

# PUBLIC ART & CULTURAL MATERIALS MANAGEMENT PLAN

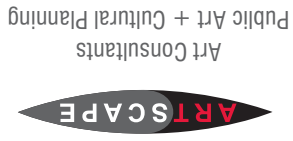


Warrambbool City Council

Public Art and Cultural Materials  
Management Plan

April 2008

Prepared for Warrambbool City Council by Artscape



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## 1. INTRODUCTION

Throughout the Warrnambool Local Government Area (LGA) are a wide range of memorials, monuments, sculptures, murals and other items of public art or cultural material. Many of these works fall under the custodianship of Warrnambool City Council (WCC). Artscape has been engaged by WCC to audit and provide a management plan for these public art and cultural materials assets.

### 1.01 Project Outcomes

It is understood that the aims of this project are to:

- Record WCC's existing public art and cultural materials
- Provide the basis for the formalisation of the maintenance requirements of these works into WCC's asset management system

- Develop guidelines for the selection and design of public art and cultural materials
- Develop guidelines for the acquisition and deaccession of public art and cultural materials
- Provide strategies for the active promotion of public art in the city

### 1.02 Project Scope

The public art and cultural materials examined are limited to items located in an outdoor context. Whilst the audit includes some items not under the custodianship of WCC, only those items under the custodianship of WCC are included in the maintenance plan.

Church grounds and cemeteries have been excluded from this study as these items have specific policy contexts and concerns.

### 1.03 Definitions

The definitions offered by WCC have been generally adopted for the purposes of this Management Plan to ensure a consistency across Council policy and documents.

WCC's Public Art policy defines public art as:

*Public art is creative work developed for installation in a public space. It can be a stand-alone object or it can be in the form of an element of a larger project. It can be included in buildings, gardens, streetscapes, retail and commercial areas, suburban and residential areas, heavily developed areas such as the CBD or industrial estate, or very natural*

*settings such as the foreshore or parklands. Public art can be overt and make a statement or it can be subtle and passive. Public art can be permanent or temporary.*

*Examples of public art include monuments and memorials, sculptures, murals, streetscape design, furniture, architectural elements, banners, paving, gardens etc...*

Additionally, the brief for this project provided the following definition of Public Art:

*A physical object or image (whether temporary or permanent) usually vested in Council's care and management within a public place where the dominant purpose is for artistic expression or cultural importance or visual enhancement.*

The brief provided the following definition of Public Cultural Materials

*A physical object (whether temporary or permanent) usually vested in Council's care and management in a public place where the dominant purpose is for cultural display or commemoration or historical significance.*

The inclusion of items solely on the basis of historical significance within the definition of Cultural Materials is problematic. Generally, cultural material is understood to have a broadly symbolic function and excludes items that are essentially historic artefacts on display in public spaces. It is more appropriate to include historic artefacts under heritage management schemes. Examples of this are the guns and cannons in various locations that are currently under the management of WCC's Guns and Cannons Committee.

Public art is defined as the creation of art to be integrated or placed in the public domain, but also includes the conceptual contribution of artists working as part of interdisciplinary teams in the design of public domain open space or facilities. For the purposes of this Policy, the public domain means:

- Public places that are vested in or managed by the WCC, including parks, outdoor recreation facilities, streets, lanes, pathways and foreshore promenades.
- Open spaces adjoining and contiguous to public places described above, which are physically accessible to the general public (i.e. not contained within a building or enclosed structure).

- Email correspondence was entered into with the few respondents.
- Informal meetings and conversations with a range of members of the public, Council officers and the like.
  - Correspondence with stakeholders and members of the public
  - Fieldwork to locate, map, visit, photograph and document items of public art and cultural materials.
  - A draft of the report was placed on public comment.
- A number of responses from the public were received and tabulated. Following this process a number of changes and additions were made to the document to incorporate community feedback.

### 1.05 Methodology - Key Principles

The key principles shaping the approach to the project are:

- Council engagement
- Stakeholder and community engagement
- Integration with existing Council documents, studies, framework/policies and asset management system
- Incorporation of current approaches to public art and cultural materials planning
- Development of clear, systematic and easy-to-use policy and planning documentation

- ### 1.04 Project Process
- The project has been broken down into four stages:
- Stage 1 – Audit
  - Stage 2 – Policy and Procedures
  - Stage 3 – Development and Support
  - Stage 4 – Management Plan Components
- The first three stages incorporated research, consultation, documentation and policy development. Stage 4, comprised the collation and compilation of documentation from the earlier stages, the outcome of which is this Management Plan.

A consultative approach has been undertaken in the development of this plan. The consultative approach has a number of different aspects to it. These include:

- Formal Meetings
  - City Art Advisory Committee
  - WGC Built Environment Committee
  - WGC's Heritage Advisor
  - Warrambool and District Historical Society
  - Flagstaff Hill
  - WGC Planning and Infrastructure officers
  - WGC Strategic Planning and Infrastructure directors
  - Mike Kibblewhite – artist
  - WGC Culture and Recreation officers
  - Warrambool Art Gallery Staff
- Media engagement
  - Monique Crapper, "Foresore Art: Make of it What You Will", Warrambool Standard, 21 April 2007
  - Richard Ziegler, "Listing Public Art", Warrambool Standard, 19 May 2007
- Public comment
  - A general advertisement was placed in the local Warrambool Standard outlining the project and requesting input. This generated a disappointingly limited response from the community.

## 2. AUDIT

### 2.01 Introduction

The following audit seeks to record all public art and cultural materials, as defined in the Introduction, located within the public spaces of Warrnambool Local Government Area. It has been determined that some items of public art and cultural materials included within the audit are under the custodianship of organisations other than WCC. Such items are listed in the Audit but are outside of the management concerns of WCC. Therefore these items are listed and their details recorded, but a condition and maintenance assessment has not been undertaken.

For each item included in the Audit the following details are recorded:

- Location
- Artist/creator (if applicable)
- Title (if applicable)
- Any Heritage Listings
- Description
- Details of inscriptions/plaques
- Plinth Details
- Materials
- Custodian

The Audit is included at Appendix A.

For works that have been identified as under the custodianship of WCC, the following is provided under "Management" and is located after the Audit :

- Condition Assessment and outline of works required to bring each item to what could be considered a standard condition, taking into account the age of the work.

The Condition Report is included at Appendix B

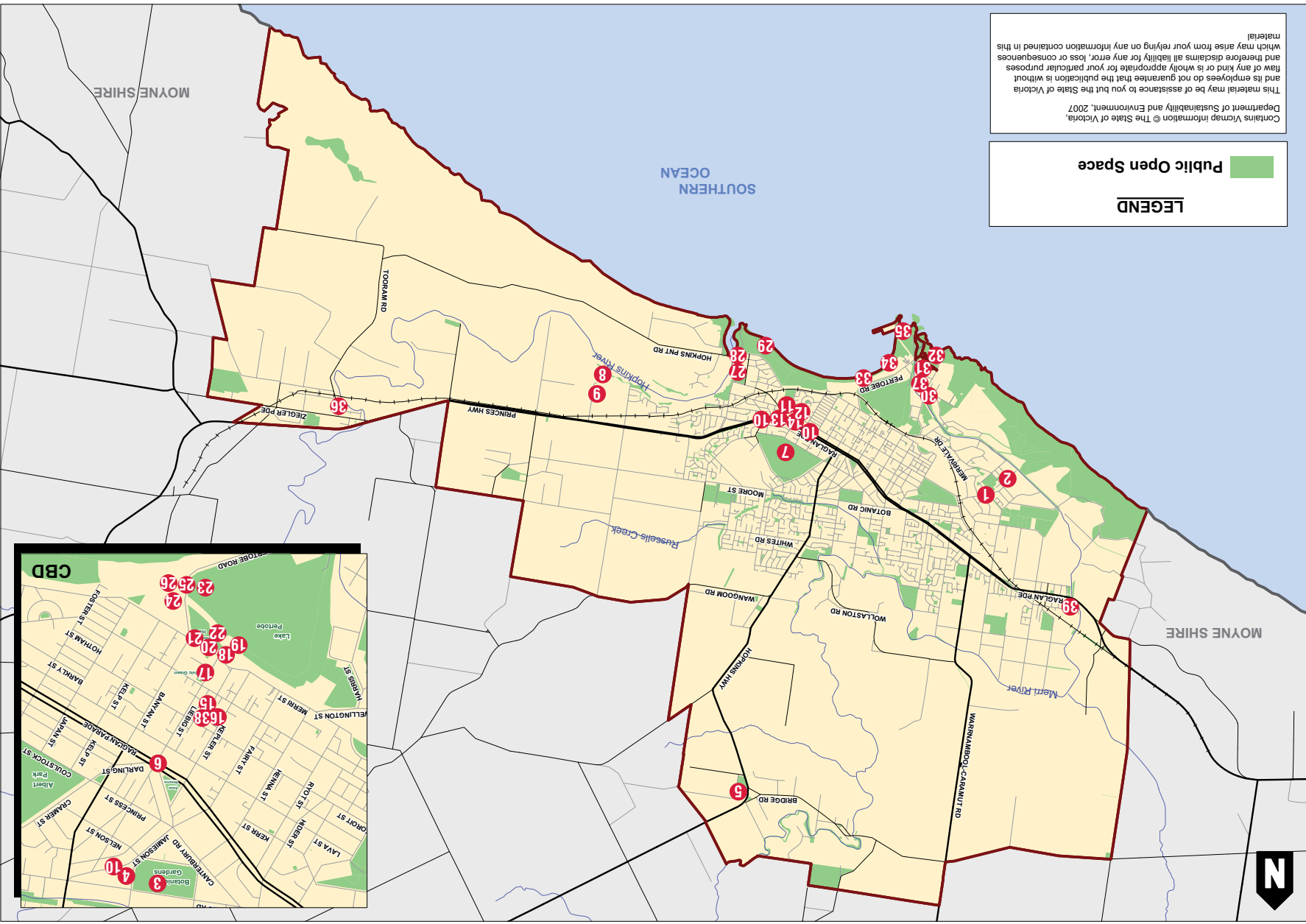
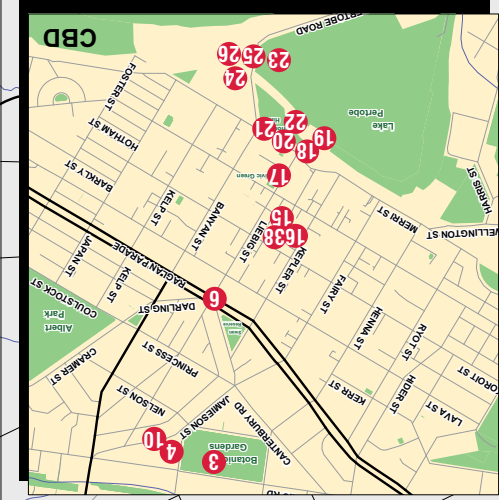
Notes to the Audit:

- Every item included in the audit was inspected and documented between April and May 2007. Material conditions may have been subject to change since that time.

- The structural inspections carried out for this project are of a preliminary nature only. Advice from a qualified structural engineer should be sought to determine structural stability of the items.

2.02 Location Map: Audited Public Art and Cultural Materials

- 1 Sheds, Mike kibbiewhite (Project Leader)
- 2 Kuron, Marrang & Paretch, Rob Lowe & Mick Fligg
- 3 Botanic Gardens
- 4 Fish Mural, Trish Hayes
- 5 Woodford – Bushfield War Memorial
- 6 100 Years of the Warrambool Cycling Classic, Gwen Geach
- 7 Anis and George Bills Horse Trough
- 8 Turram Cairn, Chirs Booth
- 9 Stone Pillars
- 10 Stone Millposts, "M 162", "Warrambool 1 Mile", "5 Miles to Woodford"
- 11 Whale Nursery Mural, Robert Ulmann
- 12 Sphere and Trillion
- 13 Memorial to David Fletcher Jones, Robert Ulmann
- 14 Pleasant Hill/Fletcher Jones Gardens
- 15 Laneways
- 16 Ozone Mural, Andrea Radley
- 17 The Australian Fur Seal, Robert Ulmann
- 18 War Memorial
- 19 Vietnam War Memorial
- 20 150th Anniversary Stone
- 21 General Gordon Monument
- 22 Portuguese Cross and Buses
- 23 Maze Mural, Mark Iddles
- 24 Lady in the Wind, Robert Ulmann
- 25 Tunnel Creatures Mural, Denise Corboy and Andrea Radley
- 26 Dirty Duo Mural
- 27 Lyndoch Leadlight Windows
- 28 Squire of Lyndoch Memorial
- 29 Granny's Grave
- 30 Warrambool Artist Society Mural
- 31 Warrambool South Centenary Stone
- 32 O'Connor and Rowell Memorial
- 33 Progress Association Gateway
- 34 Shipwreck Signs, Warrambool Textiles Community Project
- 35 Breakwater Centenary Sculpture, Robert Ulmann
- 36 Shradar Park Memorial Plaques
- 37 South Warrambool Community Association Art Project
- 38 Ozone Walk Murals
- 39 Dennington War Memorial



Public Open Space

LEGEND

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### 3. MANAGEMENT AND MAINTENANCE

#### 3.01 Introduction

The following guidelines and framework for the management and maintenance of public art and cultural materials is limited to those items identified as being under the custodianship of WGC.

#### 3.02 Maintenance and Management of Existing Public Art and Cultural Materials

It is recognised that Council are obliged to maintain their public art assets. This is done for a number of reasons:

- Mitigation of risk
- A number of areas of risks associated with failure to maintain public art and cultural materials can be identified:
  - Legal risks arising from Copyright/Moral Rights obligations
  - Reputational risk arising from public perceptions of items seen to be in disrepair
  - Public safety risks
- To maintain the cultural and artistic heritage of the city
- To promote the art and cultural capital of WGC
- To maintain the value of WGC's assets

#### 3.02.1 Maintenance Process

The general process for the maintenance of public art/cultural materials can be essentially characterised as continuous circular process. New works simply are added into the circular process as they are acquired. (Refer to Figure 1.) Figures 2 and 3 provides the protocol framework for conducting substantial repair or restoration work.

#### 3.02.2 Maintenance Plan

It is recommended that a Maintenance Plan be developed prior to the installation of each new work to ensure the effective management of public art assets for WGC into the future. This includes:

- Details of paints, protective coatings and materials to allow maintenance personnel to select the correct cleaning products and match paint colours
- A re-coating/re-painting and cleaning schedule
- Special considerations relating to material and structure
- Documentation of the artwork include plans/design drawings and photographic material of the installed item.

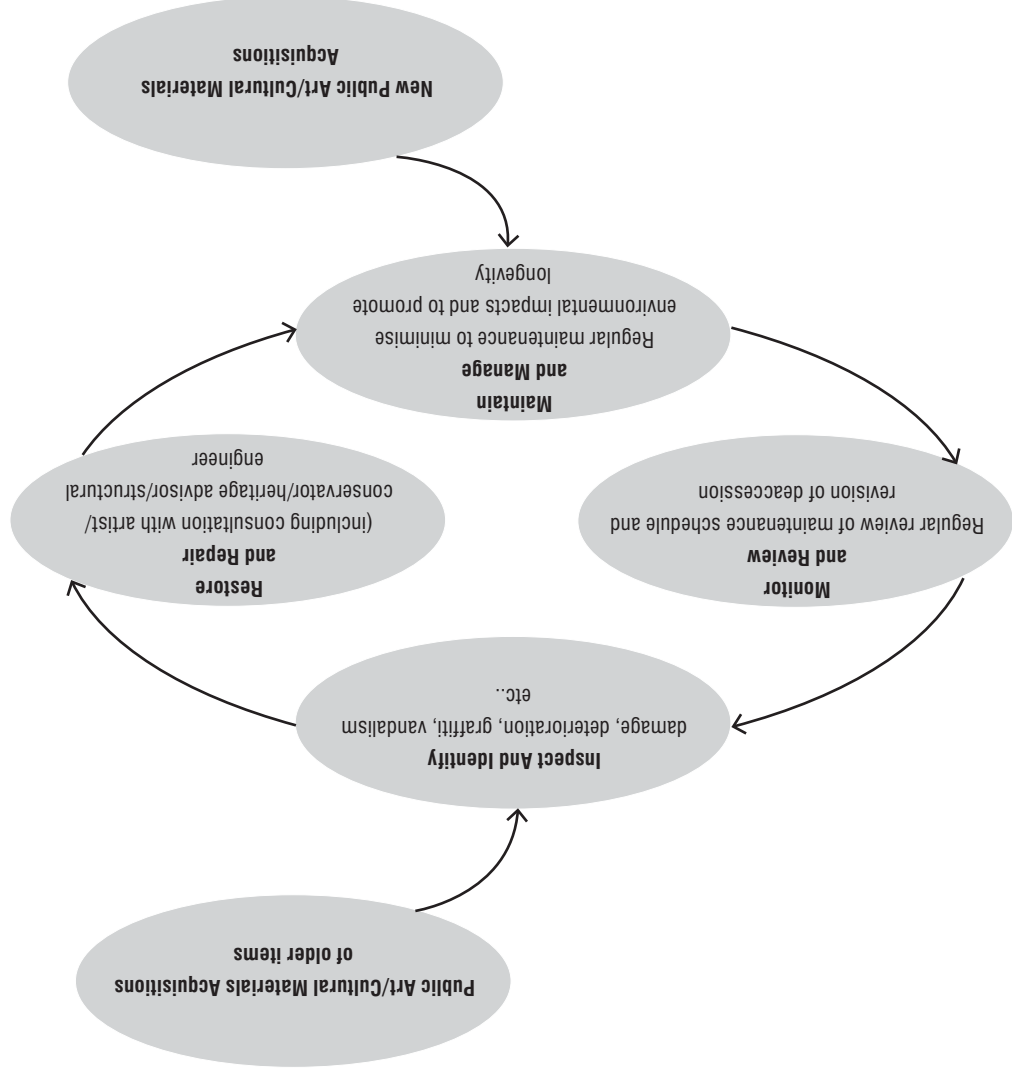
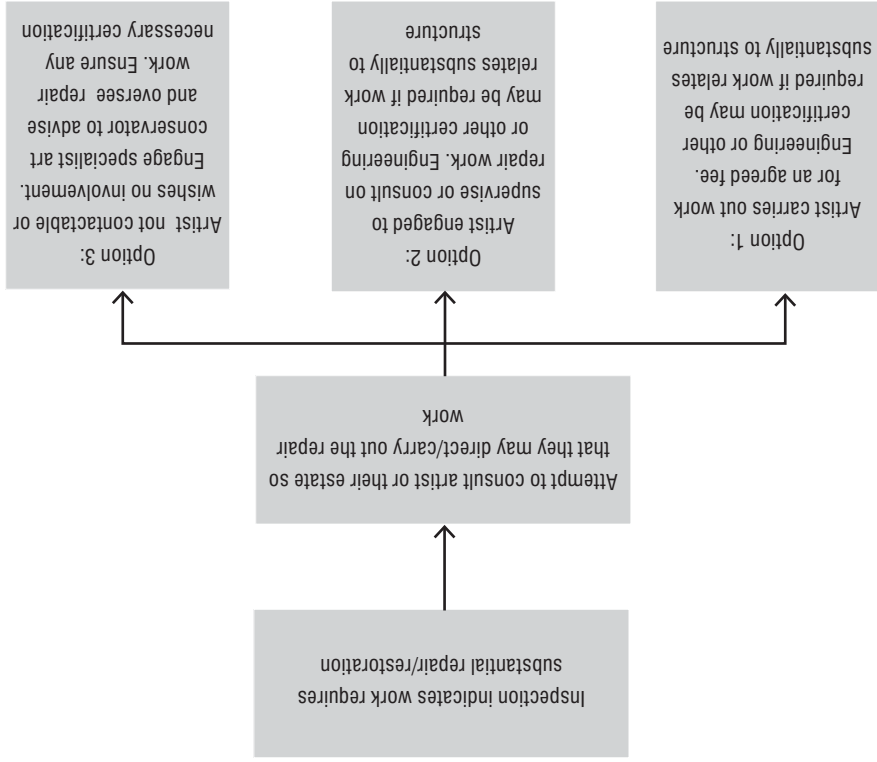


