

# Community Development Report

**Committee Consideration – 12 September 2017**  
**Council Resolution – 26 September 2017**

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<b>CM03.17</b>	<b>Community Sport and Recreation Facilities Fund Applications</b>
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<b>Committee</b>	12 September 2017
<b>Council</b>	26 September 2017
<b>Applicant</b>	City of Nedlands
<b>Officer</b>	Amanda Cronin - Senior Community Development Officer (Recreation) Marion Granich - Manager Community Development
<b>Director</b>	Lorraine Driscoll – Director Corporate and Strategy
<b>Attachments</b>	N/A

## Executive Summary

This item seeks Council's endorsement of grant applications to the Department of Local Government, Sport and Cultural Industries (DLGSCI) for the Community Sport and Recreation Facilities Fund (CSRFF) Annual and Forward Planning Grant rounds). The applications are as follows:

- City of Nedlands - Irrigation Upgrade, College Park
- Nedlands Tennis Club – Floodlight and Court upgrade
- UWA – Floodlight upgrade, UWA Sports Park

Submissions to DLGSCI's 2018 CSRFF Annual and Forward Planning grant rounds close on 29 September 2017. All CSRFF applications to DLGSCI must be accompanied by a formal Council resolution.

## Recommendation to Committee

### Council:

1. **Advises Department of Local Government, Sport and Cultural Industries (DLGSCI) that it has ranked and rated the application to the Community Sport and Recreation Facilities Fund Annual Grant round as follows:**
  - a. **City of Nedlands - Irrigation Upgrade, College Park: Well planned and needed by the municipality (A Rating);**
  - b. **Nedlands Tennis Club – Floodlight and Court upgrade: Well planned and needed by the municipality (A Rating);**
  - c. **UWA – Floodlight upgrade, UWA Sports Park: Well planned and needed by the municipality (A Rating);**
2. **Endorses the above applications to DLGSCI on the condition that all necessary statutory approvals are obtained by the applicant.**
3. **Approves an amount of \$119,220 for the Nedlands Tennis Club floodlight and court upgrade project for consideration in the 2018/19 draft budget, conditional on the project receiving DLGSCI funding.**

## Discussion/Overview

### Community Sporting and Recreation Facilities Fund

DLGSCI administers the CSRFF. The purpose of the fund is to provide financial assistance to sporting clubs, community groups and local government authorities to develop basic infrastructure for sport and recreation. The program aims to increase participation in sport and recreation, with an emphasis on physical activity, through rational development of sustainable, good quality, well designed and well utilised facilities.

This fund has three categories, shown below:

*Table 1: CSRFF Grant Categories*

<b>Grant Category</b>	<b>Total Project Cost Range</b>	<b>Standard DLGSCI Contribution</b>	<b>Frequency</b>
Small Grant	≤ \$200,000	\$2,500 – \$66,666	Bi-annual
Annual Grant	\$200,001 - \$500,000	\$66,667 - \$166,666	Annual
Forward Planning Grant	≥ \$500,000	\$166,667 - \$1,000,000	Annual

For applications to be supported by DLGSCI, they must firstly be endorsed by the relevant Local Government Authority. For approved projects, DLGSCI will provide a grant of a maximum of 1/3 of the total project costs.

*Ranking:* the City is by required by DLGSCI to rank in priority order the applications received for each CSRFF round.

*Rating:* the City is required by DLGSCI to rate each application against the categories below:

- A Well planned and needed by municipality
- B Well planned and needed by applicant
- C Needed by municipality, more planning required
- D Needed by applicant, more planning required
- E Idea has merit, more preliminary work needed
- F Not recommended

Annual grant round occurs annually, with the current financial year’s applications to DLGSCI closing on 29 September 2017.

## **College Park**

College Park is a well used community reserve managed by the City. The main users of the reserve are Claremont Nedlands Junior Football Club, UWA Nedlands Football Club, Westside Wolves Hockey Club, Claremont Nedlands Junior Cricket Club, Western Suburbs Cricket Club and Kaos Ultimate Frisbee Club. The reserve is used by other adhoc hirers on a casual basis including various schools, personal trainers and recreation groups.

A new irrigation system is required for the reserve to ensure a high quality playing surface suitable for competition sport and to address an imminent reduction in groundwater abstraction allocations. The irrigation system is nearly 30 years old and has reached the stage in its lifecycle where replacement is required. In the past, sporting clubs have raised concerns over the quality of the playing surface. While the City has improved the quality of the surface in recent years, this is only a short term solution.

## **Nedlands Tennis Club**

NTC is located on the corner of Bruce Street and Gallop Road in Dalkeith. It leases its building and the surrounding fenced tennis court area from the City. NTC has 26 courts: 19 grass, 2 synthetic grass and 5 hard courts. The Club and its facilities are used all year round.

NTC has a membership of 367 with 77% being City of Nedlands residents. NTC last received a CSRFF grant of \$64,000 from Council in 2011. This grant was for the redevelopment of 3 courts.

## **UWA Sports Park**

UWA Sports Park are located adjacent to HBF Stadium in Mt Claremont and is home to 12 UWA sporting clubs and groups including Tennis, Rugby, Hockey, AFL, Soccer, Baseball, Cricket and Athletics. A masterplan for the sports park was finalised in February 2017 to provide a guide for its future development over the next 10 years. A floodlight upgrade was identified as a strategic priority to facilitate evening training, competitions and events at the precinct.

## **Legislation / Policy**

- Rights in Water and Irrigation Act 1914
- Council Policy “Capital Grants to Sporting Clubs” states that:

*To ensure the financial support it provides to sporting clubs is effectively targeted to achieve maximum community benefit, Council will consider the following key priorities:*

1. *Multi-use: priority will be given to developing facilities that will be used by more than one sporting club or type, particularly where such clubs are not yet sharing facilities. This is to facilitate the intent of maximising efficiencies and encouraging clubs to share some facilities while still retaining each club’s separate management and identity.*

2. *Recreation Plan rating: priority will be given to supporting sports identified as a high priority in the City’s Strategic Recreation Plan. The Strategic Recreation Plan provides a rating for each sport type, based on two factors: the demand to play that sport type and the facilities already provided for that sport type. These two factors result in a rating for each sport type as high, medium or low priority for facility development. Sport types with a high level of demand (growing membership) and a low level of existing facilities receive the highest rating.*
3. *Other funding: priority will be given to projects that are eligible for funding for other government bodies such as the Department of Recreation’s Community Sport and Recreation Development Fund (CSRFF) or LotteryWest funding. This is to facilitate the overall financial viability of the project and contribute most effectively to the upgrade of community facilities.*
4. *Level of community benefit: priority will be given to projects that demonstrate a high level of benefit to the local City of Nedlands community. This will include, but is not limited to, City of Nedlands resident membership of the applicant sporting club (total and proportional), support for junior sport and the level of community access (i.e. by non-club members and by community groups and organisations).*

In general, DLGSCI will fund up to 1/3 of the total cost of an approved project, with the remaining 2/3 to be funded by either the applicant sporting club or a combination of the applicant sporting club and the relevant local government authority.

## Project Overview

Table 2: CSRFF Annual and Forward Planning Grant Applications 2018/19 Round

<b>Applicant</b>	<b>Project</b>	<b>Total Project Cost (EX GST)</b>
City of Nedlands	Irrigation Upgrade College Park	\$280,000
Nedlands Tennis Club	Floodlights and Court Upgrade	\$357,660
UWA	Floodlight Upgrade, UWA Sports Park	\$4,671,143

### Irrigation Upgrade – College Park

The City is seeking a CSRFF Annual grant to assist in funding an irrigation upgrade at College Park. The application is from the City because the reserve is managed by the City, available to be booked by multiple users and not part of any Club’s exclusive-use leased area.

The existing reticulated irrigation system was designed and installed in 1990. The design, age and condition of the system significantly limits the ability to manage the watering requirements of the various recreational areas it supports. The project will involve installing a new PVC mainline with a 2 new wire commucation cable. New gear

drive sprinklers, HD poly lateral pipes, mainline piping and a new SD 2 wire controller and decoder system will be installed.

The limitations of the current system significantly impact the ability to maintain a safe and satisfactory sporting surface. In order to manage these limitations, and provide a safe and even sports surface, requires employing irrigation practices that rely on inefficient use of groundwater. The fundamental design of the system gives rise to hydraulic limitations resulting in poor system pressure capacity and distribution uniformity of irrigation water. To counteract this necessitates the over watering of sections of the sports field to ensure an acceptable and safe playing surface is maintained.

The Department of Water (DOW) have outlined their intention to reduce groundwater abstraction allocations associated with Ground Water Licences. Reduction of ground water allocations for significant users, including local governments, has been identified by the DOW as a short term measure to protect declining ground water resources. Reduced ground water abstraction allocations already apply to local governments for the watering of open space in all new developments in the northern coastal corridor of the metropolitan area. The DOW has outlined a future expectation that water users manage ground water abstracted for irrigation more efficiently through public open space and irrigation design more compatible with a lower rainfall environment.

The upgrade of the reticulated irrigation system will have a high level of community benefit as the reserve is a shared facility used by multiple sporting and community groups. A high percentage of users are City of Nedlands residents, resulting in a high health and social dividend to the City. The reserve has the capacity to sustain greater use, therefore providing greater physical benefit, if surface conditions can be improved and maintained.

### **Floodlight and Court Upgrade – Nedlands Tennis Club**

NTC is seeking a grant to redevelop two courts to plexipave hard courts, redevelop two courts to synthetic grass, upgrading lighting to LED on four courts and to install new LED lighting to five courts which currently don't have any lighting.

The Club has experienced an increase in junior membership. The Clubs existing plexipave and synthetic courts are at capacity and evening play is restricted to 4 courts under lights. The synthetic grass courts are at the end of their useful life and are becoming unsafe.

This is not a shared facility because of the nature of tennis as a sport, which requires sport specific courts (unlike sports such as football which can share ovals with other sports). The upgrade will have a high level of community benefit as approximately 77% of the Clubs members are City residents. Other community members also access the facilities at the Club by paying visitor fees.

### **Floodlight upgrade, UWA Sports Park**

UWA has recently completed a master plan for UWA Sports Park to guide its future development over the next ten years. Providing adequate lighting for evening training and competitions has been identified as a strategic priority and should be prioritized for planning implementation and funding.

The project is recommended for Council endorsement. However, it is not recommended that Council provides funds to this project. Council’s policy prioritizes facilities on local government controlled land. While the UWA Sports Park is located in the City of Nedlands, it is managed and controlled by UWA.

**Risk Management**

Funding available to DLGSCI for distribution throughout the state under the CSRFF program has been cut in recent years from \$20 million in the 2014/15 financial year to \$12 million in the current financial year. Therefore it is anticipated that this round of CSRFF funding will be highly competitive, increasing the risk of not receiving funding approval from DLGSCI.

**Key Relevant Previous Council Decisions:**

N/A

**Consultation**

All applicants have completed formal applications to submit to DLGSCI for these projects. The applications are available to Councillors on request from the CEO’s office.

**Budget/Financial Implications**

*Table 3: Proposed Project Funding*

<b>Project</b>	<b>City</b>	<b>Club</b>	<b>DLGSCI</b>	<b>Total Project Cost</b>
Irrigation Upgrade, College Park	\$186,667	N/A	\$93,333	\$280,000
Floodlight and Court Upgrade, Nedlands Tennis Club	\$119,220	\$119,220	\$119,220	\$357,660
Floodlight Upgrade, UWA Sports Park	N/A	\$2,335,572	\$2,335,571	\$4,671,143

No further budget consideration is required for the City’s application, Irrigation Upgrade at College Park, as funds for this project have already been included in the 2017/18 approved budget.

Budget consideration is required for the Nedlands Tennis Club project. An amount of \$119,220 is to be considered in the 2018/19 draft budget.

No budget consideration is required for the UWA project as Council policy prioritises projects on local government controlled land.



<b>CM04.17</b>	<b>Arts Committee Recommendation to Council on Public Art Maintenance</b>
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<b>Committee</b>	12 September 2017
<b>Council</b>	26 September 2017
<b>Applicant</b>	City of Nedlands
<b>Officer</b>	Marion Granich – Manager Community Development
<b>Director</b>	Lorraine Driscoll – Director Corporate and Strategy
<b>Attachments</b>	1.Public Art Maintenance Manual 2017 2.Arts Committee Minutes 21 August 2017

## Executive Summary

The report is being presented to Council because the Arts Committee has made a recommendation to Council. Any financial matters considered by the Arts Committee must be made as recommendations to Council.

## Recommendation to Committee

### Council

1. **Receives the minutes of the Arts Committee meeting of 21 August 2017;**
2. **Requests that Administration includes \$35,000 for urgent maintenance of public art, for Council consideration in the current financial year's Mid-year Budget Review; and**
3. **Requests that Administration includes an appropriate amount for maintenance of public artworks in future draft annual budgets, for Council consideration.**

## Discussion/Overview

### Background

The City has an extensive collection of public art, conservatively valued at \$1.5 million. It is comprised of 11 different commissioned works by significant WA artists, a number of them multi-awarded. Most of them were donated to the City by the (now wound-up) Nedlands Cultural and Community Society, although the City did contribute to one of the works and the City of Subiaco donated \$10,000 towards one. The artworks were installed from 2000 – 2015.

The donation of each work was underpinned by a three-way legal agreement between the City, the Nedlands Cultural and Community Society and the relevant artist or artists. In these legal agreements, the City accepted responsibility for installing, insuring and maintaining the artworks. At the time of each donation, the Nedlands Cultural and Community Society provided the City with a maintenance schedule for each artwork, which went to the Parks Department to implement.

By 2016, the City was receiving regular requests and complaints about the need for maintenance on many of these artworks. However, the Parks Department was unable to locate the original maintenance schedules. Therefore, Community Development was instructed to develop a Public Art Maintenance Manual. Consultant Alison Barrett has now completed the manual, included at Attachment 1 – Public Art Maintenance Manual.

The Public Art Maintenance Manual was considered by the City's Executive on 10 August 2017. Based on the maintenance work outlined in the document, the City's Director Technical Services has estimated that approximately \$35,000 of urgent maintenance work on the public artworks is required.

At its meeting of 21 August 2017, the Arts Committee received the Public Art Maintenance Manual and considered the matter of maintenance of the public artworks. The Arts Committee made the following recommendation to Council:

- 1. That the Arts Committee receives this information on Council funds available for expenditure on public art;*
- 2. That the Arts Committee recommends to Council that the City establishes a separate Art Maintenance Fund independent of the Public Arts Fund intended for Capital Works.*

The Arts Committee is of the view that the funds in the Public Art Reserve Account (\$127,100) should not be used for maintenance purposes. Their preference is that this reserve account is used for the development of new public artworks only, with maintenance being budgeted for as a routine operational matter. This is the essence of their recommendation to Council.

The Committee is also keen to see urgent maintenance of the artworks progressed, now that the Public Art Maintenance Manual has been completed. Therefore, this report recommends that Administration consider including \$35,000 for urgent maintenance of public artworks for Council consideration in the next Mid-year Budget Review.

### **Key Relevant Previous Council Decisions:**

Nil.

### **Consultation**

Consultation of the community is via community members who are members of the Arts Committee.

## **Budget/Financial Implications**

### **Reserve Account – Prior to Budget Approval**

Prior to the approval of the 2017/18 Council budget, the City had \$85,000 in the Public Art Reserve account, for expenditure on public artworks. Director Lorraine Driscoll has advised that, while the funds in this account must be spend on public art, there is no restriction as to whether these funds are to be spend on capital expenditure (i.e. new public artworks) or operational expenditure (e.g. maintenance of public artworks, consultancy on public art etc.) For clarity, this reserve account can be spent on new public artworks, maintenance of public artworks, or any other expenditure on public art. However, Council may wish to provide direction on whether the reserve account is used solely for the creation of new artworks or not.

### **2017/18 Approved Budget**

As part of the 2017/18 Council budget, an additional \$42,100 was approved for expenditure on public art. This will be transferred to the Public Art Reserve account in due course.

### **Total Council Funds Available for Public Art**

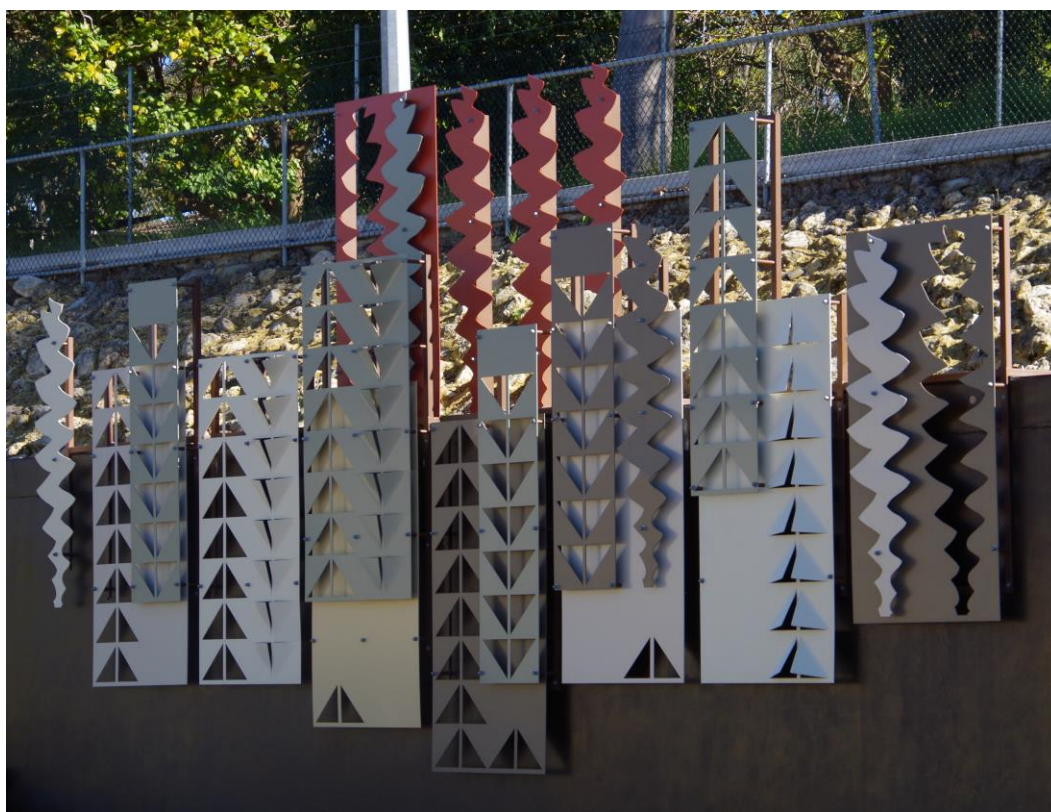
Therefore, Council currently has a total of \$127,100 available for expenditure on public art.

To expedite the urgent maintenance required for the City's public artworks, it is recommended that Administration includes \$35,000 in the Mid-year Budget Review, for consideration by Council.

# City of Nedlands

## Public Art Maintenance Manual

### August 2017



## CITY OF NEDLANDS PUBLIC ART COMMISSIONS

- 2001      **Asteroid** by Rick Vermey, Broadway and The Avenue, Nedlands
- 2002      **Boat Story** by Claire Bailey, Hampden Road, Nedlands
- 2003      **6009** by Anne Neil and Steve Tepper, 71 Stirling Highway, Nedlands
- 2004      **Feathers** by Anne Neil, Marine Parade and North Street, Swanbourne  
**A Walk in the Park** by Judith Forrest, Masons Gardens, Dalkeith
- 2006      **Snapshots of Lupin Hill** by Judith Forest, Hollywood Re-Development,  
Nedlands
- 2007      **Trolley Pole Banners** by Tony Pankiw, Stirling Highway between Mountjoy and  
Loftus Streets, Nedlands
- 2008      **Group of Little People** by Richie Kuhaupt, College Park  
**The Odd Couple** by Susan Flavell, College Park
- 2010      **Burnside Spit, Hall Mark & Outer Dolphin** by Tony Jones, Genesta Park,  
Dalkeith Avenue, Dalkeith
- 2016      **Nagal Pass** by Stubbs Terrace, Karrakatta by Leanne Bray

**City of Nedlands Public Art**

1. "Asteroid" Rick Verney, The Avenue and Broadway, Nedlands, 2001.
2. "The Boat Story" Claire Bailey, Hampton Road, Nedlands, 2002.
3. "6009" Anne Neil and Steve Tepper, 71 Stirling Highway, Nedlands, 2003.
4. "Feathers" Anne Neil, Marine Parade and North Street, Swanbourne, 2004.
5. "A Walk in the Park" Judith Forrest, Mason Gardens, Dalkeith, 2005.
6. "Snapshots of Lupin Hill" Judith Forrest, Hollywood High School Redevelopment, Nedlands, 2006.
7. "Trolley Poles" Tony Pankiw, Stirling Highway, Nedlands, 2006.
8. "Group of Little People" Richie Kuhaupt and "The Odd Couple" Susan Flavell, College Park, Nedlands, 2009.
9. "Burnside Spit, Hall Mark and Outer Dolphin" Tony Jones, Genesta Park, Waratah Avenue, Dalkeith, 2010
10. "The Grandis Leaf" Leanne Bray, Ngala Pass and Stubbs Tce, Nedlands, 6009

