

BETTER HERITAGE INFORMATION SUMMARY OF STATE HERITAGE PLACE

COMMENTARY ON THE LISTING

Description and notes with respect to a place entered in the South Australian Heritage Register in accordance with either the *South Australian Heritage Act 1978* or the *Heritage Places Act 1993*.

The information contained in this document is provided in accordance with s14 and s21 of the *Heritage Places Act 1993*.

NAME: National War Memorial

PLACE NO.: 13660

KNOWN AS: South Australian War Memorial

ADDRESS: Karna Country
North Terrace
Adelaide SA 5000
Hundred of Adelaide
CT 5754/511 H105100 S756

CONFIRMED IN THE SOUTH AUSTRALIAN HERITAGE REGISTER:

11 September 1986

STATEMENT OF HERITAGE SIGNIFICANCE

Unveiled on ANZAC Day 1931, the National War Memorial commemorates the role of South Australian service personnel and the ultimate sacrifice they made in the defence of the state and nation. Over the course of time and in the face of subsequent conflicts, the National War Memorial has also come to be a place to commemorate all South Australians who have died overseas in the service of their country and is the focus of the state's collective remembrance, notably on ANZAC and Remembrance Days. The First World War was a notable event in the history of South Australia and the National War Memorial is a tangible symbol of South Australia's contribution to the unification of the young, federated nation towards a common goal.

Designed by Woods, Bagot, Jory and Laybourne Smith, with contributions by Sydney-based sculptor George Rayner Hoff, the memorial brought together some of the

state's best artisans to commemorate the approximate 5,511 South Australian service personnel who died on active service during the First World War. It was designed as both a site of remembrance and as an expression of optimism for the future. The result is an unconventional composition that successfully blends the conservative classical imagery of the triumphal arch, the realistic imagery of the bronze sculptures, with the ethereal imagery of the Art Deco marble sculptures, distinguishing it from the classical imagery employed in similar memorials.

INDICATIVE CRITERIA (under section 16 of the Heritage Places Act 1993)

(a) it demonstrates important aspects of the evolution or pattern of the State's history

Unveiled on 25 April 1931 in remembrance of the over 5,500 South Australian service personnel (Army, Navy and Australian Flying Corps, forming the Australian Imperial Force AIF) who died during the First World War, the National War Memorial is associated with the state's contribution to the defence of South Australia and Australia and the subsequent commemoration of those service personnel. 34,959 South Australians enlisted to fight in the First World War, with approximately 15,000 men being wounded and 5,511 dying.

Australian government policy was not to repatriate the dead, and service personnel were buried in Commonwealth War Graves Cemeteries in the country of death. As such there was a need to recognise and remember their sacrifice back home and provide a substitute grave for the families who would be unable to travel overseas. In 1919, the House of Assembly passed a motion to provide a National War Memorial entirely funded by the state government. The status of the memorial was to stress the 'national' effort involved in the victory, distinguishing it from the memorials being erected in the townships and suburbs across the state. This status also recognised the first conflict fought entirely as a federated nation. The resulting National War Memorial demonstrates the influential and enduring contribution made by the state's service personnel to the evolution of South Australia's history, and the priority felt by the state in constructing a permanent monument to recognise their sacrifice.

(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics

In the 1920s, influenced by the drive for modernisation after the First World War, architects worked together to align art with industry. The National War Memorial embodies this movement, merging the talents of the architect, builder, mason, sculptor and foundrymen. The result is an unconventional composition that successfully blends the conservative classical imagery of the triumphal arch, the realistic imagery of the bronze sculptures, with the ethereal imagery of the Art Deco marble sculptures, distinguishing it from the classical imagery employed in similar memorials.

