

Palais de Danse, St Ives, Cornwall
Historic Building Record



Cornwall Archaeological Unit

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Palais de Danse, St Ives, Cornwall

Historic Building Record

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Help with the historical research was provided by Sara Matson, Janet Axten and Sophie Bowness.

The historic building record was undertaken by Jo Sturgess and Connor Motley. The Project Manager was Jo Sturgess.

The views and recommendations expressed in this report are those of Cornwall Archaeological Unit and are presented in good faith on the basis of professional judgement and on information currently available.

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Cover illustration

Barbara Hepworth with prototype of *Single Form (memorial)* (BH 314) in the dancehall of the Palais de Danse (© Bowness).

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Abbreviations

CAU	Cornwall Archaeological Unit
CIfA	Chartered Institute for Archaeologists
CRO	Cornwall Record Office
HE	Historic England
HER	Cornwall and the Isles of Scilly Historic Environment Record
NGR	National Grid Reference
OD	Ordnance Datum – height above mean sea level at Newlyn
OS	Ordnance Survey
RIC	Royal Institution of Cornwall
SIA	St Ives Archive
TGA	Tate Gallery Archive

1 Summary

Cornwall Archaeological Unit was commissioned by Sara Matson (Curator at Tate St Ives) on behalf of the Tate to carry out a historic building record of the Palais de Danse on Barnoon Hill, St Ives located at NGR: SW 51761 40622. In its later period of use (1961-1975) the building was owned by Barbara Hepworth who used it as a studio for working on her larger sculptures. The Tate was gifted the building from the trustees of the Dame Barbara Hepworth Will Trust in 2015. It is now the intention of the Tate to conserve and redevelop the building bringing it back into use to complement the adjacent Barbara Hepworth Museum and Tate St Ives.

This historic building record was undertaken as an initial stage of the works towards repurposing the site. It has been produced to provide a better understanding of the building and to help inform a forthcoming conservation management plan as well as any future alterations or conservation works.

It is hoped that the historic building record will inform any future changes to the building so that they embrace Barbara Hepworth's ideology to preserve the historic character and quality of the buildings '*on this famous corner of old St Ives*' (Hepworth 1970). Although the following statement refers to her Trewyn Studios '*I want above all to keep its character and preserve its quality*' (Hepworth 1970), it is quite certain that she would have wished this also for the Palais de Danse.

The Palais de Danse has a long and complex history as a building in its own right. A total of eight major construction phases have been identified as a result of the recording work. The present building was initially constructed in the late 18th century as a three-storey town house fronting Ayr Lane with associated premises and stables. The yard to the east at this time was in separate ownership and likely to have contained a fish cellar and dwellings. The properties were altered and extended during the 19th century; buildings associated with the western property extended north from the town house along Barnoon Hill where a workshop and a navigation school had been built by the early 19th century. Later in the 19th century a second dwelling fronting Ayr Lane was created above an earlier workshop adjoining the 18th century house.

In 1911 the buildings occupying the western property were radically redeveloped to create a central hall to house St Ives' first cinema (the Picturedrome) as well as providing a small public hall, a shop and some storerooms. In c1925 the central hall was converted to become a dancehall by covering the old cinema floor with a new sprung dance floor. It was at this time that the building first became known as the Palais de Danse. In c1937 the two halls and the yard to the east came into single ownership when they were bought by St Ives Cinemas Ltd and at that time major remodelling works were undertaken. A further phase of remodelling was also undertaken in 1951. In 1960 Barbara Hepworth purchased the property and during this period until her death in 1975, undertook alterations to convert it for use as a studio. Since her death the building has been left much as it was at that time with repair works being undertaken when necessary.

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Fig 1 Location Map.

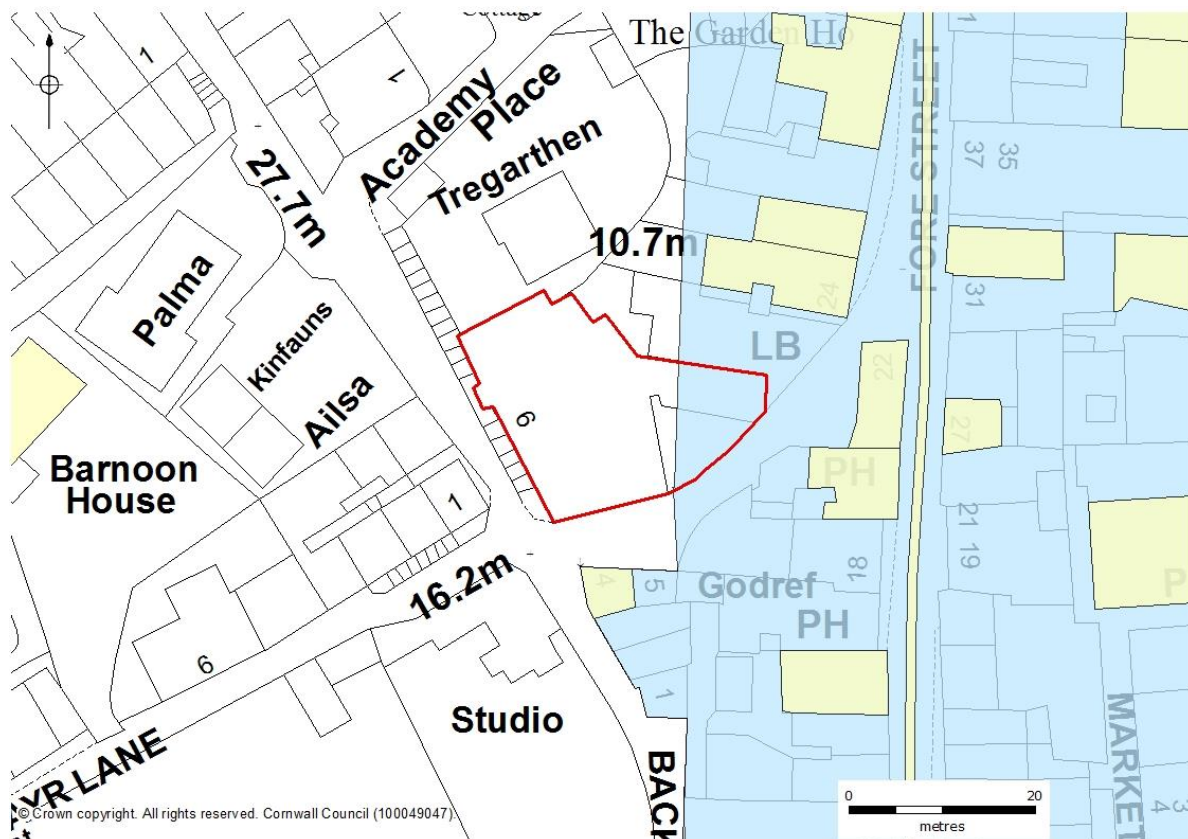


Fig 2 Site extent showing nearby Listed Buildings (shaded yellow) and extent of Conservation Area (shaded blue).

2 Introduction

2.1 Project background

The Palais de Danse is located in the historic core of St Ives on the junction of Barnoon Hill and Ayr Lane at NGR: SW 51761 40622 (Figs 1 and 2). The existing building derives from a late 18th century town house, workshops and yards. At present it is not designated as a Listed Building, but steps are now being taken to give it Grade II* Listed status based on its use by Barbara Hepworth in the 1960s and 1970s.

The historic building record was commissioned by the Tate in advance of work to enable public access to the Palais de Danse. It was undertaken to gain a better understanding of the building to fully inform an imminent Conservation Management Plan and to inform future mitigation for any the impacts caused by alterations to the building.

NB. For the ease of describing compass directions in this report north north-west is taken to be north.

2.2 Aims

The principal aim of the study was to gain a better understanding of the historic fabric and development history of the building. The objective was to obtain a full record of all elements of the historic fabric.

The equivalent of a Level 3 building survey as defined by Historic England (Historic England 2016) was produced.

The study area covered both exteriors and interior.

2.3 Methods

All recording work was undertaken according to the Chartered Institute for Archaeologists CIfA, Reading (2014) *Standard and guidance for the archaeological investigation and recording of standing buildings or structures*, CIfA, Reading Standards and Guidance for Archaeological Investigation and Recording and Historic England (2016) *Understanding Historic Buildings: A guide to good recording practice*.

2.3.1 Desk-based assessment

During the desk-based research historical databases and archives were consulted in order to obtain information about the history of the site and the structures and features that were likely to survive. Documentary research focused principally on sources that were likely to provide substantive detail about the building and its uses. The main sources consulted were as follows:

- Cornwall and Scilly Historic Environment Record (HER; via Heritage Gateway).
- National Heritage List for England online database.
- Early maps, manuscripts, photographs and newspaper sources.
- Documentary material held in St Ives Archive Research Centre (Carbis Bay).
- Documentary material held in the Tate Gallery Archive.
- Documentary material held in the Hepworth Estate Archive
- Photographs held by Sophie Bowness
- Publications.
- Online source and resources.

2.3.2 Fieldwork

The equivalent of a Level 3 Building Survey (as defined by Historic England 2016) was produced.

Recording included a room by room description with external and internal architectural features and detail annotated to copies of existing measured external elevations and floor plans undertaken by Sumo Survey Services.

Analysis of the fabric was undertaken on site (recorded as notes) to allow a description to be written up at the report stage.

Photographic recording included colour photography using a digital SLR camera (with a resolution of 10 million pixels or higher). Supporting black and white photographs were also taken (the negatives to form a stable archive).

CAU follows Historic England guidance on digital image capture and file storage (2014).

The photo record comprised:

- General views.
- All external elevations.
- All internal room spaces.
- Examples of structural and architectural detail.

A metric scale was included in all views, except where health and safety considerations make this impractical.

2.3.3 Post-fieldwork

All site materials were prepared for long term storage. This included:

- Finalisation of measured drawings.
- Archiving of drawings, photographs, paperwork and digital files.
- Filing of digital colour photographs and limited image editing (eg, composition, lighting) where appropriate.
- Creation of an archive report.
- Completion of the Historic England OASIS record (online access to archaeological investigations).
- Preparation of CAU archive.

3 Location and setting

St Ives is located on the western side of St Ives Bay, at the western end of Cornwall. The Palais de Danse is located in the centre of St Ives at SW 51761 40622. It lies on the edge of the medieval core of the town within an area of post-medieval expansion. The main entrance to the building is located on the north-east corner of the crossroads of Barnoon Hill and Ayr Lane, also known historically as Back Street, Back Lane or Back Road. The south of the building fronts Ayr Lane and the west fronts Barnoon Hill. The north wall of the building immediately fronts the garden a neighbouring property (Tregarthen) and the east overlooks the backyard and neighbouring buildings on Ayr Lane and Fore Street.

The building occupies a steep, south-east facing slope leading down towards the medieval market place and church of St Ia to the south-east. The north end of the building lies at a height of 20m OD and slopes down dramatically by 4m to the south where the its height above sea level is 16m OD. Geologically, the underlying bedrock in this area is Metabasalt Mylor Slate Formation.

The Palais de Danse is sited in a network of narrow lanes and is located diagonally opposite the Barbara Hepworth Museum, Trewyn Studio (HER Number: 165959). It lies directly opposite an early 19th century Grade II listed town house, 4 Back Street (List Entry Number: 1143396) to the south. The wider area features a number of listed buildings which are mostly designated Grade II status (Fig 2).

4 Designations

The eastern part of the Palais de Danse is located within the St Ives Conservation Area and also within the St Ives Historic Settlement. The building is not listed at present but it is hoped that in the near future it will be designated as a Grade II* Listed Building.

The following designated sites are located in the immediate vicinity of the Palais de Danse:

- The Trewyn Studio garden (Barbara Hepworth Sculpture Garden) which lies adjacent to the site to the south-west is designated Grade II on Historic England's Register of Parks and Gardens of Special Historic Interest (List Entry Number: 1001488).
- 4 Back Street which lies directly opposite on Ayr Lane is a Grade II Listed Building (List Entry Number: 1143396).
- No 22 and The Union on Fore Street lie to the east of the building on the junction of Ayr Lane and Fore Street and are both Grade II Listed Buildings (List Entry Numbers: 1327761 and 1143378).
- No 26 Fore Street which lies to the north-east of the building is also a Grade II Listed Building (List Entry Number: 1312596).

5 Site history

5.1 Early history

The following early history of St Ives has been taken from *Couch's Factory, St. Ives Archaeological Evaluation and Building Recording* (Jones 1998).

'It is very probable that the site of St. Ives was occupied during prehistoric times, given its strategic location at the mouth of an estuary and the fact that the Penwith peninsula was intensively occupied throughout prehistory. However, only a few stray finds have been recorded within the town itself, probably largely due to the inundation of much of St. Ives by sand during the sixteenth century.'

The modern settlement of St. Ives derives its name from the medieval Irish saint Hia or Ia (Padel 1988, 100). It originated before the beginning of the thirteenth century and continued to develop throughout the medieval period into a busy market town with a seaport and two annual fairs (Noall 1978; 1979). St Ives was the largest fishing port in Penwith by 1337. By the end of the medieval period (AD 1540) the town had become a borough and was sending two members to parliament.

However, much of the medieval town had to be abandoned during the sixteenth century owing to encroaching sand. Leland (circa 1538) recorded that most part of the houses in the peninsula be sore oppressed or overcoverid with sandes. The most badly affected areas were the harbour and the "neck" (Jones 1998).

5.2 Late 18th - early 20th century

The site of the Palais de Danse on the junction of Barnoon Hill and Ayr Lane (formerly known as Back Street or Back Lane) appears to have been initially developed in the late 18th century. At this time it comprised two different plots (the main part of the site to the west and the yard area to the east). Early records describe a single dwelling house and premises located in the main part of the site. Although now greatly altered, parts of the form and fabric of the early house and premises still survive.

The main part of the site (excluding the yard to the east) had probably initially been owned by the Veale family. In 1768 a trust was set up when Richard Hitchens married Margaret Veale and the site at that point passed into the hands of the Hitchens family. In 1819-20 the leases on the property were sold to Sir Christopher Hawkins and the majority of the site (excluding the yard to the east) was added to the manor of St Ives and Treloyhan (SIA: Badman 2008, 1).

The 1805 OS Surveyor's map (Fig 3) is not clear or detailed enough to determine the development of the site at this time, although it does show a block of buildings at this location. An Indenture dated 1826 (CRO ref: GHW/12/3/6/1/195/6) refers to a dwelling house on Back Street (Ayr Lane) in the location of the main part of the site with its 'backside, garden, stable and premises' being leased from Sir Christopher Hawkins (the landowner) to William Sincok who also occupied the property. The 1826 lease goes on to say that the house and premises had previously been leased to William's father, Josiah Sincok, and previous to that it had been tenanted by Thomas Lane, a surgeon, which indicates that the dwelling and premises had existed on the site since at least the late 18th century.

At the beginning of the Napoleonic Wars (1803–1815) Josiah Sincok, who occupied the house on Back Street at that time, was the master and part-owner of a merchant brig called the 'Friendship'. In 1804, on a voyage from London to Davenport, the Friendship was captured by the French off the Kent coast, and the entire crew were taken to France as Prisoners of War. Amongst the seven crew members on board, were Josiah's son William Sincok who was 12 years old at the time and three apprentices who were Josiah Sincok's nephews: John Tregarthen Short, aged 19, Thomas Williams, aged 17 and James Sincok, aged 17. Josiah Sincok died in prison at Verdun, but his son William Sincok and the three apprentices (William's cousins) survived and returned to Britain in 1814 (www.penwithlocalhistorygroup.co.uk).

On his return to St Ives, William Sincok took on the lease of his father's house (his mother having sadly died on the very day of his return), and in 1817 he allowed John Tregarthen Short (his cousin, shipmate and fellow Prisoner of War) to establish a navigation school on part of the leased premises (the site now occupied by the northern end of the Palais de Danse). The school may have been newly built at this time in the form of a small two-storey cottage fronting Barnoon Hill (Short *et al* 1914, 257 and Noall 1976). This building (now demolished) can just be seen adjoining a garden wall on the left-hand side of a photograph taken in c1900 (Fig 19) and on a Francis Frith photograph dated 1908 (www.francisfrith.com/st-ives/st-ives-back-lane-1908_61077). It appears that the navigation school run by John Tregarthen Short with assistance from his cousin Thomas Williams, continued in use for much of the 19th century, and may have continued in use after John's death in 1873 (Noall 1976). All three cousins had taught themselves navigation whilst they were Prisoners of War and all three went on to become school teachers in the subject.

A map of St Ives dated 1824 (Fig 4) is the earliest detailed map available depicting the layout of the buildings on the site. It shows the main house and premises fronting Ayr Lane (Back Street/Lane) with two backyards to the north and three other buildings (including the navigation school) stretching along Barnoon Hill adjoining the north side of the house. The building which is shown adjoining the north side of the navigation school had been demolished by c1880. Comparing the 1824 map with late 19th century photographs and later mapping it appears that the layout of buildings shown at this date remained relatively unchanged until the early 20th century.

The manor of St Ives and Treloyhan, of which the site (excluding the eastern yard) was then part of, was sold in 1834 to the Hon. William Pole Tylney Long Wellesley (later Lord Wellesley and then Earl of Mornington) (SIA: Badman 2008, 1). The sales catalogue of 1830 refers to Lot 186 which included the main part of the site, but excluded the yard to the east. The 1830 catalogue records Lot 186 as a dwelling house and premises leased and occupied by William Sincok with the garden to the north leased by S Stephens (now a neighbouring property called Tregarthen).

The Tithe Map of c1840 (Fig 5) shows the buildings in the area as a single block and does not show any of the property divisions that we know existed at that time. However, the two garden plots immediately north of the site (1190 and 1191), now occupied by a modern house named 'Tregarthen' (presumably after John Tregarthen Short), are listed on the accompanying Tithe Apportionment as being part of William Sincok's leased property; plot 1191 being occupied by John Tregarthen Short and plot 1190 being occupied by John (Job) Stevens.

An estate schedule dated 1856 (GHW/12/3/2/5) lists details for all the lots in St Ives and shows that Lot 186 was still leased by William Sincok at this date and that Job Stevens (fisherman), Thomas Trevethick (stone mason) and others were occupying the premises. So it seems that William Sincok was letting various parts the property to local tradesmen. The census records from 1841 onwards indicate that William Sincok was no longer living at the property and had moved away from St Ives. The 1851 census records list him as living in Redruth and working as a private schoolmaster.

William Sincok died in 1865 and was buried in Barnoon Cemetery (<https://westpenwith.org.uk/barnoon6.htm>). After his death the tenancy of the property was maintained by the Sincok family. A plan of Lot 186 in a lease document for Mr Sincok dated 1867 (Fig 6) shows that there was still a single house on Ayr Street (Back Lane) at this time.

Further estate schedules dated 1879 and 1883 indicate that the Sincok family were still holding the lease of the property into the latter half of the 19th century (CRO ref: GHW/12/3/2/14).

Since 1834 the main (western) part of the site had been part of the manor of St Ives and Treloyhan, which was owned by the Earls of Mornington. When the 5th earl died in 1863 the manor was passed in trust to Henry Richard Charles Wellesley (1st Earl of Cowley).

The yard to the east of the main part of the site had been in separate ownership, belonging to the Hocking family, and was not part of the manor of St Ives and Treloyhan. In 1857 the freehold of the yard was sold by the Hockings to Richard Rooke Michell (SIA: Badman 2008, 4) and in 1878 the freehold was sold again to William Tolmie Tresidder. At this time the yard was described as '*a cellar formerly a fish cellar with old dwellings over the cellar*' which was in ruins at the time of the sale. The Conveyance document for the sale of land from the Hockings to William Tolmie Tresidder is dated 1878 and contains a plan showing the area sold (Fig 7). The conveyance document describes the area as '*Cellar formerly fish cellar with the old dwellings (which at the time of the sale were in ruins) over the same situate at the Cliff in Fore Street...and then in the occupation of John Shugg*'. To the west it was separated from the main part of the site by a slip of ground 6 feet wide which was reserved for access to the garden of a property to the north which had been bought by William Mitchell. This access road on the west side of the yard is clearly shown on the 1878 conveyance plan and c1880 town plan (Figs 7 and 8). John Shugg is listed in the 1871 Census as a mason, so presumably he was using the yard at this time as workshop space and for storing materials. The 1878 conveyance plan (Fig 7) also clearly shows that William Sincok still held the tenancy of the western part of the site at this date.

The plan of the buildings on the site is shown in detail on the town plan and First Edition OS map, both created in c1880 (Figs 8 and 9). On both maps the site is shown as at least four separate plots: two properties fronting Ayr Lane (formerly Back Street/Lane) with rear yards and out buildings, a separate yard with several small buildings in it to the east, and a separate yard to the north which would have served the navigation school adjoining the north end of the western house. Most interestingly there are two separate properties shown fronting Ayr Lane indicating that at some point between 1867 and c1880 the main house had been divided into two separate dwellings (see Figs 6 and 8). Both the town plan and First Edition OS map (Figs 8 and 9) also show steps up to a narrow extension added to the west side of the western house on Barnoon Hill. This extension had been added before 1824 since it is shown on the St Ives map of this date (Fig 4). It survived up until the early 20th century when it was demolished and is shown as a narrow, two-storey brick-built extension with 12-pane sash windows on three late 19th century photographs (Figs 17, 18 and 19). According to an article in the St Ives Times dated 1954 this narrow brick extension was used latterly by Mr Farrell, a shoemaker, as his workshop (The St Ives Times 1954, 1, 2). To the south of the extension a small quarter-circular brick-built structure (a fuel store) can be seen clearly on the c1880 Town Plan (Fig 8) and Figure 17. The c1880 map and town plan also show a narrow lean-to structure on the north side of the navigation school

and railings around the entrances to the two houses on Ayr Lane. These railings can just be seen on the late 19th century photograph (Fig 17). The late 19th century photographs show that the fronts of the houses on Ayr Lane had a render finish and that further up hill, beyond the brick-built extension on Barnoon Hill, the exterior wall comprised exposed stone rubble, suggesting a more industrial/service use for the structure at the rear of the house. This section of the building to the south of the school was described in a newspaper article of 1954 as 'the carpenter's shop of Mr William Bryant' (The St Ives Times 1954, 1, 2). The photographs also indicate that the half hipped roofs in the southern half of the property appear much as they are today, only with a slate covering and several chimney stacks which have since been removed. However, at the north end, the hipped roof of the navigation school rose above that of the rest of the building. This can be clearly seen in Figure 19 and in a Francis Frith photograph dated 1908 (www.francisfrith.com/st-ives/st-ives-back-lane-1908_61077) which also shows that the navigation school was rendered at ground floor level, slate hung at first floor level, had 18th or early 19th century 12-pane sash windows and a stone-rubble walled forecourt.

In 1893 the Earl of Cowley sold the freehold of Lot 186. Part of the lot was sold to John Treggerthen Short (the son of John Treggerthen Short, who had established the navigation school). This part of Lot 186 was the 'cottage' that had served as his father's navigation school. The sale agreement (CRO ref: GHW/12/3/6/1/195/7) describes this part of the Lot as a cottage situated in Back Street with buttress or retaining wall together with the right of use of the party wall on the south side of the cottage. The accompanying plan (Fig 10) shows the extent of the part of the property to be sold. At that time it was occupied by John Timens and was still subject to the lease granted to William Sincock in 1826 (SIA: Badman 2008, 2). The rest of Lot 186 was sold to the St Ives Corporation for the purpose of street widening and was described in the sales agreement as two dwelling houses with workshops adjoining which had previously been occupied by Peter Veale (fisherman), Robert Davies (fisherman), Joseph White and William Bryant (carpenter).

It would seem that the buildings at Lot 186 were partially unoccupied and in poor condition by the beginning of the 20th century. The 1893 sale described some of the Lot as unoccupied (SIA: Badman 2008, 2) and a 1907 valuation refers to the buildings as dilapidations (CRO Ref: GHW/12/3/6/1/140/1).

In 1902 John Treggerthen Short died and left the freehold of the 'cottage' (former navigation school) to Emily John Osbourne.

The Second Edition OS map of c1907 OS map (Fig 11) shows little difference from the c1880 OS map and town plan to the layout of the site other than some changes to the buildings in the east yard and its southern wall.

A sketch plan of Lot 186 with accompanying notes dated 1907 (Fig 12) describes the use and occupancy of all the buildings within the plot at that time. There were two '*semi-detached*' dwelling houses fronting Ayr Lane (Back Street), both with backyards to the north. The eastern dwelling was occupied by Peter Veale (fisherman) and had a small attached building to the rear (north) described as '*black kitchen with loft over*'. '*Black kitchen*' may refer to a room used for boiling tar to waterproof fishing nets, but it may also be a spelling mistake and refer to a back kitchen. The western semi-detached house was split into two dwellings: one occupied by Robert Barns on the ground floor with attached coal store at the south-west corner and the other occupied by William Paynter on the upper floors. The building extending northwards along Barnoon Hill, filling the gap between the western semi-detached house and the cottage (old navigation school) to the north, is described at that time as '*workshop over coal store in the occupation of Joseph White used as cabinet maker's shop, workshop over this again in the occupation of William Bryant and used as carpenter's shop*'. The brick-built extension to the western semi-detached house jutting out onto Barnoon Hill is described as '*shoemaker's shop in occupation of Joseph Chard with fire place in it*'.