Figure 1. Maintenance Process

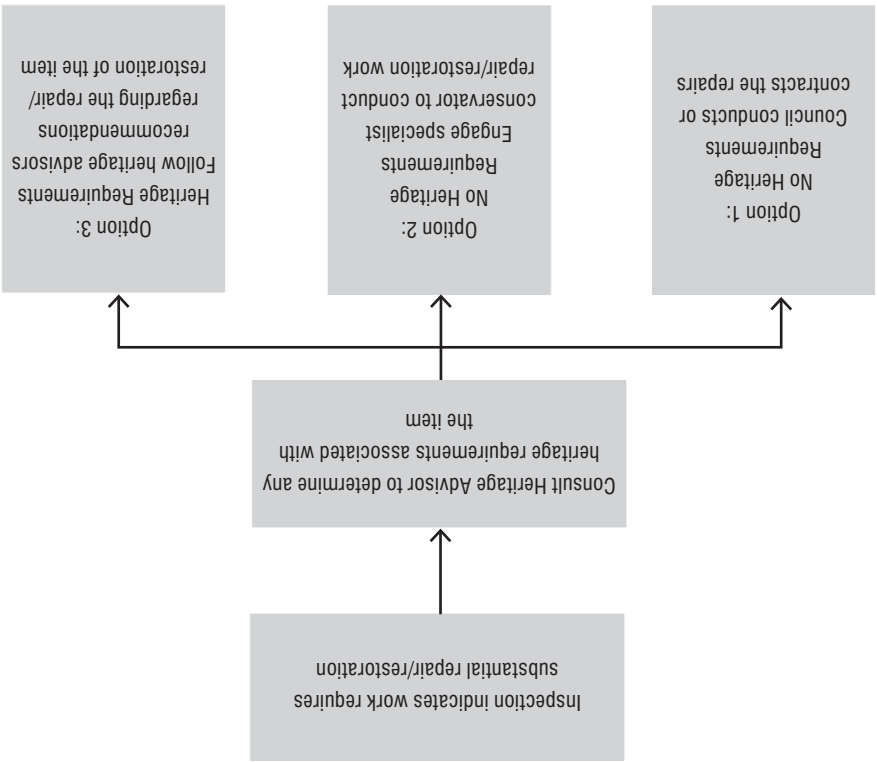
3.02.3 Public Art Substantial Repair Protocol

Figure 2. Public Art Substantial Repair Protocol



3.02.4 Cultural Materials Substantial Repair Protocol

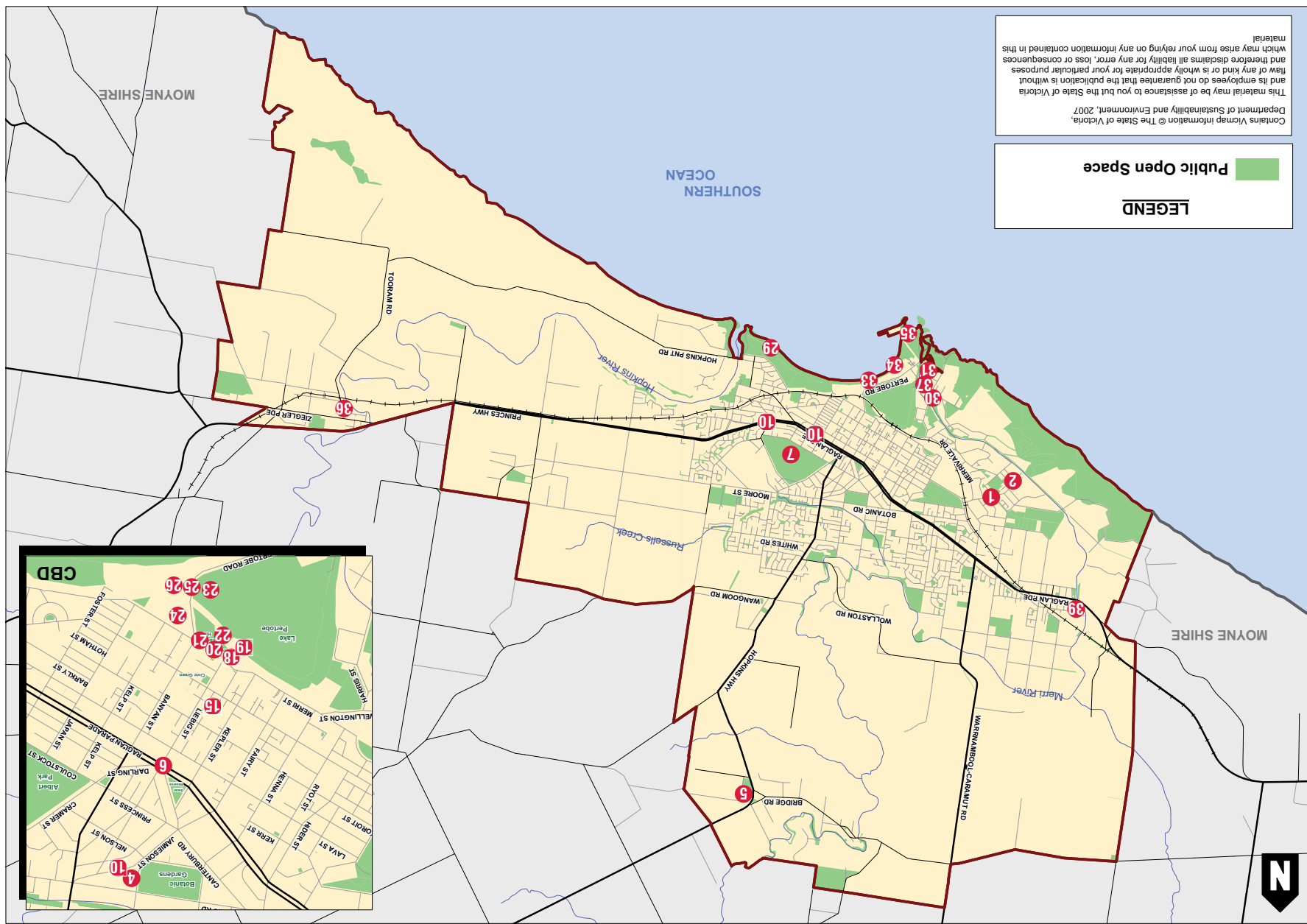
Figure 3. Cultural Materials Substantial Repair Protocol



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**LEGEND**

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- 3.03 Location Map: Public Art and Cultural Materials under WCC Management**
- 1 Shds, Mike Kibbiwhite (Project Leader)
  - 2 "Kuroti", "Marang" & "Pareetch", Rob Lowe & Mick Rigg
  - 3 Fish Mural, Trish Hayes
  - 4 Woodford - Bushfield War Memorial
  - 5 100 Years of the Warrambool Cycling Classic, Gwen Geach
  - 6 Anns and George Bills Horse Trough
  - 7 Stone Mileposts, "M 162", "Warrambool 1 Mile", "5 Miles to Woodford"
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MANAGEMENT

## 4. POLICY AND PROCEDURE

### 4.01 Introduction

Public Art in Warrnambool is currently guided by a Public Art Policy and a set of Public Art Guidelines.

### 4.02 Public Art Policy

The Public Art Policy provides a policy context for decisions relating to public art undertaken by WCC. It was adopted in May 2004 and its general approach remains relevant and applicable. The policy statement, definition and principles of the Public Art Policy have been adopted and applied in the development of this Management Plan.

WCC appointed a Public Art Reference Group to coordinate the development of a Public Art Policy. Following adoption of the Policy (May 2004) the Public Art Reference Group was merged with the Warrnambool Art Gallery Advisory Committee to form the City Art Advisory Committee (CAAC).

The 6.0 Operation section of the Policy has been significantly expanded in the following section of this document under the heading Public Art/Cultural Materials Management Procedures. This document and the particular section should be included or referenced in an updated Public Art Policy.

### 4.03 Public Art Guidelines

The Public Art Guidelines were adopted in December 2005. A significant aspect of the Public Art Guidelines is 3. Management Plan in which it is recommended that a Management Plan for WCC's public art be developed. This document achieves this objective.

The Public Art Guidelines do not reference the Public Art Reference Group of the Public Art Policy and instead provide CAAC with a pro-active role in the public art process. This should be amended as above (4.02). The remainder of the guidelines are still relevant and have been employed as the basis of this Management Plan.

It is recommended that the Guidelines be updated to note the Management Plan has been developed.

### 4.04 Public Art/Cultural Materials Management Policy

#### 4.04.1 Policy Rationale

The provision of future public art and cultural materials in public spaces in Warrnambool is guided by the desire to embrace a diversity of art and cultural practices, whilst requiring a high standard of artistic integrity and quality, and meaningful and appropriate connections between public art and cultural materials and their site.

#### 4.04.2 Public Art and Cultural Materials Criteria

To enact the above rationale, the following criteria have been developed to provide a framework to guide the decision making processes surrounding the future provision of public art and cultural materials. These criteria are intended to act as a guide throughout the commission and decision making process. Proposals and projects should:

- Invest in public art of high artistic integrity and quality
- Ensure that cultural materials projects are culturally appropriate and sensitive
- Connect in a meaningful way with the function of the public space so as to develop public art that animates and contributes to the public space
- Respond to and engage with the site character and significance. This can be in terms of the natural or built qualities of the site, or the social, cultural or historic character of the site.
- Provide artistic justification for the size, form and material in relation to the context of the site.
- Ensure appropriate consideration to public safety and maintenance in the design/acquisitions stages of public art and cultural materials procurement so that these items will retain their quality and integrity over time
- Encourage community engagement with public art/cultural materials and encourage dialogue
- Support opportunities for artists, designers, architects, landscape architects, engineers, developers and the local community to engage with the cultural and artistic life of Warrnambool
- Engage with the concept of public spaces as evolving, changing spaces
- Provide access to cultural experiences for the community, within the community, in line with the state Government's Creative Capacity + Arts for all Victorians

**4.05 Public Art/Cultural Materials Management Procedures**

The following procedures are intended to develop the outlines of the Public Art Policy and Public Art Guidelines into a detailed framework for the procedures for the acquisition, design and deaccession of public art and cultural material. The following procedures seek to enable efficient and effective planning and implementation of public art and cultural materials projects by WCC.

**4.05.1 Public Art/Cultural Materials Acquisition Methods**

Public Art/Cultural Materials may be acquired or enter into the custodianship of WCC in a number of ways:

- WCC initiated commission
- Commission by an entity other than WCC (developer, other government institution etc.), which then enters into WCC's collection
- WCC initiated acquisition of an existing piece
- Gift or bequest
- Community or artist initiated project

**4.05.2 Public Art/Cultural Materials Acquisition Processes**

For WCC initiated projects, and to a lesser extent, commission by an entity other than WCC, a number of different approaches can be selected and altered to suit the specific context of the project. These are generally:

- Standard Commission
- Open Competition
- Limited Competition

A collaborative approach can be incorporated into each of the above acquisition processes. A Priority List of Artists can be integrated into the Artist Selection Stage.

is appropriate.

Tailored community engagement and stakeholder consultation should be built into the chosen process as appropriate to each different project context. Community engagement strategies are developed in 5.03 and 5.04. WCC community engagement and consultation policy shall guide the process for all Council initiated projects. For large scale projects a broad consultative approach should be undertaken, whereas for smaller scale projects more localised or focused consultation

**4.05.3 Collaboration**

Increasingly, collaborative approaches are employed on new public art projects. The structure of collaborations are varied and often quite project specific. Generally, collaborations are based on one of the following basic approaches:

- Artist and Artist collaboration
- A team of two or more artists working together in a standard commission process
- Artist as group leader
- Often associated with community projects, an artists will lead a team of community members, students or other artists. Often the process of skills acquisition is of primary importance and the artwork may be temporary, or have an intended short life span.
- Artist inclusion in design team

Artists collaborate with a design team comprising a range of architects, designers, landscape architects, engineers, urban designers and the like. The design outputs of this type of project are very varied and range from integrating artworks more fully into a architectural or landscape context to artists and architects together designing the form of a building

**4.05.4 Priority List of Artists**

Public Art and Cultural Materials within a town or city can be thought of in terms similar to that of an art gallery or museum collection. The Public Art and Cultural Materials Collection can then developed in a similar manner to that of an art gallery; key artists may be identified as targets to add to the collection. This "Collection Priority List" can be utilised as the basis for the artist selection process and may also be provided to other entities to guide their commission of public artworks in Warrnambool.

Any Collection Priority List should have a focus on engaging local artists. However, it is recognised that there are a limited number of artists in the region with the skills, qualifications and experience required for public art projects. Consideration should therefore be given to implementing capacity building programs such as mentorships into the public art process.

The development of a Collection Priority List should be informed by the development of appropriate acquisition and collection policy documentation.

**4.05.5 Artist Selection Criteria**

Artist Selection Criteria should be determined at the project planning stage and developed in line with the artist briefing documentation. Each project will entail a set of Project Specific Criteria, which can be applied to the selection process in addition to the General Artist Selection Criteria:

- Aesthetic and conceptual relevance for the site
- Experience and technical expertise in the materials and processes required by the commission
- Previous experience in public art, outdoor sculptural works, community projects or cultural materials projects
- Ability to work within the project time frame and budget

These standard criteria may be expanded and added to dependent on the project. It is sometimes useful to apply a score and/or weighting to each criteria to guide selection.

**4.05.6 Standard Commission Process**

The standard approach to public art and cultural materials projects is to run a straightforward commission process. This commission process has similarities to architectural processes and is therefore easily integrated with WCC's existing processes (See Figure 4).

**4.05.7 Competition**

Competitions may be either limited or open. An open competition advertises for artists to provide concepts as entries in the competition. A short-list may then be selected, if required, to develop their concepts further for a design fee (see Figure 5). Alternatively, a limited competition invites a number of selected artists, usually three, to prepare possible concepts for a design fee. A winning concept is then selected. The artists are usually selected through either prior knowledge or database searches, or through an expression of interest process (see Figure 6). The open competition is more time consuming to administer and has higher costs involved with advertisement and the like, however, it can provide a transparent process for larger commissions.