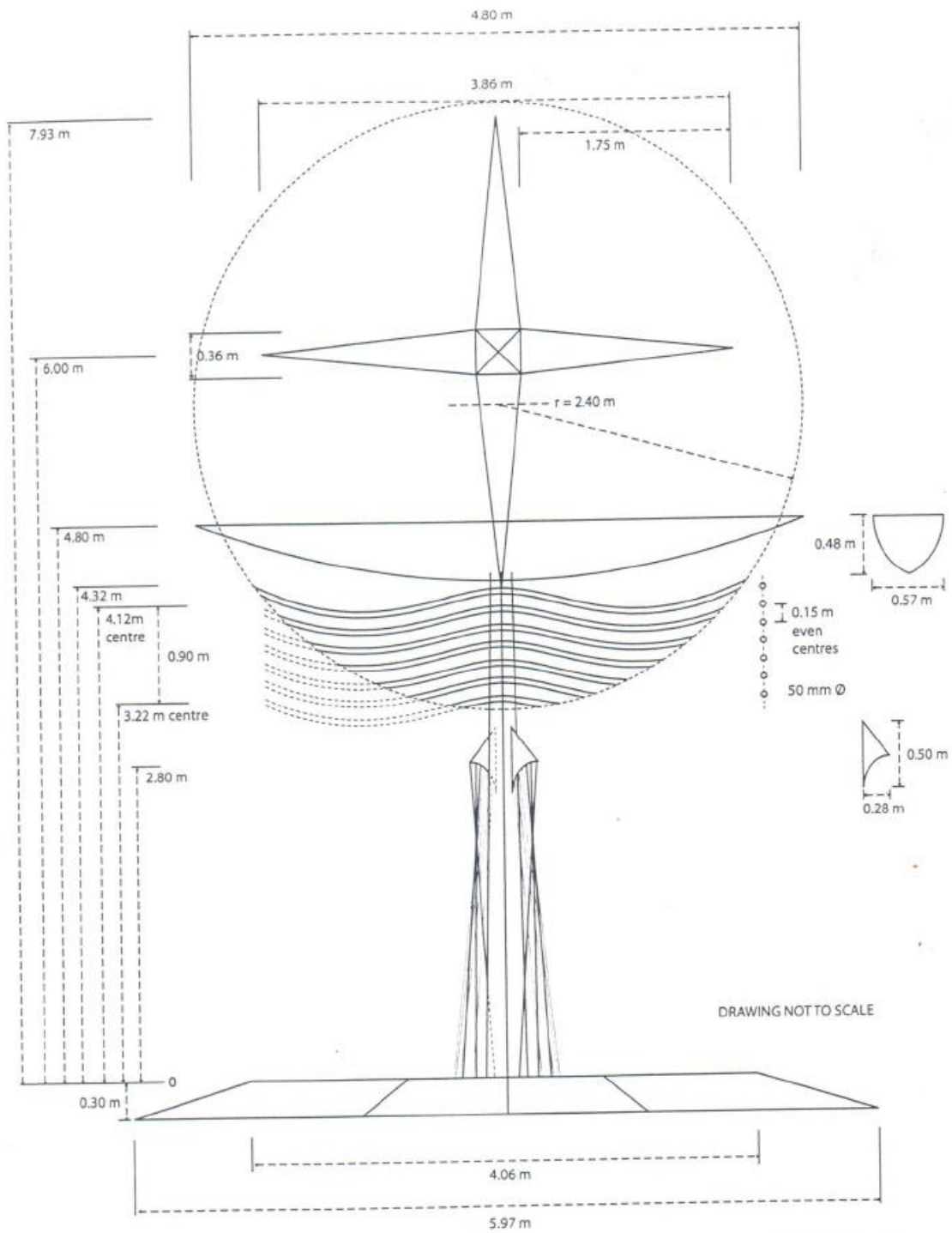


# Asteroid



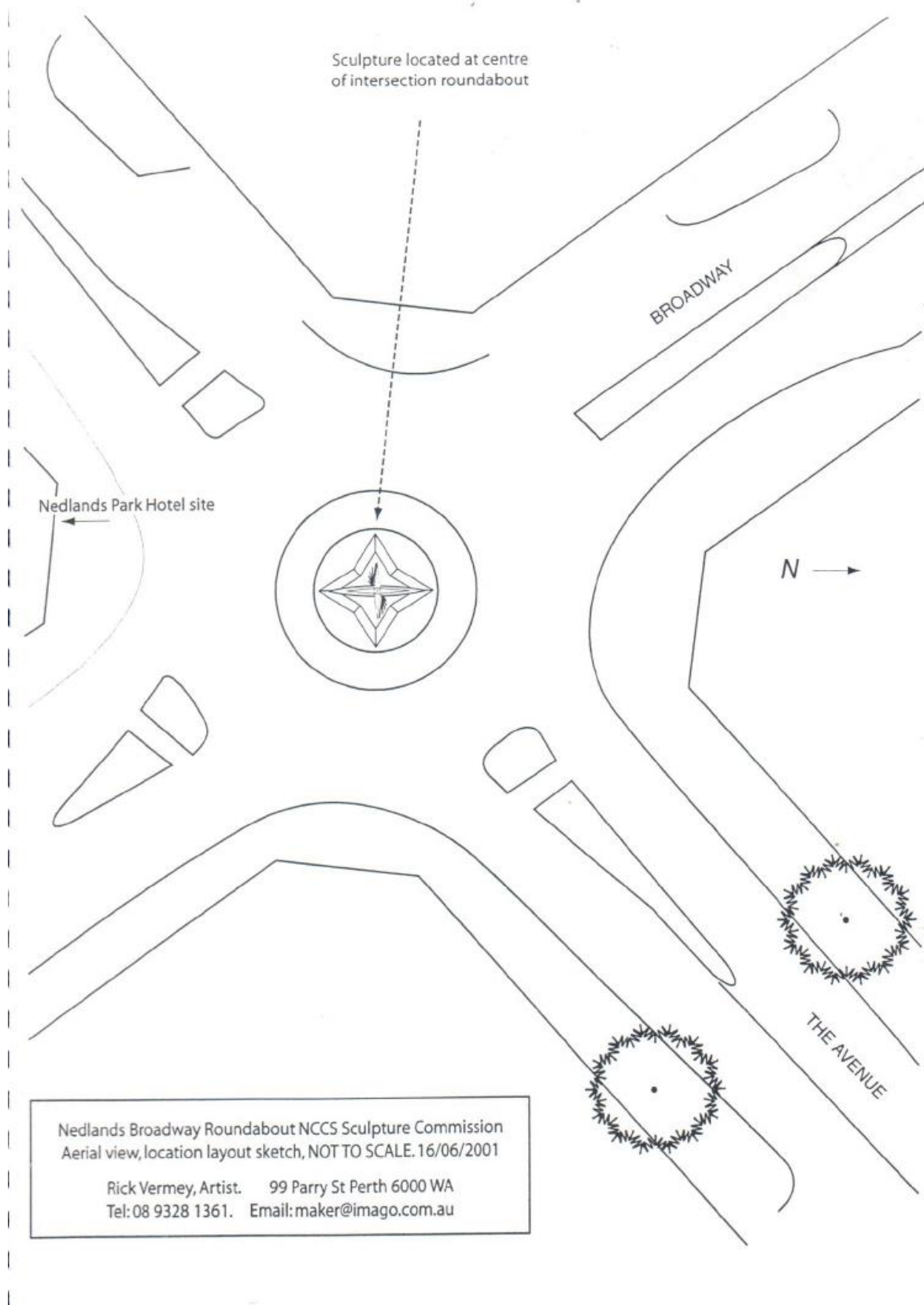
RICK VERMEY Asteroid, 2001. Public Art Commission, located on Broadway at The Avenue, Nedlands WA. Steel, stainless steel, anodised aluminium, patinated and bright copper, pigmented concrete. 850cm x 480cm x 400cm.

<b>Artist:</b>	Rick Vermey
<b>Home Address:</b>	2A Wiluna Avenue White Gum Valley, WA 6162
<b>Phone:</b>	0405 295 138
<b>Email:</b>	<a href="mailto:maker@iinet.net.au">maker@iinet.net.au</a>
<b>ABN:</b>	41 224 435 603
<b>Artwork Location:</b>	Broadway/The Avenue Roundabout City of Nedlands / City of Perth
<b>GPS Coordinates:</b>	-31.988437, 115.815412
<b>Date commissioned:</b>	2001
<b>Commissioned by:</b>	Nedlands Cultural and Community Society (NCCS)
<b>Date installed:</b>	2001
<b>Launch:</b>	13 September 2001 Opened by Hon. Julie Bishop Speeches - Glen Robinson (then the State Governments Percent for Art Manager)
<b>Budget:</b>	\$75,000 + GST
<b>Concept:</b>	Donation of \$10 000 from the City of Subiaco Commemorates the presence of individual people who affected Nedlands origins along its foreshores and elsewhere.



Nedlands Broadway Roundabout NCCS Sculpture Commission. Dimensions Sketch, at 16th June 2001  
 Rick Vermey, Artist. 99 Parry St Perth 6000 WA. Tel:08 9328 1361. Email:maker@imago.com.au





## DESCRIPTION

The Artwork is a “bold a symbolic sculpture, that brings together key elements including the expanse of the Nedlands waters, the historic connection with yachting and boat building, and the importance of navigation and mapping in opening up Ned’s lands to the Community. This is a tall, iconic sculpture, of great visual distinction and presence, which will endure over time and acquire a special resonance as a landmark feature of this neighborhood.”

“It features a large copper-coloured star form, 6 meters in the air symbolising both astronomical navigation and point on the compass. Immediately beneath the star is a simplified boat hull shape, coloured to resemble a fresh red dust. The boat hull makes association with popular river recreations activities like sailing. The hull is also a direct reference to Fred Carnaby’s boat building activities on this spot almost 100 years ago. Below the boat shape is a series of parallel tubular wave lines, 3.5m above the street. These make a clear link to the immediate environment of the open river behind. The naturally aged steel pole which holds the assembly, has a series of cables fixed between the base and the pole. These visually refer to the rigging used on yachts, and could be viewed as representing ails. The entire sculpture stand on an ochre coloured cast concrete base, which also represents the compass points. Overall the sculpture is 8.5m in height, and 5m in width at its widest point. It sits nearly within the radius of the roundabout, aligned on a north-south axis, and does not impede on traffic flow at any point.’

## **MATERIALS**

Sculpture - Aluminium, copper, stainless and galvanised steel and concrete plinth.

Plaque - Plinth fabricated from mild steel plate (rusty finish). There is a cortene steel plinth (dimensions?) with a bronze plaque mounted on it with the following quote by local historian, Mildred Clarke,

Asteroid  
by  
Rick Vermey

Gifted by the Nedlands Cultural and Community Society (NCCS)  
to the  
City of Nedlands

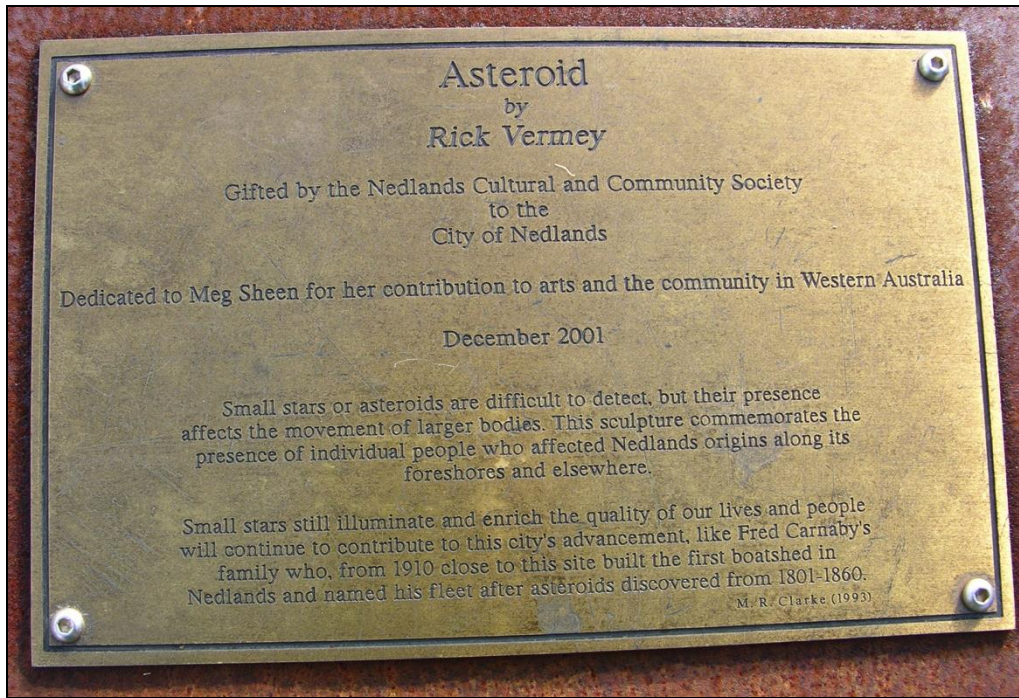
Dedicated to Meg Sheen for her contribution to arts and the community in Western Australia

December 2001

*Small stars or asteroids are difficult to detect, but their presence  
Affects the movement of larger bodies. This sculpture commemorates the  
Presence of individual people who affected Nedlands origins along its  
Foreshores and elsewhere.*

*Small stars still illuminate and enrich the quality of our lives and people  
will continue to contribute to this city’s advancement, like Fred Carnaby’s  
family who from 1910, close to this site built the first boatshed in  
Nedlands and named his fleet after asteroids discovered from 1801-1860.*

M.R. Clarke (1993)



## LIGHTS



Specific lighting hardware items installed: -

In-ground: SIMES Megaring /4932 150W CDM-T metal halide 3000k /g-12 base x 2 units.  
Lamps: Metal Halide lamp 50W CDM-T G12 x 2 units. 6000 hrs average life (18 - 24 months)

Replacement cost = approx. \$10.00 to \$15.00/unit.

Fitted on artwork: SIMES ZIP /4847 50W 230V HI SPOT Halogen 3000k / GU-10 base/ 25 degree beams.

Lamp position adjustable = 15 degrees. Six units fitted.

Refer to supplied lighting location drawing for positions.

Lamps: Halogen lamp 50W 230V HI SPOT /GU-10 / 25-degree angle beams x 6 units.  
4000 hrs average life (12 - 14 months). Replacement cost = approx. \$10.00/lamp.

## **MAINTENANCE**

The minimal surface area of the pole reduces the portion of the sculpture potentially vulnerable to graffiti. The natural rusted steel patina of the pole allows for ease of cleaning using common solvents, without damaging the integrity of the material - it will naturally return to the desired patina after cleaning and rinsing.

The solvent required will vary according to the marker or paint used.

If general cleaning of the sculpture is required in future years, to remove dust build-up etc, simple rinsing or mild soap and water cleaning is recommended. Abrasive cleansers or scrubbing tools are not recommended. Parts of the artwork, such as the copper boat hull, are intended to age and change appearance gradually as the metal surface oxidises and patinates. Washing or removal of this natural copper patination is not advised.

Lighting:

There is only one regular maintenance requirement associated with the artwork - the upkeep of light globes/lamps. The Lighting Consultant, Mr Martin Klaasen of Lighting Images, has advised he recommends allocating an annual maintenance contract, specifically for upkeep of lights, to ensure optimum condition is sustained.

Lamp lumen output decreases over time. Therefore, annual or half-yearly GROUP REPLACEMENT of all lamps should be scheduled, rather than individually replacing burned out lamps (as a matter of efficiency).

**Site controlled by:**

City of Nedlands Technical Services

**External factors:**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings), human interaction (touching, vandalizing and driving across concrete pad).



## ARTIST STATEMENT

Rick aimed to make a “distinctive sculptural artwork, which will contribute proudly to the civic identity of the district, be embraced by the local community, and become a dynamic landmark point on the Nedlands map”. This “bold, simple and abstract sculpture” becomes dramatic and animated by the movement of people and flow of vehicles around it. His sources of inspiration for this artwork include the landscape of the river setting and the yachting and nautical heritage of the region. Of great interest to the artist were the astronomical names given to Carnaby’s “Star Fleet” of early yachts, reflecting a pioneering attitude of discovery and expansion in the district at that time.

The sculpture has several components - a six pointed star centred 6 metres above ground level, constructed of gold anodised aluminium sheeting with copper edge trimming; a 4-metre boat hull constructed of rolled copper sheeting with patina; seven finished stainless steel tubes symbolize waves and a 4-metre pole of steel plate finished in naturally oxidized rust and sixteen satin finished stainless steel rods symbolising boat rigging. The patina on the boat and pole will mature with weathering and age to integrate with the existing streetscape. The pedestal base, a four-pointed star incorporates the symmetry of the roundabout circle. The sculpture in keeping with the navigational principles is aligned north south, providing a 45-degree view from each of the four roads.

The sculpture has several components - a six pointed star centred 6 metres above ground level, constructed of gold anodised aluminium sheeting with copper edge trimming; a 4-metre boat hull constructed of rolled copper sheeting with patina; seven finished stainless steel tubes symbolize waves and a 4-metre pole of steel plate finished in naturally oxidized rust and sixteen satin finished stainless steel rods symbolising boat rigging. The patina on the boat and pole will mature with weathering and age to integrate with the existing streetscape. The pedestal base, a four-pointed star incorporates the symmetry of the roundabout circle. The sculpture in keeping with the navigational principles is aligned north south, providing a 45-degree view from each of the four roads.

**MAY 2017 Status report**

<b>ASTEROID - RICK VERMEY</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
Lights replaced - WHEN		
<b>Immediate</b>		
<p>August 2017</p> <p>General clean to remove tire tracks and bore stains. CLR and Ranex are products that remove rust stains along with heaving scrubbing and high pressure blasting.</p>  <p>Spray and/or remove weeds.</p>  <p>Patina is quite faint. Artist confirmed that this finish comes and goes with the change in weather. The finish is a natural finish and will continue to change. If the boat form gets an acid was - it will return to a brownish colour, which is not desirable.</p>		Not required
<b>Future</b>		
<p>May 2018</p> <p>Check lights</p> <p>Remove tire marks and rust stains</p>		

# The Boat Story



**Artist:** Claire Bailey  
**Home Address:** 7 Dianne Street, Hamilton Hill, WA 6162  
**Phone:** 6540 3532 & 0431 957 016  
**Email:** [clairebailey007@gmail.com](mailto:clairebailey007@gmail.com)  
**ABN:** TBC  
**Artwork Location:** Hampden Road Park, City of Nedlands (park next to Education Art Supplies)  
**GPS Coordinates:** -31.972099, 115.813325  
**Size:** 3 components are: -  
1. Student/academic thinking in numbers and formulas  
2. Tree with birds nesting in its branches  
3. Rowing team

Each sculpture = approx. 480mm high

<b>Plinths:</b>	Treated telegraph poles
Sculpture 1	161cm h x 87cm diam.
Sculpture 2	50cm h x 90cm diam.
Sculpture 3	145cm h x 79 cm diam.

**Seats:**

\* 2 of 3 seats were replaced in 2007 by the artist, with the poles/plinths

Sculpture 1	141 long x 77 diameter x 29cm high
Sculpture 2	141 long x 77 diameter x 29cm high
Sculpture 3	193 x 132 cm diameter (original seat) - this seat has the plaque attached to it

<b>Budget:</b>	\$50,000 + GST Donation of \$? City of Subiaco (no records found)
<b>Date Commissioned:</b>	21 October 2002
<b>Commissioned by:</b>	Nedlands Cultural and Community Society (NCCS)
<b>Date Installed:</b>	28 February 2003
<b>Launch:</b>	6 March 2003 Opened by Art Consultant - Christina McGuinness

**Concept:**

3 x Whimsical elements and motifs refer to the natural and social histories of Nedlands and surrounding areas.

**Plaque**

Cast bronze (11 x 20cm) - fabricated by Poolegrave and installed on to the bench seat on Verge.

**Materials**

Cast bronze  
Treated street poles

**Lifespan**

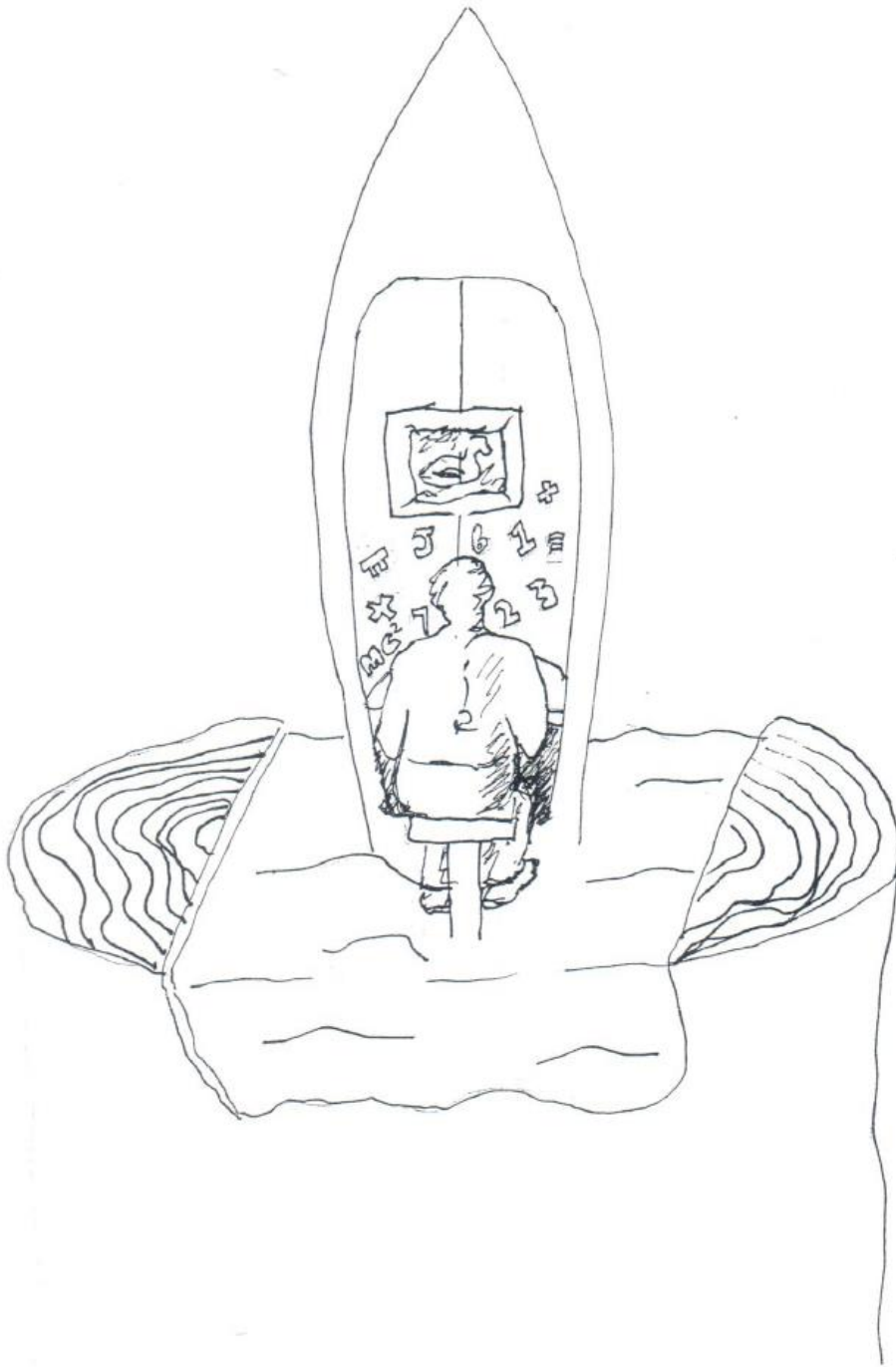
Bronze sculptures - forever  
Lights – Check replacements  
Wooden plinths and seats – Check condition

**Description**

Three bronze figurative works on treated telephone poles and two log seats (one with bronze plaque embedded into it) are nestled amongst three silver gums in the park outside Education Art Supplies. The bronze elements are whimsical in nature and contain motifs suggested by the natural and social history of Nedlands. One represents the high school student population in Nedlands, by a student sitting at a desk hard at work, another is of a large tree filled with ducks symbolising the leafy area of the City and final piece is of a rower holding a swan, representing the sporting legacy of the Nedlands.

Artworks are located amongst planting of native flora and mulch pathways with appropriate log seating.