Between 1908 and 1909 the St Ives Corporation undertook their street widening which involved the demolition of the brick workshop extension on Barnoon Hill, the adjoining

fuel store and removal of the railings in front of the two dwellings on Ayr Lane (The St Ives Times 1954, 2).

Also in 1909 the main part of Lot 186 (excluding the 'cottage' to the north) was sold again, this time to St Ives Town Council (CRO Ref: GHW/12/4/2/52). The poster for the auction (CRO Ref: GHW/12/4/2/52/25) lists the property as:

'Two dwelling houses together with workshops adjoining at Back Street, Barnoon Hill, St Ives [lot 186], in the occupation of Messrs P Veal, Robert Davies, Joseph White, William Bryant, Joseph Chard and William Paynter.'

From the late 19th century census returns we can see that both Peter Veal and Robert Davies were fishermen, William Bryant was a carpenter, Joseph Chard was a shoemaker (he is also listed in Kelly's Directory from 1893-1906 (Kelly's Directory 1893, 1135, Kelly's Directory 1902, 401, Kelly's Directory 1906, 148)) and William Paynter was a boat builder. Joseph White is not listed but it is possible that he was a furnisher (www.eastofhere.co.uk/company.php).

5.3 1910-1924: Picturedrome, Small Hall and yard

In 1910 the main part of Lot 186 was sold once again to George Williams, builder and Montague Williams, insurance superintendent, who intended to partially redevelop the site to create a cinema (Fig 13). Having already acquired the main part of Lot 186, George and Montague Williams managed to buy the other part of the Lot (the former navigation school) in 1911 from Emily John Osbourne.

The freehold of the yard to the east was sold in 1910, after the death of William Tolmie Tresidder, not to the Williams brothers, but to Joshua Daniel, a merchant of St Ives who already occupied the site. In the sales documents the yard was described as 'a yard, stable, loft and buildings' (SIA: Badman 2008, 4). Kelly's directory of 1893 lists Joshua Daniel as a coal merchant and also as the manager of St. Ives Stone Co. Limited. He was also an agent for two seine owner companies: Bolitho & Co. and Cornwall Fishing Co. (Kelly's Directory 1893).

Once both parts of Lot 186 had been acquired (excluding the yard to the east), George and Montague Williams set about redeveloping the buildings in 1911. The redevelopment included mainly conversion and extension of the existing buildings rather than demolition, although the former navigation school 'cottage' at the north end of the site appears to have been entirely demolished at this point. Within the two former properties fronting Ayr Lane they created two separate halls at first floor level: a central hall to the west (extending into the area once occupied by the 'cottage') and a small hall to the east, created by extending over the backyard of the eastern property. On the 28th June 1911 the Picturedrome cinema opened (SIA: Handwritten account) which was located in the central hall to the west. The electricity for the projector in the cinema was supplied by a town gas engine (Axten 1995, 44, 45) and showings were in black and white with a pianist playing accompanying melodies (SIA: 'Memories The History of Beatrice Estelle Trevorrow'). The site was described a year later in 1912 as a 'dwelling house, coal store, shop and public hall' (SIA: Badman 2008, 2). The shop was located at the south-west corner of the site with its large shop window looking onto Barnoon Hill (see Figs 20 and 21). The location of the dwelling house at this time was almost certainly in the south-east corner of the site on the first and second floors of the earlier eastern dwelling.

In 1914 George and Montague Williams sold the freehold of the Small Hall to William Faull (iron monger and plumber) (see Fig 14). The premises were described at this time as 'the Small Hall with store underneath being part of the Central Hall, and being bound on the north and west by the Central Hall, on east by property owned by Joshua Daniel and on the south by Back Street'. The Small Hall at this time was occupied by The Women's Unionist Association and the store below was occupied by Star Tea Company Ltd (SIA: Badman 2008, 3). A memorandum of Agreement for the tenancy of the Star Tea Company Ltd dated 12/11/1913 states that the ground floor of the warehouse (room 11) was used as a garage at that time (Hepworth Estate Archive).

In 1920 the freehold of the Small Hall and store was sold to the Star Tea Company Ltd, and the St John's Ambulance Brigade then occupied the Small Hall with the store below still being used by the tea company. Also in 1920 Montague Williams' half of the freehold of the central hall was sold to Robert Thomas, a cinema proprietor of Penzance (Fig 15), and in the same year Robert Thomas sold the freehold of 'the cinema' to Adair, solicitor, Love, accountant and Kaufman, cinema director, all of Glasgow (SIA: Badman 2008, 3). A few years later in 1924 the freehold of 'the cinema' was sold again to George Samuels, cinema proprietor of the Scala Theatre, St Ives (SIA: Badman 2008, 3).

In 1922 Joshua Daniel died and the freehold of his yard was left to his two sons, Joshua and John Daniel. At the time the property was described as 'the stable and premises at the back of the public hall' (SIA: Badman 2008, 4).

5.4 1925-1936: The Palais de Danse, Small Hall and yard

In 1925 George Samuels sold the freehold of 'the Cinema' on to William and Irene Drage. At that time the property associated with this freehold was described as 'a store, shop and public hall known as 'the Cinema' in Barnoon Hill', the public hall and store were occupied by George Samuels and John Burlace, a plumber, occupied the shop.

William and Irene Drage were responsible for modernising the building to accommodate orchestral concerts (Axten 1995, 44, 45). Their alterations included the insertion of a new sprung maple dancefloor (Fig 23) which overlay the earlier sloping cinema floor. The venue reopened as the 'Palais de Danse' in the mid to late 1920s and was used by the Royal British Legion for entertainment (SIA: Document titled 'Royal British Legion St Ives') and groups such as the Melville Joll Penwerris Minstrels played in the hall followed in later decades by many big bands, most prominently, Jimmy Rickard (SIA: Music File). These new uses of the building did not, however, replace its use as a cinema, and films were still shown regularly.

According to Cyril Noall in his book, 'Yesterday's Town: St Ives. An Illustrated record' written in 1979, the building was first called the 'Palais de Danse' in 1925 (Noall 1979, 95). The site is referred to as the 'Palais de Danse' in 1929 when Mr and Mrs Drage were granted a mortgage for what was described in the documentation as 'the Cinematograph and Dance Hall known as the Palais de Danse' (SIA: Badman 2008, 4). At this point the 'Palais de Danse' did not include the Small Hall with store beneath or the yard to the east.

In 1930 the property of the Star Tea Company Ltd (including the small hall and store) was transferred to the International Tea Company Stores Ltd of London.

The 1932 Ordnance Survey map (Fig 16) shows the site as one main building labelled 'Hall' with the yard to the east containing the two buildings that were also shown on the c1907 OS map (Fig 11).

In the 1930s the site was used by The Conservative Club for meetings, who installed a billiards table, upstairs (Axten 1995, 45), presumably in the small hall, and there was a programme of concerts in the central hall including the St Ives Orchestral Society (SIA: Palais de Danse).

At some point in the 1930s the southern end of the western part of the building was remodelled to include a new main entrance inserted at the south-west corner, a new main staircase, a projector room added at the south end of the dancehall along with a new balcony with seating overlooking the dancehall. The cinema projectionist in the 1930s was Joe Plummer (SIA: Rickard n.d.) and some of his signed graffiti dating to the late 1930s remains on the walls of the projection room today.

5.5 1936- 1960: Palais de Danse

In 1936 Mr and Mrs Drage sold the freehold of the Palais de Danse to St Ives Cinemas Ltd, who appear to have been very keen to take on the business and expand, since in the following year (1937) they also bought the freeholds of both the Small Hall and store from the International Tea Company Stores Ltd, and the yard to the east from the representatives of Joshua Daniel. So it was in 1937 that the present site came together

under single ownership. However, the International Tea Company Stores Ltd signed a seven year lease for the use of the store below the Small Hall which they used at that time as a garage (SIA: Badman 2008, 3). The present double door opening on Ayr Lane was inserted at around this time for this purpose.

By the end of the 1930s a new dedicated cinema had opened in St Ives and films ceased to be shown at the Palais de Danse (Axten 1995, 45). This was The Royal cinema which opened in 1939. The Palais de Danse was then frequently used as a venue for auctions as well as for dances, orchestras and bands and in 1942 the St Ives Arts Club presented a series of plays in the Palais de Danse (Western Morning News 1942). During the war years Phyllis Bedells (the London Empire Theatre's first English prima ballerina) held her ballet school in the hall (SIA: Wendy Gutherie's account) the mirror under the balcony in the dance hall was used for ballet training.

In 1947 the premises were described as follows:

1. *Land with store, shop and public hall formerly known as 'the Cinema', now known as 'Palais de Danse', bound on the south-west by Barnoon Hill, on the north-east by the property formerly owned by William Faull, on the north-west by a garden owned by Lander Elvin Comley and on the south-east by the crossroads leading from Barnoon Hill to Fore Street.*
2. *A small hall and premises with store underneath in Back Street, formerly part of the Central Hall, and bound on the north and west by the Central Hall, on the south by back street and on the east by property [the yard] formerly owned by Joshua Daniel. The St John's Ambulance Brigade occupied the small hall and International Tea Company's Stores Ltd occupied the store.*
3. *Land on the north side of Back Street with yard, stables and premises occupied by the St Ives Cinemas Ltd, and bound on the south by Back Street and on the north, east and west by dwelling houses previously owned by St Ives Corporation.*

(SIA: Badman 2008, 5).

At the beginning of the 1950s the Palais de Danse was modernised and improved by manager Garfield Daniel (Axten 1995, 45). The venue reopened in the summer of 1951 and the opening is reported in The St Ives Times, June 29th 1951 where the interior is described as follows:

'a very attractive, carpeted approach with a neat box office. At the top of the stairs the old annexe (Small Hall) is transformed into a pleasant sitting-out space with tables for the service of refreshments, served from a re-modelled buffet. The dance hall itself is perhaps the scene of greatest improvement, gone is the rather forbidding ceiling of match boarding with open iron girder supports, all of this is attractively covered in - the stage has been taken back to give more floor space for dancing and fluorescent lighting has been installed. What remains, however, is the splendid dance floor, claimed to be the best in the West. On the Ground floor modern and adequate cloak rooms have been provided for both ladies and gentlemen' (The St Ives Times, June 29th 1951).

Also the doors were painted a deep red as they were at Garfield Daniel's Scala and Royal cinemas (SIA: Rickard n.d.). It seems that at this time the dance floor was probably also updated, as suggested by the advertisement dated 1952 (Fig 23) claiming a 'reconstructed and modernised sprung floor'. Norman Pollard, who worked in the building in the 1980s knew a man called Borrell-Turner who said that he had re-laid the maple dance floor in 1951 (Sophie Bowness pers. comm.).

At the same time as the refurbishment in 1951 the 'ground floor, yard and premises at Back Street' were leased to RW Martin Ltd, drapers (SIA: Badman 2008, 5).

In 1955 the St Ives Cinemas Ltd changed its name to Garfield Daniel Ltd and in the following year the company, who also owned the Royal cinema in St Ives, renewed the lease for another five years on the ground floor and yard to the drapers, RW Martin Ltd

(SIA: Badman 2008, 5). It seems likely that the existing buildings in the yard were converted during this period for use as a garage.

5.6 1960-1975 Barbara Hepworth's studio

In 1960 it is reported that Barbara Hepworth was looking to expand her studio space and that negotiations were underway for the purchase of the Palais (The St Ives Times & Echo 1960). This sale was completed in 1961 when Hepworth purchased the Palais de Danse, the Small Hall and the yard from Garfield Daniels Ltd for £10,000. The last dance before the sale of the property was held on 2nd January 1961 (Sophie Bowness pers. comm). At this time Kent and Jenkins (building contractors) were occupying the ground floor workshop below the Small Hall and the yard, and they continued to do so until 1962 when Hepworth required this space to create the prototype for *Winged Figure* (Hepworth Archive: letter to Mr Jenkins 1962).

When she first acquired the building Hepworth was keen to retain its character by keeping its original features and fittings. In order to create a clean working space the walls were painted white throughout. There were a few alterations to certain rooms that she made in order to create practical work spaces. The Central Hall (dance hall) was used as both a showroom and workshop. In here the door from the dance floor leading to Barnoon Hill was enlarged for movement of sculptures and the window to the north of it was blocked in the mid-1960s, new sliding glassine doors (designed by Hepworth) were added to the wide opening through to the Small Hall and the lampshades that remain *in situ* today over the stage were added. The Small Hall was also used as workshop space as were the room below the dance hall (the Upper workshop), where the outline of *Single Form* was marked out on the floor, and the room below the small hall (known as the 'Lower workshop'). In the room below the dance hall (the Upper workshop) a slope was inserted in the floor at the south end where a new door opening was inserted giving access through to the 'Lower workshop'. In the 'Lower workshop' much of first floor structure was removed to accommodate large sculptures and the door opening into the yard was rebuilt. The yard was also used as a workspace along with the garage. Hepworth was also responsible in the mid 1960s for creating an office just inside the main entrance where the ticket desk had once stood, and laying the present slate floor in the lobby.

The property provided Hepworth with the additional space she needed to deliver her major commissions such as *Winged Figure* (Fig 27) in 1963 for John Lewis' flagship Oxford Street Store, and concurrently the 6.4m *Single Form* 1961-64 for the United Nations headquarters in New York (Bowness 2017; Matson 2019). *Single Form* was Hepworth's largest work and her most significant public commission. The outline for the armature of single form is still present in her Palais de Danse workshop (Hepworth Estate n.d.-b). *Single Form* was commissioned by the Jacob and Hilda Blaustein Foundation as a memorial to United Nations secretary general Dag Hammarskjöld (Hepworth Estate n.d.-b). The prototype for *Squares with Two Circles* was also created here in 1963 (see Fig 28) and the prototype for *Four-Square (Walk Through)* in 1966 with casts at the Tate (Barbara Hepworth Museum, St Ives), Churchill College, Cambridge (owned by The Fitzwilliam Museum) and Norton Simon Museum, Pasadena (Hepworth Estate n.d.-a).

The workshops in the Palais de Danse were mainly used for producing wood carvings and prototypes for bronze sculptures. In 1967 Hepworth broke her femur which meant that she was physically less able to work in the building. However, the Palais de Danse continued to have great importance for Hepworth's practice and as a place in which to show her work. It did continue to be used by her assistants until her death in 1975.

5.7 1975-present

Barbara Hepworth died at her Trewyn Studio in 1975 after which the Palais de Danse was used by the Hepworth Estate as a store and workshop space. Plasters and prototypes were stored in the Palais (including the prototypes now at Wakefield) and displayed in the dancehall (Bowness 2017, 89).

The Tate had the use of Room 3 for Barbara Hepworth Museum staff and storage from 1980 onwards, when they took over the Barbara Hepworth Museum, and Tate technicians used the workshops, before the recent extension of the Tate St Ives which provided new facilities. There were also several artists in residence that used the Palais workshops, for example Veronica Ryan (Sophie Bowness pers. comm.).

In 2015, the Barbara Hepworth Will Trust transferred the Palais de Danse to the Tate with the view that Tate St Ives ensures that the parts of the property that commemorate Hepworth's use and its prior histories are preserved in the future (Matson 2019). The Tate continued to use the building for workshop space but more recently it has been used for storage, offices and a staff room.

6 Building description and interpretation

6.1 Historic building phases

(For phase plans see Figs 191-194)

Creating a phased development for the building has been achieved by gathering together the available evidence to date. This includes archive material and historical records, any records of past alterations and repairs, existing architectural details, visible relationships between different build phases and visual evidence for structural alterations and repairs.

The following construction phases have been identified for the property:

Phase 1: Late 18th century.

Phase 2: 19th century.

Phase 3: Late 19th to early 20th century.

Phase 4: 1911.

Phase 5: c1925 - 1930s.

Phase 6: c1951.

Phase 7: 1961-1975.

Phase 8: 1975 to present.

Phase 1 Late 18th century.

Early records describe 'a single dwelling house and premises' located on the site of the present building (the dwelling house being located in the south-western part of the plot fronting Ayr Lane and the 'premises' (probably workshops and stores) to the south-east and possibly north of the house). Although now greatly altered, parts of the form and fabric of the early house and premises still survive within the present building. The yard to the east was under separate ownership at this time and is likely to have contained a fish cellar with first floor dwellings. Early walls survive on the north and east sides of the yard.

Phase 2 19th century.

William Sincock returned to St Ives in 1814, after his imprisonment in France. At this time he took on the tenancy of his family home and some alterations and additions were made to the property during this period. It is likely that the navigation school was added at the northern end of the site on Barnoon Hill at this time. A brick-built extension had also been added by 1824 at the southern end of the building fronting Barnoon Hill, along with a small stone and brick-built fuel store to the south and a linear workshop/store filling the gap on Barnoon Hill between the house and the navigation school.

The c1880 Town Plan (Fig 8) shows that by this time the single house fronting Ayr Lane had been divided into two dwellings, both with back yards/gardens to the north. It seems likely that the western property was the original dwelling dating to the late 18th century and the eastern property was one of the late 18th century 'premises' which

appears to have been heightened from a single-storey building to a three-storey building at some point during the 19th century to accommodate a dwelling on the upper floors with retained industrial use at ground floor level.

Phase 3 Late 19th or early 20th century.

This phase includes alterations made during the programme of street widening undertaken by the St Ives Corporation between 1893-1908 (SIA: Badman 2008, 2, The St Ives Times 1954, 2), when the two-storey, brick-built workshop extension and coal store on Barnoon Hill were demolished, the wall to the yard on Ayr Lane was altered and the railings outside the front of the two properties on Ayr Lane were removed.

Phase 4 1911.

The property was bought in 1910-1911 by George and Montague Williams and the site was heavily redeveloped into a cinema known as the Picturedrome (St Ives Area Neighbourhood Plan Steering Group, 2015, 82). The redevelopment included mainly conversion and extension of the existing buildings rather than complete demolition, although the former navigation school 'cottage' at the north end of the site appears to have been entirely demolished at this time. Within the two former properties fronting Ayr Lane, two separate halls were created at first floor level: a central hall to the west (extending into the area once occupied by the 'cottage' and covering over the former backyard of the western property) and a small hall to the east, created by extending over the backyard of the eastern property. The eastern and western halves of the new building were separately roofed at this time. In the western half of the building a shop was inserted in the corner at the crossroads (Fig 20 and 21) and a cinema floor installed at first floor level which sloped down in the same direction as the hill.

The eastern part of the building beneath the small hall was designed at this time as a two-storey warehouse/store with internal windows (now blocked) allowing borrowed light to penetrate from the rest of the building. The ground floor door onto Ayr Lane was widened so that the ground floor of the warehouse could be used as a garage.

During this phase the yard to the east was still in separate ownership and is described as containing a stable, loft and buildings. It is unclear if the former fish cellars here were demolished or converted.

Phase 5 c1925 - 1930s.

In 1925 the cinema was bought by William and Irene Drage who modernised the building and converted it into a dancehall-cum-cinema. They were responsible for alterations to the building to accommodate orchestral concerts (Axten 1995, 44, 45). Their alterations included the insertion of a new sprung maple dancefloor which overlay the earlier sloping cinema floor.

In 1937 the cinema along with the eastern property (the small hall and store) and the yard to the east were all bought by St Ives Cinemas Ltd. This brought all three properties under single ownership for the first time. It seems that at this point St Ives Cinemas Ltd were responsible for major remodelling works which included a new main entrance inserted at the south-west corner, a new main staircase, a projector room added at the south end of the dancehall along with a balcony with seating overlooking the dancehall. The main staircase still retains its 1930s or 1950s carpet, as does the staircase to the balcony (rooms 2 and 22).

Phase 6 c1951

In 1951 further remodelling was undertaken by manager Garfield Daniel (Axten 1995, 45). At this time the small hall was converted to become a bar and canteen serving the dancehall (Fig 22). The present bar with mirrors was added along with the buffet (room 16) and room 18 was converted to become a kitchen. In the dancehall the present ceiling with vents was added to hide the earlier matchboard panelled ceiling and iron ties of the trusses, a wide arched opening was inserted through to the new bar and canteen and a new, smaller stage was inserted to replace the previous one. On the ground floor new ladies' and men's toilets were added and the box office was remodelled. The earlier serving hatch for the cloakroom in the wall dividing rooms 5

and 4 was blocked in when the new ladies' toilets were created and the wall dividing rooms 6 and 7 was probably added at this time. An eastern extension was added in room 18 (the kitchen) to form a serving hatch for the newly remodelled buffet (room 16). It seems likely that at some point in the 1950s the front walls and roofs of the existing buildings in the yard were removed and a new garage inserted.

Phase 7 1961-1975

Phase 7 incorporates the changes made during Barbara Hepworth's ownership. As soon as she acquired the property the majority of the interior was painted in white distemper. The alterations that were made during this time were undertaken in order to create practical work spaces. The Central Hall (dancehall) was used by Hepworth as both a showroom and workshop. In here the door and porch from the dance floor onto Barnoon Hill was enlarged for movement of sculptures and the window to the north of it was blocked, new sliding glassine doors (designed by Hepworth) were added to the wide opening through to the Small Hall (bar and canteen), and the lampshades that remain *in situ* today over the stage were added. The Small Hall was also used as workshop space as were the room below the dance hall (the Upper workshop, room 7), where the outline of *Single Form* was marked out on the floor, and rooms 9 and 11 below the small hall (room 11 was known as the 'Lower workshop'). In room 7 (Upper workshop) a slope was inserted in the floor at the south end where a new door opening was inserted giving access through to room 10 in the eastern part of the property. In the 'Lower workshop' (room 11) much of the first floor structure was removed to accommodate large sculptures, and the supporting timber beams below the small hall were replaced (letter from Kent and Jenkins dated 31/1/1962, TGA 2032/6/1/6/9). Hepworth was also responsible for creating an office just inside the main entrance where the ticket desk had once stood. Here, a new glass wall was inserted and the present slate floor was laid.

Phase 8 1975-present

Major remedial work was undertaken by the Estate in 1995 when a section of the east wall collapsed into the yard. This took with it a toilet, which was formerly located in room 19 on the first floor.

This wall and other associated walls were extensively rebuilt/repared and strengthened with steel strapping at this time.

In 2000 a section of the same wall was seen to be moving outwards and was stabilised once more.

In 2014 the corroded steel beams over the main entrance were replaced. The column supporting the entrance was also replaced with a new steel column and the exterior was redecorated.

6.2 Exterior south elevation

(See Figs 30-32 and 195)

The south elevation (Fig 31) fronts Ayr Lane, formerly known as Back Street. Originally this elevation formed the frontage of the 18th century house and later 19th century dwelling with window openings on all three floors and front door openings at ground floor level. However, radical alterations were undertaken in the first half of the 20th century which included the blocking in of the original window and door openings. Small areas of the wall retain a late 18th or early 19th century stucco render but the majority of the wall has a plain 20th century render and the entire elevation has been painted white.

At ground floor level, at the west end is the main entrance, inserted diagonally across the south-west corner of the building in the c1930s. The original c1930s double doors have multi-paned lights in their upper halves and margin lights on either side. There are concrete steps leading up to them which have been painted red and a central pillar supporting the corner of the building above (Fig 32) which was replaced in 2014. At the centre of the west half of the elevation there is a modern plastic downpipe leading up to modern, plastic guttering at the base of the hip. Immediately next to this is a

redundant large cast iron downpipe which only reaches up to first floor level. Immediately east of the downpipe there is a large blocked door opening and inserted into the blocking are two small c1951 windows which would have lit the men's toilets (room 3). Immediately east of the large blocked door opening is a smaller blocked door opening which still retains its granite step. This door would have once led directly to a staircase leading up to the first floor and was blocked in c1937 when a new main staircase was added at this end of the building. The two blocked door openings are divided by a brick-built jamb and are likely to have been first inserted in 1911. The roof over this part of the building is half-hipped with a corrugated cement covering.

The adjoining eastern part of the elevation has a lower roofline and between the two parts of the building there are two modern, plastic downpipes servicing the valley between the two roofs and the guttering of the eastern part of the building. The ground floor level of the east part (small hall/ annexe) contains two door openings. That to the west is a single door opening which appears to have been inserted in the late 19th or early 20th century, perhaps as part of the c1911 remodelling. It contains double doors of this date, with Bakelite doorknobs, and has two granite steps leading up to the opening and a brick jamb to the west. This opening leads to an internal flight of granite steps giving access to first floor level (room 12). The larger, double door opening to the east has a granite threshold and planked double doors and leads though to room 10. It is in the location of an original smaller opening but was widened in c1913 for vehicle access for the Star Tea Company. The upper two storeys in the eastern part of the building were probably first constructed in the later 19th century but the elevation was radically altered later on and the two floors now share a large early 20th century window opening. This large window opening contains a window that was inserted at some point after 1967 with two panes at both first and second floor level and two larger blocked panels at the level of the dividing floor. It replaced a window of at least 24 panes (as seen on an aerial photograph of 1967 in the Estate archive). The present second floor right-hand pane is blocked on the inside by a c1951 bar mirror. The roof over is hipped with terracotta ridge tiles and slate covering to the hip.