Designed by Walter Bagot and Louis Laybourne Smith from architectural firm Woods, Bagot, Jory and Laybourne Smith, with contributions by sculptor George Rayner Hoff, the National War Memorial demonstrates a high degree of creative and aesthetic accomplishment in its blending of realist, classical and Art Deco styles. The marble reliefs are an outstanding representative of Art Deco sculpture in South Australia demonstrating delineated geometric motifs, high and shallow relief carving and streamlined simplicity of form. The memorial also incorporates sculptural traditions in the use of a mid-Hellenic Aphrodite figure for the angel on the reverse, and other symbolic forms such as wreaths and lion heads.

Since its unveiling in 1931, the National War Memorial has received critical recognition in several publications. In *Art Deco in Australia: Sunrise over the Pacific* (2001), Leybourne-Ward identifies the memorial as a key example of the Art Deco style in Adelaide. The utilisation of the harder and courser white Angaston marble for the two bas-relief 'Spirits' is recognised by William B. Dalley as the 'first important statuary in white Angaston marble, and the first in which Hoff mastered our hard Australian sunlight,' an achievement shared with the skilled stonemasons of the South Australian Monumental Works, led by Albert Julius Henschke. The bronze sculptures, moulded by Hoff and cast by South Australian foundry Dobbie & Co., are also acknowledged as the first major bronze sculpture casting made in South Australia by Geoffrey Needham and Daryl Thomson in *Men of metal: A chronicle of the metal casting industry in South Australia, 1836-1998* (1987).

(f) it has strong cultural or spiritual associations for the community or a group within it

The National War Memorial was built to commemorate the sacrifice of the South Australian service personnel who died during the First World War. As such, the National War Memorial initially had a strong association with the families of those who had died and for the men who returned.

Over the course of time and in the face of subsequent conflicts, the National War Memorial has also come to be associated with the sacrifice of all South Australian service personnel who have served overseas and died as a result of that service. It is a place where the broader South Australian community remembers and pays its respects for that service.

While there are hundreds of war memorials located across the State, each town and many suburbs possessing a war memorial in one of many forms, it is the National War Memorial that since 1931 has been the focus of the State's collective remembrance, notably on ANZAC Day and Remembrance Day.

(g) it has special association with the life or work of a person or organisation or an event of historical importance

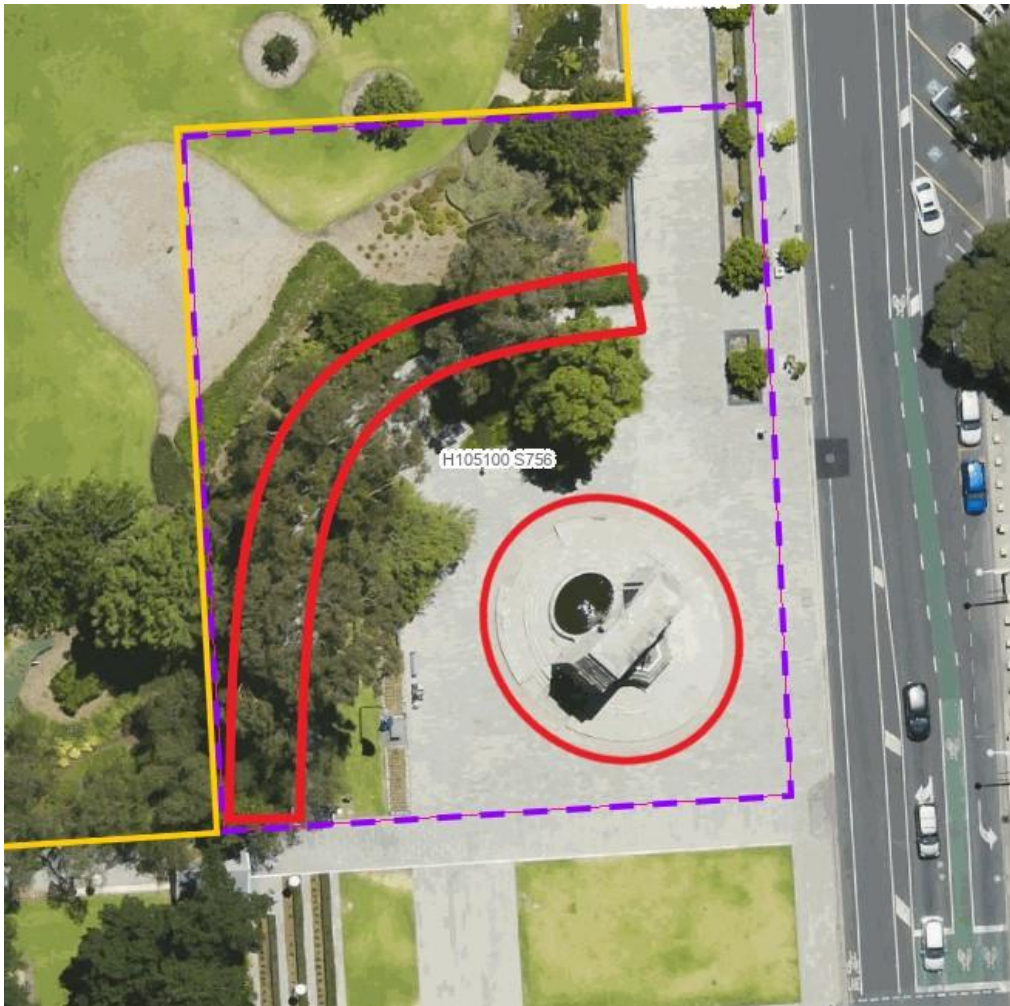
The National War Memorial has a special association with the First World War. Between 1914 and 1918, a total of 34,959 South Australians enlisted to fight in the First World War, which was 37.7 percent of the male population between 18 and 44 years of age. By the end of the war, approximately 15,000 men had been wounded and 5,511 had died.

