

SCULPTURES & FEATURES AT THE WAITE ARBORETUM & THE URRBRAE HOUSE

The Waite Arboretum and the Urrbrae House Gardens are an ideal place for outdoor sculpture. The various gardens showcase a variety of styles, media and themes by a number of artists.

Several sculptures reflect the life of Peter Waite while others reflect the Australian Landscape and history of the Waite precinct.

ABOUT THE ARTISTS

- **Greg Johns:** Greg Johns has worked as a full-time sculptor for 38 years and has completed significant commissions throughout Australia, as well as in Singapore, Spain, New Zealand, Korea, England and Ireland. Since 1990 the main focus of his practise has been to develop an approach to making sculpture which is both conceptually and form-wise 'Australian' in feel. These forms arise from both a visual and a 'beneath the surface' or 'felt' reading of our extraordinary landscape. <https://australiangalleries.com.au/artists/greg-johns/>
- **Meliesa Judge & William Kuiper:** Liquid Metal Studios combines the resources of two Sculptors; Will Kuiper and Meliesa Judge. Amongst the foremost producers of contemporary figurative sculpture in Australia, the artists cast their own original sculpture into bronze using their unique professional facility. Both sculptors are well represented in private collections across Australia and in Europe. Permanent public site work can be seen locally at the University of Adelaide, Waite Arboretum; The Hindmarsh Library; Windsor Green; Carrick Hill and Linde Reserve, Stepney. Will Kuiper is best known for the sculpture of Malcolm Blight for Adelaide Oval. <http://www.liquidmetalstudios.com.au/index.html>
- **John Stuart Dowie:** is best known for his sculptures but is also widely known as an artist. He was born in Prospect, Adelaide in South Australia, and from the age of two, lived the rest of his life in the family home in Dulwich, in Burnside. In Adelaide, he maintained the friendship he had formed with Sir Edward (Bill) Hayward. Hayward and his wife, Lady Ursula, were avid art collectors and had amassed a valuable collection at their home Carrick Hill. The couple hosted regular parties where Dowie was introduced to art by luminaries including Paul Gauguin, Auguste Renoir, Sir Frank Brangwyn and many others. These influences along with his war experiences persuaded Dowie to travel to London and Italy, where he studied at Sir John Cass School of Art, Architecture and Design and the Florence Academy of Art respectively. His largest sculpture is the 'Three Rivers Fountain' in Victoria Square in Adelaide. John Dowie's work can be found throughout Australia – mostly in Adelaide in the 'Victor Richardson Gates' at the Adelaide Oval sports ground and the 'Sir Ross & Sir Keith Smith Memorial' at Adelaide Airport. The Smith brothers were Australian navigators, the first pilots to fly from England to Australia, in 1919. (<https://learnantiques.com.au/john-dowie-an-artist-for-everybody/>)
- **Silvio Apponyi:** Silvio Apponyi is an Australian sculptor based in Balhannah in the Adelaide Hills, South Australia. Silvio has been sculpting for around 40 years. His style has developed over these years, from entirely abstract creations still used in fine details and larger pieces, to an astonishing level of detail and realism, visible in the images on this website. His main inspiration is Australian fauna, and he hopes to draw attention to these unique and often endangered species. In his self built studio Silvio creates his sculptures in a variety of media, primarily wood, Australian granites & marbles and bronze. His sculptures range from delicate 'Netsuke' style pieces to massive public granite works. His work is featured in many private collections both here and overseas and in public spaces across Australia. (<http://www.apponyi.net/bio/>)
- **Margaret Folkhard and John Ward:** They are physicists from Adelaide, South Australia, who spent much of their professional careers in the research laboratories of the Australian Department of Defence. They share a passionate interest in gnomonics, which is the art and science of using the shadows cast by the sun to tell the time and the date. Their fascination with sundials began in 1976 when Margaret wanted to make a

surprise gift for friends who 'had everything'. She asked her workmates for suggestions and John suggested making a sundial. Over the years they have made many types of sundials for locations in Australia and around the world. (<https://www.sundialsaustralia.com.au/about-us>)

- **Bryan Tingey:** Tingey is a well-known artist and disability activist. As an educator, Tingey has worked in the public and private school systems, and taught art to Indigenous inmates in the prison system. He has qualifications in Product Design, Education and a Masters in Fine Art, as well as a wealth of life experience. 'For me, my disability allowed me to leave teaching and explore and enhance my other skills. It also introduced me to a large range of people living with disability which opened my eyes to their unique predicaments. While my disability is unique I've always believed in the immense power of the brain, and creating an environment where mental work is constantly used and is essential for positive mental health.' (<https://www.purpleorange.org.au/100leaders/themes/following-your-dream/bryan-tingey/>)
- **Gillian Robertson**
- **Douglas Bell**

ABOUT THE SCULPTURES

'Towards the Land' by Greg Johns - a suite of 6 sculptural narratives; Corten Steel and Bronze



Peter Waite by Greg Johns and Shrimp by Silvio Apponyi



Fence

The sculptural narrative **"Towards the Land"** was officially opened by SA Minister of the Arts, the Hon. Diana Laidlaw MLC on Friday 22 October 1999. This work was created in association of Greg Johns, fellow sculptor Silvio Apponyi, wood craftsman Douglas Bell and landscape designer Viesturs Cielens.

'Toward the Land' looks at how European culture's relationship with the Australian environment has developed, and celebrates the important contribution that Peter Waite made to this process as a European pioneer. Peter Waite was ahead of his time in terms of the sensitivity he displayed towards the Australian environment.

The sculptural outline of Peter Waite forms a major focal point in 'Towards the Land' and the image was based on a photograph of Mr. Waite taken in 1905. This is partly metaphorical showing a European figure stepping through a gateway, which is European in design on one side -represented by roses and a gothic arch-, but Australian in design on the other with the burnt yaccas and heatwaves.

On one side, Peter Waite's outline is inlaid with burnt red gum to symbolise that he is walking into the searing heat of the Australian landscape.

Peter Waite designed a unique fencing system, and his sculptural outline is shown stepping towards two lines of fence posts. The fence posts contain gentle and harsh symbols, which are a metaphor for the paradoxical nature of the Australian landscape, where the gentle and the harsh often co-exist.

**Peter Waite was innovative in his improvement and management of the semi-arid salt bush country. He set up fenced paddocks, imported 265 tons of fencing wire and designed a metal dropper to support the fences. He sank wells and bores, and experimented with the use of steam traction engines for the excavation of earth tanks known as dams. His aim was for each paddock to have as permanent a supply of water as possible with the sheep being rotated between paddocks.*

(<https://www.webdev.adelaide.edu.au/waite-historic/pwaite/>)



Seat



Burnt yacca



Burnt red gum flame



'Shield' by Greg Johns; Corten Steel

A sculptural seat provides a place to sit and contemplate. The seat comprises two horizontal European-style figures made from red gum that are supported by four vertical Indigenous figures made from steel.

Other elements of 'Towards the Land' include three vertical forms at one entrance, which represent vegetation growing from stone, the burnt wood. They are very Australian in feel and very paradoxical.

At the other entrance, there is a piece of burnt red gum which interestingly existed in the shape of a flame.

Very close there is a hand image, which is cut from a shield or Coolamon-like form. This is a reference to Australia's Indigenous people and their culture and their highly developed, symbiotic relationship with the Australian landscape (a human hand which has clearly touched the Australian landscape in a profound way).

**Coolamons were traditionally used by Aboriginal women to carry water, fruit, nuts, as well as to cradle babies. Coolamons were carried on the head when travelling any distance, or under the arm if used as a cradle. If carried on the head, a ring pad (akartne in Arrernte) was placed on the head, made out of possum and/or human hair string, twisted grass, or feathers. This helped to cushion and support the carriage of the coolamon. (Wikipedia). It is a multi-purpose shallow vessel, or dish with curved sides, ranging in length from 30–70 cm, and similar in shape to a canoe.*



Shepherd's hut ruin

The final element in 'Towards the Land' is a ruin of a small stone house or shepherd's hut. Various words are engraved on the ruin's old slate floor. The ruin and the inscriptions on its floor hold the key to the sculptural narrative 'Towards the Land'. Australia's European settlers believed there was an 'inland sea', and brought the 'sea dreaming' with them. The 'land dreaming' of Australia's Indigenous people already existed here. Australia's European inhabitants are now in the process of 'seeing the land' in a less European way that is more appropriate to the Australian landscape.

'Seeing the land' in an Australian context has important ramifications for using the land in an environmentally sound way.



Waterbirds by Meliesa Judge

'**Waterbirds**' by Meliesa Judge. Construction design: Will Kuiper. The sculpture features a set of five birds. The central figure is a male bird with wings outstretched protecting the female nesting bird and their young. Water birds reflects the strength and liquidity of working with the medium bronze. Sculpture commissioned and donated by the Heard Family in 1998.



Shrimp by Silvio Apponyi

'**Peter Waite's dog: Shrimp**' by Silvio Apponyi
At Peter Waite's side is a bronze cast of his small dog, Shrimp which was his much loved companion.



Owl Pole by William Kuiper

'**The Owl Pole**' by William Kuiper features a Tawny Frogmouth Owl, so called because of its unique wide flat beak. The Tawny Frogmouth is sometimes sigh in the Arboertum. As reflected in this piece the artist prefers to focus on contemplation rather than on interpretation.

*Tawny Frogmouth (*Podargus strigoides*): When it's not mistaken for an owl, the Tawny Frogmouth can easily be confused with a tree branch! With narrowed eyelids and a stretched neck, this bark-coloured bird is a master of camouflage. Their feathers are soft, like those of owls, allowing for stealthy, silent flight. They have stocky heads with big yellow eyes. Stiff bristles surround their beak; these 'whiskers' may help detect the movement of flying insects. They're nocturnal and carnivorous, but Tawny Frogmouths aren't owls – they're more closely related to Nightjars. Their species name, *strigoides*, means owl-like. Tawny Frogmouths are found throughout Australia, on the mainland and Tasmania. They prefer open woodlands, but are found in a wide variety of habitats – rainforest margins, alpine woodlands, parks and

| | |
|--|---|
| | <p>gardens. A breeding pair often stays in the same territory for more than 10 years. Tawny Frogmouths mate for life.</p> <p>Tawny Frogmouths sleep during the day. At dusk they shake their disguise and begin their nocturnal hunt. They catch prey in flight, or by sitting motionless in a tree and then swooping down on ground-dwelling prey. They eat insects and centipedes, worms, spiders, snails and slugs. Sometimes they eat larger prey like frogs, reptiles and small birds and mammals. It's thought that most of their water requirements are obtained from their prey, rainfall and dew.</p> <p>https://www.bushheritage.org.au/species/tawny-frogmouth</p> |
|  <p>'Floating Figure' by Greg Johns; Corten Steel</p> | <p>'Floating Figure' by Greg Johns; Corten Steel</p> |
|  <p>Green man by Gillian Robertson</p> | <p>'Green Man' by Gillian Robertson; ceramic</p> <p>There are two sculptures at each side (E and W) of tree #183 Ficus rubiginosa; Port Jackson Fig</p> <p><i>* Many cultures have a tale about a spirit that lives in the forest or in the trees. In ancient Europe this spirit represented the new life of spring... the voice of the primordial forest. The Green Man or Foliage Head are just two of many names given to the representations of this forest spirit.</i></p> <p>https://www.carvedgreenman.com/</p> <p><i>The Green Man is primarily interpreted as a symbol of rebirth, represented in the cycle of growth each spring. It is most commonly depicted as a sculpture or other representation of a face surrounded by, or made from, leaves. Found in many cultures from many ages around the world, the Green Man is often related to natural vegetative deities. Often used as decorative architectural ornaments, Green Men are frequently found in carvings on both secular and ecclesiastical buildings</i></p> <p>https://en.wikipedia.org/wiki/Green_Man</p> <p>You can enjoy this BBC video that a bit more of information: https://www.bbc.com/reel/video/p06tqjz0/the-surprising-roots-of-the-green-man</p> |



Ceres by Meliesa Judge

‘Dance into the Light’ by Meliesa Judge is located in the Garden of Discovery within the Urrbrae House Gardens. The sculpture depicts the moment of return, joy as Spring leaps forth. Ceres the goddess of grain and the custodian of the fertility of the land. Ceres dances and Proserpina her daughter dances with her, protected but not constrained by the parent, the child is depicted as independent but shielded by the mother’s robe that wraps around them both.
 “Dance into the Light’ was commissioned by the Jenner family.

More information below.



Waite Labyrinth by Dr. Jennifer Gardner

‘The Labyrinth’ was created to be an aesthetically pleasing element linking the Urrbrae House gardens and the Arboretum. It provides a beautiful, tranquil setting for contemplative walking. Located on the original site of Peter Waite’s tennis courts, the labyrinth lines are formed with 921 timber rounds mostly recycled from Arboretum trees.

It was created by former Curator of the WA, Dr. Jennifer Gardner who personally designed and constructed it in January 2010.

Labyrinths are thought to date back 20,000 years and occur across continents and cultures in many different designs and materials.

The pattern in the Waite Labyrinth was based on an ancient Finnish 9-circuit stone labyrinth.

Labyrinths have also long been recognised for their health benefits, promoting a calm mind and a place for meditation.

In colloquial English, labyrinth is generally synonymous with maze, but many contemporary schools observe a distinction between the two.



Peter Waite’s tennis court

| Labyrinth | Maze |
|---|--|
| One simple continuous path (unicursal) to the centre and out again, no dead ends. | A puzzle, confounding pathways with branching paths and dead ends. |
| The centre or ‘goal’ visible at all times. | The centre is hidden until you reach it. |
| Usually 2-dimensional or with very low divisional lines. | 3-dimensional, dividing lines tall enough to obscure the goal. |
| Design may be marked with a variety of materials e.g. different coloured pavers, ceramic tiles, stones, low mounds, herbaceous borders, painted lines and even timber rounds! | Divisional lines made of hedges, vertical fabric partitions, masonry, etc. |



Armillary Sphere Sundial by Margaret Folkhard and John Ward

The Rose Garden harbours the **'Armillary Sphere Sundial'** designed and made specifically for this location by physicists Margaret Folkhard and John Ward, Sundials Australia. The sundial was funded by private donations.

**Sundials: The Sun move across the sky from East to West during a given day causing continual changes in both the length and position of the shadow cast by any solid object. The seasonal change in the sun's height above the horizon causes further changes in the shadow's position. From the earliest times mankind has used the movement of shadows produced by the apparent movement of the Sun for the reckoning of time and for the determination of important days such as religious festivals and when to plant crops for the following season. Any device which uses the SUN to divide the period between sunrise and sunset into units of time is known as a SUNDIAL. More information below.*

<https://www.sundialsaustralia.com.au/sundials>



Rose petals grids by Silvio Apponyi

'Rose petals grids' grid By Silvio Apponyi
Delicate design resembling petals of a rose safety the grids can be found over each of the three ponds at the 20th Century Rose Garden.



Clara Serena Mellish –nee Kleinshmidt- (1890-1972) & **Roy Albert Mellish** (1886-1970) **plaque** in the rose garden. Bed H6.

Clara was an acclaimed contralto of international renown whose careera was generously sponsored by the Waite family.

Roy: a gifted pianist from a well known musical family who became her accompanist for life.

**Clara Serena (1890-1972), contralto, was born on 9 June 1890 at Lobethal, South Australia. When Clara was aged 14, the pastoralist Peter Waite recognized her potential, took her into his family and established the 'Serena Trust' to provide for her education. She received tuition with Guli Hack at the Elder Conservatorium of Music, Adelaide. Waite's daughter Elizabeth became her friend and acted as chaperone when Kleinschmidt won a conservatorium scholarship in 1908 to the Royal College of Music, London. She further studied in Italy and Germany where she took the name 'Clara Serena' in 1913.*

Returning to Adelaide at the outbreak of World War I, Serena sang in concerts for the British (Australian) Red Cross Society. To Peter Waite's chagrin, she married her accompanist Albert Roy Mellish on 3 November 1917 at Chalmers Presbyterian Church. Waite thereafter refused to have any contact with her, an instruction that extended to his children as well, but was disobeyed by his daughter Elizabeth MacMeikan, who when she died in 1931 left a generous annuity to her beloved Clara.