6.3 Exterior west elevation

(See Figs 32-36 and 196)

The west elevation overlooks Barnoon Hill and served as the front of the cinema between 1911-1925. The building is constructed on a steep slope, so that the first floor can be entered from street level towards the north and the ground floor entered from street level at the south end.

At ground floor level, at the south end is the main entrance, inserted diagonally across the south-west corner of the building in the c1930s. The original c1930s double doors have multi-paned lights in their upper halves and margin lights on either side. There are concrete steps leading up to them which have been painted red and a central pillar (replaced in 2014) supporting the corner of the building above (Fig 32). To the north of the door there is a boarded over late 19th century sash window set just above pavement level. Further north, at pavement level is a small square vent with timber louvres. At the southern end of the wall, remnants of late 18th or early 19th century stucco render with incised blocks remains *in situ*, but the majority of the wall has a plain 20th century render and the entire elevation has been painted white.

The elevation at first floor level has three evenly spaced c1911 four-pane sash windows with horns (Figs 33 and 34). To the north of these there is a porch extending out onto the pavement which was added in the c1911 conversion to a cinema as the main entrance and then was widened and remodelled in the 1960s by Barbara Hepworth. The roof of the porch has a slate covering. To the north of the porch there is no stucco render, and at the far north end of the elevation (although not visible externally) there is a blocked door opening which dates to the c1911 conversion and originally lead down some granite steps to a corridor along the north wall of the cinema. A stone rubble-built garden wall abuts the northern end of the elevation. The guttering and downpipes are all modern plastic replacements with two downpipes either side of the windows. The

timber fascia with bead moulding to the south is likely to date to the c1911 conversion. The roof has a c1950s corrugated cement covering with terracotta ridge tiles on the hip and lead along the main ridge. At ridge height there two square ventilators with slate covered pyramid roofs and timber louvres on all four sides (Fig 36). There is a small blocked opening close to the southern end of the corrugated cement sheeting where a vent for the projection room was previously located.

6.4 Exterior north elevation

(See Figs 37)

The north elevation of the property is located adjoining the private garden of the neighbouring property (Fig 37). It is a gable end wall with plain cement render which has been painted white. This wall is part of the building which was remodelled during the c1911 conversion, but the lower part of wall is likely to contain earlier historic fabric associated with the former navigation school.

6.5 Exterior east elevation

(See Figs 38-42 and 197)

The east elevation of the Palais de Danse overlooks the yard to the east, and the backs of properties fronting Fore Street. The northern end of the elevation tapers backwards (Fig 40), making it impossible to view from the yard. The southern quoin of the building is cement rendered indicating alteration to the front (south) wall of the property. This area of cement render extends from the top of the yard wall up to the eaves. To the north of the quoin the historic walling of the 18th century workshop and 19th century dwelling above survives intact in the southern part of the elevation. This comprises a stone rubble wall with heavy cement repointing at ground floor level (former 18th century workshop/outhouse) and slate hung stud wall which has been wet-laid on the upper two floors (former later 19th century dwelling).

At the base of the stone rubble wall the footings have been exposed by the reduction of the ground level in the yard. These protrude approximately 0.5m from the wall face above and are capped with cement mortar. The wall above is rubble to first floor level except to the north where a section of rubble walling (with some repairs including brick) continues up through first floor level. This is possibly the remains of an earlier chimney stack. Inserted into the upper part of this possible 'chimney stack' is a 19th century six-pane hornless sash window with granite jambs.

The ground floor rubble walling appears to represent the remains of an earlier single storey building with a chimney stack to the north. Above the stone walling the wet-laid slate hung stud wall contains another window opening at second floor level (immediately above the window opening inserted in the 'chimney stack'). This contains a late 19th or early 20th century four-paned sash window with horns.

The central section of walling to the north was rebuilt after it collapsed in the 1990s (the earlier wall here is shown in Fig 27). At ground floor level there is a large double door opening containing the same planked double doors shown in the 1962 photograph. The brick jamb to the south is modern. The walls of the upper two floors are cement rendered with two modern casement windows at first floor level and a modern four-pane casement window at second floor level.

The northern section of the elevation is angled backwards then continues to the north leaving a section of the wall not visible externally. Further north the elevation is visible from the small backyard (room 9), where two four-paned c1911 sash windows with horns exist at second floor level. At ground floor level there is large paned c1950s or later window which has been boarded over internally, and to the south of it a 20th century plank door. A brick pillar with attached downpipe divides the door from exposed concrete block walling to the south. The rest of the walling in this section has a cement render covering.

The roof over the east elevation has a slate covering with a short section of terracotta ridge tiles at the south end.

6.6 Room 1 Entrance lobby

(See Figs 43, 44 and 191)

History

The entrance lobby appears to have been inserted in the c1937, with some alterations made in c1951 and again in the 1960s by Barbara Hepworth. The area would have originally formed the south-western part of the late 18th century house. As part of the major remodelling works in c1911 this part of the house was converted as a shop (Fig 20 shows the shop window). In the 1930s the entrance lobby, the main stairs (room 2) and the box office and cloakroom (room 5) were inserted and in 1951 the ladies' and gents' toilets (rooms 3 and 4) were added causing some alteration to the layout of this area.

The walls ceiling and doors in this room are all painted white.

Floor and ceiling

The present slate floor surface bonded with cement (which continues through to the office, room 5) (Fig 43) was inserted in the mid 1960s (Sophie Bowness pers. comm.). The ceiling is hardboard painted white with timber straps and is stepped-up to the south by c70cm where a small hatch gives access to the void between the dance floor and old cinema floor (room 8).

North wall

The north wall of the lobby was inserted in the mid 1960s (Sophie Bowness pers. comm.). It comprises two frosted panes of glass in a timber frame and a plain door (Fig 43).

East wall

The east wall has two openings which lead to rooms 3 and 4 which were inserted in c1951 to provide new men's and ladies' toilets at that time. To the south of the door openings lies the main staircase which was added in the 1930s. It is partitioned off from the lobby by a stud wall also added in the 1930s. At the top of this wall there is a small borrowed light to service the stairs.

South wall

The south wall contains the main entrance, with c1930s double doors set at an angle with six pane upper halves, two matching margin lights on either side and three lights above (Figs 32 and 44).

West wall

The west wall is dry-lined with mid 20th century boards.

6.7 Room 2 Main stairs and landing

(See Figs 44-49 and 191)

History

The main stairs are located at the front of what was once the 18th century house. They were inserted in the 1930s as part of a major remodelling when the two halls came into single ownership. The main stairs replaced an earlier staircase dating to the late 19th or early 20th century (possibly inserted in 1911) located along the east wall of room 3. This earlier staircase was accessed from a door opening on Ayr Lane (now blocked) and led directly up to the central hall (room 22).

Stairs and landing

The stairs lead from the entrance lobby (room 1) up to the Bar and canteen (room 14). They are constructed from cast iron latticed-work (Fig 84) and have a carpet covering which is possibly the original 1930s carpet with abstract pattern. Claire Allen-Johnstone of the V&A has suggested that *'the carpet is probably 1930s. It would have been a*

fashionable design for this period. The design - the abstract forms with lines - shows the influence of the earlier Bloomsbury group' (Claire Allen-Johnstone pers. comm. 2019), (Figs 45, 46 and 47). The main, polished timber handrail is likely to be original (1930s, Fig 45) whilst the shorter lower rail and that at the top three steps probably date to the c1950s (Figs 44 and 46). Towards the top of the staircase is a landing (Fig 46) with a plain 1950s or 1960s door leading to lobby and three steps up to the bar and canteen (Fig 46).

Walls and ceiling

The walls and ceiling are all painted white and the south wall is dry-lined with matchboard panelling on the lower half. In the north wall of the lobby there is a mid-20th century cat flap. The walls of the lobby have been covered with textured, bamboo patterned wallpaper which has been painted white. The ceiling has two modern light fittings.

6.8 Room 3 Staff room (former men's toilets)

(See Figs 50-55 and 191)

History

The present staff room was inserted as part of the remodelling works undertaken in c1951 to provide a new men's toilet block. At this time cubicles were installed along the south wall (presumably removed during Barbara Hepworth's ownership).

The area would have originally formed the southern part of the late 18th century house and would have included its entrance hall. As part of the major remodelling works in c1911 this part of the house drastically reorganised. The reorganisation included the removal of internal walls, the insertion of a new entrance door (now blocked) at the east end of the south wall which once led directly to a staircase (now removed) set along the east wall giving access to the cinema at first floor level. A wide double door opening (now blocked) was also inserted at this time to the west of the door leading to the staircase (which was presumably used for vehicle access from Ayr Lane). In the 1930s both these door openings were blocked and the staircase along the east wall was removed to make way for the installation of the new main staircase set along the south wall of the building.

Floor and ceiling

The floor level in the room is stepped down from the entrance lobby and has a modern carpet covering (Fig 50). A large steel beam has been inserted (possibly in 1911 or in the 1930s) at ceiling level set at an angle across the north-west corner of the room. The ceiling is constructed from c1951 hardboard panels with moulded strap-work and modern strip-light fittings. In the southern part of the ceiling there are scars from the removal of the toilet cubicles. The whole room is painted white.

North wall

The north wall is a stud partition wall inserted in c1951.

East wall

The east wall is a masonry wall which has been plastered and painted and in the northern half of this wall, the sloping scar of the removed staircase is clearly visible (Fig 51).

South wall

At the east end of the south wall the blocked door opening which once lead from Ayr Lane to the removed staircase is visible as a recessed area. On the western side of the blocked door, a masonry wall protrudes into the room; this is the remains of the wall that once partitioned off the removed staircase. To the west of the truncated wall there is a wide blocked double door opening, the blocking of which now contains two boarded up window inserted when the toilets were installed in c1951 (Fig 52).

West wall

The underside of the main staircase inserted in the 1930s protrudes into the room at the southern end of the west wall. This has been boarded over and has moulding applied to the edges (Fig 52). To the north of this a pillar has been inserted against the wall to support the end of the steel beam above. Towards the northern end of the wall there is a 1950s towel rail (Fig 54). Next to this at the northern end of the wall there is a c1951 door to the lobby with a contemporary fire door mechanism.

6.9 Room 4 Toilets (former ladies' toilets)

(See Figs 56-62 and 191)

History

The present Toilets were inserted as part of the remodelling works undertaken in 1951 to provide a new ladies' toilet block. At this time cubicles were installed along the south wall.

The area would have originally formed the northern part of the late 18th century house. As part of the major remodelling works in c1911 this part of the house drastically reorganised. The reorganisation included the removal of internal walls and rear wall of the house. Between 1925 and 1951 the area may have been open, extending back into room 6 forming a reception area for the dancehall and giving access to the box office and cloakroom (room 5).

The room has several original fittings which were retained by Barbara Hepworth when she purchased the hall (TGA 20132/6/1/6/8).

Floor and ceiling

The floor is stepped down from the entrance hall and has a mottled brown c1950s linoleum covering (Fig 62). The ceiling is fibreboard with plain applied straps (Fig 58) and is painted white as are the walls.

Walls

The north, east and south walls are plastered stud partitions. The east wall is fitted with two c1950s Alzado sinks (Fig 61) with a tiled surround, a white Bakelite swivelling soap dispenser, a mirror above and towel rail to the north. The south wall is fitted with three toilet cubicles; the eastern cubicle retains its c1950s Alzado chain-pull toilet (Fig 60) whereas the other two cubicles have had their toilets removed. All three cubicles retain their 1950s white Bakelite toilet paper dispensers and the doors retain their 1950s vacant/engaged indicator locks. At the northern end of the west wall there is a wide blocked opening (Fig 59) which was once the service counter for the cloakroom prior to 1951. One of the earlier cloakroom pegboards has been fixed on the matchboard blocking. A steel beam acts as a lintel for the former opening. At the southern end of the west wall is the c1951 door opening through to the lobby which now contains a modern door.

6.10 Room 5 Office (former box office and cloakroom)

(See Figs 63-70 and 191)

History

Room 5 occupies the site of the north-western part of the 18th century house. As part of the 1911 remodelling this area was converted as a shop (Fig 20). From the 1920s the space was used as a cloakroom and box office for the Palais de Danse with the southern part used as a box office and northern part, along with room 6 used as a cloakroom. In the 1960s new walls were added at both the north and south ends so that the room could be used as an office by Barbara Hepworth's assistants (Bowness 2017, 66). Whilst in use as a box office, the southern part of the room would have been approximately 0.5m shorter at the south end indicated by a point on the east wall where the earlier matchboard panelling finishes and there is a slight step down in the ceiling level.

Floor and ceiling

The slate floor covering inserted in the 1960s is similar to the floor in the entrance hall but far more finely laid and has narrower joints. The ceiling is stepped down slightly at the south end and comprises large panels with timber straps.

North wall

The north wall (Fig 63) which appears to have been inserted in the 1960s is a stud partition with a door to the west which has a c1960s doorframe and modern door.

East wall

The east wall (Fig 64) in the cloakroom contains a blocked service hatch used for taking coats for the cloakroom. This was blocked in c1951 when the new ladies' toilets were inserted to the east (room 4). Below the blocked service hatch there is a timber countertop with a brass-hinged drop-leaf opening to the south (Fig 70). In the southern part of the room (Fig 65), the northern part of the east wall has a matchboard panelled surface showing the former extent of the box office. The existing table/desk and shelves were inserted as part of the 1960s alterations.

South wall

This wall was added in the 1960s to create an office (Fig 66). It comprises two full height frosted glass panels in timber frames with a door opening to the west containing the original 1960s door.

West wall

The southern part of the west wall (Fig 67) contains a window opening with a 19th century six-pane sash window with replacement frosted glazing in the lower sash (Fig). The window extends above ceiling level with the jamb to the south made of brick and the jamb to the north covered by matchboard panelling. Below the window are the remains of further panelling. The northern half of the wall is plastered but retains its hook rail with the hooks remaining *in situ* at the north end (Fig 69). The skirting boards are plain with a chamfered top.

Central partition wall

The early 20th century partition wall between the office and the cloakroom has a matchboard panelled surface on its south side is a plastered finish to the north. In the western half there is a wide opening with rails for shelving between the two parts of the room.

6.11 Room 6 Store

(See Figs 71-73 and 191)

History

This room probably formed part of the cloakroom in the 1920s-50s. It is located on the site of the 18th or early 19th century workshop and coal store which was mostly removed during the 1911 conversion into a cinema.

Floor and ceiling

The suspended timber floor has 20cm wide boards and the ceiling is large panels with timber straps and modern strip lights.

Walls

The whole room (Figs 71, 72 and 73) is painted white and the north and west walls have a polystyrene tile covering. The east wall is likely to have been inserted in the 1950s and is constructed from studwork and fibreboard. At the south end of the east wall there is a door opening with a modern door. Above this, and running along the southern half of the wall, is a steel beam supported on a plastered pillar at its north end. At the north end of the east wall there is a small hatch at ceiling height which

opens into the Upper workshop (room 7). The south wall (inserted in the 1960s) has a rough cement render finish with a plain 1960s door to the west. The west wall contains a small hatch for a vent towards the south and a possible meter box at ceiling height further north.

6.12 Room 7 Upper workshop

(See Figs 74-79 and 191)

History

This room was first created in 1911 when the backyard of the 18th century house (later converted into two 19th dwellings) was built over to create the cinema. Prior to the 1911 remodelling the eastern part of the room would have been the backyard, the western part would have been part of the workshop and coal store along with room 6, and the southern corridor would have been located within the rear part of the 18th century house. After the 1911 remodelling the room may have been used as a storeroom or warehouse for the cinema and later dancehall. The insertion of the toilets (rooms 3 and 4) in c1951 dramatically reduced the size of the room to the south-west.

The room was used in the 1960s and 1970s by Barbara Hepworth as one of her workshops (known then as the 'Upper workshop', and it was here that she created the armature for *Single Form* c1962-3 (Figs 26 and 29).

Floor

The suspended timber floor has 20cm wide boards (Fig 75). There is a join in the boards running from west to east across the room starting at the northern edge of the support pillar in the west wall. This join appears to indicate the location of a former partition wall here. The floorboards are painted with the marking-out for Barbara Hepworth's *Single Form* using a black and white chequerboard pattern.

In the passageway at the southern end of the room (Fig 79) the suspended floor has been removed and a ramp has been created reusing the timber floorboards. This alteration was undertaken in the 1960s by Barbara Hepworth when the door opening through to room 10 was made at the south end of the passage.

Ceiling

The ceiling is fibreboard with plain timber straps. It slopes up to the north following the angle of the cinema floor above and is fitted with three modern strip lights. In the passage at the southern end of the room, the end of the steel beam (seen in room 3) crosses the ceiling at an angle.

North wall

The north wall of the room (Fig 74) is a retaining wall cut into the hillslope to the north. The eastern half of the wall is stepped back and forms the rear wall of the 18th century backyard. It is now covered by a cement render with polystyrene tiles over. Two iron hooks extend out of the wall towards ceiling level. The western half of the wall is stepped into the room and once forms the north wall of the 18th or early 19th century workshop and coal store fronting Barnoon Hill.

East wall

The east wall (Fig 76) was inserted as part of the 1911 remodelling to create the small hall and store (room 11) to the east. The wall stops before it reaches the north end of the room where there is an opening through to room 9, but contains the remains of a c1911 brick wall of single-brick width which has been truncated to the north. Above this low wall at ceiling level there is a steel beam. To the south of this the east wall has been rendered and painted white, but contains two blocked window openings (one to the south and the other to the north (seen from room 11)). To the south are a number of reused cloakroom hooks and at the south end is a door opening inserted by Barbara Hepworth in c1962 (TGA 20132/6/1/6/11) with a concrete lintel and brick jambs.

South wall

The western part of the south wall (Fig 77) was inserted in c1951 when the ladies' toilets (room 4) were created and the eastern part of the wall (Fig 79) at the end of the

passage was also inserted at this time to create the men's toilets (room 3). The eastern part of the wall has a scored cement rough render surface which has been painted white with coloured paint marks overlying.

West wall

The southern part of the west wall was inserted in c1951 as part of the creation of the ladies' toilets (room 4). It contains a small window opening to the south corner at ceiling height to light the toilet cubicles. The northern part of the west wall (Fig 78) is a c1950s inserted studwork and fibreboard partition and has an off-centre pillar supporting two sloping steel beams adding strength to the sloping cinema floor above. At the south end of this part of the wall there is a modern door giving access through to room 6 and at the north end there are shelves that were added by Hepworth in the 1960s.

6.13 Room 8 Early cinema floor beneath existing dancefloor

(See Figs 80-84 and 198)

The void between the dancefloor and the old cinema floor was created in c1925 when the sprung dancefloor was first installed. It is probable that the dancefloor was re-laid and repaired in c1951.

Hatches in the ceilings of the Entrance lobby (room 1) and Upper workshop (room 7) give access to a void between the c1925 sprung dancefloor above and the c1911 cinema floor below. Within the void the earlier c1911 cinema floor survives. It comprises 5cm wide boards and slopes upwards towards the north. The dancefloor is suspended approximately 0.75m above the cinema floor at the south end. It is supported on timber posts, which do not appear to form a regular pattern. From the hatch in room 7, several other features are visible within the void. Along the east wall the original matchboard panelling and moulded skirting dating to 1911 survive *in situ* to the north of the hatch. Both the panelling and skirting are painted/stained brown which appears to have been the original colour scheme (Fig 82). The hatch opening at the end of the passage to the south in room 7 appears to be located where the former staircase leading up from room 3 opened onto the cinema floor. This staircase must have been extended upwards when the dancefloor was inserted in c1925 as the scar of the removed staircase can be seen on the east wall continuing up to the dancefloor and the floorboards above are clearly of a later date, inserted when the staircase was removed in the 1930s. The area of the removed staircase is also clearly visible from above in the dancehall (room 22). Also seen from the room 7 hatch are the initials and date 'J.P.V. 1951' marked on a large north-south beam supporting the balcony above and located above room 3 (Fig 84). The cast iron latticework structure of the main stairs (room 2) is visible from this point along the south wall and the scar of an earlier ceiling is visible over the two toilet rooms. This earlier ceiling was approximately 0.7m higher than the ceilings of rooms 3 and 4.

6.14 Room 9 Workshop and small backyard

(See Fig 191)

Workshop

(See Figs 85-89)

History

Room 9 is accessed from the north-east end of the Upper workshop (room 7) and appears to have been used as a storage space for Barbara Hepworth's tools and materials. Until 1911 this area formed part of the backyard of the 18th century house and 19th century eastern dwelling. In 1911 when the backyard was built over, this room was created to provide cellar space for the hall above. The room was accessed via a staircase in the north-west corner, leading down from a trapdoor in the hallway above (room 17).

Floor and ceiling

The floor surface comprises a concrete screed which appears to overly a cobbled yard surface. There are two raised, concrete plinths, one to the south-west and the other to the south-east. The south-eastern plinth abuts a higher curved stone rubble plinth occupying the south-east corner of the room (Fig 89). Below the blocked stairs a brick floor surface survives.

The ceiling is covered with large modern boards.

North wall

Protruding from the west end of the north wall (Fig 85) are the remains of half a timber staircase inserted in 1911. The truncated end is boarded up with reused cupboard doors, and the original matchboard panelling survives on the east side. The staircase is built over an 18th or 19th century stone rubble buttress. The rest of the north wall is the 18th century stone rubble retaining wall for the backyard which has been painted white. At the top of the wall three long iron hooks have been inserted.

East wall

The majority of the east wall (Fig 86) is likely to have been inserted in the 1950s or later. It is constructed from concrete blockwork stepped back into the room. To the north of this there is a ledged and braced door leading to the small backyard and a large boarded up window. The southernmost part of the wall (stepped back from the concrete block-built wall) is the 18th century rubble yard wall forming the eastern boundary of the property. This section of wall has been heavily repointed with cement.

South wall

The south wall (Fig 87) was constructed in 1911 when the two halls were first created. It is built from stone rubble and has a blocked window opening at the centre of it and a small blocked opening with brick jambs at the east end, immediately above the stone plinth. Fixed horizontally to the wall are two modern steel tie plates.

West wall

The west wall (Fig 88) is mostly open to the Upper workshop (room 7). However, to the south a c1911 brick-built wall extends up to approximately 2m in height. There was once a door opening in the centre of the brick wall as there is a jamb surviving at the north end of this wall. To the north of the former door opening the brick wall has been truncated but can be seen extending to join the stone buttress below the stairs.

Small Backyard

(See Figs 41-42)

The small backyard is all that remains of the original backyard of the property. The north and east walls are both early boundary walls constructed from stone rubble. The south wall and ground floor section of the west wall were probably inserted in the 1950s or later. The south wall is constructed from concrete blockwork at ground floor and is cement rendered above, as is the west wall. At ground floor level the west wall there is a ledged and braced door leading into the workshop and a large window with large plate glass panes occupied the northern half of the ground floor wall. The ground surface in the yard is obscured by vegetation, but is likely to have a concrete screed surface.

6.15 Room 10 Store

(See Figs 90-94 and 191)

History

This room formed part of the original 18th century house and premises. Originally it would have stretch further to the north into room 11. Due to the nature of the rough, un-plastered, stone rubble walls it seems likely that the room formed part of the 'premises' at an early date and had always served an industrial purpose. The granite staircase to the west (room 12) appears to be constructed on the site of an earlier

staircase in this location that was accessed originally from the south-west corner of the room. The earlier, single door opening onto Ayr Lane to the south was widened to insert double doors in c1911 to provide vehicle access for the International Tea Company Stores Ltd. During Barbara Hepworth's ownership in the 1960s a wide door opening was inserted at the north end of the west wall giving access through to the Upper workshop (room 7), and a stud partition wall added to the north.

Floor and ceiling

Concrete steps inserted by Barbara Hepworth lead down from the Upper workshop (room 7) to the west onto a concrete floor surface. The original floor level in this room appears to have been reduced by approximately 0.4m, probably in the early 20th century.

At ceiling height the joists and boards of the floor above are exposed. The boards are approximately 0.2m wide and an early 20th century I-beam crosses in the centre from east to west. Timber storage racks have also been added to the east (Fig 94).

North wall

The north wall (Fig 90) was inserted in the 1960s and is constructed from concrete blocks. It contains two reused late 19th or early 20th century six pane sashes either side of a 1960s central door.

East wall

The east wall (Fig 91) is an original 18th century stone rubble wall, bonded with an earth mortar and painted white. The footings are exposed at the base of the wall where the floor level has been reduced. They are approximately 0.4m high and protrude from the wall face above by approximately 0.2m. In the centre of the wall, close to ceiling height there is a blocked beam socket with brick blocking measuring approximately 0.4m x 0.4m and at the south end of the wall there is an area of inserted brickwork and a brick jamb added as part of the door widening in c1911.

South wall

The south wall on Ayr Lane (Fig 92) comprises a large inserted c1911 double door opening containing c1911 ledged and braced double doors with strap hinges. The south wall forming the rear wall of the granite stairs (room 12) is constructed from stone rubble, bonded with earth mortar and painted white.