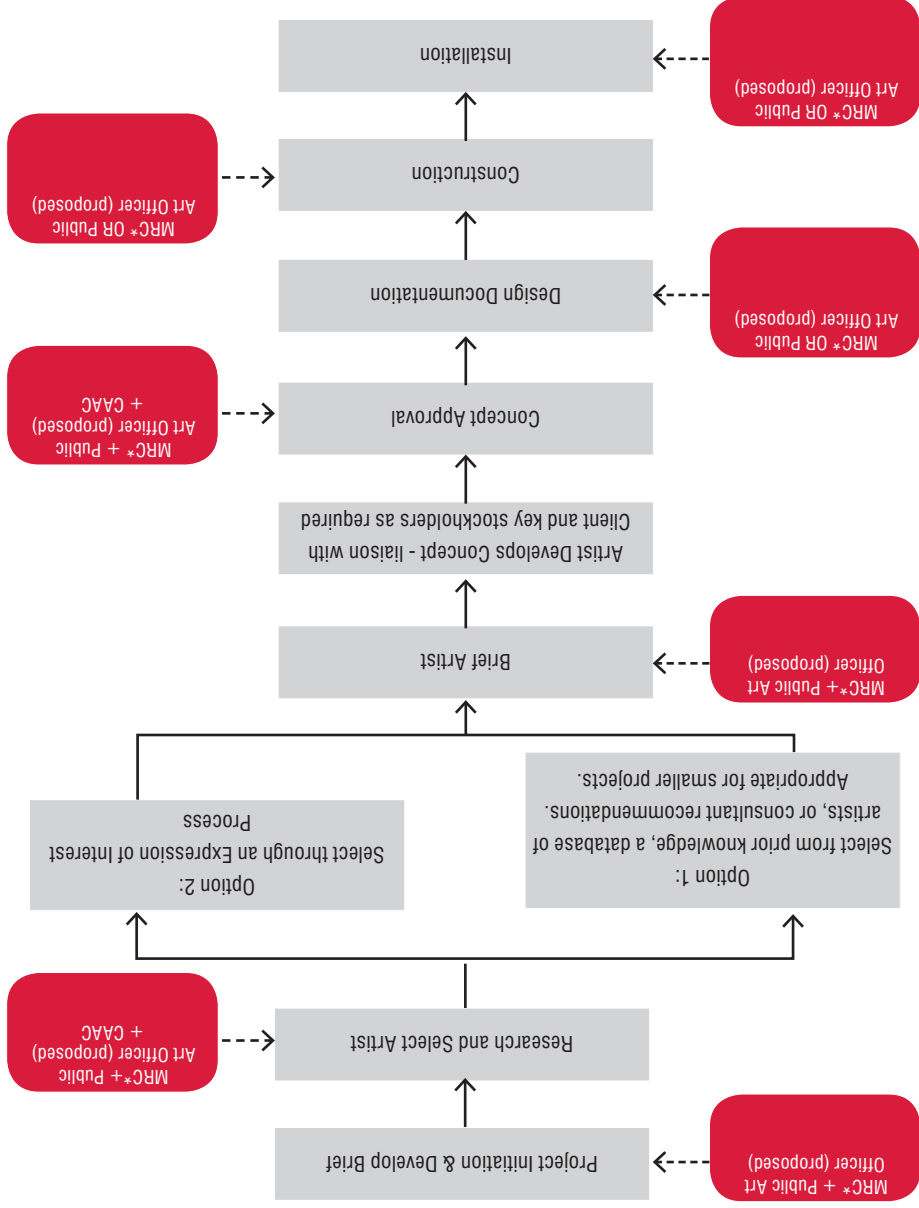


Figure 4. Standard Commission Process  
\*MRC = Manager Recreation and Culture

Figure 5. Open Competition

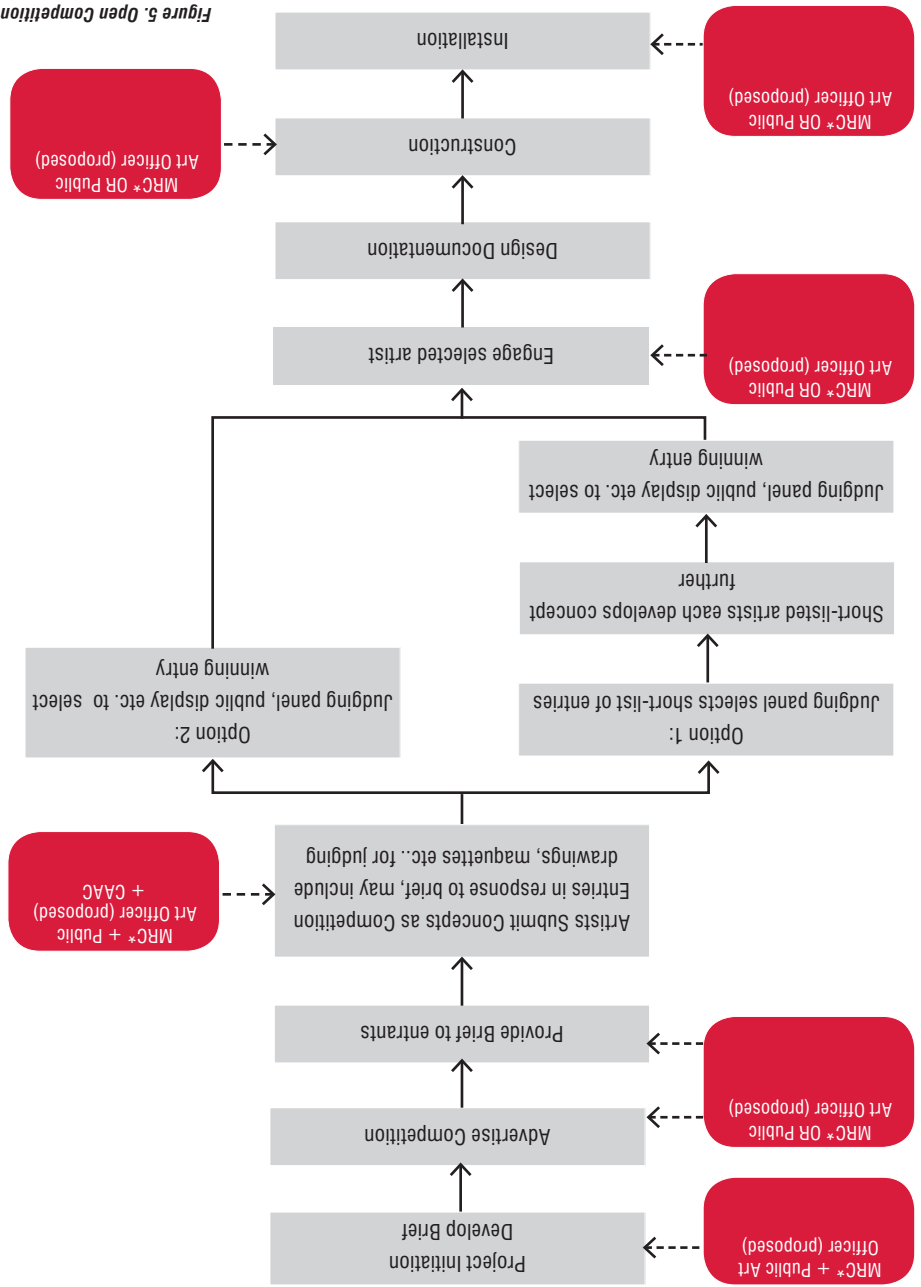
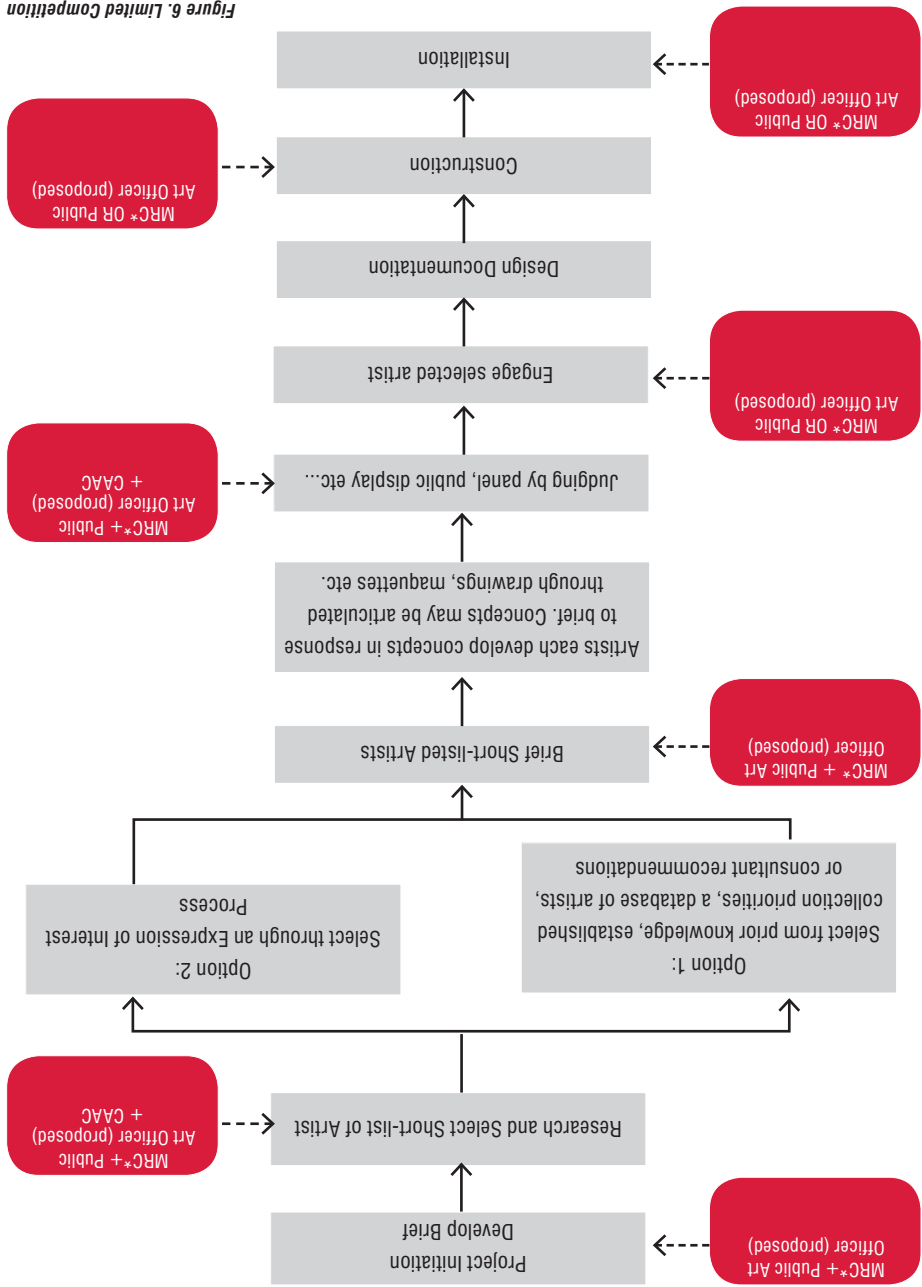


Figure 6. Limited Competition



\*MRC = Manager Recreation and Culture

#### 4.06 Public Art/Cultural Materials Design Considerations

##### 4.06.1 Public Safety

Public Safety is a significant design consideration for all items in the public domain and public artworks and cultural materials must adhere to the level of public safety standards normally required of all other objects placed in the public domain. The design and construction of artworks must be in accordance with the relevant Australian Standards, and any other project specific guidelines. Generally, the types of public safety concerns that the design of public art needs to address include, but are not limited to:

- Eye level projections (consider also the height of children)
- Visibility
- Structural stability, including footings (some works will require engineering certification)
- Secluded and confined areas that may threaten public safety and issues of entrapment
- Accessibility
- Uneven paving and walking surfaces, especially in poorly lit areas
- Glare from finished surfaces
- Gradients of slopes and trip hazards on paved surfaces
- Hours of sunlight and the impact of moss and lichens
- Climbing on artworks not intended as interactive or play sculptures should be discouraged
- by eliminating parts that climbers might use as foot holds

##### 4.06.2 Engineering Certification

Many works will require consultation with an engineer who may be required to provide engineering certification relating to issues such as structural stability, load bearing capacities and fixing methods. The level and type of engineering involvement will vary between projects.

##### 4.06.3 Materials and Coatings Considerations

All materials for semi-permanent to permanent public art and cultural materials must be durable and easily maintained. It is with a view to retaining the integrity of the work over the long term that the following recommendations for the selection of materials are made. Other materials and coatings may be appropriate to certain applications. All material options should be considered and discussed in the design stage. The following list is not definitive and it is advisable that a conservator be consulted during the design phase. Whilst this adds to the cost

of the design stage, the engagement of a conservator can lead to more informed material selection that can significantly reduce ongoing maintenance and restoration expenses.

##### Metals

- Preferred metals are for the coastal environment of Warrnambool are:
  - Marine grade stainless steel
  - Coloured stainless steel
  - Bronze
  - Copper alloys
  - Nickel alloys
  - Polyurethane coated steel
  - Core-ten or weathering steel - use carefully as it can stain adjoining surfaces and the graffiti removal can be difficult
- Avoid galvanic corrosion in the combined use of reactive metals, such as steel screws in bronze or bronze affixed to cast iron objects.

##### Stone

- Porous stones such as the softer forms of sandstone, limestone and marble should be generally avoided in shaded and damp areas due to discolouration, deterioration and the possibility of surface damage when cleaning.
- Harder stones such as granite, basalt and quartzite are preferred.
- Approved sandstone is acceptable if located appropriately
- The use of protective coatings and sealants should be investigated

##### Concrete

- Concrete and cement are prone to efflorescence, water ingress and staining.
- When using concrete investigate the use of sealants and protective coatings

##### Plastics and Fibreglass

- The use of plastics and fibreglass on items intended to be installed on a longer term basis are to be avoided as they can yellow, become brittle and deteriorate relatively rapidly



Plinth design needs to consider the effects of rainwater. Avoid flat upper surfaces where water can pool, porous stones like sandstone that are likely to discolour and avoid joins in surfaces prone to water pooling.

**4.06.4 Attribution Plaques**

All artworks require attribution plaques in order to fulfil the moral rights obligations of the artist's right to attribution and, at a minimum, should include:

- Artist Name
- Artwork Title
- Artwork Date

**4.06.5 Vandalism/Graffiti Minimisation**

The NSW Premier's Department produced the *NSW Graffiti Solutions Handbook for Local Government, Planners, Designers and Developers* in 2000 which can be downloaded from [www.graffiti.nsw.gov.au](http://www.graffiti.nsw.gov.au) and it is recommended that it be consulted in the design and maintenance of public artworks. The handbook outlines various strategies for reducing and preventing illegal graffiti, namely:

- Making the environment unattractive for vandals and graffitiists by:
  - Using graffiti resistant materials
  - Lighting the area at night
  - Increasing informal community surveillance
  - Immediate and continued removal of graffiti. This deprives graffitiists of the reward of having their work recognised by others and lessens the chance of answering tags by other graffitiists
  - Use painted and sacrificial coated surfaces wherever possible to aid in removal or re-coating.
  - If raw materials are used, harder and smoother surfaces are preferable as they are easier to clean
  - Addressing the social factors such as boredom, low self esteem and alienation that lead to anti-social displays like graffiti and vandalism.
  - Measures should be taken, wherever appropriate to the site, to reduce the accessibility of

**Timber**

- Timber requires preservative treatments, protective coatings, varnishes or paints to extend its life-span.
- All timber in contact with the ground shall incorporate termite protection measures

**Glass**

- High strength toughened glass may be used in some applications

**Ceramics**

- Ceramic sculptural elements are to be generally avoided as they can be easily and irreparably damaged
- Glazed ceramic tiles however can be sufficiently durable in specific design applications. The tiles must be non-slip in paved areas

**Protective Coatings**

- Protective coatings guard against weather damage, paint and surface deterioration and permanent graffiti damage.
- Protective coatings reduce harmful physical affects on the material that can occur in the removal process. It is required that wherever possible protective coatings be applied to public artworks
- It is recommended that wherever possible sacrificial coatings be used to mitigate graffiti damage. These are coatings that are washed off with high pressure water, taking graffiti and surface markings with it. The coating is re-applied as necessary.

**Landscape Factors**

- Root barriers for works installed near large trees or areas of vegetation
- Minimisation of future landscape maintenance requirements around public artworks

**Lighting**

Lighting is an important design consideration in terms of aesthetic effect, visibility and as a deterrent to vandalism.

**Plinth Design**

- artworks to vandals. This includes installing works within water bodies or creating works with the main sections above head height and the like
- Community involvement. A sense of pride and ownership amongst the community can help reduce vandalism through informal surveillance, quick reporting and community pressure.

Vandalism is different to graffiti in that it entails the damage of objects as well as marking the surface. Most of the strategies outlined above apply to vandalism as well. In addition to the above, design consideration needs to be also given to ways of reducing the bending and snapping of parts through reinforcement and appropriate fixing.

#### 4.06.6 Skateboarding

Skateboarding on plinths and artworks can significantly damage the works and design consideration is to be given to ways of discouraging unwanted skateboarding. Surfaces that slow skateboards, such as rubber soft fall, soft landscaping and rough surfaces, can be used around artworks as one way in which to deter skateboarding.

It is recommended that a Maintenance Plan be developed prior to installation of each work for addition to the overall Public Art Maintenance Plan and inclusion into WCC's formal asset management program. This will ensure the effective management of public art assets for Warrnambool into the future. The plan shall include the following:

- Details of paints, protective coatings and materials to allow maintenance personnel to select the correct cleaning products and match paint colours
- A re-coating/re-painting schedule
- A cleaning schedule
- Contact details for artist so that attempts may be made to contact them for maintenance questions

#### 4.07 Procedural Recommendations

##### 4.07.1 Maintenance Plan

Under a 2000 Amendment to the Copyright Act, there are certain moral rights that are generally retained by the artist, unless otherwise stated. An artist's moral rights as it relates to public art and similar works can be generalised as follows:

- The right to attribution – a "reasonable" form of identification attribute is to be applied to the artist's work and reproduced images
- The right against false attribution
- The right of integrity – to protect their work from unauthorised alteration or other "derogatory treatment" that may harm the artist's reputation

This has several implications for the management of public art:

- Artists should be attributed through attribution signage in proximity to the work. This should include the artist name, the title of the work and the date of the work
- Attribution of specific reproduced images of the work in publications
- There is an implication that the commissioner has the obligation to maintain a work in a way that maintains the original integrity of the work so as to support the right to integrity, or at the least, the artist has the right to disassociate themselves with any work subject to a violation of

- the right to integrity.
- NAVA's Code of Practice suggests that artists be given the opportunity to repair substantially damaged works themselves

*It is strongly recommended that WCC obtain qualified legal advice regarding copyright, intellectual property and moral rights in the preparation of any agreements for the acquisition of artist's works or services.*

#### 4.07.3 Deaccession Guidelines

It is important that deaccession guidelines be set out and agreed to in artwork commission contracts and in agreements relating to the sale and gift of public art and cultural material to WCC. These terms may vary according to the context, but they should stipulate guidelines regarding:

- Modification
- Relocation
- Copyright
- Process for attempting to contact the artist prior to changes.
- Intended lifespan of the work

WCC may wish to include an agreement to review the lifespan of the work during the originally agreed life cycle if concerns arise regarding the condition of the artwork or safety aspects.

The National Association of Visual Artists (NAVA) has developed a Code of Practice for the visual arts industry. Their guidelines are for application in the Public Institution, a context which has a similar set of policy concerns to that of public art held in a Council collection, and include the following considerations:

- The artist/creator or their estate should be offered first refusal in the event of deaccession
- Deaccession should take place in accordance with the deaccession policies of the organisation, which should be agreed upon with the artist at the time of purchase/commission
- If the work is to be deaccessioned, the artist (or their estate) should be provided with opportunity to document the work in its current location
- If a work is to be destroyed, Warrnambool City Council should:
  - Give the artist opportunity to document the work
  - Give the artist opportunity to remove the work

The flow chart on the following page (Figure 7) provides a general outline of this process. The flow chart provides an outline indication of the process which can be adapted to specific circumstances.