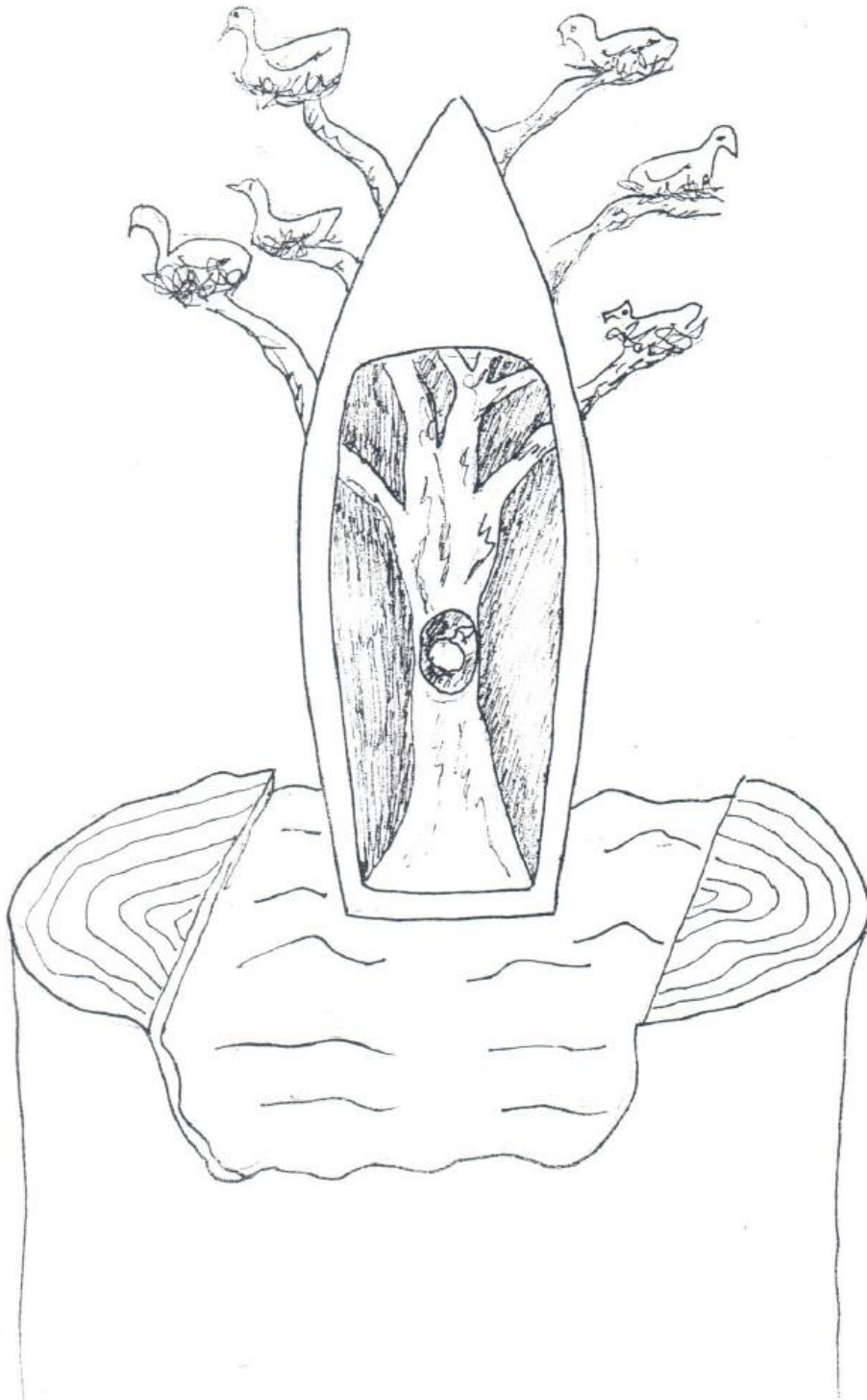




1

23.2

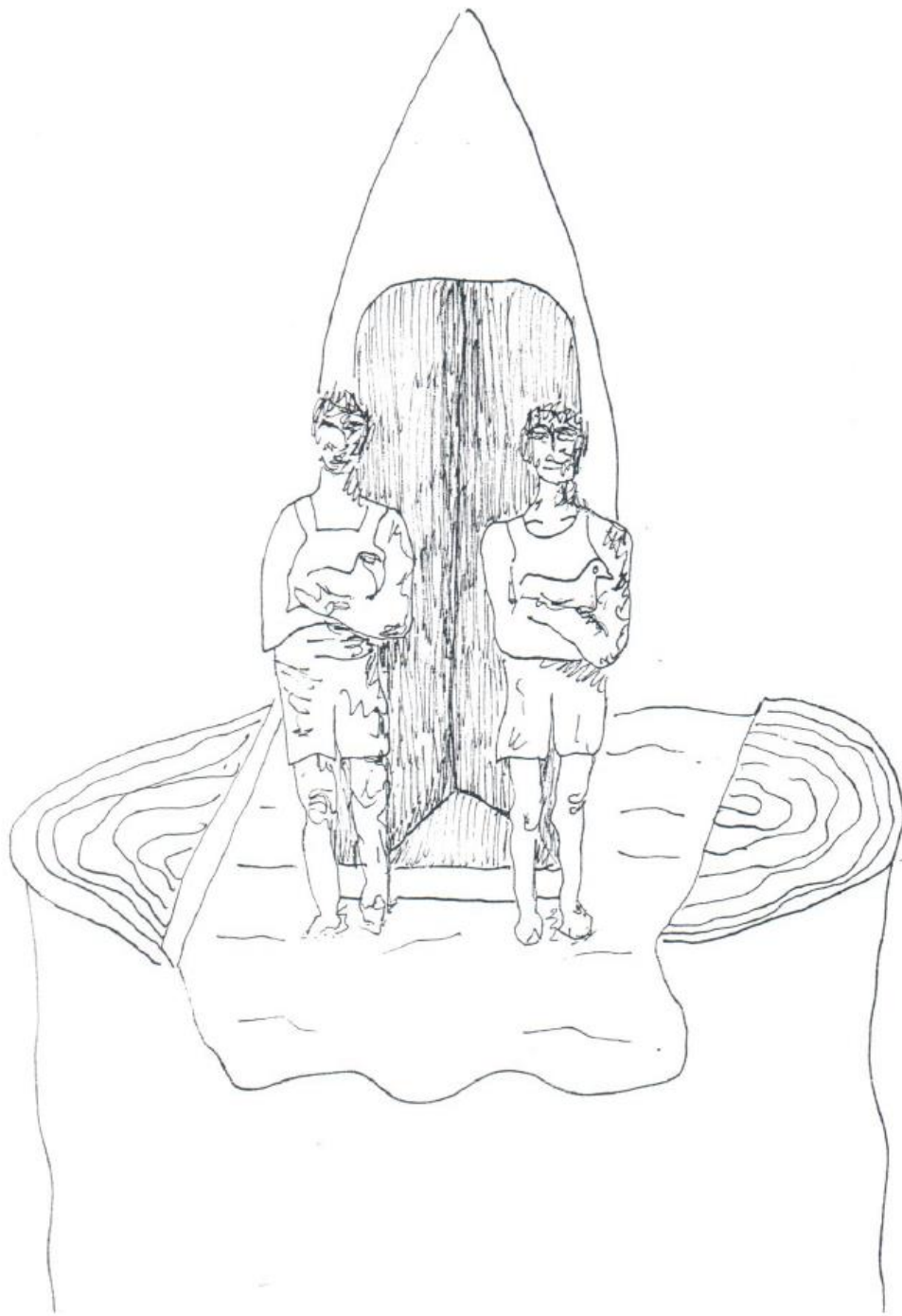
**SCULPTURE 1 - Student/academic thinking in numbers and formulas**



2

23.3

**SCULPTURE 2 - Tree with birds nesting in its branches**



3

23.4

**SCULPTURE 3 - Rowing team**

## **MATERIALS**

Patina bronze sculptures mounted and secured on treated telephone poles.

Each sculpture is lit with a Hunz 240v/12v in ground lighting system, 3 x lamps 10degrees 75 watt, 3 metal wire guards.

## **MAINTENANCE**

The bronze sculptures should maintain the appearance as when installed throughout its installed life. A natural ageing of bronze may occur through changes to the patina from a black to green. The bronzes should be washed with water on a regular basis to prevent dust build-up and to remove bird droppings and other debris. At intervals of the three years a wax coat can be applied to the bronze, but this is not essential.

Any changes to the site (more trees planted and removal of existing vegetation) will affect the overall aesthetics and intended meaning of the artworks. Signs or other additions to the site will also affect the artwork.

The floor should be maintained with a minimum 150 mm of mulch such as wood chips. In order to maintain this appearance, the floor should be raked and debris removed on a regular basis in line with the grounds maintenance.

In the event of the sculpture being tagged with graffiti, a specialist in graffiti removal should be engaged to assess the damage and advice on the removal strategy.

The garden will require some general maintenance. A yearly inspection of: -

1. The lights and replacement of light bulbs
2. Mulching of pathways and garden and
3. Reticulation system adjusted

### **Site controlled by:**

City of Nedlands Technical Services

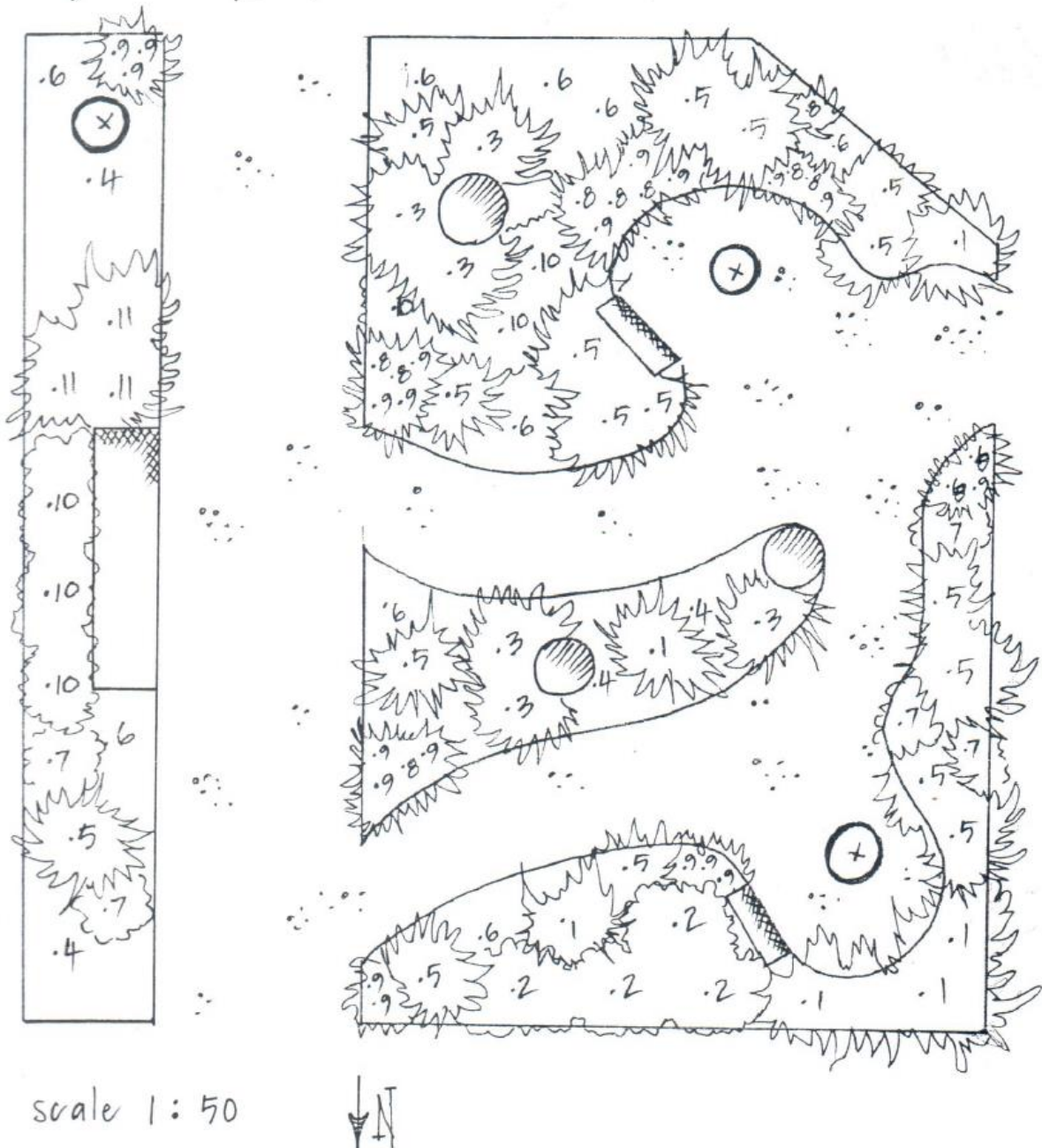
### **External factors:**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings), human interaction (touching and vandalizing).

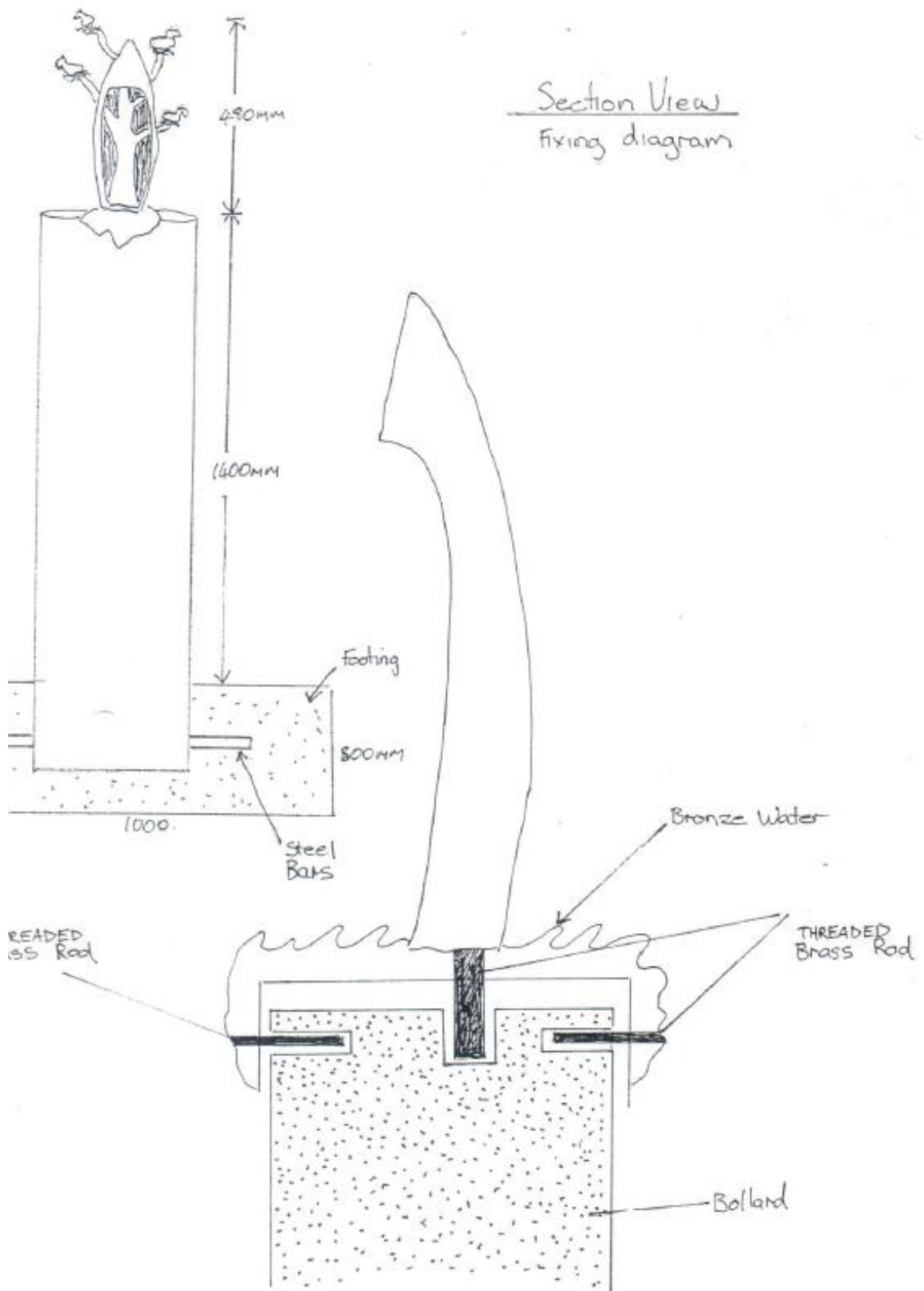
It is requested that if any of the plants die, they will be replaced by the same type of plants or one from the planting list below: -

1. *Juncus pallidus* (6)
2. *Brachysema celsianum* (4)
3. *Dianella revoluta* (6)
4. *Grevillea crithmifolia* (4)
5. *Isolepis Nodosa* (17)
6. *Eremophilia glabra-prostrate* (9)
7. *Leucophyta brownii* (5)
8. *Patersonia occidentalis* (11)
9. *Conostylis candicans* (20)
10. *Scaevola crassifolia* (6)
11. *Juncus subsecundus* (3)

# Design for Hampden rd, Nedlands



Original landscaping design by Andrea Tate, Landscape Architect.



23.9

Original footing and fixing design - Engineer? / artist

The Hampden Road site was chosen because of its vibrancy as a center of restaurants and businesses. The chosen artwork will contribute to the existing identity and cultural life of this area and enhance the area immediately surrounding it - the University of Western Australia, Hollywood and QE11 Hospitals. After undertaking detailed research, the Society developed a design brief and invited five prominent Western Australian artists to submit preliminary designs. All five designs were of very high standard. The Society finally chose the design submitted by Claire Bailey and successfully submitted this to the City of Nedlands for their endorsement.

The three bronze sculptures, will be positioned on wooden bollards and contain motifs representing the natural and social histories of Nedlands and the surrounding areas – the high student population, the natural environment – trees, birds and the sporting legacy of Nedlands – rowing and sailing. The three boat shapes and water imagery of the sculptures represent the importance of the Swan River in the history of the Nedlands area.

**Bronze fabricator, John Jacque is no longer in business for any questions re bronze contact**

Dan Gentle

E: [danielgentle@bigpond.com](mailto:danielgentle@bigpond.com)

P: 9299 8112

M: 0407 425 418

**Lighting issues**

Emanuel Foundas - Director

Illumination Architectural and landscape Design lighting

449 Charles Street, North Perth, WA 6006

**Landscaping**

Andrea Tate

P: 0404415400

E: [andrea@udla.com.au](mailto:andrea@udla.com.au)

**For any other issues, contact the artist**

Claire Bailey

7 Dianne Street,


Hamilton Hill, WA 6162

P: 6540 3532

M: 0431 957 016

E: [clairebailey007@gmail.com](mailto:clairebailey007@gmail.com)

**JUNE 2017 Status report**

<b>THE BOAT STORY - CLAIRE BAILEY</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
<p>All 3 wooden plinths and two seats* were replaced by the artist due to water rot and/or white ants in approx. 2007 by the artist. The poles were sourced from the Henderson Waste recycling plant.</p> <p>* Seats/logs that replaced the original logs are much lower than the artists original design. If the logs need to be replaced again, they should be much higher, so aged/ people with disabilities can sit on them.</p>	??	Artist and fabricators removed the damaged plinths and replaced with treated telegraph poles.
<b>Immediate</b>		
<p>The "Student at desk - Number 1" plinth needs repair - strip of wood is lifting. The strip of wood can be fixed by mixing 2-part epoxy glue placing in the crack and clapping for a day.</p>  <p>NB the designed landscaping has been badly damaged by people walking through the site, since the artwork being installed and was never replaced by the City. Alison Barrett constantly asked the City to replace but CON Parks Department always stated that it was not the right time to put in plants. In the Deed Clause 4.5. (b) it states that... the City must maintain the site works (including native garden) and replace any native flora on the Land which perish with plants from the 'Plant List'.</p>	The City can carry this out.	



Remove graffiti on electrical power dome



In addition, the lights seem to run all day and night. NB frame around lights are 40 cm x 60cm

The light fittings on the street light don't seem to match and/or need clean.



**Future**

Every six months: -

Re-mulching of garden and/or original planting replaced

Check 2 lights and if necessary replace light bulbs. NB large street light also needs to be inspected - it is often tagged.

Clean all works, remove cobwebs and re wax bronze sculptures using Micorcrystalline wax Polish by Becketts.

? - Was the reticulation removed? Does not seem necessary as there is not much landscaping.

City can carry out

Not required.

# 6009



Shortly after installation in 2003

**Artist:** Anne Neil and Steve Tepper  
**Home/studio:** 79 Stirling Highway, North Fremantle, WA 6159  
**Home phone:** 08 9336 1167  
**Mobile:** Anne 0419 18 4802  
Steve 0419 18 4629  
**Email:** [teppneil@inet.net.au](mailto:teppneil@inet.net.au)  
**ABN:** 29 529 437 096  
**Artwork Location:** City of Nedlands, Administration Building – Cnr Smyth Road and Stirling Highway, Nedlands  
**GPS Coordinates** -31.978524, 115.805938  
**Size:** 1200mm height, 600mm wide and 120mm deep  
Space between each component is between 600 to 1000mm  
**Date Commissioned:** February 2003  
**Commissioned by:** NCCS  
**Date installed:** 30 July 2003  
**Launch:** 2003  
Opened by Keith Sinclair (DCA) - Administration Office  
**Budget:** \$37,050 + GST (NCCS contributed \$17,292 and the City \$20,000)  
**Concept:** Postcode numbers and smaller three elements, draws attention to the significance of place and references qualities to the Nedlands area.

**Description:**

The artwork consists of four individual artworks – each number of the postcode is represented and each has a small-scale embellishment added to it that references qualities in the Nedlands Area: -

- A small dingy represents the river, with a fish inside the boat;
- The graduation/academic mortarboard cap with its Flat Square top and tassel represents the University;
- A coffee cup and saucer represents the café/social atmosphere;
- And the residential element of Nedlands is reflected in the simple familiar house form.

The approach, in the design of the artwork is a layered one and seeks to highlight the richness of reference available.

The atmosphere and attraction of the area and suburb identification were our starting points. Postcodes, the system of numbers used to aid the sorting of mail, we felt was an appropriate and at the same time fun way of identifying Nedlands.

Through the incorporation of the four code numbers 6009 - and three dimensional elements, the artwork draws attention to the significance of 'place'.

The inspiration for the small three dimensional elements were: -

- Swan River and its use
- University of Western Australia
- Café/social lifestyle of Nedlands
- Residential nature of Nedlands

**Materials**

Cast bronze

**Lights**

Boyan Electrical Services

**Lifespan:**

50 years or more

**Cast Bronze plaque**

17 x 13cm

**MAINTENANCE**

The bronze sculptures should maintain the appearance as when installed throughout its installed life. A natural ageing of bronze may occur through changes to the patina from a black to green. The bronzes should be washed with water (no abrasives or chemicals) on a regular basis to prevent dust build-up and to remove bird droppings and other debris. At intervals of the three years a wax coat can be applied to the bronze, but this is not essential.

Any changes to the site (more trees planted and removal of existing vegetation) will affect the overall aesthetics and intended meaning of the artworks. Signs or other additions to the site will also affect the artwork.

In the event of the sculpture being tagged with graffiti, a specialist in graffiti removal should be engaged to assess the damage and advice on the removal strategy or remove with solvent, then thoroughly clean and rinse the sculpture and leave to weather naturally and return to a bronze patina.

**Site controlled by**

City of Nedlands Technical Services

**External factors**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings), human interaction (touching and vandalizing).

**Lights**

Boyan Mihevc

Boyan Electrical Services

Office - 3 Celia Place, Duncraig, WA 6023

P: 9201 1037

M: 0417 960851

E: [boyan@starwon.com.au](mailto:boyan@starwon.com.au)

**Fabrication sculpture casting**

Casting Supplies

Fremantle

(company has closed)



**Engineering**

Calstruct Engineering

8 Hevron Street

North Fremantle, WA 6159



		
<p>One light needs to be replaced. Landscaping needs to be pruned back.</p>	<p>Light needs to be replaced by the City's electrician</p>	
 <p>Plaque needs to be refurbished and stripped back/sand blasted. Work needs to be repainted (Heritage Brown) and a clear cut of varnish applied. The plaque will need to be removed from the site to do this.</p>		<p>Poolegrave Signs and Engraving could repair \$60 + GST each (cheaper if the City removes all plaques and drops off at their factory)</p>
<p><b>Future</b></p>		
<p>Plaque needs to be refurbished every 8-10 years.</p> <p>Plants need to be pruned as a on needs basis.</p> <p>Lights need to be checked.</p>		

# Feathers



**Artist:** Anne Neil  
**Contact details:**  
**Home/studio:** 79 Stirling Highway, North Fremantle, WA 6159  
**Home phone:** 08 9336 1167  
**Mobile:** 0419 18 4802  
**Email:** [teppneil@inet.net.au](mailto:teppneil@inet.net.au)  
**ABN:** 29 529 437 096  
**Artwork Location:** Marine Parade / North Street roundabout, Swanbourne  
**GPS Coordinates:** -31.981936, 115.754216

**Budget:** \$75,000 (NCCS contributed \$35,000 and CON \$28,000)  
**Date commissioned:** 8 January 2004  
**Commissioned by:** Nedlands Cultural and Community Society (NCCS)  
**Date installed:** November 2004  
**Launch:** Colin Barnett MLA - Member for Cottesloe  
**Concept:** Layered history of Swan River, bird life, open air dance floor and dreamtime story of Black Swan.

