

Barbara Hepworth Teachers' Resource Pack

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What is the Barbara Hepworth Museum and Sculpture Garden?

The Barbara Hepworth Museum and Sculpture Garden at Trewyn Studio in St Ives presents the artist's sculpture in the place where she lived and worked for many years. As a 'studio museum' it is unique in this country and it has changed very little since Hepworth lived there. She placed many of the sculptures in the garden exactly where they are today.

Hepworth lived at Trewyn from 1949 until her death in 1975. In her will she asked her executors to consider 'the practicality of establishing a permanent exhibition of some of my works in Trewyn studio and its garden'. She envisaged her working studio being shown, as in her lifetime, with small works in the house and a few large works in the garden.

A year after Hepworth's death, the Museum and Sculpture Garden were opened to the public. In 1980 the Barbara Hepworth Museum was presented to the nation by her family and executors and today it is maintained and managed by the Trustees of Tate.

'Finding Trewyn studio was a sort of magic. For ten years I had passed by with my shopping bags, not knowing what lay behind the twenty-foot wall...Here was a studio, a yard and a garden, where I could work in open air and space.'
Barbara Hepworth: A Pictorial Autobiography, London, 1970, p52

Ground floor

This room, which was originally the kitchen, dining-room and bathroom, introduces you to Barbara Hepworth as a person not just a sculptor. Today there is an archive display of photographs, documents and other memorabilia which tell the story of her life. There is also an alcove where some unfinished woodcarvings and the artist's tools can be seen.

First floor

Upstairs you will find the studio. This room was at first a workroom but it soon became a bedroom and eventually a sitting room as well. It still contains some of the original furniture and the rugs and curtains that the artist always preferred. The works on display include wood and stone carvings, paintings and drawings. There is also a bronze cast of her left hand.

The garden

Hepworth said it was important to have trees and plants around her sculptures. She said 'with space and the sky above, sculpture can expand and breathe'. She created the garden, with help from her friend the composer Priaux Rainier, especially for her sculptures. When she began to work in bronze in the 1950s she often kept back an artist's cast of each sculpture for the garden. Today it

contains three large stone carvings and eighteen bronzes, including *Four Square (Walk Through)*, 1966, the artist's largest work. The greenhouse contains the artist's collection of cacti and some original plasters for bronze sculptures. At the bottom of the garden you will find the summerhouse where Hepworth used to have an afternoon rest.

The workshops

Outside the workshops you can see the yard where Hepworth did most of her stone carving. Underneath the magnolia tree you can see blocks of uncut marble. She called them her 'flock of sheep'. The turntable is as it was when she died, with the stone blocks of a new multipart marble carving in place. From here you can look into the plaster and stone-carving workshops which have also been left more or less untouched since the artist's death. The top workshop was where the plasters for bronze were made, and you can see some of the original plasters among the tools and materials. In the stone-carving workshop you can see more unfinished works and a wide range of tools and equipment.

Who was Barbara Hepworth?

Barbara Hepworth (1903-75) was one of Britain's most important twentieth century artists and probably the most famous female sculptor. She achieved worldwide success at a time when it was very unusual for a woman to be a sculptor. She is perhaps most famous for her abstract sculptures of pierced forms. Her work can be found all over the world for example, *The Family of Man (Nine Figures on a Hill)*, 1970, Yorkshire Sculpture Park, *Winged Figure*, 1963, John Lewis' Oxford Street, London and *Single Form*, 1962-3, United Nations Plaza, New York.

Born and brought up in Yorkshire, Barbara attended Leeds School of Art at the age of 17 and went on to study sculpture at the Royal College of Art in London. She first learnt to carve in stone during a visit to Italy in 1924. Her early works were based on the figure, animals and birds. While in Italy she married the sculptor John Skeaping. They returned to London in 1926 where they set up a studio. Her first son, Paul Skeaping was born in 1929.