In the years that followed, with families unable to visit the graves of their loved ones overseas, places of remembrance were established in towns and suburbs across the state to remember those who had died. These memorials were a very local response to loss and grief. Conversely, the National War Memorial was initiated and entirely funded by the state government and represents South Australia's contribution to the national war effort, symbolising the unification of the young, federated nation towards a common goal. Its central location along North Terrace, on what was once a part of the Government House domain also provides a poignant reminder of the collective cost, resulting from the state's duties to the British Crown.

SITE PLAN

National War Memorial
North Terrace, Adelaide SA 5000




PLACE NO.: 13660



National War Memorial, North Terrace, Adelaide SA 5000
(CR 5754/511 H105100 S756, Hundred of Adelaide)

N ↑

LEGEND

-  Parcel boundaries (Indicates extent of Listing)
-  Existing State Heritage Place(s)
-  Outline of Elements of Significance for State Heritage Place

Physical Description

The National War Memorial is a stylised triumphal arch, built from smooth and rusticated Macclesfield grey marble ashlar, set on an ellipsoid base of rough-sawn grey Harcourt granite. The memorial stands on a subterranean raft of reinforced concrete.

The base is comprised of steps and a plinth which in turn supports the arch. The arch is comprised of outer and inner arches, with pylons each side. The outer arch and pylons are predominantly finished in rusticated ashlar, with a smooth-finished keystone and coping, while the inner arch forms a concave reveal and is smooth. Smooth-finished ashlar surfaces at the top of the pylons on each side form tablets. Two stylised relief sculptures depicting angels, in white Barossa (Angaston) marble, stand inside the arch on the obverse (south-eastern) and reverse (north-western) sides of the memorial.

A tall podium in smooth marble on the obverse side supports a freestanding bronze sculpture, comprising three figures and a plough. An ovaloid pool stands on the reverse side, with a bronze fountainhead, depicting a lion head crowned, which is fixed to a smooth marble boss at the base of the arch.

Openings in the side of each pylon provide access to internal vestibules, which in turn lead to an inner shrine located beneath the podium.