**Description:**

“The inspiration for the Feathers was a layered one. The Swan Rover; the bird life; the open-air dance floor – the Palais de Dance Nedlands; and the dreamtime story of the black swan (see below) all contributed to the final form of the artwork.

I chose the feather as the central image. Originally the two feathers shapes were organised in a poetic gesture reminiscent of the movement of two dancers whose steps and patterns are repeated tune with the rhythm of the music and the lapping of the waters at the river’s edge.

This new location offers other readings for the work. For example, the movement and shape of the windsurfer as it stands upright and skims over the water, are echoed in the curve of the sculptural form.

The long feather shape has a timeless quality and altering its scale it becomes quite a spectacle that encourages the viewers to invent their own narrative about the work.

In keeping with the committee’s comments, one feather in the composition would be a more solid structure with detailing in the cast metal to reinforce the sense of rhythm and movement. (The more solid feather could be said to represent a male dancer). The other feather, as a strong contrast, would have more of a see-through quality implying lightness – a lace dress perhaps. The two feathers touch and embrace.

This sculpture would be still quite transparent, so as not to hinder views or sightlines for moving cars and with the open form; it would offer little wind resistance”

Anne Neil 15.3.03.

“As indicated in the original submission the inspiration for the Feathers was, and is, a layered one. I believe that conceptually this piece could work well on this site.

This new location offers other valid readings for the work. For example, the movement and shape of the windsurf sails as they stand upright and skim over the water, are echoed in the curve of the sculptural form.

The long feather shape has a timeless quality and encourages viewers to invent their won narrative about the work. The intention with this artwork was that the meaning is not fixed.”

Anne Neil, Oct 26, 2003

**THE FIRST BLACK SWANS**

”In the days of the Dreamtime all swans were white. During that time, two swans rested on a lagoon, unaware that it belonged to the eagle-hawks. The eagle-hawks resented this intrusion and savagely attacked the swans. They tore out their feathers and flew away with the swans in their beaks. Finally, the swans were dropped to the ground. There, naked and almost dead the swans heard the call of the black crow. The crows plucked the feathers from their own bodies, letting them fall like a shower on the naked birds below.

“The eagles are our enemies too”, they said, “our feathers will keep you warm and help you to grow strong”.



Today, the black feathers of the crowns cover almost every part of the swans – but the white feathers on the tips of their wings and the blood on their beaks still remain”.

**From; Australian Aboriginal Myths, The Dreamtime Book by Charles P. Mountford, published 1974**

### **Materials**

Patina bronze mounted and secured. This bronze artwork is mounted into a metal bolt cage. Lighting and the running of the electricity to the artwork was NOT included in the artist's budget

### **Size**

7500mm in height

### **Landscaping**

Plants were selected and installed by Steve McCabe, the Bush Care officer at the time.

A yearly check of the plants, mulching of roundabout and reticulation system adjusted. If any of the plants die, they will need to be replaced by the same type of plants.

### **Lighting**

Recommend a yearly replacement of the lights.

### **Lifespan**

50 years or more

### **MAINTENANCE**

The bronze should maintain the appearance as when installed throughout its installed life. A natural ageing of bronze may occur through changes to the patina from a black to green. The bronze should be washed with water (no abrasives or chemicals) on a regular basis to prevent dust build-up and to remove bird droppings and other debris. At intervals of the three years a wax coat can be applied to the bronze, but this is not essential.

Any changes to the site (more trees planted and removal of existing vegetation) will affect the overall aesthetics and intended meaning of the artworks. Signs or other additions to the site will also affect the artwork.

In the event of the sculpture being tagged with graffiti, a specialist in graffiti removal should be engaged to assess the damage and advice on the removal strategy or remove with solvent, then thoroughly clean and rinse the sculpture and leave to weather naturally and return to a bronze patina.

### **Site controlled by**

City of Nedlands Technical Services

### **External factors**

NB External factors - Effect of direct sunlight, salt, dryness, wetness and bird droppings

### **Plaque**

Cast bronze (25 cm <sup>2</sup>) and installed on footpath adjacent to stairs going down to the beach

### **Sculpture casting**



Casting Supplies, Fremantle (company has closed)


### **Engineering**

Calstruct Engineering



**MAY 2017 Status report**

<b>FEATHERS - ANNE NEIL</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
<p><b>Immediate</b></p> <p>May 2017</p> <p>Remove tire tracks from concrete pad.</p>  <p>Check if lighting needs to be replaced and 2 new ones added – Sculpture is not well laminated and I feel that it is a safety issue.</p> <p>Landscaping around the artwork needs to be pruned back, especially around lights. City to check if it is all Knotted club rush as per the artist's documentation. If not it needs to be removed and replanted.</p>  <p>Check if lighting needs to be replaced and 2 new ones added – feel that it is a safety issue.</p>	<p><b>TO BE CARRIED OUT IMMEDIATELY AS A PRIORITY.</b></p>	

		
<p><b>Future</b></p>		
<p>December 2017</p> <p>Inspect status of the artworks every 12mths, the two lights.</p> <p>Landscaping might need to be reviewed every 3mths and may need to be pruned back.</p>		

# Snapshots of Lupin Hill



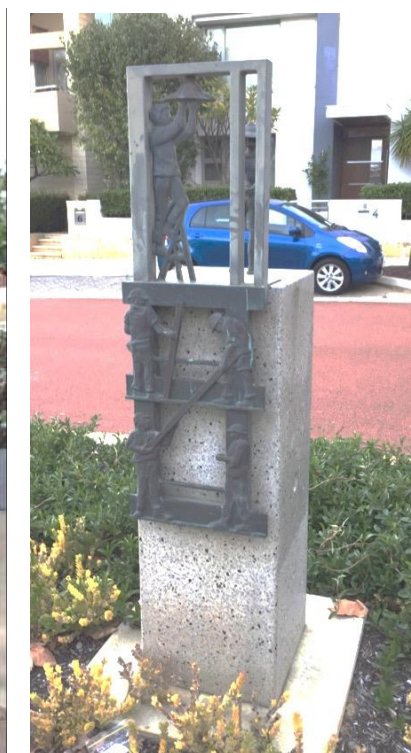
'A March of Time'



'Portrait'



'Rehearsal'



'Housework'

## Snapshots from Lupin Hill

**Artist:** Judith Forrest  
**Home address:** 102 Broome Street, Highgate, WA 6003  
**Phone:** 9328 6825 M: 0415 867 300  
**Email:** [lucjudith@optus.com.au](mailto:lucjudith@optus.com.au)  
**ABN:** 26 923 747 902  
**Artwork Location:** Former Hollywood High School Site,  
Cr. Smyth & Aberdare Road, Nedlands  
**GPS Coordinates:** -31.967070, 115.807465

The four sculptures are located at: -

- 'A March of Time' – Lupin Hill Grove
- 'Housework' – Loneragan Street
- 'Portrait' – Quadrangle Place
- 'Rehearsal' – Park Cr. Quadrangle Place and Smyth Road.

**Budget:** \$100,000 (funded by Landcorp and Mirvac Fini (WA) Pty Ltd)  
Plinths were not part of the artist's contract

**Date commissioned:** 2006

**Commissioned by:** Landcorp and Mirvac Fini (WA) Pty Ltd

**Date Installed:** February 2006

**Launch:** 6 February 2006 - Inaugural Principal of Shenton College,  
Pauline Coglan

**Concept:** To encapsulate brief moments in the history of the site since white settlement.

**Description:**

**From the Design Documentation report**

The four sculptures which make up this series are intended to encapsulate brief moments in the history of this site since white settlement. I was asked to design works, which were original, and humours. I have used bronze, the traditional medium for more serious historic status of kings and queens, explorer and generals. In this instance, this classic medium has been used to depict events, which are amusing largely because they are still so much a part of our daily experiences. It has been one of the most enjoyable projects I have done and I hope that I have represented people we all know and activities that everyone relates to. The works have been designed in a scale, which is intended to site comfortable within the landscape. The sculptures are sited so that they can be discovered by rather than imposed upon the residents. The choice of materials, polished concreted for the plinths and bronze, which is a natural durable material, fits with the housing guidelines for the site. My work typically refers to the customs and concerns of ordinary people and I have used a representational style, which I hope will enable everyone to enjoy and understand these works.

**'The March of Time'**

Here the new Hollywood community is presented with its first carnival procession past uses for this site are presented by the costumed figures. In the manor of communities all over the world a disparate group of animals and costumed individuals has gathered in a procession is led by Houseman, representing the new estate, followed by a Hollywood High School drummer boy, hospital nurse and patients from the repatriation Hospital, a pantomime cow, representing the rural use of the lands and bringing up the end of the procession is a tup doll, a poignant figure cast from objects retrieved from the past life of this site as a council tip.

**'The Portrait'**

Who does not have a school photo? This sculpture preserves in bronze the moment when a school photo is taken. The individuality of Hollywood School students and the diversity of their achievement are represented by this year 8 groups. It is impossible to select a representative achiever from such a diverse honours list: Hollywood High School graduates include members of INXA, Greta Sachi and Kim Beasley. Within this group of award winners, we can all find a familiar face from our own school days. Children and their parents will enjoy peering through the nearby camera to catch the photographer's eye view.

**'The Rehearsal'**

HHS was particularly noted for its vibrant arts program and here we see a small group do students rehearsing for the school's production of The Wizard of Oz. The stage sculpture has been set beside the BBQ and the curtains are opened wide enough to allow local thespians to participate with their Barbie dolls.

**'House Work'**

This sculpture brings us back to the present and the development of a new residential community. The site workers pass materials up the side of the plinth, as new buildings are constructed. On top of the plinth we see inside the house where big decisions are being made about the interior decoration.

**'Another brick in the wall'**

Amphitheatre using the reclaimed and recycled bricks from the demolished Hollywood High School

## Materials

Bronze and steel

Concrete plinths - Standard GP cement, granite with 10% basalt

## Lifespan

Sculptures - With regular maintenance and excluding serious vandalism the bronze sculptures should last and look good indefinitely.

Plinths - 50 years with 50 years with maintenance- cleaning and reapplying of sealer (AVISTA CONCRETE SEALER GENERAL PURPOSE) - probably every 2/3 years or as required, i.e., if stained

## Plaque

Bronze plaque (Dimensions?) was fabricated by Poolegrave and installed on each of the works.

## Paint colours: Wattyl external enamel paints

	Colour name	ASC code
<i>"Portrait"</i>		
Base of camera tripod	Cloud Grey	N22
Camera Tripod	Black	60775
<i>"Rehearsal"</i>		
Curtain Frame	Lead grey	N55
<i>'Housework'</i>		
Builders frame	Lead grey	N55
Tile Floor	Lead grey	N55
Tiled floor	Black Olive	Y61
Back of man on ladder	Black Olive	Y61

## Plaques

<p style="text-align: center;"><b>Judith Forrest</b> <b>Snapshots from Lupin Hill:</b></p> <table><tr><td>The March of Time</td><td>The Portrait</td></tr><tr><td>The Rehearsal</td><td>Housework</td></tr></table> <p style="text-align: center;">February 2006</p> <p style="text-align: center;">Four sculpture presented to the City by LandCorp and Mirvac Fini (WA) Pty Ltd and supported by the Nedlands Cultural and Community Society</p> <p style="text-align: center;">Bronze casting by Dan Gentle</p>	The March of Time	The Portrait	The Rehearsal	Housework
The March of Time	The Portrait			
The Rehearsal	Housework			

<p style="text-align: center;"><b>"Another brick in the Wall"</b></p> <p style="text-align: center;">These bricks have been reclaimed from the Hollywood High School buildings, which stood nearby from 1958 to 2000.</p>
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Any changes to the site (more trees planted and removal of existing vegetation) will affect the overall aesthetics and intended meaning of the artworks. Signs or other additions to the site will also affect the artwork.

The floor should be maintained with a minimum 150 mm of mulch such as wood chips. In order to maintain this appearance, the floor should be raked and debris removed on a regular basis in line with the grounds maintenance.

In the event of the sculpture being tagged with graffiti, a specialist in graffiti removal should be engaged to assess the damage and advice on the removal strategy.

#### **Site controlled by**

City of Nedlands Technical Services

#### **External factors**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings), human interaction (touching and vandalizing).

#### **FOR ADDITIONAL INFORMATION ON THE SITE**

**Alison Barrett (Art Consultant) was engaged by Mirvac Fini to design street names for the development in consultation with the community. These street names are: -**

**Quadrangle Place** - reflecting the location of this street near the former school quadrangle.

**Mattner Street** - The Mattner family ran a dairy farm in the area and provided the whole neighborhood with milk from their milk cart.



**Lupin Hill Grove** - reflecting an early name for the area. Stories that wee children would collect and sell lupin seeds from the site.

**Blumann Lane** - Elise Blumann was a renowned painter who lived in Nedlands and painted in Perth in the 1920-2 - 30's.

**Loneragan Lane** - Alan Loneragan was one of the first Principals of Hollywood High School from 1958 - 1960.

### **Fabricators**

#### **Bronze**

Dan Gentle

[danielgentle@bigpond.com](mailto:danielgentle@bigpond.com)

P: 9299 8112

M: 0407 425 418

#### **Wax supplier**

Becketts

Contact - Evan Thomas

M: 0403 255 100

E: [beckett@inet.net.au](mailto:beckett@inet.net.au)

#### **Steel Fabrication**

Laurie Hansen

Hansen's Engineering

16 Newcastle Street

YORK, WA 6302

P: 9641 1841

#### **Steel painting and rust guarding**

Mark Ratta

Mephazine Rust Control

175 Barrington Street

BIBRA LAKE, WA 6163

P: 9418 3510

#### **Plinths**

Margaret Dillon and Simon Gauntlett

CONCRETO

40 Hutt Street

MOUNT LAWLEY, WA 6050



P: 61 8 92281536

M: 0417953915

E: [simon@concreto.com.au](mailto:simon@concreto.com.au)

W: [concreto.com.au](http://concreto.com.au)

**MAY 2017 Status report**

<b>SNAPSHOTS OF LUPIN HILL - JUDITH FORREST</b>		
<b>Past History</b>	<b>In-house - CON</b>	<b>Specialist/s</b>
<p>Two components ('Marching Man" and "Tip Doll" from "The March of Time" were removed by vandals. Tip Doll was never found and was refabricated. Marching man was reinstalled. Dan Gentle the metal Craftsmen re-welded new and additional pins on and reinstalled - 2010</p> <p>Vandalism to the camera leg of "The Portrait" occurred in? The City repaired the leg in? It is now has rust issues and needs to be repaired.</p> 		
<p><b>Immediate - June 2017</b></p>		
 <p>"The Rehearsal"</p>	<p>OVERALL THE SCULPTURES ARE IN NEED OF A REFURBISHMENT. THEY HAVE NOT BEEN MAINTAINED FOR OVER 11 YEARS.</p>	<p>Dan Gentle (Bronze caster and Metal craftsman) - QUOTE to remove contamination on surface of bronze re patina and reseal @ \$120/ hr x 25 hours = \$3000 + GST</p>



"The Rehearsal"

All bronzes need a wax and polish.



The plaque surface has been contaminated with bore water staining and need to be cleaned.

#### PLINTHS



The finish on the plinths is very uneven and they need a clean to removed stains. In the process of cleaning the anti-graffiti coating will need to be taken off and reapplied.

Girls shoes in 'The Rehearsal' need to be repainted red - Artist will do this at no charge.

The bronze fabricator rec'ds Micorcrystalline wax Polish by Becketts. (details below)


City can apply wax and polish other works.

The fabricators of the plaques, POOLEGRAVE rec'd that all plaques are removed, delivered to their factory, then sand blasted back to the original state, painted & clear coat applied. \$60 + GST each.

To repair finish on plinths:

1. Use lacquer thinner to break down sealer
2. Give plinths a good wash down
3. Remove rust with CRC
4. Let dry completely and reseal with Lustre Seart

(specs attached)

 <p>Chipped plinth (top) - May 2017 "HOUSEWORK"</p>		<p>To repair the chipped plinth on "Housework", the fabricators CONCRETO will chip out and treat effected steel and let dry out, place product and let dry then return and polish and then return again and seal. (3 visits to site)</p> <p>Stages 1 and 2 require a generator. \$1150 + GST</p>
<p><b>Every 12mths</b></p>		
<p>December 2017</p> <p>Inspect status of the artworks and</p> <ol style="list-style-type: none"> <li>1. Rewax and polish bronzes every year</li> <li>2. Check for tagging and or damage to sculptures</li> </ol> <p>Finish/sealant on plinths needs to be re applied every 5 years or when staining needs to be removed and then it will need to be applied.</p> <p>Notify artist (Judith Forrest) when girls shoes need repainting</p>		

# A Walk in the Park

## "TIME ALONE" THE TOOLS AND INSTRUMENTS ALONG THE MASONS GARDENS SCULPTURE TRAIL



**Artist:** Judith Forrest  
**Home address:** 102 Broome Street, Highgate, WA 6003  
**Phone:** 9328 6825 M: 0415 867 300  
**Email:** [lucjudith@optus.com.au](mailto:lucjudith@optus.com.au)  
**ABN:** 26 923 747 902  
**Artwork Location:** Masons Gardens - City of Nedlands  
**GPS Coordinates:** -31.989077, 115.798355  
**Date Commissioned:** 18 November 2004  
**Commissioned by:** NCCS  
**Date Installed:** 21 April 2005  
**Opening:** 28 April 2005 -  
 Speeches by Lady Jean Brodie Hall - Landscape Architect and Katherine Kalif (Jeweler/ex Art on the Move)

**Budget:** \$60,000 + GST  
 NB The City contributed \$15,000 to the site works.

**Concept:** Amusing, interactive works that encourage discussion mark out a trail and send people on a trip down memory lane.

### Description:

The sculpture consists of 14 separate items – 2 steel and brass screens which form a portal, 11 mounted sculptures in the form of craft tools in varying heights from 50cm to 2.5 m and are constructed from steel and one brass and steel chair.

At the beginning of the trail are some ornate screens which “recall the follies that graced the gardens of gentlefolk in the past. Their quirky imager is designed to amuse and reward a closer inspection. You can find activities such as reading, French knitting, jacks, skipping, ball and cup, paper cutting, spinning tops, model planes and boats, sewing and a dog with a ball”.

“The finished size of the cast brass portal is approximately 550mm x 1.5m each. Each screen features low relief images from .5 to 10mm thickness.

They will be sited on either side of the path at the beginning of the trail. The screen is in the form of the plastic part sheets that come in model kits. They show a variety of activities children can do alone and set the theme for the walk.

The inclusion of text in the blank squares will provide information about the walk.

The tools and musical instruments will be set into the grounds along the route of the walk. Some could be positioned behind trees and other placed in direct view. The suggested tools represent a range of art and craft activities. The addition of the musical instrument included the performing arts within the theme. The possibility exists to add to or change the selection shown. Those shown overleaf have been chosen because their shape leads itself to steel construction and there are no sharp edges or protruding parts that could cause an accident. These tools will vary in height between .5 and 1.5m depending on their position and the practicalities of construction. Objects with pointed tops will be higher for safety reasons. Each tool will have a number on it either in the forms of the size of the tool (i.e. a size number on the end of the knitting needle) or hidden as part of the shape the numbers will be arrange in descending order leading to the chair. The tools will be treated and painted as previously described with addition details added where required.”

Each tool or instrument (knitting needle, pottery turning tool, rug hook, pen and nib, hammer, batik canting tool, wood craving tool, carpenter’s pencil, stitch un-picker, cello and recorder) represent a hobby or art tool, some which are “instantly recognisable, others are more familiar to adults who may remember pre-television days when crafts and hobbies were a part of everyone’s leisure time.

### **Size**

‘A Walk in the Park’ consists of 14 separate items: -

2 x 80cm x 1.5m steel and brass screens which form a portal

11 post mounted sculptures in the form of craft tools. These works are of varying heights from 50cm – 2.5m and are constructed from steel

1 steel and brass chair approx. 85cm high 60cm wide and 45cm deep

### **Materials**

The sculptures are fabricated from steel using a combination of steel pipe and bar and mesh. The decorative elements on the screen and the chair are cast in brass and welded into the fabricated elements.

All the sculptures are coated with zinc based rust guard primer, professional applied and painted with recommended metal paint. This steel treatment was undertaken by Mephaline, the same process used in the off-shore industry. The works were coated with an anti-graffiti shield. The footings were set into concrete and were installed by? for the City of Nedlands.

### **MAINTENANCE**

Brass elements on the chair and portal will not rust but damage to the paint can be over painted.

Damage to the paints on steel surfaces may cause rusting and a rust proof steel primer should be applied to any exposed settle surfaces before over painting. A retouch advice sheet will be supplied from the paint manufacturers as part of the project documentation.

Painted steel and brass will be finished with an anti-graffiti coating. In the event of graffiti, it is designed to be washed off with a high-pressure hose. (Manufactures specification for use were supplied). A new coat of graffiti coating should be applied periodically or after the removal of graffiti.

All the 14 elements are sandblasted primed and painted using an inorganic zinc marine quality rust proofing system

All the paint colours used for the works are Australian Standard and can be matched, a list of colours and a chart where provided by the artist. WHERE???

The artist still has these colours and can be purchased from her at \$? rate.

**Site controlled by**

City of Nedlands Technical Services

**External factors**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings and dog urine), human interaction (touching, climbing on and vandalizing).

**Lifespan**

This estimate is made without knowledge of the below ground condition of the sculptures and assuming it is good. Without regular maintenance, up to 6 years. With regular maintenance 10yrs?

NB these sculptures were completed more than 10 years ago.

**Plaque**

(located in concrete footpath in front of portal/screen)

Size = 30 x 20cm

Materials = cast bronze

<b>“A walk in the park”</b> by <b>Judith Forrest</b>		
<b>Gifted to the City of Nedlands by the Nedlands Cultural and Community Society</b> <b>April 28, 2005</b>		
<b>Identification of sculptural pieces</b>		
<b>12 knitting needle</b>	<b>8 hammer</b>	<b>4 stitch unpicker</b>
<b>11 pottery turning tool</b>	<b>7 batik chanting pen</b>	<b>3 cello</b>
<b>10 rug hook</b>	<b>6 wood carving tool</b>	<b>2 recorders</b>
<b>9 pen and nib</b>	<b>5 carpenters pencil</b>	<b>1 throne</b>

**Fabricators:**

**Engineer**

Martin Searle  
Searle Consulting Pty Ltd  
9 Arundal St  
Fremantle, WA 6160

**Bronze casting**

Dan Gentle  
E: [danielgentle@bigpond.com](mailto:danielgentle@bigpond.com)  
P: 9299 8112  
M: 0407 425 418

**Wax supplier**

Becketts  
Contact - Evan Thomas  
M: 0403 255 100  
E: [beckett@iinet.net.au](mailto:beckett@iinet.net.au)

**Sandblasting and Priming**



Mephalene Rust Control Pty Ltd  
175 Barrington Street  
Bibra Lake, WA 6163

**Plaque**

Poolegrave Signs and Engraving  
229 Mars Street  
Welshpool WA 6106  
P: (08) 9355 5001  
F: (08) 9355 5002  
E: [reception@poolegrave.com.au](mailto:reception@poolegrave.com.au)



**MAY 2017 Status report**

<b>MASONS GARDENS - JUDITH FORREST</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
<p>All works were repainted by the City on? Colours were not matched accurately and individual numbers were applied rather than painted, as per the original submission.</p>	<p>By the City</p>	
<p><b>Immediate</b> June 2017</p>  		<p><b>THESE WORKS NEED TO BE CARRIED OUT AS A MATTER OF PRIORITY.</b></p> <p>Artist recommended that all twelve works are removed and returned to her studio, so her fabricator Dan Gentle can carry out the works at her studio. If he is required to perform that task he would charge \$1800 each Item</p> <p>Regarding the repair/sandblast, re prime and "paint to Artists specifications", the average cost for these works would be \$1950 each i.e. 14 x \$1950 = \$27,300 + GST, which would involve: -</p> <p>A clean with high pressure hose and scotch brite.</p> <p>Then sanded and excess paint scraped off. Spots of rust removed and rust proofed.</p>



Examples of the wear and tear and fading to the artworks. All components need to be refurbished.