From 1930 Barbara's work became more abstract as she explored space and shape often piercing right through the form. In 1931 she met the painter Ben Nicholson who became her second husband. Nicholson and Hepworth were involved in developing an abstract art based on pure simplified forms and during the 1930s they were associated with many of the leading European avant-garde artists of the day. In 1934 Hepworth gave birth to triplets, Simon, Rachel and Sarah Hepworth Nicholson.

Just before the outbreak of World War II, Barbara and her family moved to Cornwall. In 1949 Barbara bought Trewyn Studio in St Ives where she lived and worked for the rest of her life. In the 1950s Barbara began working in bronze - often on a larger scale. She received a number of important public commissions and her work was exhibited worldwide. She was awarded many honours including a DBE from the Queen. Barbara died in a fire at her studio in 1975. She was 72 years old. The following year the Barbara Hepworth Museum and Sculpture Garden was opened at Trewyn.

Timeline

1903

10 January Barbara Hepworth was born in Wakefield Yorkshire, the eldest of four children. Attended Wakefield Girls High School.

1920

Won a scholarship to the Leeds School of Art.

1921

Awarded a scholarship to the Royal College of Art, London to study sculpture.

1924

Awarded a Travel Scholarship and went to Italy.

1925

Married John Skeaping in Florence and went to live and work at the British School in Rome.

1926

Returned permanently to England, living in St Johns Wood London.

1927

First exhibition of carvings with John Skeaping in their Studio.

1928

Moved to Mall Studios in Hampstead, London. First solo exhibition at the Beaux Art Gallery, London.

1929

Birth of son, Paul Skeaping.

1931

Met her second husband, the painter Ben Nicholson. Joined the Seven and Five Society with which she exhibited. Carved her first pierced sculpture, *Pierced Form* (1931), in Alabaster, destroyed during war.

1933

Visited Paris and St Rémy de Provence with Ben Nicholson. Met Pablo Picasso, Georges Braque, Constantin Brancusi, Piet Mondrian, Jean Hélion and Sophie Taeuber-Arp. Invited to become a member of the avant-garde Abstraction-Création group. Hepworth and Skeaping divorced.

1934

Became a member of Unit One, London. Birth of triplets, Simon, Rachel and Sarah Hepworth Nicholson.

1935

Met Mondrian and Naum Gabo in Paris.

1936

Met Jean Miro while on holiday in Dieppe. Met Arp and Braque again.

1937

Circle published.

1939

A week before the outbreak of war, moved to Cornwall with her husband and children. Stayed at Carbis Bay. Ran a nursery school and small market garden during the day. At night drew and made small plaster sculptures.

1943

First retrospective exhibition held at Temple Newsam, Leeds.

1946

First book published on her work (Faber & Faber, London, Ariel Series, foreword by William Gibson). Invited by London County Council, in a limited competition, to produce maquettes for four sculptures at the ends of Waterloo Bridge (no commissions were awarded).

1947

Drawings of operating theatres.

1949

Bought Trewyn Studio in St Ives where she lived permanently from 1951. Founder member of Penwith Society of Arts in Cornwall.

1950

Visits the Venice Biennale, Italy where she represents Britain. Two works commissioned for the Festival of Britain – *Contrapuntal Forms* and *Turning Forms*.

1951

Major work installed at Festival of Britain. Designs sets and costumes for the production of Sophocles' **Electra** at the Old Vic Theatre, London. Hepworth and Nicholson divorce.

1953

Death of her son Paul. He was a pilot in the RAF stationed in Malaya and his plane crashed over Thailand.

1954

Major exhibition of her work at Whitechapel Art Gallery, London. Visits Greece and the Aegean and Cycladic Islands with Margaret Gardiner. Designs sets and costumes for Michael Tippett's opera, **The Midsummer Marriage**.

1955-6

Major exhibition tours North America.

1958

Created CBE in New Year's Honours List.

1959

Awarded the major prize at the 5th São Paulo Biennial, Brazil.

