

Invitation to Tender for Exhibition Design & Fit-out

Elisabeth Frink: A View from Within

Brief for a contract with Dorset Museum

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1. The Brief

This design brief relates to Dorset Museum's forthcoming exhibition *Elisabeth Frink - A View from Within*. The exhibition will open to the public on 29 November 2023 at Dorset Museum and will subsequently tour to two of our partners in the Wessex Museums Partnership - Swindon Museum and Art Gallery (June – October 2024) and then to the Salisbury Museum (May – October 2025).

The appointed designer (and sub-contractor if required) will be expected to deliver and manage the following elements:

- Work with Dorset Museum exhibition team to develop and finalise layouts and any 3D design elements for the Dorset Museum exhibition
- Adapt the designs for spaces at the Salisbury Museum and Swindon Museum, creating basic layouts.
- Create a graphic identity for the exhibition, and design all necessary art work for labels, text panels, wall vinyls and other graphic materials to be used in the exhibition at Dorset Museum and at touring venues, or sub-contracting if appropriate
- Sub-contracting and overseeing construction of any agreed fit-out elements for the exhibition including plinths

The designer will work with Dorset Museum's Exhibition Manager and project team in developing the design concept and scheme.

2. Tender Submission Requirements

Your tender return should be submitted by **5pm on Monday 12 June 2023** to Lucy Johnston, Exhibition Manager – lucy.johnston@dorsetmuseum.org. We expect interviews to take place on **Wednesday 21 June 2023**, either in person or online.

The response to the brief should include:

- Indicative costings for the work as covered in this specification. This should include the following as separate figures:
 - 3D and graphic design fees – concept and detailed design for Dorset Museum, and basic layout for the Salisbury Museum and Swindon Museum

- Budget for installation and construction
- Materials
- Proposed timetable for design and construction process at Dorset Museum covering:
 - Concept design
 - Detailed design
 - Production
 - Installation
- Initial ideas in response to the brief in a document of no more than two sides. We are not expecting concept responses, but you are welcome to submit one illustration in response to the brief.
- Up to three examples of previous and current work relevant to the project
- A list of any sub-contractors working on the project and their roles
- At least two references covering recent temporary exhibitions that you have designed and managed or other related projects
- Professional insurance and indemnity certification

To discuss the project please contact Lucy Johnston, Exhibition Manager by email:

lucy.johnston@dorsetmuseum.org

3. Background to Dorset Museum and Wessex Museums

Dorset Museum

Dorset Museum is the only museum that tells the story of Dorset in its entirety. Covering 250 million years, its collections are of international significance and demonstrate the breadth of the county's story and its relevance to all. In May 2021, Dorset Museum reopened following a £16.4m redevelopment project, *Tomorrow's Museum for Dorset*.

Dorset Museum's vision is to collect, reveal and inspire connections with the universal themes of Dorset's story. Its mission is to be the prime destination to discover and enjoy the richness of Dorset's natural, historical and cultural heritage, and for our audiences to appreciate the impact of the county and its people on our understanding of the wider world. Its strategic aims are to reach larger and broader audiences and encourage deeper engagement with our collections, to tell Dorset's stories in bigger and bolder ways, to care

for our collections and for visitors to understand the work we do with them, and to be a financially and operationally sustainable museum.

The redevelopment project enabled the Museum to develop four new thematic permanent galleries, including Artists' Dorset. This gallery includes a dedicated section on Elisabeth Frink, displaying works acquired in 2020 from the Elisabeth Frink estate. A new GIS compliant Special Exhibitions gallery has enabled us to stage high quality exhibitions from national partners and opportunities to showcase our collection. A new Learning Centre, Library and Collections Discovery Centre have furthered opportunities for formal and informal learning, community engagement and enhanced access to the collections.

Wessex Museums

Dorset Museum is part of the Wessex Museums Partnership, which comprises five museums telling the stories of Dorset and Wiltshire from Prehistoric times to the present day. The other partner museums are Poole Museums, The Salisbury Museum, Swindon Museum and Art Gallery and Wiltshire Museum.

The partnership's mission is to support museums to connect, inspire and add value to people's lives. Wessex Museums is an Arts Council England National Portfolio Organisation 2023-26. As part of our ambitious collaborative programme, Wessex Museums will deliver, with Dorset Museum as the lead partner, a partnership exhibition on the life and work of Dame Elisabeth Frink CH DBE RA (1930-1993). The exhibition *Elisabeth Frink - A View from Within* will run from 29 November 2023 to 21 April 2024 at Dorset Museum, Dorchester. It will tour to Swindon Museum and Art Gallery from June – October 2024 and then to The Salisbury Museum from May to October 2025.

The exhibition is supported by the Arts Council England National Portfolio Organisation funding 2023-26.

4. Exhibition Overview

Background to the exhibition

Elisabeth Frink: A View from Within is the first exhibition to focus on the significant body of work produced from Elisabeth Frink's Woolland studio in Dorset between 1976 and her death in 1993. Frink was one of Britain's most important 20th century sculptors. The exhibition will widen engagement with Frink's work. It will increase knowledge of the

outstanding collection held by the Museum and further our reputation as a major centre for exploring and researching the artist's work, particularly her later output. It will also strengthen lending and knowledge exchange relationships with other organisations.

Coinciding with the 30th anniversary of her death, the exhibition will take visitors on a special and unique journey into Frink's life, home and art at Woolland where she lived with her husband Alex Csáky. She completed some of her most significant work here, including the *Dorset Martyrs Memorial* and her final sculpture, *Risen Christ*.

The exhibition will highlight the collection provided to Dorset Museum in 2020 from the Elisabeth Frink Estate. These include small and medium scale bronze sculptures, working plasters, framed prints, books, tools, photographs and personal objects from Frink's home at Woolland. They will be displayed alongside loans of large-scale sculptures and personal items from other beneficiaries including the Yorkshire Sculpture Park and Dorset History Centre.

The exhibition will open to the public at Dorset Museum on 29 November 2023, and we expect the installation period to start from 6 November. A private view of the exhibition will be held on the evening of 28 November at Dorset Museum.

Exhibition Structure at Dorset Museum

Entrance hall

A general introduction in the Museum's entrance corridor will signpost visitors to the exhibition in the Special Exhibition's Gallery and Frink's work on display elsewhere in the Museum. As well as wall vinyls on the entrance corridor wall, we also hope to display at least one object here (possibly relating to a forthcoming episode of a BBC television programme focusing on Frink) and AV content on a screen.

Special Exhibitions gallery

The Museum's 125m² GIS compliant Special Exhibitions gallery will be the main display space for *Elisabeth Frink: A View from Within*. The overall content is structured around an introduction and eight sections, which loosely correspond to two themes: 1) Frink's life and work at Woolland; 2) The major themes that inspired her sculpture.

Introduction

Images of Frink will give the impression of welcoming visitors to her family home. Text will explain her significance as a sculptor, with a brief timeline of her early life and career.

Section 1: Family and social life

Personal objects and archive material will reveal how Frink's home life provided peace and emotional security, which enabled her to immerse herself in her work. They will show how important her social and family life were to her.

Section 2: Studio and work processes

Behind the large glass doors of her studio, Frink created some of her most well-known sculptures. Visitors will enter a partially enclosed space where they can immerse themselves in Frink's working processes alongside previously unseen plaster sculptures and studio materials.

Section 3: Drawing and printmaking

This section will reveal how drawing was important to Frink's artistic practice. She needed to create her sculptures by herself in her studio but she welcomed the opportunity to collaborate with master printmakers.

Section 4: My garden is my gallery

Archive photographs will enable visitors to step outside the house and studio at Woolland. Groupings of large sculptures set against backdrop graphics of the garden and projected images will recreate a sense of Frink's open-air gallery.