West wall

The majority of this wall encloses the stairs (room 12) to the west. The lower part of the wall, up to a diagonal line following the slope of the stairs, is constructed from stone rubble, bonded with earth mortar, and above this line it is constructed from brick, bonded with lime mortar (Fig 92). The north part of the west wall (Fig 93) is also constructed from stone rubble, bonded with earth mortar. The wide door opening here was inserted in c1962 for Hepworth (TGA 20132/6/1/6/11) and has cement bonded brick jambs.

6.16 Room 11 Lower workshop (former store)

(See Figs 95-109 and 191)

The workshop was added in c1911 when the backyard of the eastern property was built over to create the small hall above. Prior to the 1911 remodelling the northern part of the room would have formed part of the backyard and the southern part would have occupied the rear part of the dwelling and workshop fronting Ayr Lane. In the early 20th century this part of the building was occupied by a fisherman and a sketch plan and notes drawn up in 1907 (CRO Ref: GHW/12/3/6/1/135) indicate that a structure adjoining the back of the house here contained a 'black kitchen with loft over'. This may have been a room used for tarring nets, with a net/sail loft above, but the sketch plan and notes may contain a spelling mistake and refer simply to a back kitchen. As part of the 1911 works the rear walls of the earlier building were removed and the ground was

reduced dramatically to create a level surface, where formerly the backyard would have sloped upwards to the north. A memorandum of Agreement for the tenancy of the Star Tea Company Ltd dated 12/11/1913 states that the ground floor of the warehouse (room 11) was used as a garage at that time (Hepworth Estate Archive) and presumably the first floor was used for the storage of tea.

The room was adapted for use in the 1960s by Barbara Hepworth to become her 'Lower workshop' where prototypes for large bronze sculptures could be worked on. The alterations made at this time included the insertion of the south partition wall, the removal of the central part of the first floor structure (mezzanine level), and the replacement of the large beams supporting the floor of the small hall above. In 1963-4 the space was used by Barbara Hepworth to create the prototype for the bronze *Squares with Two Circles* (Fig 28) and in 1966 she created the prototype for the bronze *Four-Square (Walk-Through)* here, making use of the space afforded by the cut-out mezzanine level (Sophie Bowness pers. comm.).

Floor and ceiling

The ground floor has a covering of small beach pebbles in a concrete mix, presumably laid in the first half of the 20th century. The first floor structure (mezzanine level) which was added in 1911 comprises plain timber joists with 0.2m wide boards. The removed central section is surrounded by timber rails added in the 1960s and simple timber stairs have been added at this time to the east. Timbers have been added to the underside of this floor in the 1960s for storage.

The underside of the small hall floor structure (above mezzanine level) is exposed and comprises joists and boards above dating to 1911 and two large timber crossbeams aligned east-west which were added in the 1960s. They measure approximately 0.3m x 0.3m in cross-section and are supported on 1960s concrete block pillars. In the south-west corner there is an area which has been strengthened with reused timbers for a fireplace on the floor above. Smaller timbers have also been added to the underside of the joists to create storage in the 1960s.

North wall

The north wall was inserted as part of the 1911 works. It is constructed from stone rubble repointed with cement mortar which has been scored with double lines and painted white. At ground floor level (Fig 95) there is a ledge faced with stone rubble at the base of the wall which measures approximately 1m high and protrudes into the room by approximately 0.4m. This ledge has been created by the reduction of the ground level in c1911 in the former backyard which has then been faced with stone. Above the ledge there is a small blocked opening towards the east and also the lower part of an opening visible just beneath the mezzanine floor. Both openings have brick jambs. At mezzanine level (Fig 96) the blocked window opening (Fig 105) is visible. It has a granite lintel and brick jambs. The rest of the wall has the same scoring in the pointing as the wall at ground floor level below. Two modern steel straps have been fixed horizontally to tie wall together.

East wall

The east wall (Figs 97, 98 and 99) is likely to have been constructed in the 18th century as an external property boundary wall. It is constructed from stone rubble bonded with earth mortar except for a large area to the south which was rebuilt when the wall collapsed in the 1990s. The angle of the original wall changes towards the north and the lower part of the early wall has been underpinned to a height of approximately 0.4m. In the northern part of the wall at ground floor level there is a window opening which has been blocked with brickwork. The southern part of the wall (Fig 98) contains reused early 20th century ledged and braced double doors. The jambs are reconstructed from modern brickwork. The walling above and to the south of the door was rebuilt in the 1990s and is constructed from brick and concrete block and contains modern multi-paned casement windows. At mezzanine level and to the north (Fig 99) the wall is

stone rubble bonded with earth mortar and has two courses of brick visible at the top where it has been heightened to take the floor above.

South wall

The south wall at ground floor level was inserted in the 1960s (Fig 100). It comprises a concrete block wall with a centrally set c1960s door. The two windows have been covered with OSB boards.

At mezzanine level (Fig 101) the south wall is a timber stud partition with matchboard panelling on the south face which appears to have been inserted in the early 20th century. The studwork contains reused timbers including an 18th or early 19th century chamfered timber. The floor structure of room 13 is visible protruding from beneath the stud partition wall and that floor level is approximately 0.7m higher than the mezzanine floor in room 11.

West wall

The west wall (Figs 102, 103 and 104) was inserted as part of the 1911 remodelling to create the small hall and store (room 11). It is constructed from stone rubble, pointed with cement mortar with double lines scored in it and painted white. At ground floor level (Figs 102 and 103) there is a ledge faced with stone rubble at the base of the wall which measures approximately 1m high and protrudes into the room by approximately 0.4m. This ledge has been created by the reduction of the ground level in c1911 in the former backyard which was then faced with stone. At the south end of the wall there is a blocked window opening with a granite lintel and brick jambs. To the north (Fig 103) are the remains of a large stone rubble buttress with brick faced underpinning. At mezzanine level a concrete block support pillar has been added on top of the buttress, in the 1960s, to support a large beam above. To the north of the stone buttress at ground floor level there is a blocked window opening. There is a c1m wide ledge at the base of this part of the wall which is capped with cement mortar and faced with brick. At the mezzanine level (Fig 104) to the north of a concrete support pillar, the west wall contains two blocked window openings (Fig 107) both with granite lintels and brick jambs. To the south of the pillar there is another blocked window (Fig 108) with a granite lintel and brick jambs. To the south of this is a small blocked window opening (Fig 109) with a segmented brick arch and brick jambs. The southern end of the wall contains some brick re-facing.

6.17 Room 12 Stairs and landing

(See Figs 110-111 and 192)

History

The stairs are located within the eastern part of the 18th century building. They appear to have been inserted in their present form in the late 19th or early 20th century (most probably as part of the 1911 remodelling works), but are likely to have replaced an earlier staircase here. The present staircase is accessed from a door opening on Ayr Lane and leads directly up to a landing created as part of the c1911 alterations. The blocked staircase leading from the landing up to room 14 on the floor above was inserted as part of the c1911 alterations and later blocked (possibly in c1951 when room 14 was converted as bar and canteen).

Stairs and landing

The whole room is painted white. The enclosed granite stairs have tubular iron hand rails on either side. The upper part of the east wall of the stairs is constructed from matchboard panelling along with the walls on the landing and elsewhere the walls are plastered. The ceiling comprises 0.2m wide boards. There are late 19th or early 20th century double doors at both the top and bottom the stairs. The panelling on the east wall of the landing blocks a staircase that once led up to room 14 above, when this part of the property was used as a dwelling prior to the c1937 alterations.

6.18 Room 13 Conservative room

(See Figs 112-116 and 192)

History

This room is only accessible via the stairs (room 12) leading in from Ayr Lane. It originally occupied part of the first floor of the 19th century eastern dwelling which had extended further to the north. As part of the c1911 remodelling works this part of the building was kept as a dwelling but reduced in size. Following the acquisition of the eastern property in the 1930s the room ceased to be used as a dwelling. At some point after this it was used by the Conservative Club and then became known as the Conservative room. It was converted for by Barbara Hepworth in the 1960s as a picture store (Sophie Bowness pers. comm.). The room has most recently been used as an office and for storage.

Floor and ceiling

The floor of this room is constructed from what appear to be 19th century boards measuring approximately 0.2m wide. The ceiling comprises the exposed, plain joists and boards of the floor above. The room is lit by modern strip lighting probably added by Hepworth.

North wall

The north wall (Fig 112) comprises matchboard panelling enclosing the blocked stairs to room 14 both the landing and the room. The panelling contains a hatch door which is now nailed shut at the base of the stairs behind. The ledged and braced door at the west end of this wall is a later addition.

East wall

The east wall (Fig 113) is 19th century in date and is covered with 19th or early 20th century matchboard panelling. At the north end of the wall there is an early or mid 19th century six pane hornless sash window (Fig) which appears to have been inserted into an earlier chimney stack.

South wall

The panelling covering the south wall (Fig 114) is mid 20th century in date. The lower section of a large window opening in this wall which reaches up to the floor above was probably inserted in the 1930s. However, the original multi-pane window was replaced with the present window with slate sill at some point after 1967 (1967 aerial photograph, Estate archive). The wall continues into a cupboard over the granite stairs where the wall surface has been cement rendered and painted white.

West wall

The cupboard located at the south end of the west wall contains late 19th or early 20th century ledged, tongue and groove double doors. The wall inside the cupboard to the north has late 19th or early 20th century matchboard panelling and the wall inside the cupboard to the west has modern boards. The west wall to the north of the cupboard (Fig 115) is also covered with matchboard panelling but has later inserted horizontal and vertical timbers attached to the face of the panelling to support the joists above. The timber structure against the panelling was added to provide picture storage in the 1960s.

6.19 Room 14 Bar and canteen (former small hall)

(See Figs 117-127 and 193)

History

This large room was converted to form the bar and canteen (as described at the time) in c1951. Historically it comprises two separate parts. The raised bar area to the south was originally part of the second floor of the 19th century eastern dwelling which had originally extended slightly further northwards. During the c1911 remodelling the small

hall (now the canteen area) was created by building over the backyard and the rear of the dwelling was removed and rebuilt further to the south. The southern part of the room continued in use as a dwelling until c1937 when the present main staircase was inserted (room 2) and after this time it became part of the small hall. The alterations in c1951 included the insertion of a bar at the south end, the insertion of a wide arched opening through to the dancehall, a new balustrade dividing the two parts of the room, new fire surround and ceiling. A photograph of the room taken in 1952 showing a community event in progress (Fig 22) gives an idea of the décor at this time. During Barbara Hepworth's ownership the room was used as a workshop.

Floor and ceiling

The floors retain their c1951 mottled brown linoleum covering. This is the same as that in the ladies' toilets, room 4 (Fig 62).

The raised bar area is divided from the canteen area to the north by a c1951 enclosed timber balustrade and the skirting around the entire room is plain and painted black. The c1911 ceiling was matchboard panelling painted mustard yellow, but this was covered over in c1951 with fibreboard, papered and painted white. There are two large support beams to the north. On the east side of the canteen area there is an opening in the ceiling where the trusses are exposed and there is a hatch giving access to the roof space (Fig 127). The room is lit by modern strip lighting.

North wall

The north wall (Fig 122) is a stud partition covered in c1951 wallpaper with a bamboo design which was painted white in the 1960s. At the north-west end there is a three panelled c1951 door, to the east of which there is an internal downpipe designed to take rainwater from the roof valley above. The remainder of the wall is stepped into the room to create the Buffet which was inserted in c1951. The buffet wall contains a wide serving hatch.

East wall

The east wall (Figs 118 and 123) has been papered at the north and south ends with the same c1951 bamboo design wallpaper as that on the north wall and the central section is part of the 1990s rebuild. The window in the rebuilt section is a modern four pane casement window. The southern part of the wall in the bar area is 19th century in date and is part of the earlier dwelling. In this southern section there is a late 19th or early 20th century four-pane sash window (Fig 121) and behind the bar a c1951 decorative cut mirror. In the southeast corner of the room is a c1950s bar with polished timber surface and drop-leaf opening (Figs 118 and 119). Between the bar and the window there is a large fold-down surface attached to wall which was added by Hepworth (Sophie Bowness pers. comm.).

South wall

The eastern half of the south wall (Fig 119) contains the upper section of a large window opening which reaches down to the floor below. The opening was probably inserted in the 1930s. However, the original multi-pane window was replaced with the present window at some point after 1967 (1967 aerial photograph, Estate archive). The eastern pane of the present window has been covered by a decoratively cut c1951 bar mirror. The rest of the wall is covered with bamboo wallpaper painted white.

West wall

At the east end of the west wall (Fig 120) there is a door opening which was cut through the party wall of the two adjoining properties in the 1930s when the main stairs were inserted. The wall to the north of this is papered with bamboo wallpaper painted white. At the base of the steps down to the Canteen there is a fireplace with later, 1950s brick surround (Fig 125) and a small broken grate. To the north of this is a wide arched opening inserted in c1951. The sliding glassine doors were designed by Barbara Hepworth and added in 1961 (Fig 126).

6.20 Room 15 Roof space above bar and canteen

(See Figs 128-133)

The roof space above the Bar and Canteen comprises a single roof structure of common rafters which appears to be of a single phase, probably dating to c1911. The northern part of the roof is stepped in from the west. There are six cross braces where the building increases in width towards the centre and north and flat apex has been created here to accommodate the changing widths of the building. This flat apex has sarking boards fitted to the underside. The south end of the roof is hipped and the north end is gabled. The structure of the c1911 ceiling below is visible as ceiling joists with suspended plank ceiling (Fig 133). In the north gable the slope of the adjoining mono-pitched roof over rooms 17, 18 and 19 is visible. In the northern part of the roof, on the western side a modern roof light has been inserted which opens out onto the roof valley.

6.21 Room 16 Buffet

(See Figs 134 and 193)

The Buffet (Fig 134) was 'newly remodelled' as a part of the 1951 works (St Ives Times 1951). The small room may have existed since 1911 when the small hall was first created.

Floor and ceiling

The exposed floorboards are 0.2m wide and the ceiling fibreboard with a, wallpaper covering.

Walls

The north and south walls of the Buffet contain c1951 shelving and work surfaces covered with 1950s mottled brown linoleum. The walls are covered with bamboo patterned wallpaper which has been painted white. The north wall contains a small serving hatch at the east end which was inserted in c1951. The east wall contains a c1911 four-pane sash window. The south wall contains a wide serving hatch and counter and there is 1950s or 1960s door in the west wall giving access to the room.

6.22 Room 17 Corridor to Stage

(See Figs 135-138 and 193)

History

This corridor leads from the bar and canteen (room 14) to the stage (room 21) and also gives access to rooms 18 and 19. The corridor was first constructed in 1911 when the backyards of the two 19th century dwellings were built over. Originally (before the insertion of a stage at the north end of the building) the corridor continued northwards then turned at a right angle against the north wall and led westwards to a door (now blocked) onto Barnoon Hill. The southern end of the corridor was added as part of the c1937 or c1951 alterations. Prior to this the corridor led directly into room 18.

Floor and ceiling

The floor is covered with 1950s linoleum and at the northern end of the corridor there are timber steps leading up to the stage which were probably inserted in the 1920s or 30s. Immediately south of the steps (now covered by 1950s linoleum) there is a c1911 trapdoor which gives access to the blocked, truncated staircase down to room 9.

The ceiling in the northern (c1911) half of the hallway is higher than that in the southern half which was added in the 1930s or 1950s. The northern section of the ceiling consists of matchboard panelling and contains a hatch opening giving access to the mono-pitched roof space above. The hatch has been blocked with board so the roof space was not accessible at the time of the survey. The southern part of the ceiling is planked.

East wall

The northern half of the east wall is a c1911, plastered stud partition (Fig 136) and contains a door opening to room 19. The door here is a c1911 four panelled door and running the length of the wall there is a hook rail, with its hooks removed. The southern half of the east wall was inserted in c1951 and is matchboard panelled with a ledged plank door giving access to room 18.

South wall

In the south wall there is a door opening inserted either in the 1930s or 1950s which contains a three panelled door of the same date painted red (Fig 138). To the right of this there is a small, c1950 or 1960s shelf.

West wall

There is a large sliding c1930s four panelled door in the southern half of the west wall (Fig 135) which once gave access to the dancehall but was blocked in the c1950s. This has been nailed shut and blocked on the opposite side in room 22. The wall is plastered and in the northern half there is a hook rail matching that on the east wall which is missing its hooks.

6.23 Room 18 Kitchen

(See Figs 139-140 and 193)

This room was converted to form the present kitchen in c1951. At this time the south-eastern part of the room was extended eastwards. When it was originally constructed in c1911 the room included the southern half of the present corridor (room 17) and a door opening from here gave access into room 22, although this may have been inserted slightly later in the 1930s. Its original function may have been as a cloakroom serving the central hall. During Barbara Hepworth's ownership it continued in use as a kitchen.

Floor and ceiling

The floor comprises boards covered with dark, c1950s linoleum. The ceiling is constructed from c1911 matchboard panelling with two purlins of the mono-pitched roof exposed.

North wall

The north wall is plastered and painted white and has a timber cloak hook rail fixed along its length which pre-dates the c1951 kitchen conversion. A c1951 marble-topped work surface has been inserted along the western half of the wall and there is a moulded skirting board which most probably dates to c1911.

East wall

The northern half of the east wall forms the original c1911 wall and contains a horned four-pane sash window of this date (Fig 139), whilst the southern half steps outwards and forms part of a small extension added in c1951. This part of the wall has a cement render surface.

South wall

At the east end of the south wall there is a small serving hatch through to the buffet which was inserted in c1951. The stud wall is plastered and painted and the paint is now peeling revealing the sequence of earlier colours schemes in the room which include red, mustard yellow and white. There is a moulded skirting board along the base of the wall and the scar of a removed cloak hook rail along the western part of the wall (Fig 139-140).

West wall

Most of the west wall (Fig 140) is occupied by a planked panelled wall inserted in the 1930s or 1950s. This contains a ledged plank door giving access to the corridor (room 17). Above the inserted boxed-in corridor structure the original west wall of the room is exposed.

6.24 Room 19 Former dressing room/cloakroom

(See Figs 141 and 193)

History

This room was created in c1911 when the backyards of the two former dwelling were built over. Its original function in c1911 is unclear, but when the dance floor was inserted in the 1920s this room was almost certainly used as a dressing room up until 1960. A toilet was added to the room at some point (Sophie Bowness pers. comm.), possibly as early as the 1920s. When the east wall collapsed in the 1990s the toilet was lost and the wall repaired.

Floor and ceiling

The floor comprises boards covered with dark, c1950s linoleum. The ceiling is constructed from c1911 matchboard panelling with two purlins of the mono-pitched roof exposed.

North wall

The north wall is plastered and painted white. It has a cloak hook rail fixed along its length and a moulded skirting board.

East wall

The east wall has a blocked window at the south end which is visible externally as a c1911 four-pane sash window and there is also a possible blocked window opening at the north end of the wall although this may be part of the 1990s repair work.

South wall

The north wall is plastered and painted white. It has a cloak hook rail fixed along its length.

West wall

At the north end of the west wall a door opening gives access to the corridor (room 17). This contains a c1911 four panelled door. To the south of this is a fixed cupboard, probably inserted at a slightly later date (perhaps in the 1930s).

6.25 Room 20 Control booth

(See Figs 142 and 193)

The control booth (Fig 142) was inserted in c1951 on the east side of the stage at the same time that the present stage was reduced in size. The small boxed-in room was used to control stage lighting and audio equipment used during performances. The four panelled door is a reused from elsewhere. The rest of the room constructed from studwork and fibreboard and the floor is a continuation of the stage floor with 0.2m wide boards. Attached to the east and south walls are built-in desks made from reused floorboards.

6.26 Room 21 Stage

(See Figs 143-150 and 193)

History

The stage lies on the site of the early 19th century navigation school. It was originally inserted in the 1920s or 30s along the north wall of the building where the corridor for the c1911 cinema had previously existed. As part of the alteration to the building undertaken in c1951 the stage was remodelled and reduced in size to accommodate more dancing space (The St Ives Times 1951).

Void below stage

A hatch in the stage floor gives access to the void below where evidence for the removed c1911 corridor is visible; the floor to the north of the void is concrete and to

the south are the narrow boards of the c1925 dance floor which extend for c1m below the stage. At the far north-west corner of the void granite steps are visible leading up to a blocked door opening onto Barnoon Hill at the end of the former c1911 corridor (Fig 146). In the void there are also the remains of the corridor's skirting boards at the north-east corner and the scars where these have been removed along the length of the north wall. The corridor originally gave access from Barnoon Hill, leading along the north wall eastwards then turning at right angle to connect with the surviving section of corridor in room 17. It would have given access to rooms 18 and 19 as well as access to a former projection room at the north end of the c1911 cinema floor.

Stage

The floor of the stage comprises 0.2m with boards, either painted or stained black. The front of the stage has a slight curve to it. The walls and ceiling are clad with fibreboard and painted white. The west wall contains an opening set at an angle which gives access to the wing at the west of the stage. Within the wing a flight of granite steps (Fig) (which can be seen continuing down in the void below the stage) lead up to a blocked door opening in the west wall. The west wall is constructed from stone rubble bonded with earth mortar (seen in the void below) indicating that it is likely to be part of the early 19th century navigation school. The wall at stage floor level is plastered and painted white, although red paint is visible beneath. The north wall in the west wing contains a small timber shelf fixed at a high level. The lower part of the whole of the north wall is likely to be part of the early 19th century navigation school and its former yard. The ceiling and walls of the stage are all boarded. Hanging from the ceiling are three pendant light fittings with wire and paper lampshades added by Barbara Hepworth. These are shown in a 1961 photograph of the dancehall (Fig 24).

6.27 Room 22 Dancehall

(See Figs 151-161 and 193)

History

This room was first constructed in c1911 as the auditorium for the Picturedrome Cinema. It was designed with a sloping cinema floor, a screen at the south end of the room in the location of the present balcony and a projection room at the north end. In c1925 the room was converted into a dancehall when a sprung maple floor was inserted over the old cinema floor. In c1937 a new balcony, staircase and projector room were added at the south end of the room and a stage at the north end.

The southern half of the present room occupies the area that was once the first and second floors of the 18th century house. The rest of the room was once occupied by the early 19th century navigation school at the north end along with its yard to the east, the workshop and store to the west, between the navigation school and 18th century house, and the backyard of the house to the east.

The room was used by Barbara Hepworth as both a display space and a workshop in the 1960s and 1970s. Most notably she worked on the plaster prototype for *Single Form (Memorial)* in this room (Bowness 2017) (Fig 26).

All the walls were painted white in the early 1960s. This overlies several earlier colour schemes including blue, red and originally, brown.

Floor and ceiling

The floor comprises a sprung maple dancefloor with 8.5cm wide boards which was first inserted in c1925 (Fig 160) and overlies the earlier cinema floor. During the c1951 remodelling works the floor appears to have been 'reconstructed and modernised' (see Fig 23). At both the north and south ends the boards have been laid to create a geometric design which is now partially covered at both ends by later (c1937) insertions such as the stage to the north and balcony and stairs to the south. In the south-east corner of the room there is a large rectangular blocked opening in the floor

which marks the site of an earlier staircase (Fig 161). This staircase was removed in c1937 when the present main staircase and balcony were added.

The present ceiling of the dancehall (Figs 154 and 159) was inserted in c1951 and was designed at that time to cover up the earlier (c1911) matchboard panelled ceiling and iron support struts of the roof trusses. Six boxed in trusses are visible and placed centrally between each one there is a square ventilator (Fig 159).

North wall

The north wall (Fig 150) is occupied by the stage (room 21) which was reduced in size and redesigned in c1951.

East wall

The southern part of the east wall is a surviving section of the party wall dividing the two 19th century dwellings. The remainder of the wall was built in c1911 to create the central hall.

In the lower part of the east wall, at the south end of the room a horizontal scar marks the top of removed matchboard panelling which originally ran around the entire room. Some of this panelling remains *in situ* on the east wall in the void below the dancefloor (room 8), indicating that it was first installed as part of the cinema interior in c1911. The wide arched opening located roughly in the centre of the wall was inserted c1951 to give easy access from the dancehall into the bar and canteen. This arch (Fig 151) now contains sliding glassine doors which were designed and added by Barbara Hepworth in the early 1960s. Above the opening is a white plastic clock which is shown in this position in photographs taken in 1961 (Figs 24 and 25). A clock was shown in 1952 in the same position (Fig 23) but it was black rather than white. To the north of the wide arched opening there is a blocked door opening which was probably inserted in the late 1930s but blocked as part of the c1951 alterations.

South wall

At the south end of the dancehall the external wall is now obscured by the balcony, staircase and projection room (Fig 152) which were all inserted in c1937. Below the balcony on the staircase wall there is a large wall mirror which was reputedly used by Phyllis Bedells for her ballet school which was run during the 1940s in the hall (Axten 1995, 45). At the west end of the wall there is a quarter-circular partition wall inserted in c1937 which contains a spiral staircase giving access to the projection room.

Stairs and balcony

Both the staircase and the balcony were inserted in c1937. The staircase up to the balcony (Fig 155) is fitted with the same 1930s or 1950s carpet as the main stairs (room 2). The floor of the balcony (Figs 156 and 157) comprises a stepped timber floor to accommodate seating. At the front of the balcony is a low, timber panelled parapet wall. The panels were boarded over and painted white in the 1960s. The western part of the balcony is taken up by the concrete-built projection room. A silvery-blue paint is visible on the external walls of the projection room, beneath the 1960s white paint. The south wall of the balcony contains evidence for earlier green and black colour schemes. During Barbara Hepworth's ownership in 1970 the prototype for 'Theme and Variations', commissioned for Cheltenham, was attached to the balcony (Sophie Bowness pers. comm.).