1963

Single Form bronze sculpture (21ft high) commissioned for the United Nations, New York.

1964-5

Major exhibition tours in Europe.

1965

Made Dame of the British Empire.

1966

Diagnosed with cancer of the throat: the disease is successfully treated.

1968

Invested as a Bard of Cornwall. Awarded Freedom of the Borough of St Ives. Retrospective exhibition, Tate Gallery, London.

1970

Published **Barbara Hepworth: A Pictorial Autobiography**.

1975

Dies 20 May in a fire in her studio.

1976

Opening of Barbara Hepworth Museum and Sculpture Garden at Trewyn, St Ives.

Looking at Hepworth's sculpture

Some questions to ask of any work

- **What is the first thing you think or feel when you look at the work?**
- **What is it made from?** (eg wood, stone, metal)
- **How was it made?**
Can you tell by looking what materials, tools and techniques were used?
What do you think she did first?
What problems did she have?
Did she finish the work?
- **Does it look like something such as a human figure or does its shape remind you of a number of things?**
- **Is it made from more than one form?**
Is it a single form, two forms or a group of forms?
- **What colours can you see?**
- **What shapes can you see?**
Does it have an inside and outside?
If so, what shape is the outside edge?
What is the shape in the middle?
- **What surface textures can you see?**
- **How is the space organised?**
Can you walk right round it and look at from all angles?
- **Where is it?**
Does this affect the way you think about it?
- **When and where was it made?**
- **What else was Hepworth making at this time?**
- **What did Hepworth call it?**
Does its name change the way that you see it?
- **What does it mean?**
Can you think what may have inspired Hepworth to make this sculpture?
What does it mean to you?
- **How does it compare/contrast with other works by the artist?** Does she explore the same theme, material or techniques in other works?

Key themes in Hepworth's work

The Human Figure

Hepworth's early work is dominated by sculptures of the human figure, seated or standing.

She drew and painted the life model throughout her life.

She transformed/abstracted/simplified the figure into vertical shapes that were more about mass, surface, line and balance.

The landscape

Many of Hepworth's sculptures explore the forms and shapes of the landscape. She was inspired by the landscape of her childhood, West Yorkshire and West Penwith in Cornwall.

She was interested in the history of the landscape and her sculptures relate to ancient stones and shapes within the landscape.

She was interested in expressing the physical experience of being in the landscape – for example, the push and pull of the wind, the changing shapes and contours as you walk or the varieties of textures and patterning on rocks and vegetation.

She preferred her work to be shown outdoors. She said sculptures need natural light and air 'to breathe and grow'.

Maternal forms

Many of her early works are based on the theme of mother and child and clearly relate to her own experience of motherhood. She explores the tender relationship between one living thing beside another.

Her later carvings explore a more generalised view of maternity. They contain ideas of nurture, enclosure and suggest shapes such as a womb or seed pod as symbols of renewal and protection.

Inside and outside

Hepworth said there is an inside and an outside to every form. Many of her sculpture explore both solid shape and open space. She carved into and through her sculptures to explore both the inside and the outside. She liked to pierce, tunnel and hollow out her forms.

Space and abstraction

Hepworth explored abstract ideas about colour, line, shape, form, balance and depth in both her paintings and sculptures.

She liked to combine geometric shape with more organic forms. She explored different materials and textures to draw attention to relationships between forms, surfaces and subject.

Sculpture about materials

Hepworth seems to revel in the qualities (colour, texture, softness and hardness) of the different stones and woods she used. She said the job of the sculptor was to release the 'life' of the material and a show its 'essential' qualities of shape, colour,

surface and grain. In some works she used contrasting materials to highlight their different qualities. She also enjoyed chance elements such as mineral inconsistencies or fossils while for some works she applied paint.

Groups in space

Hepworth made a number of multi-part and group sculptures. She explored the harmony and tension between separate but inter-related forms. This related to her fascination with human relationships and harmonious human interaction. She was interested in how people move in different spaces and in relation to each other.

