

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

AWM Heritage Register Number

CH100



The copper dome of the Hall of Memory.¹



Looking along Griffin's land axis from the steps of the AWM to Old and new Parliament Houses.



The Pool of Reflection flanked by cloisters containing the Roll of Honour.



Displays ANZAC Hall, completed in 2001



The Commonwealth Heritage list boundary and the area controlled by the Australian War Memorial, shown hatched.

Location

The Australian War Memorial (AWM) Campbell Precinct is located in a crucial symbolic location at the terminus of the land axis of Walter Burley Griffin's plan for Canberra. It is one of only three buildings located on the axis. The land axis was designed to link key government institutions in a shaft of space, which extends from Mount Ainslie through Capital Hill, Red Hill and beyond to Mount Bimberi.²

The Precinct is located in the ACT suburb of Campbell, on a site bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent. The Precinct has an area of about 14ha, including the whole of Section 39, Campbell, located at the foot of Mount Ainslie.

The Campbell Precinct is entered on both the Commonwealth and National Heritage lists. The National Heritage listing also incorporates the whole of Anzac Parade, including its flanking monuments. Anzac Parade is owned and controlled by the National Capital Authority (NCA) and is therefore not included in the AWM's Heritage Register. The area of the National Heritage listing is about 25ha.

The AWM site is also included within the Parliament House Vista Commonwealth Heritage list boundary.³

Ownership

The Campbell Precinct is owned by the AWM, which is a statutory authority within the Veterans Affairs Portfolio. It functions in accordance with the requirements of the *Australian War Memorial Act 1980* (Cwth). The functions of the AWM are set out in the Australian War

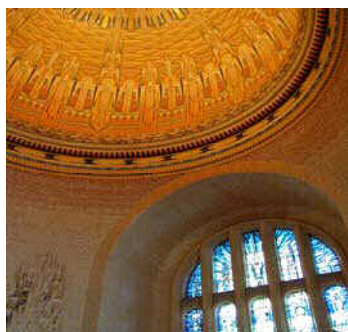
Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Memorial Act⁴, as follows:

- (1) The functions of the Memorial are:
 - (a) to maintain and develop the national memorial referred to in subsection 6(1) of the Australian War Memorial Act 1962 as a national memorial of Australians who have died:
 - (i) on or as a result of active service;
 - (ii) or as a result of any war or warlike operations in which Australians have been on active service;
 - (b) to develop and maintain, as an integral part of the national memorial referred to in paragraph (a), a national collection of historic material;
 - (c) to exhibit, or to make available for exhibition by others, historical material from the memorial collection or historical material that is otherwise in the possession of the Memorial;
 - (d) to conduct, arrange for and assist in research into matters pertaining to Australian military history; and
 - (e) to disseminate information relating to:
 - (i) Australian military history;
 - (ii) the national memorial referred to in paragraph (a);
 - (iii) the memorial collection; and
 - (iv) the Memorial and its functions.
- (2) The Memorial shall use every endeavour to make the most advantageous use of the memorial collection in the national interest.



Interior view of the Hall of Memory.



View of the interior of the dome.

Description of the Place/Element

The Australian War Memorial is located at the northern end of the land axis, the major planning axis which runs from Parliament House on Capital Hill, through Federation Mall and Parkes Place, along Anzac Parade to Mount Ainslie. The Memorial has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background.

The immediate site of the Memorial is the area bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent. The Memorial is part of a larger landscape which is structured by the land axis and includes Anzac Park and Anzac Parade, as well as the Remembrance Nature Park on the slopes of Mount Ainslie behind the Memorial. The Australian War Memorial is also associated with the many memorials which line Anzac Parade and commemorate specific aspects of Australia's involvement in various theatres of international conflict.

The Main Memorial Building

The main Memorial building was designed in the Art Deco style and displays Byzantine and Egyptian influences in its modelling with interpenetrating masses and pylons marking the front entrance. Egyptian architectural motifs were popular during the nineteenth century for monuments, memorials and mausoleums. During the twentieth century aspects of the style merged with the Art Deco and were regarded as moderne. The adoption of the style for the AWM reflected CEW Bean's desire for the building to at once be museum, monument, memorial, temple and shrine. The long, low, plain lines and dome of the structure did not reflect classical architectural traditions but rather the great monuments of the East. The use of face sandstone block for the building's exterior is also important for evoking the monumentality and longevity suggested by Egyptian architecture. The Art Deco features displayed by the building include the strong horizontals of the stepped skyline, contrasted with the vertical features of a centralised tower, monumental entrance and a concentration of ornament on the upper part of the building.

The Commemorative Area

The courtyard with the Roll of Honour was a key element of the founding concept of the Memorial, although the Roll of Honour was only installed in the 1960s. Designed around the central courtyard, the building has a cruciform plan, accentuated with later additions to the

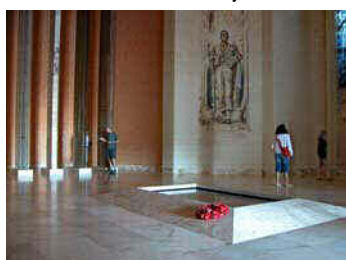
Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct



One of 26 gargoyles designed by Leslie Bowles located in the Courtyard.



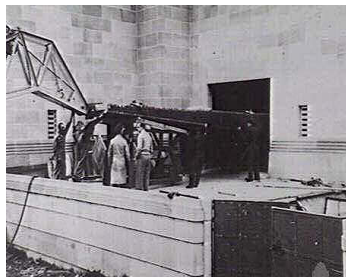
The Tomb of the Unknown Australian Soldier



The Sinai and Palestine Gallery in 1944.⁵



Dioramas Transport series in the Sinai and Palestine Gallery today.



Avro Lancaster G for George being moved into the Aircraft Hall 1955.⁶

transepts. The structure has two floors; the upper with gallery space, and the lower level with gallery space, library, war records storage, office space and limited workshop facilities. The major commemorative features are the central courtyard and pool of reflection, with flanking cloisters, and the copper domed Hall of Memory.

The building's entry, with a pyloned low arch, provides a dramatic entry to the central cloistered space. At the centre of the courtyard is the Pool of Reflection with steps at its northern end leading up to the Hall of Memory and flanking cloisters. The arched cloisters line the courtyard on the eastern and western elevations with the southern open between the pylons of the entrance, providing views out towards Parliament House. A stepped granite cascade designed by Robert Woodward was added at the northern end of the pool in 1980 and this was replaced in 1988 by an eternal flame. The external walls of the cloisters contain twenty-six gargoyles designed by Leslie Bowles in 1940 in the form of Australian fauna and an Aboriginal male and female. They were carved out of Wondabyne sandstone by the mason M W Swan copying from Bowles' plaster models. The gargoyles are located at drainage holes and were to take the water away from the building, but did not fulfil this function in the final design. In 1988 some thirty theatres of war where Australians have served were inscribed in bronze letters and fixed to the walls enclosing the cloisters. The cloisters are lined with the cast bronze Roll of Honour of Australian war dead.

The Hall of Memory, with its stepped cubic forms and copper dome, is the key architectural and landmark element of the place. As the major vertical element in the architectural composition, it closes the view from within the courtyard and is a prominent terminating feature of the land axis. The mosaics and stained glass windows within the Hall are outstanding pieces of monumental applied art in the Art Deco style and identify the principal contemplative space, reinforced by the entombment of the Unknown Australian Soldier in 1993.

The Galleries

The gallery spaces of the building are located on the entrance and lower level. These spaces have progressively evolved with the expanding scope of the Memorial and the changing conservation requirements, most dramatically with the extension of the transepts from 1968 to 1971. Originally a skylight ran the full length of the galleries on each side of the entrance. A main feature of these galleries was the dioramas, which had niches and skylights designed around their installation locations. While most of the galleries have been altered dramatically since construction, the Sinai and Palestine Gallery is comparably intact. This gallery has the large diorama, the battle of Romani and the diorama series, the Transport series, in their original locations. The gallery also has its original rubber tile flooring and its original ceiling pattern largely intact. Generally, the galleries have been extensively remodelled and expanded, with suspended ceilings of acoustic tiles now enclosing the original skylighting system. In the 1980s the lower levels were refurbished with gallery spaces expanded and a new theatre added. At this time the area to the east of the main entrance was converted to a bookshop.

Between 1996 and 1999 the AWM undertook one of its most significant developments based on the AWM Gallery Masterplan, 1995, known as Gallery Development One. During this time, the World War Two Galleries, Research Centre and the Post 1945 Galleries were constructed, along with a central lift and staircase to the galleries. Another issue addressed in the redevelopment was the previous problem with gallery circulation, a central orientation gallery space was developed, along with a cloverleaf layout for ease of gallery navigation. The Aircraft Hall was also redeveloped at this time, which included the enclosing of clerestory windows at the buildings northern end.

The subsequent stage of redevelopment Gallery Development Two was centred around the development of the Conflicts 1945 to Today galleries on the lower level of the AWM and the new Discovery Room, a hands-on education centre that opened in 2007. Opened in February 2008, the Conflicts 1945 to Today galleries display collections from several conflicts that Australia has been involved in post World War Two, including various

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct



The terrace of ANZAC Hall



The CEW Bean Building by Denton Corker Marshall



Administration Building by Denton Corker Marshall.



The Outpost Café



Mackennal's Bellona in the foreground

peacekeeping missions. These new galleries have continued the time honoured diorama tradition of the AWM with the Kapyong diorama depicting scenes from the Korean War. As a part of this gallery, the bridge of the HMAS Brisbane, has been installed outside the AWM building, with a linking walkway to the gallery.

ANZAC Hall

In 2001, the ANZAC Hall addition, to the rear of the main complex, was completed for the display of the collection's large technology items. The addition was carefully designed by architects Denton Corker Marshall to sit comfortably within the immediate vicinity of the original building. The large structure is excavated into the rising site so that it sits below the bulk of the main building and is separated from it. A large blank facade addresses the rear of the original building, punctuated only by the simple glass link bridge. The structure's curved roof falls away from this blade wall and the main space fans out from it, to provide an open 3,098 square metres of exhibition space and a maximum height of 10 metres. There are few external openings, except for the narrow verticals of the punched openings to the raised platform of the outdoor café, on the eastern elevation. With battered walls and a curved turret roof design, the structure evokes a battleship. This is reinforced by the external cladding of deep grey, metal panels forming a neutral backdrop to the rich texture of the sandstone facing of the original. Exhibitions in ANZAC Hall make extensive use of object theatre, where sound and light is used in innovative ways, and the objects themselves become screens to tell stories of Australia's military history. The exhibition consists of four main areas; Striking by night, Sydney under attack, Our first naval victory, and The ANZAC Spirit.

ANZAC Hall was built on the site of existing carparking for visitors and staff. As a result, a new carpark was constructed as part of the project. Although separated from the original, the ANZAC Hall is considered to form part of the main AWM building.

CEW Bean Building

The CEW Bean Building, also designed by Denton Corker Marshall Architects, was completed in March 2006. The design, location and external finishes are compatible with other AWM buildings. The building comprises a simple masonry flat-roofed block, embedded into the landscape behind a stone embankment. Narrow horizontal openings address the Memorial to the west, while the entrance is located on the eastern elevation, obscured from the main public spaces. The building is connected to the AWM by an underground tunnel. Due to the topography, most of the lower storey is below ground level. The building's parapet height aligns with the main mid-level parapet of the AWM building. It is set back nine metres from the existing road kerb adjacent to the stone embankment. The building houses paper-based collections, facilities for the photographic laboratories, a workshop and staff facilities. The tunnel allows for the safe movement of collections. Despite this connection, the CEW Bean building is not considered to form part of the main AWM building although the construction of the CEW Bean Building coincided with Gallery Development Two.

Administration Building

This was the first significant additional structure to be added to the Campbell Precinct in 1988, when the administrative functions were moved into this new, three-level office building, designed by Denton Corker Marshall. The building is a well mannered Post-Modern style, rectangular structure, set back from the original Memorial building. The external stone facing is reminiscent of the sandstone on the original building, as are the punched window openings and the overall horizontality of the massing. Internally the building is highly finished with recessed lighting, highly polished black marble tiles and a reoccurring cubic motif that can be seen as typical of the period of its design, appearing in the balustrades, windows, doors and carpets. The building is planned around a planted internal courtyard.

Outpost Café

Plans to place a kiosk on the site were developed in 1958 and the work completed by 1960.⁷

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct



The Eastern Precinct of the AWM landscape.



The Parade Ground .



The Lone Pine in the AWM landscape

The café facility is a single-storey masonry structure, with a timber encircling veranda with a flat roof. The public areas on the southern side of the building have full height glass walls, with the services and toilets located on the northern side, obscured from view. In recent years, the building has been significantly upgraded and altered and, while it sits comfortably in its landscape setting and does not impact significantly on the AWM, it does not retain any integrity from its date of construction. A new pathway from the kiosk to the eastern side of the memorial was built in 1980.

Landscaped Setting

The landscaped setting of the Memorial initially reflected the 1940 design of John Crust and Tom Parramore; however, later works obliterated the evidence of this design. In 1959 a masterplan for the site was prepared by Meldrum and Noad which included the amphitheatre in front of the Memorial. Plans for the kiosk also date from this time, although there have been variations from the 1959 plan. The AWM Sculpture Garden, opened in January 1999, is located to the west of the main building. The Garden contains a wide range of memorials and sculptures. There are also many plaques in memory of particular units. In 2004 the parade ground and forecourt underwent a major upgrade to improve the amenity of the area, including new paving, improved access for visitors; particularly for the disabled and veterans, new kerbing, handrails, floodlights and flag poles. Johnson Pilton Walker was responsible for this redesign. To the east of the Memorial the planting has been developed using eucalypts and wattles, appearing to be an extension of the vegetation of Mount Ainslie, as proposed in the planting plans of 1952. Within this area Maidens gum, Tasmanian Blue gum and Camden Woollybutt have been established. To the west of the building are mixed exotic plantings of deciduous and coniferous trees, the Sculpture Garden and the Lone Pine. The Lone Pine is an Aleppo pine raised from seed collected by a soldier at Gallipoli in 1915. A seedling was given to the Memorial by his mother, in memory of her second son who was killed at Gallipoli. The tree was planted by the Duke of Gloucester in 1934.

Background History

The information provided below is taken from the Commonwealth Heritage List citation.¹³

The concept of the Australian War Memorial originated with Australia's official war correspondent, Charles Bean, during World War I. An important related development at the time was Australia's successful attempt in 1916 to acquire control of records relating to its involvement in the war. As a consequence John Treloar was appointed head of the Australian War Records Section in May 1917. At the same time that Bean was active in the establishment of the War Records Section, he was also developing ideas for a national war museum to house battle field relics and trophies. In early 1917 the Commonwealth indicated support for Bean's concept of a national war museum in Canberra to house the national collection of war relics and trophies. By 1918 Bean had strengthened his vision by linking the relics and records with the creation of a memorial to those who died in the war. In this vision both the relics and records became sacred because of their association with the sacrifice of lives in the war. An Australian War Museum committee was established in 1919 and Henry Gullett was appointed first Director of the Museum. Bean and Treloar conceived that the memorial and museum functions were philosophically and operationally inseparable and, with Gullett, they were to guide its creation and operations over a 40 year period.

The Federal Capital Territory, now the Australian Capital Territory, was created in 1911 as the site of Canberra, the nation's capital. Walter Burley Griffin won the international competition for the design of Canberra in 1912 and his revised plan in 1918 was gazetted as the Official Plan. Griffin proposed a central area featuring a series of artificially modelled lake basins and a land axis extending from Mount Ainslie, through the centre of a group of government buildings and



CEW Bean, war correspondent and historian who worked towards the founding of an Australian War Museum.⁸

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct



The discovery of the Shellal Mosaic in Gaza, Palestine⁹



The Shellal mosaic



Anzac Day 1929 at the AWM site¹⁰



Looking south west along Griffin's land axis in 1941.¹¹



Aerial photograph 1948 showing the AWM in the foreground.¹²

the capital. A Canberra site for the Australian War Memorial was initially considered in about 1919. In 1923 the Commonwealth announced its intention to proceed with a national war memorial in Canberra and the chosen site was the current location, at the northern end of the land axis below Mount Ainslie. The Commonwealth also agreed to the name Australian War Memorial for the institution and in 1925 the Memorial was constituted under Commonwealth legislation.

In 1928 Griffin expressed the view that the proposed site was suitable for the AWM. The competition for the design of the memorial was conducted in 1925-26, however none of the entries received met all of the competition conditions and no winner was announced. Two of the competitors, Emil Sodersteen and John Crust were subsequently asked to develop a new collaborative design incorporating the architectural style of Sodersteen and the innovative and cost-cutting approach of Crust. The new joint Sodersteen and Crust design was presented in 1927. The architectural style of the design was primarily Sodersteen's work and drew upon the recent development of the Art Deco style. The form of the building was strongly influenced by Crust's intention to incorporate a commemorative courtyard for the Roll of Honour.

Construction, which began in 1928-29, was curtailed and then postponed by the onset of the Depression. In 1934 work started again in a limited way. The builders at this time were Simmie and Company of Melbourne. The building's design was subject to many changes throughout its 14 years of construction and major details were not resolved until 1938.

Parts of the building were occupied by AWM staff and collections as early as 1935, although the main building structure was not completed until 1941. The official opening on 11 November 1941 acknowledged that the building was substantially complete; however, some areas of the AWM were not finished until many years later. One of the outcomes of the long construction period was the development of the display technology for the collection.

The intended role of the AWM to commemorate those who died in World War I, then known as the Great War, was reviewed in 1939 as another war loomed. After much consideration, the Board of the Memorial recommended in 1941 that the scope of the Australian War Memorial Act be extended to include World War II. As a result, plans for the extension of the AWM were prepared in about 1947, although not constructed for many years.

The Australian War Memorial Act was again amended in 1952 to extend its scope to include Australian involvement in all wars. In 1973, the scope was broadened to allow commemoration of Australians who died as a result of war but were not in the armed forces. Significant work at the AWM includes: 1950, stained glass windows installed in Hall of Memory; 1955, statue installed in the Hall of Memory; 1955-58, mosaics installed in Hall of Memory; 1959, Hall of Memory opened; 1967, Roll of Honour for World Wars I and II completed; 1968-71, major extensions undertaken; 1983-84, alterations add new stairs, theatre, western entrance and foyer bookshop; and 1993, Ewers' statue removed and the Tomb of the Unknown Australian Soldier constructed in the Hall of Memory. Ewer's statue is now located in the grounds to the western side of the main building. During 1999-2001 a major new building, ANZAC Hall was constructed. Also at this time, from 1996 until 2001, many of the galleries were remodelled, and conservation measures were applied in the Hall of Memory. The Conflicts 1945 to Today Gallery on the lower floor was opened in 2008.

The Australian War Memorial was conceived to commemorate those Australians who died in war, initially the Great War but later all wars. In part, it was a response to the perceived need for a place in Australia for relatives and friends to mourn those who died and were buried overseas, in places out of reach of most Australians. There is a substantial sector of the community, in particular the veterans' organisations, for whom the Memorial has been and still is a strong and direct symbol of Australia's involvement in war. It is a sacred place dedicated to the memory of those who died as a result of war. This is reflected in visitor numbers, in attendance at Anzac Day ceremonies, public interest in the 1993 interment of the Unknown Australian Soldier, and in the ongoing demand for new memorials and plaques in the Sculpture Garden.

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct



Studio portrait of Major John Linton Treloar the AWM's first director.¹⁴



The Australian War Memorial during construction.¹⁵



Inauguration stone.



Dome detail.

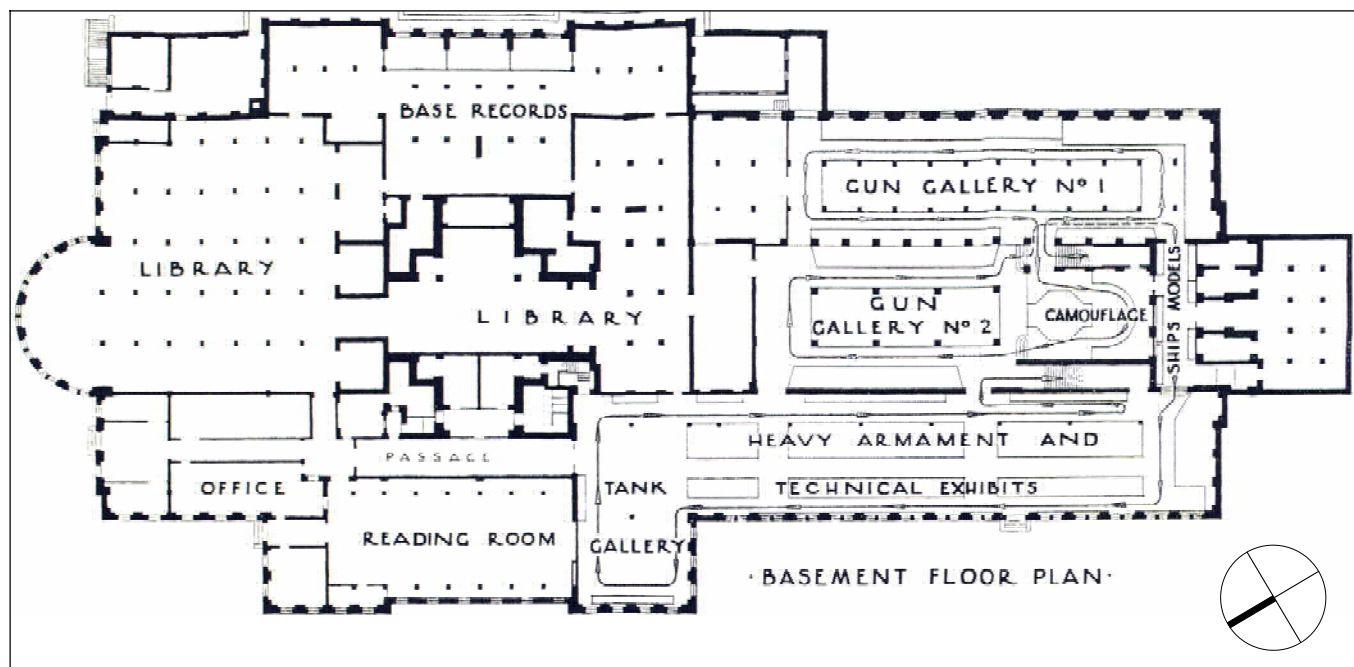
Timeline of Significant Events¹⁶

- 1921 Griffin Plan for Canberra adopted formally, and the Federal Capital Advisory Committee established and asked to find a site for the future AWM.
- 1920 John Treloar appointed Director of the Australian War Museum.
Australian War Museum Melbourne Exhibition opened on Anzac Day (ran 1922-24).
- 1923 Proposal for the Tomb of an Unknown Warrior for Australia resisted by Bean and Treloar, as potentially drawing attention away from Australian War Museum.
Federal Cabinet resolved to proceed with the Australian War Memorial in Canberra and to run a competition for its design. Its site was agreed by Cabinet.
- 1925 AWM Exhibition moved from Melbourne to Sydney (ran 1925-35)
Bill passed to formally name the site the Australian War Memorial.
Design competition announced and advertised.
- 1926 Design competition closed.
Sodersteen and Crust design submitted.
- 1929 AWM put on hold due to the Depression.
AWM site inaugurated.
- 1932 AWM collections started to be moved from Sydney to Canberra.
- 1934 AWM Construction commenced.
Lone Pine planted.
- 1935 Completion of building approved by Cabinet.
- 1936 Sodersteen submits new designs for parts of the building. Some accepted in modified form.
- 1938 Sodersteen withdraws from further involvement with the AWM.
Design for the dome of the Hall of Memory raised in height, cladding changed from terracotta to copper and entrance to be open with pylons.
- 1941 Australian War Memorial opened.

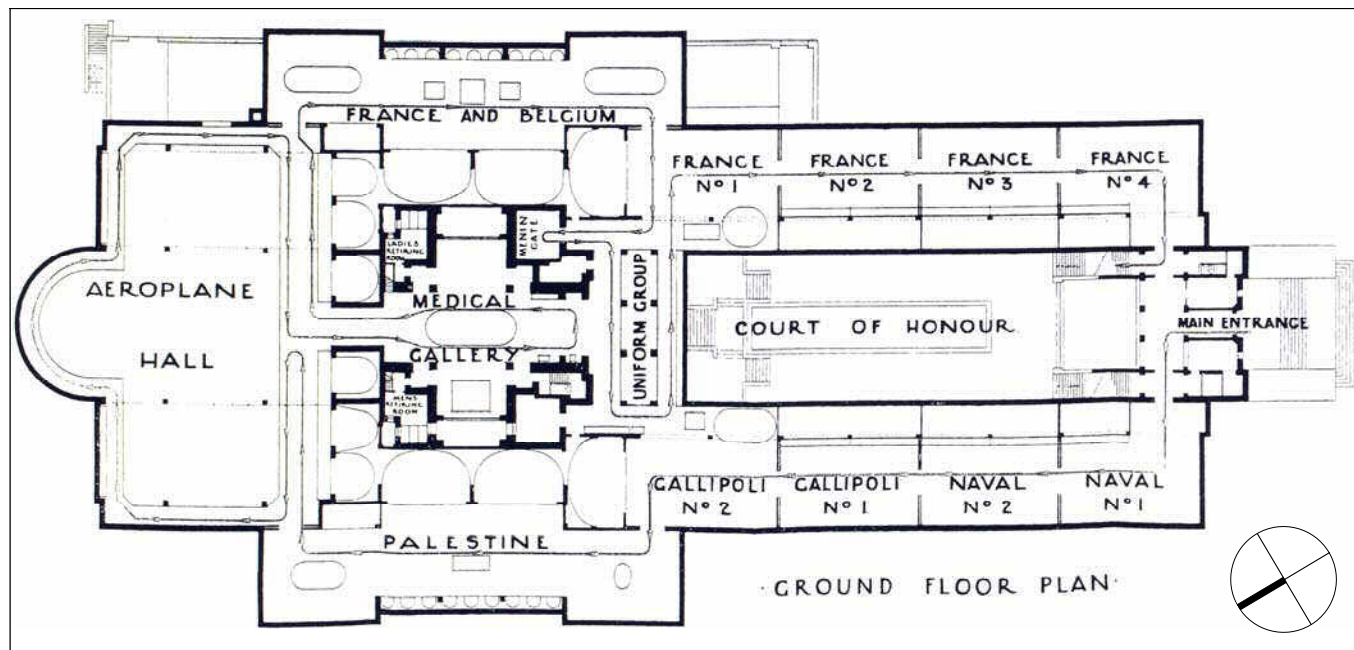
Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct



Australian War Memorial basement floor plan 1941.



Australian War Memorial ground floor plan 1941.

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct



The Roll of Honour.



The Rosemary and Pencil Pines in the courtyard symbolising remembrance.



Commemorative plaque.



Painting by Bob Marchant entitled, 60th Anniversary of the opening of the Australian War Memorial, Remembrance Day 2002.¹⁷

1947	Extensions to deal with World War II authorised.
1950	Stained glass windows installed in the Hall of Memory.
1952	AWM Act amended to include Australian involvement in all wars.
1955	Installation of mosaics in the Hall of Memory commenced (completed 1958).
1959	Hall of Memory completed and opened.
1967	Roll of Honour for both wars completed.
1968	Major extensions begun.
1971	New extensions opened in March.
1973	AWM Act broadened to allow commemoration of Australians who died as a result of war, but who were not in the armed forces.
1980	AWM Act amended and Board replaced with a Council with broadened responsibilities.
1983	Building alterations add new stairs, theatre, western entrance, foyer and bookshop.
1984	
1988	Administration Building opened.
1993	Tomb of the Unknown Soldier added to the Hall of Memory. Ewer's statue was replaced with a new sculpture by Janet Laurence and Tonkin Zulaikha Harford.
1996-	Orientation, including new Central Staircase, Orientation Gallery, Entry and Exit Corridors.
1998	Research Centre redeveloped Hall of Valour redeveloped Relocation of Korean, Malayan, Indonesian and Vietnam Galleries & include a Peacekeeping components (Gallery Development One)
1999	Redeveloped Second World War galleries opened Sculpture Garden opened Building works on ANZAC Hall commenced.
2000	Aircraft Hall opened
2001	ANZAC Hall completed.
2002	60th Anniversary of the Australian War Memorial.
2004	Striking by Night G for George opened in ANZAC Hall Parade Ground redeveloped
2005	ANZAC Hall receives the Sir Zelman Cowen Award for Public Buildings for its design excellence. ¹⁸
2006	CEW Bean Building completed.
2008	Conflicts 1945 to Today galleries opened (Gallery Development Two).

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Assessment of Heritage Significance

Commonwealth Heritage Value Criteria	Official Values
A Historic	The Australian War Memorial is Australia's national shrine to those Australians who lost their lives and suffered as a result of war.
Attributes	The whole building, setting and contents that illustrate Australia's historical involvement in war.
B Rarity	The Memorial Building is a purpose built repository where the nature of commemoration is based in equal parts in the relationship between the building, the collections of objects and records, and the commemorative spaces. This is unique in Australia and believed rare in the world.
Attributes	The equal relationship between the building, the collections of objects and records and the commemorative spaces.
C Scientific	N/A
D Representative	The building is one of Canberra's earliest major examples of Australian Art Deco architecture, with fine examples of applied art in the same style. The building's design also successfully fulfils its special functions and reinforces the role of the place as a shrine.
Attributes	Its architectural styling and design, plus its applied art.
E Aesthetic	The War Memorial is an important landmark in Canberra, Australia's national capital. As the terminating building at the northern end of the land axis of Griffin's city design and one of only three buildings sited on the axis, the Memorial makes a major contribution to the principal views from both Parliament Houses.
Attributes	Its location as the terminating building at the northern end of the land axis.
F Creative/Technical	The success of the Memorial as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation given its privileged siting on the land axis; landscaped grounds; and the backdrop of the forested slopes of Mount Ainslie. The role of the Memorial as a national icon is reinforced by its central location in the nation's capital.
Attributes	Its distinctive massing and symmetry; its prominent siting on the land axis, its landscaped grounds and its setting against the backdrop of the forested slopes of Mount Ainslie.
G Social	The Australian War Memorial is Australia's national shrine to those Australians who lost their lives and suffered as a result of war. As such it is important to the Australian community as a whole and has special associations with veterans and the families and descendants of those who fought in wars.
Attributes	The whole building including its commemorations, displays and records.
H Associative	The Australian War Memorial has special associations with veterans and the families and descendants of those who fought in wars. The Memorial's success as a shrine, an architectural form and as part of Canberra's urban plan results in part from special associations with the lives and works of a number of individuals whose activities have been significant in Australia's history. These include the Memorial's founders Charles Bean, John Treloar and Henry Gullett; architects Emil Sodersteen and John Crust; and M Napier Waller who created artworks for the building.
Attributes	The whole building, including its architectural design, its setting, its commemorations, its artworks, displays, memorabilia and archival records.
I Indigenous	N/A

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Summary Statement of Significance (Commonwealth Heritage List Citation)

The Australian War Memorial is Australia's national shrine to those Australians who lost their lives and suffered as a result of war. As such it is important to the Australian community as a whole and has special associations with veterans and the families and descendants of those who fought in wars (Criteria A.4, H.1 and G.1). The Memorial Building is a purpose built repository where the nature of commemoration is based in equal parts in the relationship between the building, the collections of objects and records, and the commemorative spaces. This is unique in Australia and believed rare in the world (Criterion B.2). The building is one of Canberra's earliest major examples of Australian Art Deco architecture, with fine examples of applied art in the same style. The building's design also successfully fulfils its special functions and reinforces the role of the place as a shrine (Criterion D.2). The War Memorial is an important landmark in Canberra, Australia's national capital. As the terminating building at the northern end of the land axis of Griffin's city design and one of only three buildings sited on the axis, the Memorial makes a major contribution to the principal views from both Parliament Houses (Criterion E.1). The success of the Memorial as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation, given its privileged siting on the land axis; landscaped grounds; and the backdrop of the forested slopes of Mount Ainslie. The role of the Memorial as a national icon is reinforced by its central location in the nation's capital (Criterion F.1). The Memorial's success as a shrine, an architectural form and as part of Canberra's urban plan results in part from special associations with the lives and works of a number of individuals whose activities have been significant in Australia's history. These include the Memorial's founders Charles Bean, John Treloar and Henry Gullett; architects Emil Sodersteen and John Crust; and M Napier Waller who created artworks for the building (Criterion H.1).

NB:

The AWM Campbell Precinct is also National Heritage listed. The official National values are slightly different to the Commonwealth values, as they include Anzac Parade. The National values are attached at Attachment 1. Also, the National values assessment identifies values under Criterion C Research value, which appears to be an omission from the Commonwealth value assessment. All of the values of the place will be dealt with in the Heritage Management Plan for the Campbell Precinct.

Statutory Listings

National Heritage List

Australian War Memorial and the Memorial Parade, Anzac Parade

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	25/04/2006	105889	8/01/1000/0131

Commonwealth Heritage List

Australian War Memorial

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105469	8/01/000/0019

Parliament House Vista

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105466	8/01/000/0075

Register of the National Estate

Australian War Memorial

Class	Legal Status	Date	Place ID	Place File Number
Historic	Registered	21/10/1980	13286	8/01/000/0019

	Australian War Memorial Heritage Register
Name of Place/Element	Campbell Precinct

	Parliament House Vista				
	Class	Legal Status	Date	Place ID	Place File Number
	Historic	Registered	11/08/1987	13371	8/01/000/0075

Non-Statutory Listings	<p>National Trust of Australia (ACT)</p> <p>The Australian War Memorial was classified by the National Trust (ACT) in 1979.</p> <p>Royal Australian Institute of Architects Register of Significant Twentieth Century Architecture (RSTCA) ACT List</p> <p>RO16 Australian War Memorial</p> <p>Royal Australian Institute of Architects National Heritage List</p> <p>R080 Australian War Memorial</p>
-------------------------------	---

Record of Work, Maintenance and Other Activity Relevant to the Conservation of the Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome

Property or Information Access Restrictions or Requirements if Any	<p>Public visitation to the site is provided seven days a week between the hours of 10am and 5pm, all year, with the exception of Christmas Day. Equitable access is provided for all visitors and infrastructure includes ramps, lifts, soundscapes and a range of formats for print documents.</p> <p>Collections are protected by anti-theft devices such as alarms and warning devices. All armour and weapons are stored and maintained in accordance with the Collection Management Policy. The NCA and Australian War Memorial have negotiated security provisions for the site. Site security and lighting is the responsibility of the AWM. Security measures include access control, alarms, closed circuit surveillance television cameras, flood lighting and security lighting.¹⁹</p> <p>Staff and the AWM abide by a security protocol, including security passes. Guests visiting the AWM staff or restricted areas must be signed in and allocated with a visitors pass.</p>
---	---

Consultation Requirements	As per the AWM Heritage Strategy.
----------------------------------	-----------------------------------

Conservation Documents or References for the AWM Campbell Precinct

	<p>Bligh Voller Architects 1997, Australian War Memorial Heritage Conservation Masterplan, Report for the Australian War Memorial.</p> <p>Crocket, G 1997, Australian War Memorial Significance Assessment Report, Report for Bligh Voller Architects Pty Ltd.</p> <p>Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan, Report for Bligh Voller Architects and the Australian War Memorial.</p> <p>McKernan, M 1991, <i>Here is their spirit: A history of the Australian War Memorial 1917 1990</i>, University of Queensland Press, Queensland.</p> <p>Strusz, Beryl 1995, <i>The history of the Australian War Memorial building</i>, Monograph prepared by the Australian War Memorial Staff Research program, Australian War Memorial Research Centre.</p> <p>Strusz, Beryl 1995, <i>The Australian War Memorial architectural competition 1925 26</i>, Monograph prepared by the Australian War Memorial staff research program, Australian War Memorial Research Centre.</p>
--	---

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Objects Associated with the Heritage Values of the AWM s Campbell Precinct

Acquisition Number	Description of the Item/Name of Object	Type of Object	Legal Status	Location	Conservation Status
1DRL/0081/002	Handwritten letter from CEW Bean to Treloar	Papers	National Collection	Main Bld: Research Centre	Stable
ART07545	Charles EW Bean	Painting	National Collection	Main Bld: Research Centre	Stable
ART40924	CEW Bean	Sculpture	National Collection	Main Bld: Central Stairs	Stable
ART90829	Portrait of CEW Bean, left profile	Drawing	National Collection	Admin Bld	Fair
MSS0757	Bean, Charles Edwin Woodrow	Papers	National Collection	Main Bld	
MSS1275	Bean, Charles Edwin Woodrow	Papers	National Collection	Main Bld	
PASU0133.001	Dr CEW Bean: Talk given by Professor Ken Inglis to the AWM voluntary guides	Sound	AWM Collection	Admin Bld	
PASU0133.051	Dr CEW Bean speaking on accounts of Anzac: Recording from AWM tapes 22 and 65	Sound	AWM Collection	Film Section	
PR00283	Bean, Charles Edwin Woodrow and Ethel Clara	Papers	National Collection	Main Bld	
PR00283.002	Illustrations by Bean	Work of art; album	National Collection	Main Bld	
PROP01797	Official History of Australia in the War of 1914 1918, Vol 1 the Story of Anzac	Prop	AWM Collection	Main Bld	
PROP01798	Official History of Australia in the War of 1914 1918, Vol II The Story of Anzac	Prop	AWM Collection	Main Bld	
PROP01799	Official History of Australia in the War of 1914 1918, The AIF in France 1916	Prop	AWM Collection	Main Bld	
PROP01818	Official History of Australia in the War of 1914 1918, the AIF in France 1918	Prop	AWM Collection	Main Bld	
RC01710	Charles EW Bean diary August 1917	Official record	National Collection	Mitchell A	
RC02051	Original diary of CEW Bean	Official record	National Collection	Main Bld	
RC02073	Bean collection	Official record	National Collection	Main Bld	
RC02074	Bean diary	Official record	National Collection	Main Bld	
RC02075	Bean diary	Official record	National Collection	Main Bld	
RC02076	Bean diary	Official record	National Collection	Main Bld	
RC02978	Diary No. 21 CEW Bean Gallipoli November December 1915	Diary	National Collection	Main Bld	Stable
REL/00171	Uniform jacket: CEW Bean	Uniform	National Collection	Mitchell A	Stable
REL/00236	Uniform tunic: CEW Bean	Uniform	National Collection	Main Bld: Research Centre	Fragile
REL/04418A	Kit bag: CEW Bean	Personal equipment	National Collection	Main Bld: Research Centre	Stable
REL/04418B	Kit bag: CEW Bean	Personal equipment	National Collection	Mitchell A	
REL/04418C	Sea bag: CEW Bean	Personal equipment	National Collection	Mitchell A	
REL/04553	Decorations: WW1: CEW Bean	Medals	National Collection	Main Bld: Research Centre	Stable

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Objects Associated with the Heritage Values of the AWM s Campbell Precinct

Acquisition Number	Description of the Item/Name of Object	Type of Object	Legal Status	Location	Conservation Status
REL/07570	Paintbox: 1914 1918: CEW Bean	Heraldry	National Collection	Main Bld: Research Centre	Stable
REL/07575	Envelope containing 2 curls of CEW Beans Hair	Heraldry	National Collection	Mitchell A	Excellent
REL/23051	CEW Bean cricket bat	Heraldry	National Collection	Mitchell A	Stable
REL/28976	School boater hat ribbon: Brentwood School: CEW Bean	Headdress	National Collection	Mitchell A	Excellent
RELAWM01098	Corona typewriter: CEW Bean	Heraldry	National Collection	Main Bld: Research Centre	Stable
RELAWM09672	Officer s private purchase trench coat: CEW Bean	Uniform	National Collection	Mitchell A	Stable
RELAWM09860	Trench boots	Uniform	National Collection	Main Bld: Research Centre	Stable
RELAWM10208	Telescope and leather case: CEW Bean	Personal equipment	National Collection	Disassembled	Stable
RELAWM10208.001	Telescope: CEW Bean	Optical equipment	National Collection	Main Bld: Research Centre	
RELAWM10208.002	Telescope case: CEW Bean	Heraldry	National Collection	Mitchell A	
RELAWM10212	Satchel: CEW Bean	Personal equipment	National Collection	Mitchell A	Fragile
RELAWM12368.001	Mauser C96 pistol: CEW Bean	Firearm	National Collection	AWM	Request
RELAWM12368.002	Mauser C96 holster: CEW Bean	Personal equipment	National Collection	Mitchell C	Stable
S00134	Anzac Day Requiem by CEW Bean recorded at Sydney, 15 August 1946	Sound	National Collection	Admin Bld	Fair
S00156	Accounts of Anzac , CEW Bean, Turkish General Rustu Erdelhun etc.	Sound	National Collection	Admin Bld	
ART31470	Memorial to Lieutenant-Colonel John Treloar	Sculpture	National Collection	Mitchell C	
PASR0091.005	Alan Treloar interviewed by Michael McKernan for the history of AWM	Sound	AWM Collection	Film Section	
PASR0091.007	Alan Treloar interviewed by Michael McKernan for the history of AWM	Sound	AWM Collection	Film Section	
RELAWM13293	Uniform Sam Browne belt Army (Treloar)	Uniform	National Collection	Mitchell A	
RELAWM13295	Spurs: 1914 1918: Army Australia: JL Treloar	Personal equipment	National Collection	Mitchell A	Stable
RELAWM13296	Boots jack: 1914 1918: Australia: JL Treloar	Uniform	National Collection	Mitchell A	Stable
S01278	Dawn Shilling (Treloar) as the daughter of John Linton Treloar	Sound	National Collection	Admin Bld	
S03305	Alan Treloar as the son of John Linton Treloar	Sound	National Collection	Admin Bld	Stable
ART09852	Inauguration of AWM, Canberra, Anzac Day 1929	Painting	National Collection	Mitchell A	
ART09853	The Australian War Memorial in Canberra, visualized by the artist in 1929	Painting	National Collection	Main Bld	Fair stable

