

APPENDIX 1

**NORMAN LINDSAY GALLERY
CONSERVATION MANAGEMENT PLAN BRIEF**

1996/97 NATIONAL ESTATE GRANTS PROGRAM

NATIONAL TRUST OF AUSTRALIA (NSW)

NORMAN LINDSAY GALLERY CONSERVATION MANAGEMENT PLAN BRIEF

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Completion Date:

The Plan is to be completed within 12 months of the date of commission.

Purpose of Project:

Background

The Springwood estate consisting of a house, outbuildings and substantial acreage was acquired by Norman Lindsay and Rose Soady in 1912. Together they made it a focus for their creative energy, transforming it into a highly personal vision of a classical Arcadia set in the Australian bush. They raised their family here and for much of his long life it was where Norman Lindsay painted, etched, wrote and sculpted. Through Rose Lindsay's hospitality it became a Mecca for artists and writers. In 1970 the property was acquired by the National Trust to become a museum devoted to the life and works of Norman Lindsay.

Purpose of Project

The aim of the project is to produce a Conservation Management Plan to guide the conservation, maintenance and use of the Norman Lindsay gallery, including the extensive grounds and associated etching studio.

Study Area

The study area is the Lindsay Springwood Estate including the 42 acre Norman Lindsay Gallery and Museum owned by the National Trust and the adjoining seven acre etching studio property which is privately owned. The conservation policies should include recommendations to conserve the setting of the estate.

The Plan: Tasks

The Conservation Management Plan is to be prepared in accordance with the principles set out in the Burra Charter and taking into account the processes set out in J S Kerr's The Conservation Plan 1997.

The commission involves the following tasks:

Stage 1

Research and documentation

- To assess existing documentation pertaining to the history of the property (including the etching studio). Records consulted would include those held by the National Trust, research libraries and in private collections.
- To carry out oral history
- To review secondary source material.
- To document the history of the etching studio and its grounds.
- To research and document items in the National Trust Springwood collection which were used at the property before its acquisition by the Trust.

Preparation of an historical outline

- To compile a written account of the history of the site including the evolution of the buildings and grounds and use of the property by the Lindsay family and their guests.

Analysis of the Physical Fabric and Grounds

- To carry out site visits and prepare a survey of the buildings and their settings within the boundaries of land owned by the National Trust

Assessment of Significance

- To prepare a Statement of Cultural Significance supported by relevant discussion, based on criteria recognised at State and national level (Criteria for the Register of the National Estate)

Stage 2

Identification of Constraints and Opportunities

- To assess the implications of Trust operations
- To identify constraints and opportunities likely to condition the implementation of conservation policies.

Preparation of Fabric Schedule

- To prepare a detailed schedule of the fabric of the buildings and built elements on the estate.

Development of Conservation Policies

- To prepare detailed conservation policies with supporting discussion, the policies to address the following subjects:
 - use of the complex
 - integration of the plan into management of the site

- recording policies for conservation work
- conservation of the context of the Norman Lindsay Gallery
- the status of buildings erected by the National trust
- requirements for modifications to the existing buildings
- requirements for new buildings and constraints affecting any new buildings on the site
- treatment of the fabric
- maintenance of the fabric
- the gardens
- the collection

A separate quote within the overall budget should be submitted for an Interpretation Plan and an Analysis of the Collection.

Sub Consultants

The project requires a number of specialist skills including those of conservation architect, landscape specialist, curator and materials conservator. The conservation architect will be the primary consultant and be responsible for coordinating the project. The Trust may wish to discuss with the primary consultant the appointment of the subconsultants on receipt of the tender.

Specific Requirements

In addressing the current and future needs relating to the use of the property a number of specific issues will need to be examined in detail including improved storage areas, lavatories, tearoom, administration, visitor and staff amenities and adaptation and use of the swimming pool.

To satisfy the requirements of the project, the consultants will be required to submit, for each stage of the project, specifications as to the timeframe, budget and personnel allocations for each task.

Product

The project will result in the production of a Conservation Management Plan.

Personnel

The project will be monitored by the Conservation Plan Advisory Committee (membership comprises the Chairman of the Norman Lindsay Gallery Advisory Committee, the Chairman of the Friends of Norman Lindsay Gallery, the National Trust Senior Curator, Jane Glad of the Norman Lindsay Gallery and a representative of the Museums and Collections Committee).

A progress report is to be provided at the completion of Stage 1 and is due on 28 February 1998. The progress report needs to:

- contain details of the results of Stage 1 of the project, including the draft **Statement of Significance**
- be accompanied by copies of any written materials produced.

Four copies of the progress report are required by the National Trust.

At the same time, the consultant will make a presentation to the Norman Lindsay Advisory Committee, the Friends of Norman Lindsay Gallery Committee and the Museums and Collections Committee concerning the work completed so far.

All contact with the client should be through the Senior Curator, Ian Stephenson (tel. 02 9258 0123, fax. 02 9251 1110). The senior officer supervising the project will be Stephen Davies, Deputy Executive Director & Head, Conservation, National Trust.

Final Report

Four draft copies of the final report should be provided to the National Trust on 1 August 1998. Six copies of the final revised report should be provided to the National Trust on 1 September 1998. The Australian Heritage Commission will require one copy of the final report in digital form.