



Ku-ring-gai Council

Public Art Policy

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Public Art Policy

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Controlled Document Information

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Related Policies (Council & Internal)	Procurement Policy Statement of Business Ethics Policy Code of Conduct Sponsorships and Donations Policy	
Related Documents - Procedures, Guidelines, Forms, WHS Modules/PCD's, Risk Assessments, Work Method Statements, etc	Community Strategic Plan 2038 Ku-ring-gai Local Strategic Planning Statement (LSPS) 2020 Ku-ring-gai Public Domain Plan	
Other References	National Association for Visual Arts (NAVA) - Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector	

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Policy

Purpose and Objectives

The purpose of the Public Art Policy is to guide and promote the installation of public art within the Ku-ring-gai Local Government Area. This policy supports the community's aspiration, expressed in Council's *Community Strategic Plan 2038* and more specifically in the adopted *Local Strategic Planning Statement 2020* – 'to foster a healthy, creative, and culturally rich and socially connected Ku-ring-gai' through the installation of public art works in the public domain. As streetscape improvement works and park upgrades and new civic plazas are rolled out across the LGA, the inclusion of public art should be considered in such projects.

The Public Art Policy has been prepared to facilitate the procurement or donation of public art and to ensure public art is of a high quality and respectful to the character of Ku-ring-gai.

The Objectives of the Public Art Policy are to:

- Foster a creative and culturally rich Ku-ring-gai;
- Raise the profile, appreciation and understanding of public art and artists in Ku-ring-gai;
- Ensure that public art is of a high quality and of artistic value;
- Ensure that public art is responsive to the local environment, community and culture;
- Provide opportunities for the public to engage with art;
- Celebrate stories, culture, heritage and history of the local area;
- Utilise public art for place-making and activating public spaces; and
- Ensure that public art is adequately funded, sensitively procured/acquired and well maintained.

Definition of Public Art

For the purposes of this Policy Public Art is defined as art that is situated on public property, managed by Council, and created by professional artists for outdoor spaces such as parks, town squares, streets, courtyards, forecourts, and the like, or indoor spaces in publicly owned buildings.

Public Art may be:

- large or small;
- constructed from a variety of media or a single medium;
- temporary or permanent;
- free-standing or fixed to a wall, bridge or other structure;
- tangible/ tactile or visual only such as lighting and video; or
- landscape elements such as artist designed furniture, paving inlays or other.

Scope

The Public Art Policy applies to all public artworks produced under the creative control of a professional artist or artists and the value of the artwork (including design, fabrication and installation) is greater than \$50,000 (exc GST).

This Policy applies to the acquisition of public artworks by commission, purchase or donation and to the decommissioning of artworks by transfer and relocation as well as demolition. The Policy also applies to unsolicited proposals initiated by an individual, group, organisation or a private company for installation on public land.

This Policy does not apply to memorials and monuments, or handmade or cultural objects, unless they are produced by an artist as defined by this Policy.

Responsibilities

All staff are responsible for notifying the Manager Urban Planning when Council is considering acquiring or decommissioning a work from Council's Public Art Collection whether this be:

- an intention to commission or purchase;
- an offer of a donation (a gift, bequest or transfer); or
- a request to decommission an artwork.

Once notified, the Manager Urban Planning will convene a meeting of the PAAP to consider the proposal.

The Manager Urban Planning will:

- Determine the location of, and develop briefs for, public art projects consistent with the Ku-ring-gai Public Domain Plan; and
- Co-ordinate the Public Art Advisory Panel (PAAP), including meetings and reporting.

Technical Services within Council's Operations Department will:

- Co-ordinate installation of the artwork to the specified requirements of the artist.

Public Art Advisory Panel (PAAP)

Council will establish a Public Art Advisory Panel (PAAP) to provide independent advice and make recommendations on the acquisition and decommissioning of artworks in accordance with this Policy. Recommendations from the Public Art Advisory Panel will be reported to the General Manager and Directors (GMD) and, if required, reported to full Council for endorsement.

Council is not obliged to accept the recommendations of the PAAP.

During the life of this policy Council is unlikely to be actively procuring public artworks to the degree that would warrant establishing a permanent panel of members that would meet regularly and be paid a stipend. This policy position may be reviewed over time if the situation changes.

As a starting point the Public Art Advisory Panel (PAAP) will be an informal group that would meet on an 'as-needs' basis, when a proposal is received by Council that is covered by this Policy.

The PAAP will consist of a minimum of six (6) people comprising three (3) arts/cultural practitioners and three (3) staff. Preference should be given to those who have experience with public art.

Practitioners may include:

- Professional artists;
- Art Curators; and/or
- Gallery Managers.

Staff representatives will include:

- Manager Ku-ring-gai Arts Centre or delegate;
- Manager Technical Services or delegate; and
- Manager Urban Planning or delegate.