Suggested Activities for Primary Groups

A visit to the Gallery and Museum could be part of a range of curriculum-based work. Direct links can be made to Art and Design Schemes of Work such as *What is Sculpture?*, *Mother Nature*, *Designer*, *Can Buildings Speak?*, *Can We Change Places?* and *A Sense of Place*. Links can also be made to the science, geography, history and literacy curriculum.

Gallery-based activities

First response

Take a look at one room/area with your group. Encourage children to think about their senses (listening and looking carefully) how they feel physically in the space. Ask each child to contribute one word based on their first response to being in the gallery/museum.

Work in focus

Choose a sculpture and look at it closely together. Try looking at it from different angles and, if you can, walk right around it. 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. Ask questions such as, what is it made from, how do you think she made it, what does the shape make you think of?

10 Words to describe sculptures

Ask children to fit the words to the sculptures they have seen. (you could make key word cards for children to use in the gallery).

Smooth

Shiny

Bumpy

Round

Dark

Curved

Curly

Twisted

Light

Hollow

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. Another version of this activity is for students to imagine they are a tiny ant and they have crawled inside the sculpture. Describe your journey around the shape and surface of the work.

Titles

Invite your group to think of their own names for particular works. Discuss the titles they choose and consider why they think they are appropriate. Barbara Hepworth did not like her work to be displayed with their titles - she wanted visitors to think of their own ideas.

Sculpture in the air

This activity works well in the Barbara Hepworth Garden. Hepworth thought it important to stand next to a sculpture and think about its shape, position and balance. Get children to stand next (but not too close!) to their favourite sculpture. How big is it compared to them? Does it stand firmly on the ground or does it lean to one side? Is its shape even or lop-sided? With their arms, ask them to make the shape of the sculpture in the air. Start by making it small, with just their hands then use their arms, stretching higher and wider. If their sculpture is really big, they may need others to help them make the shape.

Nutty wood and gorgeous slate

Barbara Hepworth liked to explore the particular qualities of materials. She said she liked the 'nutty' quality of wood, the 'luminosity' (brightness) of marble and the 'density' (solidness) of stone. She described slate as 'gorgeous' and said it had a dark silkeness that was smooth and yet sharp. Choose sculptures made from different materials and see if students can find words to describe their qualities. Remember students can only touch the sculptures in the garden.

Words and phrases about sculptures

'Bowed with grief' and 'dancing with joy' were ways Barbara Hepworth talked about the shapes that sculptures make. Ask older children to think of phrases to describe the sculptures they like best. Give examples to help them such as 'balanced like a pack of cards' or 'shaped like an egg' or 'curled like a wave'.

Poems and stories

Find a quiet spot in the Gallery or in the Garden at the Barbara Hepworth Museum. Ask children to make a list of works to describe the place and how they feel. You

could then get them to develop a poem or story based on these words and ideas. This could be further developed back at school.

Conversations

Hepworth often made sculptures in groups where each piece is part of a larger sculpture. In the garden at the Barbara Hepworth Museum there is a large group sculpture entitled *Conversation with Magic Stones*, 1973 (see **Key work card**). Encourage children to see the links between Hepworth's works. Imagine that some of the sculptures are having conversations with each other. What would they say to each other? What would they say to you?

Follow-up work back at school

The natural world: line, shape, form, colour and texture

Develop drawings and collage work based on observation and collection of materials and objects from the natural world (including, stones, moss, leaves, bark etc).

Shape designs

As an extension of collage work students could create shape designs using coloured paper shapes, pencils and crayons and strings placed onto a cardboard base. Encourage students to contrast colour and shape and to combine geometric and organic forms. This could link to other artists' work such as Henri Matisse, Joan Miro or Patrick Heron.