Additional features include:

- incised inscriptions to podium, arch tablets, and reverse-side blockwork below relief figure,
- wreathes relieved from arch tablet surfaces,
- bronze rings fixed to podium and lower part of arch,
- bronze flagpole sockets, grouped in threes and containing flagpoles, fixed to pylons flanking entries,
- marble pool rim,
- terrazzo pool floor,
- smooth but slightly etched surface to reliefs,
- lime mortar pointing to arch, pylons, and podium and reliefs,
- flexible mastic pointing to base, steps and plinth (not significant fabric),
- flexible mastic pointing to coping (not significant fabric),
- solid sliding blackwood doors to entries, hung from gunmetal tracks, with spray sunk fielded panels, paint-finished externally and polished internally,
- vaulted and domed ceilings to vestibules in smooth cement render,
- storage niches in vestibules, with wax-polished, solid blackwood doors,
- smooth-finished grey Macclesfield marble to inner shrine walls,

- rough-sawn grey Harcourt granite paving to inner shrine floor, with flexible mastic pointing (pointing not significant fabric)
- bronze honour roll plaques fixed to inner shrine walls, with raised polished lettering and brown-painted ground,
- cement render ceiling to inner shrine with moulded fibrous plaster decoration.

Elements of Significance:

Elements of heritage significance include (but are not necessarily limited to):

- Site layout including government house wall with ivy cover,
- Path following the curved wall with an axial path to the National War Memorial,
- Triumphant arch monument,
- Alignment of memorial,
- Original sculptural features such as the youth group and lion's head,
- Inner shrine with bronze honour rolls.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Anzac Centenary Memorial Walk along Kintore Avenue (unveiled 2016),
- North Terrace public toilet,
- Pathway of Honour at rear of Government House.

History of the Place

Abridged history (Donald Richardson, 'Historical Study,' Bruce Harry & Associates *Conservation Plan and Dilapidation Survey for the National War Memorial*, 1988) with limited supplementary research as indicated by endnotes and references.

Remembering the First World War

Between 1914 and 1918, approximately 34,959 South Australian men aged between 18 and 44 years of age enlisted to fight in the First World War, or 37.7 percent of the male population.¹ While 300 women joined the Australian Army Nursing Service. By the end of the war, approximately 15,000 South Australians had been wounded and 5,511 had died.²

The Australian government took a firm position on repatriation of the dead, and with the exception of Major General William Throsby Bridges, killed at Gallipoli in 1915 and the remains of the unknown soldier interred at the Australian War Memorial in 1994, all service personnel who died overseas during the First World War were buried near where they died in Commonwealth War Graves Cemeteries.

In response, and like the rest of Australia, South Australians built a variety of memorials in towns and suburbs across the State, these places coming to represent the graves that most families would never be able to visit.³ A State response was also anticipated and in August 1919,⁴ Premier Archibald H. Peake submitted a motion to the House of Assembly for the provision of a National War Memorial.⁵ The motion was carried unanimously with agreement for the State to fund the project⁶ with an architectural competition chosen as the method to find a suitable design.⁷

Form and Location

The first meeting of the National War Memorial Committee (Memorial Committee) was held on 15 October 1919, with Premier Peake as chair. The South Australian Institute of Architects (SAIA), the Institute of Surveyors, the Town-planning Association, and the Arts Society were invited to assist the Committee with suggestions regarding the form of the memorial as well as the layout of the grounds.⁸ In 1923, following concerns from the public and the government that the Memorial Committee should represent all parties with legitimate interests in the memorial, it was enlarged to include nominees of the Returned Services League and the Red Cross, as well as others.⁹

While the Memorial Committee believed the grounds of Government House were a suitable location for the memorial,¹⁰ the form and location remained the subject of much public speculation and vigorous debate well into the 1920s.¹¹ Regarding form, most of the conversation focussed on whether the memorial should be functional or non-functional. Some of the public suggestions in favour of utility included a 'combined Rest, Reading and Refreshment Room' near the railway station;¹² a memorial hall;¹³ and a consumptive home for returned servicemen.¹⁴ In support of

symbolism came operatic soprano Dame Nellie Melba's 'clarion of bells'¹⁵ and Simpson Newland's 'Way of Honour' along Anzac Highway.¹⁶