Depending on the type of artwork involved practitioners may include representatives of the CALD community or representatives of Indigenous groups.

The PAAP will be guided by Council's Code of Conduct and any other relevant policies or procedures.

Policy Statement

Ku-ring-gai Council will encourage, promote, guide, facilitate and assist with the planning, development, implementation and care of public art, in recognition of the potential for public art to celebrate the cultural life and sense of local identity of the Ku-ring-gai area.

Public artworks in the Ku-ring-gai public domain areas are required to:

- integrate the artwork within the landscape or place in which it is located;
- be inclusive and accessible to all, as much as practical;
- 'Strive for excellence', as would be the expectation of the community;
- encourage participation by local and indigenous artists;
- preference the use of sustainable materials; and
- comply with any relevant standards, codes and approvals.

Public artworks in the Ku-ring-gai public domain will not be:

- offensive;
- reflect any political agenda;
- be dedicated to a living person; or
- dangerous or compromise public safety or be in any way.

Public art may be displayed in local areas as well as high profile locations. The emphasis will be on encouraging a sense of place and community identity, as much as the exposure of artwork. *Attachment 1* identifies the locations considered suitable for different types of public art.

Attachment 2 sets out a thematic framework to guide the preparation of artist's briefs. The themes relate to a range of historical, social, natural and cultural elements which contribute to the physical character of Ku-ring-gai and identifies visual symbols which can be adapted for interpretive purposes.

Acquisition of Public Artworks

Public Art can be acquired by commission, purchase, gift, bequest or transfer. In all cases the artwork will be presented to the Public Art Advisory Panel (PAAP) who will make a recommendation regarding the suitability of the artwork for the collection including the appropriateness of the proposed site. An estimate of the value of the artwork, installation costs and ongoing maintenance costs of the artwork will also be presented to the Panel for their consideration.

Depending on the value of the work, the recommendation will be reported to the General Manager and Directors (GMD) or Council for approval, along with any financial considerations.

Selection of public art works will be evaluated and assessed against the following criteria:

- Artist's reputation and experience;
- Relevance of artist's creative practice to project and project context;
- Capability and experience of the Artist's team in delivering works of a similar scale or type;
- Site-specific criteria and requirements identified in a project brief; and
- Value for money.

All works entering Council's collection will be:

- accompanied by a legal document transferring exclusive irrevocable copyright licence of the works to Ku-ring-gai Council (full copyright will remain with the artist of the work);
- listed on Council's Art Register;
- accompanied by a certificate of authenticity (where required and in the case of gift or bequest); and
- created by a professional Australian artist(s), living or deceased.

At the time of acquisition provisions for the maintenance of the artwork must be allocated to the maintenance schedule operated by Council as part of the project budget.

Acquisition by Commission

Acquisition by commission is a process initiated by Council to procure an artist through a competitive process.

This policy recognises that procurement of artists by Council must be handled with sensitivity as artists are often one-person 'micro-businesses' or tiny companies which are not necessarily highly experienced dealing with Council tenders. This Policy also recognises that a public artwork may not fit within normal procurement guidelines as an artwork by its nature is unique, which means there is only one person who can design and oversee production of the artwork.

To support the objectives of this policy flexible provisions for engaging an artist are provided. Depending on the engagement circumstance, artist's may be commissioned through:

- A. Council's normal procurement process; or
- B. A modified procurement process that considers the unique nature of the commission.

The following are recommended as modified procurement processes, based on budget:

1. Where the procurement of an artwork involves a contract with an estimated expenditure of more than \$50,000 but less than \$250,000 (GST inclusive) the recommended process is as follows:
 - Council invites public Expressions of Interest based on the experience of the artist and relevance of their work to the project brief;
 - Council shortlists a minimum of three (3) and maximum of five (5) artists;
 - Shortlisted artists are engaged to prepare concept designs;
 - Artists present concept designs to PAAP;
 - PAAP evaluate proposals and recommend a preferred artist;

- Selected artist engaged to design, fabricate and install artwork as per Council’s procurement guidelines.
2. Where the procurement of an artwork involves a contract with an estimated expenditure greater than the tender threshold, which is \$250,000 (GST inclusive), then:
- Council invites public Expressions of Interest based on the experience of the artist and relevance of their work to the project brief;
 - Council short-lists a minimum of three (3) and maximum of five (5)
 - Shortlisted artists engaged to prepare concept designs;
 - Artists present concept designs to PAAP;
 - PAAP evaluate proposals and recommend a preferred artist;
 - Staff report to Ordinary Meeting of Council recommending selected artist;
 - Artist engaged by direct commissioning by way of a Council resolution (in accordance with Section 55 (3)(i) of the *Local Government Act 1993*); and
 - Selected artist contracted to design, fabricate and install artwork as per Council’s procurement guidelines.

