
Work Placement Handbook



2012

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Falmouth Art Gallery

Falmouth Art gallery is a service funded by Falmouth Town Council.

It is an accredited museum and complies with standards laid down for the Registration of Museums in the United Kingdom and works in partnership with:

Age Concern, The Art Fund, Arts Council England, Brightwater Holidays, Combined Universities of Cornwall, Cornwall and Devon Media, Cornwall College, Cornwall Council Conservation Department, Cornwall Heritage Trust, CSV RSVP, Earls Retreat, Falmouth Arts Society, Falmouth BIDS, Falcare (formerly Mencap), Falmouth Marine School, Falmouth Stroke Club, Heritage Lottery Fund, Hine Downing Solicitors, Jason Thomas Dance Company, Kerrier Pupil Referral Unit, Kids in Museums, Langholme, Little Parc Owles Trust, Local schools, MLA (Museums, Libraries and Archives Council), MLA/V&A Purchase Grant Fund, Museums Association, National Maritime Museum Cornwall, Newquay Zoo, Penlee House Gallery & Museum, Royal Cornwall Museum, Royal Cornwall Polytechnic Society, Sully's Picture Framing Penryn, Susie Group (victims of domestic abuse), Swamp Circus, Tate St Ives, The Tanner Trust, Truro and Penwith College, U3A, University College Falmouth, University of Exeter, Wayfarers, The West End Group – Murdoch and Trevithick Centre, The WILD Young Parents Group

Falmouth Art Gallery

The Origins of the Collection

The first Falmouth Art Gallery was opened in Grove Place in 1894 under the Directorship of William Ayerst Ingram and Henry Scott Tuke. It featured their own work along with that of Sophie Anderson, Richard Harry Carter, Charles Davidson, Topham Davidson, Winifred Freeman and Charles Napier Hemy.

Falmouth Art Gallery's origins in the Municipal Buildings began with the building in the same year of a Science and Arts School, Falmouth Free Library and Council Chambers. The splendid granite building situated on the Moor was financed through the generosity of John Passmore Edwards (1823-1911) and through a bequest from Octavius Allen Ferris (1805-1892).

The core of the town's art collection dates from 1923, with gifts made by Alfred Aaron de Pass (1861-1952), a South African businessman and art benefactor. His grandfather had become wealthy by shipping guano for use as fertilizer, and his father had added to the family riches by installing slipways for ship repairs, building transport systems and an ice making plant.

Alfred De Pass came to Falmouth on his honeymoon in 1888, after marrying Ethel Phoebe Salaman. They returned in 1895 for a summer holiday with their children, and so enjoyed the visit that they bought land close to the Falmouth Hotel, where they built Cliffe House, which was completed in time for their visit the following summer.

Alfred De Pass was a prodigious and discerning collector of works of art, and his purchases included examples by many leading Victorian and Edwardian painters. He presented a large number of works to Falmouth in three separate donations. The first was in 1923 in memory of his sons, Sub-Lieutenant Crispin De Pass, who died in 1918 at Cambrai serving with the tank corps, and John De Pass who was killed in a skiing accident on the Chamoissaire Mountain, Switzerland in January 1923. The second gift was in 1927 and included pottery, glass, pewter, Greek and Roman coins as well as oil paintings. This was at a time when the Falmouth Free Library incorporated a museum, which also included rare and obscure objects from around the world. The third gift by De Pass included maritime paintings and prints purchased from an exhibition held at Falmouth Free Library in the summer of 1938.

Probably the most popular and famous of De Pass's gifts is *The Lady of Shalott* by John William Waterhouse, which takes its theme from Tennyson's poem. It is a study for the final version now at Leeds City Art Gallery. Many experts prefer the vitality of the Falmouth version with its loose and expressive brushwork.

De Pass also gave pictures by Sir Frank Brangwyn, Sir John Arnesby Brown, Sir Edward Coley Burne-Jones, Giovanni Battista Cipriani, Charles Napier Hemy, Thomas Luny, Arthur Melville, Sir Alfred Munnings, Filippo Palizzi, Thomas Martine Ronaldson, Henry Scott Tuke, George Frederick Watts and Jose Weiss, and important prints by Durer, Claude, Rembrandt and Piranesi.

De Pass, after the death of his wife, returned to Cape Town in 1939, never to return to Britain. By the end of his long life he had disposed of almost all his collection by gift to provincial museums and galleries at Falmouth and in Bristol, Cambridge, Plymouth and Truro, as well as to the National Portrait Gallery, the British Museum and to Cape Town.

Falmouth Art Gallery in its present form opened on 12 October 1978 after government re-organisation, when the running of the gallery came under the authority of Falmouth Town Council and the library under Cornwall County Council. The conversion of the Town Council's existing Committee Room to make an additional gallery space for the permanent collection opened on 25 October 1990. The gallery was later renovated with lift access through one of the very first grants from The National Heritage Lottery Fund in partnership with the Museums and Galleries Commission; Foundation for Sports and Arts; Trustees of the Wolfsen Foundation and Family Charitable Trust; and Cornwall County Association for the Blind. The refurbishment was undertaken by the architectural firm of Poynton, Bradbury, Wynter and it was formally opened on 31 May 1996 by Sir Tim Rice.