Proposed locations included the intersection of North Terrace and King William Street;¹⁷ Montefiore Hill in North Adelaide, which was favoured by the members of the SAIA and the Institute of Surveyors;¹⁸ and Mount Lofty with the suggested design including a 30m-high metal and marble monument with an electric car to carry people to the summit.¹⁹ However, most discussion centred on Government House which led to wider debate about the role of the Governor to the state. Nationalist and conservative politicians fought to retain both the role of the Governor and the viceregal residence, while Labor politicians wished to see notions of the 'empire' and royal governance replaced.²⁰

The 1924 and 1926 Architectural Competitions

The architectural competition was announced in February 1924, temporarily ceasing debates around the memorial's form and location. The competition conditions situated the proposed National War Memorial on the 'south-western corner of Government House grounds' (Figure 1) and specified that it was 'not to be of utilitarian character.'²¹ The competition was open to architects residing in South Australia who were, in the opinion of the Memorial Committee, 'British subjects.'²² The total cost was not to exceed £25,000, excluding architect's commission, preparation, and lay-out of grounds.

There was no prize for the successful design. Instead, the winner would be given the contract, and be paid for their services as an architect in accordance with the authorised scale of fees outlined by the Federal Council of the SAIA.²³ Three assessors were appointed to judge the competition: South Australia's Architect-in-Chief Alfred E. Simpson (1868-1940), Adelaide architect Herbert Louis Jackman (1867-1936) and journalist and President of the Cheer-Up Hut Sir William Sowden (1858-1943).²⁴

Twenty-six entrants submitted plans.²⁵ However, in November 1924, before the assessors could announce their decision, the plans were destroyed by a fire that engulfed the Richards Building in Currie Street where they were being held.²⁶ The fire halted progress and it was not until June 1925 before the Memorial Committee met again to renew discussions and launch a new design competition.²⁷