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Objects Associated with the Heritage Values of the AWM s Campbell Precinct

Acquisition Number	Description of the Item/Name of Object	Type of Object	Legal Status	Location	Conservation Status
ART25669	Thanksgiving service in celebration of victory in Europe held on the steps of the Australian War Memorial	Drawing	National Collection	Admin Bld	Fair
ART90645	Commemorative Area, Australian War Memorial	Drawing	National Collection	Mitchell A	Fair
ED04646	AWM postcards	Postcard	AWM Collection	Admin Bld	Fair
EXDOC160	Australian War Memorial (official guidebook, 1941)	Documents	National Collection	Main Bld	
EXDOC186	Australian War Memorial (records for Melbourne exhibition in 1923)	Papers	National Collection	Main Bld	
F00180	Opening of the Australian War Memorial	Film	National Collection	Off-site	
F00184	Anzac Day, Australian War Memorial, 1946	Film	National Collection	Off-site	
F01439	VE Day, Australian War Memorial Canberra	Film	National Collection	Off-site	
MON1502	Order of ceremonial at official opening of Australian War Memorial at Canberra by Governor-General on Tuesday 11 November 1941	Printed record	National Collection		
REL29596	Souvenir butter knife AWM	Heraldry	National Collection	Mitchell C	
REL32388	Souvenir pickle fork AWM	Heraldry	National Collection	Mitchell A	
REL32389	Souvenir cake fork AWM	Heraldry	National Collection	Mitchell A	
REL32390	Souvenir sugar spoon AWM	Heraldry	National Collection	Mitchell A	
REL32391	Souvenir jam spoon AWM	Heraldry	National Collection	Mitchell A	
RELAWM30321	Electric light switch used by Lord Gowrie at opening of AWM	Heraldry	National Collection	Mitchell B	
S00028	Official opening of AWM, 11 November 1941	Sound	National Collection	Admin Bld	
RC02337	Envelope, addressed to Director, Commonwealth War Museum first aerial post Great Britain to Australia 1919	Envelope	National Collection	Main Bld	

Architecture (including Sodersteen and Crust)

RC04365	Sodersteen & Crust, 1927: Longitudinal section through Court of Honour	Plan	National Collection	Research Centre	
RC04367	Sodersteen & Crust, October 1938: National War Memorial, Canberra Terrace Treatment to Main Entrance	Plan	National Collection	Research Centre	
RC04368	Sodersteen & Crust, October 1938: National War Memorial, Canberra Terrace Treatment to Main Entrance Drawing No. 5	Plan	National Collection	Research Centre	
RC04371	Sodersteen & Crust: September 1938 National War Memorial, Canberra, perspective sketch of site	Plan	National Collection	Research Centre	
SC02107	AWM plans Sodersteen s drawing of the building approved in 1928	Special collection	National Collection	Research Centre	
RC03668	Perspective drawing of the Garden Court, AWM by John Crust [AWM plan]	Plan	National Collection	Research Centre	

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Objects Associated with the Heritage Values of the AWM s Campbell Precinct

Acquisition Number	Description of the Item/Name of Object	Type of Object	Legal Status	Location	Conservation Status
RC04372	John Crust: January 1940 perspective sketch of site treatment	Plan	National Collection	Research Centre	
ART92900	[Study, landscape treatment, Australian War Memorial, the water garden]	Painting	National Collection	Main Bld	Fair stable
ART92901	[Study, landscape treatment, Australian War Memorial, a garden flanking the approach]	Painting	National Collection	Main Bld	Fair stable
RC03668	Perspective drawing of the Garden Court, Australian War Memorial by John Crust	Plan	National Collection	Research Centre	
RC03669	Australian War Memorial west elevation	Plan	National Collection	Research Centre	

Archives of Relevance to the Heritage Values

Author	Date	Title	Format	Cat Number	Location
--------	------	-------	--------	------------	----------

Founding the AWM: How the AWM was Created and Key Historical Figures

AWM	1983	A guide to the personal, family and official papers of CEW Bean	Monograph	R 016.070924 P631G	AWM
McKay, GH	1928	Report, together with minutes of evidence relating to the proposed Australian War Memorial, Canberra / Parliamentary Standing Committee on Public Works	Report	F 725.23 A938	AWM
Several	1918 1926	Minutes of Australian War Memorial Committee, June 1918 to January 1925	Official Record	AWM 170 1/1	AWM
Several	1918 1926	Minutes of Australian War Memorial Committee, June 1918 to January 1925	Official Record	AWM 170 1/2	AWM
Several	1928	Australian War Memorial. First meeting of Building Committee, 12 December 1928 minutes	Official Record	AWM 170 8/1	AWM

NB: The Official Record Series AWM 170 covers the agenda and decisions of the various committees of the War Memorial from 1918 to the present

Several	1927 1934	AWM Building Canberra (Director s confidential papers, October 1927 to February 1934)	Official Record	AWM 93 2/5/4 (15 Parts)	AWM
Several	1929 1929	Outline of building	Official Record	AWM 93 2/5/6/12	AWM
Several	1922 1943	Staff personal files: Lt Col JL Treloar, AWM staff, Canberra	Official Record	AWM 93 22/2/58A	AWM
Several	1919 1920	Completion of work of War Records section	Official Record	AWM 93 12/12/2	AWM
Several	1941 1942	War of 1939 45. Records and relics: Formation of Military History and Information Section (Malaya)	Official Record	AWM 93 50/1/6	AWM
Several	1941 1941	War of 1939 45. Records and relics: Formation of Military History and Information section (AIF Middle East)	Official Record	AWM 93 50/1/5	AWM
Several	1919 1919	Staff Employment: Applications from personnel of AWRS [Australian War Records Section] who wish to continue in Section after its return to Australia	Official Record	AWM 93 22/3/14	AWM
Several	1919 1921	Australian War Museum main file [Minister s papers] (The beginnings of the Memorial)	Official Record	A1 1921/6401	NAA

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Archives of Relevance to the Heritage Values

Author	Date	Title	Format	Cat Number	Location
Several	1928	National War Memorial Canberra. FCT. Part 1	Official Record	A1 1928/1514	NAA
Several	1930 1934	Australian War Museum War Memorial and National War History Auditor General s Report 1930/31	Official Record	A1 1935/4214	NAA
Several	1919 1920	Australian National War Memorial (Correspondence)	Official Record	A2 1920/1318	NAA
Several	1928	Australian War Memorial Canberra (Construction of War Memorial recommended by Public Works Committee)	Official Record	A6006 1928/12/31	NAA
Several	1933	Australian War Memorial (Preference for engagement of labour in Canberra)	Official Record	A6006 1933/07/10	NAA
Several	1933	Australian War Memorial employment of returned soldiers on construction	Official Record	A6006 1933/12/14	NAA
Several	2003	Research Centre private records documentation of PR00283 Bean family papers	AWM File	03/3055	AWM
Several	2006	Treloar, Alan Armidale NSW copies of papers of JL Treloar Lent to AWM	AWM File	06/2316-7	AWM
Several	1988	Files taken by Colonel Treloar from ME to Australia	AWM File	271/003/003	AWM
Several	1988	Correspondence between Colonel Treloar & Bazley, Mr, regarding trading activities of AWM Fund.	AWM File	351/007/021	AWM
Several	1988	Treloar, JL historical records donations	AWM File	419/105/007	AWM
Several	1988	Supply of Vines war diary to Col Treloar (ME)	AWM File	692/001/005	AWM
Several	1988	Memorial to the late Lt Col Treloar prepared by Bowles, WL	AWM File	895/002/014	AWM
Several	1991	Historical Research proposed publication of an Anzac diary by JL Treloar	AWM File	91/1266	AWM
Panora Ltd	1919	Group portrait Australian War Records section	Photograph	P00882.001	AWM

The Official Records Series AWM 38 personal papers of CEW Bean, specifically 3 DRL 6673. Items in the range 619 680 contain Bean s correspondence on the Memorial. See section below on Architecture for specific examples.

The Design Competition

Several	1923	Minutes Federal Capital Advisory Committee (Allocation of site and preliminary arrangements for design competition)	Official Record	A411/1 Vol 1	NAA
Several	1924 1930	Minutes Federal Capital Commission (Notes on competition and arrangements for architects to collaborate)	Official Record	A412/1 Whole Series	NAA
Several	1923	Minutes Federal Capital Advisory Committee (Allocation of site and preliminary arrangements for design competition)	Official Record	A411/1 Vol 1	NAA
Several	1924 1930	Minutes Federal Capital Commission (Notes on competition and arrangements for architects to collaborate)	Official Record	A412/1 Whole Series	NAA

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Archives of Relevance to the Heritage Values

Author	Date	Title	Format	Cat Number	Location
Several	1923	Minutes Federal Capital Advisory Committee (Allocation of site and preliminary arrangements for design competition)	Official Record	A411/1 Vol 1	NAA
Several	1924 1930	Minutes Federal Capital Commission (Notes on competition and arrangements for architects to collaborate)	Official Record	A412/1 Whole Series	NAA
Several	1924 1930	Minutes Federal Capital Commission (Notes on competition and arrangements for architects to collaborate)	Official Record	A412/1 Whole Series	NAA
Several	1926	Australian War Memorial Canberra. Architectural competition. Part IA - preliminary	Official Record	A430 G1269 PART 1A	NAA
Several	1926 1927	Australian War Memorial Architectural Competition. Part 1B: Adjudication and exhibition of drawings	Official Record	A430 G1270	NAA
Several	1926 1927	War Memorial Competition Part IC: Complaints by competitors	Official Record	A430 G1271	NAA
Several	1925 1926	War Memorial applications for registration under clause 30	Official Record	A430 G1272	NAA
Several	1926 1928	National War Memorial Canberra, Part 2	Official Record	A431 1950/3013 PART 2	NAA
Several	1925 1931	National War Memorial Canberra, Part 1	Official Record	A461 C370/1/13 PART 1	NAA
Several	1932 1942	National War Memorial Canberra, Part 2	Official Record	A461 C370/1/13 PART 2	NAA
Several	1925 1925	Australian War Memorial, Canberra architectural competition conditions regulating submission of designs	Official Record	A1818 17	NAA
Several	1925 1926	AWM Canberra, conditions of competition from 12 November 1923 to 30 June 1925	Official Record	AWM 93 2/5/4 PART 1	AWM
Several	1925 1926	AWM Canberra, conditions of competition, from 1 July 1925 to 7 August 1926	Official Record	AWM 93 2/5/4 PART 2	AWM
Several	1927 1927	AWM Canberra, conditions of competition, from 22 February 1927 to 24 December 1927	Official Record	AWM 93 2/5/4 PART 3	AWM
Several	1928 1928	AWM Canberra [Competition for design and establishment of AWM] From 4 January 1928 to 29 February 1928	Official Record	AWM 93 2/5/4 PART 4	AWM
Several	1928 1928	AWM Canberra [Competition for design and establishment of AWM] From 1 March to 31 March 1928	Official Record	AWM 93 2/5/4 PART 5	AWM
Several	1928 1928	AWM Canberra [Competition for design and establishment of AWM] From 1 April 1928 to 29 May 1928	Official Record	AWM 93 2/5/4 PART 6	AWM
Several	1928 1929	AWM Canberra [Competition for design and establishment of AWM] From 1 June 1928 to 4 November 1929	Official Record	AWM 93 2/5/4 PART 7	AWM
Several	1929 1933	AWM Canberra [Competition for design and establishment of AWM] From 3 December 1929 to 29 May 1933	Official Record	AWM 93 2/5/4 PART 8	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Archives of Relevance to the Heritage Values

Author	Date	Title	Format	Cat Number	Location
Several	1933 1935	AWM Canberra [Competition for design and establishment of AWM]	Official Record	AWM 93 2/5/4 PART 9	AWM
Several	1935 1936	AWM Canberra [Competition for design and establishment of AWM]	Official Record	AWM 93 2/5/4 PART 10	AWM
Several	1936 1937	AWM Canberra [Competition for design and establishment of AWM]	Official Record	AWM 93 2/5/4 PART 11	AWM
Several	1937 1938	AWM Canberra [Competition for design and establishment of AWM]	Official Record	AWM 93 2/5/4 PART 12	AWM
Several	1938 1939	AWM Canberra [Competition for design and establishment of AWM]	Official Record	AWM 93 2/5/4 PART 13	AWM
Several	1930	War Memorial Building, architectural competition	Official Record	A292 C20068 PART IA	NAA

Three issues of the journal *Building* contain articles concerning the competition entrants in 1925/26:

	12 March 1927	Canberra and its competitions: memorial museum completes a chapter of mistakes	Journal Article		
	12 April 1927	Canberra and its competitions: scandal in architectural profession [letter to the editor]	Journal Article		
	12 July 1927	Architectural exhibition: a call for permanent buildings	Journal Article		

The Mildenhall collection of photographs at the National Archives of Australia (A3560) contains a good coverage of many of the entries in the 1925/26 architectural competition, as well as several photographs of the building site and the early phases of construction.

Relationship to the Griffin Plan

Several	1988	Walter Burley Griffin Exhibition	AWM file	327/001/038	AWM
Gibbney, James Herbert	1988	Canberra 1913 1953	Monograph	N 994.7104 G439	NLA
Gibbney, James Herbert	1990	Historical Records of the Australian Capital Territory: a guide.	Monograph	Np 016.9947 G438	NLA
Several	1923	Site for Australian War Memorial Canberra	Official Record	A361 DSG23/2818	NAA
Several	1930	A. Australian War Memorial. B. Progress to date in the establishment of the Federal capital	Official Record	A6266/1 G1930/1752	NAA

Architecture (including Sordersteen and Crust)

Several	1922 1924	Designs for public buildings Canberra complaints by Federal Council of the Australian Institute of Architects	Official Record	A199 FC1924/309	NAA
Several	1927 1928	Australian War Memorial Messrs Sodersteen and Crust in collaboration to produce suitable designs in conjunction with War Museum authorities, Part 2	Official Record	A292 C20065 PART 2	NAA
Several	1929	War Memorial agreement appointing architects	Official Record	A292/T1 C20063	NAA
Several	1922 1924	Accommodation for War Museum	Official Record	A414 69	NAA

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Archives of Relevance to the Heritage Values

Author	Date	Title	Format	Cat Number	Location
Several	1935	Director Australian War Memorial enquiry re protection of design of War Memorial, Canberra	Official Record	A432/86 1934/914	NAA
Several	c1922 c1930	Building and Accommodation: tentative statement of requirements to be discussed with architects.	Official Record	AWM 93 2/5/15A	AWM
Unknown	c.1928	John Crust s perspective drawing E presented to AWM Board of Management 1938	Photograph	XS0035	AWM
Unknown	c.1928	John Crust s perspective drawing F presented to AWM Board of Management 1938	Photograph	XS0036	AWM
Unknown	1938	Emil Sodersteen s new design plans CC and BB for the front and entrance to AWM	Photograph	XS0061	AWM
Unknown	?	National War Memorial Canberra. Diagram showing level of building in relation to Anzac Place, as provided for in the existing plans	Photograph	J06270	AWM
Several	1928 1955	Papers, 1928 36; include correspondence with JL Treloar, Sir Tasman Heyes, EL Sodersteen and J Crust and other documents relating to the costs of building the Australian War memorial	Official Record	AWM 38 3DRL 6673/644	AWM
Several	1926 28	Correspondence, 1926 28; includes correspondence with JL Treloar, JS Murdoch, J Crust, EL Sodersteen and Sir Tasman Heyes relating to choice of stone for the building of the Australian War Memorial, of sculpture to be used in the design and of a carillon	Official Record	AWM 38 3DRL 6673/630	AWM
Several	1923 24	Correspondence 1923 24; contains correspondence with AG Pretty, Sir Henry Gullett and JL Treloar relating to conditions of the architectural competition, proposed design of the Australian War Memorial, proceedings of the Memorial Building Sub-committee and estimates of floor space; also includes copies of letters by Sir John Sulman.	Official Record	AWM 38 3DRL 6673/624	AWM
Several	1927 1927	Papers 1927; include correspondence with AW Bazley, Sir Charles Marr, JL Treloar, Brig Gen T Griffiths and Sir John Butters and other documents relating to the choice of designs by EL Sodersteen and J Crust for the building of the Australian War Memorial	Official Record	AWM 38 3DRL 6673/633	AWM
Several	1926 1927	Papers 1927; folder containing correspondence with JL Treloar, CS Daley, Sir John Butters, Brig Gen T Griffiths, EL Sodersteen and J Crust and other documents relating to the choice of designs by EL Sodersteen and J Crust for the building of the Australian War Memorial	Official Record	AWM 38 3DRL 6673/632	AWM
Sodersten, Kristine	1967	Emil Sodersten FRAIA: his contribution to the development of architecture in Australia, 1925 1940	Thesis	F 720.924 S679e	AWM
Biazos, Poppy	1987	The Life and Works of Emil Sodersten	Thesis	ARCT720.924/13	UNSW
Several	2006	Buildings and Services- Building Conservation Works	AWM file	06/3734	AWM
Johnson Pilton Walker and Steensen Varming	2006	Building and Services- Site Lighting Masterplan	AWM file	06/3752	AWM
Johnson Pilton Walker and Steensen Varming	2007	Building and Services- Site Lighting Masterplan	AWM file	07/3665	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Campbell Precinct

Archives of Relevance to the Heritage Values

Author	Date	Title	Format	Cat Number	Location
Johnson Pilton Walker	2008	Buildings and Services- AWM Site Development Plan- Western Facade	AWM file	08/2381	AWM
Several issues of the journal <i>Art In Australia</i> contain articles on the architects, mostly on Sodersteen					
Unknown	1934	A brief description of the architect s career and his buildings Art in Australia 3: 57	Journal Article	FERG 2158	NLA
Unknown	1936	[Two advertisements for products showing their use by Sodersteen: composite stones used in Hotel Australia foyer and staircase, and Dunlop rubber flooring used in City Mutual Life Building] Art in Australia 3: 66	Advertisements	FERG 2158	NLA
Unknown	1938	Illustrations of the Australian War Memorial Sodersteen s competition design and the joint design accepted by the Parliamentary Works Committee in 1928 Art in Australia 3: 68	Journal Article	FERG 2158	NLA

Date information was last updated	Name	Position	Date
	This information was prepared by Rebecca Hawcroft, Kristy Graham, Amy Guthrie, Geoff Ashley, Tracy Ireland and Sheridan Burke of Godden Mackay Logan. Site inspections were conducted on multiple occasions in 2007.	Heritage Consultant to the AWM	June 2008

Endnotes

- ¹ Photographs are by Godden Mackay Logan, site visit March 2007, unless otherwise indicated.
- ² National Capital Authority 2004, *The Griffin Legacy: Canberra the Nation s Capital in the 21st Century*, Australian Government, p 52.
- ³ Department of Environment and Water Resources, Canberra, viewed January 2007, Parliament House Vista Commonwealth Heritage List citation <www.environment.gov.au/cgi-bin/ahdb/search.pl>.
- ⁴ Section 5, *Australian War Memorial Act 1980* (Cwlth).
- ⁵ Australian War Memorial photograph by McInnes, G, A general view of the Palestine Gallery , ID number 086848.
- ⁶ Australian War Memorial photograph by White, J Avro Lancaster G for George being moved into the Australian War Memorial for display in the Aeroplane Hall , ID number P01302.008.
- ⁷ Pearson, M and Crockett, G 1995, Australian War Memorial Conservation Management Plan, p 43.
- ⁸ Australian War Memorial photograph, Outdoor portrait of Charles Edwin Woodrow Bean cAugust 1919, ID number P04340.004.
- ⁹ Australian War Memorial photograph, Gaza, Palestine, 1942 07, Ancient mosaic discovered by Australians , ID number 024429.
- ¹⁰ National Archives of Australia photograph, Anzac Day 1929, War Memorial site-Royal Military College Cadets and Royal Australian Naval Cadet Midshipmen on parade. Image number 3560, 5253.
- ¹¹ Australian War Memorial photograph by Conrow, RS, A view taken from the steps of the Australian War Memorial, looking south west towards Parliament House, after the official opening ceremony of the War Memorial , ID number 130300.
- ¹² Unknown Author, An aerial photograph of Parliament House with the Australian War Memorial in the foreground, National Archives of Australia, Image number: A1200, L11332.
- ¹³ Department of the Environment and Water Resources, Canberra, viewed January 2007, Australian War Memorial Commonwealth Heritage List citation <www.environment.gov.au/cgi-bin/ahdb/search.pl>.
- ¹⁴ Australian War Memorial photograph, Studio portrait of Major John Linton Treloar dressed in civilian clothing c1922, ID number P05149.001.
- ¹⁵ Australian War Memorial photograph by Clancy, J 1941, Aerial view of the Australian War Memorial from the North-West, probably just before the official opening 11-11-1941, Lawns are being laid and builders rubble and sheds can be seen , ID Number P0131.002.
- ¹⁶ Following Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan and McKernan, M 1991, *Here is there spirit: A history of the Australian War Memorial 1917 1990*.
- ¹⁷ Australian War Memorial painting, oil on canvas, by Bob Marchant, *60th anniversary of opening of the Australian War Memorial, Remembrance Day, 2002*, ID number ART91794.
- ¹⁸ *Architecture Australia* 2005, pp 56 61.
- ¹⁹ National Capital Authority and Australian War Memorial 1998, Memorandum of Understanding between National Capital Authority and Australian War Memorial, unpublished document, Section 7 pp 4 5.

	Australian War Memorial Heritage Register
Name of Place/Element	Campbell Precinct

Attachment 1

National Heritage List Citation.

Australian Heritage Database

Place Details

Australian War Memorial and the Memorial Parade, Anzac Pde, Campbell, ACT, Australia

List: National Heritage List
Class: Historic
Legal Status: [Listed place](#) (25/04/2006)
Place ID: 105889
Place File No: 8/01/000/0131

Summary Statement of Significance:

The Australian War Memorial (AWM) is Australia's national shrine to those Australians who lost their lives and suffered as a result of war. As such it is important to the Australian community as a whole and has special associations with veterans and their families including the Returned & Services League of Australia. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade.

The AWM in its setting was a direct consequence of the First World War, one of the seminal events in Australian history. Official war correspondent, Charles Bean, believed that the war would have a strong influence on the creation of a sense of nationhood and a distinctly Australian character and identity. Bean's vision of a war memorial as a place to house the objects made sacred by their direct association with the events and sacrifice of Australians at war was embodied in the establishment of the AWM. A purpose built repository, the AWM is a place where the nature of commemoration was based on an integral relationship between the building, commemorative spaces and the collections of objects and records. This is rare in Australia and uncommon in the world. The AWM has a unique and important function in collecting and displaying objects and records of Australians' experience of war. It has the potential to yield information that will contribute to Australia's social, political and military history.

The role of the AWM with its central location in the nation's capital is an important landmark in Australia and a popular national icon. Although the AWM was not part of the original design for Canberra, Walter Burley Griffin agreed that it would be a fitting structure for its prominent position. The surrounding landscape design, indigenous and exotic plantings and setting and sympathetic location of associated structures and the symmetry of land axis have maintained the importance of the views of the AWM and its dominance in the landscape. As the terminating building at the northern end of the land axis of Griffin's plan for Canberra, the AWM makes a major contribution to the principal views from both Parliament Houses and from Mount Ainslie. Major features of the original site include: the main building; the external fabric; the ceremonial landscape including

indigenous and exotic plantings immediately in front of the main building; the Lone Pine tree; and displays and sculptures. The Hall of Memory with the Tomb of the Unknown Australian Soldier and in conjunction with aspects of its setting, demonstrates changing and evolving concepts of commemoration. The courtyard and its honour colonnade, the reflection pool and plantings contribute to its outstanding significance.

The AWM in its setting is of outstanding importance for its aesthetic characteristics. The place is highly valued for its great beauty by the Australian community and veteran groups. The main building and the surrounding landscape, the Hall of Memory, the Roll of Honour, ANZAC Hall and the collections act as reminders of important events and people in Australia's history. The AWM triggers disturbing and poignant responses from the vast majority of visitors and has also inspired artistic works such as paintings and photographs.

The AWM and Anzac Parade have special associations with Australia's military forces and with veterans as represented by the Returned & Services League of Australia and community groups. Anzac Parade was opened on ANZAC Day 1965, the fiftieth anniversary of the landing of the ANZAC's at Gallipoli. It is the setting for a series of memorials commemorating Australian service and sacrifice in war and is the major national venue for the ANZAC Day march and other ceremonies to commemorate those who served Australia in times of conflict. Anzac Parade, as part of the Parliamentary Vista and as an extension of the AWM, has a deep symbolism for many Australians, and has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia and Anzac Parade is nationally important for its public and commemorative functions. The memorials along Anzac Parade also demonstrate changing and evolving concepts of commemoration, under the influence of veteran, community and migrant groups and the armed forces. The AWM has special associations with Charles Bean, John Treloar and Sir Henry Gullett who contributed to building the national identity through their work.

Official Values:

Criteria

A Events, Processes

Values

The AWM is an outstanding national museum and memorial, as expressed through the main building, the courtyard fabric, interior spaces, the Sculpture Garden and the collections. The AWM was established as a direct consequence of the First World War, one of the seminal events in Australian history. It embodied the vision of Charles Bean Official First World War correspondent that the war would be instrumental in creating a sense of nationhood and a distinctly Australian identity. The institution plays a pivotal role in helping Australians

to commemorate and understand the sacrifice and loss of Australians during war.

The AWM together with Anzac Parade is an important national icon. Its major features include: the main building; the medieval stone lions at the entrance; the ceremonial landscape including the Lone Pine tree; and displays and sculptures. The AWM and Anzac Parade are major venues for national commemorative services and events such as the ANZAC Day march.

Anzac Parade, as part of the Parliamentary Vista and an extension of the AWM, is part of one of the major designed landscapes of Australia. A ceremonial space of this grandeur is unique in Australia.

The AWM and the memorials along Anzac Parade represent changing concepts of commemoration in Australia, influenced by the armed forces and community groups. The Hall of Memory with the Tomb of the Unknown Australian Soldier, and aspects of its setting are notable.

B Rarity

The AWM building is a purpose built repository, reflecting the integral relationship between the building, commemorative spaces and the collections. This is unique in Australia and rare elsewhere in the world. The values are expressed in the fabric of the main building, the entrance, the Hall of Memory, the collections and the surrounding landscape.

The AWM collection contains unique objects including a Lancaster bomber and the largest collection of Victoria Crosses in the world. The building contains rare elements, notably the medieval stone lions at the entrance and the Hall of Memory with its largest mosaics in the world.

Anzac Parade, as part of the Parliamentary Vista and as an extension of the AWM, is part of one of the major cultural landscapes of Australia. The grandeur of the ceremonial space is not found elsewhere in Australia. Anzac Parade is nationally important for its public and commemorative functions.

C Research

The AWM has a unique and important function in the nation in collecting and displaying objects and records on Australians experience of war. The AWM and other institutions have used these

materials to produce research on social, political and military history. The place has the potential to yield further substantial information on Australians experience of war. These values are expressed through the collections.

E Aesthetic characteristics The AWM in its setting is of outstanding importance for its aesthetic characteristics, valued as a place of great beauty by the Australian community and veteran groups (as represented by the Returned & Services League of Australia). The place has evoked strong emotional and artistic responses from Australian and overseas visitors. The main building and the surrounding landscape, the Hall of Memory, the Roll of Honour, ANZAC Hall and the collections act as reminders of important events and people in Australia's history and trigger disturbing and poignant responses from the vast majority of visitors.

The AWM together with Anzac Parade form an important national landmark that is highly valued by the Australian community. As part of the Parliamentary Vista, the AWM makes a major contribution to the principal views from both Parliament Houses and Mount Ainslie. Views from Anzac Parade to the Hall of Memory, and from the Hall of Memory along the land axis are outstanding. Its prominent position is important due to its relative visual isolation on the Griffin land axis, amid the backdrop of the forested slopes of Mount Ainslie. The visual impact of the AWM when viewed from Parliament House and other points along Griffin's land axis including Mount Ainslie; and the fabric of Anzac Parade including the memorials, plantings and lighting is far more distinctive and dramatic compared to the other principal war memorials in Australia.

G Social value The AWM is the national war museum and national shrine, and together with Anzac Park, has special associations for the Australian community, particularly veterans and their families. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade. The AWM and the Anzac Parade memorials are the nation's major focal point for commemoration including the ANZAC Day

march and other ceremonies and events. These values are expressed through: the AWM building (including the Hall of Memory); the collection; the surrounding landscape (including the Sculpture Garden); and Anzac Parade including the memorials.

H Significant people

The AWM building and the Anzac Parade memorials have special associations with Australia's military forces and veterans represented by the Returned & Services League of Australia. The AWM's success as a shrine, a museum, an architectural form and part of Canberra's urban plan is partly the result of its special associations with the lives and works of people who have been significant in Australia's history. These include the AWM's founders Charles Bean, John Treloar and Sir Henry Gullett.

The values are expressed in the fabric of the place which includes: the main building; the Hall of Memory; the collections; the surrounding landscape; and Anzac Parade.

Description:

Planning context

Griffin's plans for the central national area of Canberra included a basic framework which survives to the present. An alignment of land and water axes and avenues defined Griffin's city plan. The axes together with the triangle bounded by Commonwealth Avenue, Constitution Avenue and Kings Avenue were the basic elements that established Canberra's geometric design pattern. The design represented Griffin's interpretation of democracy and created three urban centres connected by its main avenues: Capital Hill as the place for the people; Mount Vernon as the municipal centre; and Mount Pleasant as the market centre. The northern avenue, Constitution Avenue, was the municipal axis. The AWM is located at the northern end of the land axis, the major planning axis that runs from Parliament House, through Federation Mall and Parkes Place and along Anzac Parade to Mount Ainslie. The AWM has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background. It is a powerful form within the axial landscape of Canberra (Pearson & Crocket 1995: 42-44; Freeman, 2004: 4). Australian planners have followed Griffin's vision but with minor changes in terms of impact to reflect historical events and Australian political and social life.

Australian War Memorial

The site of the AWM is the area bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent. The AWM is part of a larger landscape which is structured by Griffin's land axis and includes Anzac Park, Anzac Parade, Remembrance Park on the slopes of Mount Ainslie behind the AWM, Mount

Pleasant and Black Mountain. The AWM is closely associated with memorials along Anzac Parade that commemorate important aspects of Australia's involvement in war.

The AWM is a unique commemorative institution that functions as a memorial, a museum, an archive and a centre for research. The complex includes commemorative areas, a Sculpture Garden, gallery exhibits, research facilities, an administration building and a kiosk. The major commemorative spaces are the grand entrance, the central courtyard and Pool of Remembrance, the flanking cloisters with the Roll of Honour and the copper domed Hall of Memory.

The main building is stone faced, designed in the art deco style and has a cruciform plan with two floors of galleries, a library, war records storage, office space and workshop facilities. The building displays Byzantine modelling in its interpenetrating forms and the front entrance shows Egyptian influences in its pylons and massing. Important features of the style include: a stepped skyline; concentration of ornament on the upper part of the building; a tower feature; and a monumental entrance. Two medieval stone lions, donated by the city of Ypres in 1936, are located in the entrance area. The lions previously stood at the gateway of the Menin road at Ypres and were damaged during the First World War. The Hall of Memory, with its stepped cubic forms and copper dome, is the key architectural and landmark element of the place. As the major vertical element in the architectural composition, it closes the view from within the courtyard and is a prominent terminating feature of the land axis and Canberra landscape setting. The mosaics and stained glass windows within the hall are outstanding pieces of monumental applied art in the art deco style. The Roll of Honour is an important historical monument and visual statement of Australians who died in war. It is a key element of the founding concept for the AWM, even though it was not installed until the 1960s.

Hall of Memory

The Hall of Memory is an important symbolic space in the AWM comprising several outstanding pieces. It was originally conceived by Sodersteen as containing a roll of honour but funds were not available to build a dome that could house all the names. The design was amended to include the names in a commemorative courtyard. In 1937 the AWM Board agreed to complete the hall by installing a sculpture, stained glass windows and mosaics. Designed by Napier Waller, the windows reflect the First World War and the mosaics on the dome pendentives represent the four arms of the services, including women's services. The mosaic inside the dome depicts the souls of the dead rising from the earth towards their spiritual home, represented by a glowing sun within the Southern Cross. The figures on the walls – a soldier, a sailor, an airman and a servicewoman – recall the Australian experience of the Second World War. Over six million pieces of glass tesserae, or tiles, imported from Italy, were used in the composition; the installation was overseen by Italian craftsmen and took three years to complete. Leslie Bowles was commissioned for the sculpture but his

designs were all rejected before he passed away. Ray Ewers later produced a statue of a young soldier which was installed in 1955. The statue was removed and relocated in the Sculpture Garden in 1993 to accommodate the new Tomb of the Unknown Australian Soldier. Four pillars behind the tomb, designed by Janet Laurence, represent the ancient elements of earth, air, fire and water, symbolising the variety of terrain and climate where Australians served and died. The hall has since functioned as a mausoleum, as a quiet place for contemplation of the efforts of ordinary Australians in war and remembrance of those who suffered and died (Pearson & Crocket 1995: 19-24).

Courtyard and Roll of Honour

The courtyard with its cloisters, Roll of Honour and Pool of Reflection evolved from Crust's design collaboration with Sodersteen. A stepped granite cascade designed by Robert Woodward was added at the northern end of the pool in 1980 and this was replaced in 1988 by an eternal flame. At the southern end of the pool is the Inauguration Stone and the courtyard is flanked with twenty-six carved sandstone gargoyles designed by Bowles. The Roll of Honour was completed in 1967 and contains the names of over 120,000 Australians killed in war, from the Sudan in 1855 to the Vietnam War in the 1970s. A Commemorative Book was established in 1975 to list Australians who died as a result of any war. Between 1979 and 1988 the names of theatres of war were inscribed in bronze letters on the courtyard walls. Rosemary and Pencil Pines used in the courtyard are symbolically associated with remembrance and sacrifice (Pearson & Crocket 1995: 24-27).

Galleries and collections

A series of galleries and displays exhibit artefacts related to Australia's involvement in war and form a major component of the AWM. The galleries are an integral aspect of the AWM's commemorative and museum functions to remember and increase an understanding of Australians' involvement in war. This includes outstanding dioramas and picture models dating from 1920 through to 1983. Several dioramas (four large, six small and two very small series) constructed prior to the opening of the AWM have survived with modifications. The building initially made extensive use of skylights for galleries and diorama displays but these were modified after conservation problems arose. In 1968-71 major alterations included the extension of the transept wings which provided additional gallery space and the closing of skylights in favour of artificial lighting. Most of the galleries have been altered significantly since their construction. The Sinai Palestine Gallery, in situ since 1941, is largely intact, including the original ceiling pattern and rubber tile flooring (Pearson & Crocket 1995: 25-27). Internal alterations in 1996-97 retained the Sinai Palestine Gallery.

The AWM houses an extensive and unique collection of artefacts and records on Australians' experience of war. These comprise: films, photographs and sound recordings (including unedited material taken by official cameramen and private individuals, commercial documentaries, oral histories, radio interviews, period

music); printed and ephemeral materials (such as official records, diaries, postcards); military heraldry; tens of thousands military technology objects; dioramas and other models; and artworks including those that originated in the official war art schemes. The AWM has the nation's largest archive of the writings of ordinary Australians on their experience of war (AWM web site). The First World War dioramas are significant icons as: rare surviving examples of artist created three dimensional display models; documents that were specifically created to record historical events; and highly creative interpretive devices. The Battle of Romani, the last large diorama, and the Transport diorama series are in their original location in the Sinai Gallery.

ANZAC Hall

ANZAC Hall was built as a modern, flexible exhibition hall of 3,000 square metres to display the AWM's collection of large technology objects. The design of a high curved wall of aerodynamic plan form some 20 metres behind the main building provided space and retained the view of the original building in the round, as originally intended by Sodersteen and Crust. The hall sits unobtrusively behind the iconic main building. The fan shaped bulk of the building was excavated in the hillside, so that it would have the minimum impact on views from Anzac Parade, with a large curved metal roof fanning out from the centre point of a dome behind the wall. A simple steel/glass bridge link joins the existing building to the new hall. The stone, concrete, metal and glass of the new hall enable the new forms to meld appropriately with the heritage values of the main building and its landscape setting. In 2005, ANZAC Hall received the RAIA's Sir Zelman Cowen Award for public buildings for its design excellence (*Architecture Australia* 2005: 56-61).

C E W Bean Building

The building, designed by Denton Corker Marshall Architects, was completed in March 2006. The design, the location and external finishes are compatible with other AWM buildings. The building comprises a simple masonry flat roofed block embedded into the landscape behind a stone embankment. It is situated to the east of the AWM and is connected to it by an underground tunnel. Due to the topography, most of the lower storey is below ground level. The building's parapet height aligns with the main mid level parapet of the AWM building. It is set back nine metres from the existing road kerb adjacent to the stone embankment. The building houses paper based collections, facilities for the photographic laboratories, a workshop and staff. The tunnel allows for the safe movement of collections.

Landscape setting

The open landscape surrounding the main building and the natural landscape of the Mount Ainslie backdrop are important features of the complex. Eucalypts and wattles are planted to the east of the building, giving an appearance of an extension of the natural vegetation of Mount Ainslie as proposed in the 1952 plans. To the west of the building are mixed exotic plantings of deciduous and

coniferous trees including the Lone Pine (Ratcliffe 1993). The Lone Pine tree was planted by the Duke of Gloucester in 1934 in memory of all sons who died in the Lone Pine attack in Gallipoli (1915). An Australian soldier who took part in the campaign in which his brother was killed, collected seed from one of the branches of an Aleppo pine used by the Turks as overhead cover for their trenches. His mother raised a tree from the seed and presented it to the AWM (Pearson & Crocket 1995: 44).

The ceremonial landscape immediately in front of the main building takes the form of an amphitheatre with central steps leading up to the AWM. There are paved and grassed terraces each side of the steps and the focus of the amphitheatre is the Stone of Remembrance. Remembrance Park contains two Victoria Cross memorials and a commemorative plaque marking the end of the Remembrance driveway (2002) that links Canberra to Sydney. Five trees that commemorate various branches of the armed forces were originally planted along the western side of the AWM but have since been relocated to enhance the visual interpretation of the main building. A Sculpture Garden, located to the west of the main building, features Sir Bertram Mackennal's famous 1906 *War* sculpture portraying Bellona, the Roman goddess of war, and the Merchant Seamen Roll of Honour on either side of the sculpture. Other commemorative works include memorial plaques and memorials to the British Commonwealth Occupation Force and to Australian servicewomen and important sculptures such as Simpson and his donkey, Australian serviceman, and Sir Edward "Weary" Dunlop. Further memorials are expected to be located in the area. The surrounding landscape also includes a large gun from HMAS Adelaide and First World War one guns. The courtyard between the AWM building and ANZAC Hall is planted with pencil pines.

Anzac Parade

Anzac Parade is one of the major cultural landscapes of Australia. It is a broad ceremonial avenue named in honour of the Australian and New Zealand Army Corps. Set along the land axis – a key feature of Griffin's 1912 plan – it stretches from near the north shore of Lake Burley Griffin to the foot of the AWM, along the line of sight from Parliament House. Along each side of the road is a row of 11 memorials commemorating specific military campaigns or services. They are mostly sculptures in a variety of styles ranging from naturalistic to Modernist. The memorials relate to Anzac Parade and Anzac Park: both sides of Anzac Parade are bounded by Anzac Park; the tree-covered, sloping grassy strips at the interface of the parade and the park feature 10 symmetrically placed aprons prepared for national memorials. Anzac Parade is a distinguishable landmark, particularly from Mount Ainslie. The red gravel (some say symbolising blood) and the mixed plantings of Australian blue gums and New Zealand Hebe species link the parliamentary zone to the northern lakeshore.

Desert Mounted Corps Memorial (also known as the Light Horse Memorial, 1968)

The memorial commemorates Australians and New Zealanders who served in Egypt, Palestine and Syria from 1916-1918. Designed by sculptor Ray Ewers OAM, the memorial is a free-standing, cast bronze figurative sculpture on a granite base. It depicts an Australian Light Horseman defending a New Zealander beside his wounded horse. The memorial is a recreation of a memorial in Port Said in Egypt which was destroyed during the 1956 Suez Crisis.