- Director City Infrastructure
- Manager Recreation and Culture
- City Art Advisory Committee
- Warrnambool Art Gallery Director and Curator
- Other Council Officers
- Council's Heritage Advisor
- The artist
- The donor organisation or individual, where applicable
- Key stakeholders
- Broader Community
- Relevant Community Interest Groups

In addition to consulting the artist, the deaccession process requires expert and community consultation. Depending on the item in question, consultation could include:

- Give the artist opportunity to rehouse the work
- Provide the work to the artist or their estate at no cost

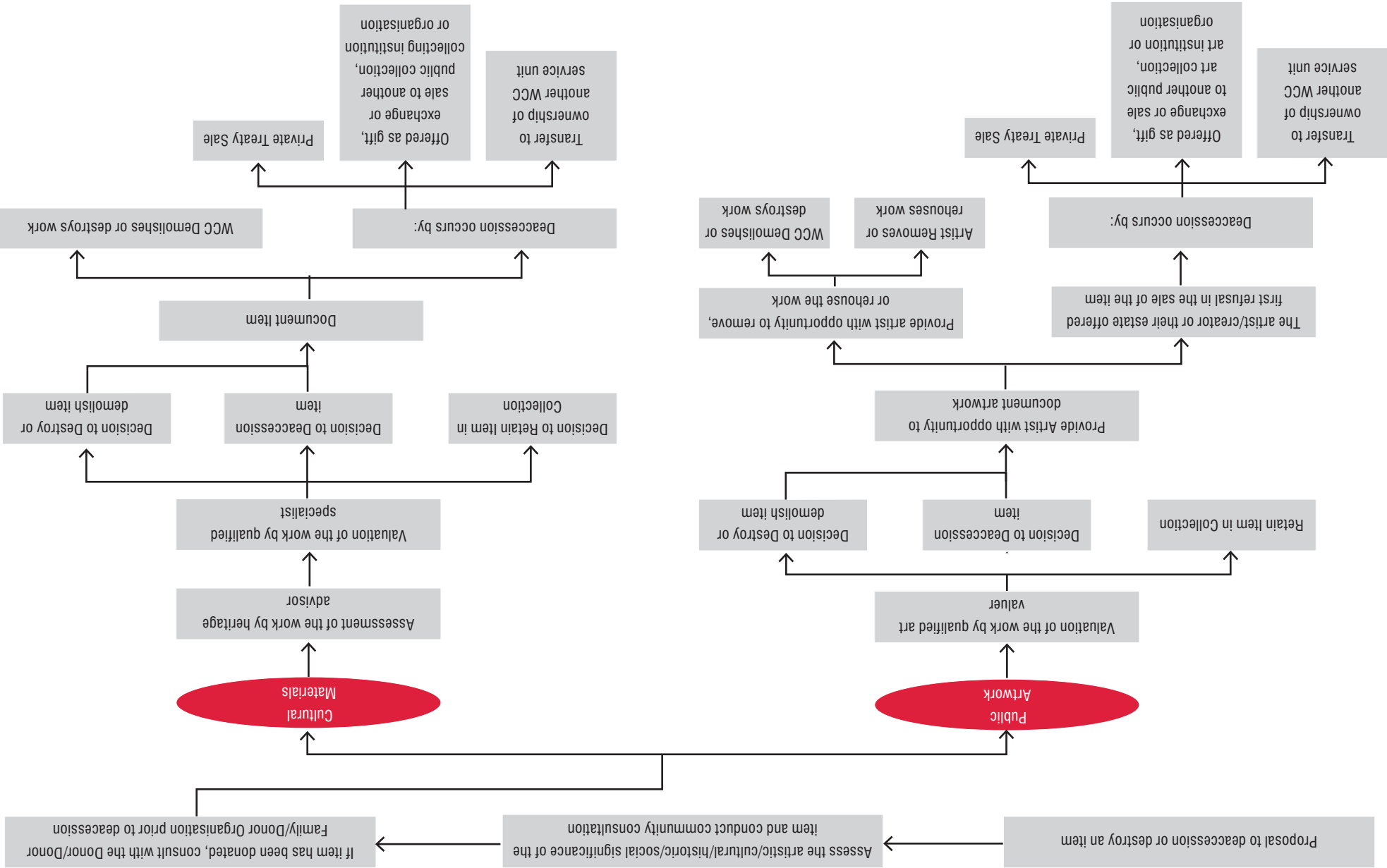


Figure 7. Deaccession Guidelines

POLICY+PROCEDURE

#### 4.08.1 Public Art By Entities Other Than Council

Engagement with the public art process by entities other than Council should be encouraged as a way of developing dynamic public and semi-public places and as a way of promoting engagement with art and culture throughout the community. The incorporation of public art into the design and budgeting of private developments should be encouraged, particularly in those areas physically accessible or visible to the public such as open spaces and building facades.

Developing an integrated public art culture across public and private sectors in Warrambool can have a range of benefits:

- Promoting engagement with arts and cultural practices across the community
- Contributing to the economic development of Warrambool through engaging local artists, fabricators and tradespeople to work on projects wherever possible.
- Cultivating dynamic and engaging public spaces
- Creating a distinctive and unique sense of place in the urban environment - of benefit for both a local sense of identity and for sectors such as tourism and regional economic development

A variety of entities other than Council may consider an involvement in public art and they may do this for a variety of reasons. The types of entities who may commission public art include:

- Other government organisations
- Educational organisations
- Developers
- Private organisations and individuals
- Businesses

It is advisable that WCC strives to establish a dialogue with other potential commissioners of public art. This dialogue should include both Planning and Culture and Recreation officers.

#### 4.08.2 Proposal Evaluation

Public art and cultural materials project proposals from such entities should be guided by WCC's Public Art Policy, Public Art Guidelines and this Management Plan - particularly the sections on Public Art and Cultural Materials Criteria and the Public Art Cultural/Materials Design Considerations. Evaluation of public art or cultural materials proposals submitted to WCC are to be evaluated

according to the following criteria:

- Consistency with the aims and objectives of WCC's Public Art Policy, Public Art Guidelines and this Management Plan
- High artistic integrity and quality
- Connection to the proposed site and contribution to the public space
- Engagement with the site character and significance. This can be in terms of the natural or built qualities of the site; and/or the social, cultural or historic character of the site
- Demonstration of appropriate consideration to public safety and maintenance to ensure these items will retain their quality and integrity over time.
- Encouragement of community engagement
- Technical feasibility
- Durability of the artwork and its ability to withstand weathering and physical contact over time
- Life cycle costs for works to be maintained by WCC
- Consistency with relevant planning, urban design, heritage and environmental legislation, policies

#### 4.08.3 Implementation

It is recommended that the feasibility of the following be investigated as ways in which to promote involvement in public art by entities other than WCC:

- Developer incentives
- Concessions for developments that include public art
- Percent for art plans
- Requirement of 1-2% of the capital works budgets for larger projects be spent on the development of public art programs
- A Public Art Fund
- Developers contribute to a WCC administered fund that then acquires public art pieces and implements a public art program

The investigation of the above strategies may benefit from the involvement of a number of Councils, or State Government Bodies.

## 5. DEVELOPMENT AND SUPPORT

### 5.01 Future Directions

There is significant scope and opportunity for the future expansion of public art in Warrambool. To a large extent the success of public art initiatives is predicated on the degree to which the community and stakeholders are engaged with public art. The building of a real community engagement with public art is a fundamental consideration in the analysis of future directions and recommendations for public art in Warrambool.

Another key factor in the success of public art is its appropriateness for, and dialogue with, its context. The following links various public art types and approaches to appropriate contexts within the Warrambool LGA.

#### 5.01.1 Artwork Typologies

Some general typologies according to context provide a guide for the future provision of public art in Warrambool. As with any categories in the arts, many crossovers between categories occur, but are nonetheless useful to conceptualise the different roles of public art in our public spaces. The proposed 3 Year Public Art Recommendations (see 6. Recommendations) identify specific opportunities for the inclusion of public art and cultural materials.

### Landmark Artworks

Landmark artworks are site specific stand alone sculptural works. These works are often large scale and become instantly recognisable markers for the site or area.



(Clockwise from top left): John Turner, *Foundation Seed*, 2006, Newcastle NSW; Linda Emery, New York; Artist Unknown, Docklands, Melbourne Vic; Emily Floyd, *Signature Work*, Docklands Melbourne Vic; Artist Unknown, Melbourne Vic; F. Benton, 1990.

Artworks located within public spaces, generally created by one or a small team of artists. These works can be created for a particular site, or can be acquired and installed in a site. Often characterised by the sense that an artistic intervention into the everyday is taking place.

**Art in Public Spaces**



(Clockwise from top left): Michael Le Grand, Tuggeranong, Canberra; Juan Manoz, Sydney NSW; Artist Unknown, Melbourne; Michael Le Grand, Deshabille, Nelson Bay NSW, 1996; Artist Unknown, Melbourne Vic; Artist Unknown, Perth WA; Bronwyn Oliver, Core, Keizo Ushio, Sculpture by the Sea, Sydney.

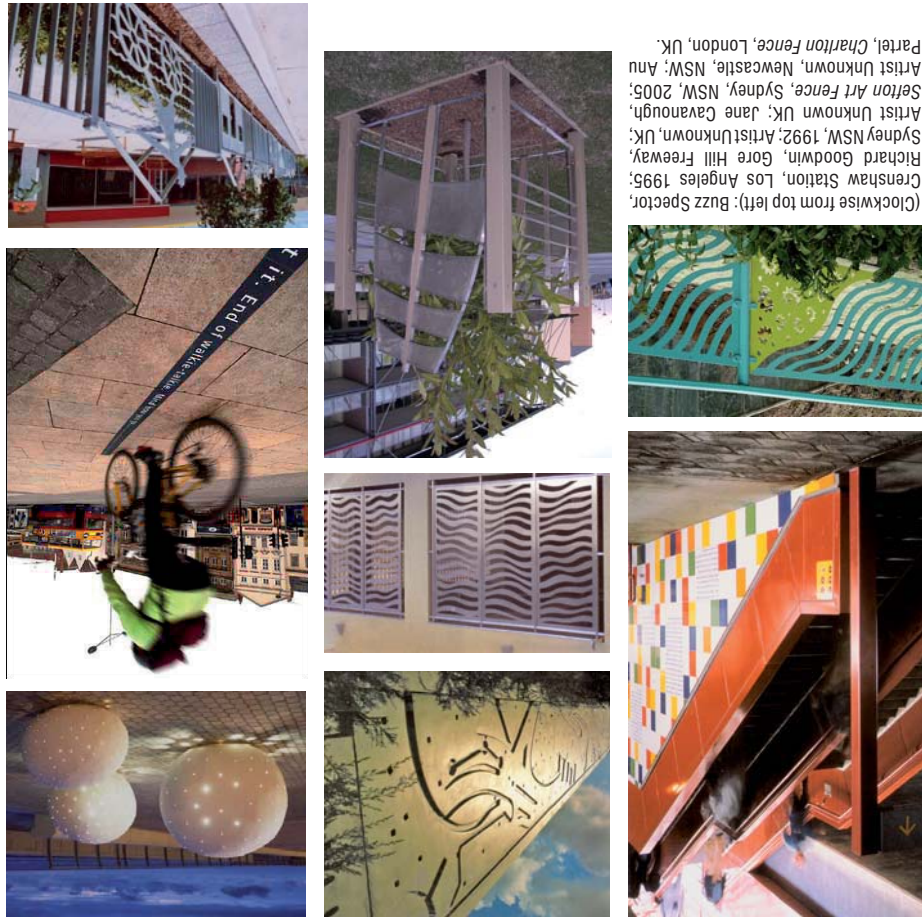
**Interactive Artworks/Immersive Art Spaces**

Interactive Artworks and Immersive Art Spaces provide distinctive, interactive spaces that range from gateways to playgrounds to meeting places. They are artworks that you can move through and around and are used to mark entry points as well as sites for formal and informal community interaction. These may be born of a collaborative process between artists, landscape architects, urban designers and public art consultants. Interactive art include works that encourage active physical interaction, such as playgrounds and the like.



(Clockwise from top left): Janet Laurence and Fiona Foley, Edge of the Forest, Museum of Sydney, 1994; Artist Unknown, Fremantle Perth WA; Artist Unknown, Simpson Park Muswellbrook, NSW; Braddon Snape, A Drop in the Ocean, 2005, Newcastle, NSW.

DEVELOPMENT+ SUPPORT



(Clockwise from top left): Buzz Sector, Crenshaw Station, Los Angeles 1995; Richard Goodwin, Gore Hill Freeway, Sydney NSW, 1992; ArtistUnknown, UK; Artist Unknown UK; Jane Cavanough, Sefton Art Fence, Sydney, NSW, 2005; Artist Unknown, Newcastle, NSW; Anu Partel, *Challion Fence*, London, UK.

**Urban Art Elements**

Urban Art Elements refers to the integration of art elements into aspects of the urban and landscape design. They are located to give definition to key spaces, contribute to the richness of the urban fabric, enhance vistas and reinforce public access ways within streetscape and landscaped areas. The artworks may take the form of footpath inlays, street furniture, seating, street light attachments, retaining walls, banners, balustrade and railing design and small scale decorative additions.

**Community Art/Project Based Art**

Artworks that are the outcome of community or group based projects. Often the emphasis is on skills building, empowerment of minority or under privileged groups or community engagement.



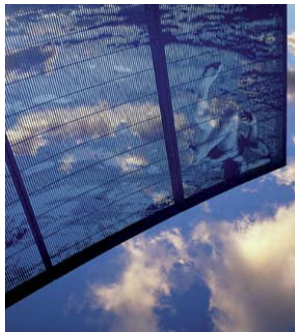
Artist Unknown, Melbourne.



DEVELOPMENT+ SUPPORT

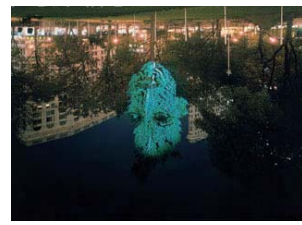


(Clockwise from top left): Artist Unknown, Southbank, Brisbane, Qld; Artist Unknown, Southbank, Brisbane, Qld; Bronwyn Oliver, *The Vine*, The Hilton, Sydney, 2005.



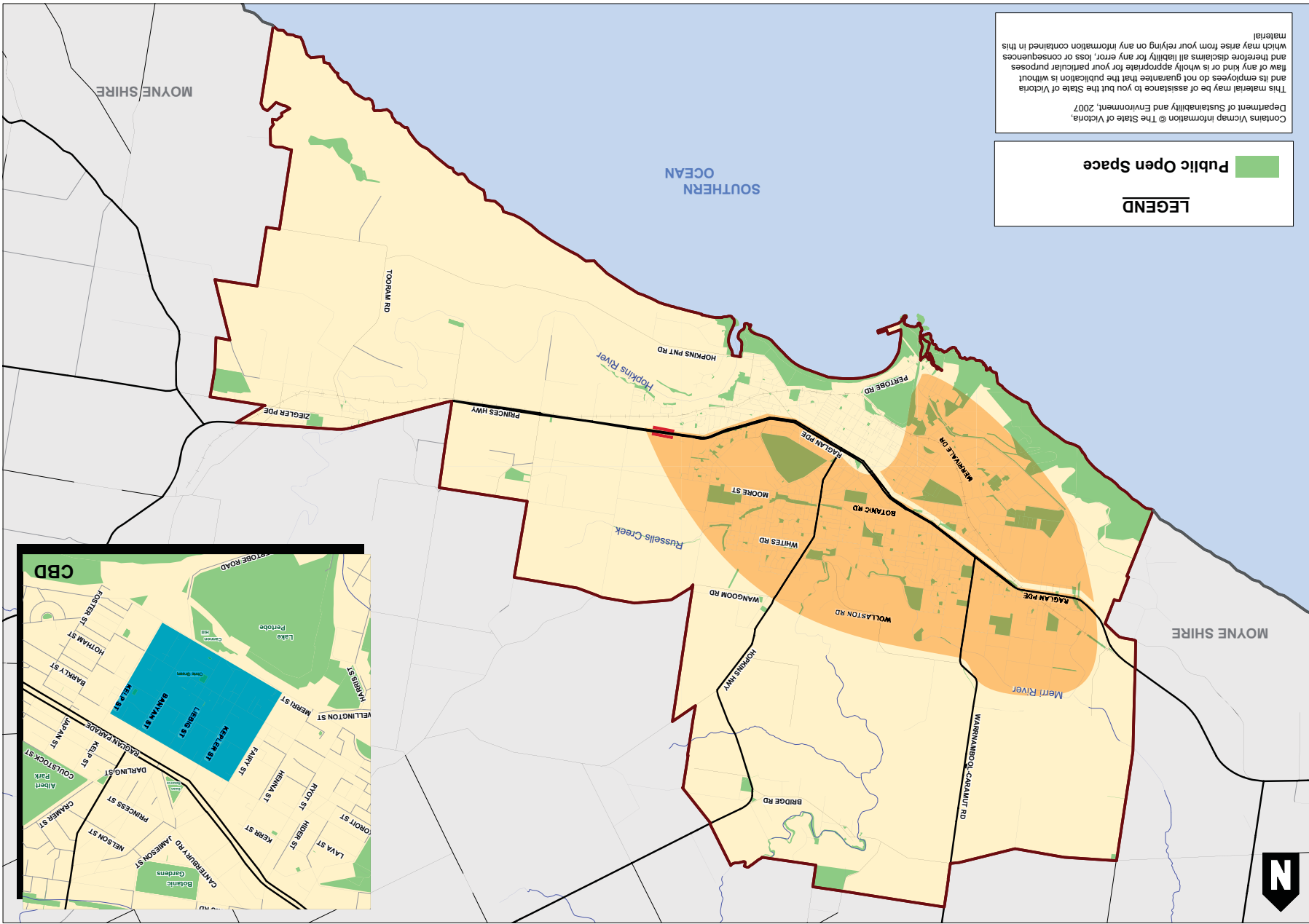
**Artist + Designer Collaboration/Art Built In/Integrated Art**  
 Artworks that are built in as integral parts of buildings, engineered structures or the landscape. This may be achieved through a collaborative approach.

**Temporary/Temporal Art**  
 Artwork that is intended only to be installed for a limited length of time. Works may be intended to disintegrate naturally, or be removed after a certain period. Works can often be ephemeral.