West wall

At the south-west corner of the room is the inserted walling for the projection room and its staircase added in c1937. North of this there are three large window openings containing four-pane sash windows with horns. These were inserted as part of the c1911 remodelling works to convert the building into a cinema. To the north of these windows there is a large sliding door giving access to a narrow porch on Barnoon Hill. The door opening and porch, which had originally been inserted in c1911, were heavily

remodelled in the 1960s by Hepworth when the door was widened and the porch was rebuilt to a narrower depth so that sculptures could be moved more easily in and out of the building. At the same time that the door and porch were remodelled a c1911 window to the north of the door (matching those in the south half of the wall) was blocked. The blocking is visible to the north of the door.

6.28 Room 23 Roof space over dancehall, stage and balcony

(See Figs 162-168 and 193-194)

The roof space can be accessed via a hatch in the ceiling of the stage at the north end of the room, and through a ventilator over the balcony at the south end of the room. The area to the east, above the stage is partitioned off from the rest of the roof space by a matchboard panelled wall with a central door opening, all painted in mustard yellow. In this partitioned off area above the stage the roof pitch is covered with fibreboard which overlies the earlier c1911 matchboard panelling painted mustard yellow. Beyond the partition wall to the south, the roof space is open and there is no internal covering on the underside of the pitches. Six timber roof trusses are visible each with an iron kingpost bar and iron bar braces supporting the base of either end. There are three timber purlins on each side, no common rafters and the underside of the present (c1951) corrugated cement roof covering is exposed.

6.29 Room 24 Projection room stairs

(See Figs 169-170 and 193-194)

The projection room and its stairs were inserted in c1937 at the same time as the main staircase and balcony. The concrete-built room housing the staircase is located within the south-west corner of the dancehall. It is entered via a solid timber door with a Bakelite handle. The staircase itself is a cast iron spiral staircase which appears to be earlier in date and has been reused from elsewhere (Figs 169 and 170). The treads have a decorative lattice design and the balusters are twisted. Each step has been painted with a number suggesting that the staircase has been dismantled and rebuilt here and the northern part of the structure, including the handrail has been sunk into the cement wall. There is evidence of several paint finishes on the south wall of the staircase with several different colours visible: red, green, blue and yellow. In the south wall, at the top of the landing there is a small blocked window opening which was blocked after 1967 (aerial photograph dated 1967 in the Estate archive). Directly opposite the top of the staircase, to the east, there is a cupboard which contains fittings for shelves (Fig 171) and has cement rendered walls painted yellow. In this small room there is another blocked window opening in the south wall, also blocked after 1967 (aerial photograph dated 1967 in the Estate archive), and on the north wall there is drawing of a man in a suit and bow tie (Fig 172).

6.30 Room 25 Projection room

(See Figs 171-180 and 194)

The projection room and its stairs were inserted in c1937 at the same time as the main staircase and balcony. The walls, ceiling and floor have a cement render finish. The floor has some vertically set iron pipes around the edges containing electrical cables and the ceiling also has piped electrical cables and a light fitting. In the north part of the ceiling is a ventilation shaft which is now blocked. On the north wall are four original sliding iron hatches for projection equipment which have been blocked with brickwork at a later date (Fig 174). Next to the hatches are pencilled instructions for the operator of the projection equipment (Fig 180) and there are cables encased in iron pipes for protected power supply. On the east wall (Fig 175), the piped cables continue and there are a set of graffiti drawings showing elevations of boats (Fig 179). The south wall (Fig 176) contains a simple timber door to the spiral stairs. To the east of the door there are original light switches and piped cables. The south part of the west wall (Fig 177) is set at an angle to accommodate the staircase and in the north part there is a small vent. Next to the door there is more graffiti (Fig) drawn in pencil, depicting a sailing boat and reading:

*Seabelle**Winner of the Handicap Cup and 3'6" Class Cup at Hayle 1936 1937 1938**J. Plummer*

This was written by the projectionist, Joe Plummer, who worked here in the 1930s and 1940s, (SIA: Rickard n.d.).

6.31 Room 26 Porch

(See Figs 181, 191 and 193)

The present porch (Figs 35 and 181) was built by Barbara Hepworth in the mid 1960s when a wider opening was required here for getting sculptures in and out of the building. It is on the site of an earlier porch built as part of the c1911 conversion to provide public access into to the cinema from Barnoon Hill. The earlier porch is shown on two photographs (Figs 20 and 21). The porch is accessed internally via a 1960s large sliding door, and externally by a set of 1960s timber folding doors onto Barnoon Hill. The interior is plastered painted white.

6.32 Room 27 Garage (former stables) and yard

(See Figs 182-190 and 191)

History

This garage and yard area was in separate ownership right up until it was bought by the St Ives Cinema Ltd in 1937 (SIA: Badman 2008, 4, 5). It then became part of the Palais de Danse. In the 18th or early 19th century this was the site of a former fish cellar with dwellings above and an access road along its western side. By the early 20th century the plot contained a yard, stable, loft and buildings. Presumably the historic buildings here were demolished at some point in the 1950s when it seems likely that the garage was added along the north wall of the yard. However, the north, east and lower part of the west walls of the garage and yard are surviving elements of the historic buildings. In the 1960s and 1970s the yard was used as a work space by Barbara Hepworth. In 1962 she created the prototype for *Winged Figure* here (Bowness 2017, 61) (Fig 27).

Garage

The garage was most likely added in the 1950s. However, its north, east and lower part of its west walls are survivals from earlier buildings on the site.

Floor and roof

The floor has been covered with a concrete screed. This overlies an earlier cobbled surface which is exposed in an area in the centre of the garage and at the east end (Fig 189).

The lean-to roof (Fig 176) comprises corrugated asbestos sheets supported by timber rafters and purlins.

North wall

The north wall (Figs 184 and 185) is constructed from stone rubble bonded with earth mortar with some lime mortar repairs and painted white. The lower c0.7m of the wall is underpinned with brick and concrete along most of its length, indicating that the ground level was reduced when the garage was built. The western section of the north wall lies at a different angle to the rest of the walling to the east and both sections are likely to have formed the north walls of two separate buildings shown at this location on the c1880 Town plan (Fig 8). The western section of the wall has been heavily repointed with cement mortar.

East wall

The east wall (Fig 186) is also constructed from stone rubble bonded with earth mortar and has been painted white. To the north of centre there is a blocked window opening with a timber lintel. Above the blocked window opening the wall is stepped back forming a ledge to support a first floor structure which has since been removed.

South wall

The south wall forms the front of the garage which was probably inserted in the 1950s. The wall is constructed from concrete blockwork (cement rendered on the exterior) and the double garage door is an 'up and over' metal door manufactured by Henderson (Fig 190). This type of garage door in metal rather than wood was first introduced in the mid 1950s (www.pchenderson.com/about/history).

West wall

The west wall (Fig 188) is constructed from stone rubble bonded with earth mortar up to a height of c1.5m and appears to have been truncated above this level. The upper part of the wall is constructed from the same concrete blockwork as that in the south wall (cement rendered on the exterior), and is set back from the face of the rubble wall below. It contains a blocked c1950s window.

Yard

The Yard is roughly triangular in plan and the garage occupies the northern edge. The front wall of the garage is constructed from cement rendered concrete blockwork with a centrally set double garage door.

The south wall of the yard (Fig 182) is likely to date to the late 19th or early 20th century. It is constructed from stone rubble repointed with a cement mortar and has a double gate opening at the east end. The ledged and braced gates themselves are modern, added in 2014 as exact copies of the earlier gates.

The west side of the yard is formed by the east elevation of the Palais de Danse (Fig 38) which towards the north, angles backwards slightly to the west. The exposed footings at the base of the southern end of the east wall suggest that the ground level in the yard has been reduced.

The surface of the yard has a rough concrete covering and inserted concrete ramp to the west leading up to the double doors of room 11 (the Lower workshop).

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Ordnance Survey, MasterMap Topography

Tithe Map and Apportionment, c1840. Parish of St Ives (licensed digital copy at CRO)

St Ives Town Plan c1880 (licensed digital copy at CAU)

7.1.1 St Ives Archives Research Centre (SIA)

Numbered material:

Box 4-118 1952 Photo of people in hall, possibly The Women's Unionist Association?

JH 221 1920 Photo showing hall before conversion into Palais de Danse, with shop below.

M116 c1900 Photo showing navigation school on left, carpenters workshop and shoemakers.

M222 1940s Photo showing Palais de Danse with aging sign.

Palais de Danse, St Ives, Cornwall, Historic building record 2019

P13017 1890 Photo showing the shoemakers shop built against houses on Back Street, with the wedge-shaped building to the right (coal store?), railings in front of the houses.

P70-041 1950s Photo of Jimmy Rickard's band on-stage.

TO207 1930 Same as M222.

TO556 pre-1900 Photo showing workshops on left.

WT128 1936 Photo of street showing Palais de Danse advert.

Unnumbered/unpublished material:

Badman, P, 2008. *Palais de Danse, St Ives*. This document, held in the St Ives Archives Research Centre (SIA: Badman 2008) is a summary of conveyancing held by Sophie Bowness.

Document titled '*Memories The History of Beatrice Estelle Trevorrow*'.

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Newspaper clipping titled '*Palais to open doors to public after decades of closure*'.

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7.1.2 Cornwall Record Office (CRO)

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GHW/12/3/6/1/140 Dilapidations at Lot 186 Back Street St Ives 1908-1910.

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GHW/12/4/2/15/21 Ground Plan of Lot 186 Back Street St Ives c1890s.

GHW/12/4/2/52 Sale by auction of Lot 186 and Lot 168e in St Ives and conditions of sale 1909.

GHW/12/6/3/1/58 Plan of Lot 186 Back Street St Ives 1867.

BIVES/115/4 1824 map of St Ives 'Part of St Ives and Treloyhan manor' by Charles Moody

7.1.3 Tate Gallery Archive (TGA)

20132/6/1/6/7 Letter to Mr Jenkins re large under room.

20132/6/1/6/8 Barbara Hepworth - list of Palais de Danse fittings.

20132/6/1/6/9 Letter from Jenkins re Barnoon Studio.

20132/6/1/6/11 Letter from Barbara Hepworth re basement works.

7.1.4 Hepworth Estate Archive

Uncatalogued documents, maps and photographs held by Sophie Bowness:

A memorandum of Agreement for the tenancy of the Star Tea Company Ltd dated 12/11/1913.

Plan in a conveyance document dated 1878 when the yard to the east was sold to William Tresidder.

Plan in Conveyance document 'Cottage in Back Street St Ives' dated 1893.

Plan drawn up in 1911 when George and Montague Williams were granted a mortgage.

Plan attached to conveyance document dated 1914.

Plan drawn up in 1920 when Montague Williams sold the freehold of the central hall to Robert Thomas.

7.1.5 Photographic archive held by Sophie Bowness

Photograph of Barbara Hepworth and the *Single Form* (Memorial) prototype 1961-2.

Photograph of Barbara Hepworth working on *Winged Figure* prototype in the Yard 1962.

Photograph of *The Squares with Two Circles* prototype in the Workshop 1963-4.

Photograph of Barbara Hepworth working on the *Single Form* prototype 1963.

Photograph of Barbara Hepworth with *Single Form* (memorial) prototype (BH 314) in the dancehall of the Palais de Danse.

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Fig 3 OS Surveyor's Map 1805.



Fig 4 Extract from the 1824 map of St Ives 'Part of St Ives and Treloyhan manor' by Charles Moody showing the buildings and plots on the main part of the site, labelled '14' (CRO Ref: BIVES/115/4).

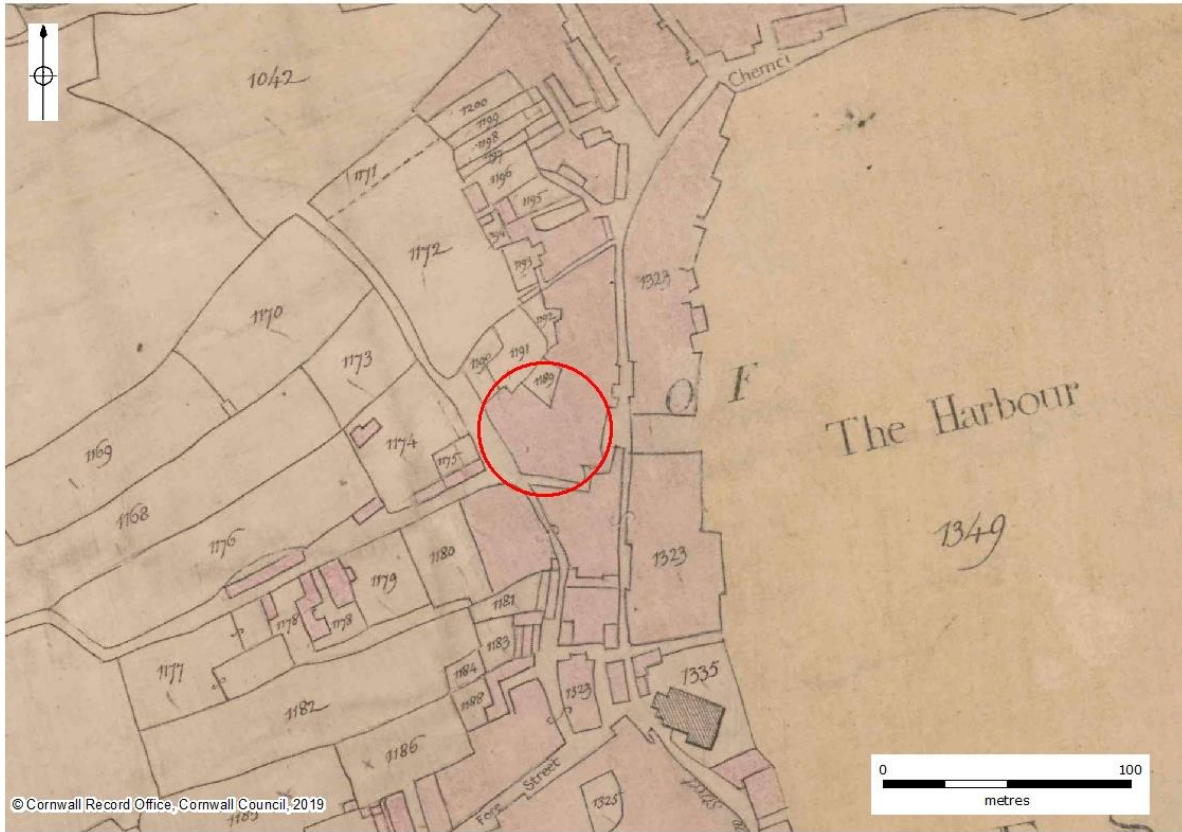


Fig 5 Tithe Map, c1840.



Fig 6 'Plan of Lot 186 in lease to Mr Sincok' dated 1867 (CRO Ref: GHW/12/6/3/1/58).



Fig 7 Plan in a conveyance document dated 1878 when the yard to the east was sold to William Tresidder (© Hepworth Estate Archive).

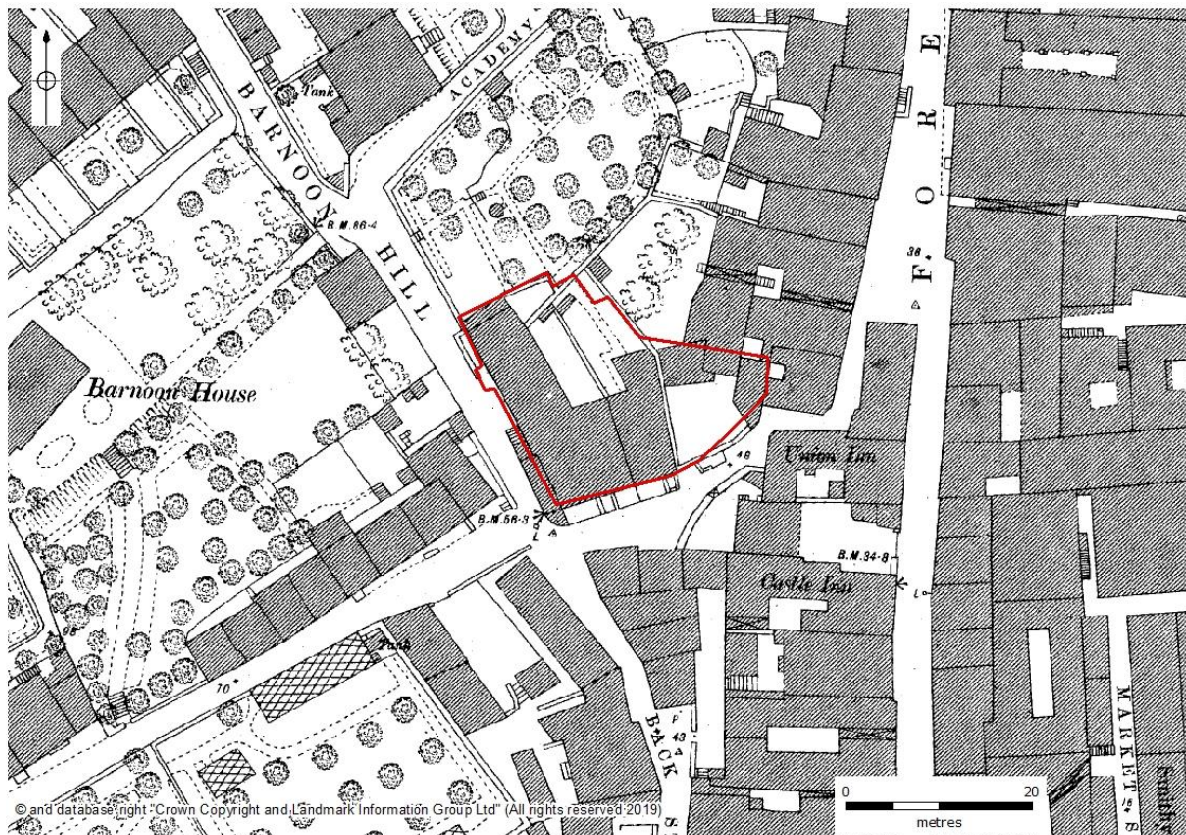


Fig 8 Town Plan c1880.

Palais de Danse, St Ives, Cornwall, Historic building record 2019

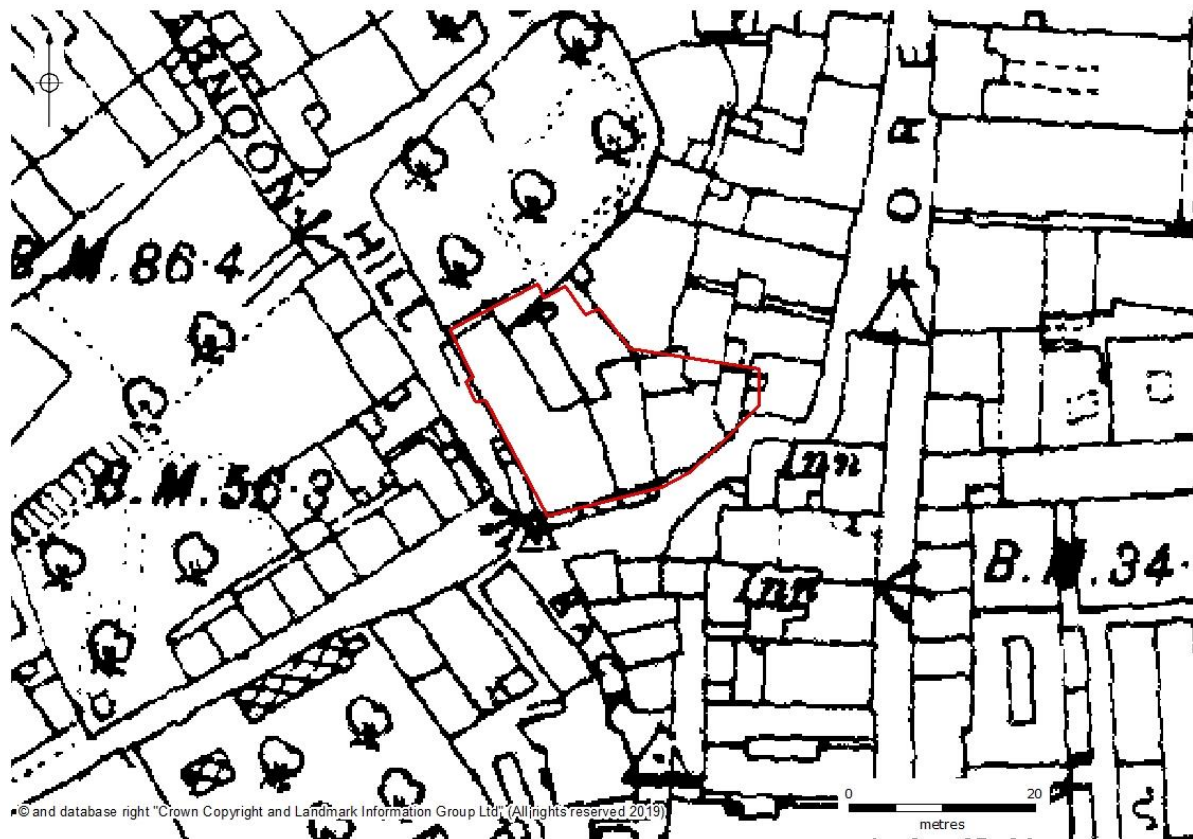


Fig 9 First Edition of the Ordnance Survey 25 Inch Map, c1880.

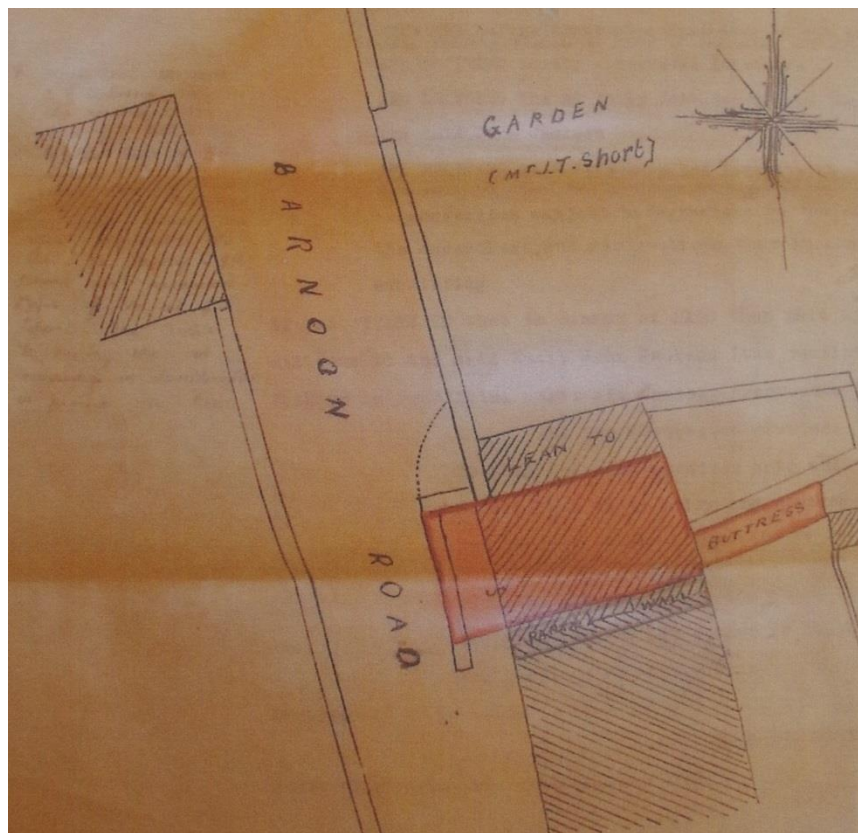


Fig 10 Plan in Conveyance document 'Cottage in Back Street St Ives' dated 1893 (© Hepworth Estate Archive) drawn up when lot 186 was divided up and the freehold of the part shaded red was sold to John Treggerthen Short described as 'cottage situated in Back Street'.

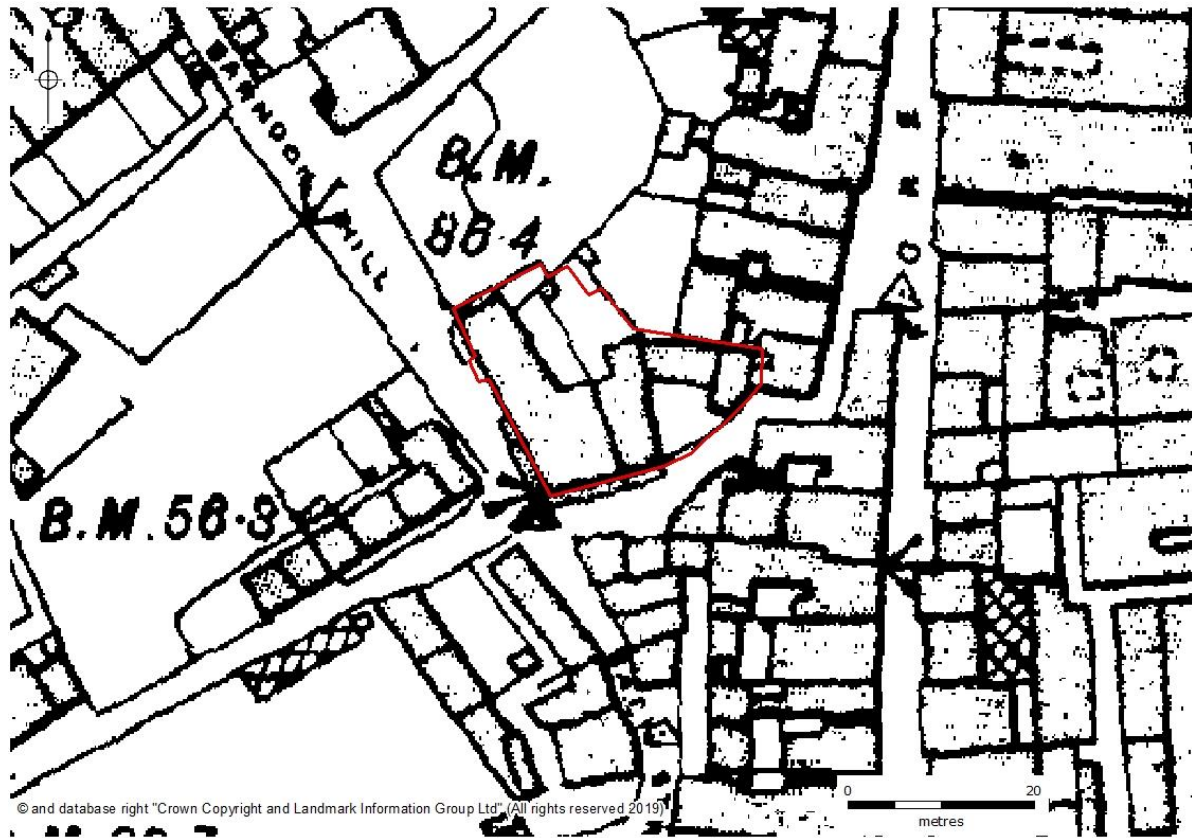


Fig 11 Second Edition of the Ordnance Survey 25 Inch Map, c1907.

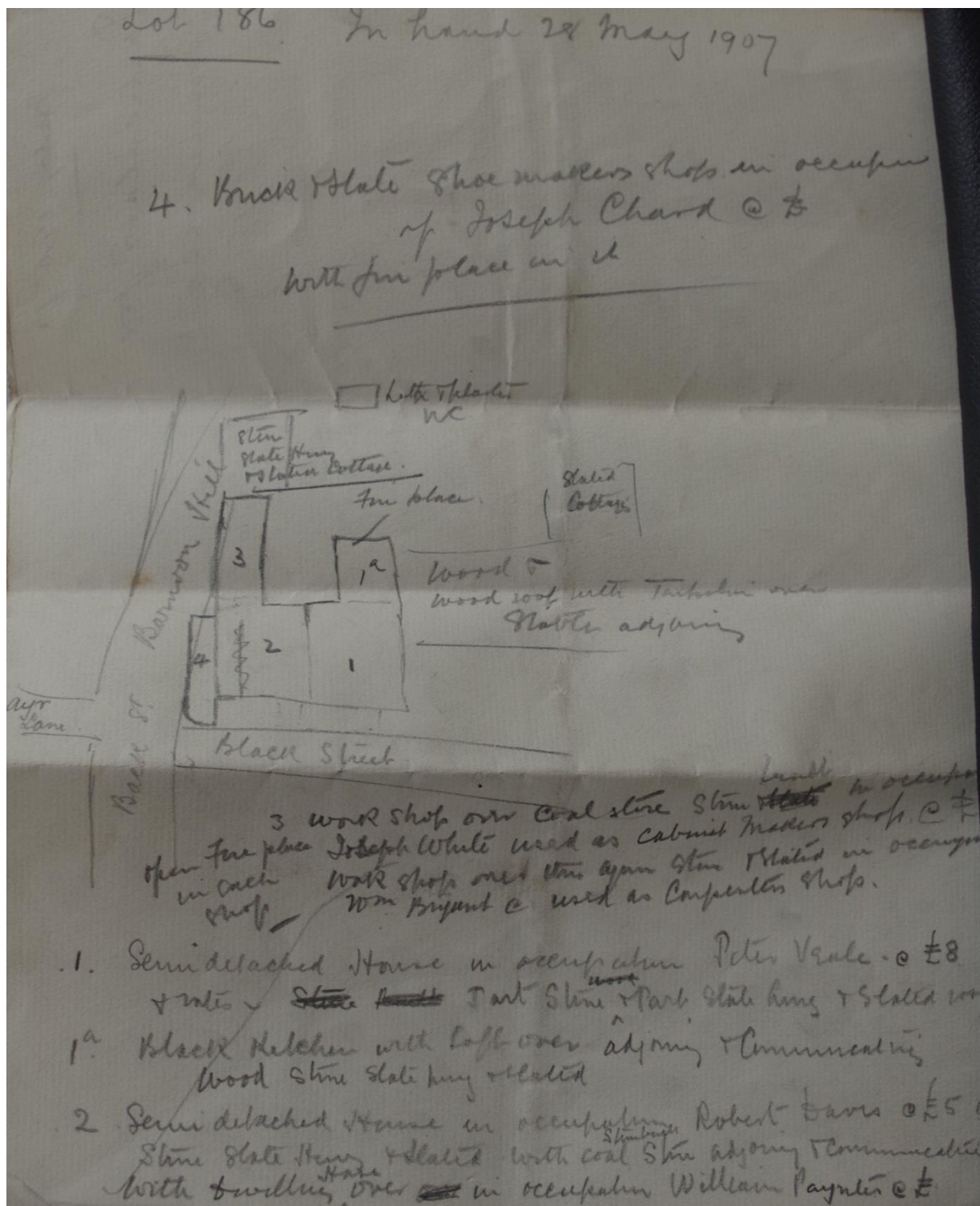


Fig 12 Sketch plan and notes drawn up in 1907 describing uses, occupants and materials of the buildings (CRO Ref: GHW/12/3/6/1/135).

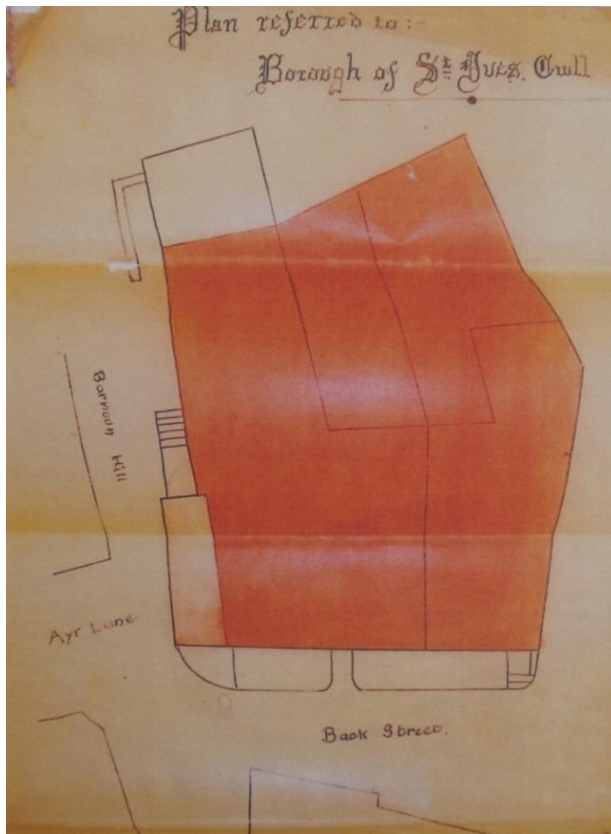


Fig 13 Plan drawn up in 1911 when George and Montague Williams were granted a mortgage (© Hepworth Estate Archive).

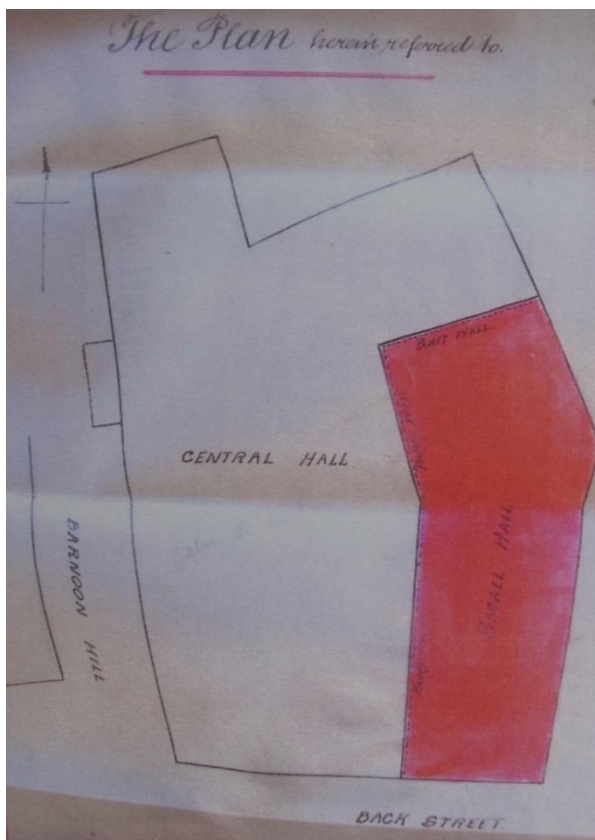


Fig 14 Plan attached to conveyance document dated 1914 (© Hepworth Estate Archive) when George and Montague Williams sold the freehold of the small hall and store (shaded red) to William Faull JP.

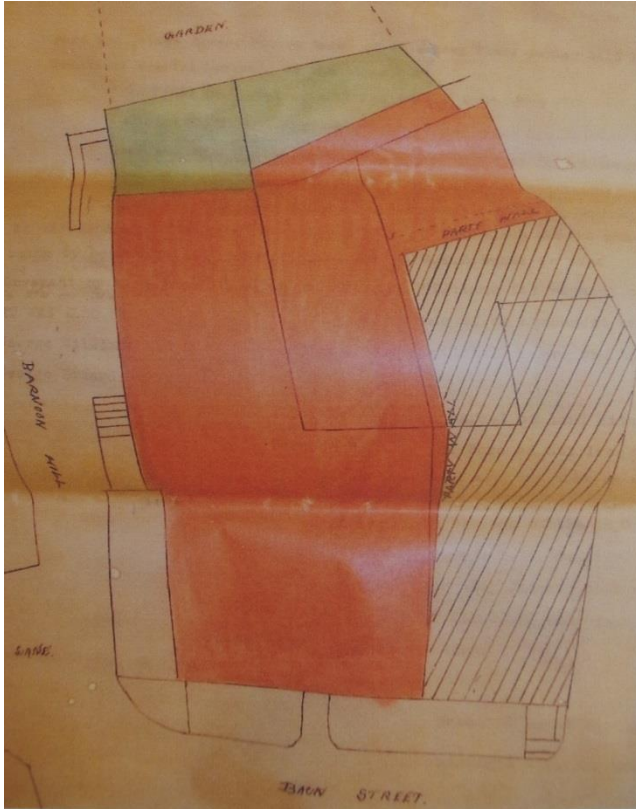


Fig 15 Plan drawn up in 1920 when Montague Williams sold the freehold of the central hall to Robert Thomas (© Hepworth Estate Archive).

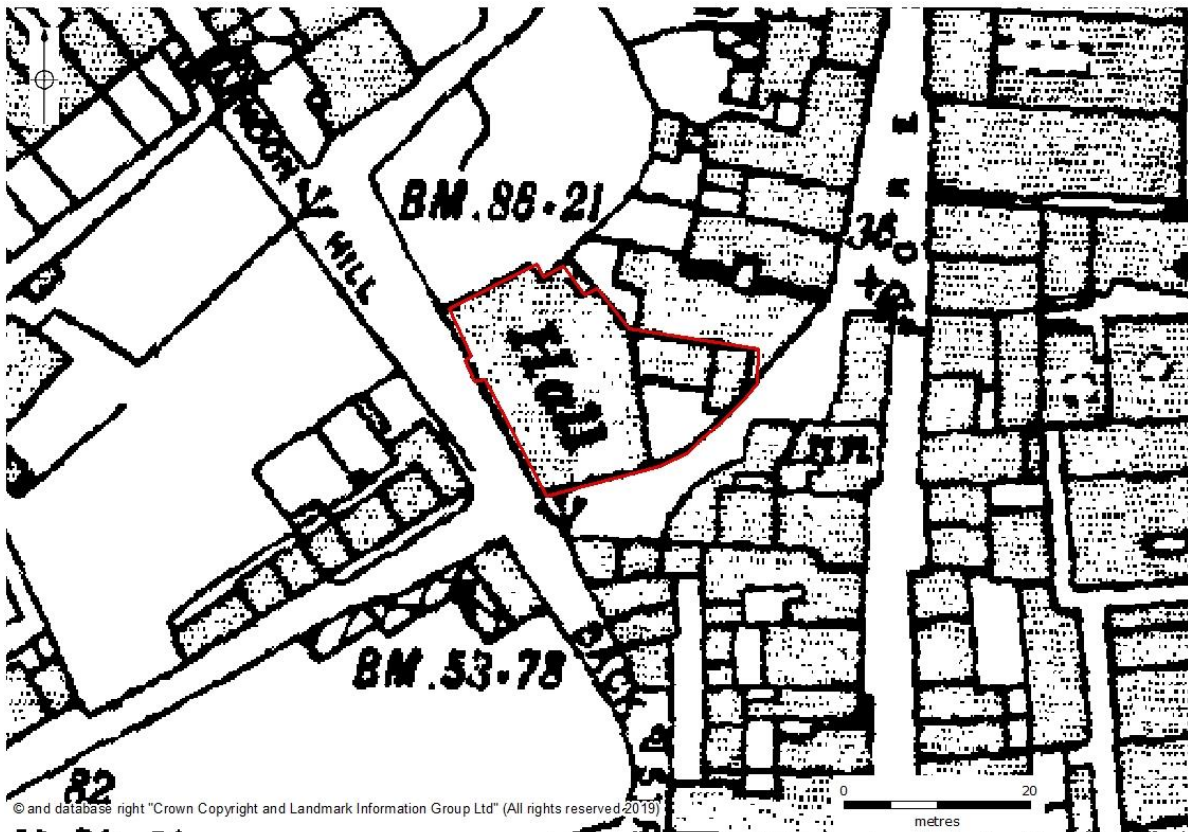


Fig 16 Ordnance Survey 25 Inch Map 1932.



Fig 17 Photograph showing the brick workshop extension to the west with adjoining coal store and original frontage of the dwellings fronting Ayr Lane (Back Street) before 1898 (SIA REF: P13017).



Fig 18 Photograph of Barnoon Hill before 1898 (SIA REF: TO556).



Fig 19 Photograph from St Ives Archive Research Centre c1900 (SIA REF: M116).

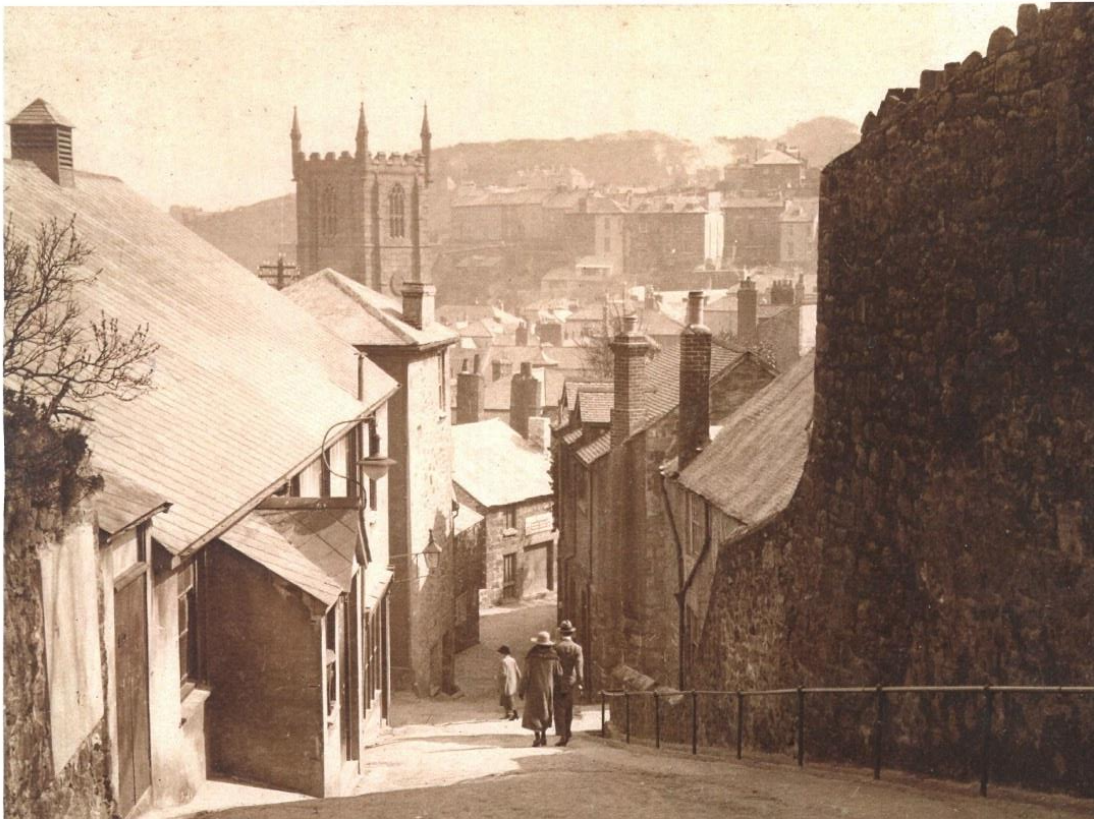


Fig 20 Photograph of Barnoon Hill in c1920 showing shopfront on the south-west corner (SIA REF: JH 221).

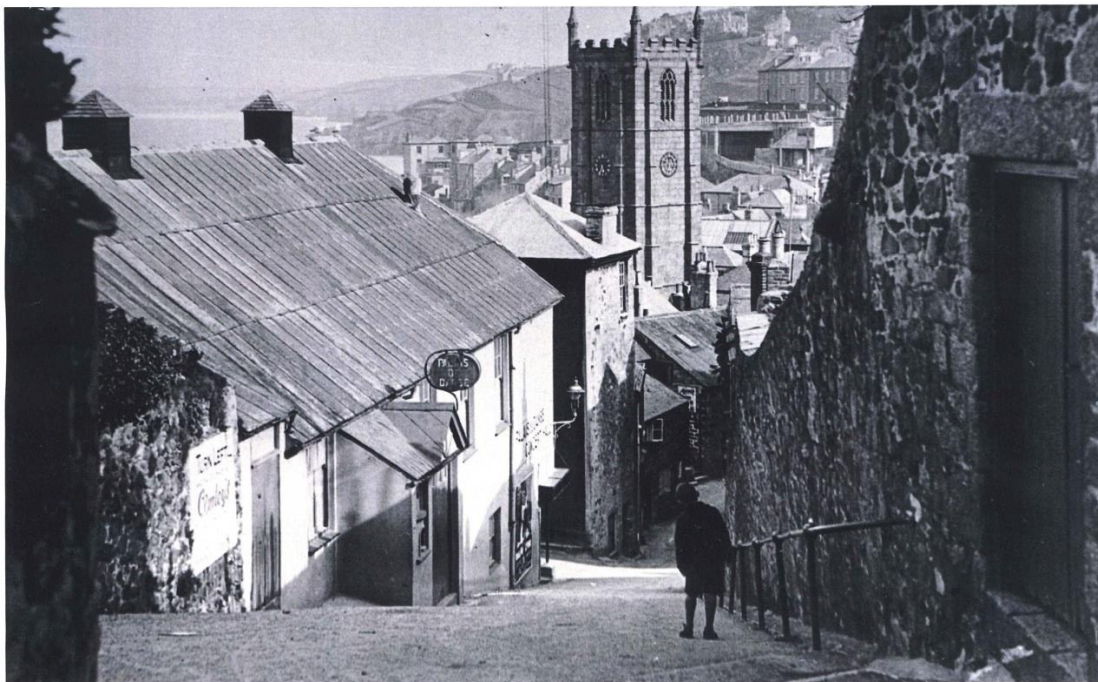
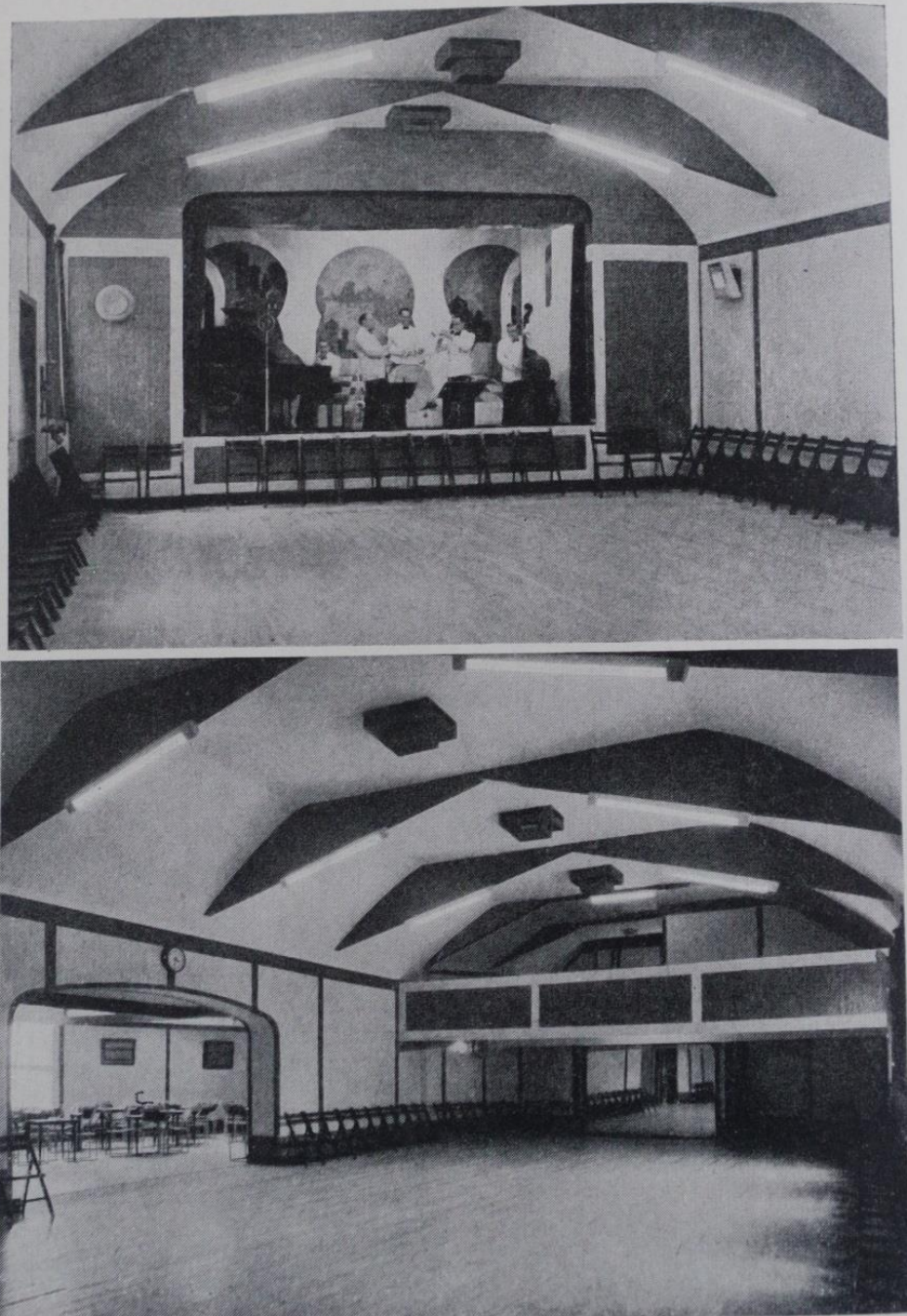


Fig 21 Photograph of Barnoon Hill c1930s-1940s (SIA REF: M222).



Fig 22 Photograph of a WI meeting in the Canteen in 1952 (SIA REF: Box 4-118).

PALAIS de DANSE
(1 MINUTE FROM CHURCH)
Reconstructed and Modernised **SPRUNG FLOOR**



DANCING EVERY NIGHT (except Sunday) during season
OLD TYME & MODERN DANCING **FIRST CLASS BAND**

Fig 23 Advertisement in the St Ives and District Guide 1952 showing the dancehall (room 22) (copy at SIA).



Fig 24 Photograph of Barbara Hepworth's studio in the dancehall (room 22) taken in 1961 (SIA REF: P13024).



Fig 25 Photograph of Barbara Hepworth's studio in the dancehall (room 22) taken in 1961 (SIA REF: P13023).



Fig 26 The dancehall (room 22) with Barbara Hepworth and the Single Form (Memorial) prototype 1962 (© Bowness).



Fig 27 Barbara Hepworth working on Winged Figure prototype in the Yard 1962 (© Bowness).

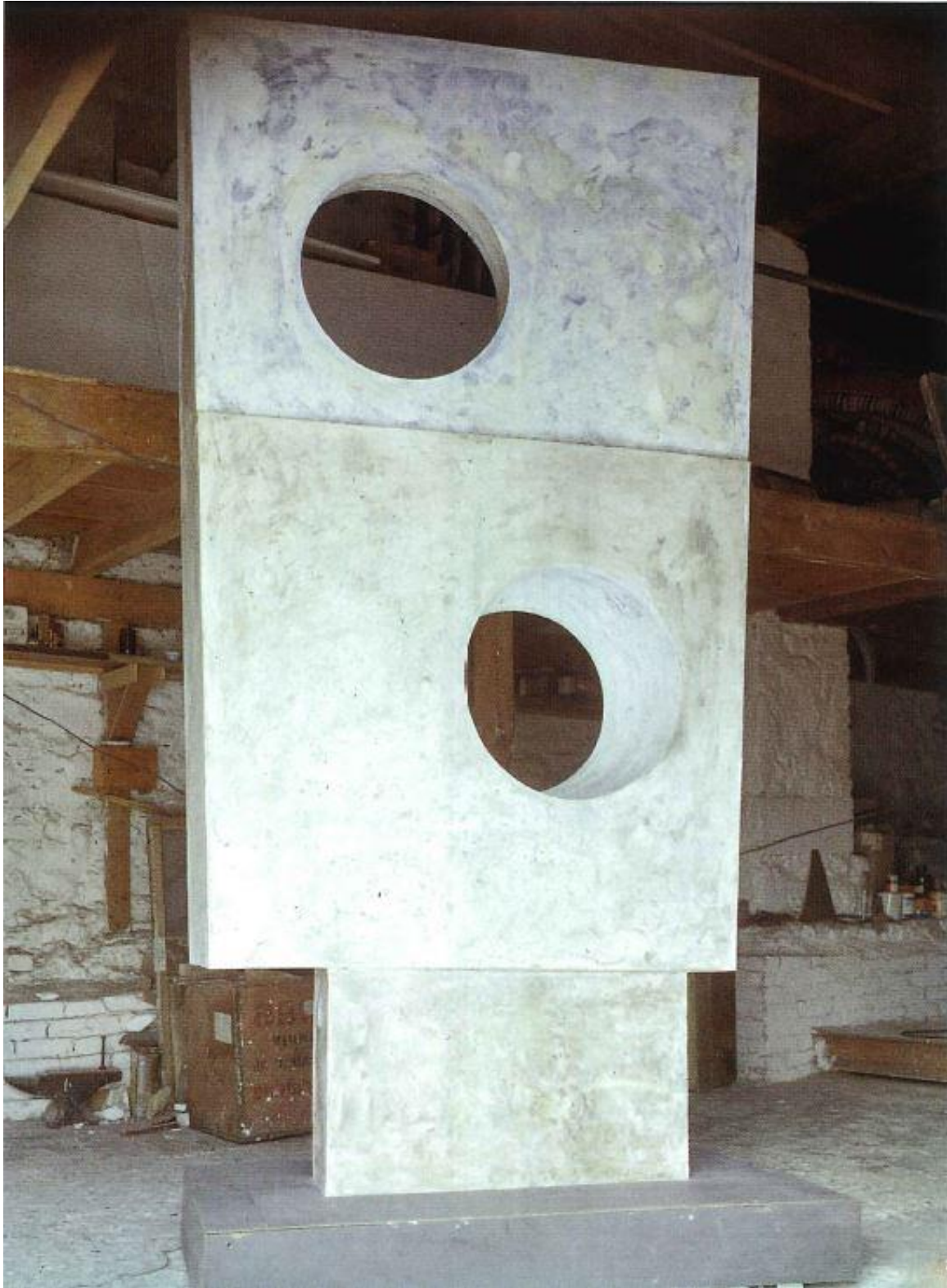


Fig 28 The Squares with Two Circles prototype in the Lower workshop (Room 11) 1964 (Photographer unknown, © Bowness).



Fig 29 Barbara Hepworth working on the Single Form prototype in the Upper workshop (room 7) 1963 (© Bowness).

Palais de Danse: Exterior



Fig 30 Palais de Danse, view from Trewyn Studio.



Fig 31 South elevation.



Fig 32 Main entrance.



Fig 33 West elevation.



Fig 34 Four-paned sash (1911) in west elevation.



Fig 35 West elevation.



Fig 36 Detail of roof ventilator.



Fig 37 North elevation.



Fig 40 Northern part of East elevation.



Fig 38 East elevation.



Fig 41 Small backyard looking north.



Fig 39 Central part of East elevation.

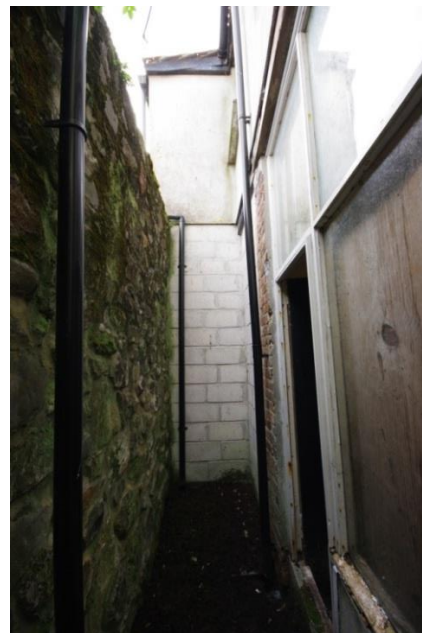


Fig 42 Small backyard looking south.

Palais de Danse: Interior



Fig 43 Room 1: Entrance lobby looking north.



Fig 44 Rooms 1 and 2: Entrance lobby and main stairs looking south.

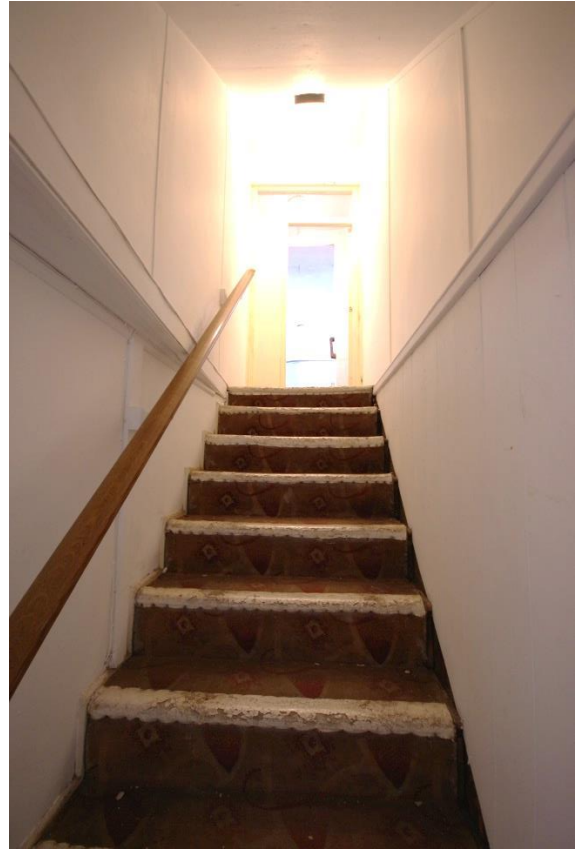


Fig 45 Room 2: Main stairs looking east.



Fig 46 Room 2: Landing at top of stairs looking east through to room 14.

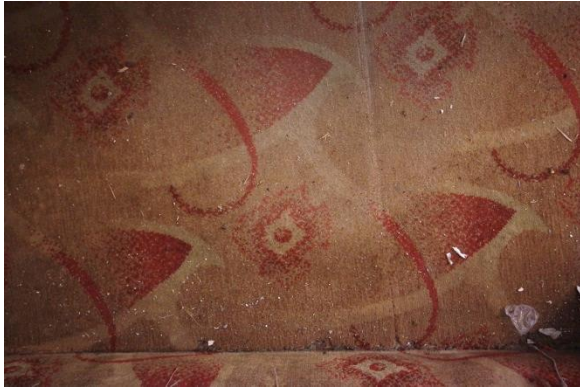


Fig 47 Room 2: Detail of 1930s or 1950s stair carpet.



Fig 50 Room 3: Staff room (former men's toilets) looking north.



Fig 48 Room 2: Original handrail.



Fig 51 Room 3: Staff room (former men's toilets) looking north-east and showing scar from former staircase on east wall.



Fig 49 Room 2: Handrail at top of stairs.

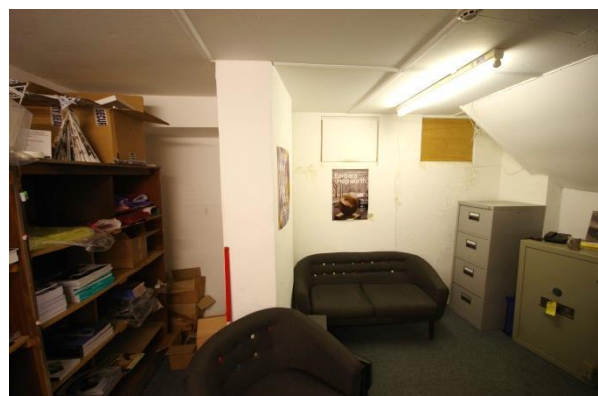


Fig 52 Room 3: Staff room (former men's toilets) looking south, showing truncated wall and blocked door opening to east.



Fig 53 Room 3: Staff room (former men's toilets) looking west.



Fig 57 Room 4: Toilets (former ladies' toilets) looking east.

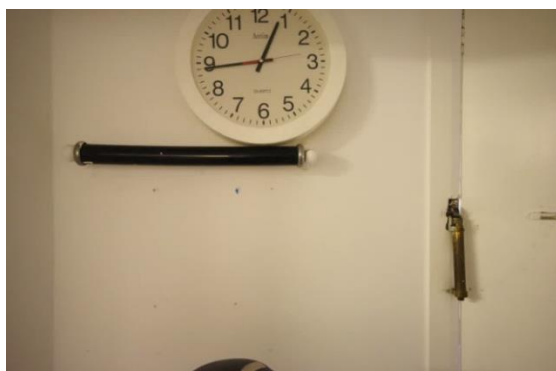


Fig 54 Room 3: Staff room (former men's toilets) showing c1951 towel rail and fire door mechanism on west wall.



Fig 58 Room 4: Toilets (former ladies' toilets) looking south.

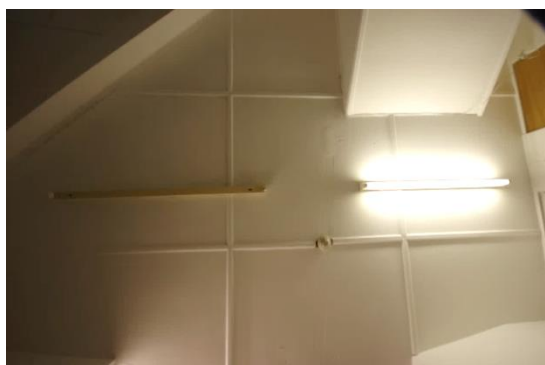


Fig 55 Room 3: Staff room (former men's toilets) ceiling.

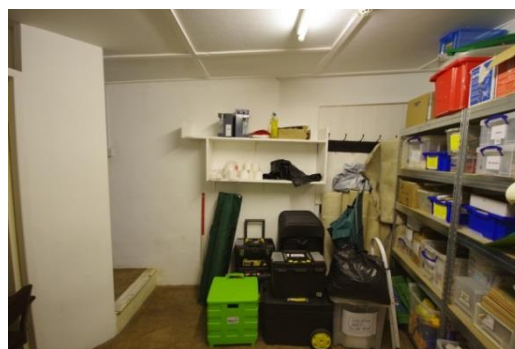


Fig 59 Room 4: Toilets (former ladies' toilets) looking west.



Fig 56 Room 4: Toilets (former ladies' toilets) looking north.



Fig 60 Room 4: Toilets (former ladies' toilets) c1951 toilet.



Fig 61 Room 4: Toilets (former ladies' toilets) c1951 sinks on east wall.



Fig 65 Room 5: Office (former box office and cloakroom) looking east in box office section.



Fig 62 Room 4: Toilets (former ladies' toilets) c1951 linoleum floor covering.



Fig 66 Room 5: Office (former box office and cloakroom) looking south at wall inserted by Hepworth.



Fig 63 Room 5: Office (former box office and cloakroom) looking north.



Fig 67 Room 5: Office (former box office and cloakroom) looking west.



Fig 64 Room 5: Office (former box office and cloakroom) looking east in cloakroom section showing blocked service hatch.



Fig 68 Room 5: Office (former box office and cloakroom) 19th or early 20th century sash window.



Fig 69 Room 5: Office (former box office and cloakroom) cloakroom hooks.



Fig 73 Room 6: Store looking west.



Fig 70 Room 5: Office (former box office and cloakroom) Detail of drop-leaf countertop.



Fig 74 Room 7: Upper workshop looking north.



Fig 71 Room 6: Store looking north.



Fig 75 Room 7: Upper workshop looking north with Single Form design painted on the floor.



Fig 72 Room 6: Store looking south.



Fig 76 Room 7: Upper workshop looking east.



Fig 77 Room 7: Upper workshop looking south.



Fig 78 Room 7: Upper workshop looking west.



Fig 79 Room 7: Upper workshop passageway at south end.



Fig 80 Room 8: Void between dance floor and earlier cinema floor beneath. Looking north from the hatch in room 1.



Fig 81 Room 8: Void between dance floor and earlier cinema floor looking north with later boards above where staircase has been removed.



Fig 82 Room 8: Void between dance floor and earlier cinema floor showing matchboard panelling on cinema wall to east.



Fig 83 Room 8: Void between dance floor and earlier cinema floor looking north showing upwards slope.



Fig 87 Room 9: Workshop looking south.



Fig 84 Room 8: Void between dance floor and earlier cinema floor looking south and showing latticed iron structure of main staircase.

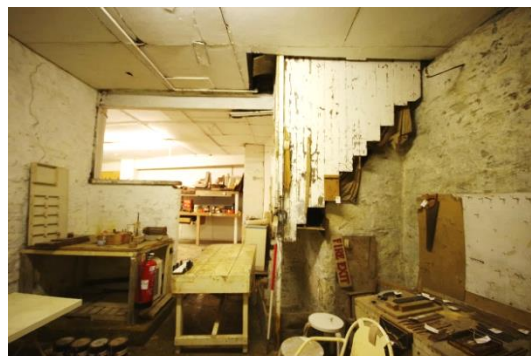


Fig 88 Room 9: Workshop looking west showing truncated staircase built on stone buttress.



Fig 85 Room 9: Workshop looking north and showing truncated staircase to left.



Fig 89 Room 9: Workshop, raised platform in south-east corner.



Fig 86 Room 9: Workshop looking east.

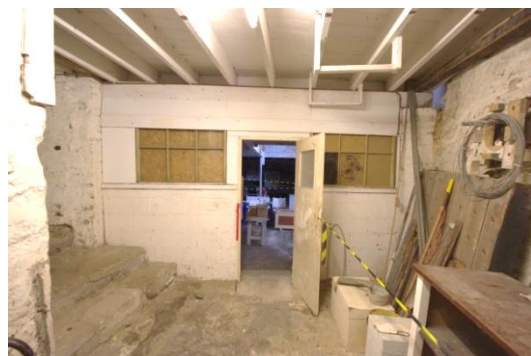


Fig 90 Room 10: Store looking north to partition wall inserted by Hepworth.



Fig 91 Room 10: Store looking east.



Fig 95 Room 11: Lower workshop (former store) looking north at ground floor level.



Fig 92 Room 10: Store looking south towards inserted double doors.



Fig 96 Room 11: Lower workshop (former store) looking north at mezzanine level.



Fig 93 Room 10: Store looking west at door opening and steps inserted by Hepworth.



Fig 97 Room 11: Lower workshop (former store) looking east at northern end of ground floor level.



Fig 94 Room 10: Store ceiling with storage racks.



Fig 98 Room 11: Lower workshop (former store) looking east at southern end of ground floor level.



Fig 99 Room 11: Lower workshop (former store) looking east at mezzanine level.



Fig 103 Room 11: Lower workshop (former store) looking west at north end of ground floor level.



Fig 100 Room 11: Lower workshop (former store) looking south at ground floor level.



Fig 104 Room 11: Lower workshop (former store) looking west at mezzanine level.



Fig 101 Room 11: Lower workshop (former store) looking south at mezzanine level.



Fig 102 Room 11: Lower workshop (former store) looking west at south end of ground floor level.



Fig 105 Room 11: Lower workshop (former store) blocked window opening in north wall at mezzanine level.



Fig 106 Room 11: Lower workshop (former store) truncated wall at mezzanine level in warehouse.

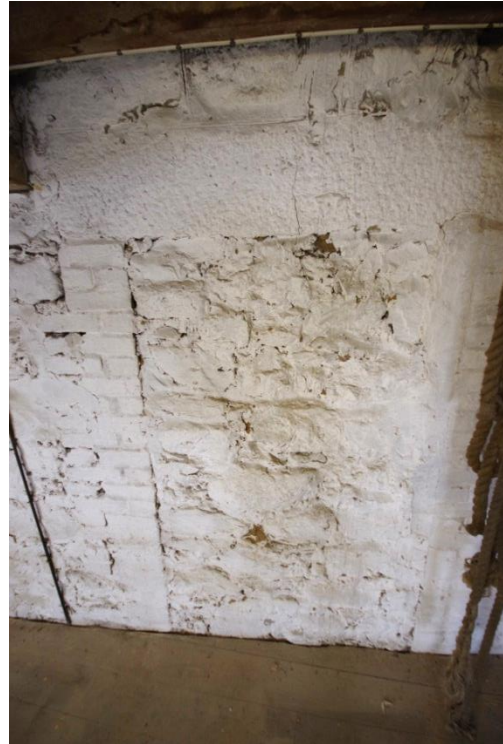


Fig 108 Room 11: Lower workshop (former store) blocked window opening in central part of west wall at mezzanine level.



Fig 107 Room 11: Lower workshop (former store) blocked window opening in west wall at mezzanine level.



Fig 109 Room 11: Lower workshop (former store) blocked window opening in south part of west wall at mezzanine level.



Fig 110 Room 12: Stairs.



Fig 113 Room 13: Conservative room looking east.



Fig 114 Room 13: Conservative room looking south-west.



Fig 111 Room 12: Landing showing blocked entrance to truncated stairs.



Fig 115 Room 13: Conservative room looking west.



Fig 112 Room 13: Conservative room looking north.



Fig 116 Room 13: Conservative room, 19th century sash window.



Fig 117 Room 14: Bar and canteen (former small hall) looking north.



Fig 118 Room 14: Bar and canteen (former small hall) looking east showing 1950s bar.



Fig 119 Room 14: Bar and canteen (former small hall), Bar area looking south.

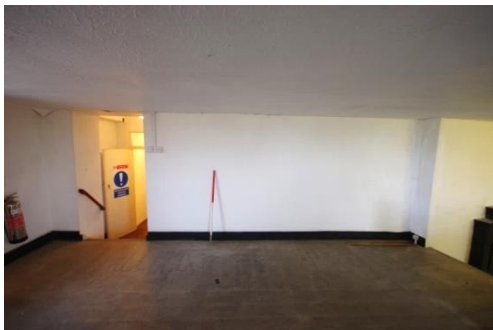


Fig 120 Room 14: Bar and canteen (former small hall) Bar area looking west with door opening to the main stairs on the left.



Fig 121 Room 14: Bar and canteen (former small hall) late 19th or early 20th century sash window in bar area's east wall.



Fig 122 Room 14: Bar and canteen (former small hall) looking north in the Canteen area.



Fig 123 Room 14: Bar and canteen (former small hall) looking east in the Canteen area.



Fig 124 Room 14: Bar and canteen (former small hall) looking south.



Fig 125 Room 14: Bar and canteen (former small hall) Canteen area looking west.



Fig 126 Room 14: Canteen area looking west to sliding doors.



Fig 127 Room 14: Bar and canteen (former small hall) Raised area in Canteen ceiling with hatch door to roof space.



Fig 128 Room 15: Roof space above bar and canteen north end looking north.



Fig 129 Room 15: Roof space above bar and canteen looking north.



Fig 130 Room 15: Roof space above bar and canteen looking east.



Fig 131 Room 15: Roof space above bar and canteen looking south.



Fig 132 Room 15: Roof space above bar and canteen looking south.



Fig 133 Room 15: Roof space above bar and canteen showing ceiling boards.



Fig 134 Room 16: Buffet looking east.



Fig 135 Room 17: Corridor to stage looking north.



Fig 136 Room 17: Corridor to stage looking south.



Fig 137 Room 17: Corridor to stage showing central door.



Fig 139 Room 18: Kitchen looking east.



Fig 140 Room 18: Kitchen looking west.



Fig 138 Room 17: Corridor to stage showing south door.



Fig 141 Room 19: Former dressing room/cloakroom looking south-west.



Fig 142 Room 20: Control booth.



Fig 143 Room 21: Stage looking west.



Fig 144 Room 21: Stage looking east.

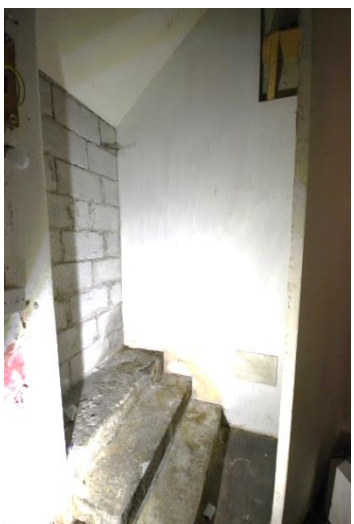


Fig 145 Room 21: Wing to west of stage showing 1911 granite steps and blocked door opening.



Fig 146 Room 21: Space beneath stage looking west towards granite steps.



Fig 147 Room 21: North wall under stage showing removed skirting.



Fig 148 Room 21: Under stage looking east and showing skirting board.



Fig 149 Room 21: Under stage looking south.



Fig 150 Room 21: Stage, looking north.



Fig 154 Room 22: Dancehall looking north.



Fig 151 Room 22: Dancehall, opening in east wall with Barbara Hepworth's sliding doors.



Fig 155 Room 22: Dancehall stairs up to the balcony.



Fig 152 Room 22: Dancehall looking south.



Fig 156 Room 22: Dancehall, the balcony looking west.



Fig 153 Room 22: Dancehall looking west.



Fig 157 Room 22: Dancehall the balcony looking south-east.



Fig 158 Room 22: Dancehall, from the balcony looking south.



Fig 162 Room 23: Roof space above dancehall, north end looking south.



Fig 159 Room 22: Dancehall, 1950s ventilation ducts in the ceiling.



Fig 163 Room 23: Roof space above dancehall, above stage looking west.



Fig 160 Room 22: Dancehall floor showing geometric pattern in the 1920s sprung floor.



Fig 164 Room 23: Roof space above dancehall, north end looking south.



Fig 161 Room 22: Dancehall, blocked opening for former staircase to the south-east.



Fig 165 Room 23: Roof space above dancehall, south end looking south to hip.



Fig 166 Room 23: Roof space above dancehall, south end showing iron straps.

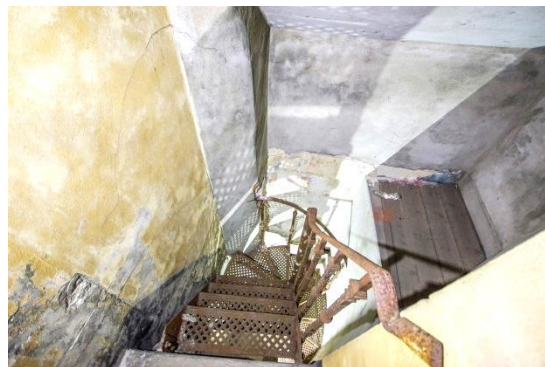


Fig 170 Room 24: Projection room stairs from landing looking down and west.

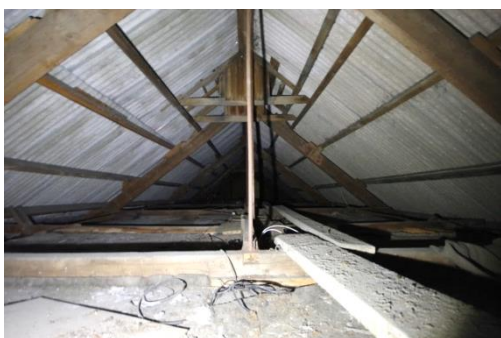


Fig 167 Room 23: Roof space above dancehall looking north.



Fig 171 Room 25: Projection room, cupboard at top of Projection room stairs looking east.



Fig 168 Room 23: Roof space above dancehall, area above Projection room.



Fig 169 Room 24: Projection room stairs looking west.



Fig 172 Room 25: Projection room Graffiti in cupboard at top of stairs.



Fig 173 Room 25: Projection room looking north-east.



Fig 177 Room 25: Projection room looking west.



Fig 174 Room 25: Projection room looking north.

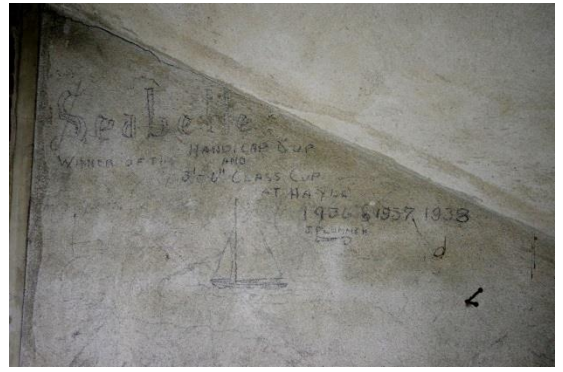


Fig 178 Room 25: Projection room, graffiti on west wall.



Fig 175 Room 25: Projection room looking east.



Fig 179 Room 25: Projection room, graffiti on east wall.



Fig 176 Room 25: Projection room looking south.



Fig 180 Room 25: Projection room, writing on north wall.



Fig 181 Room 26: Porch looking north.



Fig 182 Room 27: Yard looking south.



Fig 183 Room 27: Yard looking northwards to Garage.



Fig 184 Room 27: Garage looking north.



Fig 185 Room 27: Garage, north wall.



Fig 186 Room 27: Garage east wall.



Fig 187 Room 27: Garage lean-to roof structure.

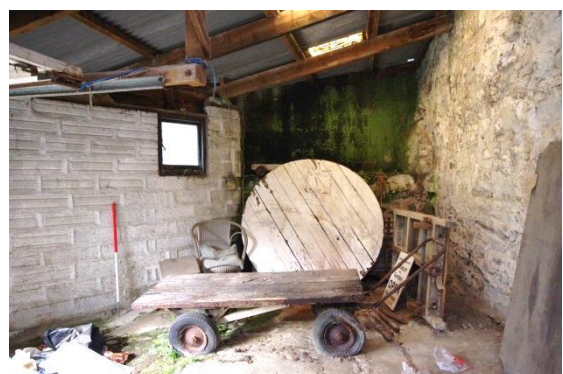


Fig 188 Room 27: Garage looking west.



Fig 189 Room 27: Garage, cobbled floor at east end.



Fig 190 Garage door.

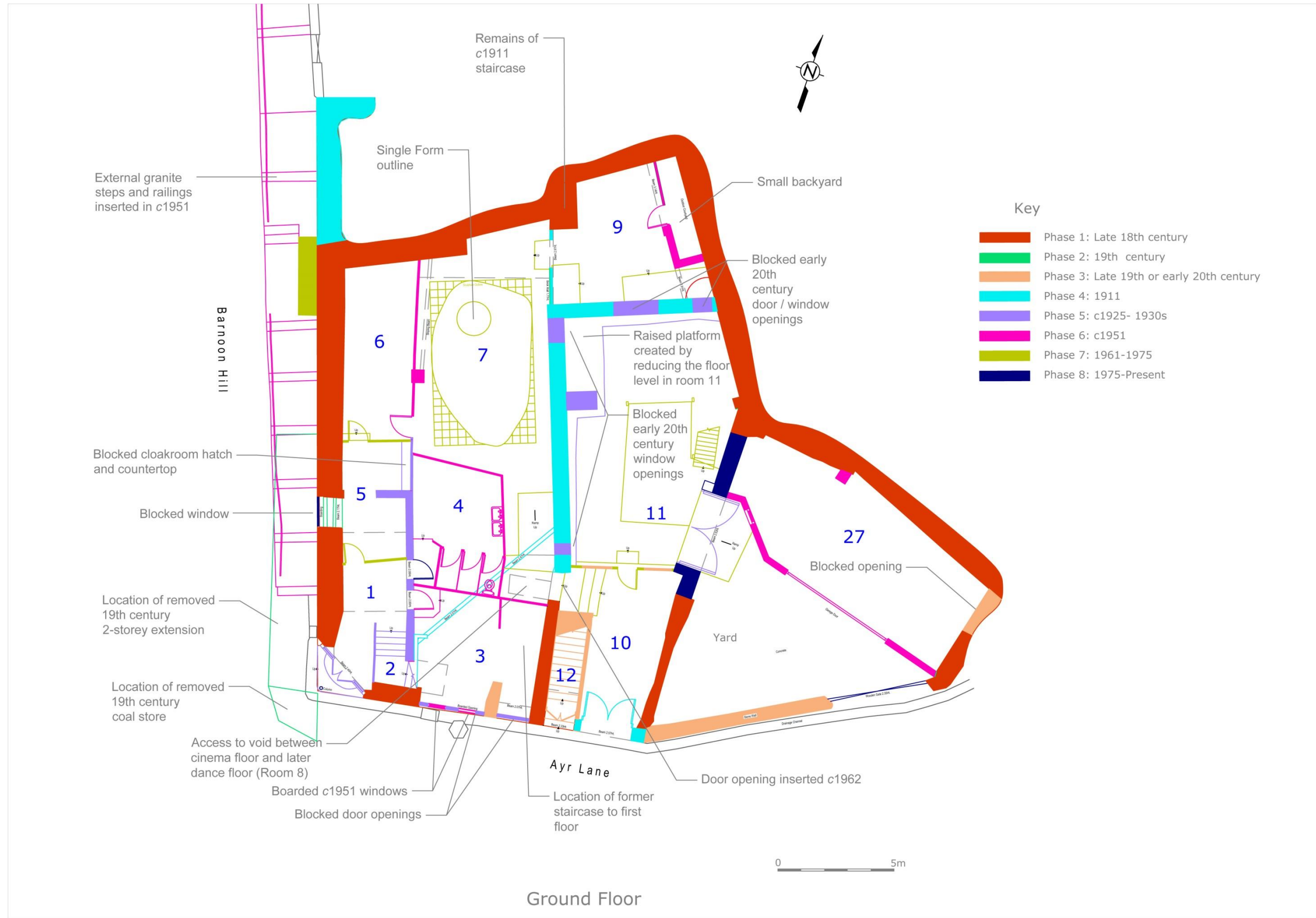


Fig 191 Ground floor phase plan.



Fig 192 Mezzanine floor phase plan.

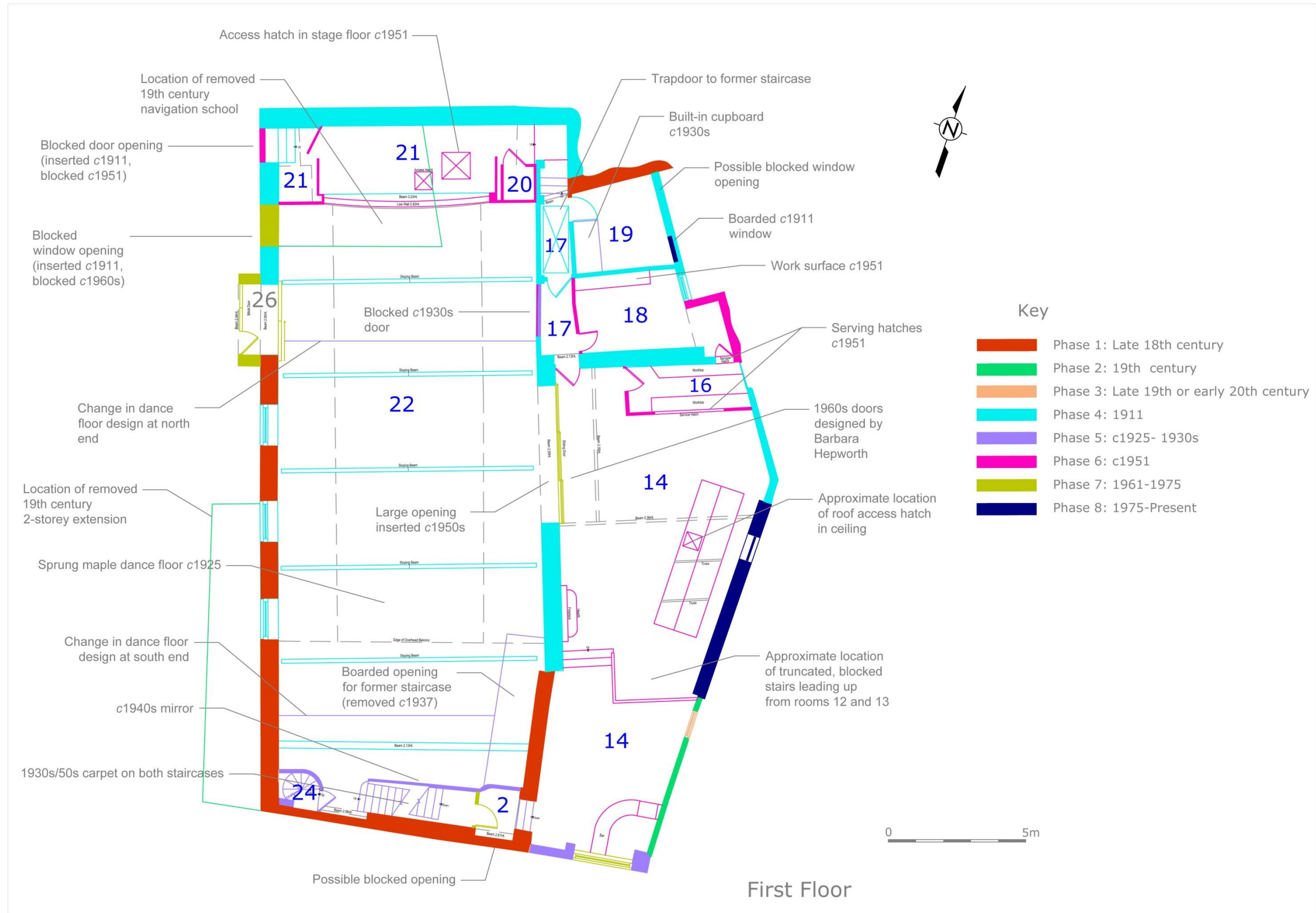


Fig 193 First floor phase plan.

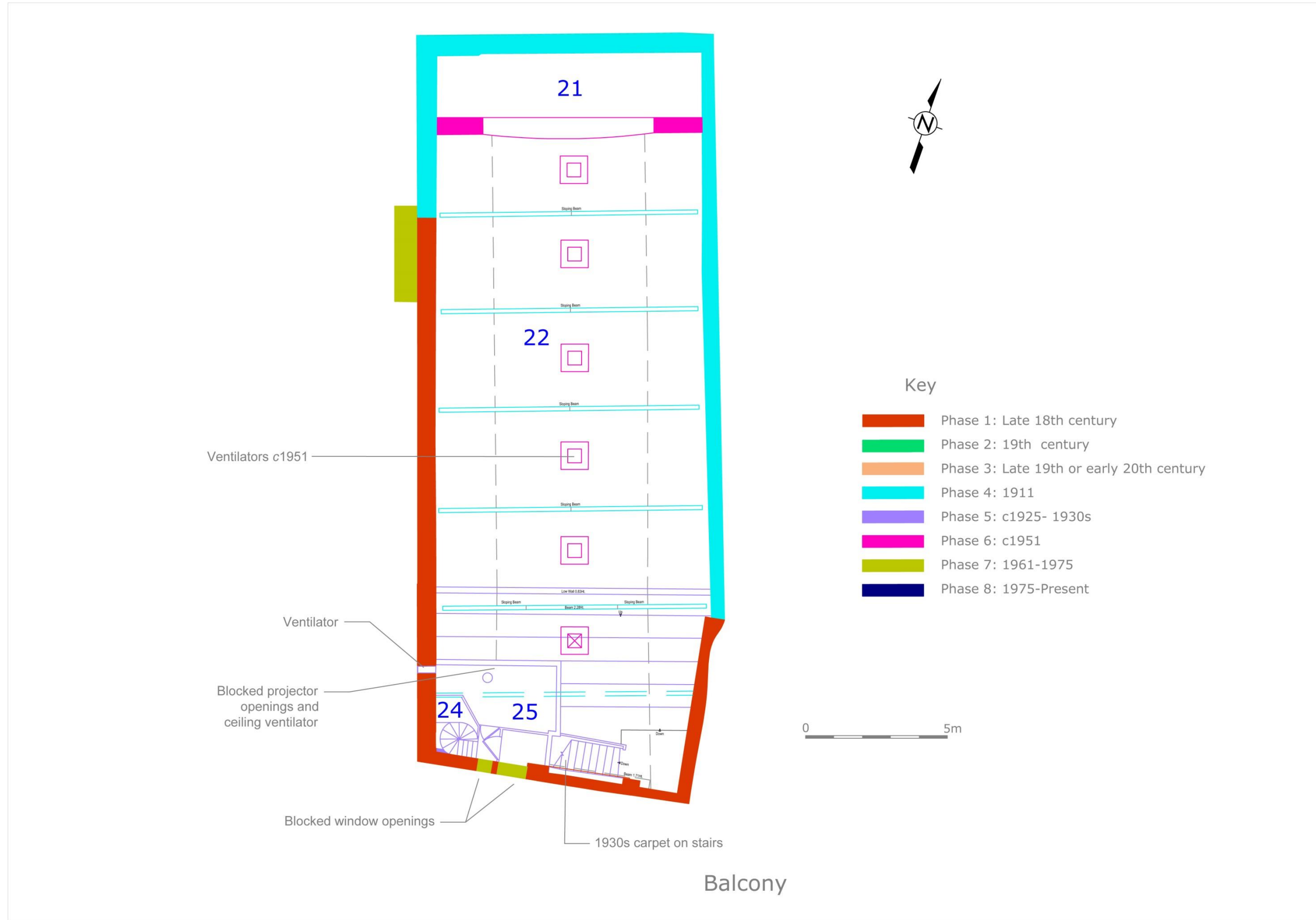


Fig 194 Balcony floor phase plan.

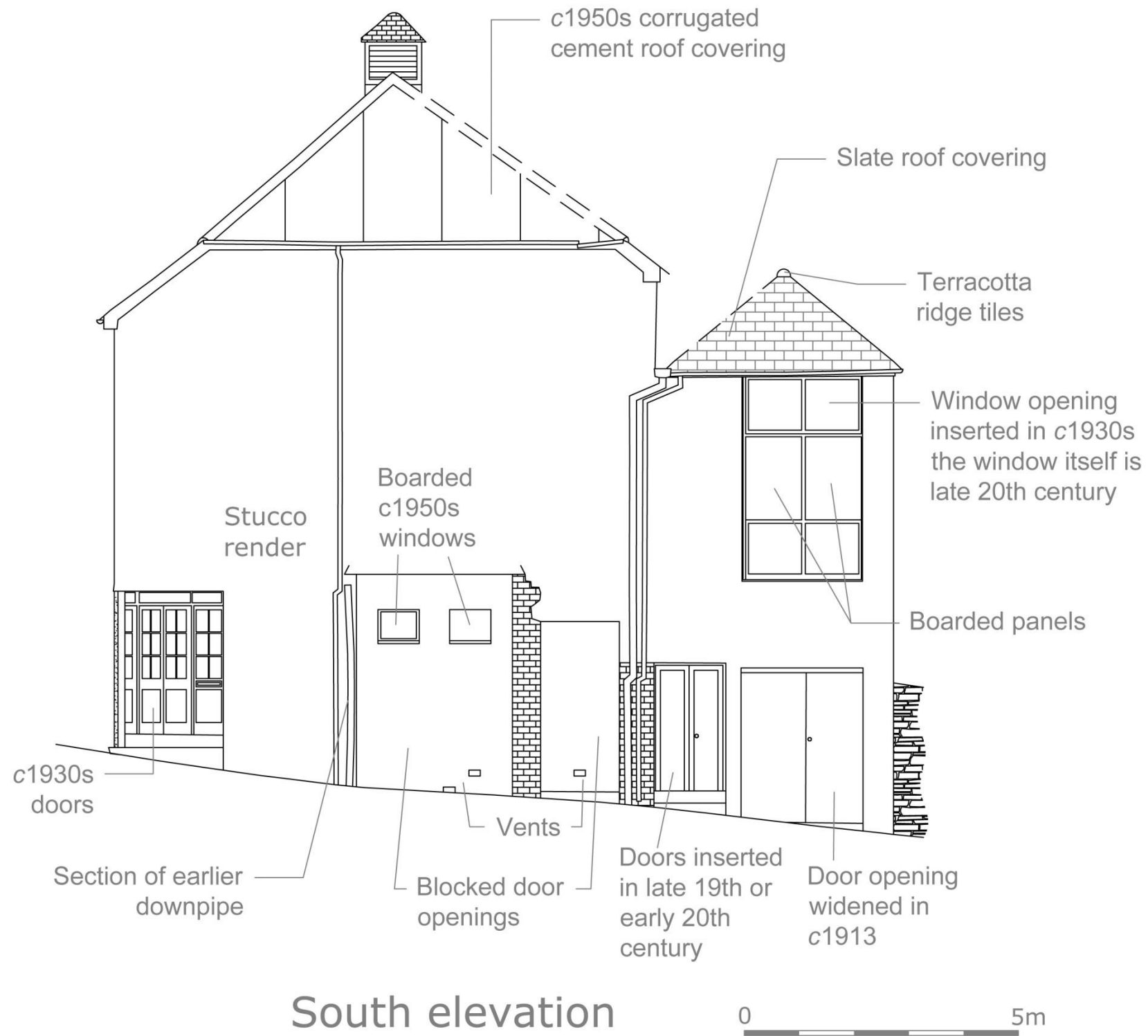


Fig 195 South elevation.



Fig 196 West elevation.

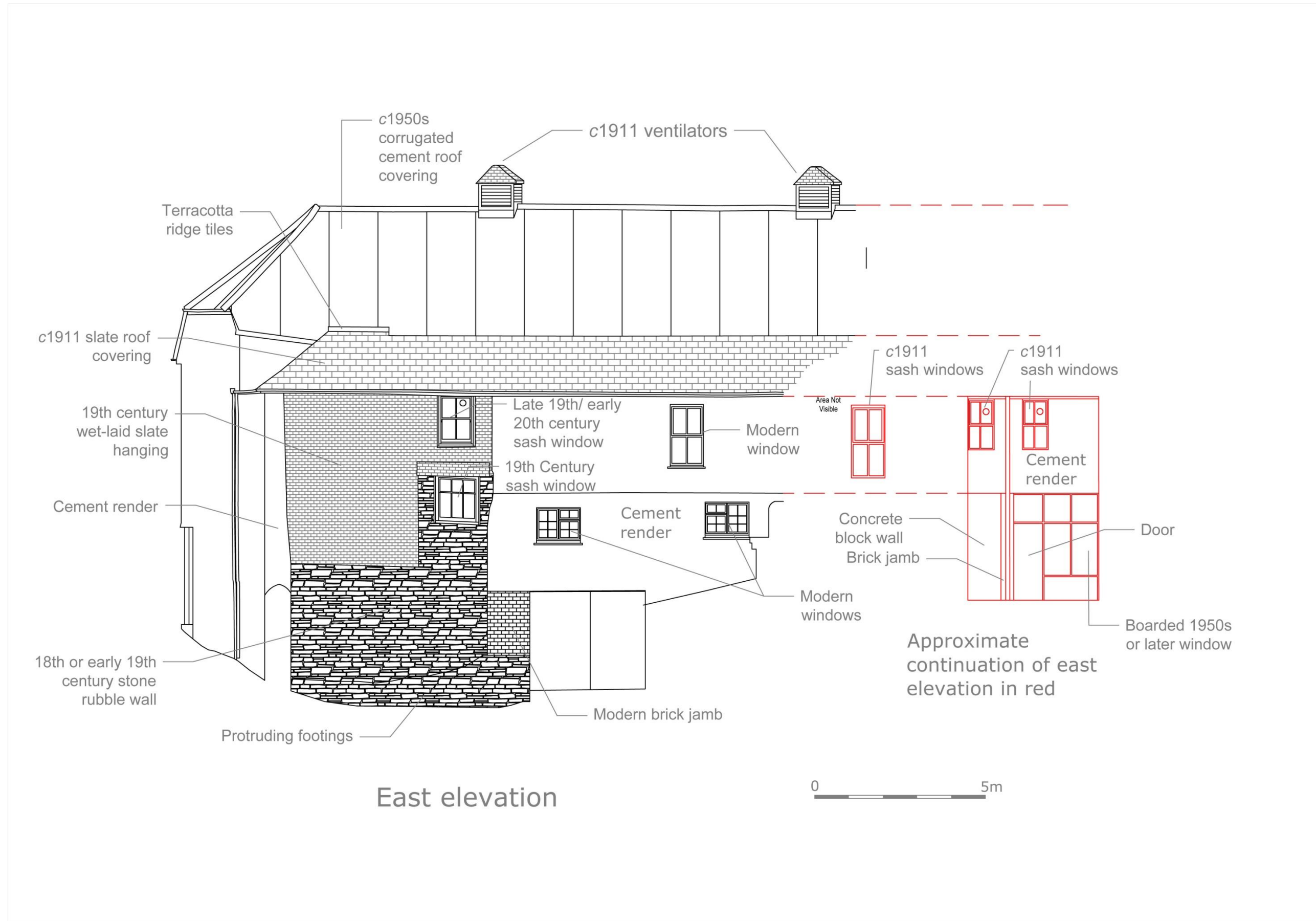


Fig 197 East elevation.

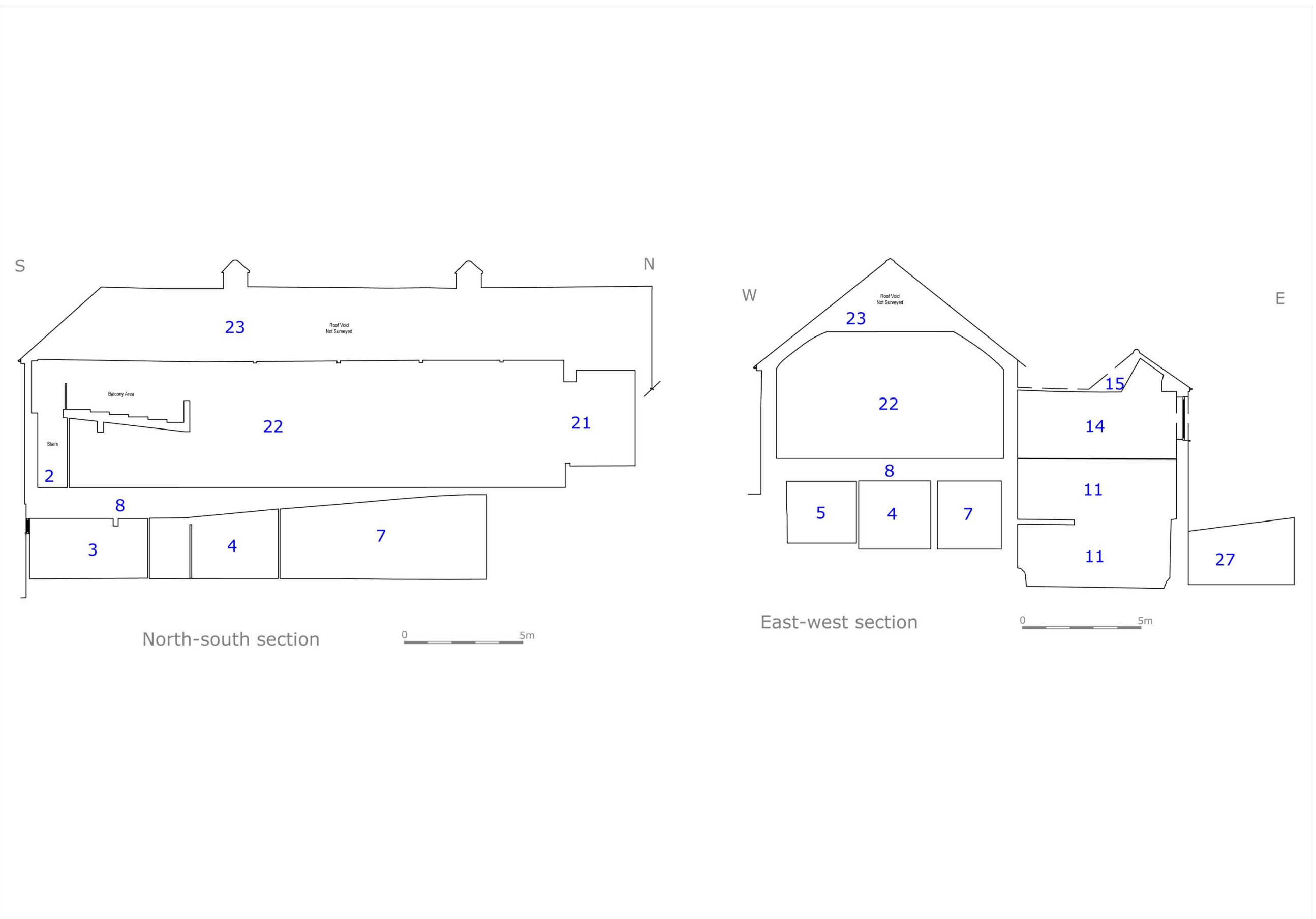


Fig 198 North-south and east-west sections.

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