Shortlisted artists are to be paid a fee to prepare and present concept designs. The fee will accord with arts industry best practice standard rates published in the *National Association for Visual Arts (NAVA) Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector*. Contracts and agreements, terms and conditions will also be consistent with the *NAVA Code of Practice* wherever practicable. Matters relating to copyright, moral rights, taxation and equal opportunity are covered by the relevant legislation.

Acquisition by Purchase, Gift or Bequest

Council may purchase an artwork or accept a donation of an artwork where the following criteria are met:

- it is of artistic merit;
- it has been professionally valued;
- an appropriate site is identified;
- the financial implications for council including ongoing maintenance costs are documented;
- it is in the best interest of the community in general.

PAAP review and make recommendation, report to GMD and, if required to full Council.

Donations must be consistent with Council’s *Sponsorship and Donations Policy*.

Unsolicited Proposals

Council may consider an unsolicited proposal for a new unrealised artwork on public land where the following criteria are met:

- the proponent can clearly demonstrate the project is fully funded (including design, fabrication, installation and ongoing maintenance costs) and will be at no cost to Council;
- it is of artistic merit;
- an appropriate site is identified;
- it is in the best interest of the community in general.

All unsolicited proposals will be presented to the Public Art Advisory Panel (PAAP) who will assess the proposal's conformity to this policy and the findings will be reported to the General Manager and Directors (GMD) and if required to an Ordinary Meeting of Council.

If Council accepts the proposal Council will become the commissioning agent for the new artwork. Funds will be transferred to Council and procurement will be managed by Council in accordance with this policy.

Decommissioning of Public Artworks

Decommissioning of artworks may involve transfer of ownership and relocation or demolition and removal.

Where possible and appropriate Council will prioritise transfer and relocation as the preferred means of decommissioning and Council will make reasonable enquiries to find an alternative owner.

Council may decommission an artwork where at least one (1) of the following criteria are met:

- The work is not consistent with the purposes and objectives of the Public Art Policy;
- The work is of poor artistic quality or merit;
- The physical condition of the work is beyond reasonable repair;
- The work may cause risk to the public;
- The work requires relocation due to where the work is not salvageable or where the cost of relocation exceeds the original value of the object; or
- Council is unable to adequately care for the work because of particular requirements for proper long-term maintenance.

All proposals to decommission an artwork will be presented to the Public Art Advisory Panel (PAAP) who will assess the proposal's conformity to this policy and the findings will be reported to the General Manager and Directors (GMD) and if required to full Council.

Disposal of an item will be recorded in the Art Collection Register.

Transfer, Relocation or Demolition of Public Artworks

Where a Public Artwork has been approved for decommissioning Council will prepare a consultation plan to confirm key stakeholders and appropriate steps for the removal/disposal of the artwork.

Council will make reasonable enquiries as to the identity and location of the artist (or the artist's representative). If Council cannot contact the artist or their representative, after making reasonable enquiries, the Council may relocate or demolish the artwork as it sees fit.

If the Council identifies and locates the artist or artist's representative, it will issue a written notice at least eight (8) weeks prior to decommissioning to allow adequate time to consult in good faith with the artist. Council is under no obligation to agree to any demands of the artist, whether those demands, or requests are reasonable.

If the artwork is to be transferred to a new owner and relocated the artist will be given the 'first right of refusal'. If the artist requests that they no longer wish to be identified as the creator of the artwork in the new location the Council will comply with such a request.

If the artwork is to be demolished, the Council will give the artist a reasonable opportunity to remove or take back the artwork, or parts of the artwork, or have access to the artwork for making a record before taking any further action.

Definitions

Term / Abbreviation	Definition
Professional Artist	<p>This Policy adopts the <i>Australia Council for the Arts</i> definition of a serious, practising professional artist defined by the following:</p> <ul style="list-style-type: none"> • <i>Serious</i>: is based on a self-assessed commitment to artistic work as a major aspect of the artist’s working life, even if creative work is not the main source of income. • <i>Practising</i>: refers to artists currently working or seeking to work in their chosen occupation. • <i>Professional</i>: refers to a level of training, experience or talent and a manner of working that qualify artists to have their work judged against the professional standards of the relevant occupation. <p>The term ‘occupation’ refers to the particular artistic practice, such as sculpture or painting.</p>
Public Art	<p>This Policy adopts the <i>National Association of Visual Artists</i> (NAVA) definition of Public Art:</p> <p>“Artwork located in public spaces and buildings other than galleries and museums. It is created by practitioners for outdoor spaces such as parks, foreshores, beaches, city squares, streets, courtyards and forecourts, or indoor spaces in publicly or privately-owned buildings such as schools, hospitals, churches, shopping centres, recreation centres, local government administration centres, office buildings, hotels, etc....”</p> <p>Public art can take many forms in many different materials. It can be free-standing work or integrated into the fabric of buildings or outdoor spaces, such as a sculpture or mural. Practitioners may also work individually or with other practitioners and manufacturers to create mosaic and ceramic floor or wall insets, stained glass windows, ornamental metal gates or grates, water fountains, light fittings or door handles, street furniture, topiary and landscaping, neon works, and multimedia installations.</p> <p>Public art can be permanent, lasting many years, or temporary, lasting a couple of hours, a few days or several months. It can be site-specific, drawing its meaning from and adding to the meaning of a particular site or place, or non-site-specific, located in a public place primarily for display purposes.</p> <p>Examples of public art in Ku-ring-gai include:</p> <ul style="list-style-type: none"> • H. M. S. Sirius sculpture, Bicentennial Park, West Pymble – Artist Victor Cusack • Oushi-Zokei 1999 - Granite sculpture Bancroft Park, Roseville – Artist Keizo Ushio • Spiral Ascent 2006 - RAAF Commemorative Memorial Sculpture, Queen Elizabeth Reserve, West Lindfield – Artist Graham Chalcraft
Public Domain	<p>For the purposes of the Public Art Policy, the public domain is defined as all public areas owned or managed by Council including:</p> <ul style="list-style-type: none"> · Roads, streets and lanes; · Street verges and footpath areas; · Car parks; · Parks, open space and urban spaces; and · Any other public owned land that are readily accessible to the public.

Memorial	<p>A memorial is an object or place which serves as a focus for the memory or the commemoration of something, usually an influential, deceased person or a historical, tragic event. Popular forms of memorials include landmark objects or works of art such as sculptures, statues or fountains and parks. Larger memorials may be known as monuments (Wikipedia).</p> <p>Examples of memorials in Ku-ring-gai include:</p> <ul style="list-style-type: none"> • memorial plaques • the Ku-ring-gai War Memorial, in front of Council chambers, Gordon, • The Sphinx Memorial, North Turramurra
Monuments	<p>A monument is a type of structure that was explicitly created to commemorate a person or event, or which has become relevant to a social group as a part of their remembrance of historic times or cultural heritage, due to its artistic, historical, political, technical or architectural importance (Wikipedia).</p> <p>Examples of monuments in Ku-ring-gai include:</p> <ul style="list-style-type: none"> • Ku-ring-gai Bicentennial Park, West Pymble; • Pymble Soldiers` Memorial Park, Pymble; • John Job Crew Bradfield Garden, Gordon.
Direct Commissioning	<p><i>Section 55 of the Local Government Act 1993</i> requires Council to invite public tenders before entering most types of contracts where the value is greater than \$250,000 (GST inclusive).</p> <p>Section 55 (3)(i) of the <i>Local Government Act 1993</i> excludes certain types of contracts from the requirement to invite public tenders where:</p> <p><i>“...because of extenuating circumstances, remoteness of locality or the unavailability of competitive or reliable tenderers, a council decides by resolution (which states the reasons for the decision) that a satisfactory result would not be achieved by inviting tenders”.</i></p> <p>In the case of an artist/artwork, procurement by way of public tender may not result in competitive tenders as there may only be one person in the market who can produce the artwork due to the uniqueness of the product.</p>

Attachment 1 – Location of Public Art

Public art should be displayed in local areas as well as high profile locations. The emphasis should be on encouraging a sense of place and community identity, as much as the exposure of artwork. *Table 1* captures the type of public art that would be considered in public domain areas of the LGA.

Table 1 – Location/Type of Public Art in the Public Domain

Public Art Element	Location								
	Urban Plaza / Town Square	Public building forecourt	Streetscape	Laneway	Landmark / Gateway	Car Park	Regional Park	District park	Local Park
Sculpture	✓	✓	✓		✓	✓	✓	✓	✓
Large: > 3m height	✓	✓			✓	✓	✓		
Medium: 1m – 3m height	✓	✓	✓	✓		✓	✓	✓	
Small: < 1m height	✓	✓	✓	✓			✓	✓	✓
Water feature	✓	✓					✓	✓	
Mural	✓	✓	✓	✓	✓	✓	✓	✓	✓
Relief from wall	✓	✓	✓	✓	✓	✓	✓	✓	✓
Interactive play sculpture	✓	✓	✓				✓	✓	✓
Artist designed furniture / bespoke	✓	✓	✓	✓		✓	✓	✓	✓
Artist designed landscape elements	✓	✓	✓	✓	✓	✓	✓	✓	✓
Artist designed paving inlays	✓	✓	✓	✓		✓	✓	✓	✓
Artist designed building element	✓	✓	✓	✓	✓	✓	✓	✓	
Heritage Interpretation	✓	✓	✓	✓	✓		✓	✓	✓
Lighting	✓	✓	✓	✓	✓	✓			
Soundscape	✓						✓		
Aerial	✓	✓		✓	✓	✓	✓	✓	✓
Temporary	✓	✓	✓	✓			✓	✓	✓

Attachment 2 – Public Art Thematic Framework

Attachment 2 sets out a thematic framework to guide the preparation of artist's briefs. The themes relate to a range of historical, social, natural and cultural elements which contribute to the physical character of Ku-ring-gai and identifies visual symbols which can be adapted for interpretive purposes.

THE CHARACTER OF KU-RING-GAI

The suburbs of the upper north shore were lauded in real estate magazines from the early 20th century as

'attractive and select...[having] many substantial residences, homes of the well-to-do citizen; ...altogether the dwellings are of a superior class'.

There are many features which have unified the people of Ku-ring-gai, not just its well-to-do citizens – but ultimately it is a love for the bushland environment which has attracted them and which they cherish. This same natural landscape has been the predominant influence on the character of the suburbs. At the heart of Ku-ring-gai are the town centres – each a unique 'village', shaped by their settlement and the people they have, and continue to cater for.

3.1 GORDON



Camellias

The name of the suburb of Gordon (changed from Lane Cove to Gordon in 1879 honours Sir James Willoughby Gordon, one-time Quartermaster-General of the Horse Guards, London who was a friend of Surveyor-General, Sir Thomas Mitchell (1828-1855). In his mapping of the Country of Cumberland, the Parish of Gordon was an area roughly equivalent to the area of the subsequent Shire of Ku-ring-gai (gazetted 1906). The Gordondale Estate, once owned by Robert McIntosh in what is now central Gordon, in turn took its name from Mitchell's nomenclature.

It was in Gordon that local resident Annie Forsyth Wyatt, who was later instrumental in the foundation of the National Trust of Australia (NSW), established The Tree Lovers' Civic League in 1935. It was a response to her concern the destruction of the natural environment in the area, particularly Brown's Forest and Dalrymple Hay Reserve. The League, which spread throughout NSW, promoted the beauty and benefits of trees, distributed tree seeds, planted trees, organised school essay competitions and liaised with local government on tree-planting initiatives.

Gordon is home to Sydney's largest flying fox colony and the Council in conjunction with the Heritage Council of NSW acquired land in Gordon in 1986 to preserve the existing colony of grey-headed flying foxes. Recently a portion of land adjoining Flying Fox Reserve was acquired by Council to further safeguard the flying foxes, which are now listed as a threatened species.

Eryledene in Gordon is regarded as the spiritual home of the camellia in Australia. The house, which was designed by visionary architect

William Hardy Wilson for Professor E G Waterhouse, became a lively centre for discussion and influence and where devotees of art, design, architecture and linguistics often met. Waterhouse also created an internationally acclaimed camellia garden where he planted, researched and propagated camellias, earning him international recognition and bringing the camellia back to popularity in Australia.

Demonstrating its commitment to heritage and community, Ku-ring-gai Council has preserved Tulkiyan, a Federation arts and craft-styled house built in 1913, and its contents. Designed by prominent Sydney architect, Bertrand J Waterhouse, it was occupied continuously for over 80 years.

3.2 LINDFIELD



The name Lindfield, which means 'a clearing in the lime forest', was the name of the cottage built by early resident Francis John List in 1884, after a town in Sussex, England. The first Europeans to arrive in the district were timber-getters, many in the employ of the government's saw-milling camp. From Fiddens Wharf, large logs cut from the tall trees, including the Smooth Barked Apple, Blackbutt and Blue Gum of the Blue Gum High Forest (now critically endangered) were floated down the Lane Cove River to build the rapidly expanding city of Sydney.



Once the valuable timber was removed, orchardists and farmers were more readily able to cultivate the land. While landowners still harvested the timber, fruit growing and farming, later to include market gardening, gradually became the primary industries.



From the top magnolias, rhododendrons, Japanese maples

In the mid 20th century, the population temporarily swelled with the arrival of thousands of Boy Scouts attending the International Jamboree, followed by airmen of the RAAF in World War II and subsequently, new migrants to Australia. Later, Lindfield's day-time population would increase significantly following the establishment of CSIRO's Measurements Standards Laboratory and the evolution of the Ku-ring-gai College of Advanced Education. This site is today recognized for its buildings and landscape which won the Sulman Medal in 1978, a 1972 Royal Australian Institute of Architects Merit Award and a Royal Australian Horticultural Society Award for Bush Landscape Design.

In addition to areas of natural open space including local parks and Garigal National Park, the Swain Gardens, administered by Council, are renowned for their camellias, magnolias, Japanese maples and rhododendrons.

3.3 PYMBLE



Above Citrus Fruits

Below St Ives Wildflower Garden

Pymble was named after Robert Pymble, who acquired a land grant of 600 acres in June 1823 and cleared the forest for agriculture, selling the blackbutt, stringy and iron bark and blue gum timber to lumberyards and cultivating orange orchards. The rich fertile shale soils, which once supported Sydney Turpentine Ironbark Forest and Blue Gum High Forest, were later planted with other citrus fruits, plums, peaches, apples, pears and grapes.

Like its neighbouring suburbs in Ku-ring-gai, Pymble has active church congregations, school communities and sporting clubs.

3.4 ROSEVILLE

Roseville was first settled from the water, farmed by William Henry, recognised as one of Ku-ring-gai's first settlers, who began farming on land adjoining the Lane Cove River, near the present Fuller's Bridge from 1814 and Daniel Dering Mathew, timber-getter, merchant, architect and magistrate who established the Clonville Estate from 1819. By the 1890s, much of Roseville's farmland had become market gardens, leased to Chinese gardeners, Why Tiy, Kwong Shing and Ah Coon.

3.5 ST IVES



St Ives, the only town centre not associated with a railway began as a community of orchardists and may have been named after the English town in Cornwall, or a late 19th century local member of NSW parliament, Isaac Ellis Ives. The first European to visit the area was Governor Arthur Phillip and a party of men in 1788 who set up a campsite at Bungaroo, a rock bar that separates the salt water tidal Middle Harbour from fresh water in Middle Harbour Creek. Like the other suburbs, its stands of tall native trees were felled for the timber industry and the land was subsequently farmed as orchards. It remained a rural community until 1959 when the land gazettal changed from rural to residential and a new community took up residence.

The defining character of St Ives owes much to its rural origins, with the showground still a major focus for events and an annual show; and the St Ives Wildflower Garden.

3.6 TURRAMURRA

Turrumurra is an Aboriginal word meaning 'high hill' or 'big hill' and is distinguished by its annual rainfall, receiving an average of 1,400 mm of rain per annum, one of the highest for the Sydney metropolitan area. Little wonder that the area was renowned for its orchards which produced a variety of citrus and other fruits, but included also more exotic types such as persimmons, custard apples, and china pears. Noted German–Australian rose-breeder, Frank Riethmuller, established a fine garden at his home in Turrumurra; and 20th century Australian painter Grace Crossington Smith also made Turrumurra her home. For the last 13 years, Turrumurra Passion, an interactive and slightly modern interpretation of the Passion Play tradition, has played to enthusiastic crowds each Easter in the grounds of the Turrumurra Uniting Church.

PLACE-MAKING

4.1 INTRODUCTION

In order to develop ideas for place-making, a rationale was adopted which identified the significant themes relating to the history and character of Ku-ring-gai.

4.2 THEMATIC FRAMEWORK

The thematic framework which follows considers a range of historical, social, natural and cultural elements which contribute to the physical character of the suburban landscape in Ku-ring-gai and identifies visual symbols which can be adapted for interpretive purposes.

These symbols then become the basis for an integrated approach to identifying unique features for each town centre, within a cohesive framework which can be applied throughout the municipality.

4.3 CIVIC SYMBOLS

The botanical character of Ku-ring-gai lies at the heart of its identity and includes:

- Large indigenous and exotic trees whose canopies form the skyline, characterize the streets and dominate garden spaces throughout the whole area;
- the blend of native and exotic species in private gardens in residential areas; and
- remnants of indigenous forests and Blue Gum High Forests; within the municipality

4.4 GEOGRAPHY

Each suburb is distinguished by its geographical features and could be distinguished in each town centre by a reference to its topography and/or distance from Sydney eg Turramurra is 170 metres above sea level (lies thirty metres above Pymble) and is 17 kilometres from Sydney.

4.5 CIVIC INSIGNIA

Ku-ring-gai Council's coat of arms, adopted in 1906 featured Aboriginal figures engaged in an initiation ceremony, within a medallion, supported by waratah flowers, with the motto, *Serviando Guberno*. The figures were later interpreted to be engaged in the



From the top
Gordon Estate(SLNSW);
Ku-ring-gai municipally;
suburb map for Turramurra
(Google); Civic insignia



From the top
Out in the bush, Kuring-gai Chase c.1953 and *Kuring-gai Chase Avenue, late 1930s* by Grace Crossington Smith (National Gallery of Australia) Photograph of Rocks and Banksia by Lionel Lindsay (SLNSW)

Below *Erydene* by Hardy Wilson (National Library of Australia)



ceremony of the lizard totem with an Aboriginal drawing a line in the sand suggesting the delineation of boundaries. Ku-ring-gai's current logo incorporating the tall trees of the Sydney Blue Gum and Aboriginal symbolism.

4.6 STREET NAMES

So many street names in Ku-ring-gai reflect the natural environment, wildlife and botanical species:

Highlands, Highfield; Grevillea, Wattle, Eucalyptus; Coolabah; Eastern Valley; Fox Valley. Others are named to commemorate botanists – Banks and Solander.