Royal Australian Air Force Memorial (1981, altered in 2001)

The memorial commemorates the Royal Australian Air Force's 50th anniversary and honours those who served throughout its history. Designed by sculptor Inge King, it features three upward-surgingly wing shapes in stainless steel, representing endurance, strength and courage of the personnel. The bronze flight image at the centre of the composition embodies the struggle to conquer the elements.

Rats of Tobruk Memorial (1984)

The memorial commemorates Australians who fought against the Germans and their allies in the siege of Tobruk in 1941. Designed by architectural firm Denton Corker Marshall Pty Ltd, the memorial takes the form of an obelisk. Surrounding walls portray perimeter defences and the area of the siege. The bronze Eternal Flame was created by Marc Clark. The memorial is a replica of one that was built by Australian soldiers during the siege in the Tobruk War Cemetery which has since been destroyed. An inscription stone, all that survives of the original memorial, is incorporated into the new memorial.

Kemal Ataturk Memorial (1985)

The memorial honours Kemal Ataturk and the heroism and self-sacrifice of ANZAC and Turkish troops during the Gallipoli campaign. Designed by architectural firm PDCM Pty Ltd, the memorial consists of a crescent-shaped wall surrounding a cobble paved area. The wall represents the crescent symbol and five pointed star of the Turkish flag. The centre of the memorial includes a capsule of soil from the Gallipoli battlefields. A bronze portrait of Ataturk, designed by Turkish sculptor Huzeyin Gezer, is mounted on the wall. Underneath is an inscription of Ataturk's words that pay tribute to the ANZACs and reflect on the awful cost of war. Surrounding the memorial are pine trees grown from seed collected from the Gallipoli lone pine.

Royal Australian Navy Memorial (also known as Sailors and Ships Interaction and Interdependence, 1986)

The memorial commemorates those serving with the Royal Australian Navy throughout its history including during the First World War, the Second World War, the Malayan Emergency and Korean and the Vietnam and Gulf wars. Designed by Ante Dabro in collaboration with Lester Firth and Associates and Robin Woodward, the memorial comprises bronze figures that represent the daily activities of naval life. Moving water complements the dynamics of the sculpture.

Australian Hellenic Memorial (1988)

The memorial commemorates those who died in campaigns in Greece and Crete (1941). Designed by architects Ancher, Mortlock and Woolley Pty Ltd, the marble memorial evokes an amphitheatre set in an olive grove. The short Doric column symbolises the birth of civilisation and is set in a mosaic pavement designed by Mary Hall. Damaged steel fragments echo the futility of war and its destructive effects.

Australian Army Memorial (1989)

The memorial recognises the contribution of Australian soldiers for their service and excellence in all theatres of war. Designed by sculptors Charles Smith and Joan Walsh Smith in collaboration with architects Ken Maher and Partners, the memorial comprises two bronze figures representing Australian soldiers facing east towards the rising sun. Seven cylindrical pillars set in water recall the seven major overseas conflicts and the long sea voyages involved in all Australian campaigns. The memorial reminds the visitor of the importance of the Australian digger and his role in the formation of the national character and sentiment.

Australian Vietnam Forces National Memorial (1992)

The memorial commemorates the 50,000 Australians who fought in the Vietnam War. It was designed by architectural firm Tonkin Zulaikha Harford and sculptor Ken Unsworth AM. Three concrete stellae, rising from a shallow moat, form a dramatic centre and enclose a contemplative space. The wall has inscriptions that recall political and military events and an etched photograph shows Australian troops waiting to be airlifted to Nui Dat, after Operation Ulmarrah. Suspended from pillars is a halo of stones and a scroll, containing the names of Australians who died, is sealed into the stones. Surrounding the memorial are six empty seats dedicated to the six servicemen missing in action.

Australian Service Nurses Memorial (1999)

The memorial honours past and present service nurses, who have cared for the sick and wounded since the South African War. Designed by Robin Moorhouse, in conjunction with Monumental Design, the memorial is made of etched glass, with text and images cast into the inner walls that portray the history and contribution of Australian Service Nursing. The memorial includes a collage of photographs and diary extracts and letters in original handwriting. Interlocking glass panels symbolise the nurturing hands of nursing.

Australian National Korean Memorial (2000)

The memorial commemorates those who served in the Korean War. It was designed by the ANKWEM Design Group, in conjunction with the architectural firm of Daryl Jackson Pty Ltd, and in accordance with the requirements of the Australia National Korean Memorial Committee. A central walkway leads to a semi-enclosed contemplative space featuring a Korean boulder and a statement in Korean script representing peace and independence. The use of granite,

gravel and white and grey tones in the memorial recalls the harsh Korean climate and terrain the lasting impressions of those who fought there. A scroll represents the 21 countries that were involved in the war and bronze figures represent the involvement of 17,000 Australians. Fields of stainless steel posts symbolise those who died and an obelisk commemorates those who died with no known grave. The inscription, taken from the United Nations memorial Cemetery in Pusan, creates a link with the Australians buried there.

New Zealand Memorial (2001)

The memorial commemorates the long co-operation between Australian and New Zealand and the ANZAC experience. A gift from the New Zealand Government, it was designed by Kingsley Baird and Studio Pacific Architecture from New Zealand. The memorial is a bronze representation of the handles of a flax basket, an important element of New Zealand culture. It is 11 metres high and stretches as if to cross Anzac Parade. At the base of each handle is a paved gathering space, that are landscaped areas with Maori and Aboriginal artworks. At the centre of the paving on each side is buried soil from Gallipoli, the birth of the ANZAC tradition, and the names of the campaigns where New Zealanders and Australians fought together are inscribed on the paving. The memorial's basket handles symbolise cooperation, mutual experiences and sharing the load.

History:

The concept of a national war museum to commemorate the sacrifice and loss of Australians in the war* originated in London with Australia's official war correspondent, Charles Bean, and officers of the AIF during the First World War. The idea took hold while Bean was visiting Pozières in France, where Australia suffered 23,000 casualties in less than seven weeks of fighting in 1916. Bean's idea was to set aside a place in Australia where families and friends could grieve for those buried in places far away and difficult to visit a place that would also contribute to an understanding of war itself. His vision evolved over the following years for a national memorial to function as both a shrine for those who died in the war and to house relics and trophies from the battlefields. Bean was later commissioned to write the official history of the First World War and was active in establishing a war records body in Australia. Australia gained control of Australia's war records from 1916 and John Treloar was appointed to head a new Australian War Records Section in May 1917. In early 1917 the Commonwealth Government gave support for Bean's concept of a national war memorial in Canberra. The Australian War Museum Committee (AWMC) was established in 1919 and Henry Gullett was appointed as the Director.

The Federal Capital Territory (later the Australian Capital Territory) was created as the nation's capital in Canberra in 1911. Walter Burley Griffin won the international competition for the design in 1912 and his design was revised and gazetted in 1918. He proposed a central area featuring a series of artificially modelled lake basins and a land axis extending from Mount Ainslie, through the centre of a group of government buildings on the south side of the proposed

central lake basin. A national war memorial/museum was not part of Griffin's plan. Following Griffin's departure in 1920, the development of Canberra was taken over by the Federal Capital Advisory Committee, chaired by architect and planner, John Sulman.

A Canberra site for the national war memorial was first considered in about 1919 and the Commonwealth Government later announced the site at the northern end of the land axis below Mount Ainslie. In 1923, Bean and the AWMC indicated their preference to the Federal Capital Advisory Committee for the national war memorial and its collection* it should not be colossal in scale, but rather a gem of its kind. The building should be in the nature of a temple surrounded by a garden of its own and the collection should not be massive as might be expected in Britain, France or America (McKernan 1991: 94-95). The Australian War Memorial (AWM) was constituted under the *Australian War Memorial Act 1925* and it was given a prominent and symbolic site on Griffin's land axis, opposite Parliament House and separate from the governmental and civic groups. This was similar to Lutyen's New Delhi, where the All-India War Memorial Arch (1921-31) and the Viceroy's Palace were to face each other at opposite ends of a ceremonial avenue. Griffin supported the prominent siting of the AWM. The project was to cost no more than £250,000.

The competition for the AWM was conducted in 1925-26. The entries were assessed by Professor Leslie Wilkinson, Sir Charles Rosenthal and John Smith Murdoch (Commonwealth's Director-General of Works). Short listed entries were sent to London for adjudication by Sir Reginald Blomfield, designer of works for the Imperial War Graves Commission. None of the entries met all of the competition conditions and no winner was announced. Two competitors, Emil Sodersteen and John Crust, were asked to develop a new collaborative design to incorporate Sodersteen's architectural style and Crust's innovative and cost cutting approach. Sodersteen and Crust presented their design in 1927. The architectural style was primarily Sodersteen's and drew on the recent art deco style, while the form of the building was strongly influenced by Crust's intention to incorporate a commemorative courtyard for the Roll of Honour (Pearson & Crocket 1995: 10-11; Inglis 1998: 341). The competition committee also had an influence on the design.

Construction began in early 1928 but was curtailed and postponed by the onset of the Depression. In 1934 work started again in a limited way by builders Simmie and Company. The design underwent many changes throughout its fourteen years of construction and major details were not resolved until 1938. Crust supervised the completion of the building following disputes between Sodersteen and the AWM Board, and Sodersteen and Crust, which resulted in Sodersteen's resignation in 1938 (McKernan 1991: 10). In 1935, the collections and staff were moved into parts of the building. The AWM was officially opened on 11 November 1941 although some areas were not completed until many years later. At this time, the AWM comprised the main building, a gun park

enclosure at the rear of the building, the commemorative stone for the building (1929) and the Lone Pine tree (1934). The Roll of Honour was not yet completed in the cloisters, the Hall of Memory was unbuilt and the grounds were not yet landscaped.

The AWM's role has expanded several times since its opening and extensions were made to the building to reflect this. The legislation was amended in 1941 to include Australia's involvement in the Second World War and plans to extend the building were prepared from 1947 but these were not built for some years. In 1952, the AWM's role was expanded to include Australia's involvement in all armed conflicts, and this was further broadened in 1973 to allow the commemoration of Australians who were not in the armed forces. Key changes to the AWM since its opening have included: the Administration Building designed by Denton Corker and Marshall (1988); installation of stained glass windows in the Hall of Memory (1950); installation of Ewer's statue in the Hall of Memory (1955); installation of mosaics in the Hall of Memory (1955-58); opening of the Hall of Memory (1959); completion of the Roll of Honour (1967); major extensions (1968-71); alterations including new stairs, theatre, western entrance and a bookshop (1983-84); and removal of Ewer's statue; and the interment of an AIF soldier into the newly constructed Tomb of the Unknown Australian Soldier in the Hall of Memory (Armistice Day 1993). ANZAC Hall, a new exhibition space to house the AWM's large technology objects, was designed by Denton Corker and Marshall in 1999 and completed in 2001.

The design and installation of the AWM's landscaping has undergone substantial changes. The open landscape surrounding the main building initially reflected Crust and Parramore's 1940 design but this was modified by later works. From 1942-45, the commemorative courtyard was the venue for ANZAC Day and commemorative services. A new setting was needed when it could no longer accommodate everyone who wished to attend. In 1959 Meldrum and Noad designed an amphitheatre and parade ground for commemorative services. Roads and car parks for the AWM were planned in 1965-69 and the paved display area to the west of the building dates from the late 1960s (Pearson & Crocket 1995: 42-44; Freeman 2004: 4). In 1999 a new Sculpture Garden, based on a design by JFW Architects, was opened to the west of the main building.

Anzac Park and Anzac Parade were created in the 1960s and have become important settings for war memorials commemorating Australian's involvement in war. The National Capital Development Commission (NCDC) architects and landscape architects Gareth Roberts and Richard Clough collaborated on the design of Anzac Parade and its architectural elements, as part of the 1961 wider proposals for Commonwealth Park and Lake Burley Griffin foreshores. Two portal buildings, Anzac Park East and Anzac Park West, were completed in 1965 and 1966 respectively. Queen Elizabeth II opened Anzac Parade on ANZAC Day 1965 the fiftieth anniversary of the landing at Gallipoli. Since the 1960s, a

series of memorials have evolved along each side of Anzac Parade under the auspices of the NCDC and the National Capital Authority. Anzac Parade is the major national venue for the Anzac Day march and other ceremonies to commemorate those who served Australia in times of war. The AWM is one of the termini of the Remembrance Driveway from Sydney to Canberra initiated by Queen Elizabeth in 1954.

Condition and Integrity:

Integrity

AWM: The design of the building, galleries and displays has evolved over a long period of time, while the overall form of the building has generally not changed. The 1968-71 extension of the transepts is in sympathy with this form. The interior spaces including the galleries have been much altered over the years and the original skylights were modified and then closed. The essential and integrated relationship of the relics, records and memorial spaces, which was part of the early conception for the AWM, remains strongly expressed. Refer to the description and history for further details of the changes.

Anzac Hall: As erected.

Condition

AWM: The building is currently in fair to good condition. The conservation management plan (Pearson and Crocket 1995) for Bligh Voller Nield identified several problem areas. Cracks in the masonry and concrete construction appeared before the building's completion and these have continued. Over time, cracking has affected the backgrounds for dioramas (subsequently repaired or replaced) and the Hall of Memory where it is a continuing conservation concern. The building has also suffered stonework deterioration and water leaks. Much of the damage has been restored since 1995. The conservation management plan now requires updating.

ANZAC Hall: The building is in good condition.

Anzac Parade: Refer to National Capital Authority web site and studies.

Location:

About 25ha, in Reid and Campbell, comprising the whole of Anzac Parade (including the median strip) from the northern alignment of Constitution Avenue to the southern boundary of Section 39 Reid; Anzac Park (comprising Block 1 Section 41 Reid, Block 4 Section 39 Reid, Block 1 Section 1 Campbell, Block 2 Section 60 Campbell); the whole of Section 39 Campbell; that part of Limestone Avenue to the east of the alignment of the south-eastern most boundary of Block 5 Section 39 Reid; and that part of Fairbairn Avenue to the west of the alignment of the north west boundary of Block 3 Section 60 Campbell.

Bibliography:

Architecture Australia November/December 2005.

Australian War Memorial web site 2006 www.awm.gov.au

Bede, Nairn and Serle, Geoffrey (1979) *Australian dictionary of biography*, Melbourne University Press.

Bligh Voller Architects and the Australian War Memorial (1997) *Australian War Memorial heritage conservation master plan*.

Connor, J R (1970) *A guide to Canberra buildings*, Angus and Robertson.

Crocket, Grahame (1997) *Australian War Memorial significance assessment report* for Bligh Voller Nield Architects Pty Ltd.

Deakin University (2005) *Australians at war*, unpublished thematic report prepared for the Department of the Environment and Heritage.

Garnett, Rodney and Hyndes, Danielle (1992) *The heritage of the Australian Capital Territory*, National Trust of Australia (ACT) and others.

Inglis, Ken (1985) A Sacred Place: the making of the Australian War Memorial in *War and Society* vol 3 no. 2 1985.

Inglis, Ken (1998) *Sacred places: war memorials in the Australian landscape*, Melbourne University Press.

McKernan, Michael (1991) *Here is their spirit: a history of the Australian War Memorial 1917-1990*, University Queensland Press.

National Capital Authority web site (www.nationalcapital.gov.au 2005)

Pearson, Michael (1995) *Australian War Memorial Assessment of Significance*, unpublished report for Bligh Voller Architects and the AWM.

Pearson, Michael and Crocket, Grahame (1995) *Australian War Memorial Conservation Management Plan* for Bligh Voller Architects and the AWM.

Ratcliffe, R (1993) *Report and plans* prepared for Bligh Voller Architects Pty Ltd.

Wikipedia web site (www.wikipedia.org 2006)

*** Explanatory notes**

The term war in this assessment refers to wars and armed conflicts that Australia took part in.

The term 'collection' refers to the objects, records and displays of the AWM. It includes: films; sound recordings; printed and ephemeral materials; military heraldry; technology objects; artefacts; and dioramas and other models.

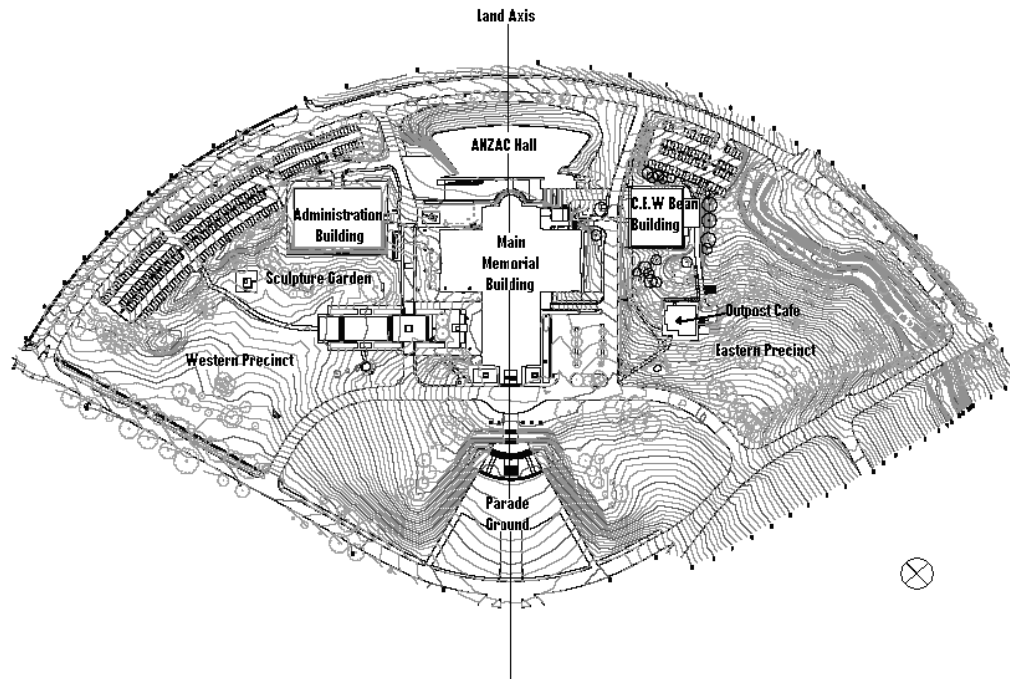
Australian War Memorial Heritage Register

Name of Place/Element

The Landscape

AWM Heritage Register Number

CH103



Australian War Memorial Site Plan.¹

Location

The AWM's landscaped grounds surround the Memorial in a fan shape, bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent.

Ownership

The site is owned and controlled by the AWM.

Description of the Place/Element

The AWM in the landscape of Central Canberra²

The Australian War Memorial is located at the northern end of the land axis, the major planning axis which runs from Parliament House on Capital Hill, through Federation Mall and Parkes Place, along Anzac Parade to Mount Ainslie. The Memorial has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background.

The Memorial is part of a larger landscape setting which is structured by the land axis and includes Anzac Parade, as well as the Remembrance Nature Park on the slopes of Mount Ainslie behind the Memorial. The Australian War Memorial is also associated with the many memorials which line Anzac Parade and commemorate specific aspects of Australia's involvement in war.

The success of the Memorial as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation given its privileged site on the land axis; landscaped grounds and the backdrop of the forested slopes of Mt Ainslie. The role of the Memorial as a National icon is reinforced by its central location in the National Capital.



Looking toward the temporary car park in the Eastern precinct.



English oaks in the Sculpture Garden.

Australian War Memorial Heritage Register

Name of Place/Element

The Landscape



Mature *Eucalyptus viminalis* and *Eucalyptus bicostata* around the temporary carpark.



English oaks in the Eastern Precinct.

The Elements of the Landscape

The Parade Ground

The Parade Ground was redeveloped in 2006. It includes a formal granite paved area, terraces flanking each side of the parade ground, a new stair case leading to the Memorial and the original Stone of Remembrance, which is located within the central axis leading to the Memorial.

The Eastern Precinct

To the east of the Memorial the planting has been developed using eucalypts and wattles, to give the appearance of an extension of the natural vegetation of Mount Ainslie, as proposed in the planting plans of 1952. It is a more informal area characterised by mature natives including Maidens Gum, Tasmanian Blue Gum and Camden Woollybutt. There are also two mature English oaks with their distinctive spreading form, which contribute to the character of the landscape setting.

The Outpost Café, the CEW Bean Building, bus parking and a temporary unpaved car park are also located within this precinct. The current bus parking is undesirably close to the main building, while the temporary carpark requires upgrading, befitting the national significance of the place. The Eastern Precinct is currently under development in line with the Site Development Plan (2006).

The Western Precinct

To the west of the Memorial the area is characterised by a formal arrangement of mixed exotic plantings of deciduous and coniferous trees, open lawn areas, garden beds and paths, and the Sculpture Garden. The redevelopment of this precinct was set out in the Johnson Pilton Walker Site Development Plan.

The development of the western courtyard (1999) adjacent to the Memorial reinforces the formal characteristics, and provides a setting for some of the memorials, plaques and sculptures of the Sculpture Garden collection. The Sculpture Garden is the subject of a separate register entry.

The earliest feature of the Western Precinct is the Lone Pine. It is an Aleppo pine raised from seed collected by a soldier on Lone Pine Ridge at Gallipoli in 1915, which was given to the AWM by his mother in memory of her second son who was killed at Gallipoli. The tree was planted by the Duke of Gloucester in 1934. The Lone Pine is also the subject of a separate Register Entry.

Australian War Memorial Heritage Register

Name of Place/Element

The Landscape



The landscape under construction.³



Aerial view of the AWM in 1968.⁴



Architect Emil Lawrence Sodersten.⁵



The AWM Parade Ground Redevelopment by Johnson Pilton Walker 2006.⁶

Background History

Emil Sodersten put forward the first landscaping plans to the AWM board in 1936, but these elaborate plans, featuring terraces, avenues, hedges and flower beds, were never taken up.



Painting by Emil Sodersten of proposed landscape treatment for the AWM in 1936.

The landscaping work around the Memorial initially reflected the 1940 design of John Crust and Tom Parramore; however, later works obliterated the evidence of this design. The earliest landscaping element to remain on the site is the Lone Pine, planted in 1934. The Lone Pine is significant in its own right and is the subject of a separate register entry. In the 1950s plantings were designed by Lindsay Pryor and land filling and cutting was undertaken to progressively level the site. In 1959 a master plan for the site was prepared by Meldrum and Noad which included an amphitheatre in front of the Memorial. Plans for the kiosk (Outpost Café) also date from this time, although there have been variations from the 1959 plan. The current roads and car parks were planned in 1965-69. The area to the west of the Memorial was remodelled in 1999 for the Sculpture Garden. The large technology objects were relocated to sites near the Administration Building and the main building. The Sculpture Garden was formally opened in 1999. The Sculpture Garden is also the subject of a separate register entry.

In 2006 the Parade Ground, on the southern face of the AWM, was redeveloped with the aim of improving access and comfort for spectators and dignitaries at ceremonial events. The design used high quality finishes in keeping with the national significance of this site. All of the existing terraces were demolished leaving only the Stone of Remembrance. Sandstone terraces and a forecourt were created around the stone. The design has successfully enhanced the relationship between the AWM and ANZAC Parade and is a fittingly grand, yet simple, design for this significant ceremonial area.

The Site Development Plan (SDP) prepared by Johnson Pilton Walker describes the development of the three precincts and is currently being implemented. Recent works in line with the SDP include the further development of the plaque lined paths in the Sculpture Garden and the installation of the Centurion Tank next to ANZAC Hall.

Timeline of Significant Events

1934	Lone Pine planted.
1959	Site masterplan by Meldrum and Noad
1965-69	Current roads planned
1999	Sculpture Garden in the western precinct was opened

Australian War Memorial Heritage Register

Name of Place/Element	The Landscape
2001	Site Development Plan prepared by Johnson Pilton Walker.
2006	Parade Ground redeveloped based on the Site Development Plan.
2006	Site Development Plan Review prepared by Johnson Pilton Walker to examine the requirements for the Eastern Precinct.

Assessment of Heritage Significance

Commonwealth Heritage Value Criteria	
A Historic	The landscape of the AWM has evolved slowly since the 1940s and no complete site design scheme is yet to be fully realised. The Johnson Pilton Walker Site Development Plan has now been substantially implemented except for the Eastern Precinct which is currently still in the planning stages. The current layout contains elements of historic importance such as the sculptures and Lone Pine, but generally the landscape currently does not meet the threshold for historical value.
Attributes	The central Parade Ground, the Sculpture Garden, the mature plantings and setting at the terminus of the land axis.
B Rarity	N/A
C Scientific	N/A
D Representative	N/A
E Aesthetic	The central Parade Ground, the mature plantings, the Sculpture Garden, the location of the landscape at the foot of Mt Ainslie and at the terminus of the Parliament House Vista/land axis all contribute to the high aesthetic values of this landscape in its broader setting. The landscape meets the threshold for significant heritage value under this criterion.
Attributes	The central Parade Ground, the Sculpture Garden, the mature plantings and setting at the terminus of the land axis.
F Creative/Technical	The Parade Ground represents a high level of technical and creative achievement as successful responses to the requirements and qualities of the site. This aspect of the landscape meets the threshold for significant value under this criterion.
Attributes	The Parade Ground
G Social	While no specific community based research has been undertaken it is likely that the community would attach high value to the mature plantings on the AWM site. The landscape and setting of the AWM is also likely to be held in high esteem by veterans and other community members. The site is likely to meet the threshold for significant heritage value under this criterion.
Attributes	The central Parade Ground, the Sculpture Garden, the mature plantings and setting at the terminus of the land axis.
H Associative	N/A
I Indigenous	As the site has been considerably altered and disturbed by construction, most evidence of past Indigenous use of this landscape has been destroyed. A single artefact was discovered near the property boundary during consultation with Indigenous representatives. This site is the subject of a separate register entry.

Summary Statement of Significance

The landscape of the AWM has evolved slowly since the 1940s and no complete site design scheme is yet to be fully realised. (The Johnson Pilton Walker Site Development Plan has

Australian War Memorial Heritage Register

Name of Place/Element

The Landscape

been substantially implemented except for the Eastern Precinct which is currently still in the planning stages). The current layout contains elements of historic importance such as the sculptures and Lone Pine, but generally the landscape currently does not meet the threshold for historical value.

The central Parade Ground, the mature plantings, the Sculpture Garden, the location of the landscape at the foot of Mt Ainslie and at the terminus of the Parliament House Vista/land axis all contribute to the high aesthetic values of this landscape in its broader setting.

The Parade Ground represents a high level of technical and creative achievement as successful responses to the requirements and qualities of the site.

While no specific community based research has been undertaken it is likely that the community would attach high value to the mature plantings on the AWM site. The landscape and setting of the AWM is also likely to be held in high esteem by veterans and other community members.

As the site has been considerably altered and disturbed by construction, most evidence of past Indigenous use of this landscape has been destroyed. A single artefact was discovered near the property boundary during consultation with Indigenous representatives.

Statutory Listings

National Heritage List

Australian War Memorial and the Memorial Parade, ANZAC Parade

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	25/04/2006	105889	8/01/1000/0131

Commonwealth Heritage List

Australian War Memorial

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105469	8/01/000/0019

Parliament House Vista

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105466	8/01/000/0019

Register of the National Estate

Australian War Memorial

Class	Legal Status	Date	Place ID	Place File Number
Historic	Registered	21/10/1980	13286	8/01/000/0019

Non-Statutory Listings

National Trust of Australia (ACT)

The Australian War Memorial was Classified by the National Trust (ACT) in 1979.

Royal Australian Institute of Architects Register of Significant Twentieth Century Architecture (RSTCA)- ACT List

RO16 Australian War Memorial

Royal Australian Institute of Architects National Heritage List

RO80 Australian War Memorial

Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome

Australian War Memorial Heritage Register

Name of Place/Element

The Landscape

Property or Information Access Restrictions or Requirements if Any

The landscape of the AWM is unfenced and open to the public at all times.

Consultation Requirements

As per AWM Heritage Strategy

Conservation Documents or References for the landscape of the AWM

McKernan, M 1991, *Here is their spirit: A history of the Australian War Memorial 1917-1990*, University of Queensland Press, Queensland.

Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan, Report for Bligh Voller Architects and Australian War Memorial.

Bligh Voller Architects 1997, Australian War Memorial Conservation Masterplan, report to the Australian War Memorial, Canberra.

Johnson Pilton Walker 2001, Site Development Plan, Report to the Australian War Memorial, Canberra.

Johnson Pilton Walker 2006, Site Development Plan Review, Report to the Australian War Memorial, Canberra.

Archives of Relevance to the Heritage Values of the landscape of the AWM

Author	Date	Title	Format	Cat Number	Location
Several	1959	Correspondence, 1934-39; contains correspondence with EL Sodersteen, EC Riley, J Crust, JL Treloar and the Department of the Interior relating to plans for landscaping the grounds around the Australian War Memorial	Official record	AWM 38 3DRL 6673/649	AWM
Several	1948-1977	Building AWM Grounds: Construction of forecourt	Official record	AWM 315 234/004/001	AWM
Several	1933-1967	Building AWM Grounds: Treatment of grounds	Official record	AWM 315 234/004/002 01,2,3	AWM
Several	1996	Building Design and Services Redevelopment of the Western Entrance Courtyard 1996	AWM file	96/1350	AWM
Several	1997	Buildings, Design and Services Landscape, Grounds and Garden Maintenance for AWM Campbell	AWM file	97/1827	AWM
Several	1997-99	Buildings, Design and Services Western Courtyard Redevelopment Denton Corker Marshall (DCM)	AWM file	Several	AWM
Several	2000	Buildings and Services Western Courtyard Modifications to Walkway	AWM file	00/2999	AWM
Several	2006	Buildings and Services Johnson Pilton Walker Pty Ltd AWM Site Development Plan Western Courtyard Stairs	AWM file	06/3650	AWM
Several	2004	Buildings and Service- Parade Ground Redevelopment	AWM File	04/2038	AWM
Peter Freeman Pty Ltd	2004	Buildings and Service- Parade Ground Development- Heritage Assessment	AWM File	04/2250	AWM
Urban Contractors Pty Ltd	2004	Buildings and Service- Parade Ground Redevelopment- Construction	AWM File	04/3512	AWM
Several	2004	Buildings, Design and Services Landscape, Grounds and Garden Maintenance for AWM Campbell	AWM file	04/3147	AWM
Several	2005	Gallery Development Gallery Development Stage 2	AWM file	05/2066	AWM

Australian War Memorial Heritage Register

Name of Place/Element

The Landscape

		Primary Works Design	Landscape Design		
Johnson Pilton Walker	2006	Site Development Plan		Report	Buildings & Services AWM
Several	2006	Buildings and Services- Western Courtyard Westringia Investigation		AWM file	06/2117 AWM
Several	2006	Buildings and Services- New Policy Proposal Eastern Precinct Development		AWM file	06/3218 AWM
Johnson Pilton Walker	2006	Buildings and Services- Site Development Plan- Centurion Tank		AWM file	06/3647 AWM
Johnson Pilton Walker	2006	Buildings and Services- Site Development Plan- Seating		AWM file	06/3649 AWM
Johnson Pilton Walker	2006	Buildings and Services- Site Development Plan- Western Courtyard Stairs		AWM file	06/3650 AWM
Johnson Pilton Walker	2006	Buildings and Services- Site Development Plan- Parade Ground Handrail		AWM file	06/3648 AWM
Several	2007	Property Management- Maintenance- Landscaping-Tree and Vegetation Assessments and Work		AWM file	07/3664 AWM
Several	2007	Buildings and Services- National Servicemen s Association- National Service Memorial		AWM file	07/2594 AWM
Several	2008	Property Management- Construction- Capital Works- Eastern Precinct Development- Heritage		AWM file	08/2185 AWM

Date Information in this Register was Last Updated	Name	Position	Date
	This information was prepared by Tracy Ireland, Amy Guthrie, Geoff Ashley and Sheridan Burke of Godden Mackay Logan. Site inspections were undertaken in 2007.	Heritage Consultant to the AWM.	June 2008

Endnotes

¹ Redrawn by GML, April 2008, from base plans supplied by the AWM

² This section is based on the National Heritage List citation for the AWM and ANZAC Parade, viewed January 2007<www.environment.gov.au/cgi-bin/ahdb/search.pl>

³ Australian War Memorial photograph, date unknown, AWM landscape under construction, ID number PO1313.002

⁴ ACT Heritage Library, Aerial view of the Australian war Memorial, ca1968, Reference Number 000737

⁵ Australian War Memorial photograph, 1940, Studio portrait of Emil Lawrence Sodersten, ID number PO5077.001

⁶ Picture reproduced from the Royal Australian Institute of Architects, Australian War Memorial Parade Ground Redevelopment by Johnson Pilton Walker, www.architecture.com.au/awards

Australian War Memorial Heritage Register

Name of Place/Element

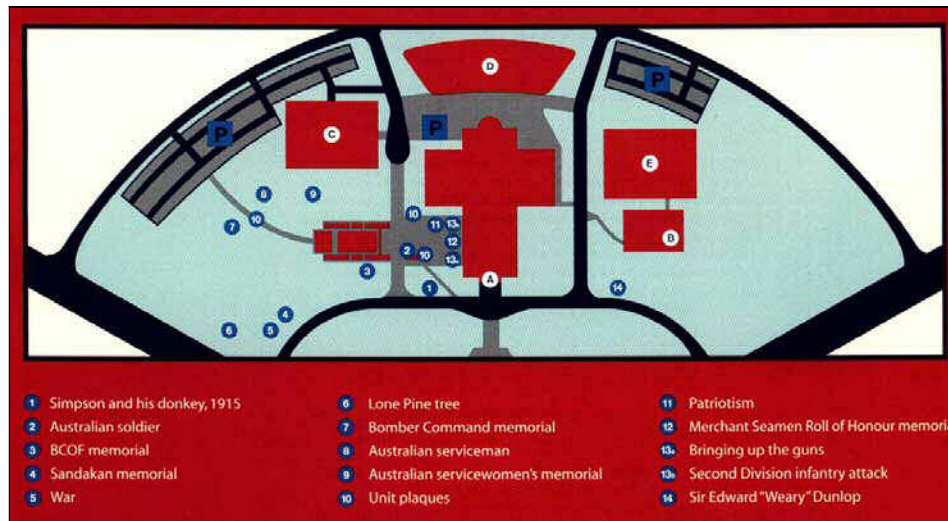
Lone Pine

AWM Heritage Register Number

CH103.001

Location

The Lone Pine is located in the Sculpture Garden on the western side of the Campbell Precinct.



Location map indicating the position of the Lone Pine (Number 6) in the sculpture garden.¹

Ownership

The Lone Pine is located in the Sculpture Garden in the Western Precinct of the Australian War Memorial (AWM) Campbell Precinct and belongs to the AWM. The Yarralumla Nursery collects seed stock from the Lone Pine and sells the seedlings in a range of sizes to schools and veteran groups for commemorative purposes.²



The Lone Pine surrounded by its original railing, designed by sculptor Leslie Bowles.



The Lone Pine, fence and view towards the main building.³

Description of the Place/Element

Planted in 1934, just as construction was starting on the AWM's main building, the Lone Pine is a significant symbolic component of the AWM landscape. The Lone Pine is a *Pinus halepensis*, commonly known as the Aleppo pine. This species can grow to a maximum height of 25 metres and it is estimated that the Lone Pine has reached this size. The Lone Pine occupies a prominent location in the southwestern corner of the AWM grounds and is one of the earliest surviving plantings in the grounds, as indicated in the 1948 aerial photograph shown below. The pine is surrounded by a decorative iron railing designed by the noted sculptor W Leslie Bowles.⁴ The railing was painted green at the direction of John Treloar and a bronze plaque with the following inscription was installed to face the Limestone Avenue (then Romani Street) frontage of the grounds:

After the capture of the Lone Pine ridge in Gallipoli (6 August 1915), an Australian soldier who had taken part in the attack, in which his brother was killed, found a cone on one of the branches used by the Turks as overhead cover for their trenches, and sent it to his mother. From seed shed by it she raised the tree, which she presented to be planted in the War Memorial grounds in honour of her own and others' sons who fell at Lone Pine.



1948 aerial photograph. The Lone Pine is circled.⁵



Wreath of red poppies from ceremony to plant Lone Pine at the AWM 1934.⁶



This 1915 photograph was said by Gallipoli veterans to show a tree similar to the Lone Pine. It has lost its lower branches which have been cut for use on the battlefield or denuded by shrapnel and rifle fire.⁷

Background History

The Battle of Lone Pine, Gallipoli

The battle of Lone Pine was one of the most significant assaults of the Gallipoli campaign. The Lone Pine attack, launched by the 1st Brigade AIF, resulted in over 2,000 Australian casualties and 7,000 Turkish casualties. Seven Victoria Crosses were awarded.⁹

A single tree remained on the ridge after the Turks had cut down most vegetation to use as covering for their trenches. It became known as Lone Pine to the Australian soldiers. Two souvenired pine cones are known to have been brought back to Australia from the battlefield. Lance Corporal Benjamin Smith of the 3rd Battalion lost his brother at the battle of Lone Pine Ridge. In memory of his brother, he sent a pine cone home to his mother, Mrs McMullen of Inverell in New South Wales. In 1928, Mrs McMullen planted the seed and produced two seedlings. One was presented to the town of Inverell and the other to the Parks and Gardens Section of the Department of the Interior, Canberra and was planted in 1934. It is this seedling that was planted in the grounds of the AWM and which has grown into the established specimen that stands today. The tree was formally planted by the Duke of Gloucester on 24 October, 1934.

A second seed cone was collected by Sergeant Keith McDowell of the 24th Battalion. Returning home to Victoria he gave the pine cone to his aunt, Emma Gray, who lived at Grassmere, Victoria. It was ten years until she planted the seed and produced four seedlings. These were planted throughout Victoria from May 1933.

The Landscape of the Australian War Memorial

After the planting of the Lone Pine, a protective, temporary barrier of wire netting was placed around the tree. A more aesthetically pleasing and enduring alternative had been commissioned, but was not installed until the following year, 1935. The railing surrounding the Lone Pine was designed by the sculptor Leslie Bowles. A South Melbourne-based metalworker, CR Caslake, made the wrought-iron fence and transported it to Canberra via rail in October 1934.¹⁰ Bowles was charged with the responsibility of overseeing the design, manufacture and installation of the railing which remains on site today.



The Duke of Gloucester planting the Lone Pine.⁸

Located in the current Sculpture Garden, the Lone Pine has had a historical role in the establishment of the landscape of the AWM. The Lone Pine, as one of the earliest features of the landscape, has become a reference point in the development of the site. Within the broader landscape the Lone Pine is specifically mentioned in the Parliament House Vista Commonwealth Heritage Listing, and is classified as a notable tree by Pryor and Banks¹¹.

Recent History

In the 1980s, the Yarralumla Nursery commenced a seed propagation and cultivation program from the Lone Pine. This service is provided at cost by the RSL. Saplings are available from the nursery year-round for commemorative purposes. They are generally sold to schools and veteran-related associations.

The 75th anniversary of Gallipoli was commemorated in 1990. A contingent of World War I veterans and widows visited Gallipoli. To mark this occasion two Aleppo pines propagated from the Lone Pine were taken to Turkey and planted as part of the commemorative ceremony. This service was attended by Alec Campbell, the longest surviving Gallipoli veteran¹², and the then prime minister, Bob Hawke. Prime Minister Hawke was the first Australian prime minister to visit Turkey.¹³



Dedication plaque for Lone Pine¹⁴

Timeline of Significant Events for the Lone Pine

- 1915 Battle of Lone Pine, Gallipoli, 6-9 August.
Two reports of seed collected from the battlefield and brought back to Australia.
- 1928 Lone Pine seedling given to the AWM by Mrs McMullen of Inverell, in memory of her son.
- 1933 Aleppo pines raised from a second Lone Pine seed cone raised by Emma Gray and planted in Victoria.
- 1934 Lone Pine planted in the grounds of the AWM by HRH the Duke of Gloucester on 24 October.
- 1935 Wrought-iron railing designed by Leslie Bowles installed.
- 1935 Bronze plaque installed on the iron railing.
- 1980 Yarralumla Nursery commences seed propagation program selling seedlings through the RSL.
- 1990 Two Lone Pine saplings taken back to Gallipoli to commemorate the 75th anniversary of the battle of Lone Pine.