Art Funded works

The gallery has benefited greatly from the generosity of The Art Fund, formerly known as the National Art Collection Fund, highlights include Study for the Message – Mrs Fouracre by Henry Scott Tuke RA RWS (1858-1929), George Boscawen 3rd Viscount Falmouth by George Romney (1734-1802), A beggar boy by John Opie RA (1761-1807), Constructing South Pier, Mevagissey by Sir Frank Brangwyn RA RWS RE HRSA PRBA ROI RSW HRMS (1867-1956), Five Bar by Trevor Bell (b. 1930), A Morning Gossip by Henry Scott Tuke RA RWS (1858-1929), and Along Shore Fishermen by Charles Napier Hemy RA RWS (1841-1917). Some of these acquisitions would not have been possible without joint funding from Beecroft Bequest, The Canterbury Auction Galleries, Cornwall Heritage Trust, Heritage Lottery Fund, Historical Portraits Ltd, MLA/V & A Purchase Grant Fund, The Nerys Johnson Contemporary Art Fund and generous donations from local supporters.

Falmouth Art Gallery has also been selected by HM Government to permanently house major masterpieces by the English portrait painter Thomas Gainsborough (1727-1788) and the Modernist painter Ben Nicholson (1894-1982). A panel of the country's leading experts recommended to the Government that these pictures be allocated to Falmouth Art Gallery, after being recognised of major international importance and accepted by HM Government in lieu of Inheritance Tax.

Artists of the Fal area

THE Fal area boasts one of the most exciting, diverse, energetic and creative art scenes in Cornwall. It is our mission to promote an understanding, appreciation and enjoyment of heritage and art – its enhancement of people's lives in the community, and to encourage an understanding of the rich artistic heritage of Falmouth, Cornwall and the South West within an international context.

Falmouth has attracted major artists to the area to produce work, including J.M.W. Turner (1775-1851), the artists of the first Falmouth Art Gallery such as, Charles Napier Hemy RA (1841-1917), Henry Scott Tuke RA RWS (1858-1929) and Sophie Anderson (1823-1912), who was the first Cornish based woman artist to have a painting sell for over a million pounds at auction (No walk today, lot 96, Sothebys, 19 November 2008). Other major artists to visit included: Stanhope Forbes RA (1857-1947), Sir Frank Brangwyn RA (1867-1956), John Singer Sargent RA (1856-1925) and Augustus John (1878-1961).

Falmouth also played a part in the modernist movement with visits from Sir William Coldstream (1908-1987), Ben Nicholson (1894-1982), Christopher Wood (1901-1930), and Alfred Wallis (1855-1942). In 2004 the gallery mounted a highly acclaimed exhibition showing the 'Surrealists in Cornwall', featuring Roland Penrose (1900-1984), Lee Miller (1907-1977), Man Ray (1890-1976), Max Ernst

(1891-1976), Leonora Carrington (born 1917), Eileen Agar (1899-1991) and Henry Moore (1898-1986) who all stayed at Lambe Creek, near Falmouth in 1937.

Falmouth College of Arts (now University College Falmouth) has attracted to the area a great many accomplished artists and illustrators and continues to do so. The gallery wishes to collect the very best work that reflects the rich artistic heritage of University College Falmouth and the surrounding art scene.

Formerly Falmouth School of Art, its origins can be traced to the life classes held in the middle room of Falmouth Art Gallery. These proved so popular that they eventually had to move to bigger premises in Arwenack Avenue. The foundation stone for the School of Art was laid there by the Honourable Lord St Levan on 18 August 1901.

Automata Collection

Falmouth has a reputation for its automata makers and has mounted a number of successful automata exhibitions. The area remains rich in makers.

Falmouth Art Gallery's Automata collection incorporates many local automata makers of national recognition including Paul Spooner, Peter Markey, Carlos Zapata, Susan Evans, Keith Newstead, Patrick Bond, Justin Mitchell and Anthony Crosby.

British Impressionists

The work of the Falmouth artist Henry Scott Tuke RA is represented alongside important works by Dame Laura Knight RA, Sir Alfred Munnings RA, William Osborne, Arnesby Brown J.T. Richardson and Alfred Parsons.

Henry Scott Tuke, was born in York, but came to live in Falmouth as a child with his family when they had a house in Woodlane. After studying art in London and Paris, he returned to Cornwall in 1885 and settled in Falmouth for the rest of his life, living in a cliff-top cottage at Penance Point. He also bought a boat, the *Julie de Nantes*, on which to paint.

Tuke, like Hemy, painted the boats and harbour scenes of Falmouth. He became famous for his paintings of the male nude, painted outdoors on the beaches around Falmouth as well as for his society portraits.

Falmouth town's collection has twelve Tukes including major oils such as: *A Morning Gossip, 1885, Study for Bathing Boys, 1912, The Message, 1890, French Barque in Falmouth Bay*, and a *Study for The Message, 1890* (purchased with grant aid from the NACF and the V & A Purchase Grant Fund). In addition

Falmouth Art Gallery regularly shows Tuke paintings from the important collection owned by The Royal Cornwall Polytechnic Society.

Children's Illustration Archive

This collection has been built at the suggestion of Professor Alan Livingston MBE, to provide a rich resource for students at the illustration department of The University College Falmouth. The decision to create the archive was made at a meeting with Professor Alan Livingston and David Peters, then Chairman of the Falmouth Decorative and Fine Arts Society.

The archive has grown quickly and includes work by leading artists such as Quentin Blake, Peter Firmin, John Ryan, Walt Disney, John Hampson, John Harrold, Joel Stewart, Paul Spooner, Keith Watson and *Beano* and *Dandy* cartoonist Nick Brennan.

It includes original artwork of Rupert Bear, Dan Dare, Pugwash, Bagpuss, Ivor the Engine, Snow White & The Seven Dwarfs, Noddy and Thomas the Tank Engine.