The extensive use of Aboriginal names of the streets and roads of Ku-ring-gai creates a rich visual tapestry:

Attunga – high place;
 Carramar – shade of trees
 Dunoon – ridge
 Wyuna – place of clear water
 Murrumba – mossy place
 Pindai – high ground
 Toolang – stringy bark forest
 Timbarra – grass tree
 Tanderra – resting place

House names also have a sense of outdoors and substance:
 Woodlands, Pibrac, Erydene, Perulia, Ingeibarara, Ingleholme, Redleaf, Highlands, Blytheswood.

4.7 LOCAL ACTION

Ku-ring-gai has had a long history of conservation action, particularly in respect of tree preservation. As early as the 1930s, its manifesto was

"Citizens spare that tree!

*Shades in Summer
 Sanctuaries for Songsters
 Spires that Speak to the Soul"*

From a Tree Preservation leaflet issued by Ku-ring-gai Council, 1930

4.8 ART

Most notable among the community of Ku-ring-gai's artists was Grace Crossington Smith, a resident of Turramurra. Although she



lived a relatively quiet, circumscribed life she was also the creator of iconic images and is regarded as one of the most brilliant pioneering modernists of her generation.



4.9 ARCHITECTURE

Ku-ring-gai's domestic architecture equates with the romantic notion of ideal suburbia – grand houses in sprawling gardens on large blocks of land, often with views. What began in the early 19th century as simple cottages for farm workers, timber getters, orchardists and labourers had become, by the late Victorian period, estates of Queen Anne Revival, Arts and Crafts, neo-Tudor, English cottages and Free-style mansions. Some of Sydney's finest architects helped to develop and refine the suburban character and chose to live amongst it. They included John Sulman, Walter Liberty Vernon, Thomas Cosh and Howard Joseland (Federation' style houses); John Horbury Hunt (Shingle-style designs), Frederick Glynn Gilling, Bernard J Waterhouse and Professor Leslie Wilkinson (Mediterranean style villas); Hardy Wilson (Georgian Revival cottages) and Harry Seidler and Sydney Ancher (Bauhaus inspired buildings) and Ken Wooley's courtyard designs for Pettit and Sevitf.



4.10 PEOPLE

Many notable residents have lived and worked in the suburbs of Ku-ring-gai, including the architects mentioned above. Agitators for the conservation of the natural and built environment include Eccleston du Faur, an early environmentalist who was responsible for the creation of Ku-ring-gai Chase National Park and Mt Wilson, founder of the National Trust, Annie Wyatt, and adventurer Paddy Pallin. Politicians including former prime ministers, John Gorton and Billy Hughes and governor-general, Sir John Kerr have lived here. Ku-ring-gai's hall of fame also includes aviatrix Nancy Bird Walton, tennis greats Tony Roche, Ken Rosewall and John Newcombe, war historian, Charles E.W. Bean, engineer J.J.C. Bradfield, artists Lionel Lindsay, Grace Cossington Smith and Harold Cazneaux; and authors Ethel Anderson and Ethel Turner.



4.11 LITERATURE

Ethel Turner's Seven Little Australians, Meg, Pip, Neil, Judy, Bunty, Baby, Gwendoline, are legendary fictional characters who came to life in her famous book, written at her home Inglewood in Lindfield in 1893. When her her family moved from the city suburb of Paddington

From the top
William Applegats Gulikis, Sir
John Sulman, Ethel Anderson,
Nancy Bird Walton, Ethel Turner
(Picture Australia)



Seven Little Australians,
Ethel Turner (image sourced
from the internet)

to rural Lindfield in 1891. Ethel initially objected to the move, recording in her diary: 'We have decided to go to Lindfield. I named it the Sepulchre but Mother objected so I shall call it the Catacombs. It will be like being buried alive to live in a quiet little country place after the bustle and excitement of town life' (5 Sept 1891). However, she soon 'liked the place awfully'.

4.12 QUOTATIONS

The following is a varied selection of quotations attributed to significant personalities who have shaped Ku-ring-gai:

Hardy Wilson

'Nature demands obedience'

'Never lose that blindness to beauty'

"Nature is a word suggesting a power that directs life"

"Nature is the Art of God"

Ethel Anderson

From her book, *A Timeless Garden* p.20

"If I were very rich I would not have in my garden so many trees or flowers...no, I would have a scientist to procure me flights of butterflies".

A Timeless Garden p.88

"Here rise spotted gums and turpentines tower-tall, where once the great Leviathan took his pleasure".

Ethel Turner

From her book, *Ungardeners*, p.85

"Gardens, the greatest refreshment to the spirit of man"

"Each country has its own wildflowers which get twisted around its heartstrings"

George Collingridge

"In the silent glens and deep forest shades, where, a few years ago, the hardy happy homes, cosy and artistic, have been carved out of the primeval forest"

"this elevated and healthy region"

Richard Le Measurer

...the eucalypts, in whose eyes we are all foreigners'

Sir John Sulman

"painting seeks art in small framed spaces; town planning in wide, prettily and properly planned places"

**Descriptive Notes on suburbs from a real estate guide in 1898
Of Turramurra**

"The soil is the best in the district.....in the vicinity of some beautiful homes. The climate is as bracing as the mountains. There are some lovely drives about this locality, The views are grand and extensive."