Works need to be repainted to artist's specifications and numbers painted re original submission NOT stick on numbers (as previously implemented by City of Nedlands)

The artist has all the commercial paints in her studio. Council can purchase the paints (2 pack paint + catalyst) at the commercial going rate.

Bronze components have wax applied

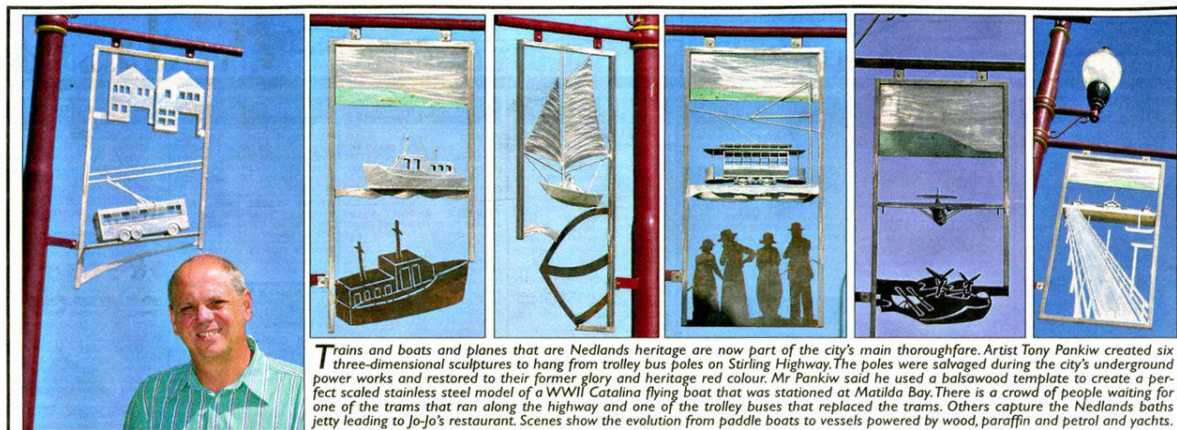




Wire holding components in place creates a safety issue. While repainting the sculptures, Dan Gentle can repair. On "Batik Tjanting" tool re weld the top component.

<b>Future</b>		
<p>December 2017</p> <p>Inspect status of the artworks every 6mths</p>		

# Trolley Poles



**Artist:** Tony Pankiw  
**Home address:** 52 King George Street, Innaloo, WA 6018  
**Phone:** 08 9446 8853 M:0438 468 853  
**Email:** [carotone@bigpond.com](mailto:carotone@bigpond.com)  
**ABN:** 26 713 861 409  
**Artwork Location:** The six poles are sited on Stirling Highway, at the following intersections:  
**GPS Coordinates:** -31.980283, 115.796980  
**Size:** 2000 mm high x 1500mm wide x 75mm deep

## North Side of Stirling Highway;

Between Baird and Martin Ave	Catalina Flying Boats
Between Robinson and Weld Street	Trams
Between Loftus and Napier Street	Power Boating

## South side of Stirling Highway; -

Between Louise Street & Mountjoy Road	Nedlands Baths
Between Marita Road & Doonan Road	Trolley Buses
Between Rockton Road & Waroonga Road	Yachting

**Date Commissioned:** 8 September 2006  
**Commissioned by:** Nedlands Cultural and Community Society (NCCS)  
**Date installed:** 2006  
**Launch:** October 13, 2006 - Opened by the late Dr. David Dolan, Cultural Heritage Program Director, Curtin University  
**Concept:** Six refurbished trolley poles with banners addressing the local history of the area including boating, tram and recreation.

## Background

In April 1999 Council adopted the City of Nedlands Municipal Heritage Inventory, which included the Trolley Poles in Stirling Highway due to their heritage significance in the Development of the City. The trolley poles collectively are one of only two or three visual remnants marking the former trolley bus routes in this case, along Stirling Highway. Then other visual reminders of the trolleybus era are the turn-around in the Oceanic Drive dual carriageway at the former terminus at Louth Road in Floreat.

In 2002, Mr J.L Paton, an engineer specializing in heritage matters, was commissioned to prepare a heritage Assessment for the trolley poles and Professor David Dolan of Curtin University was commissioned to prepare Interpretation Proposals. In December that year, Council asked for several poles to be set aside to allow for the provision of heritage site involving or including the poles. During this research, Mr Paton uncovered a shop drawing

of the trolley poles and that it the design adopted for the basic conservation. A scheme to erect a group of banner poles along the Highway had been included in the Underground Poet Project for the City. About the same time, the city was a participant in an urban design study with objectives to allow for local themes to enhance the SH as a regional link. A component of this objective is to enhance and beautify the streetscape. It was then decided to fold these two concepts into one. That is, the conserved trolley poles could be ideal banner poles. About the same time, the idea to incorporate artwork reflecting cultural themes specific to the City of Nedlands on the banner poles was conceived. This brought together the opportunity for the three programs to be rolled into one.

### **Trolley Pole Conservation**

A group of six poles was carefully selected for uniformity and condition and forwarded to A D Cootes in Welshpool, for conservation. This included stripping away inappropriate metal fitting and fixture added after the trolley bus service ceased operating. The poles and replacement fittings were sandblasted, primed and powder coated. Outriggers, brackets, finials and lama based were restored and a number of porcelain insulations were recovered, conserved and mounted on brackets to replace those since lost near the top of the poles. Suspension mounts we remade ready for the artwork panels.

Because the poles were sealed at the top, the steel was found to be in excellent condition with minimal maintenance dues to corrosion and rust over the years in service. During World War II, the poles were painted with a highly reflective paint to be visible in blackout situations. Since then, the trolley bus stop livery included orange, gray and green highlights.

Obtaining replacement light fittings provide difficult until a fitting comparable to those depicted on the original trolley poles drawing was source in USA.

### **The Location**

A great deal of difficult has been experienced in finding suitable location for the conserved trolley poles die to the plethora of services in the footpath reserve and as required to meet Main Road restraints. As the outriggers could not project over the Highway and for other technical reasons, the poles are set back near the property line.

### **Description**

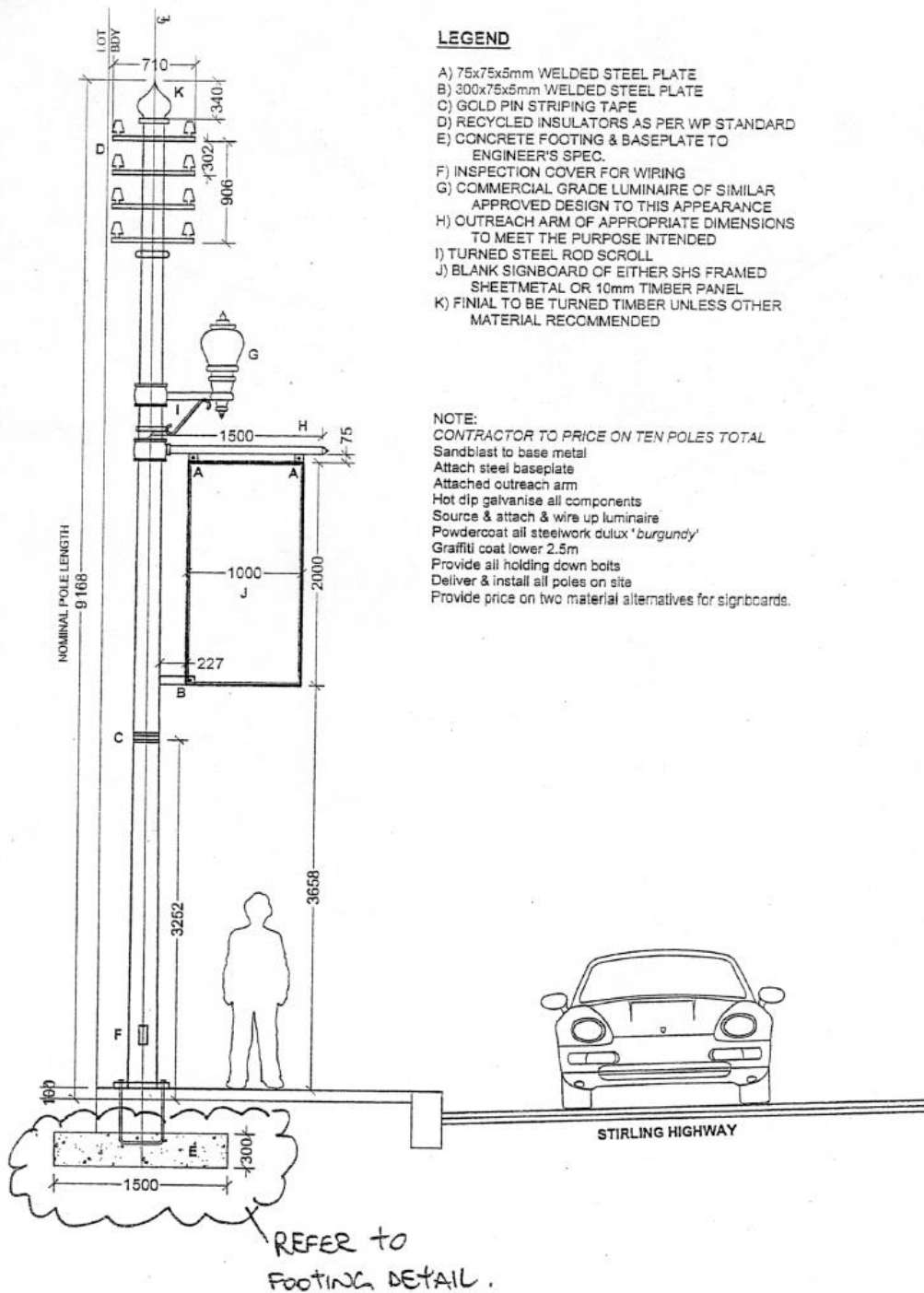
Six designs were prepared by Tony and were converted into three-dimensional metal cameos, suspended from outriggers which are a representation of the cantilevers which would have been supported the trolley wires.

### **Materials**

The banners were made from 316L stainless steel 40mm x 40 mm square tube, galvanized steel and 3mm copper.

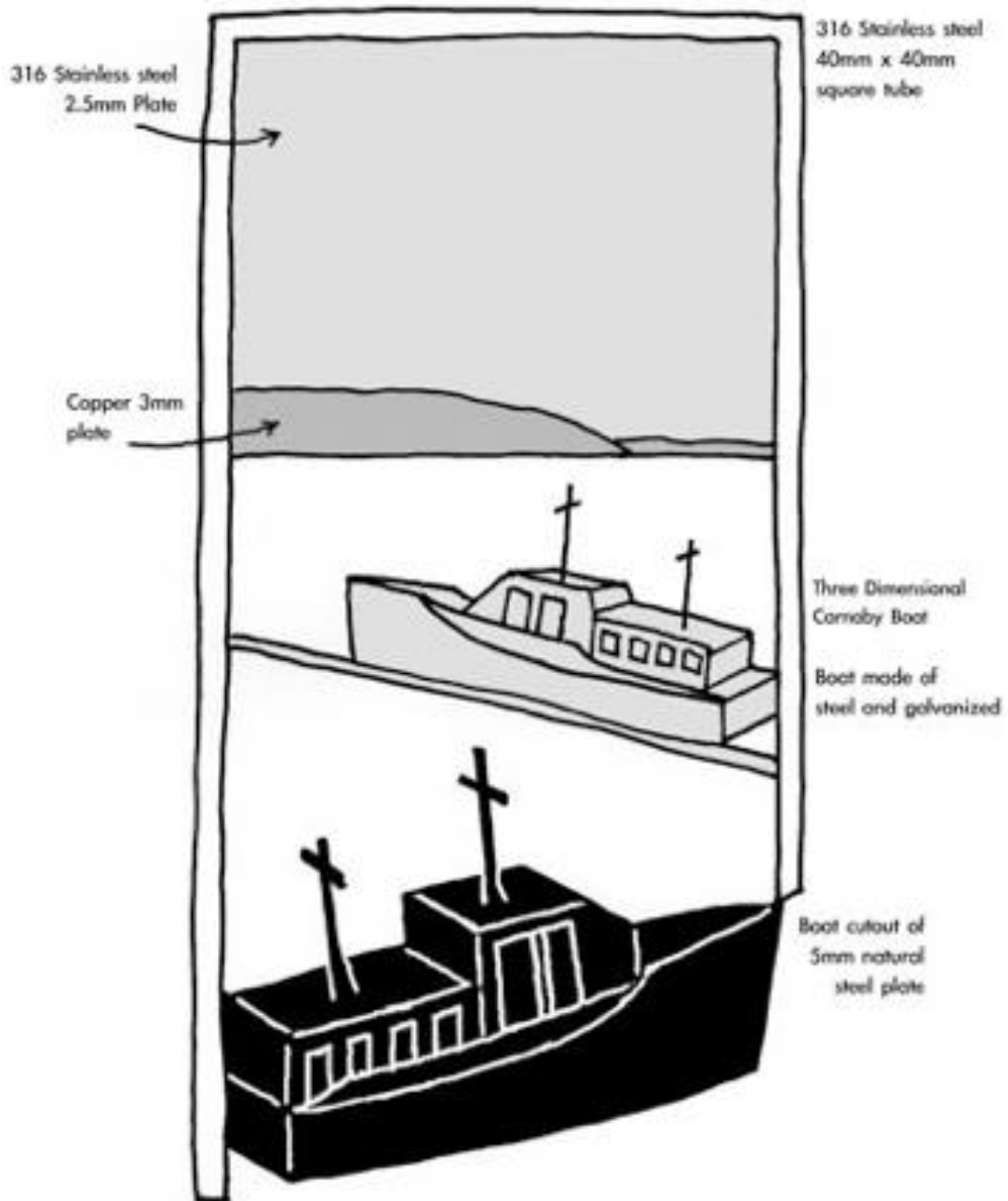
### **Lifespan**

The life span should be approx. 20 to 50 years if not more. The natural steel can always be re cut and replaced, but now it is fine and properly won't need anything done to it.



TITLE: STIRLING HIGHWAY BANNER POLES.		DATE: 10/01/04		DRAWN BY: J. H. H. (J. H. H. Design)	
CITY OF NEDLANDS		DESIGNED BY: MCB	APPROVED BY: DK	REVISIONS: DK	DATE: MCB
SCALE: 1:50 of A4	DATE: 20/08/04	CITY OF NEDLANDS			
NO.	DATE	BY	FOR	REVISIONS	DATE

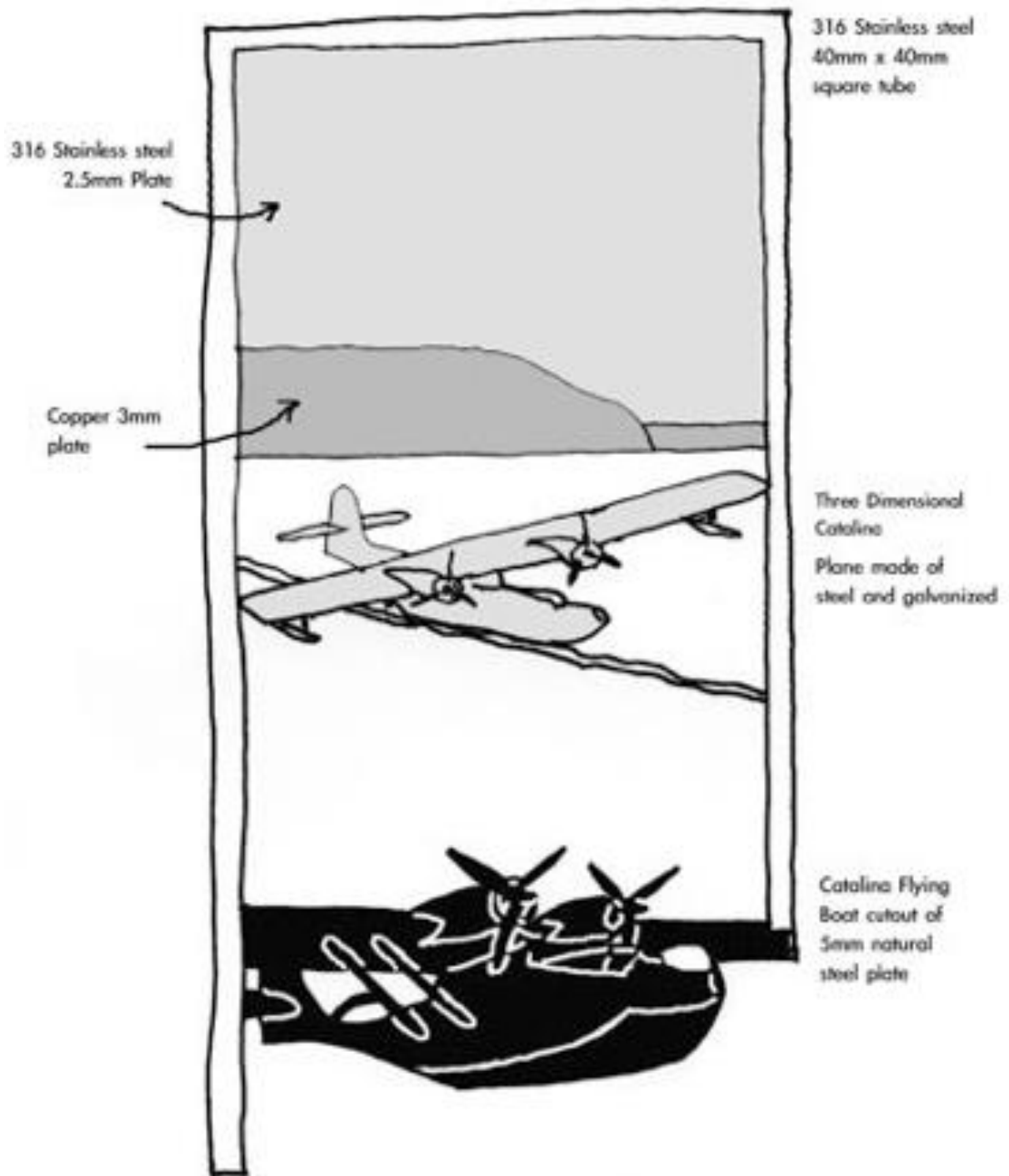
A4



## Carnaby Boats

Tony Pankiw March 2006





## Flying Catalinas

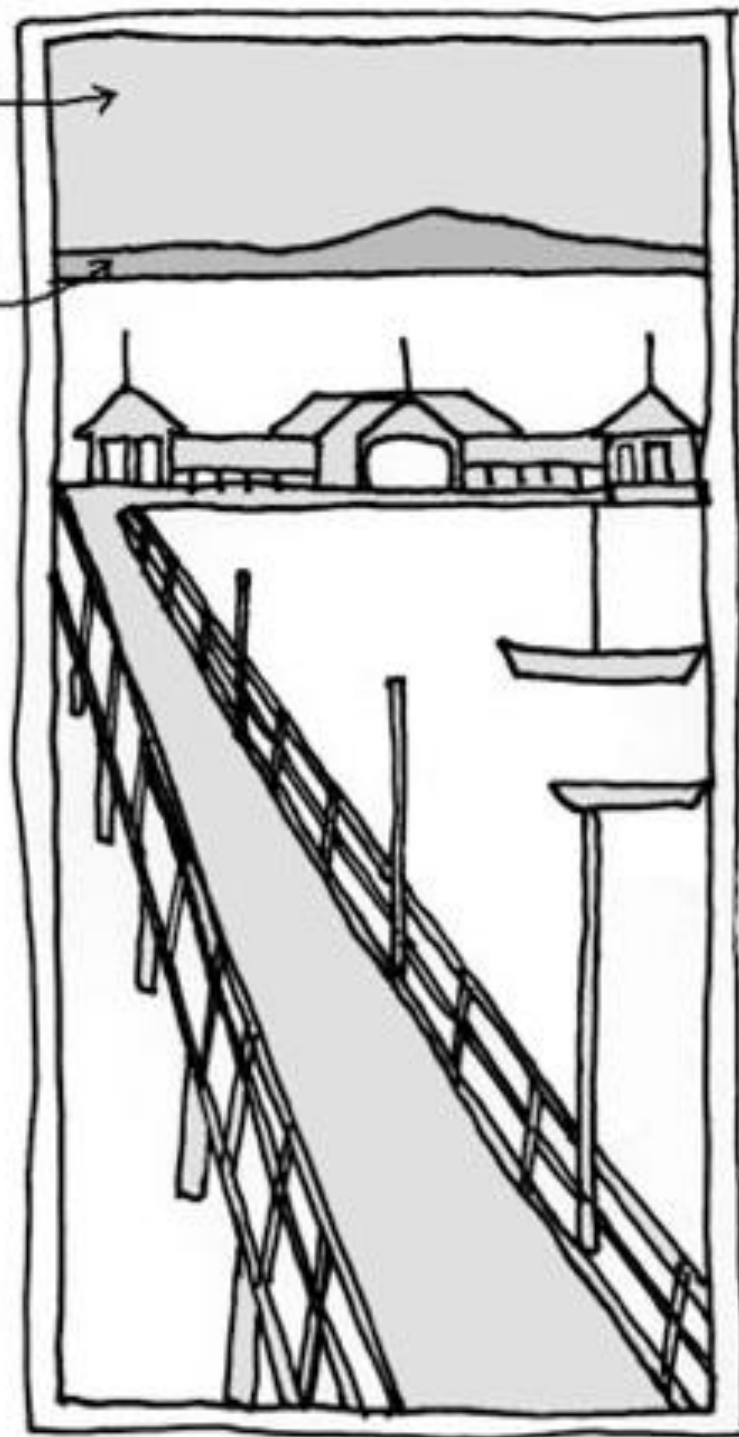
Tony Pankiw March 2006

316 Stainless steel  
2.5mm Plate

Copper 3mm  
plate

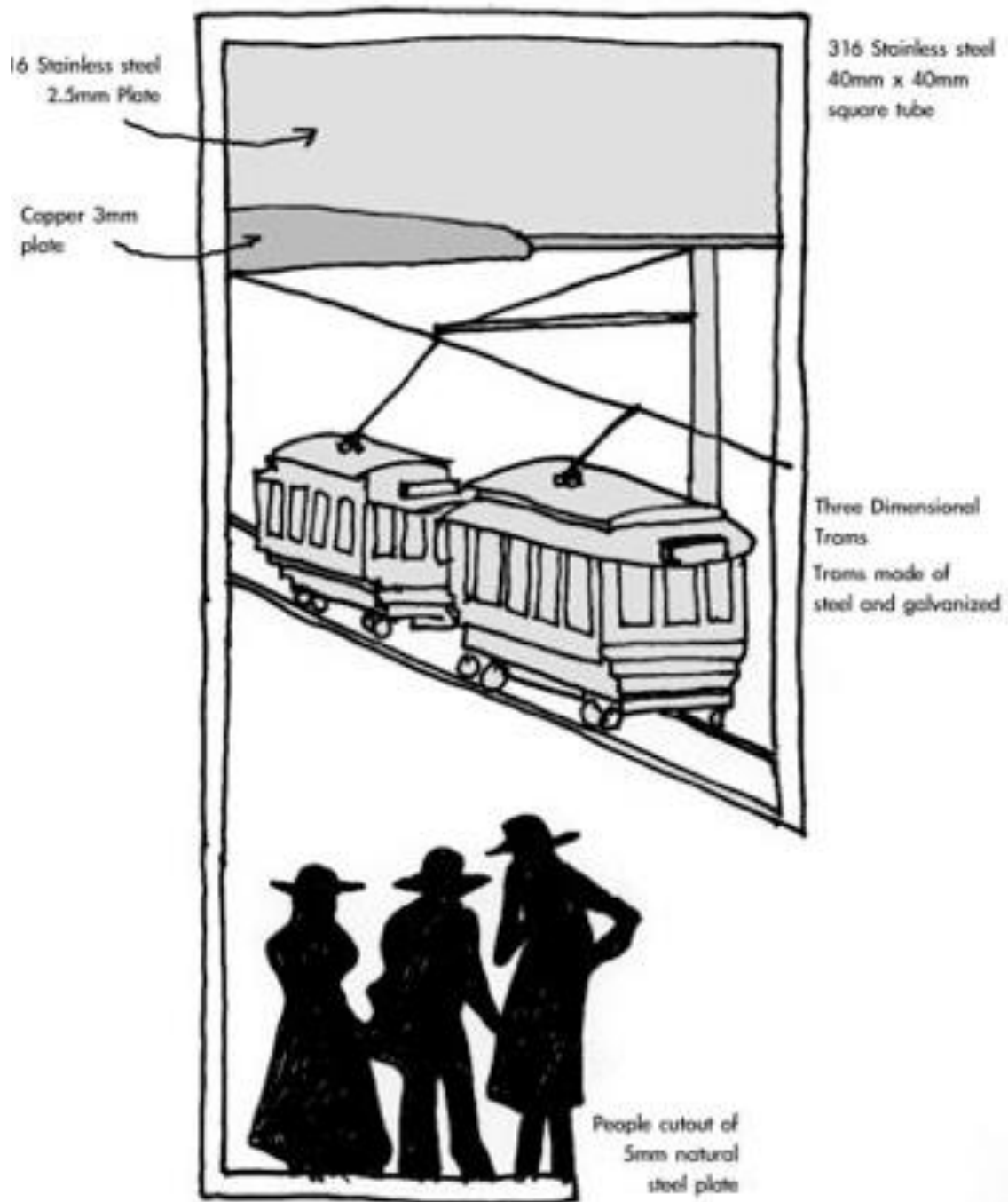
316 Stainless steel  
40mm x 40mm  
square tube