Section 5: Interdependence of species

Prints, plasters and bronzes will show how Frink's interest in animals lay in their relationship to man and how this interdependence was a major theme in her work. Sculpture groupings of her horses and dogs as well as paintings and photographs will reveal her beliefs and relationships with her own animals

Section 6: Spirituality and humanism

Wall graphics, large-scale sculptures and archive material will reveal Frink's beliefs and her commitment to humanist ideas. This section will also explore Frink's struggle with illness and her vision of regeneration and rebirth.

Section 7: Human rights

Sculpture groupings, drawings and personal quotes will show how throughout her career, Frink examined human rights abuses in contemporary events. Her work examines the victims and survivors of brutality. Her sculptural tributes to martyrs and prisoners of conscience are a key focus.

Section 8: New beginnings

In this final section visitors will explore how Frink's death at Woolland marks a new beginning. Her work lives on in city streets, museums and private collections providing enjoyment and learning, encouraging thought and reflection, inspiring research and artistic creativity.

Please refer to Appendix A for selected exhibition content and images.

Community engagement element

During the summer of 2023, we are working with a group of profoundly deaf people on a community engagement project 'Meeting Elisabeth Frink'. The project will enable the group to take part workshops that will enable them to explore the work of Frink and respond creatively to it. We would like the designer to work with us to potentially incorporate an outcome from this project with us either in the main exhibition, or within the entrance corridor area.

5. Exhibition Audiences

Dorset's Museums audiences are fairly traditional, with around 50% falling into the over 50 age bracket. Audience research shows that a large percentage are local, and are comfortable in cultural environments. This audience is key to this particular exhibition, but we are also keen to widen the audience to those in younger age brackets. We also expect this exhibition to be of interest, and to draw in, tourist visitors to the county.

Target Audiences:

Adults with an interest in art and culture

Visiting tourists

Community and special interest groups

Priority audiences

Young people (16-26 year olds)

Disabled audiences (particularly as a result of the community engagement project)

6. Design Approach

3D design and layout

We are working to a limited budget and are looking for someone who can be creative, innovative and resourceful to exhibit Frink's work in exciting, sympathetic and eye-catching ways. The project team at Dorset Museum has drafted initial plans of the gallery 2D and 3D layout (Appendix B). We would like the designer to work with us to finalise this layout and ensure it is compatible with access guidelines and enables successful flow of visitors around the gallery.

The designer will produce layouts that define the spatial relationship of 3D material i.e. between sculptures, modular walls and display cases. Working with the project team they will create a design that promote lines of vision for visitors that are eye catching and enable sculptures to 'speak to one another' without visual interruption from display cabinets and plinths. The layout design will also address the dynamics between 3D and 2D artworks, large and small objects, groupings of sculptures wall vinyls, archive material and ephemera, creating a visitor journey that is engaging, accessible and thought-provoking.

The designer will work closely with staff and technicians at Dorset Museum to develop new fit out elements for the exhibition including plinths and discrete areas of the exhibition including an evocation of her studio at Woolland.

Look and feel

While the sculptures take a strong centre stage in the exhibition, they must also talk to the other elements including 2D works, imagery and showcase displays.

The design of the exhibition will need to differentiate from the overall look and feel of the permanent Frink display in the Artist's Dorset gallery at Dorset Museum, which is fairly traditional in approach. We would like to explore a more contemporary design feel, and the use of brighter colours, drawing upon those Frink used in her work.

The exhibition will also have an intimate and immersive feel, giving visitors the impression that they are on a journey exploring Frink's life and work at Woolland through objects and graphics.

Graphic Design

The graphic design element will be a key part of the design brief, unifying the different sections of the exhibition, and bringing objects into focus and context through strong visuals.

Interpretative devices

The interpretation will likely consist of approximately eight large wall vinyls, two collage boards, 11 text panels and 50 captions of various sizes (all to be confirmed). We plan to tour the majority of panels and captions on to touring venues, so they must be designed to be robust enough to tour. Any vinyl interpretation will need to be adaptable to spaces at the touring venues.

The photographic resource from the Frink archive is rich. A pre-selection has been made for review at design stage. Graphic reproductions of photographs of Frink in her studio, and Woolland will form a backdrop to the objects on display creating a sense of place, time and mood.

Audio-visual elements, including an AV and projection screen, will stand alongside the rest of the exhibition. We are hoping to utilise oral history interviews with people who knew Frink well, which have been recorded as part of a Dorset History Centre project. We are also planning to source archive footage to show, for example, Frink at work in her studio. While these elements are not specifically part of the design brief the designer will advise on how they can be best placed.

We hope to give visitors the opportunity to engage with the exhibition in a sensory way and are investigating simple touch objects including bronze, plaster and paper budget and space permitting.

Accessibility

Dorset Museum and Wessex Museums Partnership is committed to designing exhibitions to include disabled people and this must be taken into account when considering general, intellectual and physical access, communication and display. Commitment to these principles is an essential requirement in the selection of exhibition designers. A copy of Dorset Museum's Access guidelines will be sent to the successful designer on appointment.

Environmental responsibility

The designer will use existing modular walls, plinths etc. wherever possible to minimise costs and environmental impact. They will be expected to select materials that have the minimum environmental impact in terms of their manufacture and supply. Materials used should be recyclable and robust for touring, wherever possible.

7. Project Team

Dorset Museum is the lead institution for this exhibition and is responsible for the interpretation, research, objects (excluding loans to partner venues) and administrative control of the exhibition.

The Wessex Museums participating museums, The Salisbury Museum and Swindon Museum and Art Gallery are likely to be involved in some of the design meetings, and will be responsible at a later date for liaising with the designer over detailed design and fit out to their individual gallery spaces and administering loans in.

The team will be made up of:

- Lucy Johnston – Exhibition Manager, Dorset Museum
- Elizabeth Selby – Interim Director/Director of Collections and Public Engagement, Dorset Museum
- Mark Pettit, James Stone – painting, build and installation, Dorset Museum
- Adrian Green – Director, The Salisbury Museum
- Frances Yeo – Manager, Swindon Museums Manager
- Kristina Broughton – CEO, Wessex Museums

In addition to the internal project team, Annette Ratuszniak, former Curator of the Frink Archive is advising the Museum on content in a voluntary capacity.

8. Work Specification

3D Design

The designer will work with the Exhibition Manager and project team at Dorset Museum to develop the initial exhibition, which will be adaptable to tour onwards to The Salisbury Museum and Swindon Museum and Art Gallery. The designer will develop concept and detailed designs for Dorset Museum, and basic layouts for the Salisbury Museum and Swindon Museum.

The designer will meet with the team on site at Dorset Museum to review, discuss and make recommendations in the following areas: general object layout, design budget allocation, schedule for design development and implementation, use of modular walls and showcases, flow for visitors, fit out requirements, appropriate materials and other topics as pertinent.

Detailed design will include working drawings and specifications of display scheme, which should be supplied on a digital format that allows them to be easily viewed and circulated. These need to include specifications for install technicians including 2-D works and 3-D works including hanging height dimensions, distances between each object, exact positioning of plinths and sculptures within the gallery space.

In terms of the build we will be utilising exhibition furniture and equipment outlined in Section 9 of this brief. The designer will need to cost the design and build of approximately 10 plinths (See Appendix C) and recreate a section of studio shelving to display objects behind acrylic or other protective barrier. These elements need to be able to tour onwards to the two additional venues.

Touring venues

We expect the appointed designer to also visit the Salisbury Museum and Swindon Museum to review exhibition spaces, display furniture and equipment, and to work up a initial layout based on the Dorset Museum plans. This will include rough placement of graphics and AV interpretation, open display sculptures on plinths, and placement of showcases.

Detailed plans, and/or any adaptations to the basic layouts, will form part of a separate design contract through Swindon and Salisbury Museum, if required.

Graphics and art work

The designer (working with a sub-contractor if required) will develop the graphic elements to unify the space and create a unique identity for the exhibition. The graphic design is intended to be a mix of large wall vinyls or banners (depending on available budget), images on interpretative text panels and collages of family and studio to simulate those that Frink created. Most of the graphic artwork should be designed with tourability in mind. Where elements will need to be reprinted (eg wall vinyl introductions) adaptability to those venues spaces and reprinting must be taken account of in the budget.