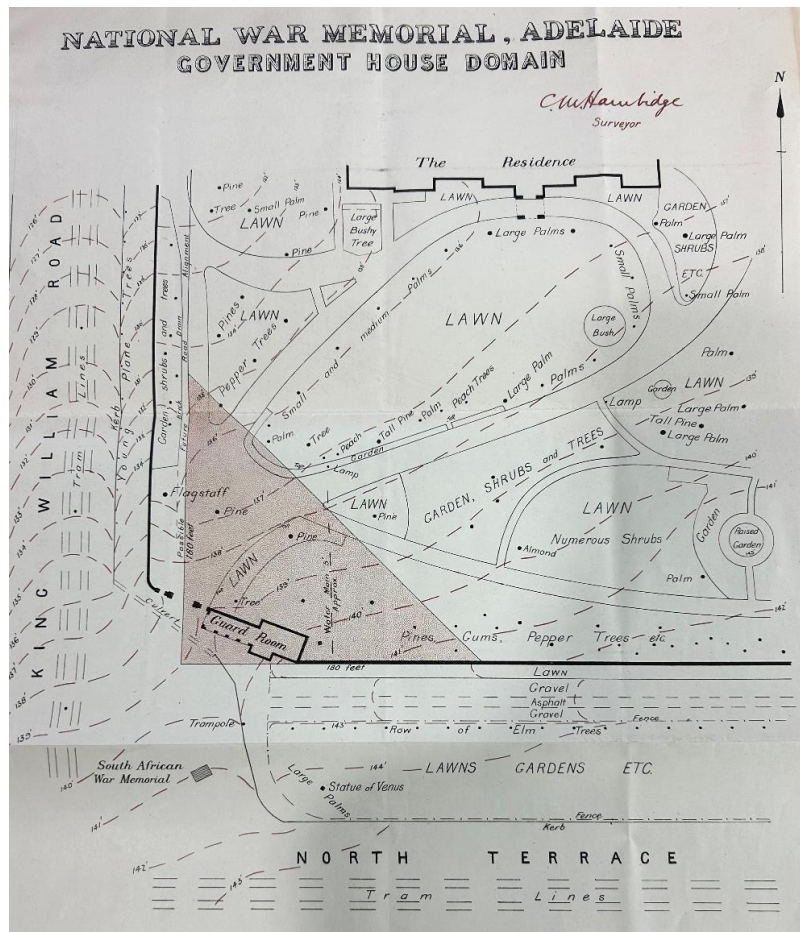


Figure 1. Photograph of the plan enclosed in the *Conditions of Competition* booklet clearly illustrating the proposed location of the National War Memorial in the south-western corner of the Government House grounds.

Source: DEW Files (SLSA document)

Indecision about the use of the Government House grounds delayed the announcement of the new competition until September 1926.²⁸ Ultimately, it was agreed to site the memorial in an area in a 'reenterant sector' on the south-eastern corner of the Government domain at the corner of Kintore Avenue and North Terrace.²⁹

The conditions of the new competition were almost identical to the first.³⁰ Some new stipulations were introduced, the most notable being that the size of the allotted section had increased to half an acre, and that the new designs should take the form of a 'Shrine of Memory' with provisions for the housing of records. The competition was assessed by the Commonwealth Government Architect, John Murdoch, F.R.I.B.A., 'in concurrence with the members of the Government of South Australia.'³¹

Eighteen entries were submitted and in January 1927 it was announced that the successful designer of the memorial was Woods, Bagot, Jory and Laybourne Smith,

with Louis Laybourne Smith (1880-1965) as principal architect. Laybourne Smith's design adhered closely to Walter Bagot's architectural concept for the 1924 competition.³² The tenderer was the South Australian Monumental Works (SAMW), led by S. D. Tillett.

The Winning Design: 'Spirit of Sacrifice'³³

The winning entry was composed to resemble the obverse and reverse of a coin, with each side to represent two dramatic sculptural scenes, 'the *before* and the *after*, the *active* and the *passive*, the *prologue* and the *epilogue of war*.'³⁴ The aspects were completely separated by a screen of 'rugged granite' which served as the background and contrast to the sculptures. The proposed memorial was 9.6 metres high, with the reliefs spanning 4.88 metres and the bronze sculptures 2.74 metres.



Figure 2. The obverse of the National War Memorial

Source: D. Darien Smith, SLSA BRG 18/54/1/22

The Obverse

Facing the intersection of North terrace and Kintore Avenue, the obverse side is intended to serve as a 'daily incentive' to passersby (Figure 2). The bronze sculpture, comprised of a student, a farmer, and a girl, represent the prologue - 'the offering of spirit, mind, and body' by the youth of South Australia to the war. The Vision they see is the great winged Spirit of Duty carved from marble.



Figure 3. The reverse of the National War Memorial

Source: D. Darien Smith, BRG 18/54/1/23

The Reverse

Facing Government House, the reverse is screened from the hustle and bustle of traffic. The sculpture represents the aftermath of war (Figure 3). The winged spirit symbolises womanhood and carries a 'helpless form of stricken youth' representing the tragedy of war and the consummation of sacrifice. Lines by John Oxenham are engraved below and represent the voice of womanhood:

They died that we might live.

Hail and farewell!

All honour give

To those who, nobly striving,

Nobly fell – that we might live.

The Fountain of Compassion lies beneath and is fed from the mouth of a bronze lion adorned with the Imperial Crown, a symbol of the British Commonwealth of Nations, while the flow of water represents the perpetual flow of memories.