Drawings

Included in Falmouth Art Gallery's drawings collections are works by Julian Dyson (1936-2003), Tom Early (1914-1967), Barry Flanagan RA (1941-2009), Mary Fedden RA (b. 1915), Charles Napier Hemy RA RWS (1841-1917), F.A. Holgate, Chris Insoll (b. 1956), Sara C. Lee, Richard Long RA (b. 1945), M.J. Long, Danny Markey (b. 1965), Kenneth Newton (1933-1984), Martina Thomas (1924-1995), Hereward Hayes Tresidder (1883-1950), Gwendoline Whicker (1900-1966), Marjorie Williams –nee Murray (1880-1961),) Christopher Wood (1901-1930), and Patrick Woodroffe (b. 1940).

Frameworks

There are no museum objects that are more neglected than historical and artist designed frames. Frames are an integral part of the work, but they are often not conserved or catalogued, even though many leading artists left strict instructions about how their work should be framed. Falmouth will be the first public gallery in the country to research, restore, catalogue, publish and exhibit work as a marriage between historical frame and painting. We are being advised throughout the project by the world's leading historical frame experts Paul Mitchell and Lynn Roberts. The conservation of the frames is being generously funded by the Esmée Fairbairn Foundation.

The gallery will shortly celebrate the close of the three year *Frameworks* project, during which the gallery will have conserved, catalogued and published the entire collection of historical frames.

'Frameworks' in Falmouth Art Gallery's collection include artists such as Leo Fison Bates, Sven Berlin (1911-1999), Sir Frank Brangwyn RA RWS RE HRSA PRBA ROI RSW HRMS (1867-1956), John Randall Bratby RA (1928-1992), Sir John Arnesby Brown RA (1866-1955), Sir Edward Coley Burne Jones ARA (1833-1898), Thomas Buttersworth (1768-1842), Giovanni Battista Cipriani RA (1727-1785), Thomas Cooper Gotch (1854-1931), Charles Napier Hemy (1841-1917), Chris Insoll (b. 1956), Frank Jameson (1899-1968), Dame Laura Knight DNE RA RWS (1877-1970), Miss Katherine Lanyon (1862-1928), Thomas Lunny (1759-1837), Arthur Melville ARSA RWS (1885-1904), J Newton, Kenneth Newton (1933-1984), Ben Nicholson (1894-1982), William Evelyn Osborne(e) (1868-1906), William Pascoe, John T. Richardson (c. 1861-1942), George Romney (1734-1802), Thomas Martine Ronaldson (1881-1941), Charles Walter Simpson (1885-1971), Henry Scott Tuke RA RWS (1858-1929), George Frederick Watts RA (1817-1904), Fred Whicker (1901-1966), and Gwendoline J. Whicker (1900-1966).

During the project Falmouth Art Gallery has also worked with contemporary artists, sculptors, photographers, textile artists and illustrators to create new interpretations of the frame with works by Michael Bickford (b. 1939), Robert Bradford, Nick Brennan (b.1961), Peter Fox , Kurt Jackson (b. 1961), Penny Macbeth, Ian Penna (b.1976), Michael J. Strang (b. 1942), and Patrick Woodroffe (b. 1940).

The Grace Gardner gift

The Grace Gardner Gift is an important gift of paintings, donated in 2004 by the abstract artist Grace Gardner. Grace came to Cornwall from Chicago in 1984, and became a highly respected member of the Portscatho Colony of Artists, exhibiting and attending life classes at the New Gallery, run by Chris Insoll. The gift includes works by many artists from her personal collection but also includes works by Grace herself. Grace is well known for her grid paintings and has inspired many other artists with her works, many of which are in Falmouth Art Gallery's collection.

The Harry Ousey Collection

The gallery has over twenty of the finest works by Harry Ousey (1915-1985) that have been donated to the collection by the artist's niece, Mrs Susan Astles. It is the largest collection of works by the artist held in a public collection. Ousey was influenced by the Surrealists exhibition of 1936, and his collages were admired by E.L.T.Mesens, who was one of the Surrealists who came to stay at Lambe Creek in 1937. In 1950 Ousey moved to Cornwall, joining the colony of artists at St Ives, where he met Ben Nicholson and Barbara Hepworth. He also lived for a time in Helston. Ousey knew many famous artists including Augustus John,

Picasso, Ernst, Magritte, and Mondrian. Falmouth now possesses the most important collection of Ousey's work held in a public collection.

Maritime Art

Falmouth is one of the largest natural harbours in the world and its natural beauty has attracted many maritime painters. The work of one of Britain's most important, Charles Napier Hemy RA (1841-1917), is featured in the art gallery's collection.

Hemy settled in Falmouth in 1881. He was born in Newcastle. After his many travels around the world he came to Falmouth in 1881 and married Amy Mary Freeman, the daughter of the owner of the Freeman granite works at Penryn. He bought an old seine boat, the *Vandervelde*, which he converted into a floating studio and which was later replaced by the *Vandermeer*. His paintings often featured the coastline around Falmouth and he also became known for his depictions of yacht racing. Falmouth Art Gallery has two large cartoons/studies for paintings, *The Bob Newbon Lifeboat* and *Haul Aft* both of which are permanently displayed in the Foyer of the Municipal Building. He was a friend of and influence on the younger Henry Scott Tuke.

Other major maritime artists include: Thomas Luny, Thomas Buttersworth, Nicholas Condry Junior, W. H. Williamson and Charles Pears.

Master Prints

The Master Print Collection has been described by Christopher Lloyd CVO, former Surveyor of the Queen's Pictures, as "*one of the most important print collections outside of London*". Its significance lies in its strong and innovative image making rather than its range of techniques. A major resource is The Art Fund Hugh Stoneman Archive, a representative cross section of the work of a Master Printer throughout his career. Stoneman is recognised as one of the greatest print makers of the 20th century. He was renowned for his unique collaborations international artists. Working in dialogue with artists, he ensured that, through the intrinsic qualities of print media, their work found new and exciting directions.