The designer will be responsible for producing all necessary artwork for text panels, labels and all other graphic material to be used in the exhibition, or sub-contracting if appropriate. All graphic materials must be supplied in readable, accessible and adaptable hi-resolution print-ready digital files for production and be capable of being produced in a cost-effective manner.

The interpretive text should be presented in a sophisticated, clean and contemporary way which meets Dorset Museum's Access guidelines. Wherever possible interpretation including captions, text panels and collages should be robust and Velcro-backed so they can tour to participating venues.

9. Gallery Specifications and Equipment

Dorset Museum Gallery specifications

A gallery plan is included in Appendix D. The Special Exhibitions Gallery is 125 m² and 3.5 m high

Wall	Actual Length (mm)
North Wall (garden end of Gallery)	7880
South Wall	7850
East Wall (Right of door from inside)	6900
East Wall (Left of door)	5200
West Wall (back of gallery)	15700

The gallery is located on the Ground Floor of the Museum and has direct step-free access to a loading bay.

The gallery floor is vinyl laid on concrete and floor-loading weight is 3 tonne maximum. Due to the underfloor heating system, it is not possible to fix anything to the floor. The exterior building walls are made of brick, the interior building walls breezeblock and the gallery wall is metal frame stud work, 12mm ply, 10 mm plasterboard finish.

Lighting is by track-mounted, light adjustable 6W spotlights with varying beam degrees.

Dorset Museum Gallery equipment

Exhibition display furniture

Showcases: Dorset Museum has the following showcases which are GIS (Government Indemnity Scheme) approved with a locking system and 11.5mm anti-bandit glass. Details below. The tall Tess demountable cases can be configured so they join together creating one or two larger cases.

External dims:

Tall Tess Demountable, Click Netherfield, CM00427-C-01: 4no. @ h 2100 x w 900 x d 900 mm

Small desktop showcase, Click Netherfield, 293203-C07888-C-01: 2no. @ h 1000 x w 900 x d 600 mm

Large desktop showcase, Click Netherfield, 293203-C07889-C001: 2 no. @ h 1000 x w 1500 x d 600 mm

Cube case with hood, Click Netherfield, 293203-C07890: h 1000 x w 600 x d 600

Case with hood, bespoke (Interdependence of Species): 1 no @ h 1450 x w 1000 x d 400

Seating A bench for visitors and a chair for stewards supervising the exhibition are available.

Modular walls There are four sets of L-shaped modular walls x 2 small and x 2 large. The modular walls are timber-frame clad in 12mm MDF. The individual wall units can be configured to create longer walls.

Type	Internal wall	External wall	Height mm	Width mm	Depth mm
Small x 2	X		2470	1220	625
		x	2470	1820	625
Large x 2		x	2470	3660 and 1825	625
	X			3060 and 1220	625

Plinths x 2 plinths will be supplied by one of the lenders. All other plinths will need to be constructed.

Exhibition equipment Electric mechanical lifters, pump trucks, dollies, scaffolding tower

AV hardware x 1 flat screen TV screen and headset, x 1 floor-based projector

Salisbury Museum gallery specifications

A gallery plan is included in Appendix E.

Exhibition furniture includes:

Click Netherfield display case 2 no. @ h 1020 x w 1195 x d 595 mm (display height) 240mm

Click Netherfield clam case 2 no. @ h 1040 x w 895 x d 595 mm (display height) 270mm

Click Netherfield case with glass shelf 2 no. @ h 1940 x w 900 x d 890 mm (display height) 1470

Swindon Museum and Art Gallery gallery specifications

- Changing Exhibitions Gallery 1 = 15.4m x 6m
- Changing Exhibitions Gallery 2 = 16.5m x 5.8m
- Changing Exhibitions Gallery 3 = 6m x 5.8m

Further information on Swindon Museums gallery and existing display furniture and equipment will be sent to the successful designer on appointment.

10. Budget

A budget of £28,000 has been agreed to cover design fees (3D and graphic) and exhibition build and installation for the exhibition at Dorset Museum, ensure that the design is adaptable to the spaces at The Salisbury Museum and Swindon Museum, and the provision of basic layouts at those venues. The budget must cover all costs associated with the exhibition construction, display, graphic production, props, additional furniture not in the Museum's existing stock, and any other special features.

The following will be provided by Dorset Museum so should not be included in the budget:

- Display cases (as listed above)
- Modular wall system in Dorset Museum's existing stock
- Object mounts
- Preparation of all narrative and copy
- Provision of images, AV material and any other visual/aural assets
- Object installation and loan costs
- Conservation
- Lighting

11. Contract Arrangements

The contract will be between Dorset Museum and the successful contractor.

A payment schedule including a deposit and instalments against key milestones will be agreed between the contractor and Dorset Museum at the commencement of the contract.

Insurance

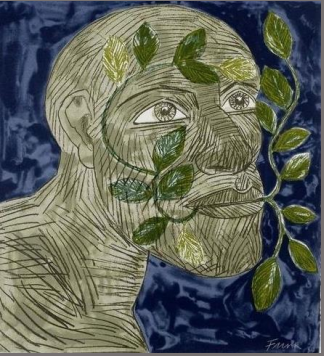
The Consultant will be required to have professional indemnity insurance (min. £1m) and public liability insurance (min. £5m). The Consultant will be asked to produce copies of their current insurance certificates.

Health & Safety

The Consultant will be responsible for managing their own health and safety and those they work with, complying with all relevant legislation.