<http://adb.anu.edu.au/biography/serena-clara-13191>

You can hear Clara Serena's voice here:
<https://digital.collections.slsa.sa.gov.au/nodes/view/3592>



'Professor James Davidson' by John Dowie

'Professor James Davidson' by John Dowie ; Bronze

Inaugural Waite Professor of Entomology, James Davidson led the early work on insect pests such as red-legged earth mite, grain weevils, the Lucerne flea and locusts. Studies of the ecology of insect pest led to a new theory regarding the regulation of insect populations. His work was further developed by Prof. Andrewartha and later Prof. Birch. Their work on thrips led them to conclude that climate had a major effect on insect populations. Biological control of insect pests was investigated from the earliest years at the Waite and is an ongoing focus of contemporary research.

The circular table in the northwest corner of the garden signifies the free round table discussions between foundation professors from different disciplines, Dr. James Prescott, Prof. Davidson and Prof. Trumble that together developed the notion of Australian bioclimatic zones; an important step in defining Australian climates for agricultural purposes. The outdoor book 'Collaborations' installed on the table and overlooked by a **bronze bust of Prof. Davidson** describes the times of these three senior scientists working together on the establishment of an Australian climatic index.



'Action and Optimisim' by Bryan Tingey, Andrew Noble and participants from the Julia Farr Centre.

'Action and Optimisim' by Bryan Tingey, Andrew Noble and participants from the Julia Farr Centre.

A panel of ceramic tiles was created in 1997 by artists Bryan Tingey and Andrew Noble with clients of the then Julia Farr Centre. It depicts different aspects of Peter Waite's immigration from the green land of Scotland to the arid land of outback South Australia. There are also references to the new fencing system that Peter Waite designed and aboriginal words NYAANI (sheep) WARRIAPETTI (windmill), KAUWERTAUNYKO (underground water), YERTA (earth) and NUKUNA (general area of Burra) are included to pay recognition to the traditional land owners.



WAWOT – animal metal cuttingtrail by Regional Profile Cutters & Dr. Kate Delaporte

WAWOT (WA Wildlife Orienteering Trail) – produced by Regional Profile Cutters, Design: Dr. Kate Delaporte 2019

Discovery trail of animal interpretative elements in the Arboretum, a family activity. Explore the historic Arboretum to find all sorts of interesting things, from beetles and butterflies to lizards, bats and koalas!

Download and print a copy of the WAWOT document from the WA website. The map has numbers where each of the creatures are living: see if you can work out what they are, and start your self-guided discovery of the wildlife found in the Waite Arboretum!

'Dance into the Light'

The Story of Ceres and Proserpina

by Meliesa Judge

The story of Ceres is the story of transition, from dark to light, from winter to spring, from loss and grief to recovery and joy.

Like so many of the ancient myths the story was intended to encompass many layers of meaning and human experience. Ceres grieves for her lost daughter and the world is thrown into winter. She is the goddess of grain, the custodian of the fertility of the land so while she grieves nothing grows on the earth. She searches the world for the child, not finding her, she goes down to the underworld still searching. There the beloved child is found and Ceres brings her back, rejoicing. Spring returns and the world is abundant and full of new life.

It is an ancient story, here we use the Roman names Ceres and Proserpina that replaced the Ancient Greek names Demeter and Persephone for the same story, which itself reaches back to the earliest days of human agriculture. The (secret) rites and rituals that surrounded the early temples codified the knowledge so essential for the survival of agrarian communities. Demeter was responsible for maintaining the fertility of the land that allowed crops to grow and communities to survive. Her role in sustaining the life of vegetation as a whole meant that she was regarded as critical to the existence of all life on earth. Knowledge and human experience inextricably link in these ancient myths in such a way that science and soul are inseparable, each contributing to civilisation in equal measure, therefore Ceres/Demeter is both the custodian of all knowledge about grain and agriculture as well as symbolic of the love of a mother for her child.

The sculpture depicts the moment of return, joy as Spring leaps forth. Ceres dances and Proserpina dances with her, protected but not constrained by the parent, the child is depicted as independent but shielded by the mother's robe that wraps around them both.

The sculpture is a gift, lovingly given by the Jenner family to the Waite Arboretum in memory of Norma. The idea for the theme of the work links Colin's life work, researching - the accumulation of sugar and starch in developing cereal grains and related topics at the University of Adelaide Waite Institute, with Norma's academic career as a dancer and dance educator, their lives together echoing the theme of science and soul combining to contribute to the great human endeavour of civilisation.

Given a free hand to work within the theme, I was able to pursue my own passion for movement and energy within a figurative sculpture. The first idea for the concept came from a photograph of Norma surrounded by dancers at a ballet school in England. The idea of including the child developed from a book that Norma wrote about teaching dance to children. The freedom and joy in the faces and movement of the children underpinned the decisions we made regarding the relationship between the two sculpted figures. The sculpture was never intended as a portrait and does not depict Norma's face.

I enjoy sculpting drapes as loose, almost abstract forms that dynamically counterpoint the realistically modelled figures. On Colin's suggestion we incorporated wheat into the robe itself, using several wheat varieties, cast directly into the metal. The sculpture is mounted on large slabs of Kanmantoo bluestone, the local stone blending with the designed walls and pathways of the gardens, the layered slabs add to the concept of layers of meaning within the work.

The sculpture was made, moulded and cast into bronze at our studios in Lynton.

ARMILLARY SPHERES

History of Armillary Sphere Sundials

Around 225BC an Egyptian astronomer and mathematician, Eratosthenes of Cyrene devised an instrument called an **armillary** to represent the ancient Greek concept of the universe. The armillary sphere instrument consisted of a series of metal rings, similar to the hoops of a barrel, joined together in the form of a hollow sphere with a small globe representing the Earth at the centre of the sphere. The instrument showed the heavens encircling the Earth, and the signs of the zodiac were frequently engraved or cast into one of the metal rings. At a later date it was used by astronomers for observational purposes connected with the mathematics of spheres. The assembly of rings was called an armillary after the Latin word 'armilla', meaning a bracelet or ring. Originally ten rings were used and they denoted the ten major circles of the celestial and terrestrial spheres placed in the correct relationship to one another.

The armillary sphere instrument was not used as a sundial until about the 17th century when it was referred to as 'an instrument for laying out or calculating sundials'. Soon afterwards, the armillary sphere began to be used itself as an accurate time-telling device and it became known as the **armillary sphere sundial**, which is its name to this day. Ten rings are now rarely used because of the confusion which arises from the many shadows and the consequently reduced number of hours for which the sundial can be used successfully.

A modern sundial of this type is generally made up from a series of just three metal rings, joined together to form a hollow sphere with a thin metal rod passing through the centre which acts as the gnomon to cast the time-telling shadow onto an hour scale inside the equatorial ring. The angle of the gnomon rod is determined by your latitude.

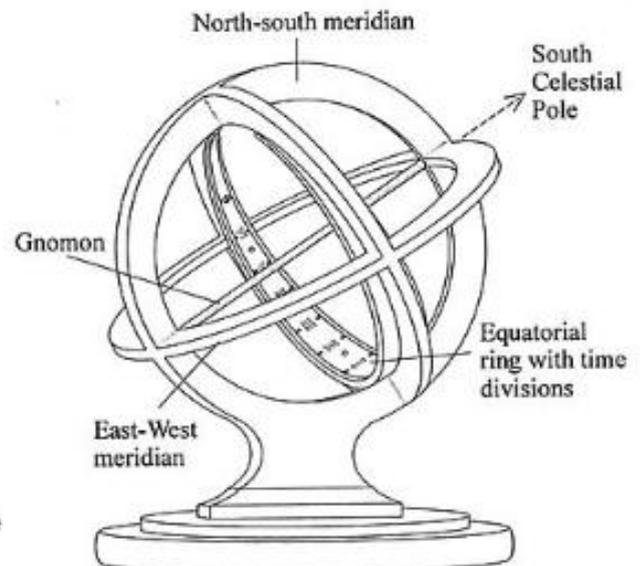
Each ring represents one of the following:

1. the Celestial Equator (the Equatorial ring, which contains the hour scale)
2. the Meridian circle which lies in the true North-South plane
3. the Horizontal Plane (the Plane of the Ecliptic) or sometimes the Polar Plane which is perpendicular to the Equatorial plane.

The rings are sometimes decorated with poetry, picture stories, signs of the zodiac, family coats of arms and similar.



An ancient armillary



Parts of an armillary sphere sundial

<https://www.sundialsaustralia.com.au/armillary-spheres>