Nedlands Baths  
made of  
steel and galvanized



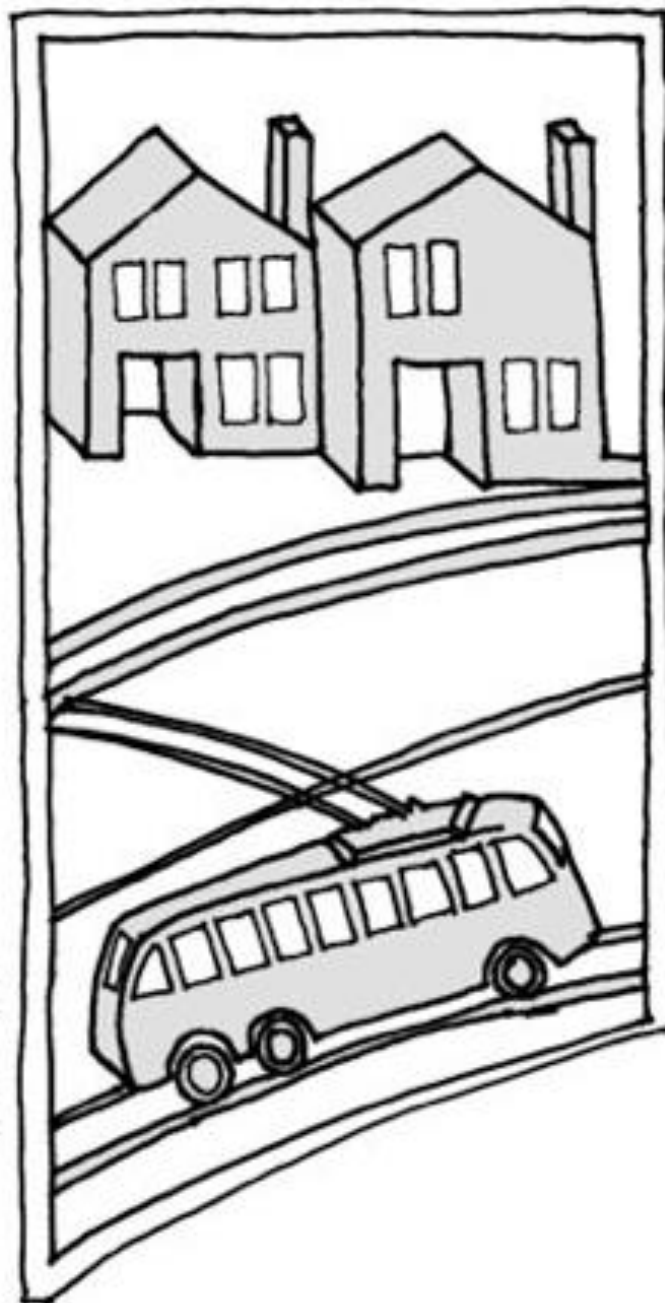
Three Dimensional Building  
and Barwork Jetty

**Nedlands Baths**  
Tony Pankiw March 2006



## Trams at Nedlands Baths

Tony Pankiw March 2006



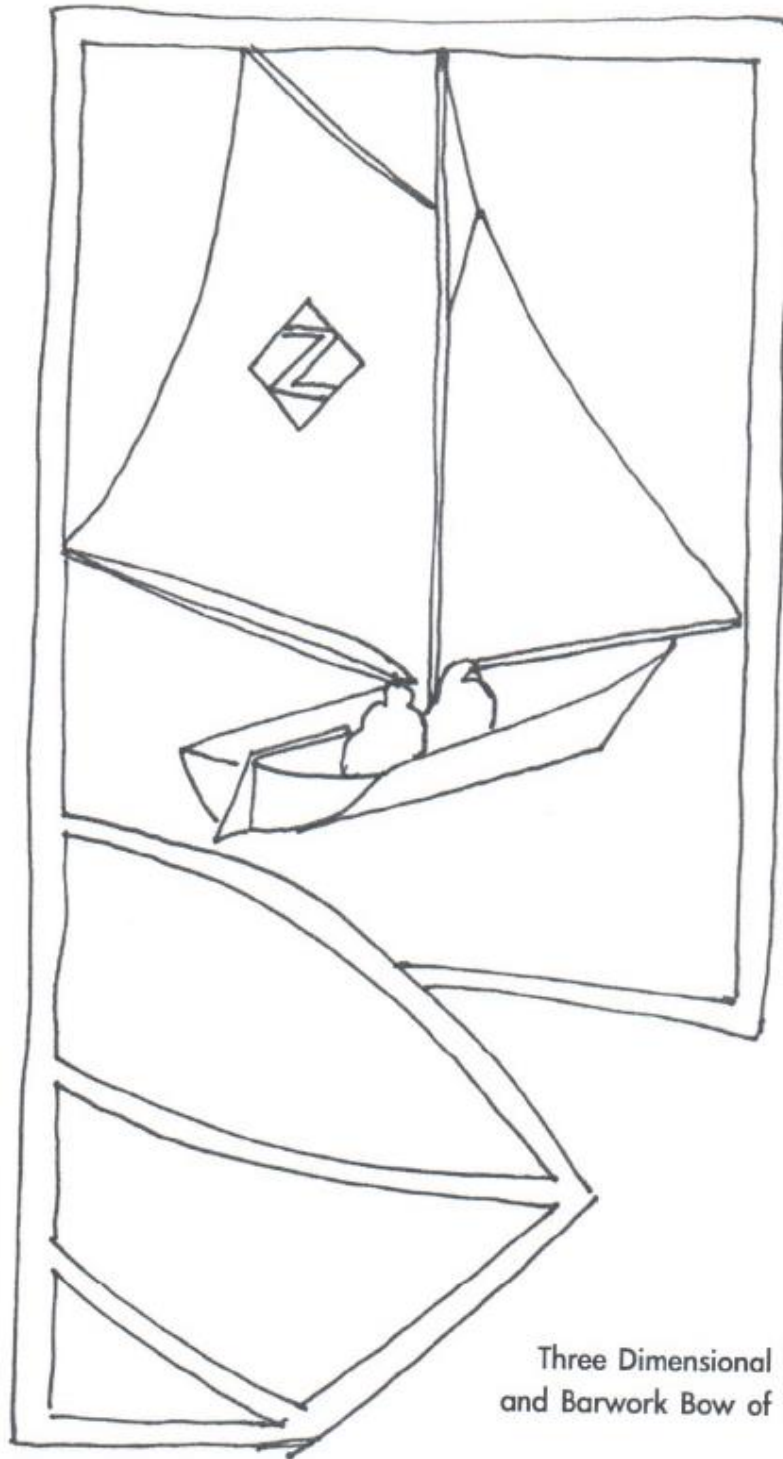
316 Stainless steel  
40mm x 40mm  
square tube

Three Dimensional House  
and Trolley Bus

Trolley bus and  
houses made of  
steel and galvanized

## Trolley Bus in Nedlands

Tony Pankiw March 2006



Three Dimensional Yacht  
and Barwork Bow of Yacht

## Yachts in the Swan River

Tony Pankiw March 2006

**MAINTENANCE**

Artwork will require little maintenance. If tagged wash off with graffiti remover solvent. For yearly maintenance, wash off any dirt, dust and grime with mild detergent.

**Lights**

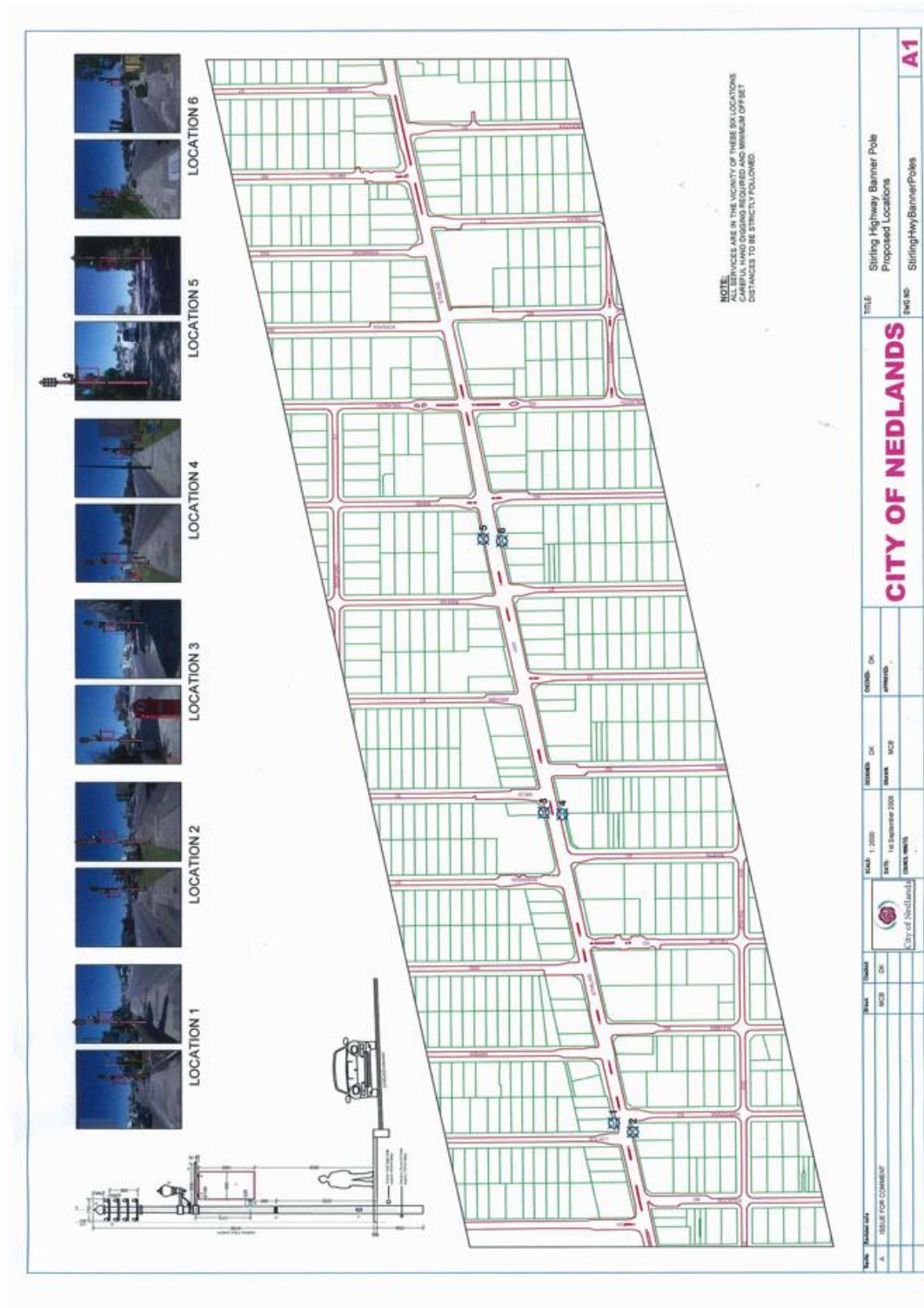
Replace lights on as needs basis.

**Site controlled by**

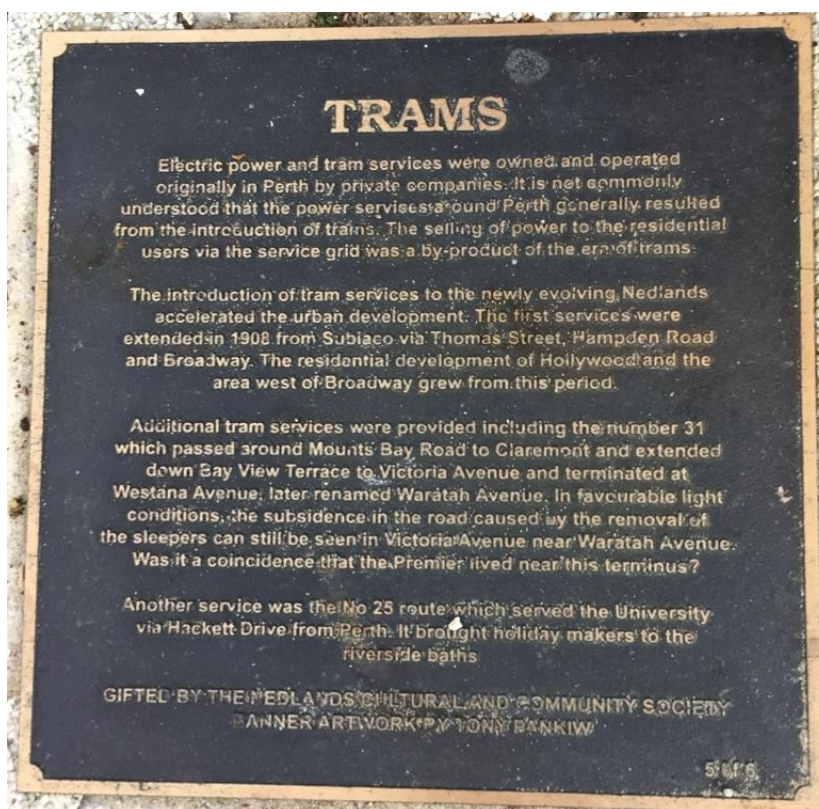
City of Nedlands Technical Services

**External factors**

NB External factors - Effect of direct sunlight, dryness, wetness and animal interaction (bird droppings).



6 x cast bronze plaques (all 55 cm<sup>2</sup>). Text was prepared by David Kelsall, (Heritage Officer, City of Nedlands) and installed by the City.



## YACHTING

Melville Water, to the immediate south of Nedlands provides the largest and most navigable sailing fleet of the Swan River Estuary. The Dalkeith Sailing Club was established on the Nedlands Foreshore in 1981-2 with a roll of around 35 members who raced their yacht on the river nearby. The base of their activity was Camp site marker by a rotunda.

With river reclamation, the Subiaco Yacht Club operating from the Pagoda tearooms near Nedlands Jetty was renamed Nedlands Dalkeith Yacht Club and relocated to its present site in 1952. It was renamed the Nedlands Yacht Club in 1959.

Perth Flying Squadron Yacht Club started in 1897 along the Foreshore of Perth Water and relocated to its present site in 1962. It has a long history of sailing, but also provided facilities for power boating.

Over the weekends seen Nedlands provided the viewing; point for an amazing spectacle of yacht racing. The view is greatly sought after with some of the most expensive real estate in WA being right here.

**TROLLEY POLE INTERPRETATION  
GIFTED TO THE CITY OF NEDLANDS  
BY THE  
NEDLANDS CULTURAL AND COMMUNITY SOCIETY  
BANNER ARTWORK BY TONY PANKIW**

1 OF 6

## CATALINA FLYING BOATS

The Catalinas provide a marker of the extensive area within Nedlands now occupied by the armed forces at Karrakatta and Swanbourne. Several facilities have since disappeared such as POW camps, airfields, secret Communication buildings, look out and so on. In addition, Nedlands contains the sites of several Hospitals originally dedicated to the treatment and rehabilitation for repatriated and injured troops at Lemmon and Hollywood.

During World War II, United States Navy Catalina and later Qantas Empire Airways, flying boats flew more than 5600 kilometers in just over 24 hours in radio, silence, unescorted and unarmed. They took off, usually considerably overloaded, from Melville Water, Nedlands, to destinations in Ceylon initially then Karachi. The planes were, for a time, the only contact Australia had with the outside world. They symbolize the isolation and fragile communication links of Western Australia at that time.

**GIFTED BY THE NEDLANDS CULTURAL AND COMMUNITY SOCIETY  
BANNER ARTWORK BY TONY PANKIW**

2 of 6

## NEDLANDS BATHS

The Nedlands Baths were built for £1500 in February 1909 as a part of the foreshore destination with the Nedlands Park Hotel and a range of other entertainment and refreshment facilities.

Activities promoted nearby included swimming, dancing, picnicking, yachting, fishing, prawning and other sports. Other buildings nearby included the Arcadia Tearooms. Both the No.7 and 25 tram routes terminated here.

The building of the Nedlands Jetty today are a reminder of a number of other baths arrayed along the Swan River foreshore - Claremont 1903, Crawley 1914 and Perth 1917. It is estimated that 300,000-people visited the destination in 1921. With the advent of the motorcar, most particularly in the 1930's, the popularity of ocean swimming heralded the decline of the river baths. Swimming and life saving lessons were given at the Baths until 1975/6.

The swimming area was divided into two separate areas to enforce segregated swimming. Change cubicles were arrayed around the perimeter of the structure, which was shark proof. In 1980, the baths component of the complex was replaced by a marina and the remaining structure was later converted into a restaurant.

**GIFTED BY THE NEDLANDS CULTURAL AND COMMUNITY SOCIETY  
BANNER ARTWORK BY TONY PANKIW**

3 of 6



## **POWER BOATING**

“The foreshore of the Swan River has provided a wonderful venue to witness evolution of power boats over the last century. Land holdings were originally formed to enable lithe occupiers access to the river as a form of essential transport. Over the last century, rowboats and said have gradually given way to vessels powered by wood, coal, paraffin, diesel and petrol. At the same time, the strategic importance of river access has diminished and the foreshores have become places of recreation.

Until the 1950’s tugs lied the Swan between Perth and Fremantle harbor with barges in tow, carrying buildings, rolling stock, raw materials and produce. Coal fired steam ferries carried people past Nedlands daily to Fremantle, Rottnest and Garden Island. Powerboats gradually became popular for excursion to remote regions of the river to catch prawns, fish and crabs, for picnics and camping holidays.

Most power boating today is recreational club member participating in time trailing during the weekend and for entertainment during the festive season. Otherwise, most people boating passes too much more remote destinations.

**GIFTED BY THE NEDLANDS CULTURAL AND COMMUNITY SOCIETY  
BANNER ARTWORK BY TONY PANKIW**

4 OF 6

## **TRAMS**

Electric power and tram services were owned and operated originally in Perth by private companies. It is not commonly understood that the power service around Perth generally resulted from the introduction of trams. The selling of power to the residential users via the service grid was a by-product of the era of trams.

The introduction of tram services to the newly evolving Nedlands accelerated the urban development. The first services were extended in 1908 from Subiaco via Thomas Street, Hampden Road and Broadway. The residential development of Hollywood and the area west of Broadway grew from this period.

Additional tram services were provided including the number 31 which passed around Mounts Bay Road to Claremont and extended down Bay View Terrace to Victoria Avenue and terminated at Westana Avenue, later renamed Waratah Avenue. In favorable light conditions, the subsidence in the road caused by the removal of the sleepers can still be seen in Victoria Avenue near Waratah Avenue. Was it a coincidence that the Premier lived near this terminus?

Another service was the No 25, which served the University via Hackett Drive from Perth. It brought holiday makes the Riverside baths.

**GIFTED BY THE NEDLANDS CULTURAL AND COMMUNITY SOCIETY  
BANNER ARTWORK BY TONY PANKIW**

5 OF 6

## **TROLLEY BUSES**

These wonderfully quiet, smooth and fast trolley buses were introduced progressively to the suburbs of Perth from 1933 on. The word trolley is derived from the wheeled device which travelled along the wired above the vehicle. The device had passed from use prior to this time.

The tram service along Stirling Highway was phased out from June 1935, but provided the basis for the subsequent trolley bus routes. It was a common sight to see a trolley traversing the single power line route of a tram with an earth rod running in the tram rail.

**TROLLEY POLE INTERPRETATION  
GIFTED TO THE CITY OF NEDLANDS  
BY THE  
NEDLANDS CULTURAL AND COMMUNITY SOCIETY  
BANNER ARTWORK BY TONY PANKIW**

**6 OF 6**

### **Fabricators:**

#### **Street poles**

Peter Craig  
A D Coote  
51 – 57 Welshpool Road  
Bentley WA 6102  
P: 08 9361 7666  
Job No. 98135

#### **Lights**

Boyan Mihevc  
Boyan Electrical Services  
Unit 5, 52 Frobisher Street  
Osborne Park, WA 6017  
P:9201 1037

#### **Banners - for all other issues contact**

Tony Pankiw  
52 King George Street, Innaloo, WA 6018  
P: 08 9446 8853 / 0438 468 853  
E: [carotone@bigpond.com](mailto:carotone@bigpond.com)

**MAY 2017 Status report**

<b>TROLLEY POLES - TONY PANKIW</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
<b>Immediate</b>		
May 2017  Lighting is all working		
<b>Future</b>		
December 2017  Inspect status of the artworks every 12mths, in particular, the lights.  Plaques need to be checked and swept to remove debris		If lights need to be replaced the Cities electrician needs to arrange.