(Clockwise from top left): Christo, Central Park, New York, 2005; Tony Ursler, *Target*, New York, 2000; Artist Unknown, Temporary Construction Fence, Southbank, Brisbane, 2005; Artist Unknown, Newcastle, 2007; Tony Ursler, *What is Your Secret*, New York, 2000.



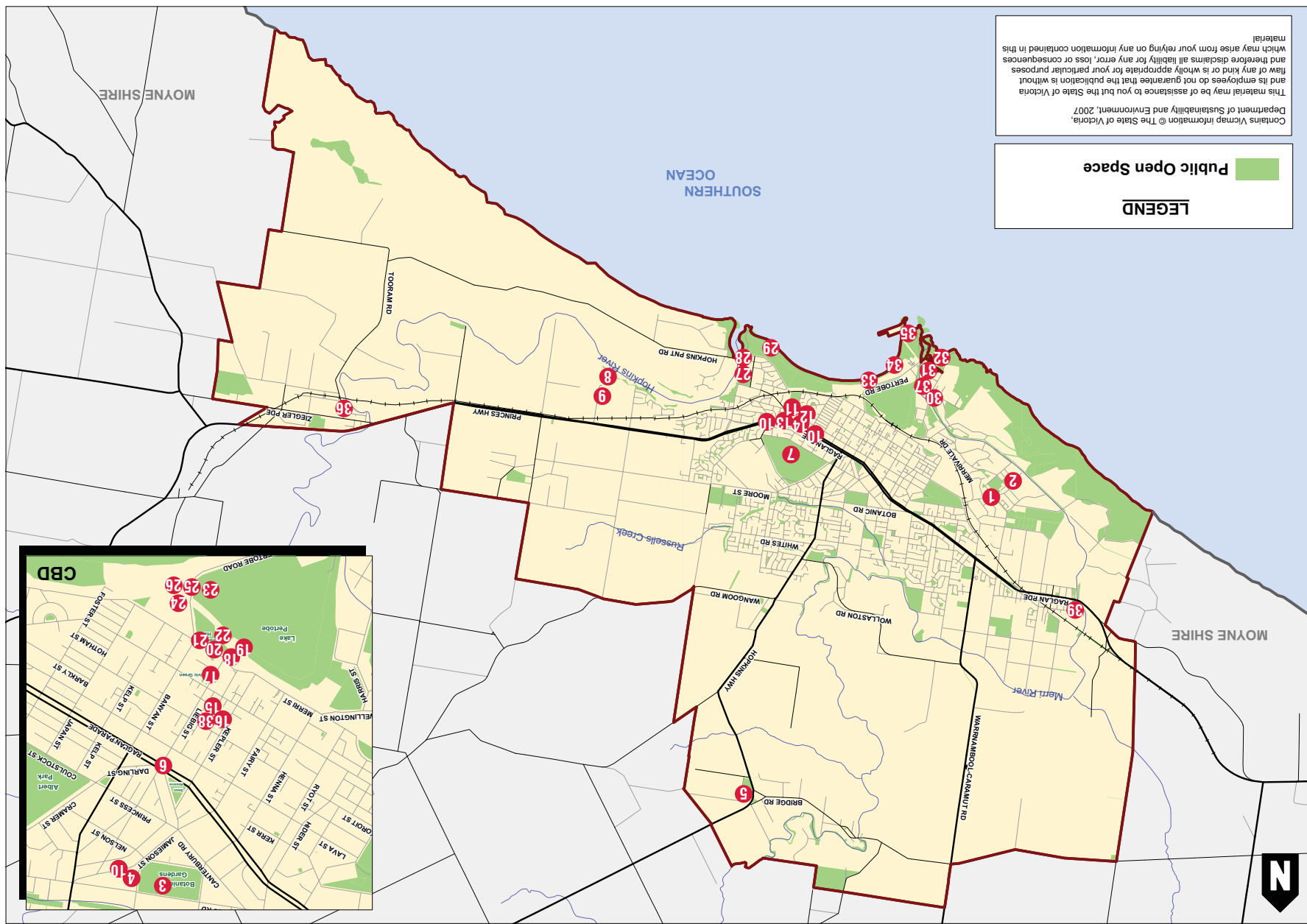


# Appendix A: Audit

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**LEGEND**

Public Open Space



- Location Map: Audited Public Art and Cultural Materials**
- 1 Sheds, Mike Kibblewhite (Project Leader)
  - 2 Kurort, Marrang & Paretch, Rob Lowe & Mick Rigg
  - 3 Botanic Gardens
  - 4 Fish Mural, Trish Hayes
  - 5 Woodford - Bushfield War Memorial
  - 6 100 Years of the Warrambool Cycling Classic, Gwen Geach
  - 7 Anns and George Bills Horse Trough
  - 8 Turram Carrn, Chris Booth
  - 9 Stone Pillars
  - 10 Stone Mileposts, "M 162", "Warrambool 1 Mile", "5 Miles to Woodford"
  - 11 Whale Nursery Mural, Robert Ulmann
  - 12 Sphere and Trillion
  - 13 Memorial to David Fletcher Jones, Robert Ulmann
  - 14 Pleasant Hill/Fletcher Jones Gardens
  - 15 Laneways
  - 16 Ozone Mural
  - 17 The Australian Fur Seal, Robert Ulmann
  - 18 War Memorial
  - 19 Vietnam War Memorial
  - 20 150th Anniversary Stone
  - 21 General Gordon Monument
  - 22 Portuguese Cross and Buses
  - 23 Maze Mural, Mark Iddles
  - 24 Lady in the Wind, Robert Ulmann
  - 25 Tunnel Creatures Mural, Denise Corboy and Andrea Radley
  - 26 Dirty Duo Mural
  - 27 Lyndoch Leadlight Windows
  - 28 Squire of Lyndoch Memorial
  - 29 Granny's Grave
  - 30 Warrambool Artist Society Mural
  - 31 Warrambool South Centenary Stone
  - 32 O'Connor and Rowell Memorial
  - 33 Progress Association Gateway
  - 34 Shipwreck Signs, Warrambool Textiles Community Project
  - 35 Breakwater Centenary Sculpture, Robert Ulmann
  - 36 Shrader Park Memorial Plaques
  - 37 South Warrambool Community Association Art Project
  - 38 Ozone Walk Murals
  - 39 Dennington War Memorial

**Reference Title** The Sheds  
**Artist** Mike Kibblewhite (project leader); project team of Job Skills members  
**Date** 1995  
**Map Code** 1

**Location**

McMeekein Road and Grantier Street, adjacent to industrial estate.

**Attribution/Interpretive Plaque**

Not present

**Description**

The Sheds were the outcome of a project aimed at helping young unemployed people regain confidence and learn skills to help their return to the workforce. Decision making within the project was largely driven by the project team. The project involved the planting of indigenous tree species (such as casuarina) in the outline of a whale on the side of the hillside. The sheds house tanks built to collect rain and irrigate the young seedlings. The project also involved the input of local school children with temporary artworks at the site.

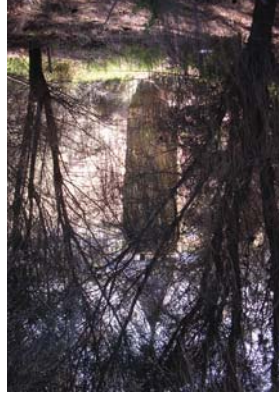
Of the seven sheds originally built under the project three remain, with the other four having been relocated to Codrington Windfarm. Over time the casuarinas have grown to largely obscure the remaining three sheds. Furthermore, part of the hillside has been carved away by development at the industrial estate.

**Material**

- Range of common building materials including: stone blocks, bricks, steel, timber, corrugated iron sheeting, plumbing materials.
- Indigenous plant species including casuarina.
- Assorted recycled found objects.

**Current Owner/Custodian**

Warrambool City Council. It is recommended that Council examine the potential risks and liabilities associated with the deterioration of the shed structures.



**Title:** *Kuront* (White Faced Heron), *Marrang* (Meeting Place), *Pareetch* (Water)  
**Artist:** Designed by Rob Lowe, carved by Mick Riggs  
**Artwork Date:** 2006

**Map Code 2**

**Location**  
Public Reserve  
Opposite Merrivale Recreation Reserve, Merrivale Drive

**Attribution/Interpretive Plaque**

Not apparent. Installation of attribution plaque recommended.

**Description**

Sandstone sculptures located in re-vegetated public open space. Series of three works installed approximately ten meters apart on a rise to the edge of the park. The works relate to indigenous connections with the land. All works embrace traditional Koori representations - Marrang and Pareetch particularly so.

**Material**

- Sandstone
- Metal edging
- All works coated with paint in a yellow ochre shade.

**Plinth Details**

Works are installed on a road-base gravel base.

**Current Owner/Custodian**

Awaiting confirmation



**Title** Warrambool Botanic Gardens

**Artist** Designed William Guilfoyle

**Date** Design accepted by Council in 1879

**Map Code** 3

**Location**

Cnr Queens Road and Cockman Street

**Attribution/Interpretive Plaque**

Number of plaques installed throughout the gardens, often in relation to the restoration of various elements such as the Gas Light or the Fountain by the Friends of the Warrambool Botanic Gardens Society.

**Heritage Listings**

- Listed on the Register of the National Estate in 1992
- Registered by the National Trust in 1990.

**Description**

An example of the trend toward the creation of municipal botanic gardens in the nineteenth century. The design of Warrambool Botanic Garden was developed by William Guilfoyle. The design takes inspiration from the English picturesque style, with sweeping lawns, water glimpses of the lake, curving paths designs to open vistas for the pedestrian and large specimen trees. Key cultural material elements within the park include:

- Wooden entrance gates on Bromfield and Cockman Streets
- Fernery, built in early 1900's and rebuilt in 1985

- The 1913 Rotunda

Three urns and a sundial within a more formal setting of garden beds in the south east quarter of the gardens

- 32 Pounder Carronade - designed as a ship's cannon and mounted on a base of Burmese teak. Cast in Scotland in 1813

**Current Owner/Custodian**

Warrambool City Council, but under the management of a Curator.



**Reference Title:** Fish Mural

**Artist:** Trish Hayes

**Artwork Date:** 1993

**Map Code 4**

**Location**

Acquazone Aquatic Centre

Botanic Road and Queens's Road

**Attribution/Interpretive Plaque**

"This Pool was Beautified by Jobskills. Pool designs by Jim Truscott. Murals by Trish Hayes. Warrambool City Council, September 1993".

**Description**

Mural of a school of fish in deep blues to aquas on the wall of a utility building adjacent to the outdoor Olympic pool within the Acquazone complex. Completed, according to plaque, as part of improvements to the pool facility under the Job Skills program.

**Material**

Mural - Paint on rendered brickwork.

**Provenance**

Work completed as part of a Jobskills program, for Warrambool City Council.

**Current Owner/Custodian**

Complex managed by Warrambool City Council.





**Reference Title** Woodford – Bushfield Commemorative War Memorial

**Artist** NA

**Date** 2007

**Map Code** 5

**Location**

**Attribution/Interpretive Plaque**

Plaque reads "This memorial/ is in recognition of/ Australian service personnel/ who served in the / Boer War, WWI And WWII./ We honour also those who/ served in all other wars or/ conflicts and with peace/ keeping forces on operational/ or hazardous service from/ WWII onwards./ Lest we forget/ Unveiled 14th April 2007/ By Mr Michael Annett CSC/ CEO Return & services League of Australia/ (Victorian Branch Inc.)

**Description**

War memorial consisting of a space defined by concrete paving in a flagstone pattern. Along one side are three standing blocks of sawn basalt, inlaid with plaques. Three flagpoles create of those who served. and the central one bearing a dedication plaque. Three flagpoles create an outer arc behind the standing stones. At the opposite end of the paved area and facing the stones are two rough hewn timber benches.

**Material**

- Concrete paving in an irregular flagstone style
- Basalt standing stone
- Granite Plaques
- Timber benches

**Plinth Details**

NA

**Provenance**

Returned Services League (RSL)

**Current Owner/Custodian**

Joint ownership and management arrangement between WGC and the RSL.



**Title:** *Monument for 100 Years of the Warrambool Cycling Classic*

**Artist:** Gwen Geach

**Artwork Date** 1995

**Map Code** 6

**Location**  
Centre of Road Reserve,  
Raglan Parade (near Liebig Street)

**Attribution/Interpretive Plaque**

A number of plaques commemorating past winners of the Melbourne to Warrambool Cycling Classic.

**Description**

This work is located adjacent to the finish line of the Melbourne to Warrambool Cycling Classic. The work comprises a cut plate steel depicting the silhouette of racing cyclists. The figures rise up, as though moving rapidly closer. The work is a commemoration of 100 years of the Warrambool Cycling Classic.

**Material**

- Black painted plate steel
- Black painted steel pipes.
- Concrete plinth
- Brass Plaques

**Provenance**

Unknown

**Current Owner/Custodian**  
Warrambool City Council



**Reference Title:** Annis and George Bills Horse Trough  
**Date:** Not apparent. However, the trough appears to be of a design standard to the Annis and George Bills Troughs of the 1930's.

**Map Code 7**

**Location**  
Located adjacent to the entry to the Warrambool Pony Club, Albert Park, Coulstock Street

**Attribution/Interpretive Plaque**

“Donated by Annis and George Bills Australia” – cast into concrete.

**Description**

One of a number of horse troughs donated to town councils by the estate of animal lovers Annis and George Bills. George Bills made his money in manufacturing and, after his death in 1927, directed through his will that income derived from his estate be used to provide troughs for horses in public spaces. The first troughs were custom made, but in the 1930's the design evolved to a cast concrete form, of which Warrambool's appears to be one. The troughs were mostly donated to towns across Victoria and New South Wales, although some can be found in the United Kingdom, Switzerland and Japan.

**Material**

Cast concrete

**Provenance**

Donated by Annis and George Bills. Although the provenance of this trough is essentially unknown, it was common for town councils to apply to have a trough installed and it is likely this is the case here. It is believed that the trough was originally located adjacent to Queens Road.

**Current Owner/Custodian**  
Warrambool City Council



**Title** *Turrarn Cairn*

**Artist** Chris Booth

**Artwork Date** 1996

**Map Code** 8

**Location**

Warrambool Campus, Deakin University

Princes Highway

**Attribution/Interpretive Plaque**

"Turrarn Cairn was created to encourage remembrance of the recent suffering of this land and its Indigenous Peoples and to engender a sense of healing and a sensitive and wise outlook for the future".

**Description**

Boulders stacked in a leaning vertical configuration. The work appears timeless and the act of re-arranging natural objects into symbolic items has resonance with the cultural expression of countless cultures throughout history. The reference to the cairn conveys a sense of navigating through a journey: the work becoming a wayfinding means through the troubled relationship between coloniser and indigenous people. Departing from a traditional process of stacking the stones, Booth has drilled holes through the centre of the stones and threaded them, bead like, onto a central steel pipe that is for the most part concealed.

**Size (overall)**

500 x 220 x 120 cm

**Material**

- Stones
- Steel Pipe

**Current Owner/Custodian**

Deakin University Permanent Collection



**Reference Title:** Sandstone Pillars

**Artist:** NA

**Artwork Date** Original Sandstone Pillars built in the 1870's with a major restoration in 1989

**Map Code** 9

**Location**  
Warrambool Campus, Deakin University  
Princes Highway

**Attribution/Interpretive Plaque**

"Warrambool Institute of Advanced Education/These pillars of sandstone/built in the 1870's supported tanks/which supplied water to/Sherwood Park Homestead/Restoration took place in 1989"

**Description**

Six large sandstone columns stand in a three columns by two configuration. The columns are imposing and communicate a sense of the long term vision with which they were constructed in the 1870's. The pillars were intended to last and represent a shift in colonial vision from 'making-do' to creating grand statements. The pillars were restored through an Institute of Advanced Education in 1989, however the original tank that the pillars once supported is no longer present. The Pillars stand as a quasi-memorial to the original homestead, Sherwood Park.

**Material**

Sandstone

**Provenance**

Columns built as a tank stand for the homestead Sherwood Park in the 1870's.

**Current Owner/Custodian**

Deakin University



**Reference Title** Stone Mileposts  
"M 162"; "Warrambool 1 Mile"; "5 Miles to Woodford"

**Artist** NA

**Date** Unknown

**Map Code** 10

**Location**

"M 162" Corner of Verdon Street and Princes Highway

"Warrambool 1 Mile" Raglan Parade, Corner of Foster Street

"5 Miles to Woodford"; 72 Jamieson Street

**Attribution/Interpretive Plaque**

None located

**Description**

Three mileposts, representative of two different models and time periods. The eldest appears to be "Warrambool 1 Mile" and "5 Miles to Woodford" which are both of a similar triangular stone set into a cobblestone base. "M 162" is painted white and has an angled flat top in comparison to the triangular apex of "Warrambool 1 Mile" and "5 Miles to Woodford". Places and distances are engraved into each side of the triangular posts on both types. Both milestones are symbolic of the history of the development of the road infrastructure system.

**Material**

- Stone
- Painted stone

**Plinth Details**

- "Warrambool 1 Mile" and "5 Miles to Woodford" are set on cobblestones.
- "M 162" is dug into the grass with no base.

**Current Owner/Custodian**

Warrambool City Council

**Further Notes:**

Painting of all milestones has occurred relatively recently. Input of heritage advisor should be sought to determine appropriateness of the mileposts.



Clockwise from top: Corner Raglan Parade and Forster Street; 72 Jamieson Street; Warrambool; Corner Verdon Street and Princes Hwy

**Reference Title** Whale Nursery Mural

**Artist:** Robert Ulmann

**Artwork Date:** Unknown

**Map Code** 11

11

**Location**

External Wall of Fish and Chip Shop

Nicholson Street, near Flaxman Street

East Warrambool

**Attribution/Interpretive Plaque**

None located

**Description**

A mural depicting a Southern Right Whale and calf. On the lower right hand corner is an outline map providing directions to the Whale Nursery viewing platform. The map also provides directions to the (late) artist's studio.

**Material**

- Mural – paint on painted concrete blockwork

**Provenance**

Unknown

**Current Owner/Custodian**

Private owner of commercial building on which the work is painted.