Australian War Memorial Heritage Register

Name of Place/Element

Lone Pine

Assessment of Heritage Values for the Lone Pine

Commonwealth Heritage Value Criteria	Statement Against the Commonwealth Heritage Value Criterion
A Historic	The Lone Pine is a living link to the Gallipoli Campaign. Planted in 1934, when construction had just commenced on the AWM, the Lone Pine is a very early component of the AWM's symbolic landscape. The Lone Pine meets the threshold for significant heritage value under this criterion.
Attributes	The mature tree and its original railing and plaque in the grounds of the AWM.
B Rarity	The planting is believed to derive from one of two known seed cones collected from the battlefield of Lone Pine and brought to Australia. The iron railing designed by Leslie Bowles is a rare example of utilitarian metalwork designed by this artist. The Lone Pine meets the threshold for significant heritage value under this criterion.
Attributes	The mature tree and its original railing and plaque in the grounds of the AWM.
C Scientific	The Lone Pine is considered unlikely to meet the threshold for significant heritage value under this criterion.
D Representative	The Lone Pine is considered unlikely to meet the threshold for significant heritage value under this criterion.
E Aesthetic	The Lone Pine contributes to the aesthetic qualities of the landscape of the AWM and the Parliament House Vista which is also a Commonwealth Heritage listed landscape. The wrought-iron railing, plaque and tree all make a strong contribution to the aesthetic values of the AWM landscape, which is highly valued by veteran and other community groups. The Lone Pine meets the threshold for significant heritage value under this criterion.
Attributes	The mature tree and its original railing and plaque in the grounds of the AWM.
F Creative/Technical	The wrought-iron fence is a rare example of utilitarian ironwork by the renowned sculptor Leslie Bowles. The Lone Pine meets the threshold for significant heritage value under this criterion.
Attributes	The wrought-iron fence and commemorative bronze plaque.
G Social	The Lone Pine is highly valued by community groups such as the RSL as a tangible link with the Gallipoli Campaign. The evidence for this is the seed collection and propagation program run by the Yarralumla Nursery. The Lone Pine meets the threshold for significant heritage value under this criterion.
Attributes	The mature tree and its original railing and plaque in the grounds of the AWM.
H Associative	The Lone Pine has an important association with the veterans, now all dead, of the Gallipoli campaign. The renowned sculptor Leslie Bowles designed the wrought-iron fence and the commemorative bronze plaque. The Lone Pine was planted by HRH the Duke of Gloucester during the royal visit of 1934. The Lone Pine meets the threshold for significant heritage value under this criterion.
Attributes	The mature tree and its original railing and plaque in the grounds of the AWM.
I Indigenous	Indigenous heritage values of the Lone Pine have not been investigated. This element is unlikely to meet this criterion.

Summary Statement of Significance

The Lone Pine is a living link to the Gallipoli Campaign. Planted in 1934, when construction had just commenced on the AWM, the Lone Pine is a very early component of the AWM's symbolic landscape.

Australian War Memorial Heritage Register

Name of Place/Element

Lone Pine

The Lone Pine is believed to derive from one of two seed cones collected from the battlefield of Lone Pine and brought back to Australia.

The iron railing designed by Leslie Bowles is a rare example of utilitarian metalwork designed by this artist.

The Lone Pine contributes to the aesthetic qualities of the landscape of the AWM and the Parliament House Vista which is highly valued by veteran and other community groups.

The Lone Pine is highly valued by community groups such as the RSL as a tangible link with the Gallipoli Campaign.

The Lone Pine has an important association with the veterans, now all dead, of the Gallipoli campaign; with the sculptor Leslie Bowles, who designed the wrought-iron fence and the commemorative bronze plaque; and with HRH the Duke of Gloucester who planted the tree during the royal visit of 1934.

Statutory Listings

National Heritage List (the Lone Pine is specifically mentioned in the National Listing)

Australian War Memorial and the Memorial Parade, ANZAC Parade

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	25/04/2006	105889	8/01/1000/0131

Commonwealth Heritage List

Australian War Memorial

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105469	8/01/000/0019

Parliament House Vista

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105466	8/01/000/0075

Non-Statutory Listings

National Trust of Australia (ACT)

The AWM was classified by the National Trust (ACT) in 1979.

Royal Australian Institute of Architects Register of Significant Twentieth Century Architecture (RSTCA) ACT List

RO16 Australian War Memorial

Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome

Property or Information Access Restrictions or Requirements if Any

The Lone Pine is located in the grounds of the AWM and is permanently accessible by the public.

Consultation Requirements

As per the AWM Heritage Strategy

Conservation Documents or References for the Lone Pine

Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan for Bligh Voller Architects and the Australian War Memorial.

Australian War Memorial Heritage Register

Name of Place/Element

Lone Pine

Pryor, LD and Banks, J 2001, *Trees and Shrubs in Canberra*, Second Edition, ACT Government, Canberra.

Objects of Associational Value to the Lone Pine

Acquisition Number	Name of Object	Type of Object	Status	Location of Object	Condition
RELAWM12479	Wreath of red poppies from ceremony to plant Lone Pine tree, AWM, 1934.	Heraldry	National Collection	Mitchell C	Stable
ART29585	<i>Study for a poppy from Lone Pine.</i> Bryan Westwood travelled to Gallipoli in 1990 on a pilgrimage with a group of the World War I veterans in conjunction with the 75th anniversary of the landing at Lone Pine.	Art			

Archives of Relevance to the Heritage Values of the Lone Pine

Author	Date	Title	Format	Cat Number	Location
Several	1988	Lone Pine Tree Planted at AWM 1934	AWM file	234/004/008	AWM
Several	1989	Lone Pine Tree Planted at AWM 1934	AWM file	89/1431	AWM

Date Information in this Register was Last Updated

Name	Position	Date
This information was prepared by Kristy Graham, Amy Guthrie, Tracy Ireland and Sheridan Burke of Godden Mackay Logan. Site inspections were conducted in March 2007.	Heritage Consultant to the AWM	June 2008

Endnotes

- 1 Australian War Memorial, undated, The Sculpture Garden, pamphlet.
- 2 Yarralumla Nursery, Canberra, undated notes on the Lone Pine, viewed May 2007 at <www.tams.act.gov.au/_data/assets/pdf_file/53761/Lone_Pine_Notes.pdf>.
- 3 Photographs are by Godden Mackay Logan, site visits March 2007, unless otherwise indicated.
- 4 Australian War Memorial files, correspondence, File Nos. 89/1431 and 234/004/008.
- 5 National Archives of Australia, Image No. A1200, L:11332.
- 6 Wreath of red poppies from ceremony to plant Lone Pine tree at the Australian War Memorial, 1934, Australian War Memorial ID number: RELAWM12479.
- 7 Australian War Memorial photograph, ID number A04000.
- 8 National Library of Australia, Duke of Gloucester planting a tree at the War Memorial, Canberra, 1933, PIC P583 Album 827.
- 9 Australian War Memorial, Encyclopaedia, Canberra, viewed May 2007, <www.awm.gov.au/encyclopedia/notes_pine.htm>.
- 10 Australian War Memorial files, Proposed Visit of HRH Duke of Gloucester 24 October 1934, File Number 864/002/010.
- 11 Pryor, LD and Banks, J 2001, *Trees and Shrubs in Canberra*, Second Edition, ACT Government, Canberra, pp 130 and 197.
- 12 Sydney Morning Herald 25 April 2002, Last Man Standing, viewed online 5 May 2007 <<http://www.smh.com.au/cgi-bin/common/printArticle.pl?path=/articles/2002/04/24/1019441264585.html>>.
- 13 Prime Minister Bob Hawke 1990, speech by the prime minister [Hawke] at official dinner given by Prime Minister Yildirim Akbulut, Ankara, 23 April 1990, official transcript, viewed online 5 May 2007 <<http://docshare.unisa.edu.au/docshare/dsweb/get/document.1234/2-1-17-3.pdf>>.
- 14 Photograph Provided by AWM

Australian War Memorial Heritage Register

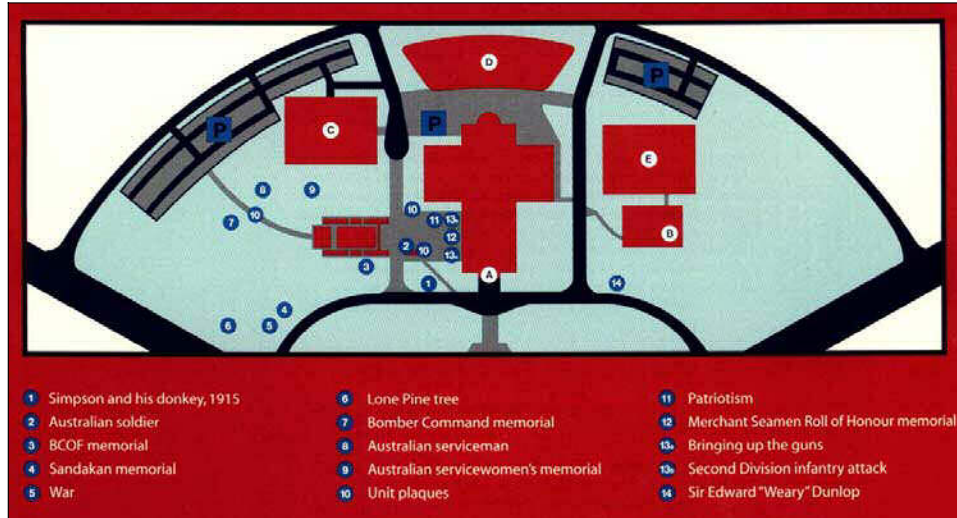
Name of Place/Element

Sculpture Garden

AWM Heritage Register Number

CH103.003

Location



The Sculpture Garden is located to the west of the main Memorial building, except for the statue of Weary Dunlop, which is located to the east of the main axis.¹

Ownership

The Sculpture Garden is owned and managed by the Australian War Memorial. The sculptures are part of the AWM's National Collection.



Commemorative olive grove.



The two mature oaks in the centre of the Sculpture Garden.

Description of the Place/Element

Officially opened in 1999, The Sculpture Garden is a collection of sculptures, memorials and plaques grouped in the AWM's formal western precinct. It lies on a main pedestrian approach to the AWM from the western carpark and acts as both a key visitor experience, as well as an introduction to the themes of the AWM. The Garden contains 13 sculptures or memorials which are listed individually below, as well as numerous commemorative plaques. The plaques are generally located in the paved paths and courtyard area adjacent to the AWM building. The freestanding sculptures and memorials are sited further to the west, on open lawns, amongst exotic plantings of conifers and deciduous trees.

The landscape of the Sculpture Garden is dominated by two spreading oak trees and also features memorial groves of silver birches, olive and cherry trees, related to various commemorative themes within the Sculpture Garden.

Two Peter Corlett bronze sculptures are located on the main approaches to the AWM's entrance: Simpson and his Donkey to the west and Sir Edward Weary Dunlop to the east. The Lone Pine is also located in the Sculpture Garden. It is significant in its own right and is the subject of a separate AWM Heritage Register entry.

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden



Simpson and his Donkey

Sculptor: Peter Corlett

Bronze edition 1/1 made in Melbourne 1987-88, acquired by commission in 1988.

Accession Number: ART40993

This popular sculpture of Private John Simpson Kirkpatrick is a tribute to the courage and compassion of the Australian soldiers at Gallipoli. Peter Corlett, the sculptor, won a design competition in 1987 with this realistic portrayal of the legendary theme of Simpson and his donkey.



Australian Soldier

Sculptor: Wallace Anderson

Sculpted c1926. Bronze edition 1/1 cast in 1944. Acquired under commission in 1926.

Accession Number: ART90166

Wallace Anderson served as soldier in World War I and was wounded in France. This sculpture suggests the dignity and suffering of the volunteer soldier.²



British Commonwealth Occupation Force Memorial

Architect: Denton Corker Marshall

Made and acquired in 1998.

This memorial commemorates Australians who served in the occupation forces (BCOF) in Japan following World War II. The cherry trees were presented by the Japanese government in recognition of the contribution of the BCOF to relations between the two countries after the war.³



Sandakan memorial

Sculptor: Anne Ferguson

Made in Canberra in 2005. Granite, sandstone, and glass. Acquired under commission in 2005.

Accession Number: ART92680

This sculpture was commissioned by the AWM to commemorate those who died during the Sandakan march. Of the 2,400 prisoners, only six Australians survived the death march. No British prisoners survived.⁴



War or Bellona

Sculptor: Sir Betram Mackennal

Made in London in 1906. Bronze edition 1/1. Presented by the artist to the Commonwealth of Australia in 1920.

Accession number: H17025

The bronze statue of War or Bellona, Roman goddess of war, was presented by the sculptor to the Commonwealth Government in 1915. The bust was first displayed in Melbourne in the Parliament Building until moving to Canberra in 1927, where it has been displayed in several locations, including most recently outside the Albert Hall. In 1999 Bellona was moved to the AWM Sculpture Garden.

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden



Bomber Command Memorial

Sculptor: Neil Dawson

Made in Christchurch, New Zealand in 2005. Stainless steel, glass and black granite. Acquired under commission in 2005.

Accession number: ART92683

This memorial commemorates the service of RAAF air and ground crew of Bomber Command during World War II. It contains specific references to elements of the Bomber Command experience including the eight types of aircraft used. The memorial symbolises a searchlight beam.⁵



Australian Serviceman

Sculptor: Ray Ewers

Accession number: ART40995

Made in Melbourne in 1958, cast in Milan in 1959 by Battaglia and Co. Acquired under commission in 1959.

Originally commissioned for the Hall of Memory in 1954, this sculpture was displayed there from 1959 to 1993. It is now displayed in the Sculpture Garden, following the installation of the Tomb of the Unknown Soldier in the Hall of Memory.

The figure was designed to symbolise young Australia in an attitude of remembrance, hope for the future and achievement. Ray Ewers replaced sculptor Leslie Bowles following his death in 1954 in designing the sculpture for the Hall of Memory. It was Bowles wish that Ewers take over his work.⁶



Australian Servicewomen s Memorial

Sculptor: Anne Ferguson

Made in Canberra in 1999. Granite mosaic. Acquired under commission in 1999.

Accession number: ART90968

The mosaic platform commemorates the women s services, the insignia of which are displayed around the mosaic.



Patriotism

Sculptor: Paul Montford

Made in Melbourne in 1929. Bronze edition 1/1 cast in 1991 and purchased in 1991.

Accession number: ART41009

Patriotism comes form the original design for the granite buttress on the Shrine of Remembrance in Melbourne.⁷

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden



Merchant Seamen Roll of Honour Memorial Survivors

Sculptor: Dennis Adams

Made in Melbourne in 1968 73. Bronze edition 1/1. Acquired under commission in 1973.

Accession number: ART427987

The sculpture commemorates the service and sacrifice of merchant seamen who transported troops and supplies in both World Wars.⁸



Bringing up the Guns, Second Division Infantry Attack

Sculptor: May Butler-George

Made in Melbourne in 1918. Bronze editions 2/2 cast in 1995. Presented to the Memorial by Butler George s niece in 1993.

Accession number: ART90405

May Butler-George had her studio in St Kilda drill hall between 1919 and 1926. During this period she produced designs for the 2nd Australian Division memorial at Mont St Quentin in France. This casting was produced in the foundry of A Rudier in Paris.⁹



Sir Edward Weary Dunlop

Sculptor: Peter Corlett

Made in Melbourne in 1994. Bronze edition 2/2. Presented to the Memorial in 1997.

Accession number: ART90407

A portrait of Weary Dunlop, this sculpture commemorates all the medical officers who cared for prisoners of war in Southeast Asia during World War II.



Unit Plaques

The AWM Sculpture Garden contains numerous commemorative plaques, a program which continues to grow, each sponsored by individual unit associations. Each plaque has its own accession number and are displayed along paths and walkways in the Sculpture Garden.

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden



Background History and Summary of the Uses of the Place

The AWM's Sculpture Garden has been developed over the last decade as a commemorative garden – a place to display individual memorials and a range of significant sculptures from the AWM's collection. In 1995 Ray Ewers' monumental Australian Serviceman was moved from the Hall of Memory to grounds on the western side of the memorial and other works have subsequently been sited in the area to create a garden of sculpture. The sculptures have been linked with sympathetic and commemorative plantings, including the earliest planting on the site, the Lone Pine, which is significant in its own right. Sir Betram Mackennal's famous bust Bellona or War was sited near the Lone Pine in 1998. Two new memorials were commissioned in 1998 (British Commonwealth Occupation Force) and 1999 (Australian Servicewomen's memorial). These more architectural memorials contrast with the monumentality and figurative nature of the earlier bronze sculptures which have been relocated to the garden. The most recent additions to the garden were the Bomber Command, and the Sandakan memorial, both dedicated in 2005. One hundred and twenty six plaques which commemorate individual unit associations have also been located in the Sculpture Garden.

Two further memorials are planned for the Sculpture Garden, the proposed War Correspondents and RSPCA memorials. The current Site Development Plan (developed in 2001 by Johnson Pilton Walker Architects and reviewed in 2006) states that with the installation of the two proposed monuments, this site will have reached its capacity and that no further memorials or sculptures should be placed in the precinct, in order to retain the open landscape setting, a quiet contemplative environment and an appropriate introductory experience to the Memorial.¹⁰

Timeline of Significant Events

1995	Installation of the Australian Serviceman by Ray Ewers in the western grounds of the AWM.
1998	Installation of Bellona close to the Lone Pine. British Commonwealth Occupation Force memorial created by Denton Corker Marshall.
1999	Official opening of the AWM Sculpture Garden in its current form
1999	Australian Servicewomen's memorial by sculptor Anne Ferguson added to the Sculpture Garden.
2005	Bomber Command and Sandakan memorials dedicated.
2006	Johnson Pilton Walker Architects Site Development Plan review states that, with the installation of two more proposed monuments, the Sculpture Garden will have reached its capacity and that no further memorials or sculptures should be placed in the precinct.

Assessment of Heritage Significance

Commonwealth Heritage Value Criteria	
A Historic	The Sculpture Garden is a feature of the evolving landscape of the AWM. While only recently constructed, it contains sculptures of historical significance including Mackennal's Bellona and Ewers' Australian Serviceman. The Sculpture Garden, its current layout and design as a recent addition to the landscaped setting of the AWM, does not demonstrate historic importance in its own right. The place is therefore not considered to meet the threshold for Commonwealth value under this criterion at this time.
Attributes	N/A
B Rarity	As a repository of rare and original art works and, as part of the evolving, symbolic landscape of the AWM, the Sculpture Garden is considered to meet the threshold for this criterion.
Attributes	The Sculpture Garden, its plantings, works of art and memorials.
C Scientific	N/A

Australian War Memorial Heritage Register	
Name of Place/Element	Sculpture Garden
D Representative	N/A
E Aesthetic	The Sculpture Garden is part of the AWM's symbolic landscape setting and is a repository for important artworks of aesthetic value in their own right. It forms an important aesthetic component of the visitor's experience to the AWM. While consultation on the community values of the Sculpture Garden has not been carried out, it is likely to contribute to the aesthetic values of the place, which are generally highly regarded by the community. It is considered likely that the Sculpture Garden meets the threshold for Commonwealth Heritage value under this criterion.
Attributes	The Sculpture Garden, its plantings, works of art and memorials.
F Creative/Technical	The Sculpture Garden is a repository for works of art which represent a high level of creative and technical achievement. The Sculpture Garden meets the threshold for Commonwealth Heritage value under this criterion.
Attributes	The Sculpture Garden and its works of art.
G Social	While no specific research on the social values of the Sculpture Garden has been carried out, it is considered likely that many of the sculptures, especially Simpson and his Donkey and Weary Dunlop, are valued by community members. It is considered likely that the Sculpture Garden meets the threshold for Commonwealth Heritage value under this criterion.
Attributes	The Sculpture Garden and its works of art.
H Associative	The Sculpture Garden demonstrates associations with important artists such as Wallace Anderson, Ray Ewers, Sir Bertram Mackennal, May Butler-George, Dennis Adams, Paul Montford, Peter Corlett, Anne Ferguson and Neil Dawson. The Sculpture Garden meets the threshold for Commonwealth Heritage value under this criterion.
Attributes	The sculptures.
I Indigenous	N/A
Summary Statement of Significance	
	<p>The Sculpture Garden is a feature of the evolving landscape of the AWM. While only recently constructed, it contains sculptures of historical significance including Mackennal's Bellona and Ewers' Australian Serviceman. The Sculpture Garden, its current layout and design as a recent addition to the landscaped setting of the AWM, does not, however, demonstrate historic importance in its own right.</p> <p>As a repository of rare and original art works, and as part of the evolving, symbolic landscape of the AWM, the Sculpture Garden is part of the AWM's symbolic landscape setting and is a repository for important artworks of aesthetic value in their own right. It also forms an important aesthetic component of the visitor's experience to the AWM.</p> <p>While consultation on the community values of the Sculpture Garden has not been carried out, it is likely to contribute to the aesthetic values of the place, which are generally highly regarded by the community. The Sculpture Garden is a repository for works of art which represent a high level of creative and technical achievement.</p> <p>While no specific research on the social values of the Sculpture Garden has been carried out, it is considered likely that many of the sculptures, especially Simpson and his Donkey and Weary Dunlop, are valued by the community. The Sculpture Garden also demonstrates associations with important artists such as Wallace Anderson, Ray Ewers, Sir Bertram Mackennal, May Butler-George, Dennis Adams, Paul Montford, Peter Corlett, Anne Ferguson and Neil Dawson.</p>

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden

Statutory Listings

National Heritage List

Australian War Memorial and the Memorial Parade, ANZAC Parade

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	25/04/2006	105889	8/01/1000/0131

Commonwealth Heritage List

Australian War Memorial

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105469	8/01/000/0019

Parliament House Vista

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105466	8/01/000/0075

Register of the National Estate

Australian War Memorial

Class	Legal Status	Date	Place ID	Place File Number
Historic	Registered	21/10/1980	13286	8/01/000/0019

Parliament House Vista

Class	Legal Status	Date	Place ID	Place File Number
Historic	Registered	11/08/1987	13371	8/01/000/0075

Non-Statutory Listings

National Trust of Australia (ACT)

The Australian War Memorial was Classified by the National Trust (ACT) in 1979.

Royal Australian Institute of Architects Register of Significant Twentieth Century Architecture (RSTCA) ACT List

RO16 Australian War Memorial

Royal Australian Institute of Architects National Heritage List

R080 Australian War Memorial

Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome

Property or Information Access Restrictions or Requirements if Any

The Sculpture Garden is located in the grounds of the AWM. It is not fenced and is permanently accessible to the public.

Consultation Requirements

As per the AWM Heritage Strategy.

Conservation Documents or References for the Sculpture Garden

Australian War Memorial, Canberra, viewed October 2007, <cas.awm.gov.au/TST2/cas_disp_pkg.pr>.

Australian War Memorial, undated pamphlet, The Sculpture Garden .

Johnson Pilton Walker, 2006, Australian War Memorial Ste Development Plan Review, Report to the Australian War Memorial.

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden

Objects Associated with the Heritage Values of the Sculpture Garden

Acquisition Number	Description of the Item/Name of the Item	Type of Object	Legal Status	Location	Conservation Status
ART29057	Sites Plan for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Stable
ART29061	Location Sketch for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Stable
ART29062	Elevation Sketch for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Stable
PASU0164	Peter Corlett and Patrick Hutchings discuss the making of the Simpson statue	Sound	AWM Collection	Admin Bld	
ART40983	Maquette for Simpson and his Donkey 1915	Sculpture	National Collection	IWM loan	Stable
ART29059	Location sketch for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Fair
ART29058	Elevation sketch for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Fair
ART29060	Site plan for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Fair
ART29056	Location sketches for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Stable
ART29055	Elevation sketch for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Stable
ART40993	Simpson and his Donkey, 1915	Sculpture	National Collection	Sculpture Garden	Fair
ART40980	Maquette for Simpson and his Donkey 1915	Sculpture	National Collection	Mitchell A	
ART29054	Study for Simpson and his Donkey	Drawing	National Collection	Admin Bld	Stable
ART40981	Maquette for Simpson and his Donkey 1915	Sculpture	National Collection	Mitchell A	Stable
ART90166	Australian Soldier	Sculpture	National Collection	Sculpture Garden	
ART92680	Sandakan memorial	Sculpture	National Collection	Sculpture Garden	Excellent
ART09445	War	Sculpture	National Collection	Sculpture Garden	Stable
ART92165	Maquette for Bomber Command sculpture	Sculpture	National Collection	Mitchell A	Fair
ART92683	Bomber Command memorial	Sculpture	National Collection	Sculpture Garden	Excellent
ART40995	Australian Serviceman	Sculpture	National Collection	Sculpture Garden	
ART90406	Australian Serviceman [maquette]	Sculpture	National Collection	Mitchell A	
ART90413	[Study for maquette of] Australian Serviceman	Drawing	National Collection	Admin Bld	Fair
ART90837	Australian Serviceman	Sculpture	National Collection	Mitchell A	
ART90966	Maquette for Australian Servicewomen s memorial	Sculpture	National Collection	Mitchell A	
ART90968	Australian Servicewomen s memorial	Sculpture	National Collection	Sculpture Garden	Stable

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden

PAFU0306	Dedication of the Australian Servicewomen s Memorial from Prime Local News	Film	AWM Collection	Film Section	
ART41008	[Maquette for] Patriotism	Sculpture	National Collection	Mitchell A	Fair Stable
ART41009	Patriotism	Sculpture	National Collection	Sculpture Garden	
ART27987	Survivors	Sculpture	National Collection	Sculpture Garden	Fair
ART90970	Maquette for Survivors	Sculpture	National Collection	Mitchell A	
ART90084	Bringing up the Guns	Sculpture	National Collection	Mitchell A	Stable
ART90085	2 nd Division Infantry Attack	Sculpture	National Collection	Mitchell A	Stable
ART90086	Study for Bringing up the Guns verso: figure study	Drawing	National Collection	Admin Bld	Stable
ART90087	2 nd Division Infantry Attack	Drawing	National Collection	Admin Bld	Fair
ART90098	Study for Bringing up the Guns verso: study of figure carrying rifle.	Drawing	National Collection	Admin Bld	Stable
ART90405	Bringing up the Guns	Sculpture	National Collection	Sculpture Garden	Fair
ART90536	2 nd Division Infantry Attack	Sculpture	National Collection	Sculpture Garden	Fair
ART90407	Sir Edward Weary Dunlop	Sculpture	National Collection	Eastern Precinct	

Archives Associated with the Heritage Values of the Sculpture Garden (resources can be located in the AWM records management system)

Author	Date	Title	Format	Cat Number	Location
Several	1939 1940	Foundation Stone War Memorial	AWM File	Several	AWM
Several	1990	Removal of Large Relics from the Western Entrance Gun Park	AWM File	Several	AWM
Several	1995	Buildings and Services- Plaque Dedication Program- Policies and Procedures	AWM File	95/1686	AWM
Denton Corker Marshall	1998	AWM Sculpture Garden Development	AWM File	98/2823	AWM
Several	1999	Buildings and Services- Plaque Dedication Program- Plaques Relocated Within the AWM Grounds	AWM File	99/2834	AWM
Several	1999	Buildings and Services- Plaque Dedication Program- Request to Install a Plaque	AWM File	99/3312	AWM
Several	2000	Buildings and Services Development and Maintenance of Sculptures in the Western Courtyard	AWM File	Several	AWM
Several	2000	Buildings and Services Sculpture Garden (Western Courtyard)	AWM File	Several	AWM
Several	1999	Education and Visitor Services Self Guide Sculpture Garden	AWM File	Several	AWM
Several	2000	Reinmuth Blythe Balmforth Architects Sculpture Garden	AWM File	Several	AWM
Several	2000	Buildings and Services Pathway Lighting and Plaques Sculpture Garden	AWM File	Several	AWM
Several	2004	Collection Services Preventive Conservation Sculpture Garden	AWM File	Several	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden

Several	2007	Buildings and Services Sculpture Garden Power and Water for Events	AWM File	Several	AWM
Several	1988-1993	Works of Art Simpson and his Donkey	AWM File	Several	AWM
Several	1989	Commission Simpson and his Donkey By Corlett, Peter	AWM File	Several	AWM
Several	1990	Simpson and his Donkey Corrosion Problems with the Sculpture	AWM File	Several	AWM
Several	1992	Works of Art Simpson and his Donkey Sculptor Corlett, Peter	AWM File	Several	AWM
Several	1997	Simpson and his Donkey Comments from the Public	AWM File	Several	AWM
Several	2006	Collection Services Preventive Conservation Simpson and his Donkey	AWM File	Several	AWM
Several	1997-98	Art Section Proposal to Place British Commonwealth Occupation Forces (BCOF) Memorial in the Grounds of the AWM	AWM File	Several	AWM
Several	1997	Finance Section British Commonwealth Occupation Forces (BCOF) Project	AWM File	Several	AWM
Several	1998	British Commonwealth Occupation Forces (BCOF) AWM Opening	AWM File	Several	AWM
Several	2002	Education and Visitor Services Public Events BCOF Presentation	AWM File	Several	AWM
Several	2002	British Commonwealth Occupation Forces (BCOF) Executive Council of Australia Exchange of Information with the AWM Regarding BCOF Plaque and Modification to BCOF Memorial	AWM File	Several	AWM
Several	1996-2004	Sandakan Memorial Foundation Request for Commemorative Sculpture in AWM Sculpture Garden	AWM File	Several	AWM
Several	2002	Buildings and Services Sandakan Memorial Sculpture	AWM File	Several	AWM
Several	2004	Buildings and Services Sandakan Memorial Sculpture Budget Arrangements	AWM File	Several	AWM
Several	2004-05	Education and Visitor Services Ceremonial Sandakan Memorial Dedication Ceremony 2005	AWM File	Several	AWM
Several	2006	Collection Services Preventive Conservation Sandakan Memorial	AWM File	Several	AWM
Several	1988	Mackennal, Bertram Sir Bust The Spirit of War Bellona	AWM File	Several	AWM
Several	1989	Bellona Spirit of War Bronze Sculpture by Mackennal, Bertram Sir	AWM File	Several	AWM
Several	1999-2006	RAAF Association Bomber Command Memorial Proposal	AWM File	Several	AWM
Several	2000	Bomber Command Memorial Comments Received from Members of the Public	AWM File	Several	AWM
Several	2003-2005	RAAF Association Bomber Command Memorial Funding and Donations	AWM File	Several	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden

Several	2004-2006+	Buildings Security and Services Sculpture Garden RAAF Bomber Command Memorial Project	AWM File	Several	AWM
Several	2004	Buildings Security and Services Sculpture Garden RAAF Bomber Command Memorial Project Design Documentation and Engineering Enquiries June 2004	AWM File	Several	AWM
Several	2004	Finance Section Bomber Command Memorial Contract Review	AWM File	Several	AWM
Several	2004-2005	Education and Visitor Services Ceremonial Bomber Command Memorial Dedication Ceremony 2005	AWM File	Several	AWM
Several	2000	Building Services Sculpture Garden RAAF Bomber Command Memorial Project	AWM File	Several	AWM
Several	2004	Buildings and Services RAAF Bomber Command Memorial Budget Arrangements	AWM File	Several	AWM
Several	2005	Education and Visitor Services Letters of Appreciation Bomber Command Memorial Dedication Ceremony 2005	AWM File	Several	AWM
Several	2005	Bomber Command Memorial Letters of Appreciation Comments and Criticism	AWM File	Several	AWM
Several	1995	Reps by Alexander, PC National Secretary, Australian Veterans and Defence Services Council (AVADSC) Re Bomber Command Memorial	AWM File	Several	AWM
Several	1998	Art Section Bomber Command Memorial Design Competition and Submissions	AWM File	Several	AWM
Several	1993-1996	Relocation of Ewers, Ray Statue of Australian Serviceman in the Grounds of AWM	AWM File	Several	AWM
Several	1994-1995	AWM Development Donor Mailings Appeal 4 Relocation of Ewers, Ray Statue of Australian Serviceman April 1994	AWM File	Several	AWM
Several	1995	Ewers, Ray Statue of Australian Serviceman Unveiling Ceremony	AWM File	Several	AWM
Several	2001	Collection Services Ewers, Ray Australian Serviceman Sculpture Maintenance	AWM File	Several	AWM
.		NB See also Hall of Memory Register Entry for files concerning Australian Serviceman sculpture by Ewers	AWM File	Several	AWM
Several	1996-2000	Proposal to Place Women s Services Memorial in the AWM Sculpture Garden	AWM File	Several	AWM
Several	1998	Art Section Women s Services Memorial Design Competition and Submissions	AWM File	Several	AWM
Several	2000	Australian Servicewomen s Memorial Additions of a Water Feature and Landscaping	AWM File	Several	AWM
Several	2001	Australian Servicewomen s Memorial Additions of a Water Feature and Landscaping	AWM File	Several	AWM
Several	2005	Buildings and Services Women s Services (Australian Servicewomen s) Memorial Maintenance	AWM File	05/2745	AWM
Several	2006	Collection Services Preventive Conservation Australian Servicewomen s Memorial	AWM File	06/2776	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden

Several	2001	Ceremonial Merchant Navy Memorial Dedication Ceremony Oct 1998	AWM File	01/2098	AWM
Several	2006	Merchant Navy Display and Memorial Comments and Complaints by Members of the Public	AWM File	06/2194	AWM
Several	1988	Bronze Sculpture Survivors by Adams, Dennis	AWM File	895/002/117	AWM
Several	1996	Bronze Sculpture Survivors by Adams, Dennis	AWM File	96/1259	AWM
Several	1997	Historical Research Section Commemoration of Merchant Navy Lists of Names	AWM File	Several	AWM
Several	1998	Historical Research Section Merchant Navy Roll of Honour Administration	AWM File	98/2210	AWM
Several	1999	Merchant Navy Roll of Honour New Names to be Added to the Roll	AWM File	99/2115	AWM
Several	1949	Plaster Moulds of Plaques of 2 nd Division Memorial at Mont St Quentin, France, From Australia Battlefield Memorials Committee	AWM file	748/005/010	AWM
Several	1993	Butler-George, May Artist Acquisitions and Research	AWM file	93/0490	AWM
Souillard Studio	c1925	Bringing up the Guns	Photograph	P02205.002	AWM
Souillard Studio	c1925	2 nd Division Infantry Attack	Photograph	P02205.004	AWM
E Evans (donor)	c1920	Studio portrait of unknown man posing as artilleryman. Used as study by sculptor for bas-reliefs at 2 nd Division Memorial, Mont St Quentin	Photograph	P02205.006/7	AWM
E Evans (donor)	c1920	Studio portrait of unknown man posing as infantry corporal. Used as study by sculptor for bas-reliefs at 2 nd Division Memorial, Mont St Quentin	Photograph	P02205.008	AWM
E Evans (donor)	c1920	Unknown man posing as Australian soldier thrusting with bayonet. Used as study by sculptor for bas-reliefs at 2 nd Division Memorial, Mont St Quentin	Photograph	P02205.009	AWM
Several	1993	Proposal for Commemorative Statue of Dunlop, Edward, Weary Sir by the Weary Dunlop Appeal Committee	AWM file	93/1626	AWM
Several	1993	Proposal for Commemorative Statue of Dunlop, Edward, Weary Sir by the Weary Dunlop Appeal Committee	AWM file	93/1880	AWM
Several	1995	Proposal for Commemorative Statue of Dunlop, Edward, Weary Sir by the Weary Dunlop Appeal Committee	AWM file	95/1754	AWM
Several	1995	Corlett, Peter Sculpture of Dunlop, Edward, Weary Sir Unveiling Ceremony	AWM file	95/1934	AWM
Several	1996	Proposal for Commemorative Statue of Dunlop, Edward, Weary Sir by the Weary Dunlop Appeal Committee	AWM file	96/1026	AWM
Denton Corker Marshall	1998	AWM Sculpture Garden Development	AWM file	98/2823	AWM
Several	1999	Buildings and Services-Plaque Dedication Program	AWM files	Several	AWM
Several	2000	Buildings and Services-Plaque Dedication Program- Various individual plaques	AWM files	00/2112 onwards	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Sculpture Garden

Several	2006	Collection Services- Preventative Conservation- Bomber Command	AWM file	06/2778	AWM
Parramore, Tom	2006	Art Section- Landscape Designer- Acquisitions and Research	AWM file	06/0897	AWM
Parramore, Tom	2006	Art Section- Landscape Designer- Acquisitions and Research	AWM file	06/1403	AWM
Several	2006	RAAF Association- Bomber Command Memorial Proposal	AWM file	06/3005	AWM
Several	2006	Ex-servicewoman s Tree and Plaque Removal- Comments by Ex-service and Service Women s Associations and Members of the Public	AWM file	06/3377	AWM
Several	2007	Buildings and Services- Sculpture Garden- Power and Water for Events	AWM file	07/2363	AWM
Several	2007	Proposal to Place Women s Services Memorial in the AWM Sculpture Garden	AWM file	07/2869	AWM
Several	2007	Collection Management- Conservation- Courtyard Galley and Western Courtyard- Preparation and Installation of Sculpture	AWM file	07/3048	AWM

Date Information in this Register was Last Updated

Name

This information was prepared by Tracy Ireland, Amy Guthrie, Geoff Ashley and Sheridan Burke of Godden Mackay Logan. Site inspections were undertaken in 2007.

Position

Heritage Consultant to the AWM.

Date

June 2008.

Endnotes

- ¹ Australian War Memorial, undated pamphlet, The Sculpture Garden .
- ² *ibid.*
- ³ *ibid.*
- ⁴ Australian War Memorial, Canberra, viewed October 2007, <cas.awm.gov.au/TST2/cas_disp_pkg.pr>.
- ⁵ *ibid.*
- ⁶ *ibid.*
- ⁷ Australian War Memorial, undated pamphlet, The Sculpture Garden .
- ⁸ *ibid.*
- ⁹ Australian War Memorial, Canberra, viewed October 2007, <cas.awm.gov.au/TST2/cas_disp_pkg.pr>.
- ¹⁰ Johnson Pilton Walker, 2006, Australian War Memorial Site Development Plan Review, Report to the Australian War Memorial.

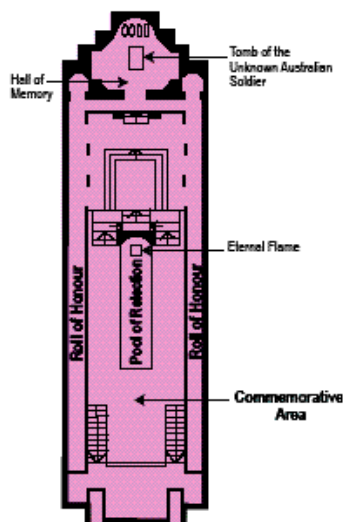
Australian War Memorial Heritage Register

Name of Place/Element

Commemorative Area

AWM Heritage Register Number

CH101



Plan of Commemorative Area of the AWM main building.¹

Location

The Commemorative Area, including the Hall of Memory, is located in the core of the AWM building, immediately within the main entrance on the southern facade.

Ownership

The AWM Campbell Precinct, including the Commemorative Area, is owned and managed by the AWM.



Formal plantings in the courtyard below the gargoyles and the names of the theatres of war.²

Description of the Place/Element

The Commemorative Area is the heart of the AWM. It is located immediately within the building's public entry on its main, south façade. Symbolically, the entrance commands the grand vista of Griffin's land axis, directly connecting with Parliament House. All visitors to the AWM enter through the Commemorative Area, providing a solemn introduction to the place as, not only a museum, but as the national mausoleum.



The Pool of Reflection

Courtyard and Roll of Honour

The entrance to the AWM, with a low pylon arch, provides a dramatic introduction to the central cloistered space. At the centre of the courtyard is the Pool of Reflection, reinforcing the axial space, with steps at its northern end leading up to the Hall of Memory. The arched cloisters line the courtyard, and behind them lays the broad expanses of the Roll of Honour. Each cloistered bay is marked with bronze letters naming the 30 theatres of war in which Australians have been involved. The Inauguration Stone for the Memorial was once located at the southern end of the Pool of Reflection was relocated to the Sculpture Garden. The courtyard is flanked with twenty-six carved sandstone gargoyles, which are further described below, designed by Leslie Bowles.

In 1977 a perceived need to soften the austere appearance of the stone courtyard resulted in the introduction of plantings in newly constructed planting boxes. The rosemary and pencil pines used in the courtyard have symbolism associated with remembrance and sacrifice.

Name of Place/Element

Commemorative Area



Indigenous person gargoyle on the eastern side of the courtyard.

Gargoyles

Twenty-six Wondabyne sandstone gargoyles adorn the AWM's courtyard.³ They were designed by Leslie Bowles, who produced plaster models for the gargoyles. These models were used as a guide by the sculptor, Mr W Swan, who carved them in situ during the construction of the AWM in 1940. All but one of the plaster models remain in the AWM collection. The gargoyles were designed to provide the drainage for the balconies around the courtyard. The gargoyles depict various Australian fauna and Australian Indigenous people. On the western side of the courtyard these are an Indigenous female, kangaroo, wombat, bush turkey, frog, Tasmanian devil, cockatoo, mopoke, carpet snake, kookaburra, bearded dragon, dingo and a gurnet. The eastern side features an Indigenous male, emu, koala, platypus, frogmouth owl, cuscus, swan, frill neck lizard, cassowary, WA mountain devil, eagle, opossum and a goanna.

Due to the nature and composition of the Wondabyne sandstone, the condition of the gargoyles is deteriorating due to weathering. The condition of the gargoyles is variable the emu in particular is in very poor condition.