The Master Print Collection dates from 1510 to the present day. The majority came from three important sources: the connoisseur Alfred A. De Pass, The Art Fund Hugh Stoneman Archive and The Art Fund Naomi G. Weaver Gift.

The collection includes several master prints donated by De Pass in 1923. They include a woodcut, *The Veronica Cloth (The Engraved Passion)*, 1510, and a line engraving, *Christ Crowned with Thorns*, 1512, by Albrecht Durer (1471-1528); an etching, *The Baptism of the Eunuch*, 1641 by Rembrandt (1606-1669); an etching by Claude Lorrain (1600-1682) of *The Goatherd*, 1663; a line engraving

by Adriaen van Ostade (1610-1685) of a *Dance in the Tavern*, 1647; and a *View of the Temple of Cibebe* by Giovanni Battista Piranesi (1720-1778). It also includes 20th century prints by Matisse, Picasso, Warhol, Marcel Duchamp, Francis Bacon, Merlyn Evans, Patrick Caulfield and Sir Peter Blake.

Falmouth's very fine print collection was transformed into a collection of national importance by two important donations from The Art Fund.

The Art Fund Hugh Stoneman Archive

Hugh Stoneman (1947-2005) was one of the world's most important master printers of the second half of the 20th century. His skills were sought out by major contemporary artists from all over the world and he worked on unique collaborations with artists from Africa, America, Australia, Chile, Germany, Hungary, India, Iraq, Mexico, Poland, Russia, Sicily, Spain, Sweden and of course throughout the UK.

Hugh Stoneman was born in Islington, London in 1947 and graduated as a painter from Camberwell College of Art, London in the late 1960s. He discovered his talent for printmaking after studying etching with W. Hayter in Paris at Atelier 17 in 1970. Hugh had several studios in London from the early 1970s - The Islington Studio in 1972, the Print Centre, Covent Garden in 1979 and the Print Centre, Islington in 1988 before he located to Cornwall. After twelve years of commuting he set up a permanent print studio in Madron, Cornwall in 1995, where he worked for the rest of his life.

The archive celebrates a career spanning three decades in which Hugh worked closely in a unique dialogue with major painters, photographers, sculptors and ceramicists including Eve Arnold, Anthony Benjamin, Sandra Blow, Elisabeth Butterworth, Camil Chadriji, Maurice Cockrill, Eileen Cooper, Thomas Joshua Cooper, Alan Davie, Richard Deacon, Arturo Di Stefano, Manuel Franquelo, Sir Terry Frost, Hamish Fulton, Cesar Galicia, Fay Godwin, Patrick Heron, Barbara Hepworth, David Hiscock, Gordon House, John Hoyland, Gary Hume, Andre Jackowski, Kurt Jackson, Adam Lowe, Mari Mahr, Pradip Malde, Roger Mayne, Alexander Mackenzie, Ian McKeever, David Nash, Dhruva Mistry, Breon O'Casey, Peter Randall Page, George Shaw, Richard Smith and Karl Weschke.

The strength of the collection is in the images themselves and that it shows how major international artists have used printmaking to take their work in new and exciting directions. All use their printmaking to inform their painting, photography or even ceramics.

For example, Sir Terry Frost prints were an essential element of his oeuvre. He believed that painting and printmaking were inseparable and that each medium informed the other. He recognised the importance of printmaking within his evolution as an abstract artist. The collection possesses what is generally

recognised as Terry Frost's finest print, the monumental 'Orchard tambourine A', 1999 (1875 x 1875mm or 74 x 74"). He pays homage to the part played by printmaker Hugh Stoneman by naming 'Orchard' after Hugh's studio Orchard Flower Farm.

Mrs Naomi G. Weaver Gift

The Art Fund has chosen Falmouth Art Gallery to house a major collection of master prints and works on paper bequeathed by Mrs Naomi G. Weaver, a passionate art collector and Art Fund patron. The group of 37 works by some of the leading artists of the 20th century includes Edvard Munch, Pierre Auguste Renoir, Raoul Dufy, Henry Moore OM CH, Eduardo Chillida, Prunella Clough, Barry Flanagan, and Barbara Rae CBE RA.

Amongst the many highlights in the collection are two etchings by the great French Impressionist artist Pierre-Auguste Renoir (1841-1919) – the first depicts a bathing scene, the other a portrait of one of the leading female impressionists Berthe Morisot (1841-1895) who is best known for *The Cradle*, 1872. Edvard Munch (1863-1944), who created the world famous *Scream*, is also represented, by an important etching of a Norwegian landscape. Also included are works by Prunella Clough (1919-1999) who is regarded as one of the most significant British painters and print makers of the post-war period. In 2007 Tate Britain staged a major retrospective of her work.

The Naomi G. Weaver Gift is a group of 37 works recognised by The Art Fund for being of international importance. It includes Prunella Clough, Edvard Munch, Pierre Auguste Renoir, Henry Moore OM, Eduardo Chillida and Barry Flanagan.

Local Views

The difficulties and dangers of travel abroad during the Napoleonic wars led to extensive travel around Britain replacing the Grand Tour to Italy. This created a fashion for seeking picturesque views in Great Britain during the late 18th and early 19th centuries.

Improved printing techniques, the invention of the steel engraving, combined with the development of the lithographic process resulted in this period becoming the heyday of the topographical print. The skill and craftsmanship of the artists, engravers and lithographers during this period may never be surpassed

An important collection of rare topographical prints was saved for the town in 2000, when Falmouth Town Council and the Cornwall Heritage Trust worked in partnership to secure a unique collection when it came up for sale as individual lots at David Lay's *The Penzance Auction House*.