Create your own sculpture space

Just as Barbara Hepworth did, get students to look around at natural things and to start thinking about shapes. Get them to decide where their sculptures should be set – for example, in a garden, on the hillside, on a beach in a gallery. Use a variety of materials such as dough (clay), wire, string and collage materials to create sculptures for their space.

3-D Constructions

You can make simple 3-D constructions using thin card and scissors. Encourage students to explore shape and balance by making the sculpture stand up. You can make more elaborate constructions using materials such as string, acetate, card and paper. Choose materials with contrasting colour, textures and transparency to encourage students to think about the qualities of sculpture. You could also develop simple mobiles.

Who was Barbara Hepworth?

Using books and web research explore the life and times of Hepworth. This could lead to role-play whereby 'Hepworth' is interviewed. Extend to a history project about St Ives and Cornwall.

Senses and materials

Explore Hepworth's choice of materials and processes. Explore ideas about why she used certain materials eg long-lasting, to create different textures etc. Extend to a science project looking at materials and understanding the five senses.

Environmental sculptures and trails

Children could design and develop environmental sculpture in the school grounds or local area. They could also develop a sculpture trail and explore issues related to improving the environment.

Stories and poems

Use material gathered during the visit to develop stories and poems. You could extend this work to link to projects on the idea of memories or journeys. Use the **Key Work Cards** to develop oral and written work. Children could also design card and/or board games which encourage matching and identifying links and simple memory tasks.

Activities for Secondary Groups

Use sketchbook and gallery-based work as the starting point for project work. Encourage students to think about what aspects of the visit excited them the most. Direct links can be made to Art and Design Schemes of Work such as *Recreating Landscapes*, *What's in a Building? Shared View* and *Personal Places, Public Spaces*.

Gallery-based activities

Work in focus

Pick one work to look at as a group. Use the **Questions to ask of any work** sheet to prompt discussion.

Discovery half hour

Give the students a 'discovery half hour' and encourage them to familiarize themselves with the whole place and start to identify key characteristics about Hepworth's work.

Ask students to **choose 3 different sculptures**. Get them to identify the material, how they were made and what they think inspired each piece.

At the Barbara Hepworth Sculpture Garden ask students to **find 6 totally different plant or flora forms**. Get them to describe their shape, texture, form and colour. Make sure they visit the greenhouse and look at Hepworth's collection of cacti.

Line, tone and mark-making

Ask pupils to choose a work and sketch it using,

- a) line only
- b) tone only
- c) external/internal space only in tone to show shape
- d) external/internal space with line and tone to show form and mark-making to show texture and surface.

20 words to describe sculptures

Ask students to fit the words to the sculptures they have seen.

Alive	Enclosed
Human	Solid
Natural	Plant-like
Abstract	Light
Cold	Weathered
Smooth	Worn
Shiny	Hollow
Bumpy	Tense
Angular	Harmonious
Circular	
Upright	

15 words to describe different surfaces and textures

Ask students to choose the words from the list which best fit their favourite Sculpture.

Incised
Cut
Clawed
Chiselled
Bumpy
Smooth
Flat
Pitted
Rough
Coarse
Uneven
Shiny
Sharp
Reflective
Weathered

Key themes - clue cards

Use the Key Themes section of this pack to develop your own set of clue cards to use in the exhibition. 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. Encourage them to share responses and to discuss/write down their ideas.

Recording – labels and titles

Encourage older students to write notes and sketch what they see. 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. Ask students to write their own labels and titles for the works. This can help students to develop their ideas and can be useful for future classroom work.

Follow-up work

2D/3D

Develop a drawing based on a 3D object into a design for a three dimensional piece. On completion of the three dimensional work students can then draw their designs. Variations on this project could result in collage, printmaking, textiles or digital work.

Carving versus modelling

Explore and discuss the different methods and materials used by sculptors. Students to experiment carving into soap, wax, plaster and if possible wood or stone. Contrast this experience with modelling materials such as clay and wet plaster.

Natural and geometric forms

Drawing work based on direct observation of natural forms. Make use of a field trip to a local garden or site or ask students to collect materials to bring in. Students to make a series of drawings where they gradually simplify the shapes and look for geometric forms. This work could be developed into a collage, textile, digital or 3D project.

From figure to abstraction

Explore the human figure in Hepworth's work. Look at how other artists have treated the subject. Develop painting and drawing work based on direct observation of the figure. You could focus on the theme of mother and child or more broadly explore the relationship between different figures.

Casting

Simple casting methods can be very effective and will help students to understand what can be a complicated process. Make clay or plasticine moulds into which students can pour wet plaster. Encourage experimentation – make impressions in the clay with a variety of tools and objects as well as hands etc.

3D constructions and installations

Students could develop 3D constructions using a variety of materials and techniques. They could create armatures onto which they apply clay or plaster (Modroc) or they could use scrap materials such as cardboard and wire and metal. As an extension of the above activity they could develop constructions by joining their cast pieces together by making another clay mould.

Barbara Hepworth in context

1. Find out more about Hepworth. Why is she so famous? Why was it unusual to be a woman sculptor in her time? Who influenced her? Where did she live and work? Why did she particularly like to carve?
2. Research other artists who can be compared to Hepworth for example, Jean Arp, Constantin Brancusi, Anthony Caro, Frank Dobson, Jacob Epstein, Elisabeth Frink, Naum Gabo, Peter Lanyon, Piet Mondrian, Henry Moore, Ben Nicholson, John Wells and Bryan Wynter.
3. Research contemporary sculptors for example, Richard Deacon, Ian Hamilton Finlay, Richard Long, Antony Gormley, Andy Goldsworthy, Anish Kapoor, David Nash, Cornelia Parker, Peter Randall-Page, Veronica Ryan, Yinka Shonibare, Rachel Whiteread and Alison Wilding.

Extension work

Sculpture for public spaces. Explore sculpture in relation to landscape, architecture/built environment. Extend students' own 3D work by designing a context, thinking about a suitable base/plinth etc. Design maquettes for a public space. Note: your visit to St Ives could include a tour of the town to see Hepworth's sculpture in public places (see the *Map Guide* to Barbara Hepworth's public sculpture in St Ives).

Art and the environment. Extend work with a field trip that explores issues related to the environment and ecology. Link to geography and science work. Explore

rocks, weathering and environmental change. Consider the tension between development and conservation.

Landscape and Land art. Look at other artists inspired by the landscape. Look at artists who make work directly in the landscape such as Andy Goldsworthy, Richard Long, Robert Smithson and Christo. Extend to look at how people have used objects in the landscape past and present. Look at pre-historic stones and megaliths in Cornwall and the UK. Extend to a discussion of worldwide land art such as the Easter Island figures, Indian Totem Pole and Aboriginal earth drawings.

Modern day Hepworth equivalents

What are contemporary artists concerned with? How do they explore the human figure, deal with issues relating to landscape and the natural world. Why are their approaches, materials and processes different to Hepworth? In what ways has the context for making sculpture changed? Why was it unusual for a woman to be a sculptor in Hepworth's time? What access to education, training and support did she have? How might this be different to artists working today?

Drawing activities – for all ages

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. Experiment with different coloured pencils, biro, fine liner pens, crayons and papers (eg white pencils on grey paper). 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?

Outline/on top drawings

Ask students to choose a sculpture and draw the outline. Then get them to choose another two sculptures and do the same but this time ON TOP of the drawing they've just done. With their pencil trace a heavy line around the outside of their three shapes to create a new one. Get them to give their new shape a name.

Negative Shapes

Look at some of the sculptures that have holes or spaces through them. Talk to your students about negative spaces and observe the shadows and reflections that are created. Ask students to find some negative shapes that they like and draw them. They can draw their shapes separately or together, side by side or one on top of the other, as one big shape.