## **TROLLEY POLES STIRLING HIGHWAY, NEDLANDS**

### **Background**

In April 1999, Council adopted the City of Nedlands Municipal Heritage Inventory which included the Trolley Poles in Stirling Highway due to their heritage significance in the development of the City. These trolley poles collectively are one of only two or three visual remnants marking the former trolley bus routes in this case, along Stirling Highway. The other visual reminder of the trolley bus era is the turn-around in the Oceanic Drive dual carriageway at the former terminus at Louth Road in Floreat.

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A scheme to erect a group of banner poles along the Highway had been included in the Underground Power Project for the City. About the same time, the City was a participant in an urban design study with objectives to allow for local themes to enhance the Stirling Highway as a regional link. A component of this objective is to enhance and beautify the streetscape. It was then decided to fold these two concepts into one. That is, the conserved trolley poles could be ideal banner poles. About the same time, the idea to incorporate artwork reflecting cultural themes specific to the City of Nedlands on the banner poles was conceived. This brought together the opportunity for the three programs to be rolled into one.

### **Trolley Pole Conservation**

A group of six poles was carefully selected for uniformity and condition and forwarded to A D Cootes in Welshpool, for conservation. This included stripping away inappropriate metal fittings and fixtures added after the trolley bus service ceased operating. The poles and replacement fittings were sandblasted, primed and powder-coated. Outriggers, brackets, finials and lamp bases were restored and a number of porcelain insulators were recovered, conserved and mounted on brackets to replace those since lost near the top of the poles. Suspension mounts were made ready for the artwork panels.

Because the poles were sealed at the top, the steel was found to be in excellent condition with minimal maintenance due to corrosion and rust over their years in service. During World War II, the poles were painted with a highly reflective paint to be visible in blackout situations. Since then, the trolley bus stop livery included orange, gray and green highlights.

Obtaining replacement light fittings proved difficult until a fitting comparable to those depicted on the original trolley poles drawings was sourced in USA.

### **The Location**

A great deal of difficulty has been experienced in finding suitable locations for the conserved trolley poles due to the plethora of services in the footpath reserve and as required to meet Main Roads restraints. As the outriggers could not project over the Highway and for other technical reasons, the poles are set back near the property line.

## **THE ARTWORK PANELS NCCS**

The Nedlands Cultural and Community Society was founded in 1997 by long time Nedlands' resident and former Councillor Meg Sheen to promote community activities and the arts in all mediums for the benefit of the community in the City of Nedlands and the broader community of Western Australia.

This public art program aims to:-

- Enhance and enliven the ambience and themes of Council's public buildings and spaces
- Enhance the civic image of the City.
- Contribute to the identity and cultural life of the city.
- Enhance the area surrounding the site(s).

As a tribute to Meg Sheen for the contribution she has made to Nedlands Community.

Several years ago, the Nedlands Cultural and Community Society, decided that artwork panels mounted on the conserved Trolley Poles would meet the aims of the Society. Sketch designs for a range of heritage themes for the panels were prepared by Tony Pankiw, a sculptor of metal. These designs have been converted into the three dimensional metal cameos, suspended from outriggers which are a representation of the cantilevers which would have supported the trolley wires.

These spectacular interpretative panels which display a range of historic themes pertinent to Nedlands make up the designs in front of you today. These were designed and hand crafted by Tony. Tony Pankiw has been exhibiting successfully in a range of media since the late 70's with numerous prizes being won along the way. His early work was mainly associated with printmaking with sculpture emerging as his dominant medium in the 1990s. He has accumulated a number of awards and is presently undertaking a range of commissions for his sought after sculpture.

# Group of Little People



**Artist:** Richie Kahaupt  
**Address:** Unit 13, 55 Moran Court, Beaconsfield, WA 6162  
**Phone:** W: 08 9335 3519  
9433 2636  
**Mobile:** 0404 886 205  
**Email:** [richiek@fremantle.wa.gov.au](mailto:richiek@fremantle.wa.gov.au)  
[rkuhaupt@bigpond.net.au](mailto:rkuhaupt@bigpond.net.au)  
**ABN:** TBC  
**Location:** Northwest corner (Princess & Bay Road) College Park,  
**GPS Coordinates:** -31.986582, 115.790501  
**Date commissioned:** 29 June 2008  
**Commissioned by:** NCCS  
**Date installed:** Early December 2008  
**Artwork launch:** 30 January 2009 - John Leckie Pavilion, College Park  
Opened by Hon. Julie Bishop and Bill Marmion MLA -  
Member for Nedlands  
**Budget:** \$35,000 + GST  
NB The City arranged and paid for the installation of artworks  
And the plaque.  
**Description:** Three slightly abstracted bronze figures that stand between  
700 and 800 mm high. They are depictions of three different  
characters produced in such a manner that they seem to be  
either decaying or growing in layers.

Bronze is a material suited to public art, with very low maintenance concerns.  
Each work would have a concrete footing. Installation and footing supplied by council.

**Materials:** Bronze  
**Size:** Woman = 60 x 48cm  
Man with Suit = 75 x 55cm  
Naked Man = 645 x 45cm

**Plaque:**  
**Size:** 21 x 15cm  
Materials = cast bronze

**MAINTENANCE**

Could have a high-pressure hose and an application of oil to enhance the patina. Polishing the work as the patina will come off.

Artist asked the fabricator to apply a green patina, so is happy with its current state.

**Site controlled by**

City of Nedlands Technical Services

**External factors**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings and dog urine), human interaction (touching, climbing on and vandalizing).

**Plaque**

Poolegrave Signs and Engraving

229 Mars Street

Welshpool WA 6106

P: (08) 9355 5001

F: (08) 9355 5002

E: [reception@poolegrave.com.au](mailto:reception@poolegrave.com.au)

**Bronze**

Dan Gentle

E: [danielgentle@bigpond.com](mailto:danielgentle@bigpond.com)

P: 9299 8112

M: 0407 425 418

**Wax supplier**



Becketts

Contact - Evan Thomas

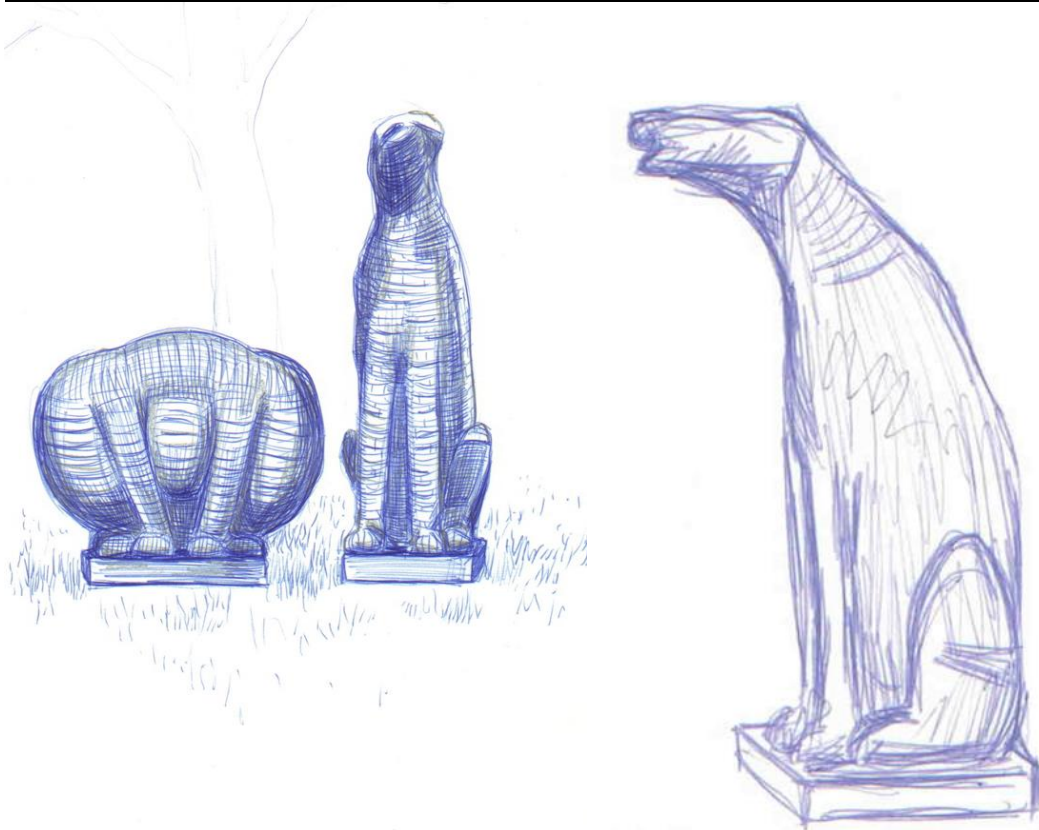
M: 0403 255 100

E: [beckett@iinet.net.au](mailto:beckett@iinet.net.au)

**MAY 2017 Status report**

<b>GROUP OF LITTLE PEOPLE by RICHIE KUHAUPT</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
History of vandalism (stealing)		
<b>Immediate</b>		
<p>May 2017</p>  <p>The works are badly stained from bore water and dog urine. The works could be restored and remove the contamination on surface of bronze and re patina and reseal BUT the artist is happy with the present colour. Recommendation is to leave as is.</p>  <p>Remove sign and relocate plaque to near artwork and locate on a concrete pad. All art work plaques need to be consistent.</p>		
<b>Future</b>		
<p>December 2017</p> <p>Inspect status of the artworks every 6mths.</p> <p>Check on grass around base of works. Suggestion - mulch be put around the base of the work to cover up the dead grass.</p> <p>Rewax and polish bronzes every year</p>		

# The Odd Couple





**Artist:** Susan Flavell  
**Address:** 15 Diane Street, Hamilton Hill, WA  
**Phone:** 9331 8168 M: 0402 104 695  
**Email:** [sflavell@hotmail.com](mailto:sflavell@hotmail.com)  
**ABN:** TBC  
**Location:** College Park, Nedlands (south east corner) - Cr of Bostock Road and Melvista Avenue, Dalkeith  
**GPS Coordinates:** -31.988620, 115.792767  
**Date commissioned:** 29 June 2008  
**Commissioned by:** NCCS  
**Date installed:** December 2008  
**Artwork launch:** 30 January 2009 - John Leckie Pavilion, College Park  
Opened by Hon. Julie Bishop and Bill Marmion MLA - Member for Nedlands  
**Budget:** \$35,000 + GST  
NB The City arranged/paid for the installation of the artwork and the plinth.  
**Artwork launch:** 30 January 2009

### **Description**

The two-abstract works relate to each other, an odd couple, two friends, one tall and thin, the other shorter, rounded and disc like. One part dog, part lion, part bear – the other part frog, part wombat, part snail; a pair of collegial guardian figures watching over the park.

Seated on the rise among the trees on the corner of Bostock and Melvista Roads, THE ODD COUPLE overlooks the playing grounds below, where spectators watch cricket and other sports.

These ambiguous and intriguing forms conjure up unlikely, ominous and sometimes sad characters in an equally imaginary landscape

Bronze is a material suited to public art, with very low maintenance concerns. It has no health or safety issues, and the forms would be 'closed', i.e. no finger traps or foot holds, and being 800 and 1200 mm high would not be climbable or a trip hazard. Each work would have a concrete footing that also acts as a plinth/base.

### **Materials**

Bronze on cast concrete plinth. Each work would have a concrete footing that also acts a plinth/ base. Plinths 50 x 50cm (dog form) and 39 x 59 (wombat form)

### **Plaque**

Cast bronze (15 x 21cm)

### **Maintenance**

The sculptures are made from bronze with very low maintenance concerns. The bronze will age and patina naturally. Anti-graffiti coating will be applied All three works and concrete pad need a clean with a high-pressure hose. Small spots of rust need to be removed and repainted as to the artist's specifications. Artist needs to be consulted during the whole repair process. These elements will not need any day-to-day maintenance.

### **Damage from Graffiti**

Wash with graffiti remover solvent.

### **Yearly Maintenance**

Wash off any dirt, dust and grime with mild detergent.

**Site controlled by**

City of Nedlands Technical Services

**External factors**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings and dog urine), human interaction (touching, climbing on and vandalizing).

**Bronze caster**

Dan Gentle

E: [danielgentle@bigpond.com](mailto:danielgentle@bigpond.com)

P: 9299 8112

M: 0407 425 418

**Wax supplier**

Becketts

Evan Thomas

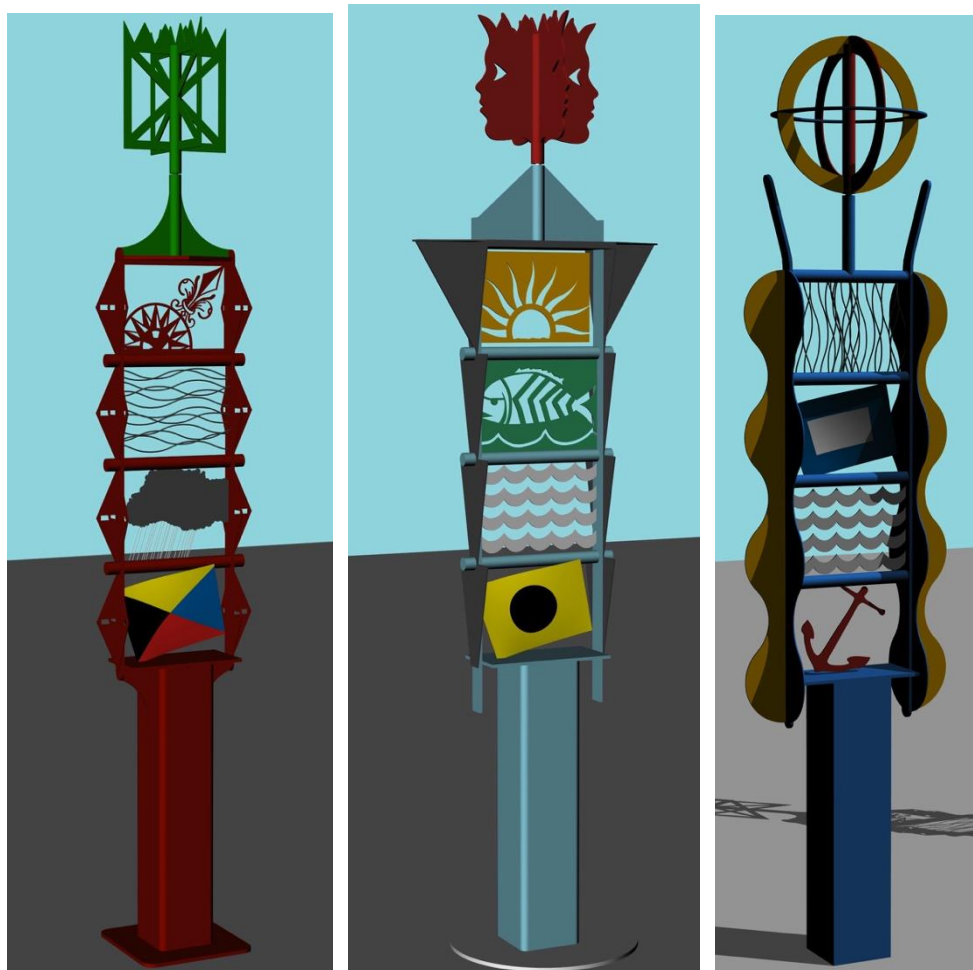
M: 0403 255 100

E: [beckett@iinet.net.au](mailto:beckett@iinet.net.au)

**MAY 2017 Status report**

<b>THE ODD COUPLE - SUSAN FLAVELL</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
--		
<p><b>Immediate</b> May 2017</p>   <p>Plaque was installed in an inappropriate location. All plaques need to be consistent in materiality and location</p>	-	<p>Dan Gentle (Metal craftsman and fabricator) Removal of contamination on surface of bronze re patina and reseal @ \$120/hr x 20 hours = \$2400 + GST</p>
<p><b>Future</b> Inspect status of the artworks every 12 months.</p> <p>Rewax and polish bronzes every year using Microcrystalline Wax Polish.</p>		

# Burnside Spit, Hall Mark & Outer Dolphin



**Artist:** Tony Jones  
**Home Address:** 46 Bedford Street, East Fremantle, WA 6158 (home)  
**Studio Address:** 15 Adams Street, O'Connor, WA 6163 (Studio)  
**Phone:** 08 9339 1127 M: 0409 680 401  
**Email:** tonyjonesart@arach.net.au  
**ABN:** 29306994734  
**Location:** Genesta Park, Waratah Avenue, Dalkeith, WA  
**GPS Coordinates:** -31.994884, 115.795977  
**Date Commissioned:** 20 October 2010  
**Date Installed:** December 2010  
**Launch date:** Opened by Janet Holmes a Court AC @ Genesta Park  
**Budget:** \$28,000 + GST  
**Materials:** Steel and painted with industrial finishes.  
For colours - Refer to artist's drawings above  
**Size:** Up to four metres tall

### **Description**

The three works are reminiscent of river markers used for navigation. They can also be read as figures guiding traffic and pedestrians around the park.

### **Maintenance**

These sculptures will not need any day-to-day maintenance. If tagged, wash with graffiti remover solvent. For yearly maintenance, wash off any dirt, dust and grime with mild detergent.

### **Site controlled by**

City of Nedlands Technical Services

### **External factors**

NB External factors - Effect of direct sunlight, animal interaction (bird droppings and dog urine), human interaction (touching, climbing on and vandalizing).



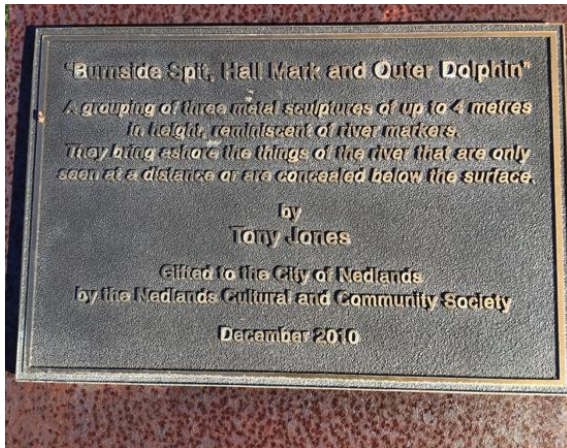
### **Plaque text (20 x 30cm)**

#### **“Burnside Spit, Hall Mark and Outer Dolphin’**

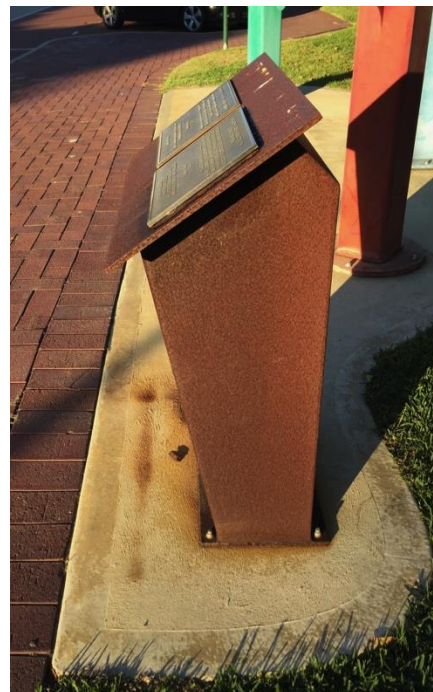
**A grouping of three metal sculpture of up to 4 metres  
In height, reminiscent of river markers.  
They bring ashore the things of the river that are only  
Seen at a distance or are concealed below the surface.**

**By  
Tony Jones**

**Gifted to the City of Nedlands  
by the Nedlands Cultural and Community Society  
December 2010**



Braille Plaque





Cortene steel plinth and cast bronze plaque,

**Plaques were fabricated by**  
Poolegrave Signs and engraving  
229 Mars Street,  
Welshpool, WA 6106  
P: (08) 9355 5001  
F: (08) 9355 5002  
E: [dane@poolegrave.com.au](mailto:dane@poolegrave.com.au)

**Artwork and plinth was fabricated by**  
Tony Jones  
(contact details above)

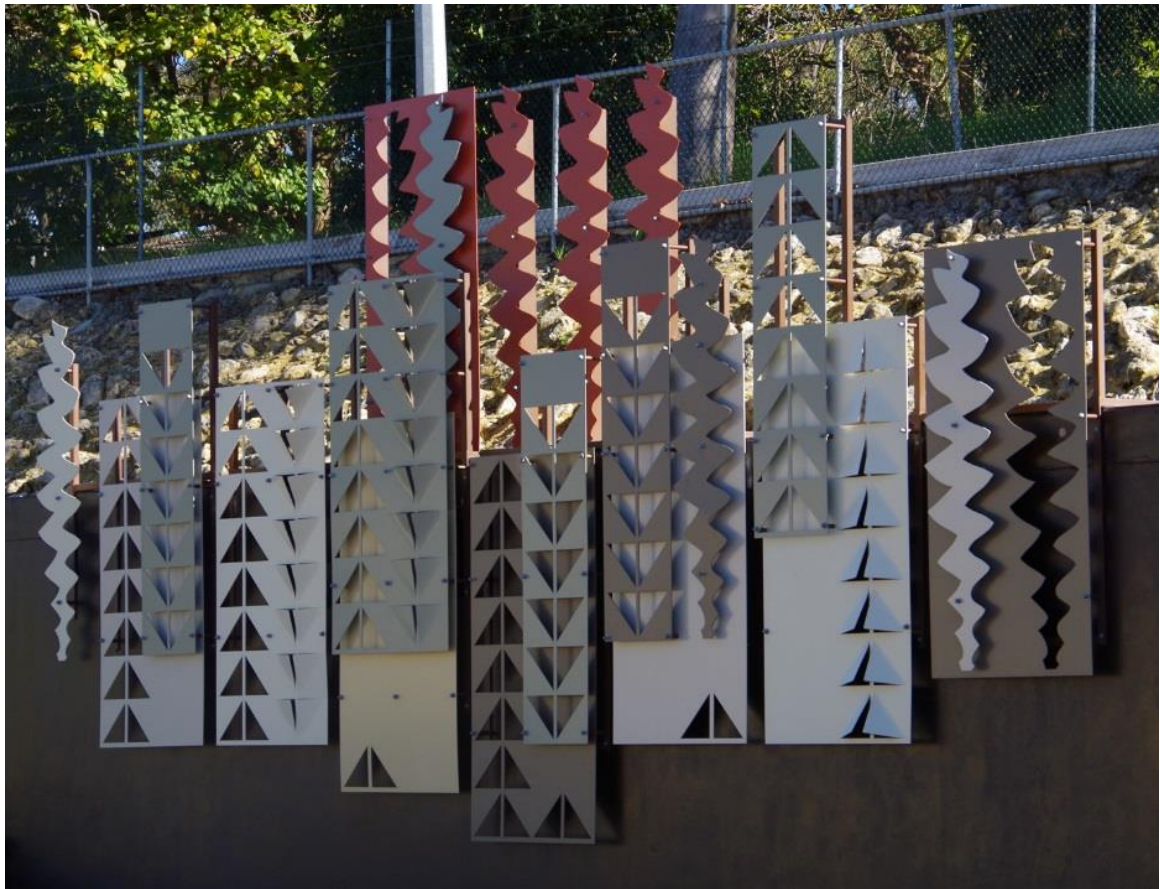
**MAY 2017 Status report**

<b>GENESTA PARK - TONY JONES</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
No past works have been carried out on this project		
<b>Immediate</b>		
<p>May 2017</p> <p>The concrete pad needs a clean with Rainex or version of (phosphoric acid rust converter).</p>  <p>Small spots of rust need to be removed. Works then needs to be primed with a zinc rich primer or cold galvanised primer where the rust was.</p> 	<p><b>THIS WORK HAS BEEN LOOKING IN BAD SHAPE FOR SOME TIME. THIS WORK NEEDS TO BE CARRIED OUT AS A MATTER OF URGENCY.</b></p> <p><b>NB If the City does this work the artist wants to be consulted during the whole repair process.</b></p>	

 <p>All three works are covered in a white film, which is an oxidation from the 2 Pac urethane paint. This needs to be removed using a mild detergent.</p> <p>ALL works then need to be repainted to the artist's specifications using a high pigment paint like Haymes Acrylic. Artist recommends using two coats.</p> <p>Check that kinetic parts i.e. wind vanes are still moving - if not grease needs to be applied.</p> <p><b>NB Artists is happy to be consulted during the whole process.</b></p>		<p>Artist recently used Steve Hawks to paint another work.</p> <p>E:<a href="mailto:cns4350@yahoo.com.au">cns4350@yahoo.com.au</a> M: 0488 40 0786</p> <p>Cleaning Kleenit Grant McGowan M: 0412 383 243 E:<a href="mailto:grant.mcgowan@kleenit.com.au">grant.mcgowan@kleenit.com.au</a></p>
<p><b>Future</b></p>		
<p>December 2017</p> <p>Inspect status of the artworks every 6 months.</p> <p>Plaques need to be maintained every 8 -10 years. Best if manufacturer does this.</p>		<p>Poolegrave Signs</p>



# The Grandis Leaf



**Artist:** Leanne Bray (trading as Wild by Nature)  
**Address:** 16 Glenwood Avenue, Helena Valley, WA 6056  
**Phone:** 9255 3442 M: 0414 605 958  
**Email:** [wildbynature@iinet.net.au](mailto:wildbynature@iinet.net.au)  
**ABN:** 68 533 105 902  
**Artwork Location:** Nagal Pass and Stubbs Terrace, Karrakatta  
**GPS Coordinates:** -31.965089, 115.800310  
**Date Commissioned:** November 2015  
**Commissioned by:** City of Nedlands  
**Date Installed:** June 2016  
**Launch date:** 2016  
**Budget:** \$70,000 + GST

## **Concept:**

The City of Nedlands has a proud history and in the years before European settlement, its river, beach and bushlands provided a bounteous home and environment for the Noongar peoples. The Noongar are recognised as the traditional owners of this area, and it is easy to bring to mind the abundance of our endemic native flora and fauna as it would have been realized in those early days - before the clearing, the agriculture, the establishment of the townships and the introduction of a railway line.