The then Mayor, Councillor Geoffrey Evans, and the curator Cath Wallace attended the sale to bid successfully and enable the collection to be added to other important topographical works given by a range of benefactors.

The earliest image is *Pendennis Castle*, drawn and engraved by Samuel and Nathaniel Buck and dated 1734. The oldest image of a domestic building in Falmouth is that of *Arwenack House, Falmouth*, drawn and engraved by Sparrow in 1786. The collection also includes two engravings of Falmouth after J.M.W. Turner, dated 1816. Another distinguished artist represented was William Daniell (1769-1837) who visited Falmouth, and produced several aquatints of the town on his tour of the coastal towns of Britain in 1825.

The Marjorie Williams Collection

The gallery has an important collection by Marjorie Williams (née Murray 1880-1961), including a large number of sketchbooks made on travels throughout Europe during the early 20th century.

In 1911 Marjorie married John Fischer-Williams, an international jurist, and they built a house near Gorran, on the south coast of Cornwall. For much of the time she lived abroad with her husband and family. Her sketchbooks are full of studies of architecture, street scenes, peasants, flowers and countryside taken in France, Holland, Belgium, Italy, Switzerland and India.

The collection was presented by the artist's daughter, Mariella Fischer-Williams MD.

Masters of Photography

Falmouth Art Gallery has a small but important collection of 20th century and contemporary photography. It boasts the largest collection of Lee Miller photographs outside of the Lee Miller archive and has remarkable images by Eve Arnold, Jane Bown, Fay Godwin and Linda McCartney.

The collection is particularly strong in Surrealist photographs including works by Lee Miller's husband Sir Roland Penrose, Man Ray and Jonathan X. Coudrille.

Contemporary photographers include Bob Berry, Susan Boaf, Vince Bevan, Miles Flint, Nick Meek, Steve Tanner and Anthony & Kate Fagin.

Surrealists Collection

During the summer of 1937 an extraordinary group of Surrealist artists came for a holiday in Cornwall for the first time. Among them were some of the most original painters, sculptors, writers and photographers of the 20th century.

Roland Penrose is generally credited as bringing Surrealism to Britain and was a driving force of the movement, producing some of its most enduring images. He developed close and lasting friendships with Picasso, Miró, Man Ray, and Ernst. He married Lee Miller, who is acknowledged as one of the greatest photographers of all time. Her photographs of the 2nd World War remain some of the most startling images of the atrocities of war ever taken.

Roland Penrose rented his brother Beacus's house at Lambe Creek for a month in the summer of 1937. Roland had just met Lee Miller, who arrived at Lambe Creek a few days after Roland with Man Ray and his girlfriend Ady Fidelin.

Max Ernst and Leonora Carrington, Aileen Agar and Joseph Bard, Paul and Nusch Eluard, and Henry Moore made up what amounted to a Surrealist summer camp. The golden age of Surrealism was clearly the 1930s, and it is hard to think of place in England that was more intensively colonised by the top stars of the movement, albeit for a short period.

While researching the biography of his mother Lee Miller, Antony Penrose discovered an album of photographs taken by Lee and Roland on that holiday to Cornwall. Over forty images by either Roland Penrose or Lee Miller, together with works by Henry Moore, Man Ray and Eileen Agar are now in the collection of Falmouth Art Gallery. These are particularly popular with our 'Take a close look' solander box sessions with students and community groups.

Underwater photographs

The collection contains over forty large scale cibachrome prints by international prize-winning underwater photographer, Mark Webster. His outstanding compositions have taken his work into the realms of fine art, as well as marine natural history.

Based in Falmouth, Cornwall, Mark Webster began underwater photography in 1979 whilst working as a commercial diver in the offshore oil industry. His first competition entry made to *Cameras Beneath the Waves* in 1981, resulted in a gold medal in the macro category. Thereafter competitions became a major interest and a string of successes followed, including consecutive placings in both the *BBC Wildlife Photographer of the Year* and the *Agfa Wildlife Photographic Awards*.

He has represented Great Britain four times at the *CMAS World Championships of Underwater Photography* (Sicily 1990, South Korea 1994, Minorca 1996 and Norway 1998). At the 1996 event he was awarded the bronze and silver medals for third place overall in the individual category and second in the national team event.

He has published his works in a wide range of magazines and his books include *The Art and Technique of Underwater Photography* (1998) and the Lonely Planet guide *Diving and Snorkeling Belize* (2002). The collection of photographs were presented to the gallery by Mark Webster in 2002.

Photograph Collection

The photographic collection includes many old photographs of Falmouth and areas of interest including rare interior photographs of Alfred De Pass' residence 'Cliffe House'. Also featured are portraits of Falmouth artists such as Charles Napier Hemy and Henry Scott Tuke and people and events of local interest.

As a result of the Heritage Lottery Funded Darwin 200 project the gallery has acquired a number of Wildlife photographs by local artists John Argyle, Lisa Chapman, Mac Dunlop, Anthony Fagin, Kate Fagin, Alison Hales, Philip Howells, Mark Parkinson, Gary Treadwell, Michelle Turton and Mark Webster.

Pop Art

Falmouth College of Arts (now University College Falmouth incorporating Dartington College of Arts) was vibrant during the 1960s and 1970s. The gallery would like to reflect Cornwall's part in the pop art movement and place it in context with works by leading exponents. Sir Peter Blake had a studio in St Ives, and Richard Hamilton collaborated with Falmouth based artist Diane Ibbotson on a work. Pop art was also acquired by Cornish collectors. A strong Pop art collection would prove a valuable educational resource and be popular with visitors. The gallery already has important works by Andy Warhol, Roy Lichtenstein, Patrick Caulfield, Sir Peter Blake and Tony Foster (whose studio of pop art was destroyed by fire).