Drawing through holes

Similar to the activity above. Ask students to look at some of the larger sculptures such as *Four Square (Walk Through)*, 1966 in the garden at the Barbara Hepworth

Museum. Draw what they can see through one of the holes. They might see another sculpture or other visitors as well as parts of the garden/gallery.

Textures and rubbings

This activity can only be done in the garden. Ask students to choose a sculpture, close their eyes and run their hands across the surface. If there are lots of different sides or surfaces, get them to run their hands inside and out. How does it feel? Then ask them to make a selection of rubbings from the different surfaces in the garden – **but not the sculptures themselves**. Compare them with the surfaces of some of the sculptures in the garden.

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 and continue working on their drawing. After four moves round stop and compare drawings done from various viewpoints. Encourage students to discuss how they feel about making group drawings.

Inside/outside

Hepworth liked to explore the inside and outside of shapes and materials. Get students to look at one sculpture and make two separate drawings – one of the outside and one of the inside. An extension of this activity would be to think about the actual space they are in. If you choose a space such as Lower Gallery 2 at Tate St Ives students could sketch views both inside and outside the Gallery. Get them to move around and choose different viewpoints.

Further Reading and Information

Barbara Hepworth

Barbara Hepworth: Centenary, Exhibition catalogue, Tate St Ives, 2003

Curtis, P, *Barbara Hepworth*, Tate St Ives Series, Tate Gallery, 1998

Curtis, P & Wilkinson, A, *Barbara Hepworth: a retrospective*, Liverpool University Press & Tate Gallery, 1994

Barbara Hepworth, A Pictorial Biography, Tate Publishing 1970. Reissued 1985

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Hammacher, A. H, *Barbara Hepworth*, Thames and Hudson, 1968 Revised Edition, 1987

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Barbara Hepworth Sculptures from the Estate, Wildenstein, 1996

Barbara Hepworth Stone Sculpture, Pace Wildenstein, 2001

General sculpture and techniques

Birks, T, *The Alchemy of Sculpture*, Pangolin Editions, Chalford, 1998

Causey, A, *Sculpture Since 1945*, Oxford University Press, Oxford, 1998

Clough, P, *Sculptural Materials in the Classroom*, A & C Black, London, 1998

Collins, J, *Tate Sculpture*, Tate Gallery, 2003

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Hall, J, *The World of Sculpture*, Chatto & Windus, London, 1999

Mills, J. W, *The Technique of Sculpture*, BT Batsford, London, 1976

Opie, M, *Sculpture*, Dorling Kindersley Eyewitness Art Series, London, 1994

Penny, N, *The Materials of Sculpture*, Yale University Press, New Haven & London, 1993 (includes useful glossary)

The History of Western Sculpture, A Young Person's Guide, Belitha Press, Ltd, London, 1997

The Unpainted Landscape, Coracle Press, London, 1987

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

St Ives Library

Gabriel Street

St Ives TR26 2LX

Tel: 01736 796408

e-mail: archive@stives.trust.demon.uk

For further information on books on St Ives artists please refer to the Tate St Ives Education Information Pack.

Useful Websites

www.tate.org.uk Tate Gallery on line

www.stivetrust.demon.co.uk/archivesite St Ives Archive Study Centre website

www.bronzeage.co.uk Bronze Age Foundry with useful information on bronze casting techniques

www.learningstone.net Learning Stone

www.grizedale.org Grizedale Forest Sculpture

www.sculptor.org/Outdoor.htm Outdoor Sculpture parks and gardens

www.yssp.co.uk Yorkshire Sculpture Park

www.sculpture.org.uk Sculpture at Goodwood (British contemporary sculpture)

www.sculpturebooks.co.uk Latest publications on sculpture

www.sculpture.uk.com New Art Centre Sculpture Park and Gallery, Wiltshire

www.forestofdean-sculpture.org.uk Forest of Dean Sculpture Trail

www.scottishsculpturetrust.org Scottish Sculpture Trust - promotes public education in contemporary sculpture

www.landartnet.org Landscape & Arts Network (LAN) – international network of artists interested in the environment

www.henry-moore-fdn.co.uk Henry Moore Foundation

Sculpture resources for teachers

www.accessart.org.uk On line visual arts workshops including 'What is Sculpture' and 'Casting and Constructing'. Also has good links to other websites.