**Reference Title:** Sphere and Trillion

**Artist:** Unknown

**Date:** 1938-39

**Map Code:** 12

**Location**  
Fletcher Jones Garden,  
Raglan Parade.

**Attribution/Interpretive Plaque**

"The Sphere and Trillion was the motif of the 1938 Chicago World Fair. It was adopted by Fletcher Jones as a symbol of progress at the time of the rebuilding of the "Man's Shop" at the corner of Liebig and Korot Streets Warrambool, in 1938-39. The Sphere and Trillion was a feature at the clock tower on the "Mans Shop" until it was moved to Pleasant Hill in 1925. For many years it withstood Warrambool's sea air on top of a waterfall tower in F.J Gardens. It was moved to its present site in 1976."

**Description**  
Silver coloured circle and narrow triangular trillion positioned side by side. Plaque at the site, see above, provides an overview of the work's history. The items are modernist in their materials and the simplicity and severity of the forms.

**Material**

Steel/or aluminium with silver paint.

**Plinth Details**

No plinth

**Provenance**

Fletcher Jones company, see details on plaque

**Current Owner/Custodian**

Under Private Ownership





**Reference Title:** Memorial to David Fletcher Jones  
**Artist:** Robert Ulmann  
**Artwork Date:** c. 1978  
**Map Code:** 13

**Location**  
Fletcher Jones Gardens  
Raglan Parade and Flaxman Street

**Attribution/Interpretive Plaque**  
Bronze plaque set within the lawn in front of the sculpture, reads:

"This sculpture by Robert Ulmann/ was commissioned as an enduring memorial to David Fletcher Jones/ who was born at Bendigo 14th August 1895/ and who died at Warrambool 22nd February 1977./ It was hewn from two basalt stones quarried at Panmure./ To Ulmann it symbolizes the life and work of a great man/ - a man of deep conviction and resolute purpose./ "Viewed from the ends the form suggests the shape of a seed/ - the germination of an idea and the inspired determination to develop it./ the outer line representing his all embracing interests./ the inner circle denotes the nucleus/ - the ultimate power of his foresight and ideals./ The horizontal lines of the straight stones suggest/ an infinite potential for exploration and expansion/ of the initial ideals.""

**Description**

Abstract symbolist sculptural work comprising a crescent shape intersected by a horizontal beam. The work contrasts organic form (the crescent) with the man-made (the beam). This contrast is heightened by a difference in surface finishes: the crescent shape is rough hewn whilst the horizontal beam is smoother and more finished.

**Material:**

Basalt (attribution note states quarried near Panmure)

**Plinth Details**

Small and unobtrusive basalt stone base set within the lawn.

**Provenance**

Attribution plaque states commissioned from Robert Ulmann, presumably by the Fletcher Jones company or family.

**Current Owner/Custodian**

Under private ownership



**Reference Title:** Pleasant Hill Gardens, also known as Fletcher Jones Gardens  
**Artist:** Plaque at site attributes the development of the gardens to Leslie (Darby) Boucher  
**Artwork Date:** Work on the Gardens began in 1947  
**Map Code:** 14

**Location**  
Raglan Parade and Flaxman Street

**Attribution/Interpretive Plaque**

Granite Plaque reads: "Pleasant Hill/ is a/Living Memorial/to/ Leslie (Darby) Boucher/ who from/ 1947 to 1964/ Transformed the unsightly/quarries into these/beautiful gardens". Additionally, there is interpretive signage relating to the operations of the factory under the pitched roof shelter.

**Heritage Listings:**

- Register of the National Estate. The listing notes that "during the 1950's and 1960's the Fletcher Jones Gardens became a mecca and an icon for a generation of post war homemakers and gardeners".

**Description**

Gardens surrounding the former Fletcher Jones factory and shop. The garden design combines playful elements with a formal garden layout. Items relating to the garden's inclusion as an item of cultural material are:

- The Robert Ulmann Memorial to David Fletcher Jones and The Sphere and Trillion
- A stonework fountain
- Numerous flower beds with in the form of low baskets constructed of slate over concrete
- A central formal pond located in the centre of a geometrically patterned sunken garden.
- Extended colonnade pergola from the main street entrance to the retail entrance
- A small well shaped shelter housing the bell from the schooner Eliza (wrecked off Port Fairy in 1866),
- Wooden wheeled jinker of 1919
- Giant tortoise of crazy paving
- Monument previously adorned by the F J man

**Provenance**

Developed as part of the Fletcher Jones factory site. Sold with the factory to WCC in 1992.

**Current Owner/Custodian**

Under private ownership.



**Reference Title:** Laneway Elements

**Artist:** Unknown

**Artwork Date:** Unknown

**Map Code:** 15

**Location**

Central Car Parking Area in the Centre of the block bounded by Liebig, Koroit, Kepler and Timor Streets.

**Attribution/Interpretive Plaque**

None located

**Description**

A number of designed urban decorative elements in an historical (federation) style. Stones engraved with the laneway name and archways incorporating the name of the laneway span the path between buildings. Wrought iron decorative lamp posts have also been added. The elements seem to be an attempt to produce an urban decorative outcome in keeping with the heritage character of many of the buildings in central Warrambool. The elements provide a sense of identity for each of the laneways leading into the central car parking area whilst also contributing to the legibility of the urban space.

**Material**

- Wrought Iron
- Engraved Stone
- Painted Steel

**Plinth Details**

NA

**Provenance**

Unknown

**Current Owner/Custodian**

Warrambool City Council



**Reference Title:** Ozone Carpark Mural  
**Artist:** Community Project led by Andrea Radley  
**Artwork Date:** Unknown  
**Map Code:** 16

**Location**  
 Wall on the eastern side of the open air carpark, facing the carpark.  
 Centre carpark of block defined by Liebig, Koroit, Kepler and Timor Streets.

**Attribution/Interpretive Plaque**

None apparent

**Description**  
 Mural painted in a painterly, loose style. The mural features the former Ozone Coffee Palace that once dominated the skyline of Warrnambool. The building was destroyed by fire in 1929 and this mural commemorates the grand building. Surrounding the building various forms of transport, including horse and buggy and early motor cars contemporary to the palace are depicted.

**Material**

- Painted mural on render.

**Plinth Details**

NA

**Provenance**

Unknown

**Current Owner/Custodian**

Under private ownership.



**Title:** *The Australian Fur Seal*

**Artist:** Robert Ulimann

**Map Code:** 17

**Location**

Warrnambool City Art Gallery Collection.

Currently installed adjacent to the main entry of the City Art Gallery

Corner Timor and Liebig Streets

**Attribution/Interpretive Plaque**

"Robert Ulimann/ "The Australian Fur Seal"/ (Arctocephalus pusillus/Dorferus)/ Basalt/  
Purchased with the assistance of/ The Visual Arts Board of the..."

**Description**

Carved basalt naturalistic sculpture of two fur seals playfully entwined. The work is set quite low to the ground, positioning the viewer above the seals, whose eyes look directly up in an appeal to the viewer. The work speaks of the artist's love and joy of nature. It is interesting to note the range of stylistic approaches that Robert Ulimann experimented with: from naturalistic works such as this to the stern minimalism of the breakwater centenary piece.

**Material**

Basalt

**Plinth Details**

Rough hewn basalt plinth

**Provenance**

Purchased with assistance of The Visual Arts Board of Victoria

**Current Owner/Custodian**

Warrnambool City Art Gallery Collection



**Reference Title:** Warrambool War Memorial

**Date:** 1925

**Map Code** 18

**Location**

Libbig Street and Merrl Street Roundabout.

**Attribution/Interpretive Plaque**

A main engraved inscription reads "Hallowed to the memory of/ all the gallant men and women/ who fell in the Great War/ AD 1914-1918/ They shall yet stand before the throne/ an exceeding/ great army/ And in that last muster shall be found/ These our own beloved."

**Description**

A large war memorial located within the centre of the roundabout. The memorial is set up on the axis of the Libbig Street, and the approach from this direction is enhanced by the avenue of mature Norfolk Island Pines. In the centre of the memorial is a vertical element in which a marble statue of a soldier stands, head bowed as if in memory. Above the architectural surrounds of the soldier is a granite column, topped by an angel with one hand pointing to heaven and the other holding a wreath. A paved area surrounds the central feature. A semicircular wall is inscribed with the names of the fallen.

**Material**

- Monument constructed from red granite.

- Marble inlays between granite panels on walls

- Angel and soldier are carved from Italian Marble.

- Paved base of concrete slabs and irregular concrete flagstone pattern paving.

**Current Owner/Custodian**

Joint ownership and management arrangement between WGC and the RSL.



**Reference Title:** Vietnam War Memorial

**Artist:** NA

**Date:** 2002

**Map Code:** 19

**Location:**

Corner Liebig and Merri Streets.

On hill looking out over Lake Pertobe to Lady Bay.

**Attribution/Interpretive Plaque**

"This memorial is in recognition of Australian Service Personnel who served in Vietnam. We honour also those who served in Korea, Malaya, Borneo, and with peace keeping forces on operational or hazardous service from World War Two onwards. *lest we forget.*"

**Description**

A terrazzo memorial inlaid with plaques sits on an octagonal paved area. The paved area is surrounded by a rosemary hedge (the herb of remembrance) and a bench seat faces the memorial. Two flag poles flank the memorial.

**Material**

- Bronze armed forces insignia
- Terrazzo structure
- Granite plaques – two engraved for text and filled with gold paint; one with a photo-transfer.
- Coloured concrete paving
- Wooden bench
- Rosemary hedge

**Provenance**

Project of the Warrambool and District Vietnam Veterans Association of Australia. Sign at the site records businesses, organisations and individuals who contributed to the memorial.

**Current Owner/Custodian**

Joint ownership and management arrangement between WGC and the RSL.



**Reference Title:** Warrambool 150th Anniversary Stone

**Artist:** NA

**Date:** 1997

**Map Code:** 20

**Location**

Open reserve at Cannon Hill, adjacent to Merri Street

**Attribution/Interpretive Plaque**

"Warrambool 150th 1847-1997 Anniversary/ This Stone Commemorating the Foundation of Warrambool/Gazetted on 17 February 1847/ His Excellency The Honourable Richard E McGarvie, A.C./Governor of Victoria/in the presence of His Worship the Mayor, C Gerald Shanley/ 17 February 1997"

**Description**

A large basalt stone inlaid with a granite plaque bearing the above dedication. The stone is installed within a circular stone wall, possibly the top of an old well or the like, that appears much older than the memorial stone. Some plantings surround the foundation stone within the circular surrounds.

**Material**

- Basalt
- Granite
- Plantings

**Plinth Details**

Filled in historic circular wall acts as a semi-plinth for the work.

**Current Owner/Custodian**  
Warrambool City Council





**Reference Title:** General Gordon Monument

**Artist:** NA

**Artwork Date:** Original monument 1886. Alteration to current form at an unknown date

**Map Code:** 21

**Location**

Open reserve area of Canon Hill, Merri Street.

**Attribution/Interpretive Plaque**

Inscription: "In memory of the Christian/hero and soldier/Genl Charles George/Gordon C.B.R.E./Who fell in the Soudan A/ Martyr to duty/ January 26th 1885/ Aged 72 Years/ He feared only his God/ This obelisk has been raised by the/Voluntary subscriptions of a few of his/ admirers. AD. 1885".

**Description**

An etching of the original memorial shows a stone monument topped by a tall obelisk. At some unknown point in the monument's history the work became to be considered unsafe and the lower section of the memorial was installed on its side in its current position. The stone memorial now rises out of the ground, almost as if the earth has exposed a buried relic. The triangular prism form is in basalt and is faced with a stone plaque engraved with the dedication (above).

**Material**

- Basalt body
- Marble Plaque

**Plinth Details**

Works rests on basalt slabs which display similar lichen growth and some cracking to the main body of the memorial.

**Provenance**

Plaque states that "a few of [General Gordon's] admirers" raised subscriptions for the monument. However, the identity of the admirers is not apparent.

**Current Owner/Custodian**  
Warrambool City Council



**Reference Title:** Portuguese Cross and Busts

**Artist:** Jose Nuncio (Busts)

**Artwork Date:** Cross installed 1990; Busts sculpted 1999 and installed 2001

**Map Code:** 22

**Location :**

Cannon Hill

Merril Street, Warrambool

**Attribution/Interpretive Plaque**

Prince Henry Plaque:

"Prince Henry the Navigator (1395 – 1460)

Prince Henry The Navigator founded a school of navigation in Sagres, in the south of Portugal, which led the world in the development of the navigation techniques that made possible the voyages of discovery in the 15th Century. Through his vision and inspiration he brought together ship builders, cartographers, instrument makers and mathematicians to realize his vision of exploration and discovery of the lands and oceans that lay beyond the shores of Europe.

A gift of the Portuguese Government, from the last Governor of Macau, General Vasco Rocha Viera.

Presented to Warrambool City Council by the Honorary Consul of Portugal in Victoria, Dr Carlos Persira de Lemos.

Inaugurated by His excellency Dr J.Vieira Branco, Ambassador of Portugal, in the presence of His Worship the Mayor, Councillor David Atkinson and The Honourable John Pandazopoulos, MO, Minister for Major Projects and Tourism 25 February 2001.

Sculpture by Jose Nuncio, Lisbon, 1999"

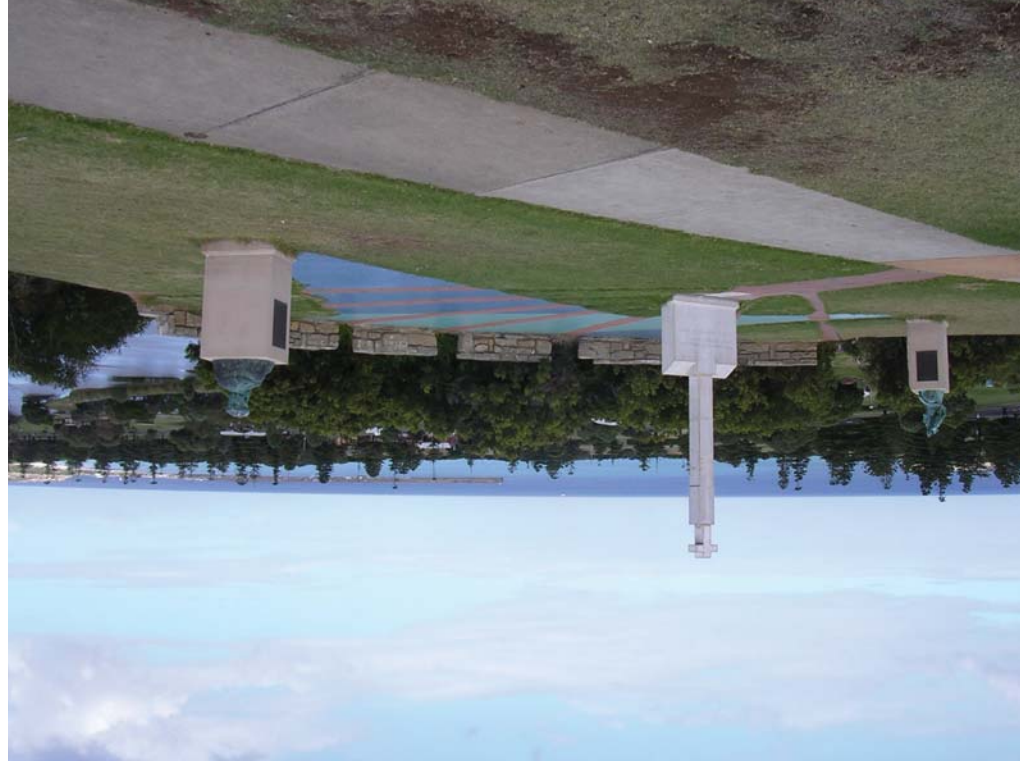
Vasco da Gama Plaque:

"Vasco da Gama (1468 – 1524)

In 1498 Vasco da Gama rounded the southern tip of Africa and sailed across the Indian Ocean to India. This marked the culmination of the Portuguese endeavours to find a sea route to India and the beginning of a new era of trade and exploration, expanding the boundaries of the known world and linking east and west.

A gift of the Portuguese Government from the last Governor of Macau, General Vasco Rocha

Viera.  
Presented to Warrambool City Council by the Honorary Consul of Portugal in Victoria, Dr



Carlos Pereira de Lemos.  
 Inaugurated by His excellency Dr J.Vieira Branco, Ambassador of Portugal, in the presence of His Worship the Mayor, Councillor David Atkinson and The Honourable John Pandazopoulos, MO, Minister for Major Projects and Tourism 25 February 2001.  
 Sculpture by Jose Nuncio, Lisbon, 1999”  
 Portuguese Cross Plaque:  
 “Padrao  
 A gift from the government of Portugal in commemoration of the early voyages of Portuguese navigators in the Southern Seas.  
 Erected by the City of Warrambool 25th February 1990.  
 Cr. T. A McCormack J. P. – Mayor”

**Description**  
 A number of elements together forming a commemoration of the Portuguese navigators. A central cross flanked by two busts on sandstone pedestals. Tiling patterning creates rays starting just in front of the cross and continuing out to low stone walls/seating. The installation is entered from a path that leads first to the cross. An avenue of conifers has been planted in alignment with the central axis and the line on which the cross is located.

**Material**

- 2 Bronze Busts with deliberate verdigris
- Sandstone Plinths for busts
- Sandstone low wall
- Marble Cross

- Tiles for paving – blue mosaic tiles and larger terracotta tiles

**Plinth Details**

Sandstone plinths to two busts

**Provenance**

The Cross: A gift from the Government of Portugal. In commemoration of the early voyages of Portuguese Navigators in the Southern Seas. Erected by the City of Warrambool 25th February 1990. Cr. T.A. McCormick J.P. Mayor  
 The Two Busts: Presented to Warrambool City Council by the Honourary Counsel of Portugal in Victoria on 25 February 2001.  
**Current Owner/Custodian**  
 Warrambool City Council



**Reference Title:** Maze Mural

**Artist:** Mark Iddles

**Artwork Date:** Panels dated 2000

**Map Code:** 23

**Location**  
Lake Pertobe reserve area  
Pertobe Road

**Attribution/Interpretive Plaque**

None apparent

**Description**

Maze surrounding a central tower structure. Maze constructed of panels and upright posts. Most external panels and some internal panels have graffiti/aerosol murals. Project appears somewhat unfinished, or intended to be completed over a longer timeframe as many of the internal panels are untreated.