Portrait Collection

There are several fine examples of portraiture in the collection, including 18th century portraits by John Opie, Tilly Kettle, George Romney, Thomas Gainsborough and John Singer Sargent.

It is hoped at some point to be able to add high quality works by John Opie, Edward Opie, Sir Joshua Reynolds PRA (ideally from the period he was advising John Opie) and Sir Thomas Lawrence PRA.

The collection includes a striking image of Doctor Warre-Cornish, Vice-Provost of Eton College by the celebrated Scottish artist William Strang RA (1859-1921). Another Scottish artist represented in the collection is Thomas Martine Ronaldson (1881-1942) whose painting, *Leslie in the Studio, 1923*, is one of the more popular paintings in the gallery.

Contemporary portraits are represented by *A.L.Rowse* by John Bratby RA (1928-1992) and an emotionally charged self portrait painted on return home from being diagnosed with throat cancer by the artist Julian Dyson. The latter was donated in 2001 by H.Tiddy & Sons. Others by Falmouth artists include self portraits by Francis Hewlett, Ashley Hold and John Raynes - all distinguished Falmouth artists. It is hoped to add high quality works to the portrait collection as well as self portraits by Cornish artists, and photographs of distinguished Cornish artists.

The Richard Harris Gift of works by Kenneth Newton

In 2002 Richard Harris donated an impressive collection of 28 works by the West Country artist, Kenneth Newton (1933-1984). Newton was the Royal Academy School's most outstanding student of his generation. He was awarded four silver medals (1st prizes) for drawing, portrait, landscape and life painting. His accomplished draughtsmanship was admired by the distinguished etcher Sir Henry Rushbury RA, and the President of the Royal Academy, Sir Gerald Kelly. Kelly, who was a friend of Degas, Renoir, Monet, Rodin and Cézanne, so admired Newton's work that he personally provided the young artist with the best quality paints, brushes and canvases.

The collection presented to Falmouth Art Gallery includes a snow scene which caused a sensation when it was shown at the Royal Academy in 1962. Its masterly draughtsmanship impressed at the Summer Exhibition, and it was by far the most popular exhibit. Kenneth Newton is represented in a number of public galleries, including the British Museum, but Falmouth Art Gallery has the most important holding of his work.

Richard Harris, a friend of the artist, purchased the majority of the collection directly from the artist on his advice.

St Ives Artists

Whistler and Sickert are known to have visited St Ives in the 1880s, and Ben Nicholson's (1894-1982) and Christopher Wood (1901-1930) also visited in 1928, when they were staying with friends at Feock on the Falmouth estuary. It was during this visit that they discovered the artist Alfred Wallis (1855-1942). It was also in St Ives that Nicholson and Barbara Hepworth settled, and with the community of artists that surrounded them they changed the course of British art.

The collection at Falmouth includes works by Trevor Bell, Andrew Lanyon, Paul Mount, Ben Nicholson, William E. Osborn, Harry Ousey and Terry Whybrow.

The Innocent Eye

Falmouth was important to the modernist movement in the 20th century. Ben Nicholson (1894-1982) and Christopher Wood (1901-1930) stayed with friends at Feock on the Fal estuary in 1928. From here they had a day visit to St Ives where they discovered the artist Alfred Wallis (1855-1942), a moment that changed the course of British art.

Nicholson also encouraged the 'childlike vision' of his friend and neighbour in Carbis Bay, Tom Early (1914-1967). With this encouragement Tom became a professional artist producing a distinguished body of work. Tom's widow, Mrs Eunice Campbell, has donated to the gallery a number of significant works by her husband.

The gallery also has works by the celebrated artists Julian Dyson (1936-2003), who lived at St Mawes, and John Dyer who lives in Falmouth.

Victorian and Edwardian Painting

The collection features work by Sir Edward Coley Burne Jones. George Frederick Watts RA, Arthur Melville RWS ARSA RSW, Sir Frank Brangwyn and John William Waterhouse RA. The collection's most famous work is Waterhouse's *Lady of Shalott* - a painting known throughout the world.

Recent Acquisitions

Falmouth has an art collection of high quality and we are pleased to say that due to continued acts of generosity by private individuals, the collection continues to expand according to the guidelines of a strict collecting policy approved by Falmouth Town Council and the MLA.

Security

The security is category A (the highest) and loans from national collections have been successfully secured. Individual works displayed have been valued in excess of one million pounds sterling.

The gallery continuously monitors and controls environmental conditions (humidity, light, temperature, etc) to best practice museum standards.

Education

For child protection reasons volunteers wishing to work with children are required to undertake other volunteer duties before embarking on educational projects. This allows familiarity of the collection and its audience before participating in educational workshops. A period of between 3 and 6 months dependent on the length of placement will be agreed prior to the placement starts.

Volunteers may be required to make themselves available for a Police Enhanced Disclosure Check, which the gallery provides in house and is countersigned by Cornwall Council. This is dependent on the type and length of placement.

The role of the Gallery is to provide exciting and stimulating learning initiatives offering a range of learning opportunities for all - from babies to the very elderly. Education and access are our strength, and we are regularly cited nationally as an example of best practice. The gallery has won the Guardian Family Friendly Award, the Museums & Heritage Excellence Awards for the best Educational Initiative, and the Interpret Britain Awards for best educational project. We have recently won or been nominated for fourteen national awards, including the prestigious Gulbenkian Award, for which we received considerable national coverage as our project was the cheapest (under £5,000) and was nominated against competition with spends in the region of £32 - 50 million.