www.cambridge-sculpture-workshops.co.uk Offers workshops to schools, colleges and adults throughout the region. Information on projects and workshops.

www.yssp.co.uk Yorkshire Sculpture Park, Teachers Resources, Curriculum 2002

Films and music

Leach and Hepworth, The Stories of Two Great South West Artists, TSW Films and Television Archive, £19.50. Note: this film will be shown at the Education Study Point during the exhibition. In September there will be a special programme of film screening focusing on four decades of film on Barbara Hepworth. Programme available from June.

Midsummer Marriage, Michael Tippett, Naxos

No Title Required (a selection of Rainier's music) Priaulx Rainier and Sadie Harrison, Metier

Barbara Hepworth Centenary exhibitions:

Wakefield Art Gallery, 17 May – 29 June 2003,

www.wakefield.gov.uk/community/museumarts

Yorkshire Sculpture Park, West Bretton, Wakefield, 17 May – 14 September 2003,

www.yssp.co.uk

Museum het Catherina Gasthuis, Gouda, Holland, July – September 2003

Institut Valencia d'art Modern, Valencia, Spain: autumn 2004, www.ivam.es

Other places to see Barbara Hepworth's work

St Ives Town (See *Map Guide* to Barbara Hepworth's public sculptures in St Ives).

Public collections and sites in the UK, including Manchester, Wakefield, Leeds,

Birmingham, Norwich and Stromness. Her work is also in public collections in

America, Canada and Europe.

Before you visit

Fascinating facts about Barbara Hepworth

She was born a century ago in 1903

She was brought up in Yorkshire

She went to Art College in London at the age of 17

She learnt to carve marble in Italy and is best known for making sculptures with holes in them

She was married twice, first to the sculptor John Skeaping and then to the painter Ben Nicholson

She had four children, Paul Skeaping in 1929 and triplets, Simon, Rachel & Sarah Hepworth Nicholson in 1934

She moved to St Ives to escape World War II

She won lots of awards and exhibited her work all over the world

She was made a Dame of the British Empire by the Queen in 1965

She died in a fire in her studio in 1975

She is probably the most famous British woman artist, achieving incredible success at a time when it was unusual for a woman to study sculpture.

What inspired Barbara Hepworth?

The human figure – she drew the figure and made sculptures based on it

The landscape and the natural world – especially the landscape of her childhood in Yorkshire and the landscape of West Penwith in Cornwall

Geometric and mathematical forms

African and other non-European Art

European abstract artists such as Piet Mondrian, Constantin Brancusi, Jean Arp and Naum Gabo

Her travels to places such as Italy and Greece

Music and dance

Her experience of motherhood

What will you see at Tate St Ives and the Barbara Hepworth Museum?

Paintings, drawings and sculptures by Barbara Hepworth

Sculptures in a range of materials including, wood, stone and bronze

Tate St Ives is a public art gallery and there is a special exhibition of Hepworth's work to mark the centenary of her birth

The Barbara Hepworth Museum is a public place which was once Hepworth's private home and studio – you will be able to see where she lived and worked and visit her garden which she created especially for her sculptures.

Pre-visit activities

Take or collect photographs of your own family

Go to the beach and collect a range of found objects such as shells, pebbles and driftwood

Collect a range of natural objects that have interesting shapes such as unusual leaves or tree bark

Collect one natural object and one man made object – compare each object's characteristics

Find out more about Barbara Hepworth, Tate St Ives and the Barbara Hepworth Museum and Sculpture Garden - visit the Tate website at www.tate.org.uk or see **Further Reading and Information** in this pack.