**Material**

- Timber Plywood and Aerosol mural
- Timber Supports and Central Tower

**Plinth Details**

- Maze set on concrete slab base

**Current Owner/Custodian**

Warrambool City Council



**Title:** *Lady in the Wind*

**Artist:** Robert Ulimann

**Artwork Date:** 1975

**Map Code:** 24

**Location**

Flagstaff Hill (lower area, near shipyard)

Merri Street

**Attribution/Interpretive Plaque**

"Robert Ulimann "Lady in the Wind" Sculpture Mt. Gambier Stone, 1975. Presented by: Ivor and Deidre Scott"

**Description**

Figurative carved stone work reminiscent of the prow figure of a ship. Female figure is of a blunt, almost primitive style, with stylized hair and clothing. Her clothing looks as though caught in the wind, as does her hair. This imbues the work with a strong sense of movement.

**Material**

Mt. Gambier Stone (according to attribution plaque)

**Provenance**

Gift of Ivor and Deidre Scott, according to attribution plaque.

**Current Owner/Custodian**

Warrnambool City Council. Managed under Flagstaff Hill Management



**Reference Title:** Tunnel Creatures  
**Artist:** Denise Corboy and Andrea Radley  
**Artwork Date:** 1992 (date engraved on tile)

**Map Code:** 25

**Location**  
Pedestrian Underpass Tunnel connecting Lake Pertobe to Caravan Park  
Pertobe Road

**Attribution/Interpretive Plaque**

None present

**Description**

Mural treatment incorporating clay tiles along both walls and roof of the pedestrian underpass. Many of the tiles have names in children's handwriting, indicating that this project incorporated school children. Thematically, the murals and tiles incorporate images from under the earth. Animals in burrows, caves, tree roots and buried bones depict what could be seen on the other side of the tunnels walls.

**Material**

- Painted mural
- Clay/Terracotta tiles

**Plinth Details**

NA

**Provenance**

Project details unknown.

**Current Owner/Custodian**  
Warrambool City Council



**Reference Title:** The Dirty Duo Mural  
**Artist:** Unknown - Pseudonym of "The Dirty Duo" appears on the eastern side of the wall

- Artwork Date**
- East Wall dated 2004
  - West Wall dated 2005
- Map Code 26**

**Location**  
Located on a strip of grassed land between the Railway and the Holiday Park and at the base of Flagstaff Hill. Access via Pertobe Road pedestrian underpass.  
**Attribution/Interpretive Plaque**  
None apparent

**Description**  
A cement block freestanding wall with a graffiti art mural on both eastern and western sides of the wall.

**Material**  
Mural – aerosol on painted concrete block wall

**Plinth Details**  
Concrete slab.

**Provenance**  
Unknown

**Current Owner/Custodian**  
Warrambool City Council



**Reference Title:** Lyndoch Leadlight Windows  
**Designer:** David Higgins  
**Leadlight Artist:** Lindsay Burton  
**Artwork Date:** Unknown  
**Map Code:** 27  
**Location**  
Lyndoch Hostel  
Hopkins Road  
**Attribution/Interpretive Plaque**  
Not located  
**Description**  
Contemporary leadlight windows above the main entrance to the Lyndoch hostel. The leadlighting features a landscape of the Warrnambool Coast, overlaid with a number of large abstract circles. The leadlighting is spread across eight panes of glass.  
**Material**  
Coloured Glass  
**Provenance**  
Commissioned from the artists  
**Current Owner/Custodian**  
Lyndoch Hostel





**Reference Title:** Squire of Lyndoch Memorial

**Artist:** Crafted by K.D. Thomas Memorials

**Map Code:** 28

**Location**

Located within the road reserve on the approach to the Hopkins River Bridge, Martell Road.

**Attribution/Interpretive Plaque**

Engraving reads "In Memory of/ the Squire of Lyndoch/ and his beloved wife/ Jane Ann Rolfe/ Erected by their daughter Annie/ 21st April 1949"

**Description**

A granite memorial incorporating a horse drinking trough (previously plumbed) flanked by two granite pillars. The memorial is incorporated into the boundary fence of the Lyndoch Hostel. Two decorative wrought iron gates link the memorial to the rest of the boundary wall.

**Material**

- Granite
- Metal gates

**Provenance**

Erected by Annie, the daughter of the "Squire of Lyndoch" in 1949 according to the plaque at the site.

**Current Owner/Custodian**

Ownership currently under investigation.



**Reference Title:** Granny's Grave

**Artist:** N/A

**Artwork Date:** Erected 1904 (inscription)

**Map Code:** 29

**Location**

Located above the beach in Lady Bay Reserve. Access via the Foreshore Promenade walking and cycle track. Nearest entry point from the road is off Hickford Parade.

**Attribution/Interpretive Plaque**

Plaque reads: "In memory of Mrs James Raddleston/ The first white woman buried in Warrambool/ Died 1848/ Erected by the town Council 1904"

**Description**

A monument to the first white woman to be buried in Warrambool. Overlooking Lady Bay, the headstone marks the grave of Mrs James Raddleston, who died in 1848 in Warrambool, when the settlement was around one year old. The monument comprises a basalt engraved headstone and a painted concrete grave cover with a painted steel handrail. The work is sited above the beach and looking out toward the sea. Recently a timber deck and seating has been added near the grave.

**Material**

- Basalt headstone, with engraved text filled with green paint.
- Concrete grave cover painted white.
- Green painted iron/steel handrail surrounding memorial.

**Provenance**

Memorial erected by Warrambool's Town Council in 1904. History of the grave site prior to that date is unknown.

**Current Owner/Custodian**

Warrambool City Council



**Reference Title:** Warrambool Artists Society Mural  
**Artist:** Warrambool Artists Society  
**Artwork Date:** Mural Created in 2001 - 2002

**Map Code:** 30

**Location**

Warrambool Artists Society Building  
4 Coramba Circuit

**Attribution/Interpretive Plaque**

Detailed historical interpretive signage of events associated with "Warrambool's Evolution over 159 years" that relates to the material depicted in the sign is installed adjacent to the left hand edge of the mural.

**Description**

Mural depicting buildings, people and events of Warrambool history. Around thirty images describe the evolution of Warrambool. Interpretive information is provided adjacent to the mural, which provides the historical background to the images.

**Material**

Painted Mural on a number of panels.

**Provenance**

Interpretive information included adjacent to the mural provides the background to the mural project. Warrambool City Council provided a Community Development Grant of \$3 000 to the Warrambool Artists Society for the development of the mural. The mural was completed over 12 months by members of the Artists Society.

**Current Owner/Custodian**

Warrambool Artists Society



**Reference Title:** Warrambool South Centenary Stone

**Artist:** NA

**Artwork Date:** Warrambool South Public School Centenary Stone dated 1977; Relocation and Time Capsule 1995

**Map Code:** 31

**Location**

Road Reserve at intersection of Stanley and Ferrier Streets

**Attribution/Interpretive Plaque**

Plaque 1: "Warrambool South/P. S. 1902/Centenary 1877-1977/unveiled by Cr. R. A. Mitchell/August 13th 1977"

Plaque 2: "5th Warrambool Community Ass. Inc./Relocated this centenary/stone/&/Victoria's 150th Anniversary/Time Capsule/on the 22nd Nov. 1998/Following the closure and/sale of the South/Warrambool P. S. No. 1902/ in Dec. 1995/ This school was established on the/site adjacent to this marker in 1877";

Plaque 3: "South Warrambool Community Ass. Inc./Time Capsule/Placed 22 Nov. 1998/ To be opened Nov. 2018/ To be raised added to & reopened/ every 20 years"

**Description**

Triangular piece of basalt set with Plaque 1 and Plaque 2. Plaque 3 is set into cement at the base of the stone. On the opposite side to Plaque 3 is a blank square inlay, which may relate to the time capsule.

**Material**

- Bronze Plaque
- Granite Plaque
- Basalt Stone
- Concrete base

**Plinth Details**

Concrete has been laid up to edge of stone. Time Capsule and Plaque 3 are set within the concrete.

**Provenance**

Original Centenary stone by Warrambool South Public School.

Subsequent relocation and additions by Warrambool South Community Ass. Inc.

**Current Owner/Custodian**

Warrambool City Council



**Reference Title:** O'Connor and Rowell Memorial

**Artist:** NA

**Artwork Date:** 1985

**Map Code:** 32

**Location**

Located adjacent to the walking track at Thunder Point. Entry via Macdonald's Street.

**Attribution/Interpretive Plaque**

"This plaque is dedicated to the memories of Frances Margaret O'Connor, aged 22 Years/ Planning Assistant and Ian Weir Rowell, Age 32 years/ Fisheries Officer/ who lost their lives at sea on 25.4.1985 near this point/Department of Conservation Forests and Lands"

**Description**

Small memorial consisting of a bronze plaque set into a stone adjacent to the walking track at Thunder Point.

**Material**

- Stone
- Bronze

**Plinth Details**

NA

**Provenance**

Department of Conservation Forest and Lands

**Current Owner/Custodian**

Department of Sustainability and Environment



**Reference Title:** Progress Association Gates

**Artist:** NA

**Artwork Date:** 1949

**Map Code:** 33

**Location**  
Pertobe Road, Opposite Lake Pertobe.

**Attribution/Interpretive Plaque**

“Presented to the/Citizens of Warrambool/by the/Progress Association/1949”

**Description**

Two stone gateway markers adjacent to the beach carpark. The gateways each have a painted cast concrete bas relief element of a stylized sailing ship. A lower ledge, possibly intended as seating, runs around each gateway feature.

**Material**

- Stone
- Concrete seat/ledge capping and bas-relief panels.

**Plinth Details**

NA

**Provenance**

Progress Association gift

**Current Owner/Custodian**

Warrambool City Council



**Reference Title:** Shipwreck Plaques  
**Artist:** Warrambool Textiles Community project  
**Date:** 1987  
**Map Code:** 34

**Location**  
Adjacent to Pedestrian/Cycleway Path  
Lady Bay Foreshore Promenade, Various locations

**Attribution/Interpretive Plaque**

Each work comprises the history of a ship sunk off the coast of Warrambool.

**Description**

Each work consists of a circular concrete post with an angled upper face. Historical signage relating to historical shipwreck incidents close by is in the form of a bronze plaque affixed to the upper surface. The circular concrete posts are reminiscent of piers and are in keeping with the nautical content of the interpretive material.

**Material**

- Cast concrete
- Bronze Plaques

**Plinth Details**

Cast concrete columns

**Provenance**

Community Project of Warrambool Textiles

**Current Owner/Custodian**

Warrambool City Council



**Title:** Breakwater Centenary Sculpture

**Artist:** Robert Ulmann

**Artwork Date:** 1990

**Map Code:** 35

**Location**

Viaduct Road

Carpark and Picnic area near the Breakwater

**Attribution/Interpretive Plaque**

Two plaques:

“City of Warrarnnabool/ Centenary of Warrarnnabool Breakwater/ To commemorate the centenary of Warrarnnabool Breakwater/ This plaque was unveiled by/ The Hon. Maureen Lyster M. L. C./ Minister for Local Government/ on/ 16th December 1990/ Cr. D. W. Atkinson/ Mayor”

“City of Warrarnnabool/ Time Capsule/ Sealed on 16. 12 1990 during/ Breakwater Centenary/ Celebrations/ To be opened on 16. 12. 2090/ Cr. D. W. Atkinson/ Mayor”

**Description**

Minimalist grouping of five basalt rectangular prisms of varying dimensions, four of which stand upright on their ends with one laying horizontally on its side. The surface treatments varying slightly between each pillar, providing a level of detail when viewed from a close distance. The basalt blocks are reminiscent of the large concrete blocks (said to weigh up to 32 tons each) used in the construction of the breakwater.

Also includes a buried time capsule. The site overlooks Lady Bay to the east and Stingray Bay to the west.

**Material:**

Basalt

**Plinth Details**

Basalt stone slabs cemented together

**Provenance**

Commissioned by WCC in celebration of 100 years of the Breakwater

**Current Owner/Custodian**

Warrarnnabool City Council





**Reference Title:** Shrader Park Memorial Plaques

**Artist:** NA

**Artwork Date**

Plaque 1: 1985

Plaque 2: No date

**Map Code:** 36

**Location**

Shrader Park

Catherine Street, Allanston

**Attribution/Interpretive Plaque**

Plaque 1: "1985/Commemorating/25 Years/Western Victorian/Field Nats Clubs/Assn"

Plaque 2: "This reserve commemorates the work/of/The Late Rev. Keith I. Shrader./Naturalist and Conservationist, and/Recognises his valued service to the/community and particularly to more/than 200 migrant families settled in/this district as a result of his/initiative whilst minister to the /Allanston Presbyterian Charge."

**Description**

A grouping of two plaques set into stones amongst three eucalypts.

**Material**

- Bronze Plaques
- Basalt Stones

**Plinth Details**

Plaques set into basalt stones

**Provenance**

Unknown

**Current Owner/Custodian**

Warrambool City Council



**Reference Title:** South Warrambool Community Association Art Project  
**Artist:** South Warrambool residents (paving) and Ross Altmann (main sculpture)  
**Artwork Date:** 2005

**Map Code:** 37

**Location**

Open space at end of Ferrer Drive and alongside Hopetoun Street and Merri River, South Warrambool

**Attribution/Interpretive Plaque**

"South Warrambool Community Association's Art Project/ June 2005 Tiles designed by South residents."

**Description**

Project comprising a sculptural element, landscaping and a stretch of ceramic tiles. The sculptural work is an abstracted piece of approximately 7m in length that recalls a cocoon or shell-like forms. The landscaped area is in the form of a labyrinth is planted with low grass species. The landscape area is edged by clay tiles set into cement and is approximately 12m in diameter. The tiles are individually designed, with graphics and text carved into the clay by the community members.

**Material:**

- Native grasses (landscape area)
- Crushed rock (landscape area and surrounding sculptural work)
- Clay/ceramic tiles
- Sandstone/ferro-cement (sculptural work)

**Plinth Details**

- Sculptural piece sits on crushed rock
- Clay tiles set into cement

**Provenance**

Initiated by the South Warrambool Community Association. Project funded by the State Government through the WAVE Community Building project and voluntary contribution from the South Warrambool residents.

**Current Owner/Custodian**

Warrambool City Council



**Reference Title:** Ozone Walk Murals

**Artist:** Various

**Artwork Date:** c2005 and c2001

**Map Code:** 38

**Location**

Facade of Trewarthas Canvas and Sail Manufactures & Repairs, Ozone Walk, Warrambool

**Attribution/Interpretive Plaque**

Lower left: Lyric, Jets, Cents, Visor, illegible, Noas, Nifty50, 2001

Lower centre: 2005. Lower left: .Tisend

**Description**

Aerosol graffiti murals on various walls adjacent to Ozone Walk. A combination of figurative

and text based murals and tagging.

**Material**

- Aerosol paint on brick
- Aerosol paint on corrugated iron

**Plinth Details**

NA

**Provenance**

Unknown

**Current Owner/Custodian**

Unknown



**Reference Title:** Dennington War Memorial

**Date:** No Date

**Map Code 39**

**Location**

Corner of Drummond Street and The Esplanade, Dennington

**Attribution/Interpretive Plaque**

Engraved and filled, presumably the original inscription: "In honour of the men of Denington and District who fought in the Great War 1914-1918/ Fallen/ A. Calder, J. McLaren, R. McLaren, A. Scroggie, D. W. M. McCready, J. Murphy, E. G. Wilson, W. Willis, D. Whelan./ Returned/ H. Allwood, J. Finn, M. Mauldoon, W. J. Proctor, R. J. Storey, D. C. Wilson, W. Allwood, A. Johnstone, H. C. McLean, S. Patterson, J. Smith, A. C. Wilson, J. T. Woods, S. Cameron, J. J. Keison, M. O'Weara, W. Prentice, M. Schmid, C. Willis".

Additional plaques, presumably added at a later date: "In Memory of All Who Served 1939-1945"; "Carroll W. Killed in Action Vietnam 26-6-1965".

**Description**

Stone cenotaph to the fallen and monument for those who served in WWI, WWII, and the Vietnam War. An obelisk set atop a series of steps in the centre of a paved area. Memorial surrounded by low shrubbery and flanked by two flagpoles.

**Material**

- Granite bollards with steel pipes
- Concrete and granite steps
- Marble

**Current Owner/Custodian**  
Warrambool City Council



## Appendix B: Condition Report

**CONDITION REPORTS**

Specific condition reports for all items under Council's custodianship (as identified in Appendix A Audit) and not currently under formal management arrangements. This table includes the actions required to bring the works to an acceptable standard.

Please note that the structural inspections carried out for this project are of a preliminary nature only. Advice from a qualified structural engineer should be sought to determine structural stability of the items.  
Condition reports conducted April - June 2007.