We aim:

- To support informal learning
- To create a friendly and welcoming environment
- To develop education through the imaginative and innovative use of the museum collections and displays and to offer a wide choice of entry points
- To provide free access for all
- To provide an example of best practice in museum learning

Our Philosophy

“Museums aren't schools. They are not appropriate for teaching, but they are brilliant places for learning.”

Peter Clarke

The above statement underpins the philosophy adopted by Falmouth Art Gallery in its approach to display, interpretation and education.

It recognises that to continue to make a real and positive impact in the community of Falmouth, and be truly socially inclusive it should dissolve as much as possible its role of an 'invisible superior'.

Its main priority in mounting exhibitions and displays is to create 'learning atmospheres', where learning can be stimulated and inspired. It is not to 'tell stories' or 'impart information via text panels or captions'. In this way the gallery's policy is providing a distinctly alternative approach to museums specialising in didactic, convergent interpretation.

For Falmouth Art Gallery museum learning is making positive, stimulating and exciting memories for its visitors. Whenever possible it tries to soften the didactic approach to learning and the mounting of exhibitions. According to the *Campaign for Learning* as much as 90 per cent of our learning is informal, and this is reflected in Falmouth Art Gallery's approach.

It also recognises and has confidence in the importance of pure visual learning. This learning should be promoted to all, whatever one's age, sex, background or race.

The Education Team

The education team should be approachable and helpful. Their function is:

- To be welcoming and helpful to visitors and creating a happy atmosphere
- To ensure the smooth running of visits
- To carry out safety procedures, including risk assessments and to be alert during all workshops
- To be familiar with the museum and its collections and displays and best practice standards of stewardship

The Gallery will not adopt a two-tier set of standards in the presentation of art. We shall hang children's art and workshop-produced art to the same high standards as we would a professional artist.

FALMOUTH ART GALLERY – WORK PLACEMENT POLICY

- 1.1 All work placement requests will be channelled through the curator and the volunteer programme team, and insurance cover to be checked.
- 1.2 Work placement candidates under the age of 18 years old, require under The Health & Safety (Young Persons) Regulations Act 1997 (SI 135) written risk assessments. It is, however, our policy to provide risk assessments for our volunteer programme.
- 1.3 Priority will be given to work placement candidates likely to enter museum or gallery-related work and to those from institutions where long term links have been formed. All things being equal priority will then be given on a '*first come – first served*' basis.
- 1.4 Work placement candidates will be interviewed before starting.
- 1.5 All work placement candidates complete the *Work placement Application Form* prior to starting, and will be given an informal appraisal on finishing. Advice and guidance on applying for jobs and writing a curriculum vitae will be provided by staff on request.
- 1.6 A reference for honesty and suitability for working in a museum must be provided by a tutor or similar professional.
- 1.7. Work placement candidates must be familiar with the gallery's child protection and vulnerable people's policy. It is important that they have read this before starting their placement.
- 1.8 Work placement candidates will not be used to replace paid contract work or temporary vacancies, nor used to cut costs.
- 1.9 The UNISON representative may be notified and their approval sought.
- 1.10 Every effort will be made to match training and work experience with the requirements and suggestions made by work placement candidates on their request forms.
- 1.11 Work placement candidates will be supervised at all times, and will be informed of fire exits and all matters relating to their health and safety. On joint partnership projects (eg. with UCF, Leicester University, schools etc), project partners, freelance workers and patrons will be informed that we do not carry out police vetting on all volunteers.

- 1.12 All work placement candidates will receive a work placement pack before starting.
- 1.13 All work placement candidates are entitled to use the same complaints procedures used by Falmouth Town Council staff.
- 1.14 Work placement candidates on Job Seekers Allowance will not work more than the legally acceptable number of hours set out in their entitlement (currently 16 hours per week).
- 1.15 Falmouth Art Gallery's Work placement Scheme is committed to a policy of equal opportunities.

Note: Not covered by this policy are invigilators, workshop volunteers, invited curators and selectors

Work placement - the benefits

- Opportunities to gain a wide range of practical skills and experiences – from object handling to marketing and insurance - which may fulfil a specific element of your course/education or lead to employment. The placement may be tailored to suit your specific interests and requirements.
- A chance to discover and assess your career hopes and objectives, whether these lie in the field of museums and galleries, or in arts management, administration and funding, publishing or art criticism.
- A well organised placement will provide practical experience of transferrable skills. For example,
 - budgeting
 - collections management
 - communications
 - computer literacy
 - copyright
 - databases
 - documentation
 - health and safety
 - income generation
 - insurance
 - interpretation and display
 - marketing and publicity
 - mentoring
 - office administration
 - partnership liaison
 - policy making
 - preventative conservation
 - project management
 - scheduling
 - strategic planning

Getting the most out of your placement

It is important to maximise the benefits of the placement by taking into consideration some key points:

- Make a daily record of the tasks you have carried out, and ensure that you can analyse them in terms of the skills they represent. It is often easy to underestimate certain tasks. For example, answering the phone and dealing with the questions from the general public is good experience of '*enquiry response*', a skill often listed by potential employers. It is a good idea to discuss your experiences with your supervisor, who will be able to suggest suitable technical terms for tasks such as lifting and stacking exhibits (*art object handling*), filing documents (*record and archive management*), and so on. Accurately detailing your placement will help potential employers to see how it has benefited you.
- Make sure that you have a clear objective for the placement. Discuss the various possibilities with your supervisor and decide what area you want to focus on. It may be that an overview of several aspects of the job is required, but this should be outlined at the start.
- It is often useful to research job advertisements which interest you to find out what kinds of criteria are required, and to draw on this information as a basis for your placement objective. In this way, it is possible to utilise the placement in order to build up skills giving you the edge in a competitive employment market, such as health and safety knowledge, insurance experience etc.