Elisabeth Frink: A View from Within

Selected Content



Museum foyer



Frink carving Desert Quartet Heads
A.060



Frink in Dorset
B.360

Introduction



Horse and Rider (robed)
2020.1.17



Frank in Woolland House
A.044

Family Life



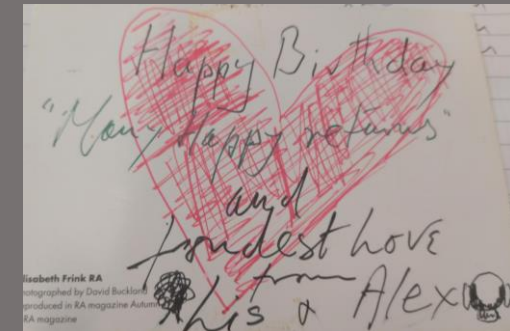
Frink and Alex Csáky
C.483



Frink and Lin Jammet
C.695



Christmas 1982 at Woolland
DFRK/1/1/3/2



Happy Birthday postcard
DFRK2/1/2/23

Social Life



Swimming pool party
B.283



Seated man
E.230.04

Studio and work processes



Frink's Blue Studio
DSC6634a



Paint box
2020.1.312

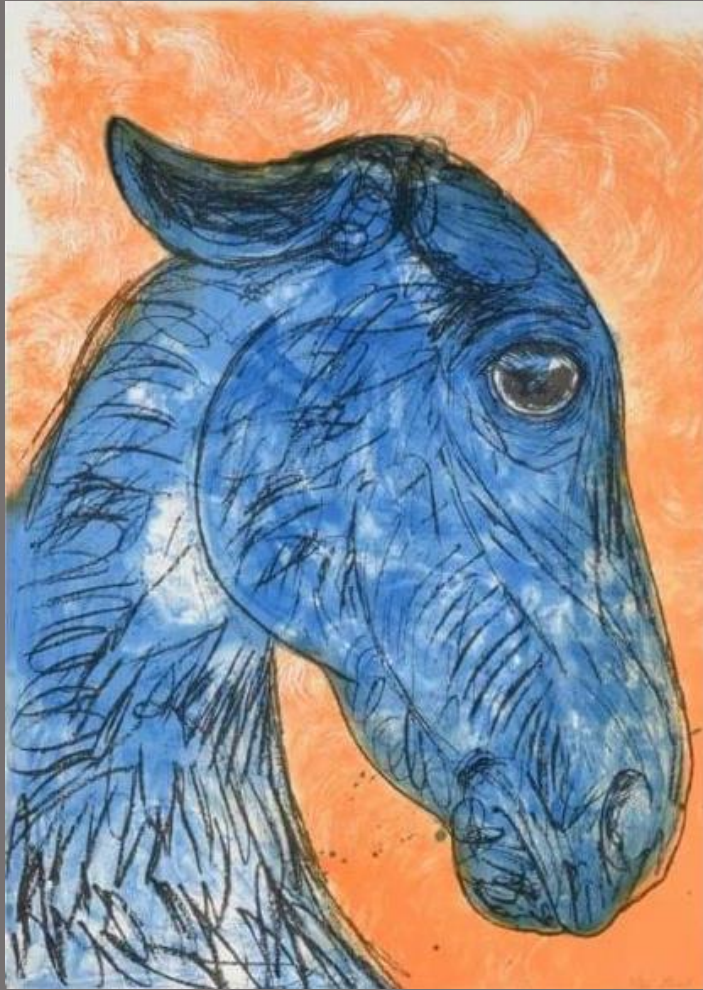


