3D, English language and writing, IT and multimedia and landscape/the environment as a result of a visit. Some use a visit as the starting point for a whole year's work!

### **Work produced as a result of a visit**

The Education Team is always keen to hear feedback following a visit. We are also interested in work produced as a result of a visit to Tate St Ives or the Barbara Hepworth Museum. Opportunities exist for displaying work – proposals can be discussed with members of the Education Team.

## Further Reading and Research

Axton, Janet, *Gasworks to Gallery: The Story of St Ives*, Tate Gallery, 1995

Cross, Tom, *The Shining Sands: Artists in Newlyn and St Ives 1880-1930*, West Country Books/Lutterworth Press, 1994

Cross, Tom, *Painting the Warmth of the Sun, St Ives Artists, 1939-1975*, Alison Hodge, Penzance, 1984

Davies, Peter, *St Ives Revisited – Innovators and Followers*, Old Bakehouse Publications, 1994

Val Baker, Denys, *Britain's Art Colony by the Sea*, Samson and Co, 1959

Whybrow, Marion, *St Ives: 1883-1993: Portrait of an Art Colony*, Antique Collectors Club, Woodbridge, 1994

*St Ives 1939-64, Twenty Five Years of Painting, Sculpture and Pottery*, Tate Gallery, 1985

*Bernard Leach, Hamada and Their Circle from the Wingfield Digby Collection*, Marston House, 1999

**The St Ives Library and Archive Study Centre** holds a range of material about artists associated with St Ives.

St Ives Library

Gabriel Street

St Ives TR26 2LX

Tel: 01736 796408

e-mail: [archive@stives.trust.demon.uk](mailto:archive@stives.trust.demon.uk)

### Useful Websites

[www.tate.org.uk](http://www.tate.org.uk) Tate Gallery on line

[www.stivestrust.demon.co.uk/archivesite](http://www.stivestrust.demon.co.uk/archivesite) St Ives Archive Study Centre website

Tate Learning ([www.tate.org.uk/learning](http://www.tate.org.uk/learning)) is an educational area of the site which includes the following:

- Learn Online - Resources for young people and adults who want to learn more about Tate's Collections and Exhibitions.
- Tate Kids - Fun and creative online art activities for all the family.
- Staff Room - A dedicated area for teachers and group leaders.
- Learn in the Galleries – A quick link to all educational events and activities taking place in the Tate galleries.