Of Pymble

"Undivided attention of the wealthier class, every position of vantage being surrounded by commodious mansions and villas of superior design and finish".

From the ABC Guide to Suburbs:

Roseville – a choice and healthy North Shore suburb

Pymble and Turramurra – splendid homes, exceedingly healthy and picturesque

St Ives – residences, orchards and gardens

Lindfield – delightful and progressive

Gordon – quiet and charming houses

A poem by Dorothee Pymble, 1968

"In Spring when Mother Earth reveals
Her natives own displays
A garden untouched by human hand
Spreads its beauty o'er this native land".

On woodcutting:

"They cursed and swore and split and felled
The logs rolled down and axemen yelled
The top dog watched as the barge drew near
Old boatman Fidden would appear."

4.13 FAUNA

The Grey-headed flying fox is a protected species listed as vulnerable, and resident in the Ku-ring-gai Flying Fox Reserve. During summer, numbers in this colony average about 30,000 to 40,000 bats. Some of the native animals and birds to be found in Ku-ring-gai

Ridge-top woodlands support

- Mammals – Ringtail possums, Sugar gliders, Swamp wallabies
- Birds - Australian ravens, Sulphur-crested cockatoos, Brush turkey
- Reptiles – Leaf-tailed geckos



Grey-headed flying fox,
Bat colony at Gordon



Open forests on well-drained slopes support

- Mammals – Grey-headed fruit bats, echidnas
- Birds – Red wattlebirds, New Holland honeyeaters
- Reptiles – Lace monitor also called goanna



Poorly drained slopes support

- Mammals – Brown antechinus, Brushtail possums
- Birds – White-throated tree creeper, Crimson rosellas
- Reptiles – Blue-tongue and Shingle-back lizards

Creeks support

- Mammals – Bush rats, Long-nosed bandicoots
- Birds – Eastern whipbirds, Spotted pardalotes, Superb Lyrebird
- Reptiles – Water dragons, Long-necked turtles

4.14 FLORA

Professor E G Waterhouse's garden at Erydene has an internationally significant collection of camellias, many of which are named in his honour.



Native flora

The Blue Gum High Forest which once covered the Ku-ring-gai shire, is now listed as an endangered ecological community. It is characterised by tall canopy trees, understorey shrubs, ferns and groundcover plants including orchids and remnants can be found in the St Ives forest, Ku-ring-gai Chase National Park, Lane Cove National Park, Garigal National Park and Dalrymple Hay Forest National Park.



Over 180 native plant species found in Ku-ring-gai include:

Ridge tops carry

- Shrubs like banksias and tea-trees
- Scattered trees like scribbly gums (*Eucalyptus haemastoma*) and red bloodwoods (*E. gummifera*)

Well-drained slopes carry

- Trees like smooth-barked apple (*Angophora costata*) and Sydney peppermint (*E.piperita*), with red bloodwood and black ash (*E. seeberi*) on west facing slopes
- Shrubs including banksias and Christmas bush

Poorly drained slopes carry

- Woodlands/shrubs with trees including yellow-top ash (*E. leuhmanniana*) and black ash
- Heathland with dwarf apple (*Angophora hispida*), banksias, nakeas and grevilleas

From the top
Professor E G
Waterhouse's garden
at Erydene; Blackbutt;
Scribbly Gum;
Red Bloodwood



Sands' business directory, 1880

Creeks support

- Trees like coachwood (*Ceratopetalum apetalum*) and water gums (*Tristaniopsis laurina*)
- Understorey of ferns like coral fern (*Gleichenia dicarpa*) and moss.

4.15 BUSINESS DIRECTORY

Ku-ring-gai's town centres evolved along the road and rail connections between Sydney and the route north to the Hawkesbury River. The development of commerce and small business reflected the daily and domestic needs of the community. Larger scale business and commerce was never encouraged. Sands Directory, published in the second half of the 19th century until the 1930s, is a valuable record of residential and commercial addresses and includes entries for the suburbs of Ku-ring-gai. It reinforces the fact that the town centres were places of convenience for their local communities with small business offering services and products attuned to a domestic economy.

4.16 YOUTH ORGANISATIONS

The Scouting movement including Cub Scouts, Scouts, Rovers, Brownies, Girl Guides and Venturers, have been a popular youth activities, promoting adventure and orienteering skills, for over a century with major headquarters for outdoor activities and clubhouses located in the municipality. These groups continue to enjoy the challenging terrain of the local area for many and varied land and water activities.