Guidelines

General

- You should attend the work experience for the full period agreed and inform us if you are unable to attend due to sickness, or for any other reason.
- You should be punctual and keep to the hours agreed for the placement. Prospective employers often require evidence of this.
- An assessment form should be completed at the end of the placement.
- We regret that travel costs cannot be subsidised. Any problems involving such matters should be raised before the placement commences. Expenses during educational placements are sometimes paid for by your organisation, so it is important to check whether you are eligible.
- Those receiving Job Seekers' Allowance must not work more than the legal limit set out in their agreement (currently 16 hours per week)
- You must be familiar with the gallery's child protection and vulnerable people's policy. It is important to have read this before starting your placement – ask staff for a copy.

Safety

- A risk assessment will be made prior to you starting
- Smoking is not permitted in any of the gallery or office buildings
- All offices and exhibition rooms are served by emergency fire exits. If you have not been shown fire exits, drills etc for the building – do ask!
- Work placement candidates will be supervised at all times
- You should inform your supervisor of any matter relating to your health and safety, including access considerations.
- Do not repair any office or gallery equipment- ask for a member of staff (eg a jammed photocopier, fax machine etc).

- If doing any errands in town report in and out, even if it is the end of the day.
- If working on computer screens re-focus at least every twenty minutes on an object away from the screen. If working for a long time on a computer, you should take a break of ten minutes every hour.
- There is a *Be Safe – guide to health & safety in training leaflet* hanging in the office. Do read it.

O b j e c t H a n d l i n g

- Museum objects must not be lifted or moved without supervision and prior training

C o m p l a i n t s

- You have the same rights to Falmouth Town Council's complaints procedure as full time employees. In the event of a complaint, contact your supervisor, the Work placement manager, the Curator or the Town Clerk.

P r o b l e m s

- If you have any problems affecting your work placement, related courses or future courses then do contact the work placement manager or your supervisor. We are here to help!

Gallery Staff

Name	Title	Extn/no.	Location
Louise Connell	Director	28	Office
Natalie Rigby	Collections Manager	28/29	Office/Art Store
Alex Hooper	Assistant Curator	27	Gallery
Tamsin Bough	Gallery & Shop Manager – job share	28/27	Shop/Office
Pat Collinson	Gallery & Shop Manager – job share	28/27	Shop/Office
Donna Williams	Access and Interpretation Manager	28	Shop/Office
Glen Freestone	Technical Assistant		Art Store

Town Council Staff

Mark Williams	Town Clerk	24	Town Council
Emily Middleditch	Administration Officer/Mayor's Secretary	21	Town Council
Ruth Thomas	Finance Officer	30	Town Council
Valerie Rogers	Administration and Finance Assistant	22	Town Council
Lee Mitchell	Sexton	22	Town Council
Jonathan Wilkinson	Cleaner/Security Officer	21	Town Council

Some Areas of Knowledge in Art Gallery Employment

Exhibition policies
Market research
Exhibition concepts
Research
Evaluation
Documentation
Schedules
Budgets
Fundraising
Hire agreements
Interpretation
Educational materials
Workshops and activities
Care of visitors
Design
Lighting
Display cases and frames
Display furniture
Equipment and working exhibits
Information technology
Performances
Publicity
Publishing
ISBN
Selling
Borrowing and lending
Conservation
Insurance and indemnity
Copyright
Handling
Storage
Condition checks
Packing
Transport
Security
Partnership
Grant-aid
Exhibition environment
Major incident policy
Health & safety
Risk Assessment
Planning for emergency
Pest control
Private views

WORKPLACEMENT PROCEDURES CHECK LIST

Candidate:

Start date:

Supervisor:

Workplacement Pack Issued:	
Interview	
Application form completed	
Reference received:	
UNISON approval	
Risk Assessment carried out:	
Town Clerk notified	
Insurance confirmed	
Needs of the applicant established and a workplacement plan formulated:	
Candidate informed of fire exits and safety procedures:	
Informal Interim Appraisal	
Final Appraisal	

FALMOUTH ART GALLERY WORK PLACEMENT REQUEST FORM

Name Contact address: Tel: Day Tel: Evenings Email:	Vacation address: Tel:
Date of birth:	
Course/Training currently being undertaken or recently completed:	
Organisation/Academic Institution	Supervisor Course Tutor:
Length of Placement: End date:	Proposed Start date:
Specific Interests:	
Types of Experience that you would find useful:	
Reason for placement:	
Are you on any medication or have any special conditions we should know about or can help with?	

What are your career aspirations?

Have you ever had any criminal convictions?

If yes, please state the nature of the offence.

Are you currently drawing (or about to apply for) Jobseeker's allowance?

Name of next of Kin:

Address:

Tel:

Signed:

Date:

Candidate:

Date:

FALMOUTH ART GALLERY WORK PLACEMENT APPRAISAL FORM

Name: Permanent Address: Tel:	Previous work experience:
Period of Work Placement:	
Approximate number of full days completed during work placement:	
Titles of temporary exhibitions you assisted with:	
List the specific skills or tasks undertaken during your work placement:	
Which of these skills or tasks were most useful to you?:	
In what ways was the work placement of benefit to you?:	
What ways could the work placement scheme improve?:	

Signed:

Date:

Falmouth Art Gallery Feedback Form

Name of Workplacement Candidate:

Name of Supervisor:

Date:

1. Communication skills (written and verbal)
2. Ability to fit and work as part of a team.
3. Ability to organise/manage tasks/time and resources
4. Ability to learn new tasks
5. Time keeping
6. What do you think the candidate gained from the experience?
7. What were their strengths
8. Overall ability and performance

Signed:

Date: