

"Wellington Gateway" Sculpture



Concept of "Wellington Gateway"

Located on a picturesque setting 5km south of Wellington, this distinctive 'environmental artwork' has already become a significant local and regional landmark. It not only identifies the turnoff to the adjacent Wellington Caves, but signifies travellers arrival at the entrance to Wellington— hence it's description as "The Gateway to Wellington".

The Main Structure—Tripod & Windchime

In the form of a tripod , the main structure (height 9 metres) is made from the girders of the Old Wellington Bridge which fell down in 1989. Its shape curves out and around back to a point at the top, reflecting the image of a cave from which hangs within a large wind chime (made from aluminium), giving the appearance of metallic stalactites.



'The shape also echoes the form of a seed pod, representing the fertility evident in the landscape of the valley.



This design was undertaken by regional landscape architect Catriona MacDonald and it involves the growth over the future years of an avenue of native trees beside the highway

SCULPTURE IMAGES AND SYMBOLS



Glass Dome & Pool

Sitting at the top of the glass dome with its red colouring suggesting one of area's magnificent sunsets. Below this, a stream of water drips back down along the stalactites to the pool underneath. The shape of the pool reflects the junction of the two local rivers— the Bell and the Macquarie.

Steel Leaves, Flowers & Mosaic Buds

Growing up the sculpture are large thistle like flowers and leaves—the flower itself is a loose representation of a rare flower “**Halgania Preissiana**” which grows locally and can **only be found in Wellington** and a few isolated areas of NSW and WA.

Totem Wall

Curled in front of the main structure is a wall comprising seven totems made from local rock (quartz, slate and basalt and connected by more steel sections from the old Wellington Bridge.

The wall totems reflects the Catambol Range which lies directly behind the sculpture. This range forms the tail end of the Blue Mountains “where rivers and mountains meet”.

The wall's shape also conveys the feeling of a prehistoric decayed backbone of a fossil lying on its side.

Inset Glass Balls

Within the top of each totem will be found clear hand-blown glass balls looking like large eyes—which have been ‘fumed ’, to create a rainbow effect as the light passes through them.

The Projects Philosophy The operating philosophy was that such direct community involvement in the image making and construction process fosters local identity and pride, and reflects the character of the community itself in the end results.

Imagery within Mosaic Panels

Handprints from young babies and the children of Wellington.

Aboriginal community Illustrations created by local koori artist of a range of aspects of the Wiradjuri people's history and their relationship to the land.

Girls from High School male and female symbols as well as images and representations of wisdom, age, fertility and the ‘**circle of life**’ including the elements (earth, air, fire, water).

Local Artist Bill O'Shea illustration of a poem by local poet Col Wilson (“Blue the Shearer”) which celebrates Wellington's 175th Anniversary painted on ceramic tiles with poem overlaid.

Rail Anchors

The welded ‘rail anchors’ reflect not only the historic importance of the railway to the district's early development but also the images of growth and the sprouting of life. The Wellington Valley is renowned for the natural agricultural abundance of its farming lands, and the richness of its volcanic soils, silt and river plains. Besides the history of its productive wheat and canola farmers, the area has also been settled by families of Chinese Gardeners who each year produce a bounty of green