Aldo Rossi putting the finishing touches to the dome in 1958.⁴

Hall of Memory

The Hall of Memory, with its stepped cubic forms and copper dome, is the central architectural and landmark element of the place. As the major vertical element in the architectural composition, it closes the view from the courtyard and is a prominent terminating feature of the land axis. The mosaics in the hall are believed to be the largest in Australia.⁵ The style is essentially Art Deco, but with classical and Byzantine allusions and references. The human figures depicted in the mosaics represent qualities of strength and endurance. The theme of the dome decoration is the ascent of the spirits of the fallen. The cornice is crowned with a classical wreath and a flight of black swans symbolises the air. The Hall of Memory was Napier Waller's largest public work and remains his most accessible.

Since 1993, when the tomb of the Unknown Australian Soldier was installed, the Hall has also contained the sculpture known as the four pillars, designed by Janet Laurence, which replaced Ewer's Australian Serviceman, now located in the Sculpture Garden. The pillars recall the four elements of earth, fire, air and water. The earth pillar is made of marble, the fire pillar of metal, the water pillar of glass and the polished wooden pillar represents the air.



The cloisters in 1945.⁶

Background History

CEW Bean always conceived of a central great hall for the proposed War Museum, commemorating Australia's war dead and recording their names.⁸ The Commemorative Area with its courtyard, Hall of Memory, cloisters and Roll of Honour, evolved from John Crust's design collaboration with Emil Sodersten. In 1937 the AWM Board resolved to commemorate the sacrifices made by Australians in the First World War by commissioning sculpture, stained glass windows and mosaic to complete the Hall of Memory. Napier Waller, a noted Australian artist in large scale murals and mosaics, was invited to submit designs for both the mosaic and stained glass. Leslie Bowles was commissioned to produce designs for the large scale sculpture. Both artists had served in the armed forces in World War I. Despite the 1937 decision, neither commission was carried out until 1945.



During World War II the Hall of Memory proposal was re-thought. Percy Meldrum collaborated with the artists to help solve the architectural issues of the applied decoration. While Waller was able to proceed with his designs for mosaics, Bowles' plans fell foul of changing tastes, and his models were rejected. Ray Ewers continued Bowles' work, with the design for the Australian servicemen being accepted in 1955. The installation of the mosaics also commenced in 1955, under the supervision of Aldo Rossi and Severino de Marco. The Hall of Memory was finally opened in 1959.

The Roll of Honour proved to be a difficult component to complete for a variety of reasons. Despite detailed consideration in the 1930s, it was not installed until 1967. Given the changing scope of the commemorative function, the Memorial established a Commemorative



Aldo Rossi, Severino de Marco and Mr Napier Waller examining mosaic prior to

Australian War Memorial Heritage Register

Name of Place/Element	Commemorative Area																								
<p>fixing.⁷</p>  <p>The Tomb of the Unknown Australian Soldier.</p>  <p>View of Commemorative Area showing pencil pines.</p>	<p>Roll in 1975 to list Australians who died as a result of war but were previously excluded from the Roll of Honour. One of Charles Bean's wishes is reflected in the design of the Roll of Honour, no rank or decorations are recorded on the basis that all died equally. The Roll of Honour contains the names of over 120,000 Australians killed in war from the Sudan in 1855 to the Vietnam War in the 1970s.</p> <p>Other developments to the Commemorative Area include a stepped granite cascade by Robert Woodward at the northern end of the Pool of Reflection in 1980. This was then replaced in 1988 by an eternal flame. Between 1979 and 1988 the names of theatres of war were inscribed in bronze letters on the courtyard walls. The plantings in the courtyard have been changed on a number of occasions over the years.</p> <p>The Hall of Memory remained in its completed form for 34 years, until a decision was made to place the Tomb of the Unknown Australian Soldier in the Hall in 1993. The Unknown Soldier was entombed on Remembrance Day 11 November, 1993, in a tomb created in the centre of the Hall. The Ewers statue was removed to form the core of the planned Sculpture Garden and a new sculpture, by Janet Laurence and Tonkin Zulaikha Harford architects, was installed. In the late 1990s, following the Conservation Masterplan by Bligh Voller Architects, extensive conservation works were undertaken on the Hall, addressing cracking in the dome and securing loose or fallen tesserae.</p>																								
Timeline of Significant Events																									
	<table border="1"> <tbody> <tr> <td>1937</td> <td>AWM Board resolves to create Hall of Memory and commissions works of art</td> </tr> <tr> <td>1938</td> <td>Design for dome raised in height</td> </tr> <tr> <td>1941</td> <td>AWM opens</td> </tr> <tr> <td>1950</td> <td>Stained glass windows in Hall of Memory installed</td> </tr> <tr> <td>1955</td> <td>Ray Ewers sculpture accepted and mosaics begun</td> </tr> <tr> <td>1958</td> <td>Mosaics in Hall of Memory completed</td> </tr> <tr> <td>1959</td> <td>Hall of Memory opens</td> </tr> <tr> <td>1967</td> <td>Roll of Honour installed</td> </tr> <tr> <td>1980</td> <td>Granite cascade added to the Pool of Reflection</td> </tr> <tr> <td>1988</td> <td>Names of theatres of war completed</td> </tr> <tr> <td>1993</td> <td>Tomb of the Unknown Australian Soldier installed</td> </tr> <tr> <td>1996</td> <td>Conservation works undertaken on dome and mosaics</td> </tr> </tbody> </table>	1937	AWM Board resolves to create Hall of Memory and commissions works of art	1938	Design for dome raised in height	1941	AWM opens	1950	Stained glass windows in Hall of Memory installed	1955	Ray Ewers sculpture accepted and mosaics begun	1958	Mosaics in Hall of Memory completed	1959	Hall of Memory opens	1967	Roll of Honour installed	1980	Granite cascade added to the Pool of Reflection	1988	Names of theatres of war completed	1993	Tomb of the Unknown Australian Soldier installed	1996	Conservation works undertaken on dome and mosaics
1937	AWM Board resolves to create Hall of Memory and commissions works of art																								
1938	Design for dome raised in height																								
1941	AWM opens																								
1950	Stained glass windows in Hall of Memory installed																								
1955	Ray Ewers sculpture accepted and mosaics begun																								
1958	Mosaics in Hall of Memory completed																								
1959	Hall of Memory opens																								
1967	Roll of Honour installed																								
1980	Granite cascade added to the Pool of Reflection																								
1988	Names of theatres of war completed																								
1993	Tomb of the Unknown Australian Soldier installed																								
1996	Conservation works undertaken on dome and mosaics																								
Assessment of Heritage Significance																									
<p>Commonwealth Heritage Value Criteria</p>																									
<p>A Historic</p>	<p>The Commemorative Area is the part of the AWM which most clearly relates to its role as the National shrine. It is drawn from the vision of CEW Bean but has evolved as Australian cultural responses to war and commemoration have changed over the years. It therefore has significant historical value and meets the threshold for this criterion.</p>																								
<p>Attributes</p>	<p>All parts of the Commemorative Area and the artwork it contains.</p>																								

Australian War Memorial Heritage Register

Name of Place/Element	Commemorative Area
B Rarity	The Commemorative Area is a rare example of a shrine related to a purpose built repository. It contains rare examples of sculpture and one of the largest mosaic works of art in Australia. . It therefore has significant rarity value and meets the threshold for this criterion.
Attributes	All parts of the Commemorative Area and the artwork it contains.
C Scientific	The Commemorative Area provides research potential relating to changing cultural responses to war and commemoration. It therefore has significant research potential and meets the threshold for this criterion.
Attributes	All parts of the Commemorative Area and the artwork it contains.
D Representative	N/A
E Aesthetic	The architectural styling of the precinct; its significant place in the Parliament House Vista as the terminating feature in the view from Parliament House and vice versa; and the aesthetic value of the artworks, all contribute to the highly significant aesthetic qualities of the place which meet the threshold for this criterion.
Attributes	All parts of the Commemorative Area and the artwork it contains.
F Creative/Technical	The success of the architectural design of the precinct, its distinctive massing and symmetry and the creative and technical achievement of the mosaic in the Hall of Memory, all contribute to the place as a highly significant creative and technical achievement which meets the threshold for this criterion.
Attributes	All parts of the Commemorative Area and the artwork it contains.
G Social	The Commemorative Area is important to the Australian community as a whole and in particular to those veterans, and the families and descendents of those who fought in wars. . It therefore has significant social value and meets the threshold for this criterion.
Attributes	All parts of the Commemorative Area and the artwork it contains.
H Associative	The Commemorative Area has significant associations with Napier Waller, Leslie Bowles, Emil Sodersten, John Crust, and Ray Ewers all involved in the creation and design of the precinct. It is also has significant associations with Australia s military forces and veterans. It therefore has significant associative value and meets the threshold for this criterion.
Attributes	All parts of the Commemorative Area and the artwork it contains.
I Indigenous	N/A

Summary Statement of Significance

The Commemorative Area is the part of the AWM which most clearly relates to its role as the national shrine. It is drawn from the vision of CEW Bean, but has evolved as Australian cultural responses to war and commemoration have changed over the years. The Commemorative Area is a rare example of a shrine related to a purpose built repository. It contains rare examples of sculpture and one of the largest mosaic works of art in Australia. The Commemorative Area provides research potential relating to changing cultural responses to war and commemoration. The architectural styling of the precinct; its significant place in the Parliament House Vista as the terminating feature in the view from Parliament House and vice versa; and the aesthetic value of the artworks, all contribute to the highly significant aesthetic qualities of the place. The success of the architectural design of the precinct, its distinctive massing and symmetry and the creative and technical achievement of the mosaic in the Hall of Memory, all contribute to the place as a highly significant creative and technical achievement.

The Commemorative Area is important to the Australian community as a whole and in particular to those veterans, and the families and descendents of those who fought in wars.

The Commemorative Area has significant associations with Napier Waller, Leslie Bowles, Emil

Australian War Memorial Heritage Register

Name of Place/Element Commemorative Area

Sodersten, John Crust, and Ray Ewers all involved in the creation and design of the precinct. It is also has significant associations with Australia's military forces, veterans and their families.

Statutory Listings

National Heritage List				
Australian War Memorial and the Memorial Parade, ANZAC Parade				
Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	25/04/2006	105889	8/01/1000/0131
Commonwealth Heritage List				
Australian War Memorial				
Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	22/06/2004	105469	8/01/000/0019
Register of the National Estate				
Australian War Memorial				
Class	Legal Status	Date	Place ID	Place File Number
Historic	Registered	21/10/1980	13286	8/01/000/0019

Non-Statutory Listings

National Trust of Australia (ACT)				
The Australian War Memorial was Classified by the National Trust (ACT) in 1979.				
Royal Australian Institute of Architects Register of Significant Twentieth Century Architecture (RSTCA)- ACT List				
RO16 Australian War Memorial				
Royal Australian Institute of Architects National Heritage List				
RO80 Australian War Memorial				

Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome

Property or Information Access Restrictions or Requirements if Any

Public access to the Commemorative Area is provided seven days a week between the hours of 10am and 5pm, all year except for Christmas Day. Equitable access is provided for all visitors with infrastructure including ramps and a lift.

Consultation Requirements

As per the AWM Heritage Strategy.

Conservation Documents or References for the Commemorative Area

Bligh Voller Architects, 1997, Australian War Memorial Conservation Masterplan, report to the Australian War Memorial, Canberra

Crocket, G 1997, Australian War Memorial Significance Assessment Report, Report for Bligh Voller Architects Pty Ltd.

Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan, Report for Bligh Voller Architects and Australian War Memorial.

McKernan, M 1991, *Here is their spirit: A history of the Australian War Memorial 1917-1990*, University of Queensland Press, Queensland.

ICS, December 2006, Conservation Assessment: Sandstone Gargoyles, report to the Australian War Memorial, Canberra.

Australian War Memorial Heritage Register

Name of Place/Element

Commemorative Area

Objects Associated with the Heritage Values of the Commemorative Area

Gargoyles

Acquisition number	Description of the item/Name of the item	Type of object	Legal status	Location	Conservation status
ART90752	Female Aborigine gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90753	Male Aborigine gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90754	Kangaroo gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90755	Wombat gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90756	Bush turkey gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90757	Frog gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90758	Tasmanian devil gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90759	Cockatoo gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90760	Mopoke gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90761	Carpet snake gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90762	Kookaburra gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90763	Bearded dragon gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90764	Dingo gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90765	Gurnet gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90766	Emu gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90767	Koala gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90768	Platypus gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90769	Frogmouth gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90770	Cuscus gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90771	Swan gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90772	Friiled neck lizard gargoyle	Plaster	National	Treloar A	

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
		sculpture	Collection		
ART90773	Cassowary gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90774	Mountain devil gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90775	Eagle gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90776	Goanna gargoyle	Plaster sculpture	National Collection	Treloar A	
ART90341	Gurnet gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90342	Dingo gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90343	Eagle gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90344	Bearded Dragon gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90345	Carpet Snake gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90346	Mopoke gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90347	Cockatoo gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90348	Tasmanian Devil gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90349	Frog gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90350	Bush turkey gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90351	Wombat gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90352	Kangaroo gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90353	Aboriginal (female) gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90354	Goanna gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90355	Opossum gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90356	Kookaburra gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90357	Mountain devil gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90358	Cassowary gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART90359	Frill neck lizard gargoyle	Sculpture	National	Commemo	fragile - stable

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
			Collection	Commemorative Area	
ART9036	Swan gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART9036	Cuscus gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART9036	Frogmouth Owl gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART9036	Platypus gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART9036	Koala gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART9036	Emu gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
ART9036	Aboriginal (male) gargoyle	Sculpture	National Collection	Commemorative Area	fragile - stable
Roll of Honour					
OR00022	AWM145: Roll of Honour Card for Ernie Bailey	Official Record	National Collection	Research Centre	stable
PAFU0315	Close up takes of a poppy being placed on the Roll of Honour: AWM	Video	AWM Collection	Admin Bld	
AWM131,380/50	Letter Part of Roll of Honour Circular for C E Lilley	Official Record	National Collection	stable	
REL34130	Roll of Honour bronze sample, plain style with town of origin	Heraldry	National Collection	stable	
REL341131	Roll of Honour bronze sample, plain style with town of origin	Heraldry	National Collection	stable	
RELAWM17148	Stencil figures, name plates 1914-18 Roll of Honour 46 Battalion	Heraldry	National Collection	Mitchell A	
MON00787	Booklet: World War II Roll of Honour	Printed record	National Collection	Research Centre	
MON01177	World War II Roll of Honour: West Australians	Printed record	National Collection	Research Centre	
Hall of Memory					
ART91887	Four pillars	Sculpture	National Collection	Main Bld: Hall of Memory	
F01944	War Memorial BBC Television- Mosaic Construction	Film	National Collection	NLA Preservation Vault	
PASU0133.082	Hall of Memory, sculptures and dioramas: Talk given by Ray Ewers to the AWM Voluntary Guides: 1982	Sound	AWM Collection	Film Section	
S00207	Hall of Memory, AWM, Official Opening Ceremony by Field Marshal Sir William Slim, etc.	Sound	National Collection	Admin Bld	
Tomb of the Unknown Australian Soldier					
PAFU0021.001	Entombment of the Unknown Soldier: Coverage of Service by ABC	Film	AWM Collection	Admin Bld	

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
PAFU0021.002	Entombment of the Unknown Soldier: TV News Reports 1	Film	AWM Collection	Admin Bld	
PAFU0021.003	Entombment of the Unknown Soldier: TV News Reports 2	Film	AWM Collection	Admin Bld	
PAFU0021.004	Entombment of the Unknown Soldier: TV News as at 7 Oct. 1993	Film	AWM Collection	Admin Bld	
PAFU0021.005	Entombment of the Unknown Soldier: TV News as at 21 Oct. 1993	Film	AWM Collection	Admin Bld	
PAFU0021.006	Entombment of the Unknown Soldier: Compilation	Film	AWM Collection	Admin Bld	
PAFU0021.007	ABC Television production video of the Entombment of the Unknown Australian Soldier on 11 November 1993	Film	AWM Collection	Main Bld	
PAFU0187.002	Today Show: Live Broadcast of Entombment of Unknown Soldier	Film	AWM Collection	Admin Bld	
PASR0082.003	Sounds: Construction of the Tomb of the Unknown Soldier	Sound	AWM Collection	Film Section	
PASR0082.009	Funeral of the Unknown Soldier: Brendon Kelson interviewed on 3AW	Sound	AWM Collection	Film Section	
PASR0082.010	Tomb of the Unknown Soldier: Radio Cuts Master	Sound	AWM Collection	Admin Bld	
PASR0099	Address by Ken Inglis to AWM staff on Unknown Soldier	Sound	AWM Collection	Film Section	
PASU0133.259	Tomb of the Unknown Soldier: Talk given by Peter Tonkin to Voluntary Guides	Sound	AWM Collection	Film Section	
PASR0082.001	ABC Radio National Broadcast of the Entombment of the Unknown Australian Soldier	Sound	AWM Collection	Film Section	
PASR0082.002	Entombment Ceremony of the Unknown Soldier	Sound	AWM Collection	Film Section	
PASR0082.004	Tomb of the Unknown Australian Soldier: Talk given to Canberra Historical Society by Richard Reid	Sound	AWM Collection	Film Section	
PASR0082.007	Last Post and Rouse taken from Tomb of the Unknown Australian Soldier Ceremony on 11 th November	Sound	AWM Collection	Film Section	
PASR0082.008	Interview with Alex Griffiths after the Entombment of the Unknown Australian Soldier	Sound	AWM Collection	Film Section	
PASR0082.005	Tomb of the Unknown Soldier: Music by Carlo Giacco	Sound	AWM Collection	Public Affairs	
PASR0082.006	Tomb of the Unknown Australian Soldier: Music	Sound	AWM Collection	Public Affairs	
PASR0082.011	Eulogy by Prime Minister Paul Keating at the entombment ceremony of the Unknown Australian Soldier	Sound	AWM Collection	Public Affairs	
Stained glass windows and mosaics					
ART28189	Cartoons for Stained Glass in Hall of Memory	Drawing	National Collection	Mitchell A	
ART29381	Cartoon for Hall of Memory Mosaic Architrave	Drawing	National Collection	Mitchell A	

Australian War Memorial Heritage Register

Name of Place/Element	Commemorative Area				
ART29382	Swans, cartoon for Hall of Memory mosaic cornice	Drawing	National Collection	Mitchell A	stable
ART29383	Cartoon for Hall of Memory mosaic cornice	Drawing	National Collection	Mitchell A	
ART29384	Soldier (design for Hal of Memory mosaic pendentive)	Drawing	National Collection	Mitchell A	stable
ART29385	Sailor (design for Hall of Memory mosaic pendentive)	Drawing	National Collection	Mitchell A	stable
ART29386	Dome Section, Cartoon for Hall of Memory mosaic	Drawing	National Collection	Mitchell A	
ART29387	Airman (design for Hall of Memory mosaic pendentive)	Drawing	National Collection	Mitchell A	stable
ART29391	Rendering of Proposed Sculpture for Hall of Memory	Drawing	National Collection	Mitchell A	fair
ART29395	Cartoon for Hall of Memory mosaic pendentive	Drawing	National Collection	Admin Bld	stable
ART29396	Cartoon of Hall of Memory mosaic pendentive	Drawing	National Collection	Admin Bld	stable
ART29397	Cartoon for Hall of Memory mosaic pendentive	Drawing	National Collection	Admin Bld	stable
ART29398	Cartoon for Hall of Memory mosaic pendentive	Drawing	National Collection	Admin Bld	stable
ART29399	Design for Hall of Memory mosaic pendentive	Drawing	National Collection	Admin Bld	stable
ART29400	Design for Hall of Memory mosaic pendentive	Drawing	National Collection	Admin Bld	fair
ART90177	Design for Hall of Memory pendentive	Drawing	National Collection	Main Bld	stable
ART90178	Design for Hall of Memory interior	Painting	National Collection	Mitchell A	fragile
ART90180	Design section for Hall of Memory dome	Drawing	National Collection	Mitchell A	stable
ART90181	Design for Hall of Memory window	Drawing	National Collection	Mitchell A	fragile
ART90182	Design for Hall of Memory window	Painting	National Collection	Mitchell A	fair
ART90184	Design for Hall of Memory interior	Painting	National Collection	Main Bld	fair
ART90185	Study for Hall of Memory dome	Drawing	National Collection	Admin Bld	stable
ART90187	[Legs] sketch for Hall of Memory Pendentive design	Drawing	National Collection	Admin Bld	fair
ART90188	Study for Hall of Memory pendentive	Drawing	National Collection	Admin Bld	fair
ART90189	Study for Air Force figure, Hall of Memory	Drawing	National Collection	Admin Bld	fragile

Australian War Memorial Heritage Register

Name of Place/Element	Commemorative Area				
ART90193	[Beaufort] sketch for Hall of Memory Pendentive design	Drawing	National Collection	Admin Bld	fair
ART90194	Study of cartridge carriers, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90195	Study of infantry pouches, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90196	Study for Womens services figure, Hall of Memory	Drawing	National Collection	Admin Bld	stable
ART90197	Study for Womens services pendentive, Hall of Memory	Drawing	National Collection	Admin Bld	stable
ART90198	Soldier, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	stable
ART90199	Sailor, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90200	Officer s trench boot, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90201	Giggle hat, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90202	Study womens services pendentive, Hall of Memory	Drawing	National Collection	Admin Bld	stable
ART90203	Red Cross indoor work dress, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90204	Study for Navy pendentive, Hall of Memory	Drawing	National Collection	Admin Bld	fragile
ART90205	Artillery crew in action, sketch for Hall of Memory Pendentive design	Drawing	National Collection	Admin Bld	fair
ART90206	Infantry webbing, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90207	Gas mask, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90208	Study for Army pendentive, Hall of Memory	Drawing	National Collection	Admin Bld	fragile
ART90209	Study for Navy pendentive, Hall of Memory	Drawing	National Collection	Admin Bld	fair
ART90210	Study for womens services pendentive	Drawing	National Collection	Admin Bld	stable
ART90213	[cuffs] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90214	Pack, sketch for Hall of memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90215	[3 button front] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90217	[figure] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90219	[figure] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
ART90220	[Three soldiers] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90221	[Armoured unit blouse] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90223	[Soldier] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90224	[Four feet behind platform] sketch for Hall of Memory	Drawing	National Collection	Admin Bld	fair
ART90227	[Army kit] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90228	[Equipment] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90229	Universal carrier, sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90231	[figure] sketch for Hall of Memory pendentive design	Drawing	National Collection	Admin Bld	fair
ART90534	Gordon Brown, Stonemason, Hall of Memory, Australian	Drawing	National Collection	Admin Bld	
ART90409.001	Sailor	Applied Art	National Collection	Main Bld: Hall of Memory	
ART90409.002	Airman	Various Media	National Collection	Main Bld: Hall of Memory	
ART90409.003	Women s Services	Various Media	National Collection	Main Bld: Hall of Memory	
ART90409.004	Soldier	Various Media	National Collection	Main Bld: Hall of Memory	
ART90409.005	Dome for the Hall of Memory	Various Media	National Collection	Main Bld: Hall of Memory	
ART90410.001	Hall of Memory: south window	Various Media	National Collection	Main Bld: Hall of Memory	
ART90410.002	Hall of Memory: west window	Various Media	National Collection	Main Bld: Hall of Memory	
ART90410.003	Hall of Memory: east window	Various Media	National Collection	Main Bld: Hall of Memory	
ART90410.004	Hall of Memory: mosaics	Various Media	National Collection	Main Bld: Hall of Memory	
ART92336	Design for Hall of Memory mosaic Decision	Drawing	National Collection	Admin Bld	fragile
PASR0126	Description of Hall of Memory and Surrounds by David Bryant	Sound	AWM Collection -	Film	

Australian War Memorial Heritage Register

Name of Place/Element Commemorative Area

			Restricted	Section	
PASU0133.289	Mervyn Napier Waller and the Hall of Memory / Betty Snowden	Sound	AWM Collection	Film Section	

Courtyard and Cloisters

ART90645	Commemorative Area, AWM	Drawing	National Collection	Mitchell A	Fair
----------	-------------------------	---------	---------------------	------------	------

Archives of relevance to the heritage values of the Commemorative Area

Gargoyles

Author	Date	Title	Format	Cat number	Location
Unknown	1945	The courtyard within the Australian War Memorial framed by gargoyles in the foreground.	photograph	085711	AWM
Department of Information	c. 1941	Gargoyle of Aboriginal face	photograph	XS0129	AWM
Unknown	c. 1941	Sculptor Mr. Swan at work	photograph	XS0142	AWM
Unknown	c. 1941	Sculptor Mr. Swan at work	photograph	XS0143	AWM
Donor I M Houghton	c. 1930	Portrait of William Leslie Bowles	photograph	P04333.001	AWM
Several	1988	Gargoyles For Cloisters	AWM file	234/002/032	AWM
Several	1990	Restoration of Sandstone Gargoyles	AWM file	90/0477	AWM
Several	1939-1941	War Memorial and Museum - sculpture	Official Record	A292/1 C16436	NAA

Pool of Reflection and Eternal Flame

Several	1988	Proposals for the Treatment of the Courtyard (Pool of Reflection)	AWM file	234/005/00903	AWM
Several	1988	Cleaning of Pool of Reflection and Courtyard	AWM file	234/007/00301	AWM
Several	1940	Building AWM Hall of Memory Proposals for the Treatment of the Courtyard (Pool of Reflection)	AWM file	234/005/00901	AWM
Several	1979	Building AWM Hall of Memory Proposals for the Treatment of the Courtyard (Pool of Reflection)	AWM file	234/005/00902	AWM
Several	1993	Cleaning of Pool of Reflection and Courtyard	AWM file	234/007/00302	AWM
Several	1994	Maintenance on Pool of Reflection and Associated Equipment	AWM file	94/1287	AWM
Several	2000	Buildings and Services Pool of Reflection Defects	AWM file	00/2149	AWM
Several	1988	Location of Eternal Flame in Courtyard, AWM	AWM file	234/002/027	AWM
Several	1997	Eternal Flame Supply of Gas Agreement with AGL	AWM file	97/1487	AWM
Several	2001	Ceremonial Australian Gas Association 10 Year Sponsorship	AWM file	01/2069	AWM
Several	2001	EVS Townsville Eternal Flame Ceremony	AWM file	01/2449	AWM
Several	2003	Marketing and Public Affairs Australian Gas Association	AWM file	03/3482	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
Several	2005	Buildings and Services Eternal Flame Supply of Gas	AWM file	05/2718	AWM
?	1945	Courtyard and Pool of Reflection at AWM	Photograph	087646	AWM
Roll of Honour					
Several	1936-1939	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 1	AWM
Several	1939-1944	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 2	AWM
Several	1964-1965	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 13	AWM
Several	1959-1961	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 9	AWM
Several	1957-1959	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 8	AWM
Several	1963-1964	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 12	AWM
Several	1961-1962	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 10	AWM
Several	1964-1965	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Melbourne	Official record	AWM 93 2/5/19C/1 PART 13	AWM
Several	1964-1965	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 15	AWM
Several	1965-1966	Roll of Honour AWM Canberra. Lists of Names to be inscribed, forwarded by Repatriation Department, Melbourne	Official record	AWM 93 2/5/19C/1 PART 14	AWM
Several	1940-1945	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 2	AWM
Several	1946-1949	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 3	AWM
Several	1949-1950	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
				PART 4	
Several	1950-1952	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 5	AWM
Several	1952-1954	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 6	AWM
Several	1955-1956	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 7	AWM
Several	1956-1958	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 8	AWM
Several	1958-1959	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 9	AWM
Several	1960-1960	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 10	AWM
Several	1960-1961	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 11	AWM
Several	1961-1962	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 12	AWM
Several	1962-1963	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 13	AWM
Several	1963-1964	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 14	AWM
Several	1964-1965	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2 PART 15	AWM
Several	1966-1977	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Sydney	Official record	AWM 93 2/5/19C/2	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
				PART 17	
Several	1936-1944	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Adelaide	Official record	AWM 93 2/5/19C/5 PART 1	AWM
Several	1944-1950	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Adelaide	Official record	AWM 93 2/5/19C/5 PART 2	AWM
Several	1954-1957	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Adelaide	Official record	AWM 93 2/5/19C/5 PART 4	AWM
Several	1957-1960	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Adelaide	Official record	AWM 93 2/5/19C/5 PART 5	AWM
Several	1960-1963	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Adelaide	Official record	AWM 93 2/5/19C/5 PART 6	AWM
Several	1963-1965	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Adelaide	Official record	AWM 93 2/5/19C/5 PART 7	AWM
Several	1965-1967	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Adelaide	Official record	AWM 93 2/5/19C/5 PART 8	AWM
Several	1941-1948	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Perth	Official record	AWM 93 2/5/19C/3 PART 2	AWM
Several	1948-1953	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Perth	Official record	AWM 93 2/5/19C/3 PART 3	AWM
Several	1955-1957	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Perth	Official record	AWM 93 2/5/19C/3 PART 4	AWM
Several	1936-1947	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Brisbane	Official record	AWM 93 2/5/19C/4 PART 1	AWM
Several	1947-1951	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Brisbane	Official record	AWM 93 2/5/19C/4	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
				PART 2	
Several	1951-1955	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Brisbane	Official record	AWM 93 2/5/19C/4 PART 3	AWM
Several	1963-1965	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Brisbane	Official record	AWM 93 2/5/19C/4 PART 7	AWM
Several	1965-1967	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Brisbane	Official record	AWM 93 2/5/19C/4 PART 8	AWM
Several	1944-1956	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Hobart	Official record	AWM 93 2/5/19C/6 PART 2	AWM
Several	1956-1961	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Hobart	Official record	AWM 93 2/5/19C/6 PART 3	AWM
Several	1964-1967	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department Hobart	Official record	AWM 93 2/5/19C/6 PART 5	AWM
Several	1936-1949	Buildings and Accommodation AWM Canberra. Roll of Honour Lists of names to be inscribed, forwarded by Repatriation Department London	Official record	AWM 93 2/5/19C/7	AWM
Several	1945-1946	Roll of Honour Names to be Inscribed, Schedules of War Graves in Australia, Lists forwarded by the Secretary-General, Imperial War Graves Commission, Anzac Agency, 434 Collins Street Melbourne	Official record	AWM 93 2/5/30/1234 56	AWM
Several	1939-1939	Roll of Honour Names to be Inscribed, Schedules of War Graves in Australia, Lists forwarded by Base Commandants	Official record	AWM 93 2/5/30	AWM
Several	1944-1945	Roll of Honour AWM List of names to be Inscribed forwarded by Directorate of War Graves Services, Melbourne.	Official record	AWM 93 2/5/41	AWM
Several	1940-1944	National Roll of Honour Circularization of Next-of-Kin	Official record	AWM 93 2/5/35 PART 1	AWM
Several	1940-1944	National Roll of Honour Circularization of Next-of-Kin	Official record	AWM 93 2/5/35 PART 2	AWM
Several	1936-	Roll of Honour Names to be Inscribed	Official record	AWM 93	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
	1936				2/5/19C PART 2
Several	1936-1944	Roll of Honour Names to be Inscribed	Official record	AWM 93 2/5/19C PART 3	AWM
Several	1920	Enquiry by W. Stephenson, concerning forms supposed to be issued re Roll of Honour	Official record	AWM 93 12/6/163	AWM
Several	1936-1937	Roll of Honour, AWM Canberra. Execution of Role, EJ Gregory, Melbourne	Official record	AWM 93 2/5/19B/6	AWM
Several	1939-1939	Roll of Honour, AWM Canberra. Execution of Roll, JB Knight, Melbourne	Official record	AWM 93 2/5/19B/7	AWM
Several	1938-1938	Roll of Honour, AWM Canberra. Execution of Roll, Powell and Hohhnen, Sydney	Official record	AWM 93 2/5/19B/9	AWM
Several	1936-1939	Roll of Honour, AWM Canberra. Execution of Roll, Atyeo and Sons, Melbourne	Official record	AWM 93 2/5/19B/1	AWM
Several	1937-1937	Roll of Honour, AWM Canberra. Execution of Roll,, B. Dunnet, Sydney	Official record	AWM 93 2/5/19B/4	AWM
Several	1936-1936	Roll of Honour, AWM Canberra. Execution of Roll, GB Edwards, Melbourne	Official record	AWM 93 2/5/19B/5	AWM
Several	1938-1940	Roll of Honour, AWM Canberra. Execution of Roll, S. Stanley, Sydney	Official record	AWM 93 2/5/19B/10	AWM
Several	1939-1939	Roll of Honour, AWM Canberra. Execution of Roll, Wm Bedford Ltd, Melbourne	Official record	AWM 93 2/5/19B/2	AWM
Several	1988	Cleaning of Bronze Panels Roll of Honour and VC Corners	AWM file	234/007/013 01	AWM
Several	1979	Microfiche Copy of Roll of Honour Cards	AWM file	568/002/006	AWM
Several	1986	Microfilming of AWM 131 Roll of Honour Circulars 1914-1918 War	AWM file	568/002/009 01	AWM
Several	1955	Printing of Index Cards for 1939-1945 War and Korea Sections of Roll of Honour	AWM file	686/002/049	AWM
Several	1919	Roll of Honour General Policy	AWM file	746/001/002 01	AWM
Several	1958	Roll of Honour General Policy	AWM file	746/001/002 02	AWM
Several	1972	Roll of Honour General Policy	AWM file	746/001/002 03	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
Several	1919	Roll of Honour to be Inscribed in AWM General Arrangements for Compilation of Roll	AWM file	746/002/001/01	AWM
Several	1926	Roll of Honour to be Inscribed in AWM	AWM file	746/003/001/01	AWM
Several	1963	Roll of Honour to be Inscribed in AWM	AWM file	746/003/001/02	AWM
Several	1975	Roll of Honour to be Inscribed in AWM	AWM file	746/003/001/03	AWM
Several	1961	Fixing of Plaques of the Roll of Honour to Walls of AWM	AWM file	746/003/002	AWM
Several	1939	Roll of Honour 1939-1945 War General Arrangements with Imperial War Graves Commission	AWM file	746/004/001	AWM
Several	1944	Roll of Honour 1939-1945 War Supply of Lists and Forms by Imperial War Graves Commission.	AWM file	746/004/002	AWM
Several	1958	Volumes of Civilian War Dead Roll of Honour Presented by War Graves Commission	AWM file	746/004/003	AWM
Several	1966	Central Office Correspondence with Central Office, Repatriation Dept Regarding Supplementary Roll of Honour	AWM file	746/005/008	AWM
Several	1988	Correspondence With Repatriation Dept Regarding the Vietnam Section of Roll of Honour	AWM file	746/005/009	AWM
Several	1988	Roll of Honour Royal Australian Navy Merchant Navy Exchange of Information with Dept of Navy and Mercantile Marine	AWM file	746/006/001	AWM
Several	1954	Roll of Honour Supply of Information by Central Army Records Office Melbourne	AWM file	746/007/002/01	AWM
Several	1954	Roll of Honour Royal Australian Air Force - Exchange of Information with Dept of Air Force	AWM file	746/008/002/01	AWM
Several	1951	Obtaining of Names and Information From Official War Historian For AWM Roll of Honour	AWM file	746/009/001	AWM
Several	1972	Correspondence with Next of Kin in Respect of the Vietnam Section of the Roll of Honour	AWM file	746/010/005/01	AWM
Several	1993	Correspondence with Next of Kin in Respect of the Vietnam Section of the Roll of Honour	AWM file	746/010/005/02	AWM
Several	1973	Correspondence with Next of Kin in Respect of the Vietnam Section of the Roll of Honour	AWM file	746/010/005/03	AWM
Several	1973	Correspondence with Next of Kin in Respect of the Vietnam Section of the Roll of Honour	AWM file	746/010/005/04	AWM
Several	1973	Correspondence with Next of Kin in Respect of the Vietnam Section of the Roll of Honour	AWM file	746/010/005/05	AWM
Several	1973	Correspondence with Next of Kin in Respect of the Vietnam Section of the Roll of Honour	AWM file	746/010/005/06	AWM
Several	1961	Obtaining of Names of Sudan Contingent for Roll of Honour	AWM file	746/011/002	AWM
Several	1988	Inquiries Investigated and Answered by Information Services Regarding Roll of Honour Records	AWM file	746/012/002/09	AWM
Several	1984	Roll of Honour Omissions; Need Fill	AWM file	746/012/003	AWM
Several	1984	Roll of Honour Corrections to Existing Names	AWM file	746/012/004	AWM
Several	1989	Names Omitted from the AWM Roll of Honour	AWM file	89/0407	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
Several	1989	Roll of Honour Cards Establishing a Data Base on the Collection Management System	AWM file	89/1805	AWM
Several	1990	Conservation and Maintenance of the Roll of Honour	AWM file	90/1839	AWM
Several	1992	Inquiries Investigated and Answered by Information Services Regarding Roll of Honour Records	AWM file	92/1025	AWM
Several	1993	Australian Vietnam Forces National Memorial Verification of Scroll Against AWM Roll of Honour	AWM file	93/1029	AWM
Several	1946	Applications for Information Supplied From the Australian War Memorial Roll of Honour Records	AWM file	746/012/002 01	AWM
Several	1952	Roll of Honour to be Inscribed in AWM General Arrangements for Compilation of Roll	AWM file	746/002/001 02	AWM
Several	1995	Inquiries Investigated and Answered by Information Services Regarding Roll of Honour Records	AWM file	95/1860	AWM
Several	1996	Names Omitted from the AWM Roll of Honour	AWM file	96/1163	AWM
Several	1996	Historical Research Section Research on the Roll of Honour	AWM file	96/1323	AWM
Several	1996	Correction to Existing Names on the AWM Roll of Honour	AWM file	96/1324	AWM
Several	1996	Roll of Honour Policy for Correcting Errors and Omissions	AWM file	96/1978	AWM
Several	1997	Roll of Honour Automation Project	AWM file	97/1354	AWM
Several	1998	Roll of Honour Criteria for Eligibility	AWM file	98/2828	AWM
Several	1999	Inquiries Investigated and Answered by Information Services Regarding Roll of Honour Records	AWM file	99/2431	AWM
Several	1999	Research Centre Names to be Added to the Roll of Honour Panel in the AWM and to the Roll of Honour Database.	AWM file	99/2509	AWM
Several	1999	Digitization Projects AWM 108 WW2 Roll of Honour Circulars	AWM file	99/3099	AWM
Several	1999	Linking of Photographs to the Roll of Honour Database	AWM file	99/3163	AWM
Several	1999	Buildings and Services Roll of Honour Productions of New Panels and Amendments to Existing Panels	AWM file	99/3299	AWM
Several	2000	Roll of Honour Policy and Precedents Council Determinations	AWM file	00/2921	AWM
Several	2000	Buildings and Services Roll of Honour Productions of New Panels and Amendments to Existing Panels	AWM file	00/2937	AWM
Several	2000	Roll of Honour East Timor	AWM file	00/2976	AWM
Several	2000	Roll of Honour - Procedures	AWM file	00/2996	AWM
Several	2000	Buildings and Services Roll of Honour Productions of New Panels and Amendments to Existing Panels	AWM file	00/3270	AWM
Several	2001	Research Centre Office of Australian War Graves Roll of Honour Enquiries	AWM file	01/2291	AWM
Several	2001	Photographs Roll of Honour Inquiries and Possible Portrait Additions From Next of Kin Documentation of Collection	AWM file	01/2382	AWM
Several	2001	Buildings and Services Roll of Honour Productions of New Panels and Amendments to Existing Panels	AWM file	01/2953	AWM
Several	2001	Research Centre Amendments to the Roll of Honour as a Result of Roll Circular Matching and DVA WWII Nominal Roll Project Checking	AWM file	01/3040	AWM
Several	2001	Roll of Honour Cemetery and Memorial Details for Malaya/Malaysia	AWM file	01/3462	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area						
		1950-1967						
Several	2002	Buildings and Services Post 1945 Research and Administration	Roll of Honour	Recasting Panels	AWM file	02/2038	AWM	
Several	2002	Research Centre Amendments	Roberts, Marilyn	Roll of Honour	Suggested	AWM file	02/2147	AWM
Several	2002	Research Centre	Roll of Honour	International Coalition Against Terrorism	AWM file	02/2161	AWM	
Several	2002	Sheperd, S.L. Mt. Gravatt QLD	Exchange of Information With the AWM Regarding Roll of Honour HMAS Warrnambool		AWM file	02/2489	AWM	
Several	2002	Research Centre	Roll of Honour Database	WWII	Deletion of Names Past Cut-Off Date	AWM file	02/2735	AWM
Several	2002	Research Centre	Roll of Honour	Ineligible Names Listed on Panels		AWM file	02/2759	AWM
Several	2002	Buildings and Services Post 1945 Research and Administration	Roll of Honour	Recasting Panels	AWM file	02/2808	AWM	
Several	2003	Research Centre	Digitization Project Proposals	AWM 283 Roll of Honour Circulars Japan and Korea		AWM file	03/2285	AWM
Several	2003	Research Centre	Roll of Honour Enquiries Re Baghdad (North Gate) War Cemetery Iraq - WWI		AWM file	03/2449	AWM	
Several	2003	Research Centre	Sale of Names from Roll of Honour Database to West Australian Newspaper		AWM file	03/2457	AWM	
Several	2003	Buildings and Services Post 1945 Research and Administration	Roll of Honour	Recasting Panels	AWM file	03/2636	AWM	
Several	2003	Roll of Honour	War in Iraq		AWM file	03/3041	AWM	
Several	2004	Roll of Honour Advisory Group Meetings			AWM file	04/2195	AWM	
Several	2004	Buildings, Security and Services	Roll of Honour Changes - Thailand		AWM file	04/2738	AWM	
Several	2004	Buildings, Security and Services	Roll of Honour Changes East Timor		AWM file	04/2754	AWM	
Several	2004	Buildings, Security and Services	Roll of Honour Changes - Vietnam		AWM file	04/2755	AWM	
Several	2004	Research Centre	Discussions Regarding the Amendment of Errors on Roll of Honour Found by Volunteer Field, Peter		AWM file	04/2811	AWM	
Several	2004	Research Centre	Roll of Honour Corrections to RAN Personnel - Found by Volunteer Field, Peter		AWM file	04/2880	AWM	
Several	2004	Research Centre	Roll of Honour Corrections to Army Personnel - Found by Volunteer Field, Peter		AWM file	04/2881	AWM	
Several	2004	Research Centre	Roll of Honour Corrections to RAAF Personnel WWII - Found by Volunteer Field, Peter		AWM file	04/2888	AWM	
Several	2004	Research Centre	Roll of Honour Corrections to RAAF Personnel WWII - Found by Volunteer Field, Peter		AWM file	04/2889	AWM	
Several	2004	Buildings and Services	Roll of Honour Changes - Afghanistan		AWM file	04/3043	AWM	
Several	2004	Education and Visitor Services Ceremony	Ceremonial	Roll of Honour Dedication East Timor	AWM file	04/3171	AWM	
Several	2004	Education and Visitor Services Ceremony	Ceremonial	Roll of Honour Dedication Afghanistan	AWM file	04/3173	AWM	
Several	2004	Research Centre	Roll of Honour Database	Amendments and Corrections		AWM file	04/3411	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area					
Several	2004	Research Centre	Roll of Honour Database	Suicide and Similar Deaths	AWM file	04/3501	AWM
Several	2004	Research Centre	Online Databases	Roll of Honour Maintenance and Enhancements	AWM file	04/3546	AWM
Several	2004	Research Centre	Roll of Honour	General Enquiries	AWM file	04/3715	AWM
Several	2005	Research Centre	Roll of Honour	Corrections to Personnel Found When Processing AWM 164	AWM file	05/2263	AWM
Several	2005	Research Centre	Discrepancies Between AWM 283 and Roll of Honour Database for Korean War		AWM file	05/3111	AWM
Several	2006	Buildings and Services	Roll of Honour	Productions of New Panels and Amendments to Existing Panels	AWM file	06/2214	AWM
Several	2006	Research Centre	Official Records	Eligibility of Kovco, Jacob For Roll of Honour	AWM file	06/2531	AWM
Several	2006	Buildings and Services	Roll of Honour	Changes and Casting - Iraq	AWM file	06/2999	AWM
Several	2006	Education and Visitor Services	Events and Ceremonies	Roll of Honour Additions 2006	AWM file	06/3252	AWM
Several	2006	Buildings and Services	Roll of Honour	Panel Recasts WWI	AWM file	06/3446	AWM
Several	2006	Buildings and Services	Roll of Honour	Panel Recasts - WWII	AWM file	06/3447	AWM
Several	2006	Buildings and Services	Roll of Honour/Commemorative Roll of Panels	Recasts of Panels Merchant Navy	AWM file	06/3448	AWM
Several	2007	Photographs, Film and Sound (PFS)	Roll of Honour Project	Australia's Fighting Sons of the Empire - 1919	AWM file	07/2455	AWM

The AWM Document Control Centre has over 800 files concerning the Roll of Honour, including many from private citizens regarding spelling errors and enquiries about eligibility.