Figures for Issey Miyake
E503.04



Walking Man plaster
2020.1.99.1-3

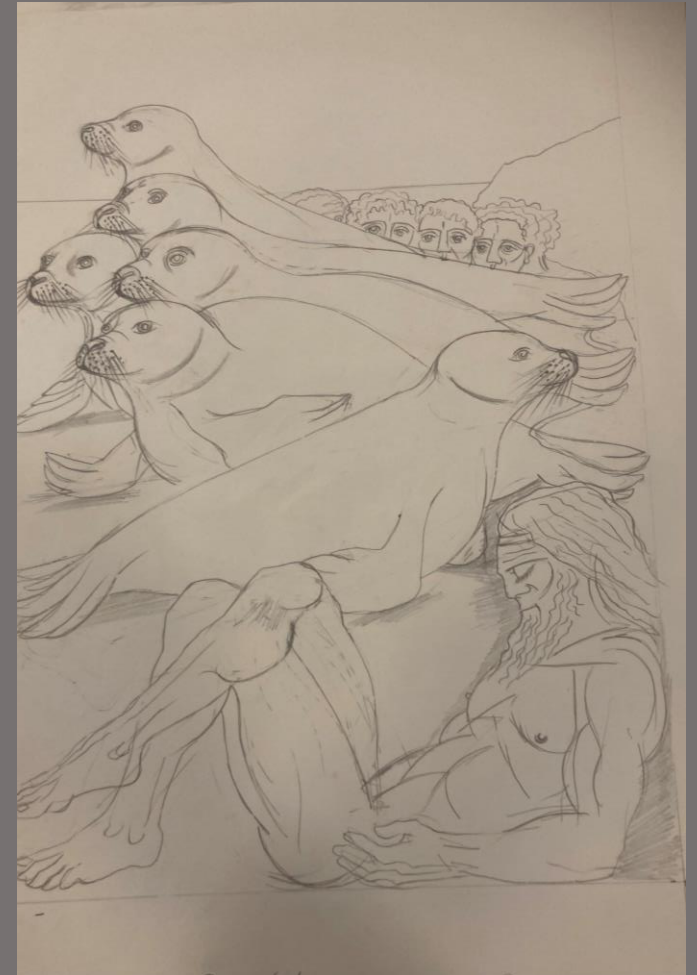
Printmaking



Blue Horse Head
2020.1.166



Rilke Duino Elegies
2020.1.49.3



Old man and the Sea
2020.1.72.4

My Garden is my Gallery



Riace sculptures at Woolland
DFRK4

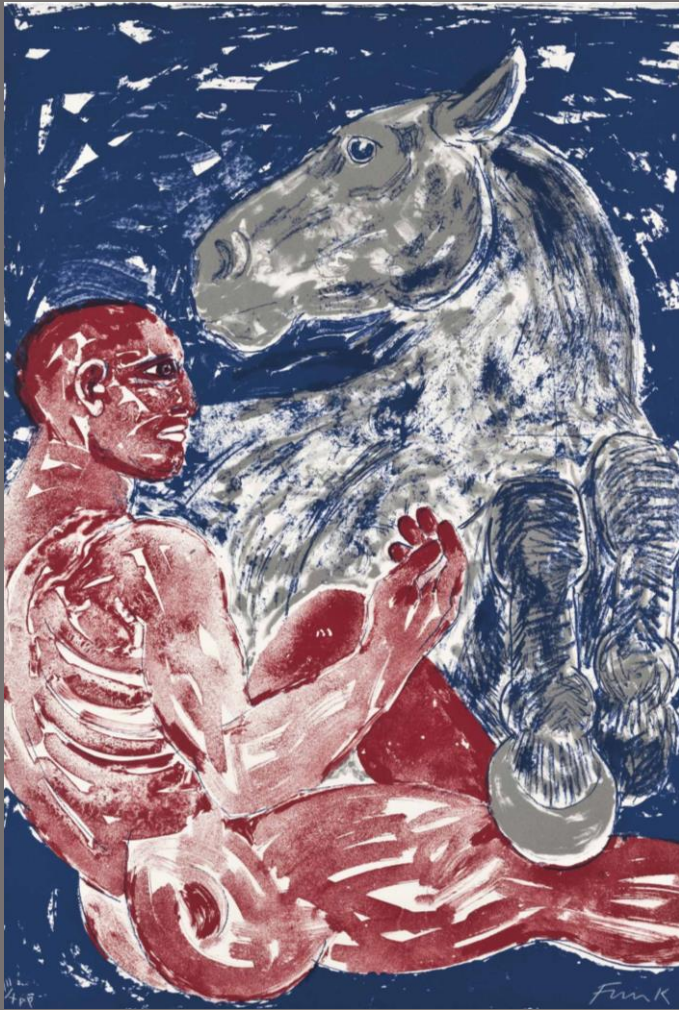


Riace III
FCR3706



Frink in garden at Woolland
C.709

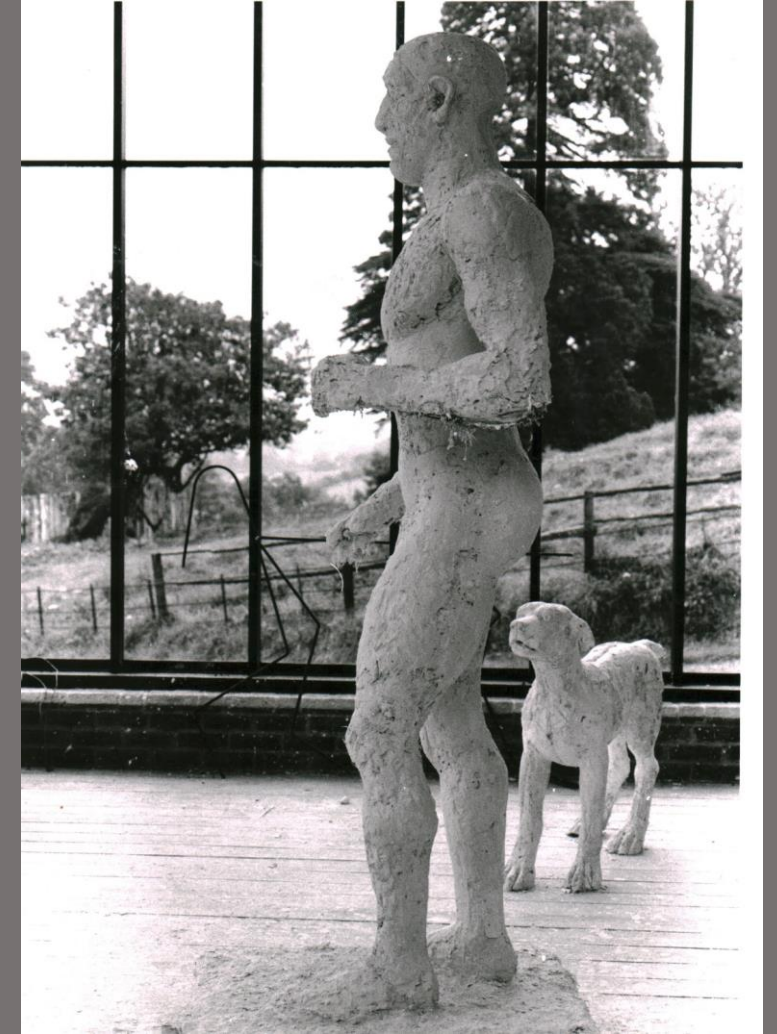
Interdependence of Species



Man and Horse
2020.1.107



Standing Horse
2020.1.100



Riace figure and dog in studio
A.079

Spirituality and Humanism



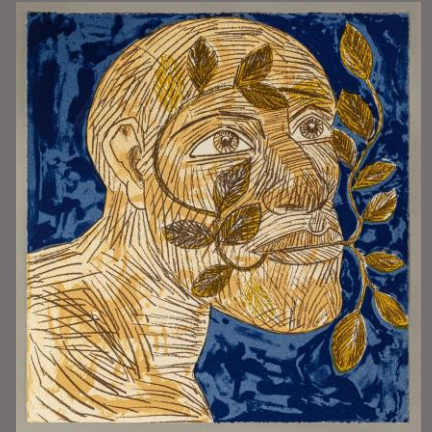
Walking Madonna
FCR299



Frink carving hand of Risen Christ
DFRK76



Easter Head
2020.1.23

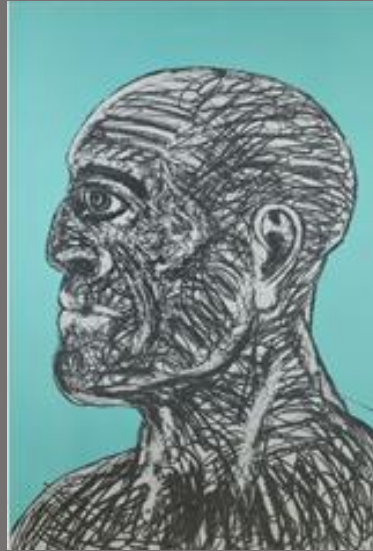


Green Man (blue)
2020.1.173

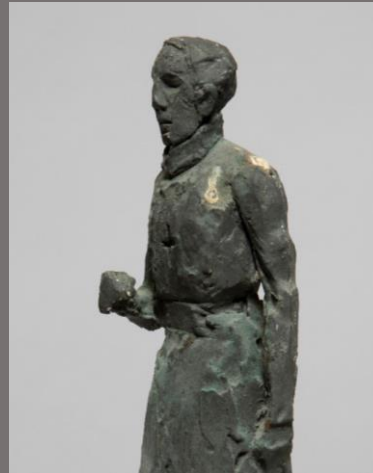
Human Rights



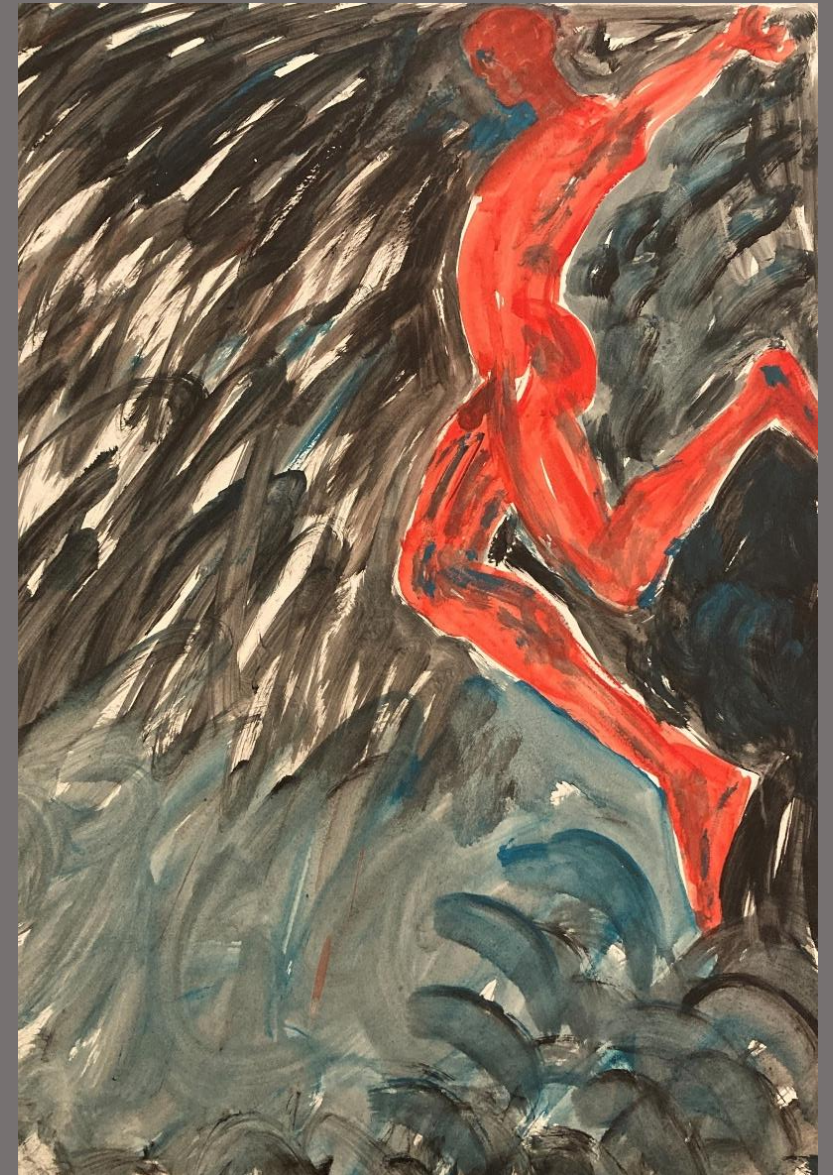
Frink with Martyrs sculpture
DFRKAV53



Head II
2020.1.105



Dorset Martyrs Maquette
2020.1.116



Running Man Freedom Series
2020.1.48

New Beginnings



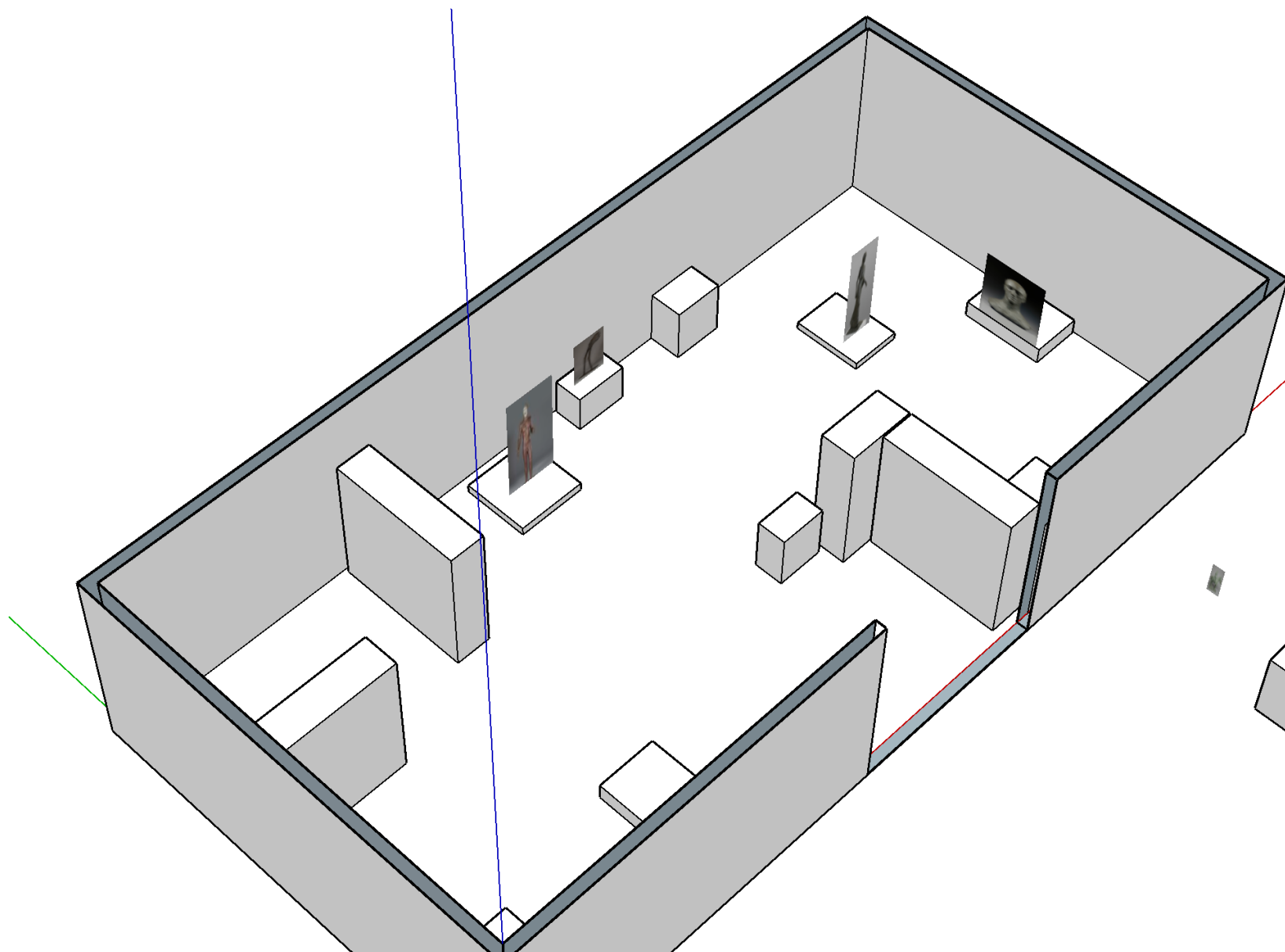
Tribute II
LI.2022.7.3

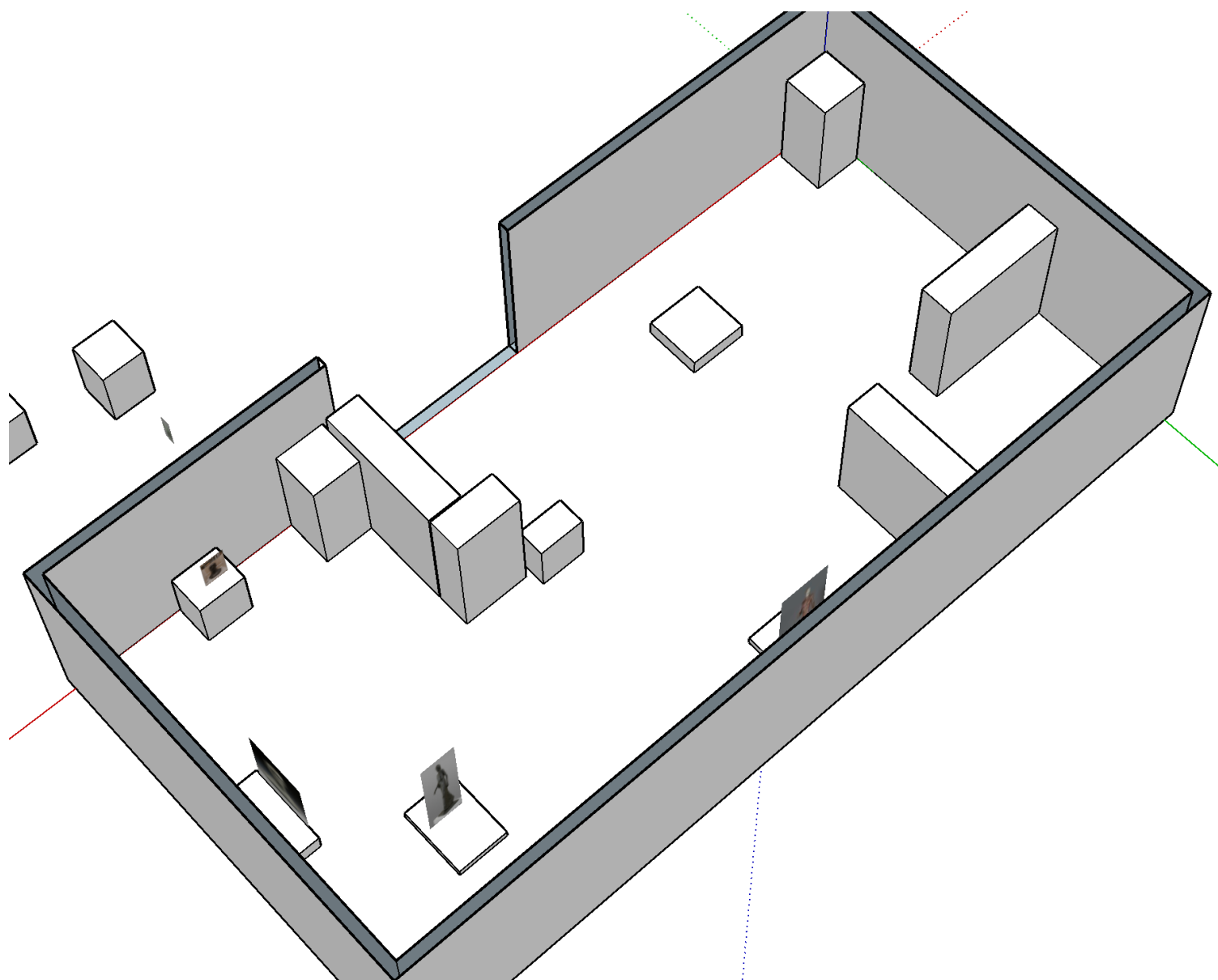


Frink portrait
C.666



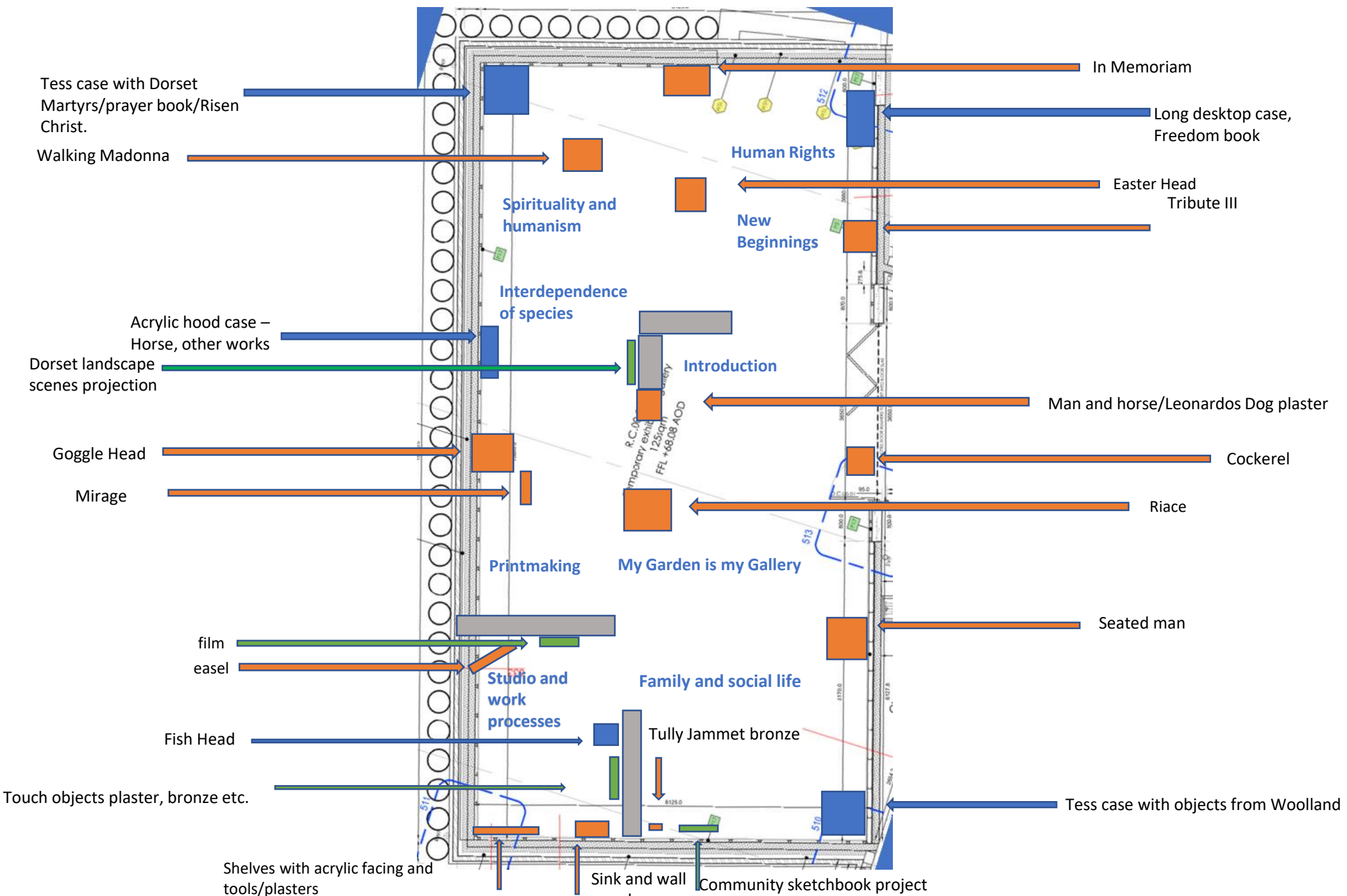
Tribute III
2021.10.





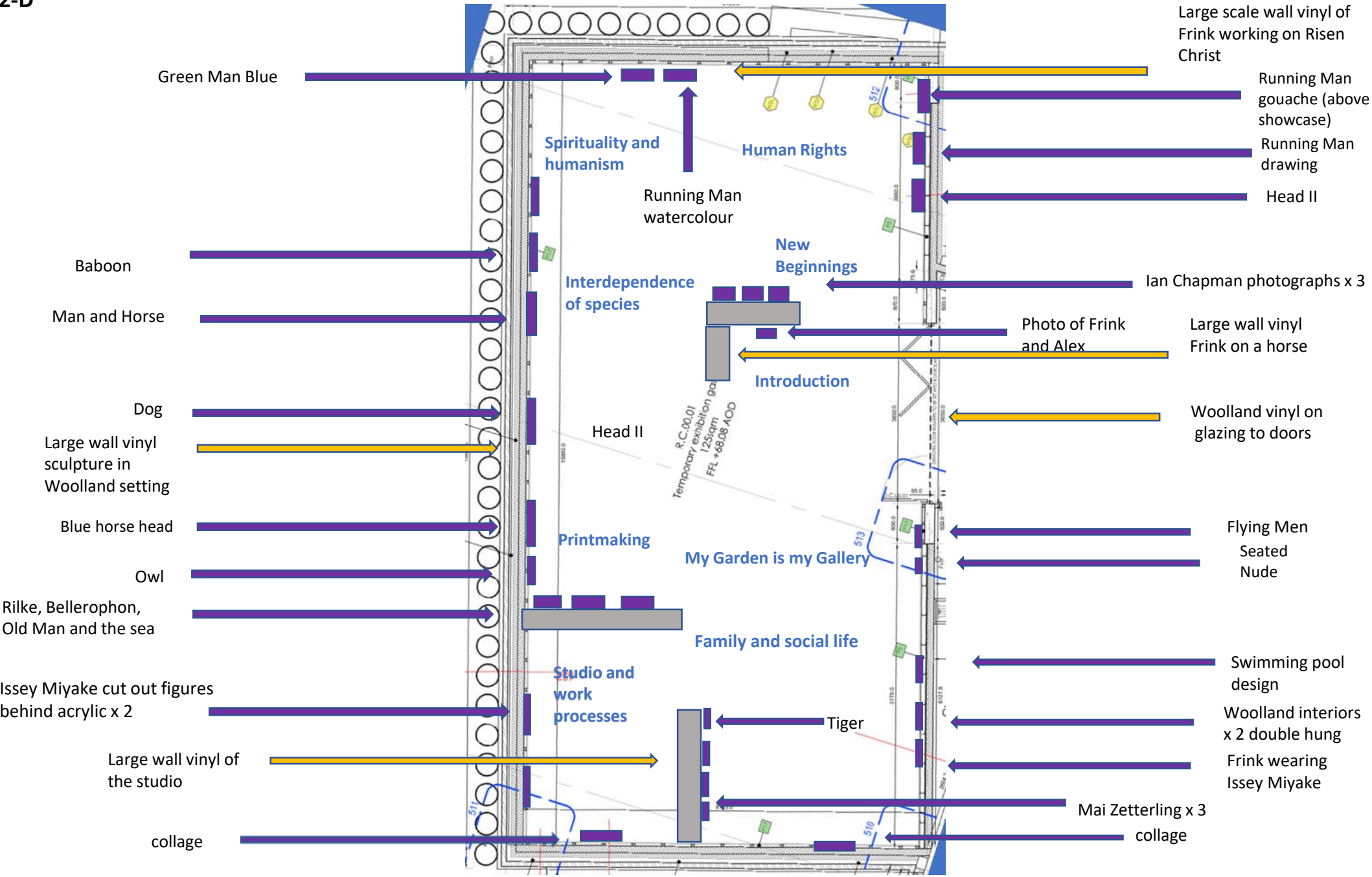
Design drawing – 3-D
works

- = showcase
- = plinth
- = interactive
- = modular wall



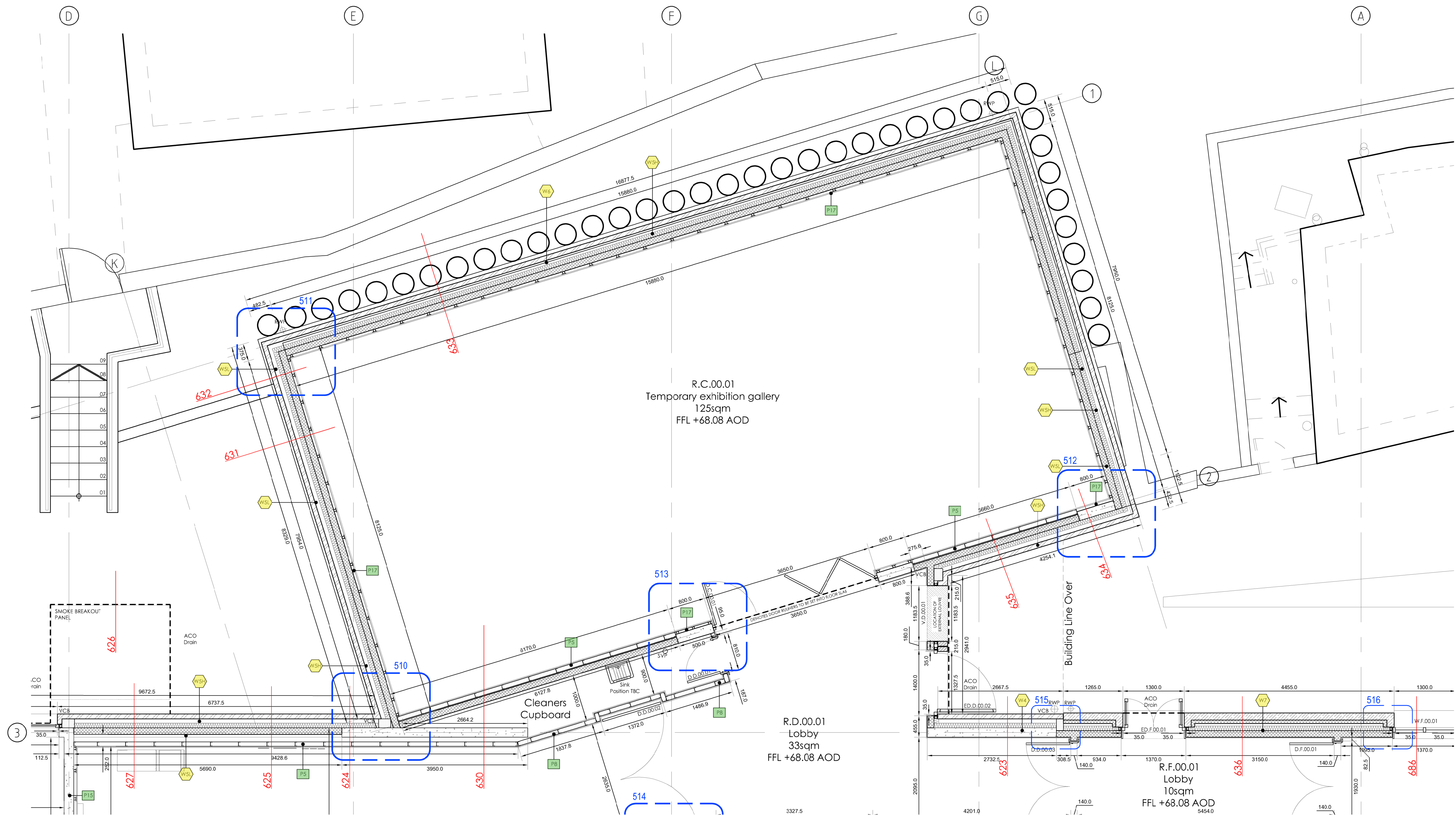
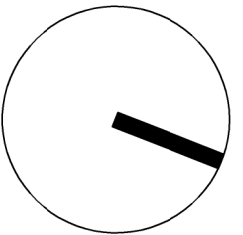
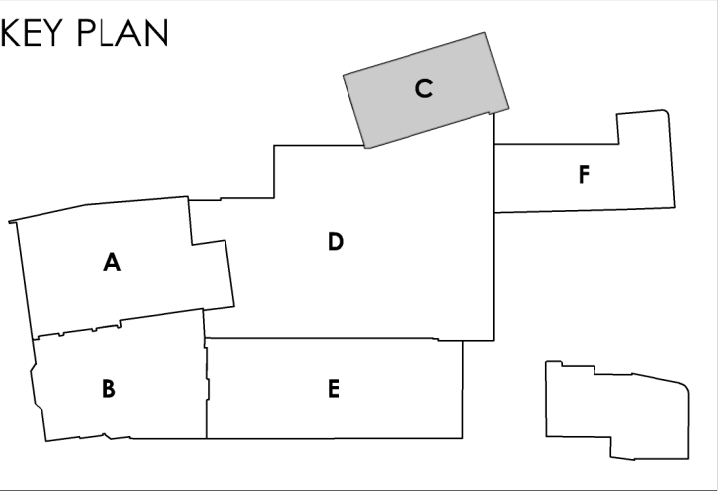
Design drawing – 2-D works

- = art work
- = wall vinyl



Theme	Cat Ref	Owner/ Lender	Reference Number	Name of object	Description	Date	Media	Loan valuation	Display method	Plinth required?	notes	Diam. (mm)	Dimension h x w x d (mm)	Actual Weight (kg)	Estimated weight (kg)
	FCR210	Ingram Collection		Goggle Head	Bronze with a dark brown patina and polished glasses	1969	bronze sculpture		plinth	Yes	The plate dimensions are 243 x 172 x 11 and it requires a 6 x 40mm		610 x 555 x 430		40-50 kg
Introduction	FCR337	DM	2020.1.17	Horse and Rider (Robed)		1985	Bronze		plinth	No	plinth size: h 1200 x w 450 x d 600		595x210x540	19	
Family life and Social life	FCR 91	DM	2020.1.6	Cock		1961	Bronze		Plinth	Yes	fixing of object - bolted		610 x 240 x 290	9.6	
Family life and Social life	FCR 400	DM	LI.2022.7.3	Portrait bust of Lin Jammet		1992	bronze		plinth	Yes	could be bolted without base block		500 (with base) 400 (without base) x215x270	24.4 with base block	
Family life and Social life	FCR 351	YSP	E230.04	Seated Man		1986	Bronze, painted	1,000,000	on plinth	Yes	Concrete plinth. YSP to provide specifications. YSP to provide other hardware		1340 x 850 x 762	250	
My Garden is my Gallery	FCR 189	DM	2020.1.14	Mirage		1967	bronze		plinth	Yes	fixing of object -clipped		910x610x220	24.9	
My Garden is my Gallery	FCR370	Ingram Collection		Riace III	Bronze with a mid-brown patina and white painted face signed and numbered 'Frink 1967 11/12'		bronze sculpture		plinth	No	This object has an existing plinth - see image which is 14 x 122 x 122 cm.		2057 x 950 x 900	228	
Spirituality and Humanism	FCR 299	Ingram Collection		Walking Madonna Sculpture	Bronze with dark brown patina	1981	Bronze with dark brown patina		on plinth	No	awaiting dims from Ingram Collection		2057 x 630 x 960	265	
Human Rights	FCR322	Ingram Collection		In Memoriam III, signed and numbered '1/6'	Since 1953, Frink has produced work full of monumental power and vitality. Her chosen subjects have been elemental and simple: naked men, birds, dogs and horses. She worked as a modeller, rather than a carver, and most of her sculpture was made from plaster. She felt that this material, which can be worked quickly, was one that matched the tempo of her ideas. Frink displayed deep concern for the quality of human life, and her sculpture was a reflection upon this. Her series of large male heads called 'In Memoriam' were made as a tribute to people who have suffered for their beliefs. 'In Memoriam I' with its inward gaze displays a stoic calm and endurance.	1983	Bronze with a black patina		on plinth	No	505 (h) x 110 (w) x 111 (w) cm 6 x 40 mm screws and washers		1320 x 1180 x 600	350	
New Beginnings	FCR249	DM	2021.10.	Tribute 111		1975	Bronze		on plinth East wall	yes	bolted		670x550x410	43	

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- Where any drawing is to be read in conjunction with another, including specialists, the two drawings shall be cross-checked and any discrepancies reported to the architect before the work is put in hand
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D	17.01.20	v D.00.01 Updated with Plan	AB
C	19.12.19	Cleaners Cupboard location updated.	AB
B	29.10.19	Plan Call out Details Added.	AB
A	02.06.19	Wall legends, Structural lining & Acheson Comments all updated. Rear entry door configuration altered. Door sizes updated refer to schedule.	AB
Rev	Date	Description	Dm

CONSTRUCTION ISSUE
Date: 21/06/19



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Project
Dorset County Museum,
66 High West Street,
Dorchester,
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Client
Acheson Construction Limited

Drawing Title
Proposed Building C Ground Floor
General Arrangement Plan

Scale	1:50 @ A1	Date	30.01.2019
Drawn	A.Bryant	CHKD	M.Payne
DWG No.	3957-DR-C-118	Rev.	D

20mm represents 1 metre

* Walls are (8') 2.438 high 290mm from floor

The SALISBURY MUSEUM

Teg 1 and Teg 2

Gallery to gallery doorway
is not correct

Approx 1:50 scale
20mm to the metre
Measurements in metres

Shown as metre squares
Starting in top left of each
gallery

For guidance only