As the environment continues to rapidly change and the endemic species are pushed into smaller and smaller areas, slowly diminishing, it becomes an important 'record keeping' process to indicate where once species grew in abundance - to offer a kind of marker to that past abundance and a reminder of how we can be fairly ruthless when it comes to progress.

The artwork at the Nagal Pass has been developed through careful consideration of a design theme that offers an ageless and holistic solution that will do justice to 'the record keeping' in this vibrant and influential corridor of Perth.

This site-specific artwork celebrates and responds to just one family of plant life: the Banksia. I was attracted to the concept of finding a design solution or symbolic connection to place - and 'The Grandis Leaf' offers splendid opportunity to embrace rich bush colour, dynamic patterning - and it becomes the symbol of the surrounding native bushlands. The very nature of the Banksia Grandis offers dynamic inspiration on which to base the robust creative possibilities.

This project has provided a wonderful opportunity to explore and develop design solutions that offer significant and high impact artwork - that will very much offer a connection to place. I am determined that the work becomes an iconic place marker for the City of Nedlands.

### **Description**

The artwork is a large-scale, wall mounted piece that sits no more that 200mm off the existing retaining wall at Nagal Pass.

### **Size**

9.85m length and 8.45m height. Retaining wall is 30m long

### **Materials:**

Laser cut aluminum cut panels and steel framework.

The work includes 20 individual powder coated pieces. Panels have been cut from 14 full sheets of Aluminum (1200mm x 2400mm and 5mm in thickness).

There are eight independent sections that make up the frame work and it is predominately fabricated with 50 x 50mm square-bar and 50mm x 6mm flat bar welded into the required configuration. The framework is galvanized and powder coated.

The steel framework and the panels have been positioned according to considered engineer's recommendations.

### **Work includes**

- 20 individual powder coated pieces/panels that have been cut from 14 full sheets of Aluminum (1200mm x 2400mm and 5mm in thickness)
- 8 independent sections that make up the framework from 50 x 50mm square-bar and 50mm x 6mm flat bar welded into the required configuration. The framework is galvanized and powder coated.

The steel framework and the panels have been positioned according to considered engineer's recommendations.

### **Six colours from the Interpon Excel powder coat range.**



#### **Layer one:**

Panel 1	Evening Haze
Panel 2	Dune
Panel 3	Evening Haze
Panel 4	Sand bank
Panel 5	Jasper
Panel 6	Dune
Panel 7	Evening Haze
Panel 8	Jasper

#### **Colour:**

**Layer two:**

Panel 9	Bushland
Panel 10	Bushland
Panel 11	Bushland
Panel 12	Jasper
Panel 13	Jasper
Panel 14	Bushland
Panel 15	Bushland

**Top section:**

Panel 16	Headland
Panel 17	Dune
Panel 18	Headland
Panel 19	Headland
Panel 20	Headland

**Site controlled by**

City of Nedlands Technical Services

**External factors**

NB External factors - Effect of direct sunlight, dryness, wetness, animal interaction (bird droppings) and human interaction (vandalizing and damage from cars).

**For engineering contact**

Dave Meney  
Yenem Engineering Services Pty Ltd  
Commercial 2, 36 Southport Street,  
West Leederville, WA 6007  
E: [dave.meney@yenem.com.au](mailto:dave.meney@yenem.com.au)  
P: 08 9380 9365  
W: [www.yenem.com.au](http://www.yenem.com.au)

**For repairs and/or replacement contact**

C-Tech Engineering  
14B Hines Road,  
O'Connor, WA  
P: 08 9331 6211  
E: [info@ctechengineering.com.au](mailto:info@ctechengineering.com.au)  
W: [www.ctechengineering.com.au](http://www.ctechengineering.com.au)

**Otherwise contact the artist Leanne Bray**

Leanne Bray  
16 Glenwood Avenue,  
Helena Valley, WA 5056  
M: 0414 605 958  
P: 9255 3442  
E: [wildbynature@inet.net.au](mailto:wildbynature@inet.net.au)

**MAY 2017 Status report**

<b>The Grandis Leaf - LEANNE BRAY</b>		
<b>Past History</b>	<b>In-house</b>	<b>Specialist</b>
No past history		
<b>Immediate</b>		
<p>May 2017</p> <p>An anti-graffiti coating was applied which blocked the oxidizing process of the wall. The artist was unhappy with the finish and would like the wall to be stripped back and redone as it was originally proposed.</p>	<p>Council to undertake these works in consultation with the artist.</p>	
<b>Future</b>		
<p>Every 12 months, the City should do the following: -</p> <p>Easy maintenance of pressure hosing/washing down.</p> <p>When malicious damage occurs the individual panels/sections can be replaced/repared individually.</p> <p>If the damage done is malicious and any sections will need to be repaired or replaced - the costs will be invoiced to the City.</p> <p>For removal of graffiti, wash with graffiti remover solvent. Wash off any dirt, dust and grime with mild detergent.</p>		

## **PUBLIC ART MAINTENANCE GUIDELINES**

1. In the Deed between the City of Nedlands and Nedlands Cultural and Community Society (INC.) and each artist, it stipulates that: -

Subject to clauses' 3.2(b) and -, the City agrees with the Artist and the Society that if the Artwork is donated to the City under clause 4.2, then;

The City will implement the Conservation Plan insofar as it is consistent with this Deed.

- (a) If the Artwork is damaged, altered, or modified in any way by the City or any other person apart from the Artist or the Artist's servants or contractors, the Artist is entitled to demand in writing that:
  - (i) The City take all necessary action (including making an insurance claim where relevant) to return the Artwork to the condition in which it was in prior to the damage, alteration, or modifications; or
  - (ii) The Plaque be removed and the Artwork no longer be represented to be the work of the Artist. If the Artist makes a demand under clause 7(b), the City will promptly comply with the demand to the fullest extent possible provided that:
  - (iii) The City's liability to make a payment under clause 7(b) (i) shall not accrue unless the Artwork's insurers have rejected the insured's claim; and
  - (iv) In no event shall the city be required to expend more than the Service Fee to rectify any damage, alteration, or modification.
- (b) If the Artwork requires repairs under this clause, then, to the extent that it is practicable, the Artist shall be given the opportunity by the City of perform the required repairs for a reasonable fee.

2. The City of Nedlands will give the Artist/s first option to carry out any repairs or restoration to the Artwork. The City will pay the Artist a fee, in accordance with NAVA (National Association for the Visual Arts) Professional Rates, for repairs and restoration work undertaken by the Artist.

### **3.**

#### **Prepared by**

Alison Barrett

Public Art Consultant

M: 0419 19 2657

E: [abarrett@netspace.net.au](mailto:abarrett@netspace.net.au)

20 June 2017

#### **For further information contact**

Rachel Birighitti

Tresillian Arts Centre Coordinator

P: 9389 1977

M: 0406 378 464

E: [rbirighitti@nedlands.wa.gov.au](mailto:rbirighitti@nedlands.wa.gov.au)

## Clear semi gloss general purpose concrete protective sealer

### Description

Avista Concrete Sealer General Purpose is a solvent based clear liquid that seals and helps protect the substrate from ingress of dirt and grime. It also helps protect the substrate from weathering.

### Uses

Avista Concrete Sealer General Purpose provides a clear gloss film to protect stamped and stencil concrete, resurfacing systems, coloured and plain concrete and exposed aggregate and can be applied to most concrete surfaces.

### Advantages

- Ease of application
- Fast drying

### Properties

Solids (PBW):	24% ± 1%
UV Light:	Very good resistance
Thinning:	Solvent
Recommended Film Build:	Approx. 40- 80 microns dry per coat
Coverage Rate:	Approx. 3-6 m <sup>2</sup> per ltr per coat
50 micron dry film cured for 28 days at 25°C before testing with 1 hour soak	
Alkali (1% Caustic Soda):	No visual effect
Mineral Turpentine:	Slight softening (rearden 8 hours)
Petrol Regular Unleaded:	Very slight softening (rearden 1 hour)
Methylated spirits:	Causes white discolouration (easily removed with solvent)
Chlorine (Sodium Hydrochloric) 5%:	No visual effect
Salt (Sodium Chloride):	No visual effect
Brake fluid:	Softening and slight dulling - immediately clean with detergent and then solvent

## Application Instructions for New Cured and Old Concrete (unsealed)

### Preparation

Ensure concrete is sufficiently cured (recommended minimum 14 days).

- Concrete is to be clean and free of grease, oil, paint or any curing agent. Stiff broom and general purpose cleaner recommended.
- Pressure clean surface at minimum 2000 psi and allow to dry.
- Acid etch with hydrochloric acid. Dilute approx 20 parts water to 1 part acid (depending on porosity) to remove any loosely bound cement and laitence.  
**NOTE:** smooth concrete will require a higher acid content. Maximum strength - 10 parts water to 1 part acid.
- Apply diluted acid to surface using a large head watering can, applying in a criss cross motion (approximately 5-10m<sup>2</sup> sections). Acid will start to fizz on the surface once it starts to react with the laitence in the concrete.
- Pressure clean immediately to clean and remove all remnants of acid (do not allow acid to dry on surface). Pressure clean at minimum 2000 psi.
- Allow surface to dry before sealing (sealing over damp concrete will cause whitening). Refer to Dry Test.

### Sealing

#### Application Methods

Do not apply to concrete if it has a patchy appearance.

The Avista range of sealers can be applied by a suitable solvent resistant roller or suitable sprayer. To apply sealer, pour sealer into a roller tray, and evenly roll onto surface.

Ensure sealer is not applied too thick and no pooling occurs.

#### Prime Coat

- Prime coat the surface first with Avista Sealer Primer and leave to dry for a minimum of 24-48 hours.

**NOTE:** For resurfaced concrete, do not use Avista Sealer Primer. Apply minimum 2 coats of Avista Concrete Sealer General Purpose.

#### Top Coats

- For best results the sealer should be applied in a minimum of 2 coats making sure the sealer is completely dry between coats (recommended minimum 24 hrs) with sufficient film build to provide the performance and durability required.
- To obtain a lower slip factor it is advisable to use the appropriate Slip Reducing Additive with the sealer for better grip under adverse conditions e.g. wet areas, steep slopes and pool surround areas. See Avista Slip Reducing Additive TDS for details.

# Avista™ General Purpose Concrete Sealer



## Application Instructions for Sealed Concrete

### Testing

Cross Hatch Test is required.

This simple test should be used to ascertain whether existing sealer is suitable to be resealed over.

1. Use a sharp blade to create a light "cross-hatch" incision through the sealer.
2. Place a piece of self adhesive tape (suggest clear packing tape) over the incision.
3. Press firmly for maximum adhesion and remove sharply. Repeat with fresh tape several times.

If sealer is present on the tape, it is advised sealer be completely stripped from surface. Seek professional contractors should stripping be required.

If there is no sign of sealer adhering to the tape or delaminating from the surface, this would indicate that the bond of the existing sealer is sufficient for resealing.

**IMPORTANT NOTE:** if current sealer shows signs of whitening or blooming, regardless of cross hatch test results, sealer may need to be stripped completely from the surface. Whitening may reoccur if new coat of sealer is applied over this problem.

### Cleaning

- Concrete is to be clean and free of grease and oil. Stiff broom and general purpose cleaner recommended.
- Pressure clean at minimum 2000 psi to clean and remove all contaminants. Allow surface to dry before resealing (sealing over damp concrete will cause whitening). Refer to Dry Test.

### Solvent Treatment (not applicable to resurfaced concrete)

Solvent treatment is required to reactivate the existing sealer. This will help with the adhesion of the new sealer coat.

- Use a solvent resistant broom to work Avista Solvent into the sealed surface.
- Work the solution into the surface with some pressure in a circular motion - 1 square metre at a time. Continue to rework the same selected area until reactivation of the sealer is achieved.
- Complete solvent treatment of entire surface.
- Allow area to dry enough to walk on before proceeding to sealing stage.

### Sealing

#### Application Methods

Do not apply to concrete if it has a patchy appearance.

The Avista range of sealers can be applied by a suitable lambswool roller or sprayer.

To apply sealer, pour sealer into a roller tray, and evenly roll onto surface.

Ensure sealer is not applied too thick and no pooling occurs.

### Priming

#### Prime Coat

- Prime coat the surface first with Avista Sealer Primer and leave to dry for a minimum of 24-48 hours.

### Resealing resurfaced concrete

- First coat of Avista Concrete Sealer General Purpose should be diluted with 20% Avista Solvent and leave to dry for a minimum of 24-48 hours.

### Additional coat/s

- If additional coat/s are required, ensure the sealer is completely dry between coats (recommended minimum 24 hrs) with sufficient film build to provide the performance and durability required.
- To obtain a lower slip factor it is advisable to use the appropriate Slip Reducing Additive with the sealer for better grip under adverse conditions e.g. wet areas, steep slopes and pool surround areas. See Avista Slip Reducing Additive TDS for details.

### Curing Time

After sealing it is recommended that the sealed surface be protected from:

- Rain/water/sprinkler systems for minimum 6 hours
- Foot traffic for a minimum of 24 hours
- Vehicle traffic for a minimum of 5 days

The time depends on weather conditions and coating thickness, therefore, check suitability before allowing traffic.

### Dry Test

- Place a piece of plastic over a small area, tape the edges and leave for 1 hour.
- Remove plastic, if there is no moisture on either surface, concrete is sufficiently dry for sealing.

# Avista™ General Purpose Concrete Sealer

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## Maintenance

Remove oil, grease and other contaminants immediately with a general purpose cleaner. Note: Surface will need to be re-sealed at 18 - 24 months.

## Limitations

- Do not seal in high winds or if rain is likely.
- Do not apply over painted surfaces. Paint removal required.
- Application of sealer can lower slip resistance (slip reducing additives available).
- Not for food preparation areas.
- Not a waterproofing membrane.
- Not recommended to seal at extreme temperatures below 8°C and above 30°C.

## Supply

178002	AVS SEALER GENERAL PURPOSE 4L
178003	AVS SEALER GENERAL PURPOSE 20L
178004	AVS SEALER GENERAL PURPOSE 200L

## Coverage

1 x 20 litre drum covers approximately 60 to 100m<sup>2</sup> per coat depending on the porosity of the concrete.

## Shelf life

24 months if kept in unopened container and stored in cool, dry conditions. After this time, product should be checked to ensure it's suitability for use.

## Storage Conditions

Store in cool, dry area in unopened container. Highly flammable liquid, store appropriately. Refer to SDS.

## Cleaning

Clean up with solvent.

## Safety

Recommended PPE:

- Organic vapour respirator mask
- Solvent resistant gloves
- Safety eye wear
- Appropriate foot wear

## Important notice

A Safety Data Sheet (SDS) and Technical Data Sheet (TDS) are available from the Parchem website or upon request from the nearest Parchem sales office. Read the SDS and TDS carefully prior to use as application or performance data may change from time to time. In emergency, contact any Poisons Information Centre (phone 13 11 26 within Australia) or a doctor for advice.

## Product disclaimer

This Technical Data Sheet (TDS) summarises our best knowledge of the product, including how to use and apply the product based on the information available at the time. You should read this TDS carefully and consider the information in the context of how the product will be used, including in conjunction with any other product and the type of surfaces to, and the manner in which, the product will be applied. Our responsibility for products sold is subject to our standard terms and conditions of sale. Parchem does not accept any liability either directly or indirectly for any losses suffered in connection with the use or application of the product whether or not in accordance with any advice, specification, recommendation or information given by it.

**AVISTA™**

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**parchem**

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City of Nedlands

# ***Minutes***

## ***Arts Committee Meeting***

***21 August 2017***

### **ATTENTION**

These minutes are subject to confirmation.

Prior to acting on any resolution/recommendation of this Committee contained in these minutes, a check should be made of the Minutes of the next meeting of this Committee, to ensure that there has not been a correction made to any resolution/recommendation.

N.B. Committee recommendations that require Council's approval will be presented to Council for approval (via the relevant departmental reports).

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## City of Nedlands

### Minutes of a meeting of the Arts Committee held in the Meeting Room at 71 Stirling Highway, Nedlands on Monday 21 August 2017 at 5.30pm.

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#### Declaration of Opening

The Presiding Member declared the meeting open at 5.33 pm and drew attention to the disclaimer below.

#### Present, Apologies and Leave of Absence (Previously Approved)

##### Councillors

**Voting Members** His Worship the Mayor, R M C Hipkins (Presiding Member)  
Councillor J D Wetherall Hollywood Ward  
Councillor T P James Melvista Ward

**Voting Members** Luke Hollyock

**Non-Voting Members** Kate Parker

**Observers** Nil

**Staff** Ms M Granich Manager Community Development  
Miss S Edwards Administration & Events Officer

**Leave of Absence** Nil

**Apologies** Jo Ghiradi  
Rachel Birighitti,  
Tresillian Arts Centre Coordinator

**Absent** Serena Anderson (non-voting)

#### Disclaimer

Members of the public who attend Council meetings should not act immediately on anything they hear at the meetings, without first seeking clarification of Council's position. For example by reference to the confirmed Minutes of Council meeting. Members of the public are also advised to wait for written advice from the Council prior to taking action on any matter that they may have before Council.

Any plans or documents in agendas and minutes may be subject to copyright. The express permission of the copyright owner must be obtained before copying any copyright material.

**1. Public Question Time**

Nil.

**2. Addresses by Members of the Public (only for items listed on the agenda)**

Nil.

**3. Disclosures of Financial Interest**

The Presiding Member reminded Councillors, Committee Members and Staff of the requirements of Section 5.65 of the *Local Government Act* to disclose any interest during the meeting when the matter is discussed.

There were no disclosures of financial interest.

**4. Disclosures of Interests Affecting Impartiality**

The Presiding Member reminded Councillors, Committee Members and Staff of the requirements of Council's Code of Conduct in accordance with Section 5.103 of the *Local Government Act*.

There were no disclosures interest affecting impartiality.

**5. Declarations by Members That They Have Not Given Due Consideration to Papers**

Nil.

**6. Confirmation of Minutes**

**6.1 Arts Committee Meeting 15 August 2016**

Moved – Mayor Hipkins

Seconded – Councillor Weatherall

**Arts Committee Recommendation / Recommendation to Arts Committee**

**That the minutes of the Arts Committee meeting of 15 August 2016 be accepted as a true and correct record of that meeting.**

**CARRIED UNANIMOUSLY 4/-**

## 7. Items for Discussion

Note: Regulation 11(da) of the *Local Government (Administration) Regulations 1996* requires written reasons for each decision made at the meeting that is significantly different from the relevant written recommendation of a committee or an employee as defined in section 5.70, but not a decision to only note the matter or to return the recommendation for further consideration.

### 7.1 Funds Available for Public Art

Reserve Account – Prior to Budget Approval

Prior to the approval of the 2017/18 Council budget, the City had \$85,000 in the Public Art Reserve account, for expenditure on public artworks. Lorraine Driscoll has advised that, while the funds in this account must be spend on public art, there is no restriction as to whether these funds are to be spend on capital expenditure (i.e. new public artworks) or operational expenditure (e.g. maintenance of public artworks, consultancy on public art etc.) For clarity, this reserve account can be spent on new public artworks, maintenance of public artworks, or any other expenditure on public art.

2017/18 Approved Budget

As part of the 2017/18 Council budget, an additional \$42,100 was approved for expenditure on public art. This will be transferred to the Public Art Reserve account in due course.

Total Council Funds Available for Public Art

Therefore, Council currently has a total of \$127,100 available for expenditure on public art.

Moved – Mayor Hipkins

Seconded – Councillor James

#### **Arts Committee Recommendation**

- 1. That the Arts Committee receives this information on Council funds available for expenditure on public art.**
- 2. That the Arts Committee recommends to Council that the City establishes a separate Arts Maintenance Fund independent of the Public Arts fund intended for Capital Works.**

**CARRIED UNANIMOUSLY 4/-**

## **7.2 Public Art Maintenance Manual**

Due to the need for maintenance of many of the City's public artworks, the City has contracted public art consultant Alison Barrett to inspect all public artworks and developed a Public Art Maintenance Schedule. The consultancy has now concluded and the Public Art Maintenance Schedule completed.

Alison was selected to undertake the consultancy on the basis of her skills and experience and previous professional association with most of the works that now make up Council's public art collection. Alison is an experienced public art consultant, working regularly for the state government as such. She is also an artist in her own right, with relevant tertiary qualifications. Of additional relevance is Alison's professional association with most of the items in the City's current public art collection. Alison was appointed by the Nedlands Cultural and Community Society as a consultant to undertake the professional work required to commission the various public artworks that were donated by the NCCS to the City of Nedlands between 2000 and 2010.

In developing the Public Art Maintenance Schedule for the City, Alison has again excelled, providing "over and above" dedication to the task and undertaking the work at a significantly discounted fee. A copy of the document is provided at Attachment 1 – Public Art Maintenance Schedule 2017.

Moved – Mayor Hipkins  
Seconded – Luke Hollyock

### **Arts Committee Recommendation / Recommendation to Arts Committee**

**That the Arts Committee receives the Public Art Maintenance Schedule 2017 and expresses its appreciation to Ms Alison Barrett for the work undertaken.**

**CARRIED UNANIMOUSLY 4/-**

## **8. Date of next meeting**

The next meeting of the Arts Committee meeting will be held on Monday 20 November 2017 at 5.30 pm.

## **Declaration of Closure**

There being no further business, the Presiding Member declared the meeting closed at 6.07 pm.