Hall of Memory

Bligh Voller	1994	Final sketch design proposal for intervention works in the Australian War Memorial Hall of Memory by Bligh Voller Architects, Ove Arup & Partners	Report	V 727.6355 B648F	AWM
Stanley, Peter	1993	Rosemary and Wattle: the Roll of Honour, Hall of Memory and Tomb of the Unknown Australian Soldier	Monograph	R 355.0074994 A967	AWM
Several	1924-1928	Papers, 1924-59; include correspondence with JL Treloar, Sir Tasman Heyes, RSSILA [Returned Sailors and Soldiers Imperial League of Australia], Sir Henry Gullett, Napier Waller, AW Bazley, CS Daley, WL Bowles, JJ McGrath, Sir Leighton Bracegirdle, BA Harding, Sir David Ferguson, Big Gen T Griffiths, AG Pretty, EL Sodersteen and J Crust and lists of names, reports and other documents relating to the Hall of Memory and the Roll of Honour [Part 1 of 3]	Official record	AWM 38 3DRL 6673/664	AWM
Several	1931-1939	Papers, 1924-59; include correspondence with JL Treloar, Sir Tasman Heyes, RSSILA [Returned Sailors and Soldiers Imperial League of Australia], Sir Henry Gullett, Napier Waller, AW Bazley, CS Daley, WL Bowles, JJ McGrath, Sir Leighton Bracegirdle, BA Harding, Sir David Ferguson, Big Gen T Griffiths, AG Pretty, EL Sodersteen and J Crust and lists of names, reports and other documents relating to the Hall of Memory and the Roll of Honour [Part 2 of 3]	Official record	AWM 38 3DRL 6673/665	AWM
Several	1940-1959	Papers, 1924-59; include correspondence with JL Treloar, Sir Tasman Heyes, RSSILA [Returned Sailors and Soldiers Imperial League of Australia], Sir Henry Gullett, Napier Waller, AW Bazley, CS Daley, WL Bowles, JJ McGrath, Sir Leighton Bracegirdle, BA Harding, Sir David Ferguson, Big Gen T Griffiths, AG Pretty, EL Sodersteen and J Crust and	Official record	AWM 38 3DRL 6673/666	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
		lists of names, reports and other documents relating to the Hall of Memory and the Roll of Honour [Part 3 of 3]			
Several	1988	Bronze Doors for AWM Main Entrance & Hall of Memory	AWM file	234/002/001	AWM
Several	1988	General Proposals for Treatment of Hall of Memory	AWM file	234/005/001 01	AWM
Several	1988	Sculpture for the Hall of Memory by Bowles, W.L.	AWM file	234/005/002 01	AWM
Several	1988	Engagement of Architect to Collaborate with Artists in Completion of Hall of Memory	AWM file	234/005/006	AWM
Several	1988	Work done by Beaumont, Mr for Hall of Memory	AWM file	234/005/007	AWM
Several	1988	Stone for Sculpture Column for Hall of Memory Statuary by Bowles, Mr.	AWM file	234/005/010 01	AWM
Several	1988	Carving Sculptured Column in the Hall of Memory	AWM file	234/005/019	AWM
Several	1988	Sculptural Decoration of Portico of Hall of Memory	AWM file	234/005/020	AWM
Several	1988	Strengthening Floor of Hall of Memory to Carry Marble Column	AWM file	234/005/021	AWM
Several	1988	Purchase of Timber for Hall of Memory	AWM file	234/005/022	AWM
Several	1988	Sculpture for Hall of Memory by Ewers, Ray	AWM file	234/005/026 01	AWM
Several	1988	Marble for Hall of Memory	AWM file	234/005/027	AWM
Several	1988	Lighting for Hall of Memory	AWM file	234/005/031	AWM
Several	1988	Marble Pedestal for Statuary in Hall of Memory by Ewers, Ray	AWM file	234/005/032	AWM
Several	1988	Transfer to Canberra of Bronze Statue and Erection of Hall of Memory	AWM file	234/005/033	AWM
Several	1988	Repairs Required to Hall of Memory	AWM file	234/005/034	AWM
Several	1988	Official Opening of Hall of Memory 24 May 1959 - General	AWM file	275/032/001	AWM
Several	1951	Information Supplied Re: Hall of Memory	AWM file	449/009/158	AWM
Several	1958	Permission Requested by Building Publishing Coy to Describe the Hall of Memory	AWM file	693/009/004	AWM
Several	1959	ABC Recordings of Hall of Memory Ceremony 1959	AWM file	747/002/006	AWM
Several	1988	Supplies of Materials for Use + Hall of Memory	AWM file	780/001/019	AWM
Several	1988	Request No. 20 (Lamps etc for Hall of Memory)	AWM file	780/12A/020	AWM
Several	1988	Inquiries re Descriptive publication on AWM Hall of Memory	AWM file	782/069/003	AWM
Several	1988	Hall of Memory Coloured Booklet Production	AWM file	782/069/004	AWM
Several	1988	Reprints Hall of Memory Coloured Booklet	AWM file	782/069/005 01	AWM
Several	1993	Design/Construction of Disabled Access to Hall of Memory	AWM file	93/1596	AWM
Several	1993	Reprints Hall of Memory Coloured Booklet	AWM file	782/069/005 002	AWM
Several	1993	Stone for Sculpture Column for Hall of memory Statuary by Bowles, Mr.	AWM file	234/005/010 02	AWM
Several	1994	General Proposals for Treatment of Hall of Memory	AWM file	234/005/001 02	AWM

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area				
Several	1994	General	Proposals for Treatment of Hall of Memory	AWM file	234/005/001 03	AWM
Several	1994	General	Proposals for Treatment of Hall of Memory	AWM file	234/005/001 04	AWM
Several	1994		Sculpture for the Hall of Memory by Bowles, W.L.	AWM file	234/005/002 02	AWM
Several	1994	General	Proposals for Treatment of Hall of Memory	AWM file	234/005/001 02	AWM
Several	1994	General	Proposals for Treatment of Hall of Memory	AWM file	234/005/001 03	AWM
Several	1994	General	Proposals for Treatment of Hall of Memory	AWM file	234/005/001 04	AWM
Several	1994		Sculpture for the Hall of Memory by Bowles, W.L.	AWM file	234/005/002 02	AWM
Several	1994	General	Proposals for Treatment of Hall of Memory	AWM file	234/005/001 05	AWM
Several	1994		Commemorative Seats Commissioned by Rats of Tobruk	AWM file	94/1101	AWM
Several	1994		Sculpture for Hall of Memory by Ewers, Ray	AWM file	234/005/026 02	AWM
Several	1994		Investigation of Cracks Appearing in Hall of Memory 1993/94 Performed by Asset Services	AWM file	94/1220	AWM
Several	1994		Min Reps M59321 By Schneider, Anton Removal of Hats to Enter Hall of Memory	AWM file	94/1811	AWM
Several	1994	Building and Services	Conservation Heritage Master Plan Hall of Memory Protection of the Public	AWM file	94/2034	AWM
Several	1994		Min Reps M62457 By Scheikowski, S.J. Use of Flash Photography in Hall of Memory	AWM file	94/2137	AWM
Several	1996	EVS	Guidelines for the Hall of Memory	AWM file	96/1626	AWM
Several	1998	Buildings, Design and Services	Structural Monitoring of Cracks in Hall of Memory Bligh Voller Nield	AWM file	98/2345	AWM
Several	1998	Buildings, Design and Services	Structural Monitoring of Cracks in Hall of Memory Bligh Voller Nield	AWM file	98/2347	AWM
Several	1998	Buildings, Design and Services	Structural Monitoring of Cracks in Hall of Memory Bligh Voller Nield	AWM file	98/2348	AWM
Several	1998	New Music Australia	Exchange of Information with AWM Reopening of Hall of Memory	AWM file	98/2944	AWM
Several	2000	Buildings and Services	Hall of Memory Repairs/Maintenance	AWM file	00/3146	AWM
Several	2001	Buildings, Design and Services	Structural Monitoring of Cracks in Hall of Memory Bligh Voller Nield	AWM file	01/2286	AWM
Several	2001	Buildings and Services	Hall of Memory Lighting	AWM file	01/3453	AWM
Several	2002	Laurence, Janet Artist	Hall of Memory Sculpture	AWM file	02/3201	AWM
Several	2004	Buildings Security and Services	Four Pillars Hall of Memory	AWM file	04/2118	AWM
McInnes, Geoffrey	1944		Courtyard viewed through closed gates of Hall of Memory	Photograph	086844	AWM

Tomb of the unknown soldier

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area				
Several	1961	Inquiries re. Tomb of Unknown Soldier		AWM file	449/009/283	AWM
Several	1992	Tomb of Unknown Soldier	General Public Invitations	AWM file	92/1189	AWM
Several	1993	Tomb of Unknown Soldier	Anti-Graffiti Coating Conservation Aspects	AWM file	93/1526	AWM
Several	1993	AWM Development	Sponsorship Proposals Relating To Tomb of Unknown Soldier	AWM file	93/1544	AWM
Several	1993	Tomb of Unknown Soldier	Selection of Quotations for Pillars in Hall of Memory	AWM file	93/1570	AWM
Several	1993	Tomb of Unknown Soldier	Presence of WW1 Veterans on 11 Nov 1993	AWM file	93/1572	AWM
Several	1993	Tomb of Unknown Soldier	Media Activities	AWM file	93/1586	AWM
Several	1993	Tomb of Unknown Soldier	Remembrance Day 1993 Funeral Ceremony	AWM file	93/1608	AWM
Several	1993	Tomb of Unknown Soldier	Proposals for Honours and Awards	AWM file	93/1609	AWM
Several	1993	Organization	Tomb of Unknown Soldier Project	AWM file	93/1618	AWM
Several	1993	Tomb of Unknown Soldier	Remembrance Day 1993 Associated Activities	AWM file	93/1624	AWM
Several	1993	Tomb of Unknown Soldier	Float File of Decisions Relating To	AWM file	93/1633	AWM
Several	1993	Tomb of Unknown Soldier	Unit Associations Invitations	AWM file	93/1645	AWM
Several	1993	Tomb of Unknown Soldier	Minor Works and Services	AWM file	93/1656	AWM
Several	1993	Tomb of Unknown Soldier	Liaison With ACT Tourism	AWM file	93/1668	AWM
Several	1993	Tomb of Unknown Soldier	Educational Activities	AWM file	93/1728	AWM
Several	1993	AWM Publications Relating to Tomb of Unknown Soldier		AWM file	93/1733	AWM
Several	1993	Tomb of Unknown Australian Soldier	Event of National Importance	AWM file	93/1777	AWM
Several	1993	Tomb of Unknown Soldier	Integrated Construction (Management Services)	AWM file	93/1795	AWM
Several	1993	Tomb of Unknown Soldier	Services Provided by Building and Services Section	AWM file	93/1857	AWM
Several	1993	Tomb of Unknown Soldier	Letters of Appreciation, Public Responses	AWM file	93/2000	AWM
Several	1993	Art Section Policy and Procedures for the Tomb of the Unknown Soldier		AWM file	93/2011	AWM
Several	1993	Tomb of Unknown Soldier	Associated Activities	AWM file	93/2010	AWM
Several	1993	Tomb of Unknown Soldier	Media and Community Involvement	AWM file	93/2021	AWM
Several	1993	Tomb of Unknown Soldier	Remembrance Day 1993 Funeral Ceremony	AWM file	93/2022	AWM
Several	1993	Tomb of Unknown Soldier	Educational Activities	AWM file	93/2038	AWM
Several	1995	Tomb of Unknown Soldier	Letters of Appreciation, Public Responses	AWM file	95/1284	AWM
Several	1996	Australian War Graves	AWM Request for Assistance for the Unknown Soldier Headstone	AWM file	96/1563	AWM
Several	1996	Tomb of Unknown Soldier	Requests for Information	AWM file	96/1739	AWM
Several	1998	Tomb of Unknown Soldier	1998 Review	AWM file	98/2417	AWM
Several	1993	Tomb of Unknown Soldier	Ove Arup Engineering Study and Certification	AWM file	93/1295	AWM

Australian War Memorial Heritage Register

Name of Place/Element	Commemorative Area				
-----------------------	--------------------	--	--	--	--

Several	1993	Tomb of Unknown Soldier Ove Arup - Contract	AWM file	93/1296	AWM
Several	1993	Tomb of Unknown Soldier Integrated Construction (Management Services) - Contract	AWM file	93/1297	AWM
Several	1993	Tomb of Unknown Soldier Integrated Construction (Management Services) Construction Management	AWM file	93/1298	AWM
Several	1993	Tomb of Unknown Soldier - Budget	AWM file	93/1367	AWM
Several	1993	Tomb of Unknown Soldier Exchange of Information Regarding	AWM file	93/1369	AWM
Several	1993	Tomb of Unknown Soldier Liaison With ADF	AWM file	93/1374	AWM
Several	1993	Tomb of Unknown Soldier Liaison With ACT Government Departments	AWM file	93/1375	AWM
Several	1993	Tomb of Unknown Soldier Host Broadcaster	AWM file	93/1376	AWM
Several	1993	Tomb of Unknown Soldier Use of Kings Hall Old Parliament House	AWM file	93/1377	AWM
Several	1993	Tomb of Unknown Soldier Liaison With Religious Advisory Committee	AWM file	93/1410	AWM
Several	1992	Proposal for the Creation of a Tomb of the Unknown Soldier	AWM file	92/1780	AWM
Several	1993	Proposal for the Creation of a Tomb of the Unknown Soldier	AWM file	93/1066	AWM
Several	1993	Proposal for the Creation of a Tomb of the Unknown Soldier	AWM file	93/1161	AWM

Stained glass windows and mosaics

Several	1988	Stained Glass Windows for Hall of Memory (Installation)	AWM file	234/005/003	AWM
Several	1988	Mosaic for Hall of Memory	AWM file	234/005/005 04	AWM
Several	1988	Purchase of Glass for Stained Glass Windows in the Hall of Memory	AWM file	234/005/013	AWM
Several	1988	Venetian Glass & Enamel Tesserae for Mosaic for Hall of Memory	AWM file	234/005/014 01	AWM
Several	1988	Glass Mosaic for Hall of memory from Sartm (Sa Pavimenlazioni Revestimenti Musirie, Vebrosi, Italy)	AWM file	234/005/025	AWM
Several	1988	Fixing of Mosaic in the Hall of Memory by De Marco Mr and Staff	AWM file	234/005/028	AWM
Several	1988	Supply of Glass Enamel for Mosaic Work in Hall of Memory from Melocco Bros, Sydney	AWM file	234/005/030	AWM
Several	1958	AWM Publication Mosaic & Stained Glass Windows in Hall of Memory	AWM file	692/006/240	AWM
Several	1989	Conservation of Stained Glass Windows in the Hall of Memory	AWM file	89/0435	AWM
Several	1989	Inquiries Investigated and Answered by Art Section Regarding Hall of Memory	AWM file	89/0611	AWM
Several	1989	Inquiries Investigated and Answered by Art Section Re: Stained Glass Windows Hall of Memory	AWM file	89/1145	AWM
Several	1991	Waller, Napier Hall of Memory Mosaic	AWM file	91/1445	AWM
Several	1993	Building AWM Hall of Memory Mosaic Work for the Hall of Memory	AWM file	234/005/005 01	AWM
Several	1993	Building AWM Hall of Memory Mosaic Work for the Hall of Memory	AWM file	234/005/005 02	AWM
Several	1993	Building AWM Hall of Memory Mosaic Work for the Hall of Memory	AWM file	234/005/005 03	AWM
Several	1993	Production and Distribution of Room Brochure Designing the Hall of Memory Mosaic	AWM file	93/1620	AWM

Australian War Memorial Heritage Register

Name of Place/Element	Commemorative Area				
-----------------------	--------------------	--	--	--	--

Several	1994	Venetian Glass & Enamel Tesserae For Mosaic For Hall of Memory	AWM file	234/005/014 02	AWM
Several	2000	Min Reps 123140 Johns, M.P. Napier Waller s Mosaic and Statue from the Hall of Memory	AWM file	00/2953	AWM
Several	2005	Buildings and Services Building Conservation Stained Glass Windows	AWM file	05/3365	AWM
Several	1988	Glass Mosaic by Australian Window Glass Pty Ltd	AWM file	234/005/016	AWM
Several	1988	Gold Leaf Glass Mosaic by Crown Crystal Glass Pty Ltd	AWM file	234/005/017	AWM
Several	1988	Glass Enamel for Mosaic Tesserae from UK	AWM file	234/005/023	AWM
Dept of Interior	1955	Construction of AWM s Hall of Memory mosaics	Film	F01994	AWM
?	1955	Rossi, De Marco & Waller Examining the Mosaic Prior to the First Fixing	Photograph	042349	AWM
?	1959	Memorial Statue in HOM at AWM - 1959	Photograph	135127	AWM

Courtyard and Cloisters

Several	1936	Australian War Memorial Sculptured Lions from Ypres	Official Record	A1 1936/1567	NAA
Several	1989	Building AWM Proposals Concerning the Courtyard	AWM file	89/0635	AWM
Several	1998	Lighting of Courtyard and Cloisters of AWM Building	AWM file	234/002/019	AWM
Several	1998	Inscriptions of Theatres of War Cloisters	AWM file	234/002/024	AWM
Several	1998	Ceiling of AWM Cloisters and Walls Maintenance and Repairs To	AWM file	234/007/011	AWM
Several	1998	Acceptances - Cloisters	AWM file	275/019/007	AWM
Several	1998	Ewers, Ray Statuary for the Cloisters AWM	AWM file	895/002/072	AWM
Several	1993	Booklet on Commemorative Area - 1993	AWM file	93/1616	AWM
Several	1994	Signage Commemorative Area	AWM file	94/1154	AWM
Several	1995	EVS Visitors in AWM Commemorative Area	AWM file	95/1214	AWM
Several	1996	Commemorative Area Other Language Video	AWM file	96/1303	AWM
Several	1996	Commemorative Area Other Language Brochure	AWM file	96/1313	AWM
Several	2000	Buildings and Services Installation of Commemorative Book in the Commemorative Area	AWM file	00/2815	AWM
Several	2001	Buildings and Services Commemorative Gardens Redesign	AWM file	01/2913	AWM
Several	2001	Buildings and Services Additions to hard Copy Commemorative Roll	AWM file	01/3113	AWM
Several	2004	Collection Services Preventive Conservation Commemorative Area	AWM file	04/2371	AWM
Several	2007	Buildings and Services- Maintenance of Commemorative Garden and Administration Courtyard Garden	AWM file	07/2990	AWM
McInnes, Geoffrey	1944	View from Terrace outside HOM showing Pool of Reflection	Photograph	086843	
G. Van Denheuvel (donor)	1956	Workmen laying granite paving around Pool of Reflection in Commemorative Area (note copper membrane)	Photograph	P02563.001	
G. Van Denheuvel (donor)	1956	Workmen laying granite paving around Pool of Reflection in Commemorative Area (note copper membrane)	Photograph	P02563.002	
G. Van Denheuvel (donor)	1956	Workmen use granite paving to resurface the steps in Commemorative Area AWM	Photograph	P02563.003	
Acquisition number	Name	Type of object	Legal Status	Location of	Condition

Australian War Memorial Heritage Register

Name of Place/Element		Commemorative Area			
	of object			Object	
ART90645	Commemorative Area, AWM	Drawing		National Collection	Mitchell A Fair
Date information was last updated	Name	Position	Date		
	This information was prepared by Tracy Ireland, Kristy Graham, Amy Guthrie, Geoff Ashley and Sheridan Burke of Godden Mackay Logan. Site inspections were undertaken in 2007.	Heritage Consultant to the AWM.	June 2008		

Endnotes

¹ Redrawn by GML, April 2008, from base plans supplied by AWM

² All photographs are by GML, site visit March 2007, unless otherwise indicated.

³ This section is based on ICS, December 2006, Conservation Assessment: Sandstone Gargoyles, report to the Australian War Memorial Canberra

⁴ National Archives, 1958, by W Pederson, Series Accession Number: A1200/18

⁵ Pearson, M and Crockett, G 1995, Australian War Memorial Conservation Management Plan, Report for Bligh Voller Architects and the Australian War Memorial

⁶ Australian War Memorial photograph, 1945 The Arched Walk or Cloisters, ID number 085709.

⁷ Australian War Memorial photograph, 1955, ID number 04239.

⁸.ibid

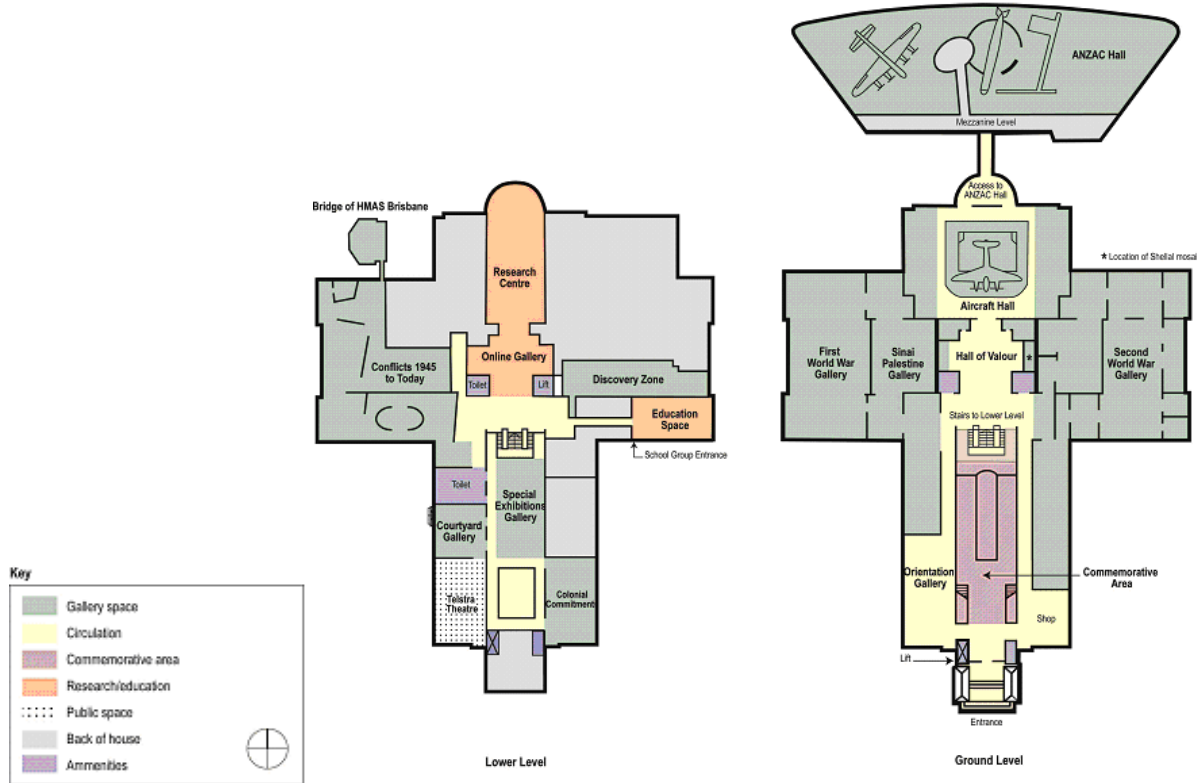
Australian War Memorial Heritage Register

Name of Place/Element

The Galleries

AWM Heritage Register Number

CH102



AWM Floor Plan Showing Gallery Areas.¹

Location

The AWM galleries are located on the upper and lower levels of the building, surrounding the central Commemorative Area. They include ANZAC Hall, which is a recent addition to the rear of the original building, joined to it by a walkway.



The Lancaster bomber G for George displayed in ANZAC Hall.

Ownership

The AWM Campbell Precinct, including the galleries and the AWM National Collection, is owned and managed by the AWM.

Australian War Memorial Heritage Register

Name of Place/Element

The Galleries



Part of the World War I Sinai Palestine Gallery area showing intact early features of ceiling, flooring and dioramas.²



Architectural feature of central stairwell.



The Research Centre on the lower level.

Description of the Place/Element

A key aspect of the AWM is the galleries and displays which exhibit the AWM's National collection to the public. The galleries consist of a series of exhibition spaces which have been extensively remodelled several times in the history of the building, reflecting the expanding requirements of the collection and the need to interpret Australia's role in conflicts and peace keeping missions.

Currently the galleries consist of:

- the World War I areas including the Sinai and Palestine Gallery on the ground level in the east transept;
- the World War II areas ground level in the west transept;
- an Orientation Gallery ground level at the western side of the entrance;
- the Hall of Valour in the centre of the building ground level;
- the Aircraft Hall (previously Aeroplane Hall) ground level at the rear of the building;
- ANZAC Hall (a recent addition to the rear of the building, joined by a walkway) ground level;
- Conflicts 1945 to Today lower level;
- Special Exhibitions Gallery and Courtyard Gallery lower level;
- Colonial Commitments Gallery lower level; and
- Online Gallery and Discovery Zone (a hands-on gallery) lower level.

The 1940s features Sinai and Palestine Gallery in the First World War area is one of the only AWM galleries to retain its original features. This gallery displays the Romani diorama in its original location, original marbled rubber tiles and coffered panelled ceiling.³ The contrast between the more traditional museum displays, such as the Sinai Palestine Gallery, and the contemporary displays, such as that in ANZAC Hall, is a feature of the AWM which provides a depth and a sense of the historical development of the place for the visitor.

Between 1996 and 1999 the AWM undertook Gallery Development One, based on the AWM Gallery Masterplan, 1995. This included development of the World War Two Galleries, Research Centre and the Post 1945 galleries, as well as the construction of a central lift and staircase to the galleries. A central orientation gallery space was introduced and a cloverleaf layout developed for ease of gallery navigation. The Aircraft Hall was also redeveloped at this time, which included the enclosing of clerestory windows at the building's northern end.

The Research Centre on the lower level reveals the structure and architecture of the building and early features, unlike the more elaborately decorated (and re-decorated) gallery spaces.

The Hall of Valour, where the AWM's VC collection is found, displays the Shellal mosaic in its original, purpose built niche.

ANZAC Hall is an addition to the rear of the main complex constructed in 2001. Designed by Denton Corker Marshall, the structure is excavated into the rising site so that its bulk sits below the main building. A large, blank facade faces the main building punctuated only by a simple glass link bridge. The structure's curved roof falls away from this blade wall and the main space fans out from it to provide 3,000 square metres of gallery space.

In 2007/8 the Conflicts 1945 to Today Galleries were created on the lower level of the AWM as part of Gallery Development Two. These spaces were remodelled, including the creation of a new opening in to the building to allow the movement of large technology objects. The galleries also link through a glass walkway to the bridge of the HMAS Brisbane, which has been installed outside the building between the main building and ANZAC Hall. Also at this time, a hands on education centre, the Discovery Room was developed on the lower level of the AWM.

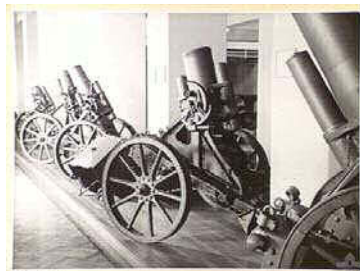
Australian War Memorial Heritage Register

Name of Place/Element

The Galleries



One of the France galleries in 1944 showing the effect of the skylights.⁴



Trench mortars displayed in the Gun Gallery located on the lower level, beneath the courtyard, in 1945.⁵



The Shellal mosaic remains in its original 1940s purpose built display area in the Hall of Valour.



The entrance to the Conflicts 1945 to Today Galleries opened in March 2008.

Background History

The original gallery layout of the AWM consisted of four galleries in the ground floor areas: on the east were the France galleries; and on the west were two Gallipoli Galleries and two Naval Galleries. The galleries were interconnected with door ways and a continuous skylight ran the full length of all four galleries on each side.⁶

Long galleries were situated in each wing of the transept – the Palestine Gallery to the west and the France and Belgium Gallery to the east. Two large dioramas were placed along the inside wall of each, and a series of nine small dioramas (the Transport and Evacuation series which are discussed in a separate Register entry) along the outside walls. The physical requirements for the dioramas formed an important parameter for the design of the galleries. They had been found to be very successful displays when shown in Sydney and Melbourne, prior to the opening of the AWM.

The Aeroplane Hall (now called the Aircraft Hall) was lit by clerestory windows and also featured six dioramas, lit by individual skylights. The Medical Gallery and Shellal mosaic display were situated where the Hall of Valour is today.

Extensions to the transept wings occurred in 1968-1971 and, at this time, the dioramas were also removed from the Aeroplane Hall. Major renovations occurred in 1983-84 when new stairs to the lower level were constructed and most of the skylights and velariums were removed. Many changes were also made to display cases and partition walls throughout the galleries.

Between 1996 and 1999 the AWM undertook Gallery Development One – developing the World War Two Galleries, Research Centre, Post 1945 galleries, the relocation and expansion of the Orientation Gallery, and the creation of a temporary exhibition space. Soon after Gallery Development One, the Aircraft Hall was redeveloped and in 2001, the ANZAC Hall was completed. This provided a major new exhibition space where large objects are presented in a theatrical manner. The Aircraft Hall was converted from an open volume by the introduction of a mezzanine, which has reduced its original sense of openness – its clerestory windows have been enclosed but it retains elements of its original timber floor.

The subsequent stage of redevelopment, Gallery Development Two, was centred around the development of the Conflicts 1945 to Today galleries on the lower level of the AWM and the new Discovery Room, a hands-on education centre that opened in 2007.

Opened in February 2008, the Conflicts 1945 to Today galleries display collections from conflicts that Australia has been involved in since World War Two including various peacekeeping missions. Opened by Prime Minister Kevin Rudd, these galleries display an Iroquois helicopter from the Vietnam War, and also continue AWM tradition with the inclusion of a diorama based on the battle of Kapyong during the Korean War. Australia's involvement in conflicts since 1945, including Korea (1962-75), Vietnam (1962-75), the Malayan Emergency (1950-60) and the Indonesian Confrontation (1963-66), are interpreted, as are numerous other Australian peacekeeping missions. Also included in these galleries is a link to a display in the bridge of the HMAS Brisbane, which has been installed outside the AWM building.

Timeline of Significant Events

1947	Extensions to deal with World War II authorised.
1968	Extensions to transepts begun.
1971	Extensions opened in March
1983	Major building alterations including new stairs, removal of skylights etc
1996-1999	Gallery Development One

Australian War Memorial Heritage Register

Name of Place/Element	The Galleries
1999	Redeveloped World War Two Galleries opened
2000	Aircraft Hall opened
2001	ANZAC Hall opened, further gallery remodelling
2003	Striking by Night, ANZAC Hall opened
2007	Gallery Development Two and the Discovery Zone opened
2008	Conflicts 1945 to Today Galleries opened

Assessment of Heritage Significance

Commonwealth Heritage Value Criteria	
A Historic	The galleries reflect the changing role of the AWM, of museum displays and the continuing history of Australia's involvement in conflicts and peacekeeping. It is significant that the galleries relate to different phases in the history of the development of the AWM. The galleries meet the threshold for significant historical heritage value.
Attributes	All of the gallery spaces, including the most recent ANZAC Hall, the surviving evidence of the 1941 fabric of the building including the Sinai and Palestine Gallery, the Shellal mosaic in its niche and the dioramas.
B Rarity	The AWM is a rare purpose built repository and the galleries reflect the changing nature of this function of the place. The galleries meet the threshold for significant heritage value under this criterion.
Attributes	All of the gallery spaces, including the most recent ANZAC Hall, the surviving evidence of the 1941 fabric of the building including the Sinai and Palestine Gallery, the Shellal mosaic in its niche and the dioramas.
C Scientific	N/A
D Representative	N/A
E Aesthetic	N/A
F Creative/Technical	N/A
G Social	While community based research on the significance of the AWM's galleries has not been undertaken, it is likely that they are held in high esteem by significant parts of the national community. It is a place that many veterans and their families have seen develop and change since its opening in the 1940s. The AWM's galleries are the main focus of the visitor experience of the AWM. The galleries meet the threshold for significant heritage value under this criterion.
Attributes	All of the gallery spaces, including the most recent ANZAC Hall, the surviving evidence of the 1941 fabric of the building including the Sinai and Palestine Gallery, the Shellal mosaic in its niche and the dioramas.
H Associative	The galleries are associated with the AWM's founders including Charles Bean, John Treloar and Henry Gullett. The galleries meet the threshold for significant heritage value under this criterion. The galleries meet the threshold for significant heritage value under this criterion.
Attributes	The surviving evidence of the 1941 fabric of the building including the Sinai and Palestine Gallery and the dioramas.
I Indigenous	N/A

Summary Statement of Significance

Australian War Memorial Heritage Register											
Name of Place/Element	The Galleries										
	<p>The galleries reflect the changing role of the AWM, of museum displays and the continuing history of Australia's involvement in conflicts and peacekeeping. It is significant that the galleries relate to different phases in the history of the development of the AWM.</p> <p>The AWM is a rare purpose built repository and the galleries reflect the changing nature of this function of the place. While community based research on the significance of the AWM's galleries has not been undertaken, it is likely that they are held in high esteem by significant parts of the national community. It is a place that many veterans and their families have seen develop and change since its opening in the 1940s. The AWM's galleries are the main focus of the visitor experience of the AWM. The galleries are associated with the AWM's founders including Charles Bean, John Treloar and Henry Gullett.</p>										
Statutory Listings	National Heritage List										
	Australian War Memorial and the Memorial Parade, ANZAC Parade										
	<table border="1"> <thead> <tr> <th>Class</th> <th>Legal Status</th> <th>Date</th> <th>Place ID</th> <th>Place File Number</th> </tr> </thead> <tbody> <tr> <td>Historic</td> <td>Listed Place</td> <td>25/04/2006</td> <td>105889</td> <td>8/01/1000/0131</td> </tr> </tbody> </table>	Class	Legal Status	Date	Place ID	Place File Number	Historic	Listed Place	25/04/2006	105889	8/01/1000/0131
	Class	Legal Status	Date	Place ID	Place File Number						
	Historic	Listed Place	25/04/2006	105889	8/01/1000/0131						
	Commonwealth Heritage List										
	Australian War Memorial										
	<table border="1"> <thead> <tr> <th>Class</th> <th>Legal Status</th> <th>Date</th> <th>Place ID</th> <th>Place File Number</th> </tr> </thead> <tbody> <tr> <td>Historic</td> <td>Listed Place</td> <td>22/06/2004</td> <td>105469</td> <td>8/01/000/0019</td> </tr> </tbody> </table>	Class	Legal Status	Date	Place ID	Place File Number	Historic	Listed Place	22/06/2004	105469	8/01/000/0019
	Class	Legal Status	Date	Place ID	Place File Number						
Historic	Listed Place	22/06/2004	105469	8/01/000/0019							
Register of the National Estate											
Australian War Memorial											
<table border="1"> <thead> <tr> <th>Class</th> <th>Legal Status</th> <th>Date</th> <th>Place ID</th> <th>Place File Number</th> </tr> </thead> <tbody> <tr> <td>Historic</td> <td>Registered</td> <td>21/10/1980</td> <td>13286</td> <td>8/01/000/0019</td> </tr> </tbody> </table>	Class	Legal Status	Date	Place ID	Place File Number	Historic	Registered	21/10/1980	13286	8/01/000/0019	
Class	Legal Status	Date	Place ID	Place File Number							
Historic	Registered	21/10/1980	13286	8/01/000/0019							
Non-Statutory Listings	National Trust of Australia (ACT)										
	The Australian War Memorial was Classified by the National Trust (ACT) in 1979.										
	Royal Australian Institute of Architects Register of Significant Twentieth Century Architecture (RSTCA)- ACT List										
	RO16 Australian War Memorial										
	Royal Australian Institute of Architects National Heritage List										
RO80 Australian War Memorial											
Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values											
Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome									
Property or Information Access Restrictions or Requirements if Any	Public access to the galleries of the AWM is provided seven days a week between the hours of 10am and 5pm, all year except for Christmas Day. Equitable access is provided for all visitors with infrastructure including ramps and a lift.										
Consultation Requirements	As per AWM Heritage Strategy										

Australian War Memorial Heritage Register

Name of Place/Element

The Galleries

Conservation Documents or References for Annex A

Bligh Voller Architects, 1997, Australian War Memorial Conservation Masterplan, report to the Australian War Memorial, Canberra

Crocket, G 1997, Australian War Memorial Significance Assessment Report, Report for Bligh Voller Architects Pty Ltd.

Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan, Report for Bligh Voller Architects and Australian War Memorial.

McKernan, M 1991, *Here is their spirit: A history of the Australian War Memorial 1917-1990*, University of Queensland Press, Queensland.