Map Code	Title/Reference Title, Artist	Graffiti/Vandalism	Material Condition	Structural Condition	Landscape Factors	Mechanical/Electrical Details	Evidence Previous Repairs/Conservation	Outline Works Required to Bring to Standard*
1	<i>The Sheds</i> , Mike Kibblewhite (Project Leader)	<ul style="list-style-type: none"> <li>Minor graffiti tags</li> </ul>	<ul style="list-style-type: none"> <li>Oxidisation</li> <li>Discolouration</li> <li>Cracking</li> <li>Moss/lichens</li> <li>Significant disturbance of the original site and plantings due to the encroachment of the industrial estate.</li> </ul>	<ul style="list-style-type: none"> <li>Splits/Cracks</li> <li>Deterioration of wall substrate</li> <li>Water ingress</li> <li>Broken elements</li> <li>Weld weakness/separation</li> <li>Joint separation</li> <li>Biodeterioration</li> <li>Unable to ascertain if the shed structures are sound.</li> </ul>	<ul style="list-style-type: none"> <li>Shed structures are overgrown, however this represents an intentional outcome of the project.</li> <li>High levels of rubbish in the line of casurnas adjacent to McMeekin Road.</li> </ul>	<ul style="list-style-type: none"> <li>Unable to gauge if plumbing/irrigation still operational, although this is doubtful.</li> </ul>	<ul style="list-style-type: none"> <li>Clean rubbish away from site</li> <li>It is recommended that Council examine the potential risks and liabilities associated with the current deterioration of the shed structures. If liability exists, consult with the artist/project leader Mike Kibblewhite regarding remedial/restoration work or deaccession.</li> </ul>	
2	<i>Kuron, Marrang &amp; Pareitch</i> , Designed by Rob Lowe, carved by Mick Rigg	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Works are new and the condition is good.</li> <li>Surface requires cleaning to remove</li> </ul>	<ul style="list-style-type: none"> <li>Work is new and structural condition appears sound.</li> </ul>	<ul style="list-style-type: none"> <li>Works are surrounded by road base which will require weeding and re-application of the road base.</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>No evidence of previous repairs</li> </ul>	<ul style="list-style-type: none"> <li>Weed around the works</li> <li>Wash away bird droppings to avoid them becoming acid and etching the surface</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining.</li> </ul>

Map Code	Title/Reference	Graffiti/Vandalism	Material Condition	Structural Condition	Landscape Factors	Mechanical/Electrical Details	Evidence Previous Repairs/Conservation	Outline Works Required to Bring to Standard*
4	Fish Mural, Trish Hayes	<ul style="list-style-type: none"> <li>"Tags" apparent in some areas</li> </ul>	<ul style="list-style-type: none"> <li>Slight UV damage</li> <li>Small areas of showing some paint loss</li> </ul>	<ul style="list-style-type: none"> <li>Structural condition of render on the brickwork appears to be in relatively good condition.</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>No evidence of previous repairs</li> </ul>	<ul style="list-style-type: none"> <li>Works currently at an acceptable standard.</li> </ul>
6	<i>Monument for 100 Years of the Warrambool Cycling Classic</i> , Gwen Geach	<ul style="list-style-type: none"> <li>Tag/name scratched in the back of the work.</li> <li>Random scratches to the painting, however it is uncertain as to whether these are vandalism or scratches from birds/possoms or the like</li> </ul>	<ul style="list-style-type: none"> <li>Small paint loss around the edges.</li> <li>White substance appearing near artist's name.</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> <li>Plinth is concrete and is in an acceptable condition.</li> </ul>	<ul style="list-style-type: none"> <li>Mown grass extending to edge of plinth.</li> </ul>	<ul style="list-style-type: none"> <li>Work only lit by ambient street lighting. Consideration of uplighting for night-time impact.</li> </ul>	<ul style="list-style-type: none"> <li>None Apparent</li> </ul>	<ul style="list-style-type: none"> <li>Consult with artist regarding re-coating within next 12 months to avoid progression of oxidation in areas of paint loss</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining</li> </ul>
7	Annis and George Bills Horse Trough	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Cracks apparent throughout concrete.</li> <li>Concrete deteriorating around edges and weathering</li> <li>Patching where plumbing once would have been connected</li> </ul>	<ul style="list-style-type: none"> <li>Concrete starting to crumble</li> </ul>	<ul style="list-style-type: none"> <li>Trough section is overgrown with weeds and/or neglected previous plantings</li> </ul>	<ul style="list-style-type: none"> <li>Plumbing system disconnected</li> </ul>	<ul style="list-style-type: none"> <li>None apparent apart from removal of plumbing system</li> </ul>	<ul style="list-style-type: none"> <li>Determine if trough should continue to be used as a planter in consultation with heritage advisor. If it is to continue as a planter, landscape attention is required to re-plant as well as edge weeding</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining</li> </ul>

10	Stone Mileposts "M 162", "Warrambool 1 Mile", "5 Miles to Woodford"	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>"Warrambool 1 Mile" has slight moss and lichen growth</li> <li>Mileposts appear to have been recently painted: "Warrambool 1 Mile" and "5 Miles to Woodford" the engraved lettering has been filled with white paint; "M 162 has been entirely painted white and the engraved lettering in- filled with black paint</li> </ul>	<ul style="list-style-type: none"> <li>Structural Condition</li> <li>"Warrambool 1 Mile" point of apex has broken off</li> <li>"M 162" appears sound</li> </ul>	<ul style="list-style-type: none"> <li>All stones set into grass within road reserve with grass trimmed neatly on both mile posts</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>Recent painting of "Warrambool 1 Mile" marker</li> <li>Cement in-fill on base of "Warrambool 1 Mile" marker</li> </ul>	<ul style="list-style-type: none"> <li>Consult with heritage advisor regarding the appropriateness of the paint treatments. If not appropriate, engage conservator for the restoration of these pieces</li> </ul>	<ul style="list-style-type: none"> <li>"Warrambool 1 Mile" has been entirely painted white and the engraved lettering in- filled with black paint</li> <li>Some minor wearing of engraved stone pavement inlays</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>No impact as works affixed to buildings</li> </ul>	<ul style="list-style-type: none"> <li>Street/laneway lighting included</li> </ul>	<ul style="list-style-type: none"> <li>None detected</li> </ul>	<ul style="list-style-type: none"> <li>Works currently at an acceptable standard</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining</li> </ul>	
15	Laneways	<ul style="list-style-type: none"> <li>None detected</li> </ul>													



Map Code	Title/Reference	Graffiti/Vandalism	Material Condition	Structural Condition	Landscape Factors	Mechanical/Electrical Details	Evidence Previous Repairs/Conservation	Outline Works Required to Bring to Standard*
20	150th Anniversary Stone	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Discolouration (blackening) of the foundation stone</li> <li>Moss/lichen growth</li> <li>Die back on some of the plantings</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Sits within grass lawn area.</li> <li>Most of the plantings within circular wall are dying – only one small shrub seems to thriving.</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Specialist conservator to clean stone surface. Replace dying or dead plants.</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining.</li> <li>Wash away bird droppings to avoid them becoming acid and etching the surface</li> </ul>
21	General Gordon Monument	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Cracking to both basalt form and marble plaque</li> <li>Extensive lichen growth</li> <li>Residue of fixing cement/grout where the obelisk was once attached</li> </ul>	<ul style="list-style-type: none"> <li>Marble plaque cracking</li> </ul>	<ul style="list-style-type: none"> <li>Sits within a mown grass area. Exposed position</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>This work has undergone extensive refashioning as noted in the "Description" under the Audit entry for this item</li> </ul>	<ul style="list-style-type: none"> <li>Specialist conservator to clean stone surface. Wash away bird droppings to avoid them becoming acid and etching the surface</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining.</li> </ul>

Map Code	Title/Reference	Graffiti/Vandalism	Material Condition	Structural Condition	Landscape Factors	Mechanical/Electrical Details	Evidence Previous Repairs/Conservation	Outline Works Required to Bring to Standard*
22	Portuguese Cross and Busts	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Cracking to tiles, cross and plinth supporting Prince Henry Bust</li> <li>Stones missing from low wall in three locations</li> <li>Tiles missing</li> <li>Bird droppings on bust</li> </ul>	<ul style="list-style-type: none"> <li>Splits and cracks in tiles</li> <li>Splits and Cracks in cross</li> <li>Cracks and splits in plinth of Prince Henry</li> <li>Deterioration of wall substrate – stones missing from wall</li> </ul>	<ul style="list-style-type: none"> <li>Grass growing over the tiles</li> <li>Avenue of immature conifers planted on central axis leading into work</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>Cracks in Cross filled and repaired, although still quite visible</li> <li>Concrete block has been used to replace a sandstone block in the wall.</li> </ul>	<ul style="list-style-type: none"> <li>Replace broken and missing tiles</li> <li>Replace missing stones in wall</li> <li>Monitor hairline cracks in sandstone plinth and marbles elements for further damage</li> <li>Trim grass away from tiles</li> <li>Wash away bird droppings to avoid them becoming acid and etching the surface</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining.</li> </ul>
23	Maze Mural, Mark Iddles	<ul style="list-style-type: none"> <li>Evidence of past graffiti (mostly tags) on the blank walls, but these have been mostly recreated</li> </ul>	<ul style="list-style-type: none"> <li>Condition generally acceptable: However, some of the mural panels display signs of slight fading, raising questions as to the life span of this work</li> <li>Coating on the upright posts is beginning to peel</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Set within Grass lawn</li> <li>Concrete base to work</li> </ul>	<ul style="list-style-type: none"> <li>Central Light Pole</li> </ul>	<ul style="list-style-type: none"> <li>Some areas display signs of graffiti having been painted over</li> </ul>	<ul style="list-style-type: none"> <li>Re-coat timber support posts</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining</li> </ul>

Map Code	Title/Reference	Graffiti/Vandalism	Material Condition	Structural Condition	Landscape Factors	Mechanical/Electrical Details	Evidence Previous Repairs/Conservation	Outline Works Required to Bring to Standard*
24	Lady in the Wind, Robert Ulmann	<ul style="list-style-type: none"> <li>None Apparent</li> </ul>	<ul style="list-style-type: none"> <li>Significant black discoloration to the upper parts of the sculpture, particularly the head and hair</li> <li>Bird Droppings</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Set within a sandy bed with native grasses</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>Not apparent</li> </ul>	<ul style="list-style-type: none"> <li>Professionally clean stonework</li> <li>Wash away bird droppings to avoid them becoming acid and etching the surface</li> </ul>
25	Tunnel Creatures Mural, Denise Corboy and Andrea Radley	<ul style="list-style-type: none"> <li>Areas of smudging, faint graffiti tags indicate attempts to remove graffiti</li> <li>General condition of mural is acceptable, probably due to its location that protects it from a great deal of environmental deterioration</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Leaf debris collecting in tunnel</li> </ul>	<ul style="list-style-type: none"> <li>Tunnel has lighting</li> </ul>	<ul style="list-style-type: none"> <li>Smudged areas and faint graffiti tags indicate that graffiti has been attempted to be removed from the surface of the mural. Artist reported destruction of tiles on the outside of the tunnel. Damage apparently was irrevocable.</li> </ul>	<ul style="list-style-type: none"> <li>Clean leaf debris</li> </ul>	
26	Dirty Duo Mural	<ul style="list-style-type: none"> <li>Few patches of texta tags that appear to have been added later. Green paint staining around block joints on the eastern wall indicating graffiti that has been washed off</li> </ul>	<ul style="list-style-type: none"> <li>Areas of significant paint loss and peeling</li> <li>Wall structure appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Grass kept mown and clear of concrete slab base.</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>Staining from past graffiti removal attempts</li> </ul>	<ul style="list-style-type: none"> <li>Consult with artists regarding the an assessment of deaccession of current mural and investigate potential for a new mural</li> </ul>	

Map Code	Title/Reference Title, Artist	Graffiti/Vandalism	Material Condition	Structural Condition	Landscape Factors	Mechanical/Electrical Details	Evidence Previous Repairs/Conservation	Outline Works Required to Bring to Standard*
28	Squire of Lyndoch Memorial	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Materials are in a relatively good condition for the age of the work apart from minor areas of discolouration around the lower parts of the memorial</li> <li>Plumbing systems appears to have been disconnected</li> </ul>	<ul style="list-style-type: none"> <li>Oxidation of handrails may be undermining the structural integrity of the handrails</li> </ul>	<ul style="list-style-type: none"> <li>Leat debris has collected in the trough and around the base of the memorial</li> </ul>	<ul style="list-style-type: none"> <li>Plumbing system disconnected</li> </ul>	<ul style="list-style-type: none"> <li>None apparent, disconnection of the plumbing system</li> </ul>	<ul style="list-style-type: none"> <li>Clean leat debris from trough and base of mural.</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining</li> </ul>
29	Granny's Grave	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Oxidation – severe rusting of handrail</li> <li>Discolouration – rusting of handrail has stained the concrete</li> <li>Paint loss and peeling – extensive around handrail.</li> <li>Cracking – to grave cover</li> <li>Moss/lichens – on basalt headstone</li> </ul>	<ul style="list-style-type: none"> <li>Grave set on native grasses and vegetation of the sand dune.</li> <li>Some weeding and pruning required to keep grave from becoming overgrown</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>Memorial appears to have been altered and added to at various occasions. The headstone engraved text has been filled with green paint and grave cover painted white and handrails painted green within what looks to be the last twenty years.</li> </ul>	<ul style="list-style-type: none"> <li>Significant restoration required. Consult heritage advisor to assess an appropriate course of treatment, including: <ul style="list-style-type: none"> <li>Potential replacement of oxidised handrail</li> <li>Specialist conservator to clean stone surface</li> <li>Cleaning of rust stains from painted concrete</li> <li>Potential patching and re-coating concrete if appropriate</li> </ul> </li> </ul>	

31	Warrambool South Centenary Stone	Warrambool South Centenary Stone	None apparent	<ul style="list-style-type: none"> <li>Some moss and lichen growth on the basalt</li> </ul>	<ul style="list-style-type: none"> <li>Appears Sound</li> </ul>	<ul style="list-style-type: none"> <li>Grassed area extends up to concreted area. Grass beginning to grow over edge</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>Evidence of Previous Repairs/conservation in 1998. Addition of Plaque 2, Plaque 3 and Time capsule to existing Centenary Stone and Plaque at this time</li> </ul>	<ul style="list-style-type: none"> <li>Specialist conservator to clean stone surface. Wash away bird droppings to avoid them becoming acid and etching the surface</li> </ul>	34	<ul style="list-style-type: none"> <li>Warrambool Textiles Community Project</li> </ul>	<ul style="list-style-type: none"> <li>Minor tags and scratches</li> </ul>	<ul style="list-style-type: none"> <li>Varying degrees of corrosion of plaques, dependent on exposure of position</li> <li>Deterioration of concrete supports</li> <li>Concrete appears to have originally been painted, most of which has been lost.</li> <li>Some moss and lichen growth</li> </ul>	<ul style="list-style-type: none"> <li>Some deterioration of the concrete posts</li> </ul>	<ul style="list-style-type: none"> <li>Works are located within the vegetation and some are becoming overgrown</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>None Apparent</li> </ul>	<ul style="list-style-type: none"> <li>Consider deaccession or replacement with new historical interpretive signage scheme</li> <li>If works are to be retained, specialist restoration of stone is required.</li> <li>Restore or replace concrete supports</li> </ul>
33	Progress Association Gateway	Progress Association Gateway	"Tags" present	<ul style="list-style-type: none"> <li>Stonework crumbling</li> <li>Concrete crumbling</li> <li>Moss and lichen growth</li> </ul>	<ul style="list-style-type: none"> <li>Broken and crumbling elements</li> </ul>	<ul style="list-style-type: none"> <li>Gateways edged by road and concrete path. However, some weeds are growing up between the walls and the roadway.</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>Traces of red paint in and around the edges of the stones and joints indicating either the gateways were once wholly or partially painted red and have since been stripped back to bare stone, or that the gateway has suffered from graffiti which has left some staining</li> </ul>	<ul style="list-style-type: none"> <li>Remove weeds</li> <li>Restore crumbling masonry</li> <li>Wash surfaces with water and sponges to prevent build up of dirt and staining</li> </ul>	34	<ul style="list-style-type: none"> <li>Warrambool Textiles Community Project</li> </ul>	<ul style="list-style-type: none"> <li>Minor tags and scratches</li> </ul>	<ul style="list-style-type: none"> <li>Varying degrees of corrosion of plaques, dependent on exposure of position</li> <li>Deterioration of concrete supports</li> <li>Concrete appears to have originally been painted, most of which has been lost.</li> <li>Some moss and lichen growth</li> </ul>	<ul style="list-style-type: none"> <li>Some deterioration of the concrete posts</li> </ul>	<ul style="list-style-type: none"> <li>Works are located within the vegetation and some are becoming overgrown</li> </ul>	<ul style="list-style-type: none"> <li>NA</li> </ul>	<ul style="list-style-type: none"> <li>None Apparent</li> </ul>	<ul style="list-style-type: none"> <li>Consider deaccession or replacement with new historical interpretive signage scheme</li> <li>If works are to be retained, specialist restoration of stone is required.</li> <li>Restore or replace concrete supports</li> </ul>

Map Code	Title/Reference Title, Artist	Graffiti/Vandalism	Material Condition	Structural Condition	Landscape Factors	Mechanical/Electrical Details	Evidence Previous Repairs/Conservation	Outline Works Required to Bring to Standard*
35	Breakwater Centenary Sculpture, Robert Ulmann	None apparent	<ul style="list-style-type: none"> <li>Beginnings of moss</li> <li>and lichens</li> <li>Bird droppings</li> <li>Chewing gum pressed into stone</li> <li>Some small hairline cracks appearing in stone</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Mown grass extends to base of work</li> <li>Starting to grow over edges a little</li> </ul>	NA	<ul style="list-style-type: none"> <li>None apparent</li> </ul>	<ul style="list-style-type: none"> <li>Specialist conservator to clean stone surface and fill cracks</li> <li>Wash away bird droppings to avoid them becoming acid and etching the surface</li> </ul>
36	Shrader Park Memorial Plaques	None apparent	<ul style="list-style-type: none"> <li>Scratches to plaques</li> <li>Discolouration to Plaque 1 and both stones</li> <li>Discolouration to the grot around Plaque 1</li> <li>Moss and lichen growth to both stones</li> </ul>	<ul style="list-style-type: none"> <li>Stones appear to be in a sound condition</li> </ul>	<ul style="list-style-type: none"> <li>Stones set into mown grassed area</li> </ul>	NA	None apparent	<ul style="list-style-type: none"> <li>Specialist conservator to clean stone surface.</li> <li>Wash away bird droppings to avoid them becoming acid and etching the surface</li> </ul>
37	South Warrambool Community Association Art Project, South Warrambool residents (paving) and Ross Altman (main sculpture)	None apparent	<ul style="list-style-type: none"> <li>Evidence of cracking on main sculpture</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Native grasses (labyrinth), paved edges</li> </ul>	NA	None apparent	<ul style="list-style-type: none"> <li>Weeding around all elements, in particular the labyrinth.</li> <li>Attend to cracking on main sculpture.</li> </ul>
39	Dennington War Memorial	None apparent	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Appears sound</li> </ul>	<ul style="list-style-type: none"> <li>Low shrub planting surrounds the memorial</li> </ul>	NA	None apparent	<ul style="list-style-type: none"> <li>Current maintenance appears satisfactory</li> </ul>

\* Works to follow procedure, including consulting the artist prior to major work  
 Condition report conducted by WGC Officers, January 2008