Objects Associated with the Heritage Values of the Galleries

Acquisition Number	Name of object	Type of object	Legal Status	Location of object	Condition
REL27645	Masonite sign for Palestine gallery: Australian War Memorial	Heraldry	National Collection	Mitchell A	stable

Archives of Relevance to the Heritage Values of the Galleries

Author	Date	Title	Format	Cat Number	Location
Ove Arup & Partners	1994	Australian War Memorial conservation masterplan: condition assessment, building structure prepared for Bligh Voller Architects	Report	V 727.6355 O96A	AWM
Dept. of Construction	1978	Australian War Memorial: Development Strategy by ACT Region, Department of Construction	Report	355.0074 0994 A758AD	AWM
Dept of Housing and Construction	1978	Australian War Memorial Survey for the National Capital Development Commission by ACT Region, Department of Housing and Construction	Report	V 355.0074 0994 A758AS	AWM
Several	1928-1941	Building Committee Australian War Memorial	Official record	AWM 93 2/5/16	AWM
Several	1928-1938	National War Memorial Expenditure in connection with construction of	Official record	A1 1938/206 8	NAA
Several	1933-34	Australian War Memorial (Erection)	Official record	A292 C20068 PART 1	NAA
Several	1935-1936	Australian War Memorial (Erection) Part 2 [includes blueprint ground floor]	Official record	A292 C20068 PART 2	NAA
Several	1936-1939	Australian War Memorial Completion of Building 2 nd Contract (A) [includes new large design by Sodersteen and delays as modifications are considered]	Official record	A292/T1 C11310 PART A T/N 61/2023	NAA
Several	1938	Australian War Memorial 2 nd Contract Part B [contains plans by Crust and includes conflict between the architects]	Official record	A292/T1 C11310 PART B T/N 61/2023	NAA

Australian War Memorial Heritage Register

Name of Place/Element		The Galleries			
Several	1939-1940	Australian War Memorial 2 nd Contract Part C [progress of the building under Crust]	Official record	A292/T1 C11310 PART C	NAA
Several	1940-1941	Australian War Memorial 2 nd Contract Part D [progress of the building under Crust]	Official record	A292/T1 C11310 PART D	NAA
Several	1934	National War Museum (the tenders for construction of the first stage 1934)	Official record	A6006 1934/01/3 1	NAA
Several	1928	War Memorial superstructure subdivisional files (November 1928 pouring of concrete footings)	Official record	A6271/1 E30/59	NAA
Several	1928-1931	Australian War Memorial building programme authorities for expenditure	Official record	A6272/1 E523	NAA
Several	1926	Laying foundation stone of Australian War Memorial at Canberra	Official record	A6680/1 DY25/2	NAA
Several	1926	War Memorial: proposal that HRH lay foundation stone	Official record	A6976 52	NAA
Several	1941-1941	Buildings and Accommodation Cleaning and Maintenance. Cleaning of War Memorial Building	Official record	AWM 93 2/4/8	AWM
Several	1941-1941	Building and Accommodation General. Enquiries regarding inspection of the building	Official record	AWM 93 2/1/45	AWM
Several	1934-1939	Building and Accommodation: Floor coverings Linoleum, Rubber Flooring, Linotol, for AWM Canberra	Official record	AWM 93 2/5/15/8 PART 1	AWM
Several	1934-1937	Building AWM General Australian War Memorial Building Completion of Building for 1914- 1918 War (Sir Henry Gullett's file of papers) (Correspondence re competitors for Building)	Official record	AWM 93 2/5/4B	AWM
Several	1936-1949	Building AWM General Australian War Memorial Building Completion of Building for 1914- 1918 War correspondence re completion of building	Official record	AWM 93 2/5/4A	AWM
Several	1936-1961	Building and Accommodation General. Flooding of AWM on 12 January 1936	Official record	AWM 93 2/1/38	AWM
Several	1936	Australian War Memorial Flooding of & damage to exhibits	Official record	A1 1936/192 5	NAA
Several	1940-1941	War Memorial bronze work	Official record	A292/1 C19899	NAA
Several	1988	Installation of Air-Conditioning and Heating System in AWM	Official record	234/002/0 05 01	AWM
Several	1993	Installation of Air-Conditioning and Heating System in AWM	AWM file	234/002/0 05 02	AWM
Several	1993	Installation of Air-Conditioning and Heating System in AWM	AWM file	234/002/0 05 03	AWM
Several	1993	Installation of Air-Conditioning and Heating System in AWM	AWM file	234/002/0 05 04	AWM

Australian War Memorial Heritage Register

Name of Place/Element		The Galleries			
Several	1988	Construction of Shed for Housing of Jeep (Built in Area Previously Used For Storage of Coal for Heating System)	AWM file	234/002/015	AWM
Several	1939-1940	Australian War Memorial Building, Canberra Furniture for Exhibition Galleries	Official Record	AWM 93 2/5/4/13	AWM
Several	1988	AWM Building Completion of Building 1914-1918 War (See 002/005/004 previous PS)	AWM file	234/001/005	AWM
Several	1988	Comments on and Criticisms of AWM Building		234/001/014	
Several	1941	Official Opening Ceremony	AWM file	747/002/005	AWM
Several	1988	Maps & Plans of AWM Building by National Capital Development Commission	AWM file	234/001/018	AWM
Several	1988	Loan of Photographs and Drawings of AWM Building to Sodersten, Emil	AWM file	234/002/003	AWM
Several	1988	Flood Lighting of AWM Building	AWM file	234/002/004 01	AWM
Several	1988	Flood Lighting of AWM Building	AWM file	234/002/004 02	AWM
Several	1988	Additional Ventilation Alterations to Photographic Darkroom AWM Building	AWM file	234/002/012	AWM
Several	1988	Interior Alterations to Eastern Side, Lower Ground Floor AWM Building (Photographic Section)	AWM file	234/002/016	AWM
Several	1988	Additional Ventilation for Store Room AWM Building	AWM file	234/002/017	AWM
Several	1988	Provision of Lift AWM Building (See File 234/003/001 Re Extensions to Building)	AWM file	234/002/018	AWM
Several	1996-2000	Gallery Development	AWM file	Several	AWM
Several	1999-2002	Gallery Development- ANZAC Hall	AWM File	Several	AWM
Several	2002-2005	Gallery Development ANZAC Hall Air War Europe	AWM File	Several	AWM
Several	2002-2008	Gallery Development Stage 2	AWM File	Several	AWM
Several	1988	AWM Building Selection of material for roof	AWM file	234/2/11	AWM
Wilson, DH	1947	AWM exterior floodlit on evening of Anzac Day	Photograph	100999	AWM
Unknown	1975	Conservation Area AWM	Photograph	043459	AWM
Unknown	1975	Conservation Area AWM	Photograph	043460	AWM
Unknown	1975	Conservation Area AWM	Photograph	043462	AWM
Unknown	1945	Interior of Aeroplane Hall	Photograph	085717	AWM
Unknown	c.1940	AWM under construction shows scaffolding giving access to dome	Photograph	P01300.001	AWM
Unknown	1941	Aerial view of AWM from north-west before official opening in 1941 lawns being laid	Photograph	P01313.002	AWM
Unknown	1955	Interior of Aeroplane Hall - 1955	Photograph	P01302.011	AWM

Australian War Memorial Heritage Register

Name of Place/Element		The Galleries			
Unknown	1954	Exterior view of AWM - 1954	Photograph	134894	AWM
Unknown	1945	Signpost at Anzac Pde Limestone Ave intersection with AWM in background	Photograph	085710	AWM
Unknown	1945	Northwest Aspect of AWM	Photograph	109488	AWM
Unknown	1942	Early uniform display	Photograph	P01817.0 63	AWM
Unknown	1945	Corner of 1914-1918 Naval Gallery	Photograph	087648	AWM
Unknown	1945	Corner of 1914-1918 Naval Gallery	Photograph	087649	AWM
Unknown	1945	Corner of 1914-1918 Naval Gallery	Photograph	087650	AWM
McInnes, Geoffrey	1944	Uniform display at AWM	Photograph	086855	AWM
McInnes, Geoffrey	1944	Two galleries at AWM showing AIF in France during 1914-18 War	Photograph	086856	AWM
McInnes, Geoffrey	1944	Display window AWM shows curved glass to eliminate reflection	Photograph	086857	AWM
McInnes, Geoffrey	1944	Corner of gallery at AWM showing AIF in France during 1914-1918 War	Photograph	086858	AWM
McInnes, Geoffrey	1944	One of the galleries at AWM showing AIF in France during 1914-1918 War	Photograph	086859	AWM
McInnes, Geoffrey	1944	Two of the galleries at AWM showing AIF in France during 1914-1918 War	Photograph	086860	AWM
McInnes, Geoffrey	1944	Gallery at AWM showing work of medical services during 1914-18 War	Photograph	086861	AWM
McInnes, Geoffrey	1944	Gallery in Lower Ground Floor AWM containing large technical exhibits	Photograph	086862	AWM
Unknown	1945	AWM viewed from its rear	Photograph	085713	AWM
McInnes, Geoffrey	1944	AWM viewed from Southwest corner	Photograph	086836	AWM
McInnes, Geoffrey	1944	AWM viewed from Northwest showing rear of building	Photograph	086840	AWM
McInnes, Geoffrey	1944	AWM viewed from Northeast showing rear of building	Photograph	086841	AWM
McInnes, Geoffrey	1944	Section of Gallipoli Gallery viewed from inside the Naval Gallery	Photograph	086845	AWM
McInnes, Geoffrey	1944	General view of Palestine Gallery AWM	Photograph	086848	AWM
McInnes, Geoffrey	1944	Series of Models depicting supply system in Palestine	Photograph	086849	AWM
McInnes, Geoffrey	1944	Gallery in Lower Ground Floor AWM containing large technical exhibits	Photograph	086863	AWM
J White (donor)	1955	Lancaster being reassembled in Aeroplane Hall AWM	Photograph	P01302.0 09	AWM
J White (donor)	1955	Lancaster being reassembled in Aeroplane Hall AWM	Photograph	P01302.0 10	AWM
Strangman, RC	1940	Official stands on outer brick wall watching workers construct the dome over Hall of Memory, AWM	Photograph	XS0120	AWM
Strangman, RC	1940	West view of AWM under construction work on dome has not yet commenced	Photograph	XS0115A	AWM

Australian War Memorial Heritage Register

Name of Place/Element

The Galleries

NB The series of photographs XS arguably constitutes the most extensive photographic collection of images of the AWM construction and opening, including interior photographs of the galleries as built. The two XS images listed above are digitised and available for inspection via the AWM website. There are 553 images from this series accessioned onto MICA, which constitutes only a portion of the series.

Unknown	1941	Aerial view western façade and front entrance AWM	Photograph	P02169.0 01	AWM
Robinson	1945	Aerial photograph - AWM	Photograph	100793	AWM
Unknown	1945	Exterior of AWM	Photograph	100904	AWM
Clackson, R.	1955	Interior of Aeroplane Hall	Photograph	P02270.0 11	AWM
Clackson, R.	1955	Interior of Aeroplane Hall	Photograph	P02270.0 29	AWM
Unknown	1973	Interior of Aeroplane Hall showing aircraft mural	Photograph	136017	AWM
Unknown	1965	Uniform display - AWM	Photograph	135446	AWM
Davis, Keith B	1946	Western Exterior view - AWM	Photograph	129529	AWM
Unknown	1948	Interior view AWM showing faults in walls. Looking into Naval Uniforms Gallery	Photograph	133766	AWM
Davis, Keith B	1946	AWM seen from Northwest shows row of gum trees delineating Treloar Crescent	Photograph	P02325.0 11	AWM
Unknown	1929	Guard of honour at inauguration of AWM	Photograph	H15615	AWM
Unknown	1929	Prime Minister Bruce delivering address at inauguration of AWM	Photograph	H15617	AWM
Unknown	1929	Governor General inspecting guard of honour during inauguration of AWM	Photograph	H15616	AWM
Unknown	1929	View across official enclosure towards Black Mountain during inauguration of AWM	Photograph	H15623	AWM
Unknown	1929	Governor General before unveiling Commemorative Stone at inauguration of AWM	Photograph	H15618	AWM
Unknown	1929	Last Post being played after unveiling Commemorative Stone at inauguration of AWM	Photograph	H15619	AWM
Unknown	1929	Sounding of Reveille at inauguration of AWM	Photograph	H15620	AWM
Unknown	1929	Detachment of returned soldiers in official enclosure at inauguration of AWM	Photograph	H15622	AWM
Unknown	1928	Ceremony at cairn erected on the site selected for AWM	Photograph	H15697	AWM
Clackson, R.	1955	Interior of Aeroplane Hall	Photograph	P02270.0 15	AWM
Clackson, R.	1955	Interior of Aeroplane Hall	Photograph	P02270.0 18	AWM
Clackson, R.	1955	Interior of Aeroplane Hall	Photograph	P02270.0 19	AWM
Lawton, Edwin A.	1954	Main Building	Photograph	P03011.0 16	AWM
Franzi, Kevin & Robinson, Dudley	1966	He is Here promotional short film on AWM	Film	F10131	AWM

Australian War Memorial Heritage Register

Name of Place/Element

The Galleries

Date Information in this Register was Last Updated

Name

Position

Date

This information was prepared by Tracy Ireland, Amy Guthrie, Geoff Ashley and Sheridan Burke of Godden Mackay Logan. Site inspections were undertaken in 2007.

Heritage Consultant to the AWM.

June 2008

Endnotes

¹ Redrawn by GML, April 2008, from base plans supplied by AWM


² All photographs are by Godden Mackay Logan, site visits March 2007, unless otherwise indicated.

³ The dioramas are the subject of a separate Register entry.

⁴ Australian War Memorial photograph by McInnes, G 1944, One of the galleries at the Australian War Memorial depicting the activities of the AIF in France during the 1914-18 War, ID number 086859.

⁵ Australian War Memorial photograph 1945, Trench Mortars of the 1914-18 war located in the Gun Galleries, Australian War Memorial, ID number 085721.

⁶ This section is drawn from Pearson, M and Crockett, G 1995, Australian War Memorial Conservation Management Plan, report for Bligh Architects and the Australian War Memorial.

Australian War Memorial Heritage Register	
Name of Place/Element	Dioramas
AWM Heritage Register Number	CH102.001
	<p>Location</p> <p>The dioramas on display in the AWM are located in the Gallipoli Gallery, the Western Front Gallery, the Sinai and Palestine Gallery and the Second World War Gallery, located on the ground level of the AWM. A new diorama has recently been added to the Conflicts 1945 to Today Galleries. Other dioramas not on display are stored in the AWM's Mitchell storage facility.</p>
	<p>Ownership</p> <p>The dioramas are owned by the AWM and are part of the AWM's National Collection.</p>
	<p>Description of the Place/Element</p> <p>The AWM prides itself on its collection of dioramas which have been an important feature of its exhibition galleries since its opening in 1941. Dioramas, or picture models as they were first called, were suggested to CEW Bean by the official war artist Will Dyson as a suitable method for presenting the subject of war at the planned Australian War Museum (as the AWM was then to be called).¹ Three sculptors and an artist were commissioned as early as 1918 to begin work on the project, which took more than 10 years to complete. It is evident that Bean saw the dioramas as integral to the purpose and function of the planned War Museum.² While the AWM's later dioramas are generally considered less artistically successful than its outstanding World War I collection (with the possible exception of the Kapyong diorama in the Conflicts 1945 to Today galleries), the creation and display of dioramas is still today a well-known feature of the Australian War Memorial. The AWM's dioramas, constructed between 1918 and the 1983, are made from traditional materials of hessian, plaster, timber and lead.³ The dioramas are generally robustly constructed and, as the World War I dioramas were constructed prior to the completion of the AWM building, they were designed to be movable. The dioramas' curved backgrounds, some of which measure 16 by 8 metres, are more fragile than the model bases. Three types of background construction are used in the AWM's dioramas: terracotta brickwork, timber framing and fibreglass. The earliest form of terracotta brickwork has since been replaced with a fibrous plaster skin which expands and contracts without cracking.⁴</p>
	<p>World War I Dioramas on Display in the Galleries of the AWM</p> <p>Lone Pine diorama, created in 1924-1927</p> <p>Sculpture: Wallace Anderson Painting: Louis McCubbin, George Browning, Joan Browning Location: Gallipoli Gallery Acquisition Number: ART41017</p> <p>Wallace Anderson commenced the sculpture for the Lone Pine diorama in 1924, while Louis McCubbin painted the original figures, background and modelling. The scene depicts the first diversionary attacks in the advance to Chunuck Bair on 6 August 1915. The diorama shows men of the 1st Brigade attacking Turkish trenches. The Australians are wearing white patches to prevent them being fired upon by their own men.</p> <p>The diorama was first displayed in Melbourne and Sydney and was installed in the Palestine Gallery in 1941. In 1982 the exhibit was moved to the newly finished Gallipoli Gallery. The background was repainted by George Browning in 1953-54 and again in 1982, assisted by his wife Joan Browning.⁶</p>

Lone Pine.⁵



Mont St Quentin.

Mont St Quentin diorama, created 1920 1921

Sculpture: Web Gilbert, Leslie Bowles
 Painting: Louis McCubbin, George Browning, Bob Slater
 Location: Western Front Gallery
 Acquisition Number: ART41018

Commenced in 1920, the diorama depicts a scene from the 6th Brigade's attack on Mont St Quentin on 1 September 1918. The exhibit has been placed in many locations within the AWM including the France and Belgium gallery, the Gallipoli Gallery and finally the Western Front Gallery in 1987. In 1939 the diorama was damaged when a load of bricks fell on it during the memorial's construction. Leslie Bowles was commissioned to remodel the destroyed figures. The background was repainted by George Browning, first in 1947 and again in 1987 when the work was refurbished for relocation. Don Evans is also noted as having repainted the background at some stage, possibly when the work was relocated to the Gallipoli Gallery in 1971 or with Browning in 1987.⁷



The ship of the desert.

Transportation of Supplies 1914 18, Palestine, series of nine dioramas created 1926-1928

Sculpture: Leslie Bowles
 Painting: Louis McCubbin
 Location: Sinai and Palestine Gallery
 Acquisition Number: ART41037 41045

This series was first exhibited in Melbourne and displayed in the Sinai and Palestine Gallery from 1941. This work is one of two linked series which are part of the World War I diorama collection.⁸ Commenced in 1926, the series contains the following scenes:

- Landing supplies from ships
- At the railhead
- The ship of the desert
- After darkness comes the dawn
- Dump at Beersheba
- Within sound of the guns
- Supplies reach a regiment
- The squadron receives its supplies
- The long trek ends⁹



The squadron receives its supplies.

Maghaba diorama, 1925-1927

Sculpture: Leslie Bowles
 Painting: Louis McCubbin, George Browning
 Location: Sinai and Palestine Gallery
 Acquisition Number: ART41046

The battle of Maghaba took place on 23 December 1916. The diorama depicts the climax of the Australian attack on the Redoubt Number 4, showing the troops of the 10th Light Horse regiment. It was displayed first in Melbourne, installed in the Aeroplane Hall in 1941 and moved to the Sinai and Palestine Gallery in 1971.¹⁰



Maghaba.

Bullecourt diorama, created 1930

Sculpture: Leslie Bowles
 Painting: Louis McCubbin, George Browning
 Location: Western Front Gallery
 Acquisition Number: ART41022

This diorama depicts the 46th Battalion, lead by Major Percy Black, fighting the first line of German trenches at Bullecourt on 11 April, 1917. First displayed in the Aeroplane Hall, the scene was moved to the Western Front Gallery in 1970.¹¹



Bullecourt.

Australian War Memorial Heritage Register

Name of Place/Element

Dioramas



Pozières.

Pozières diorama, created 1929-1930

Sculpture: Frank Lynch
Painting: Louis McCubbin, Murray Griffin
Location : Western Front Gallery
Acquisition Number: ART41019

This scene depicts four weary survivors of the 4th Battalion at Pozières Ridge on 7 August 1916. The diorama is currently located in the Western Front gallery but was originally located in the Aeroplane Hall.



Romani.

Romani diorama, created 1927-1931

Sculpture: Wallace Anderson
Painting: Louis McCubbin, George Browning
Location: Sinai and Palestine Gallery
Acquisition Number: ART 41024

The Romani diorama depicts the Australian counterattack against the Turkish forces at Mount Meredith, 4 August 1916. Wallace Anderson was chosen to work on the Romani diorama as he had served in World War I and had been to the battlefields. The diorama took over two years to complete. The original painting by Louis McCubbin was obscured in 1971 during restoration work.¹²



The Somme.

Somme Winter diorama, created 1923-1926

Sculpture: Wallace Anderson
Painting: Louis McCubbin, George Browning
Location: Western Front Gallery
Acquisition Number: ART41020

The Somme Winter 1916-1917 diorama depicts a trench located west of Gueudecourt. It was designed to show the terrible conditions of life in the trenches in the winter on the Western Front. The diorama was installed in the Aeroplane Hall in 1941 and moved to the Western Front Gallery in 1971.¹³



Ypres.

Ypres diorama, created 1922-1923

Sculpture: Wallace Anderson
Painting: Louis McCubbin, George Browning
Location: Western Front Gallery
Acquisition Number: ART41023

The diorama Ypres 1917 shows the attack on the pillbox in the Nonne Bosschen swamp, east of Ypres, during the advance astride the Menin Road on 20 September 1917. The diorama was displayed in Sydney from 1928, installed in the Aeroplane Hall in 1941 and moved to the Western Front Gallery in 1970.¹⁴



Dernancourt.

Dernancourt diorama, created 1927

Sculpture: Leslie Bowles
Painting: Louis McCubbin, Don Evans
Location: Western Front Gallery
Acquisition Number: ART41021

This scene depicts the action on 5 April 1918, showing Australians taking cover in a sunken road and disused gun pit. This work was first displayed in Sydney and Melbourne from 1928, installed in the France and Belgium Gallery in 1941 and moved to the Western Front Gallery in 1971.¹⁵

Australian War Memorial Heritage Register

Name of Place/Element

Dioramas



Walking wounded dressing station.



Hospital ship.

Evacuation of the wounded series, Battle of Messines, France, June 1917, series of nine dioramas created 1923-1924

Sculpture: Wallace Anderson

Painting: Louis McCubbin

Location: Western Front Gallery

Acquisition Number: ART41025-28 and ART 41030 41034

A series of nine small dioramas which was moved to the Western Front Gallery in 1970 when touch up painting was done by Don Evans.¹⁶ The series contains the following scenes:

- In the thick of the fight
- Regimental aid post
- Where the walking wounded and stretcher cases part company
- Walking wounded dressing station
- Advanced dressing station
- Main dressing station
- Casualty clearing station
- General hospital
- Hospital ship¹⁷

World War II dioramas on display in the galleries of the AWM



Tobruk Harbour.

Tobruk, created 1954-1956

Sculpture: Ray Ewers

Painting: Don Evans

Location: Second World War Gallery

Acquisition Number: ART 41035

Installed in 1971 in the South West Pacific gallery, moved in 1982 to the Mediterranean gallery and now in the Second World War gallery.¹⁸



Tarakan, Borneo.

Tarakan Borneo, created in 1947

Sculpture: Ray Ewers

Painting: Vernon Jones

Location: Second World War Gallery

Acquisition Number: ART41048

Installed in the Army 1939 45 Gallery by 1958, in South West Pacific gallery in 1971 and now on display in the Second World War gallery.¹⁹



Battle of Kapyong, Korea

Battle of Kapyong, created in 2007

Sculpture: Collskacej

Painting (cylclorama): Jenny McCracken

Location: Conflicts 1945 to today galleries, Korean Gallery

Acquisition Number: ART93183

Set in the Kapyong Valley in South Korea, the diorama represents a specific moment and location from the Battle of Kapyong that took place on the 23-24 April, 1951. The night time scene shows four Australian soldiers protecting the rear of their company which is stretched out on the island feature as part of the 27th British Commonwealth Brigade's attempt to secure the Kapyong valley. Installed in Conflicts 1945 to today galleries, Korean gallery in 2007.²⁰

Dioramas Not on Display

Acquisition Number	Name	Type of Object	Status	Location	Condition
ART13640	Desert Patrol	Diorama	National Collection	Mitchell B	Fair
NB This parent object ART13640 has been disassembled into nine child objects					
ART41036	Vietnam	Diorama	National Collection	Mitchell A	Excellent

Australian War Memorial Heritage Register

Name of Place/Element

Dioramas

NB This parent object ART41036 has been subdivided into 22 smaller child objects					
ART41047	Artillery Hill, Bougainville	Diorama	National Collection	Mitchell B	Fragile
NB This parent object ART41047 has been subdivided into 50 smaller child objects.					
ART41050	Transportation of supplies, Owen Stanley Ranges, 1942: Port Moresby Dock	Diorama	National Collection	Mitchell B	
ART41051	Transportation of supplies, Owen Stanley Ranges, 1942: Road to Ower s Corner	Diorama	National Collection	Mitchell B	
ART41052	Transportation of supplies, Owen Stanley Ranges, 1942: Flying fox, Ower s Corner	Diorama	National Collection	Mitchell B	
ART41053	Transportation of supplies, Owen Stanley Ranges, 1942: Mule train at Uberi	Diorama	National Collection	Mitchell B	
ART41054	Transportation of supplies, Owen Stanley Ranges, 1942: Native carriers, Uberi	Diorama	National Collection	Mitchell B	
ART41055	Transportation of supplies, Owen Stanley Ranges, 1942: the front line at Efogi	Diorama	National Collection	Mitchell B	
ART41056	Transportation of supplies, Owen Stanley Ranges, 1942: air supply	Diorama	National Collection	Mitchell B	
ART41057	Transportation of supplies, Owen Stanley Ranges, 1942: transport plane	Diorama	National Collection	Mitchell B	
ART41058	Transportation of supplies, Owen Stanley Ranges, 1942: dropping supplies by air at Nauro	Diorama	National Collection	Mitchell B	
ART41049	Diorama: Bacon Hill New Britain	Applied Art	National Collection	Location not known	Fair
NB This parent object ART41049 has been subdivided into 47 separate child objects					
ART91119.001	Light Horseman from Semakh diorama	Diorama	National Collection	Mitchell B	
ART93006	Fragment of unknown World War I diorama depicting ruined church and houses	Diorama	National Collection	Mitchell A	Fragile unstable
ART93007	Horizon panel of unknown World War I diorama	Diorama	National Collection	Mezzanine	Fragile stable

Background History

The Australian War Memorial's World War I dioramas were first conceived of in May 1918, in discussions between CEW Bean and his colleagues on the Australian War Museum committee, Henry Gullet, Will Dyson and Fred Cutlack, in their billet at Brewery Farm, Querrieu, France. Bean had been impressed by the use of picture models such as those at the Royal United Services Institute in London, and Dyson suggested that the models could be made of the highest quality by using accomplished artists and sculptors to create the scenes. Bean believed that such models had an important role in conveying a real picture with atmosphere, gradations, shades and colour, feeling ... showing the utter fatigue, or the danger, the feverish unreality which comes over everyday landscapes during battle times.²¹

Sculptor Web Gilbert was joined by artist Louis McCubbin (son of Frederick McCubbin) and they worked in France in 1919 under the direction of Wallace Anderson to gather material for the creation of the picture models before travelling to Egypt and Sinai for six weeks for the same purpose. When the modelling team returned to Australia, it was to take many years for the completion of their project.²² The Mont St Quentin diorama, the first to be completed, was first displayed in Melbourne in the Exhibition Building in 1923 and in Sydney in 1927. In 1923 Web Gilbert resigned and he was replaced on the team by sculptors Leslie Bowles and Wallace Anderson.²³

Australian War Memorial Heritage Register

Name of Place/Element **Dioramas**

The modelling team created four large dioramas, all of which survive although only one, Romani, remains in its original 1941 location in the memorial. Eight small dioramas were originally built and three series of small, related scenes. Two of these series remain on display. The Transport series is still displayed in its original 1941 location in the Palestine Gallery.

Further dioramas were produced after World War II by artists Ray Ewers, Ralph Walker, Vernon Jones, Don Evans and George Browning. The Tobruk Harbour Street Scene, was constructed in 1983 by George Browning²⁴, and is located along with the Tarakan diorama in the World War Two galleries.

The most recent diorama in the AWM's Conflicts 1945 to today galleries is the Battle of Kapyong diorama, which represents a specific moment and location that took place on 23-24 April, 1951. The topography and individuals represented in the diorama are based on research of the area and Australian infantrymen of 3RAR.

The dioramas were originally housed in specially built display niches, naturally lit from above by skylights. Original backgrounds were painted directly onto plaster-coated terracotta brickwork. When the new diorama niches were constructed in the 1971 extensions to the memorial, their backgrounds were constructed on fibreglass and artists George Browning, Murray Griffin, Vernon Jones, Dennis Adams and Don Evans were commissioned to paint new backgrounds based on notes and colour photos of the originals.²⁵

Assessment of Heritage Significance of the Dioramas

Commonwealth Heritage Value Criteria	Statement Against the Commonwealth Heritage Value criterion
A Historic	The World War I dioramas have particular historical significance as they were created to interpret the historical events depicted, based upon field research conducted by Bean and the artists, as well extensive consultation with participants in the battles. The World War I dioramas meet the threshold for significant heritage value under this criterion.
Attributes	All surviving World War I dioramas, the AWM files, correspondence and supporting studies related to them.
B Rarity	The AWM's dioramas (both World War I, World War II and Kapyong examples) are important art objects and have become rare examples of this genre of artist-created, three-dimensional display models. The dioramas meet the threshold for significant heritage value under this criterion.
Attributes	All surviving dioramas, the AWM files, correspondence and supporting studies related to them.
C Scientific	The World War I dioramas have the potential to contribute to greater knowledge of World War I and to the history of the AWM through further research, as they were based upon original research and data collection by key figures in the creation of the AWM as well as participants in the battles, the most recent addition, the Kapyong diorama was constructed with the aid of photographs to ensure accuracy. The dioramas meet the threshold for significant heritage value under this criterion.
Attributes	The surviving World War I and Kapyong dioramas the AWM files, correspondence and supporting studies related to them.
D Representative	N/a
E Aesthetic	The World War I and Kapyong dioramas in particular have high aesthetic value because of the quality of craftsmanship and artwork and the ability of the pieces to evoke a strong response from the viewer. The dioramas meet the threshold for significant heritage value under this criterion.
Attributes	The World War I dioramas.

Australian War Memorial Heritage Register

Name of Place/Element	Dioramas
F Creative/Technical	The World War I and Kapyong dioramas are considered to be outstanding examples of their genre, featuring a high level of creative and artistic achievement. The World War II dioramas are not held in as high esteem for their creative and technical achievement; however, they demonstrate the ongoing commitment of the AWM to employing artists and sculptors to create this form of interpretive display, which is now closely associated with the Australian War Memorial. All of the dioramas have been curated, repaired and altered to a high artistic and technical standard as part of the changing displays and collection of the AWM. The dioramas meet the threshold for significant heritage value under this criterion.
Attributes	All surviving dioramas, the AWM files, correspondence and supporting studies related to them.
G Social	While no specific research on the social values of the dioramas has been carried out, Condé reports that visitor surveys show a positive response to them and that the dioramas are held in affection by many community members. ²⁶ The dioramas are likely to meet the threshold for significant heritage value under this criterion
Attributes	All surviving dioramas.
H Associative	The dioramas have important associations with AWM founders CEW Bean, John Treloar and Henry Gullet and the artists/sculptors Web Gilbert, Louis McCubbin, Wallace Anderson, Leslie Bowles, Ray Ewers and George Browning. The dioramas meet the threshold for significant heritage value under this criterion.
Attributes	All surviving dioramas, the AWM files, correspondence and supporting studies related to them.
I Indigenous	The Indigenous cultural values of the dioramas have not been investigated. On the basis of available research the dioramas do not meet the threshold for this criterion.

Summary Statement of Significance

	<p>The World War I dioramas are important icons of the AWM, especially those in situ since 1941 in the Sinai and Palestine Gallery. This gallery displays the large diorama Romani and the Transport series in their original locations. The dioramas (both World War I and World War II examples) are rare surviving examples of artist-created, three-dimensional display models, important as documents that were specifically created to record and interpret historical events and as highly creative interpretive devices. The World War I and Kapyong dioramas have the potential to contribute to greater knowledge of World War I and to the history of the AWM through further research, as they were based upon original research and data collection by key figures in the creation of the AWM as well as participants in the battles.</p> <p>The World War I and Kapyong dioramas are considered to be outstanding examples of their genre, featuring a high level of creative and artistic achievement. The World War II and later dioramas are not held in as high esteem for their creative and technical achievement; however, they demonstrate the ongoing commitment of the AWM to employing artists and sculptors to create this form of interpretive display, which is now closely associated with the AWM. All of the dioramas have been curated, repaired and altered to a high artistic and technical standard as part of the changing displays and collection of the AWM.</p> <p>The diorama collection has important associations with AWM founders CEW Bean, John Treloar and Henry Gullet and the artists/sculptors Web Gilbert, Louis McCubbin, Wallace Anderson, Leslie Bowles, Ray Ewers and George Browning. Previous research by Condé and Pearson suggests that the dioramas are held in affection by community groups and have aesthetic value, especially for the strong response they evoke in visitors.²⁷</p>
--	--

Statutory Listings

National Heritage List (the dioramas are noted as significant aspects of the AWM s collection)

Class	Legal Status	Date	Place ID	Place File Number
Historic	Listed Place	25/04/2006	105889	8/01/1000/0131

Commonwealth Heritage List (the dioramas are noted as significant aspects of the AWM s collection)

Class	Legal Status	Date	Place ID	Place File Number
-------	--------------	------	----------	-------------------

Australian War Memorial Heritage Register

Name of Place/Element

Dioramas

Historic	Listed Place	22/06/2004	105469	8/01/000/0019
----------	--------------	------------	--------	---------------

Non-Statutory Listings

National Trust of Australia (ACT)
The Australian War Memorial was classified by the National Trust (ACT) in 1979 and the listing specifically refers to the diorama collection.

Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome
Property or Information Access Restrictions or Requirements if Any	<p>Many of the AWM s dioramas are located in the galleries of the AWM. Visitors can access these items during opening hours.</p> <p>A web-based interactive tour of the Lone Pine diorama is currently being trialled and can be accessed via the internet.²⁸ It is intended that the remaining World War I dioramas Maghaba; Bullecourt; Dernancourt and Mont St Quentin will also be accessible in this format in the near future. Other parts of the diorama collection are in storage as part of the AWM s national collection, as are the many files, studies and other materials related to their creation.</p>	
Consultation Requirements	As per the AWM Heritage Strategy.	
Conservation Documents or References for the Dioramas	<p>Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan for Bligh Voller Architects and the Australian War Memorial.</p> <p>Condé, A 1991, A marriage of sculpture and art: dioramas at the Memorial , <i>Journal of the Australian War Memorial</i>, 19, pp 56 59.</p> <p>Hewitt, T 1984, Diorama presentation , <i>Journal of the Australian War Memorial</i>, 5, pp 29 35.</p>	

Archives of Relevance to the Heritage Values of the Dioramas

Author	Date	Title	Format	Cat Number	Location
Several	1968	Application by Pitman, DA for Diorama Construction	AWM File	556/001/009	AWM
Several	1999	Marketing and Public Affairs Negotiations with Contemporary Collections Re Diorama Models	AWM File	99/2931	AWM
Several	2003	Collection Services Conservation Supply of Materials for Diorama Conservation	AWM File	03/2089	AWM
Several	2005	Education and Visitor Services Lone Pine Diorama Research Project	AWM File	05/2622	AWM
Several	2006	Art Section AWM Dioramas Development of a Diorama Publication	AWM File	06/3264	AWM
Several	2006	Art Section Aludean Skacej, Lu and Colls, Dean Artists Profile	AWM File	06/3524	AWM
Several	1968	Vietnam Diorama	AWM File	566/005/013	AWM
Several	1971	Diorama Models of Incidents Involving Australian Flying Corps	AWM File	566/005/014	AWM
Several	1971	Battle of Tel el Eisa Diorama by Copestick, JH	AWM File	566/005/015	AWM
Several	1978	Remodelling of Backgrounds for Diorama By Browning, George J	AWM File	566/005/017	AWM
Several	1982	Gillham Ken Middle East Diorama by	AWM File	566/005/019	AWM
Several	1996	Interviews with AWM Diorama Artists	AWM File	96/1189	AWM
Several	1999	Art Section Semakh Diorama Research and Administration	AWM File	99/2415	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Dioramas

Several	1999	Art Section	Maghaba Diorama	Research and Administration	AWM File	99/2711	AWM
Several	1999	Art Section	Transportation of Supplies Series Diorama	Research and Administration	AWM File	99/2712	AWM
Several	1999	Art Section	Evacuation of Wounded Series Diorama	Research and Administration	AWM File	99/2713	AWM
Several	1999	Art Section	Mont St Quentin Diorama	Research and Administration	AWM File	99/2714	AWM
Several	1999	Art Section	Ypres Diorama	Research and Administration	AWM File	99/2715	AWM
Several	1999	Art Section	Bullecourt Diorama	Research and Administration	AWM File	99/2716	AWM
Several	1999	Art Section	Romani Diorama	Research and Administration	AWM File	99/2717	AWM
Several	1999	Art Section	Dernancourt Diorama	Research and Administration	AWM File	99/2718	AWM
Several	1999	Art Section	Lone Pine Diorama	Research and Administration	AWM File	99/2719	AWM
Several	1999	Art Section	Pozières Diorama	Research and Administration	AWM File	99/2720	AWM
Several	1999	Art Section	Somme Winter Diorama	Research and Administration	AWM File	99/2721	AWM
Several	2006	Art Section	AWM Dioramas	Artists for Kapyong Diorama 2006	AWM File	06/3623	AWM
Several	2006	Art Section	AWM Dioramas	Kapyong Diorama Commission	AWM File	Several	AWM
Collskasej	2007	Collskasej	Melbourne VIC	Donations To The AWM Including Kapyong Diorama	AWM File	07/1294	AWM
Several	1923 1936	Models:	Battle of Romani	Picture Model by WW Anderson	Official Record	AWM 93 13/1/36	AWM

Objects Associated with the Heritage Values of the Dioramas

Acquisition Number	Name of Object	Type of Object	Legal Status	Location of Object	Condition
ART29366	Leaf studies for dioramas	Drawing	National Collection	Admin Bld	Fair
ART29741	Plant studies for diorama	Drawing	National Collection	Admin Bld	Fair
ART90825	Study for proposed Kapyong diorama	Painting	National Collection	Main Bld	Fair stable
ART92204	Suggested remodelling of Buna diorama	Painting	National Collection	Admin Bld	Stable
ART92517	Study for Shaggy Ridge diorama	Painting	National Collection	Mitchell A	Poor unstable
ART92532	This could be developed as a diorama	Drawing	National Collection	Admin Bld	Stable
ART92539	Camouflage, suggested dioramas	Drawing	National Collection	Admin Bld	Fair
ART92541	Suggested globe diorama	Drawing	National Collection	Admin Bld	Fair
PAFU0277.001	Dioramas	Film	AWM Collection	Admin Bld	

Date Information in this Register was Last Updated

Name

This information was prepared by Kristy Graham, Amy Guthrie, Tracy Ireland and Sheridan Burke of Godden Mackay Logan. Multiple site inspections were conducted in 2007.

Position

Heritage Consultant to the AWM.

Date

June 2008

Endnotes

- 1 Condé, A 1991, A marriage of sculpture and art: dioramas at the Memorial, Journal of the Australian War Memorial, 19, p 56.
- 2 ibid, p 58.
- 3 Hewitt, T 1984, Diorama presentation, Journal of the Australian War Memorial, 5, p 32.
- 4 ibid, p 33.

Australian War Memorial Heritage Register

Name of Place/Element

Dioramas

- ⁵ All photographs are by Godden Mackay Logan, multiple site visits in 2007, unless otherwise noted.
- ⁶ Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan, for Bligh Voller Architects and the Australian War Memorial, Canberra, viewed May 2007, <www.awm.gov.au/encyclopediia/dioramas/>.
- ⁷ *ibid.*
- ⁸ The series is illustrated at Attachment 1.
- ⁹ *ibid.*
- ¹⁰ *ibid.*
- ¹¹ *ibid.*
- ¹² *ibid.*
- ¹³ *ibid.*
- ¹⁴ *ibid.*
- ¹⁵ *ibid.*
- ¹⁶ The series is illustrated at Attachment 2.
- ¹⁷ *ibid.*
- ¹⁸ Pearson, M and Crocket, G 1995, Australian War Memorial Conservation Management Plan, for Bligh Voller Architects and the Australian War Memorial.
- ¹⁹ *ibid.*
- ²⁰ Material Supplied to GML by AWM, 22/05/08
- ²¹ *ibid.*
- ²² *ibid.*
- ²³ Condé, *op cit*, p 57.
- ²⁴ Hewitt, *op cit*, p 33.
- ²⁵ Pearson and Crocket, *op cit*.
- ²⁶ Condé, *op cit*, p 58.
- ²⁷ Condé, *op cit*, and Pearson, *op cit*.
- ²⁸ Australian War Memorial, Canberra, viewed May 2007, First World War, Lone Pine, Virtual Diorama <<http://dev.links.com.au/diorama/index.htm>>.

Attachments

Attachment 1

Transportation Series Dioramas, 1927, located in the Sinai and Palestine Gallery.

Attachment 2

Evacuation Series Dioramas, 1923, Western Front Gallery.

Attachment 1

Transportation Series Dioramas, 1927, located in the Sinai and Palestine Gallery



Landing supplies from ships

At the railhead

The ship of the desert



After the darkness comes the dawn

The dump at Beersheba

Within the sound of the guns



Supplies reach a regiment

The squadron receives its supplies

The long trek ends

Attachment 2

Evacuation Series Dioramas, 1923, Western Front Gallery



In the thick of the fight

Regimental aid post

Where the walking wounded and the stretcher cases part company



Walking wounded dressing station

Advanced dressing station

Main dressing station



Casualty clearing station

General hospital

Hospital ship

Australian War Memorial Heritage Register

Name of Place/Element

Aboriginal Artefact Site

AWM Heritage Register Number

CH103.004



Location of Aboriginal artefact site.¹



View of site Australian War Memorial 1 (AWM1) artefact site, looking south along exposure towards junction of Treloar Crescent and Fairbairn Avenue, Campbell.²

Location

The Aboriginal artefact site is situated to the west of Treloar Crescent, in the eastern corner of the Australian War Memorial Campbell Precinct. The area is a recently disturbed road verge occupied only by natural elements and is not in the immediate vicinity of any buildings. The location plan (above) illustrates the site location in relation to the main building. The artefact was identified on an exposure on the crest of a slight rise, adjacent to the road, in an area recently disturbed for a gas pipeline installation. The find is situated 3 metres from the road and approximately 20 metres north of Treloar Crescent and Fairbairn Avenue junction. The item is identified as AWM1 .

Ownership

The site is located within the Campbell Precinct of the Australian War Memorial, which is owned and managed by the Australian War Memorial.

Australian War Memorial Heritage Register

Name of Place/Element

Aboriginal Artefact Site



View looking north towards site of Australian War Memorial 1 (AWM1) - artefact is situated on rise crest within exposure

Description of the Place/Element

The site contains a brown grey volcanic broken flake (AWM1). The artefact measures 23 x 17 x 3 mm and is believed to be an Aboriginal stone tool. The site is located on the outskirts of the Campbell Precinct. Significant ground disturbance associated with the installation of a gas pipeline and the spreading of road metal has occurred in the area of the artefact location.

The isolated find is a commonly occurring artefact type and is made from a commonly occurring stone type. The flake occurs as a 'loose', disturbed surface feature. The potential for subsurface and *in situ* artefactual material to remain at this site is considered to be minimal due to the shallow nature of the soil and the extent of previous ground disturbance. Ground exposure in the area was estimated at 80% with 30% visibility in the area of exposure.

Background

A number of archaeological studies have been carried out in areas east of Canberra City and in the general region around Fairbairn Avenue. Studies have been conducted in the Majura Valley³ and Campbell⁴. Studies conducted in the Majura Valley to the northeast and east of Fairbairn Avenue have assessed a variety of landscape types.

In 1998, Australian Archaeological Survey Consultants (AASC) conducted a cultural heritage survey of the Army's Majura Field Firing Range at Majura, an area of approximately 39.5 km². Forty two Aboriginal sites were recorded during the Majura Field Firing Range study. The majority of Aboriginal sites were small scatters of stone artefacts with the largest scatter containing thirty visible artefacts. Five scarred trees were also recorded. Two hundred and twenty two stone artefacts were recorded within the total assemblage for the Firing Range.

During 2006, Navin Officer Heritage Consultants undertook survey for the proposed Majura Parkway to replace the existing Majura Road between Fairbairn Avenue and the Federal Highway. A total of fifty seven previously recorded and newly recorded Aboriginal sites were identified within the study area. The majority of the sites were artefact scatters and it was observed that such sites are common within the Majura Valley and the ACT in general.

No Aboriginal sites have previously been recorded as occurring within the Campbell precinct study area of the AWM, the discovery of AWM1 within the site boundary was the only find on the site after site inspection by local aboriginal representatives.

Assessment of Heritage Significance

Commonwealth Heritage Value Criteria	
A Historic	N/A
B Rarity	N/A
C Scientific	N/A
D Representative	N/A
E Aesthetic	N/A
F Creative/Technical	N/A
G Social	N/A
H Associative	N/A

Australian War Memorial Heritage Register

Name of Place/Element	Aboriginal Artefact Site
------------------------------	---------------------------------

I Indigenous	Given its disturbed context and the lack of rare or notable features, the archaeological significance of the artefact site is considered to be low. However, all Aboriginal archaeological recordings retain significance for the local Aboriginal community. As the site is considered to have significant heritage value to local Aboriginal community groups, it meets the threshold for Commonwealth Heritage value under this criterion.
Attributes	The artefact site.

Summary Statement of Significance

	Given its disturbed context and the lack of rare or notable features, the archaeological significance of the artefact site is considered to be low. However, all Aboriginal archaeological recordings retain significance for the local Aboriginal community. As the site is considered to have significant heritage value to local Aboriginal community groups, it meets the threshold for recording on the Commonwealth Heritage List under criterion (i).
--	--

Statutory Listings	The site was not previously identified in any statutory listings, however it is located within the Commonwealth and National Heritage listed Campbell Precinct.
---------------------------	---

Non-Statutory Listings	The site was not previously identified in any non-statutory listings, however it is located within the National Trust listed Campbell Precinct.
-------------------------------	---

Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome

Access Restrictions	Local Aboriginals representatives have requested that the site be protected as much as possible from any potential direct impacts resulting from any future development.
----------------------------	--

Consultation Requirements	Local Aboriginal groups must be notified of any proposed works to the site, and works will be subject to approval by these groups.
----------------------------------	--

References for the Aboriginal artefact site	Navin Officer Heritage Consultants 2008, Australian War Memorial Campbell and Mitchell, ACT, Indigenous Cultural Heritage Assessment, report for Godden Mackay Logan Heritage Consultants.
--	--

Archives of Relevance to the Heritage Values of the Aboriginal artefact site

Author	Date	Title	Format	Cat Number	Location

Date Information in this Register was Last Updated	Name	Position	Date
	This information was prepared by Amy Guthrie and Tracy Ireland, based on Navin Officer's Indigenous Cultural Heritage Assessment, March 2008	Heritage Consultant to the AWM	June 2008

Australian War Memorial Heritage Register

Name of Place/Element

Aboriginal Artefact Site

Endnotes

¹ Aerial Photograph supplied to GML by the National Capital Authority.

² All photographs taken by Navin Officer Heritage Consultants, site visit March, 2008

³ Australian Archaeological Survey Consultants Pty Ltd (AASC) 1995, Brief No 94/13 - Preliminary Cultural Resource Surveys of Potential Motor Sports Sites at Kowen and Majura. A Report to ACT Planning Authority, Dept of Environment, Land & Planning, ACT Government; Australian Archaeological Survey Consultants Pty Ltd (AASC) 1998, DRAFT Cultural Heritage Survey of Majura Field Firing Range, Majura, ACT. A Report to the Department of Defence; Navin Officer Heritage Consultants 1998, Inventory of Known and Reported Cultural Heritage Places, Majura Valley ACT. Desktop Review for Proposed Majura Valley Transport Corridor. A Report to Gutteridge Haskins & Davey Pty Ltd; Navin Officer Heritage Consultants 1999a, Majura Valley Transport Corridor Cultural Heritage Assessment. A Report to Gutteridge Haskins & Davey Pty Ltd; Navin Officer Heritage Consultants 1999b, Survey and Assessment of the Cultural Heritage Resource of part of the Majura Valley, Woolshed Creek, ACT. 2 vols. A Report to the Heritage Unit, Environment ACT, ACT Dept of Urban Services; Navin Officer Heritage Consultants 2001 (revised 2003), Fairbairn Avenue Duplication, Cultural Heritage Assessment. A Report to David Hogg Pty Ltd; Navin Officer Heritage Consultants 2006, Majura Parkway, Majura Valley, ACT. Cultural Heritage Assessment. A Report to SMEC Australia; Winston-Gregson, J. H. 1986, Percival Hill Archaeological Survey. A Report to N.C.D.C, Canberra.

⁴ Navin Officer Heritage Consultants 1997, Cultural Heritage Assessment Proposed John Dedman Drive and Alternative Options. A Report to Maunsell McIntyre Pty Ltd.

Australian War Memorial Heritage Register

Name of Place/Element

Annex A: Mitchell Conservation and Repository Centre

AWM Heritage Register Number

CH104



Cut out features and sculptural elements are a prominent architectural feature of Annex A.¹



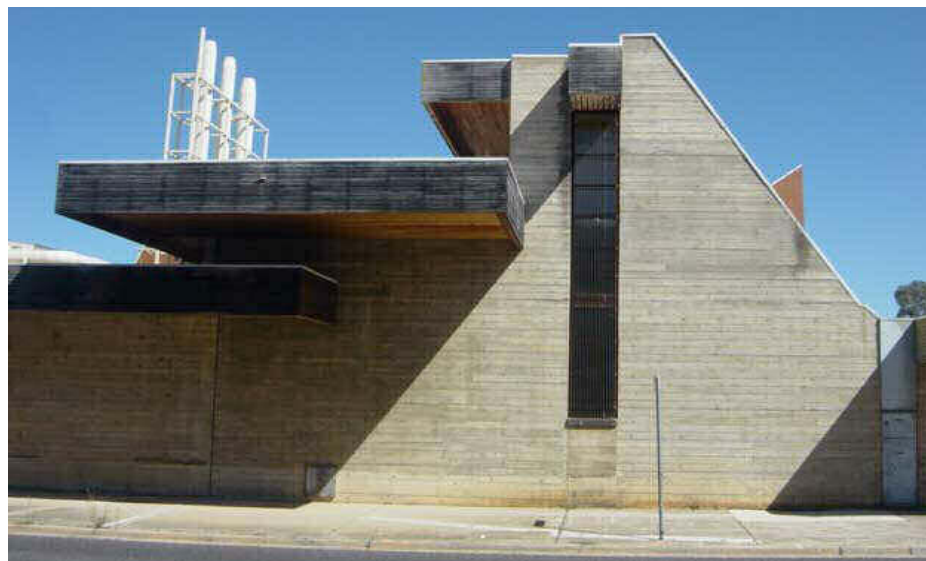
Annex A is the largest building designed by Taglietti.²



View of the building from Lysaght Street.

Location

Annex A, the Australian War Memorial Storage and Conservation Centre, is situated on Block 1A Section 20, Mitchell. The entrance is from Callan Street and the building occupies the corner of Vicars and Lysaght Streets. This area is identified as Block 1A Section 20 on the ACT Territory Plan.³ Annex A is one of three buildings owned by the AWM at Mitchell. Collectively these buildings are referred to as the Treloar Precinct. Mitchell is zoned a light industrial area and includes stores of other national institutions such as the National Archives of Australia and the National Museum of Australia.



Southern elevation of Annex A, looking from Lysaght Street, March, 2007.



Northern elevation of Annex A, October, 2007.

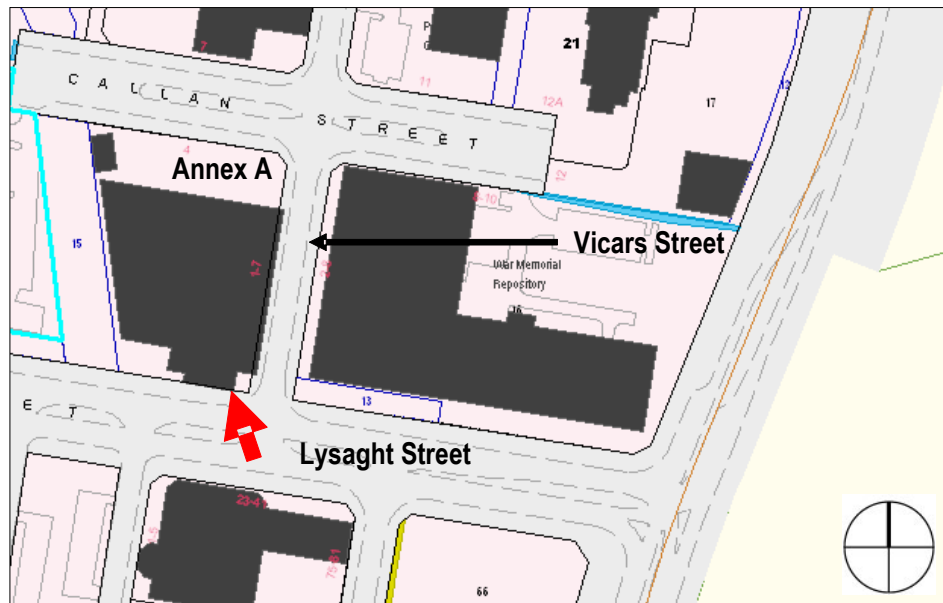
Australian War Memorial Heritage Register

Name of Place/Element

Annex A: Mitchell Conservation and Repository Centre



Vertical elements of the building provide balance to the overlapping horizontal planes.



Location of the Australian War Memorial Annex A, Block 1A Section 20 of the ACT Territory Plan.



The instrument room 1979.⁴



The instrument room in 2007.

Ownership

The site of Annex A was selected by the National Capital Development Committee (NCDC) in 1975.⁵ Located in the then newly established suburb of Mitchell, a light industrial area, the operational needs of large technology object conservation were well served. The site was handed over to the AWM from the NCDC on 17 June 1978 and officially opened on 17 October of that year.⁶ It has remained in the ownership of the Australian War Memorial since that time.



Aerial photograph of Annex A, looking NE, September 1979



Construction of Annex A, 23 October 1978



Internal courtyards provide natural light to each of the specialised labs.



Component of the high off-form concrete security wall.



Laboratory work area.

Description of the Place/Element

The Australian War Memorial Annex A (Annex) is a unique building, purpose-designed for the requirements of the conservation and storage needs of the collection. It was designed by Enrico Taglietti as both a functional space and with aims of achieving aesthetic beauty and amenity for the building's users. Taglietti's work can be described as following a late twentieth century organic style. Taglietti's characteristic use of geometric form is reflected in the shaping of the external walls of the Annex, the sharp vertical of the main roof and the brick flues breaking the strong horizontals of the building, which are expressed in his characteristic deep timber clad fascias.

The large Annex is encircled by a high off-form concrete security wall, punctuated by areas of vertical bronze security grills and recessed courts. The encircling wall is broken on the north elevation, allowing access to the entry and vehicular court, and on the southern elevation for an external and internal court yard. On the east and west elevations the wall forms a high enclosure, varied by areas of stack bond masonry and broken by the deep fascias.

The unity and simplicity of the building's external materials reinforce the simple geometry of the form. The palette is restricted to untreated off-form concrete (set within horizontal rough sawn boards), stack bond masonry, fascias clad with horizontal brush box boards and vertical bronze grills forming gates and fencing.

Off-white colourbond or similar roof sheeting is used on the main roof planes with terracotta tiles used on the smaller roofs surrounding the courtyards within the complex. The roof form is a series of shallow pitched planes broken by the two steep pitched planes running east west at the northern elevation. The main roof allows for the double height of the storage area and in the smaller version to the east, the mezzanine of the administration area. These roofs form a clerestory on the southern side. The varied massing, with a variety of forms, higher spaces and clerestories is used to break up the overall scale of the complex and express the different functions of each component.

The three main components of the structure can be read, through the massing of the building, as distinct parts given continuity through the recurring materials and overlapping horizontal planes. The structure's main parts consist of an administration area and a double-height storage area off the northern entry court and the conservation spaces running off the central north-south corridor. The steeply pitched roof of the northern elevation creates the dominant feature of the structure: the recurring triangular gable form visible at the eastern and western elevations. This triangular form echoes throughout the structure as a sculptural motif, appearing in the boundary walling and the termination of chimneys.

The complex contains numerous internal courts to provide natural light and amenity to the users. In these spaces the external materials of off-form concrete, brick and metal roof sheeting are varied to provide a human-scale amenity off each of the main conservation work spaces. The skillion roofs encircling the internal courts are clad with terracotta tiles and supported on timber posts. The planning of courtyards and the roof lights in the conservation rooms reflect the architect's concern with providing high levels of natural light within these work spaces.

Internal materials consist of exposed stretcher bond masonry, steel columns and tubed steel trusses in some locations with Australian soft and hardwoods on internal and external areas. The homogenous colour scheme reflects the natural and untreated finishes of the raw constituent materials and contrasts with the bright secondary colours on specific internal elements such as doors and steel trusses. All courts are paved with bricks laid in the same stack bond as the external walls, while planters and feature walls in the courtyards are off-form concrete or brick.

The structure retains a high degree of integrity of internal furnishings including timber ceiling linings, ceramic tiles, light fittings, desks, chairs and custom-built work benches. The original colour scheme and treatment of materials has been maintained with only small areas of exposed internal brickwork having been painted. Some original built-in fittings such as dark rooms and extractor units are no longer in use. The building's design was a very specific response to the needs of the AWM storage and conservation requirements at the time of



Hall way with integrated lighting features.

construction. In some instances these features are no longer relevant, however the building remains in use for the purpose that it was designed.



Integrated lighting is featured throughout the office space areas.



Original furnishings complement the design of the building.



Custom designed sliding bay doors.

Background History and Summary of the Uses of the Place Collection, Commemoration and Conservation

Annex A was publicly regarded as the most sophisticated centre of its type in Australia at the time of its construction.⁸ It is a custom designed and purpose built conservation centre and storage repository. Designed in 1977 and completed in 1978, the place demonstrates its continued use for this purpose by the AWM.⁹ Prior to the construction of Annex A, acquisitions were stored off site at Duntroon (from 1955). This environment was not conducive to the conservation of the nationally significant collection and AWM staff, particularly Noel Flanagan, began a very public campaign for a custom built repository and conservation centre.¹⁰

Size and volume were critical components of the Annex s design. The large size of some of the AWM s collection items required particular storage needs.¹¹ Assistance in the design was provided by Dr Anton Bos, a highly regarded expert in the museum sector¹² and subsequent AWM Head of Conservation.¹³ Significant acquisitions such as the V2 Rocket were to be housed in this new facility, influencing the parameters of the design brief.¹⁴ The building was designed with a floor space of 2900m.¹⁵ However, it was known at the time of construction that this allocation would only meet current storage needs.¹⁶ The expanding nature of the collection is a persistent theme in the history of the building. By 1995 it was filled beyond capacity.

The project was funded directly by the NCDC with the building costing approx \$2 million.¹⁷ These funds did not extend to all of the necessary fixtures and furnishing of the building, which then required additional funding an ongoing issue for many years.¹⁸

At the time of its opening the building consisted of:¹⁹

- six specialised laboratories for the conservation of metals, photography, paper textiles and fine art;
- three analytical laboratories to provide chemical, X-ray and workshop facilities;
- three small storage areas;
- a reception area;
- a large storage area, commonly referred to as the warehouse ;
- a staff lunch room;
- two offices;
- a small conference room; and
- a model workshop.

Refrigerated vaults to store nitrate-based still and movie film were located nearby on Vicars Street. The vaults were a shared facility with the National Library of Australia.²⁰



Clerestory windows provide natural light.



Main entry c1979.⁷

Australian War Memorial Heritage Register

Name of Place/Element

Annex A: Mitchell Conservation and Repository Centre



Preparing the site of the refrigerated vaults, November 1978.²¹



Annex A under construction.²²



Hand over of the site from the NCA to AWM.²³



Overlapping planes are prominent features of Taglietti's designs.

Enrico Taglietti

Dr Enrico Taglietti is an Italian born architect who has made a significant contribution to architecture in Australia.²⁴ Taglietti has reflected that his architectural style is strongly influenced by his life journey and experiences. In 1938 Taglietti with moved with his family from Italy to Asmara in Eritrea, East Africa. This experience provided Taglietti with an appreciation for vast landscapes. A strong bond with his grandfather, a stonemason, also influenced his approach to construction.²⁵

Returning to Italy after World War II, the largely destroyed Milan was again to become his home. Achievements in mathematics and philosophy at school led Taglietti to study engineering at university. After a year, he decided this was not to be his career path and he transferred to architecture. He trained and worked with some of the most significant twentieth century architects and designers including Gio Ponti, Pier Luigi Nervi, Carlo Mollino and Le Corbusier. Frank Lloyd Wright, of the Chicago school of architecture, is also cited as being a prominent influence in the development of Taglietti's own approach and design philosophy.²⁶ In 1954 Taglietti was asked to organise an exhibition in Sydney, related to his work in charge of foreign entries to the Milan Triennale exhibition of fine art, architecture and furniture.²⁷

Taglietti in Australia

Taglietti travelled to Australia in 1954 and spent three months visiting the various states. The vastness of the Canberra landscape was particularly appealing to Taglietti.²⁸ When the Italian Government invited him to design an embassy in Canberra, he readily accepted and moved his family to what was to become their new home. Unfortunately, the Italian Embassy project saw many delays and the design was not built until 1970.²⁹ However, Taglietti was not short of work and quickly became an established architect in Canberra. During this time Taglietti set up Enrico Taglietti and Maddox Pty Ltd, with the head office in Canberra and a Sydney office being run by his brother-in-law.³⁰ Examples of Taglietti's work in Australia are set out in Appendix A which also includes a list of Taglietti's awards and heritage listed buildings designed by him.

Timeline of Significant Events in the Construction and Use of Annex A³¹

- | | |
|------|---|
| 1947 | AWM collection exceeds storage facilities at the Campbell Precinct |
| 1950 | AWM Act expands the range of commemoration and its collection areas |
| 1974 | Dr Anton Bos provides expert input for the technical requirements of the proposed new storage facility and determines volume requirements. |
| 1975 | Pigott Report ³² identifies inadequate conservation facilities at the AWM.
AWM and NCDC develop the design brief and functional requirements for the building |
| 1976 | Design brief issued by the NCDC |
| 1976 | Land becomes available in Mitchell. NCDC secures Block 1A Section 20 for the repository and conservation centre |

Australian War Memorial Heritage Register

Name of Place/Element

Annex A: Mitchell Conservation and Repository Centre

1977	Canberra-based architect Enrico Taglietti commissioned by the NCDC to design the building in November
1978	NCDC consult with AWM regarding the feasibility of co-locating a Nitrate Film Store. This facility was requested by the National Library.
1978	Discussions commence on the selection of a name for the new building in April
1978	Construction commenced in January. ACT Builders Pty Ltd appointed
1979	Recruitment drive undertaken to staff the facility
1979	17 July Mr AG Keys, President of the RSL, received the keys on behalf of the trustees from Mr Tony Powell, Commissioner of the NCDC
1979	Site officially opened by the Minister for Home Affairs, the Hon RJ Ellicot
1980	Official visits from Dr Lindsay Sharpe, Museum of Applied Arts and Sciences, Sydney, Lionel Glendenning, Architect, NSW Government and engineers and architects consulting for the Museum of Applied Arts and Sciences, Tram Depot Conservation Centre
1980	Problems with the roof leaking
1981	AWM staff receive requests from other collection institutions about the design of repository and conservation centres including the State Library and Science Museum, Melbourne, and the Ministry of Works, New Zealand
1982	Open days conducted to encourage community interest
1983	Staff given permission to install a barbeque facility in the open areas adjacent to the staff room
1983	Concern regarding inadequate ventilation of laboratories communicated by AWM to NCDC
1984	Department of Housing and Construction installed a mezzanine level in the warehouse
1984	Model shop installed in the main store
1985	Maintenance work conducted including repair of floor tiles in the conservation laboratory and resealing of doors and steel windows in the warehouse
	Several problems with the design and construction reported, requiring:
	Replacement of the security system
	Alterations to the fume extraction equipment
	Modifications to the air conditioning system
	Replacement of the ethylene oxide fumigation chamber, which was condemned
1990	Annex A reaches full capacity and requires additional space
1990	Repair works undertaken external concrete repairs, repainting, additional ridge capping, resealing of windows, mitigation of subsidence and cracking at northwest corner
1996	Refurbishment works undertaken including civil works, emergency lighting, roof repairs, eaves soffit lining, wall joints (including slabs) modified, mechanical improvements and ceiling replacement
1996	Storage capacity is exceeded and solutions sought by Mitchell staff
1996	Area under the mezzanine in the warehouse enclosed providing a 108 square meter storage area
1997	Refurbishment works undertaken including fire management, change to front entry and door, window glazing
1997	External nitrogen gas supply deleted and modifications made to air conditioning system

Australian War Memorial Heritage Register

Name of Place/Element

Annex A: Mitchell Conservation and Repository Centre

2007	<p>Enrico Taglietti received Gold Medal Award from the Royal Australian Institute of Architects. The AWM Annex receives special mention as an important example of his work.</p> <p>New fire indicator panel installed including new smoke detectors</p> <p>Upgrade of ASHAP shed, now the Radiation Store</p> <p>Specialised collection storage</p>
2008	<p>ACT RAlA receives grant from the ACT Heritage Unit to prepare a monograph on Taglietti.</p> <p>BCA- 2 x new fire hose reels</p> <p>Mezzanine gate</p> <p>Removal of tree in courtyard</p>

Assessment of Heritage Significance for Annex A: Mitchell Conservation and Repository Centre

Commonwealth Heritage Value Criteria	Statement Against the Commonwealth Heritage Value Criterion
A Historic	<p>The AWM Annex A is significant as a key functional component of the AWM, an institution of national significance. Annex A has contributed to the overall functions of the AWM and, while not publicly accessible, has played a part in the AWM's activities since its construction in 1979.</p> <p>Annex A reflects the role of the AWM as a repository and conservation facility of significant items and the evolution of the AWM into a body that manages and conserves a nationally important collection. The high quality and advanced technical capabilities of Annex A reflects the growing professionalism of museum conservation within the AWM in the late 1970s and 80s.</p> <p>Annex A is the first structure purpose-designed and built for the conservation of a museum collection in Australia.</p> <p>Annex A is an important example of the role of the National Capital Development Commission (NCDC) in developing high-quality, purpose-designed facilities for national institutions.</p> <p>Annex A meets the threshold for significant heritage value under this criterion.</p>
Attributes	<p>A reflection of the commitment made at the time of construction to the key role of the AWM as a museum.</p> <p>The scale and technical aspects of the building's design, including purpose-designed facilities and functional considerations of layout and components, illustrate the technical requirements of the AWM at the time of construction.</p> <p>The contemporary high regard for the architectural qualities of Annex A and the fact that it is still functioning and is highly regarded for its use value illustrate the high-quality of the initial NCDC commission.</p> <p>Continuous and ongoing use as a component of the AWM demonstrates that it is a significant component of the AWM as a whole.</p>
B Rarity	<p>Annex A is significant as a highly successful and characteristic example of the work of architect Enrico Taglietti, displaying elements that can be seen as typical of his style. It is also significant as the largest example of his work. Enrico Taglietti is himself an unusual architect within the Australian context, practising a unique form of late modernist organic architecture. Annex A is one of a diminishing group of intact examples of Taglietti's work, with many other examples either demolished or significantly modified.</p> <p>Annex A is significant as a rare and early purpose-designed conservation facility.</p> <p>Annex A meets the threshold for significant heritage value under this criterion.</p>
Attributes	<p>The overall intactness of Annex A allows the original design to be appreciated. Annex A demonstrates the architectural achievement of Enrico Taglietti.</p> <p>The contemporary high regard of the work of Enrico Taglietti and Annex A, as one of his best</p>

Australian War Memorial Heritage Register	
Name of Place/Element	Annex A: Mitchell Conservation and Repository Centre
	<p>works, demonstrates the uniqueness of the site.</p> <p>The continuity of use demonstrates that the building has been successful as a purpose-designed conservation facility.</p>
C Scientific	<p>The AWM is a leading national institution of conservation and museum practice. The AWM Annex A has potential to provide knowledge of the evolution of conservation and collection management practice and the changing nature and practices of the AWM as an institution and contribute to further understanding of the evolution of conservation and museum practice nationally.</p> <p>As an intact and successful application that can be seen as typical of his architectural style, Annex A has potential to inform future study of the architecture of Enrico Taglietti, recipient of the 2007 RAIA Gold Medal. Annex A meets the threshold for significant heritage value under this criterion.</p>
Attributes	<p>AWM archival documents, photographs, plans and other resources documenting the site s use and evolution have the ability to demonstrate important aspects of the design and function of Annex A.</p> <p>Aspects of the building reflect conservation practices and approaches that have the ability to demonstrate the evolution of conservation within the museum context.</p> <p>The identification of Annex A in architectural surveys and awards as a high quality and successful application of a unique style demonstrates the potential for the site to contribute to future understanding of the architecture of the period.</p>
D Representative	<p>The AWM Annex A is a representative example of the architectural work of Enrico Taglietti, recipient of the 2007 RAIA Gold Medal. It is also representative of the high quality late 1970s and early 1980s architecture of Canberra, prominent examples of which include Edmund Barton Offices, Cameron Offices, National Gallery of Australia and High Court of Australia.</p> <p>Annex A is a representative example of the design and function of conservation facilities within museums, specifically within a relatively small group nationally of purpose-designed conservation facilities.</p> <p>The location of the AWM Annex A represents the 1970s establishment and development of Mitchell as an area for national institutional facilities alongside light industrial development. Annex A meets the threshold for significant heritage value under this criterion.</p>
Attributes	<p>The building itself, intact and able to reflect the original design, demonstrates the representative architectural values of the place.</p>
E Aesthetic	<p>Annex A exhibits particular aesthetic characteristics (See Criterion B and F) of the work of Enrico Taglietti which have been recognised by the RAIA in awarding Taglietti the 2007 Gold Medal. However, technically professional groups are not considered community or cultural groups under the assessment criteria. No research has been undertaken as to whether the place is valued by a community or cultural group.</p> <p>Threshold for this criterion not met on the basis of existing research.</p>
Attributes	<p>N/A</p>
F Creative/Technical	<p>Annex A is a highly resolved museum conservation facility. The design represents a technically advanced and high quality response to the requirements of the AWM.</p> <p>It is an early example of the building type, being the first purpose-designed conservation facility in Australia.</p> <p>Annex A contains many elements that were purpose-designed for the functions of the institution, representing a high level of technical achievement.</p> <p>Aspects of the architecture that contribute to the building s high level of design quality include the use of materials, including innovative combinations of off-form concrete, brickwork and terracotta tiles. The modulation of the structure is also a significant feature of its design, with the architect providing spaces with varying scales in response to their different functions. Annex A meets the threshold for significant heritage value under this criterion.</p>

Australian War Memorial Heritage Register	
Name of Place/Element	Annex A: Mitchell Conservation and Repository Centre
Attributes	The building's intactness and ongoing use indicate it was a highly resolved design and successful in providing for both conservation requirements and user amenity.
G Social	The AWM is an institution of national significance. Its role in conserving and displaying items related to Australia's war efforts has high community esteem. Annex A has some significance as a component of the AWM that enables those items to be conserved and displayed. Annex A is also highly regarded within the specialist communities of the AWM staff and the broader conservation community. The structure is held in high esteem within the architectural community as a successful and highly resolved design of the period and as a good example of the work of RAI A Gold Medal winning architect Enrico Taglietti. However, since surveys on the community regard of the place have not been undertaken, the significance threshold is not met on the basis of existing research.
Attributes	N/A
H Associative	Annex A has strong associations with architect Enrico Taglietti, recipient of the 2007 RAI A Gold Medal. It is a large, highly regarded, intact example of his work from a significant period. Annex A meets the threshold for significant heritage value under this criterion.
Attributes	<p>The aspects of the building's design that respond directly to the conservation and collection management requirements of the AWM are able to demonstrate an aspect of the functioning of the AWM.</p> <p>The elements of the structure that remain intact from the original design and construction period are able to demonstrate the architectural achievement of Enrico Taglietti.</p>
I Indigenous	The Indigenous values of the site were not investigated. Threshold not met on basis of existing research.
Attributes	N/A
Summary Statement of Significance	
	<p>The AWM Annex A is significant as a key component of the AWM, an institution of national significance. It reflects the role of the AWM as a repository of significant items and the evolution of the AWM into a body that manages and conserves a nationally important collection. It has historical and rarity value as the first structure purpose-designed and built for the conservation of a museum collection in Australia.</p> <p>Annex A is significant as a highly successful and characteristic example of the work of architect Enrico Taglietti, displaying elements typical of his style. It is also significant as the largest example of his work. Enrico Taglietti is an unusual architect within the Australian context, practising a unique form of late modernist organic architecture. Annex A is one of a diminishing group of intact examples of Taglietti's work, with many other examples either demolished or significantly modified.</p> <p>The AWM Annex A has potential to provide knowledge of the evolution of conservation and collection management practice and the changing nature and practices of the AWM as an institution. As an intact and highly successful application of his architectural style, Annex A has potential to inform future study of the architecture of Enrico Taglietti, recipient of the 2007 RAI A Gold Medal.</p> <p>The AWM Annex A is a representative example of the architectural work of Enrico Taglietti. It is also representative of the high quality late 1970s and early 1980s architecture of Canberra, prominent examples of which include Edmund Barton Offices, Cameron Offices, National Gallery of Australia and High Court of Australia.</p> <p>The design of Annex A represents a technically advanced and high quality response to the requirements of the AWM.</p> <p>Annex A contains many elements that were purpose-designed for the functions of the institution, representing a high level of technical achievement.</p> <p>Aspects of the architecture that contribute to the building's high level of design quality include</p>

Australian War Memorial Heritage Register

Name of Place/Element **Annex A: Mitchell Conservation and Repository Centre**

the use of materials, including innovative combinations of off-form concrete, brickwork and terracotta tiles. The modulation of the structure is also a significant feature of its design, with the architect providing spaces with varying scales in response to their different functions.

Statutory Listings

None

Non-Statutory Listings

None

Record of Work, Maintenance and Other Activity Relevant to the Conservation of Heritage Values

Date Work Conducted	Nature of the Work, Maintenance or Activity	Outcome
Property or Information Access Restrictions or Requirements if Any	<p>Concern for security was a feature of the design and construction of this building because of the weapons and other potentially dangerous items to be stored within. ASIO provided advice regarding security requirements and supported the use of design features such as the periphery security wall. Changes to locking mechanisms in 1997 were made in consultation with ASIO. In addition, an intruder alarm has been installed at the site. In 2006 and 2008 further upgrades were made to the security system.</p> <p>The nature of the collection requires that items such as bayonets, weapons, knives etc are stored in a manner which is compliant with the relevant legislation. Consequently, details of the location of items are restricted to approved persons only and are not indicated on any publicly accessible documents.</p> <p>Entry to the site is limited to a single entry point and all visitors must report to reception and identify themselves and the purpose of their visit to AWM staff. Public access to the repository is by appointment only. Public programs were initially provided but limited visitor numbers did not adequately support the sustainability of the program. Groups and special interest stakeholders are still welcome to book a visit to the site.</p>	
Consultation Requirements	As per the AWM Heritage Strategy.	
Conservation Documents or References for Annex A	<p>A heritage management plan has not been prepared for Annex A to date.</p> <p>Charleton, K 2005, Draft manuscript, The Career of Enrico Taglietti: An Outstanding Canberra Architect, p 37.</p> <p>Favaro, P 2005, Interviews with the Canberra Architect Enrico Taglietti, Architectural Theory Review, 10(2), pp 55 65.</p> <p>Favaro, P, Tanner, H, Taylor, J and Tadi, M 2007, Enrico Taglietti: building the invisible city, Architecture Australia, 96(2), pp 90 105.</p> <p>Metcalf, A 2003, Canberra Architecture, The Watermark Press, Sydney, p 123.</p> <p>Rusden, H 1988, Recorded Interview with Dr Enrico Taglietti March 1988, National Library of Australia, TRC 2263.</p> <p>Sharah, J 2003, Making Designs in Canberra, in City News, <allhomes.com.au>, viewed May 2007.</p> <p>Taylor, J 1990, Australian Architecture since 1960, Second Edition, Royal Australian Institute of Architects, p 92.</p>	

Archives of Relevance to the Heritage Values of Annex A

Author	Date	Title	Format	Cat Number	Location
Several	1975	Conservation Centre and Storage Space for AWM at Mitchell	AWM file	201/001/047 01	AWM
Several	1978	Conservation Centre and Storage Space for AWM at Mitchell	AWM file	201/001/047 02	AWM
Several	1979	Conservation Centre and Storage Space for AWM at Mitchell	AWM file	201/001/047 03	AWM
Several	1981	Conservation Centre and Storage Space for AWM at Mitchell	AWM file	201/001/047 04	AWM

Australian War Memorial Heritage Register

Name of Place/Element

Annex A: Mitchell Conservation and Repository Centre

Several	1984	Conservation Centre and Storage Space for AWM at Mitchell	AWM file	201/001/047 05	AWM
Several	1987	Conservation Centre and Storage Space for AWM at Mitchell	AWM file	201/001/047 06	AWM
Several	1978	Conservation & Storage Repository Planning Committee	AWM file	653/002/011	AWM
Several	1990	Conservation and Storage Space for AWM at Mitchell	AWM file	90/0222	AWM
Several	1997	Building Design and Services Refurbishment of Treloar A and Administration Building Bligh and Voller Architects	AWM file	97/1116	AWM
Several	1997	Building Design and Services Refurbishment of Treloar A and Administration Building Bligh and Voller Architects	AWM file	97/1117	AWM
Several	1997	Building Design and Services Refurbishment of Treloar A and Administration Building Bligh and Voller Architects	AWM file	97/1130	AWM
Several	1997	Building Design and Service Refurbishment of Treloar A and Administration Building Bligh and Voller Architects	AWM file	97/1288	AWM
Several		Treloar A Mitchell Annex Building and Services Report	AWM file	MASTER/0028	AWM
Several		Treloar A Building Plans 1992 98	AWM file	MASTER/0043	AWM
Several		Treloar A Building Plans 1996	AWM file	MASTER/0044	AWM
Several		National Collections Storage and Accommodation Review (NCSAR)	AWM file	07/2977	AWM
Several		Buildings, Security and Services Accommodation and Storage Review	AWM file	03/2575 05/2882	AWM

Date Information in this Register was Last Updated

Name	Position	Date
This information was prepared by Rebecca Hawcroft, Kristy Graham, Amy Guthrie, Geoff Ashley, Tracy Ireland and Sheridan Burke of Godden Mackay Logan. Site inspections were conducted on 27/28 March 2007.	Heritage Consultant to the AWM.	October 2007

Endnotes

- ¹ Photographs are by Godden Mackay Logan, site visit 27/28 March 2007, unless otherwise indicated.
- ² Favaro, P 2005, Interviews with the Canberra Architect Enrico Taglietti, *Architectural Theory Review*, 10(2), p 63.
- ³ ACT Territory Plan, viewed 15 May 2007, < <http://www.actmapi.act.gov.au/framesetup.asp>>
- ⁴ Australian War Memorial photograph, 1978, The instrument room at time of opening.
- ⁵ Australian War Memorial file 201/1001/1047 01, 1975, Conservation Centre and Storage Space for AWM at Mitchell.
- ⁶ Australian War Memorial file 201/1001/047 02, 1978.
- ⁷ Australian War Memorial photograph, c1978, Main entry.
- ⁸ Australian War Memorial file 201/001/047 03, 1979.
- ⁹ Australian War Memorial file 201/001/1047 01, 1978.
- ¹⁰ McKernan, M 1991, *Here is their spirit: A History of the War Memorial 1917 1990*, University of Queensland Press, Queensland, p 291.
- ¹¹ Australian War Memorial file 201/001/047 01, 1975, Conservation Centre and Storage Space for AWM at Mitchell.
- ¹² *ibid.*
- ¹³ McKernan, M, *op cit*, p 290.
- ¹⁴ Australian War Memorial file 201/001/047 01, 1975, Conservation and Centre and Storage Space for AWM at Mitchell.
- ¹⁵ Australian War Memorial file number 201/001/047 02, 1979.
- ¹⁶ Australian War Memorial file number 90/0222, 1996.
- ¹⁷ Australian War Memorial file 201/001/047 04, 1979.
- ¹⁸ Australian War Memorial file 201/001/047 04, 1981, Australian War Memorial file 201/001/407 05, 1984.
- ¹⁹ Australian War Memorial file 653/002/011, 1979, Conservation and Storage Repository Planning Committee.
- ²⁰ *ibid.*
- ²¹ Australian War Memorial photograph, 1978, Site preparation works for the refrigerated vaults November 1978.
- ²² Australian War Memorial photograph, 1978, Framework for Annex A.
- ²³ Australian War Memorial photograph, 1979, Handing over the site form the NCDC to the AWM.

Australian War Memorial Heritage Register

Name of Place/Element

Annex A: Mitchell Conservation and Repository Centre

²⁴ Royal Australian Institute of Architects, 2007, Australia's top architect award goes to Italian-born Canberra Based architect, Media release 15 March 2007.

²⁵ Rusden, H 1988, Recorded Interview with Dr Enrico Taglietti March 1988, National Library of Australia, TRC 2263.

²⁶ ibid.

²⁷ ibid.

²⁸ Rusden, H op cit.

²⁹ Charleton, K 2005, Draft manuscript, The Career of Enrico Taglietti: An Outstanding Canberra Architect, Canberra.

³⁰ Enrico Taglietti and Associates (undated) Supplementary material filed with the Rusden interview, 1988, op cit.

³¹ This information derived from various AWM files.

³² Federal Government Committee of Inquiry on Museums and National Collections.