Materials and Specifications

The architects specified the use of grey granite for the platform and superstructure and white marble for the panels forming the sculptural screen within the arch and the foundation rim and steps.³⁵ Given their scale and distance from the viewer, single axing was specified to give 'texture and strength of appearance without want of finish.' The oval platform was also to be single axed, the altar and its steps patent axed, the pylons and arch margin drafted in single axing, with quarry faces pitched off at the joints.

The winged figures were to be built in blocks of bonded masonry, making it part of the structure. It was suggested that gun-metal cramps and dowels be used where necessary, and the granite backed up in brickwork in cement. The foundation of the memorial was to consist of a raft of reinforced concrete, with suitable piers and bearers under the principal loads.³⁶

The Site

Laybourne Smith oriented the memorial on a north-west/south-east axis echoing the axis of the Women's War Memorial Garden (SHP 16182) and St. Peter's Cathedral.³⁷ The memorial was to become a focal point of a new entrance into Government House, set within an ocean of open space that offered a large area for 'public gatherings of a ceremonial character' (Figure 4).³⁸

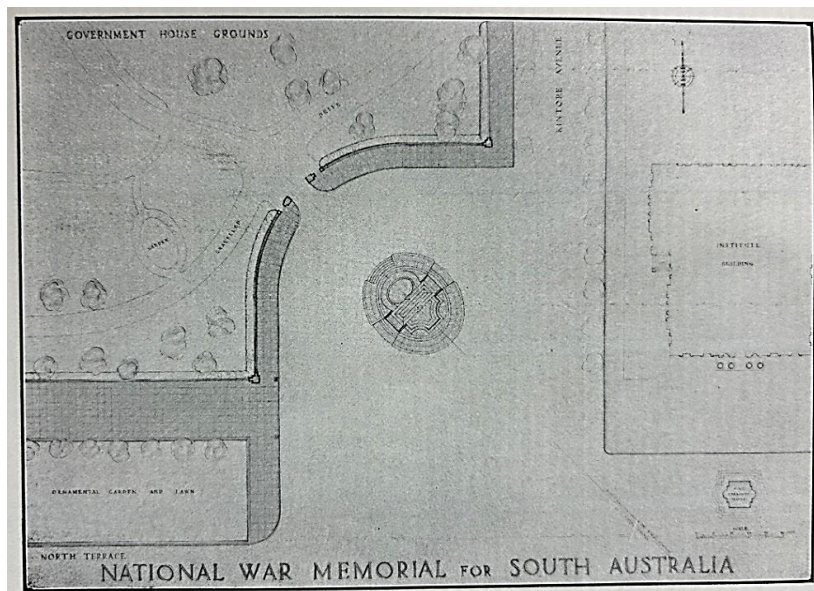


Figure 4. Block plan of the National War Memorial site as designed by Laybourne Smith.

Source: Wood, Bagot, Jory and Laybourne Smith, c.1924

The new entry to Government House was to be set within a curved wall, with a footpath at its foot, linking North Terrace and Kintore Avenue. While the location and orientation of the memorial and the profile of the curved wall were adopted, none of the other ideas were implemented.³⁹

Development of the Design

According to Bagot and Laybourne Smith, the design of the memorial was not one for conventional ornament, nor repetition of historical style.⁴⁰ That said, the design features several classically derived motifs. For example, the bronze-fountain which was inspired by a similar fountain in the Palazzo Pitti (Pitti Palace) in Florence and the marble relief of the Angel of Compassion, which has been realised in the Art Deco style as the mid-Hellenic Aphrodite.⁴¹

The bronze sculptures were created by Sydney-based artist George Rayner Hoff (1894-1937). Born on the Isle of Man, Hoff assisted his father who was a stonemason and woodcarver before commencing study in 1910 at the Nottingham School of Art, later studying at the Royal Academy of Art in London where he studied sculpture under Derwent Wood.⁴² Hoff enlisted for active service in 1915, where he fought in the trenches in France before spending the rest of the First World War producing battlefield maps from aerial photographs.

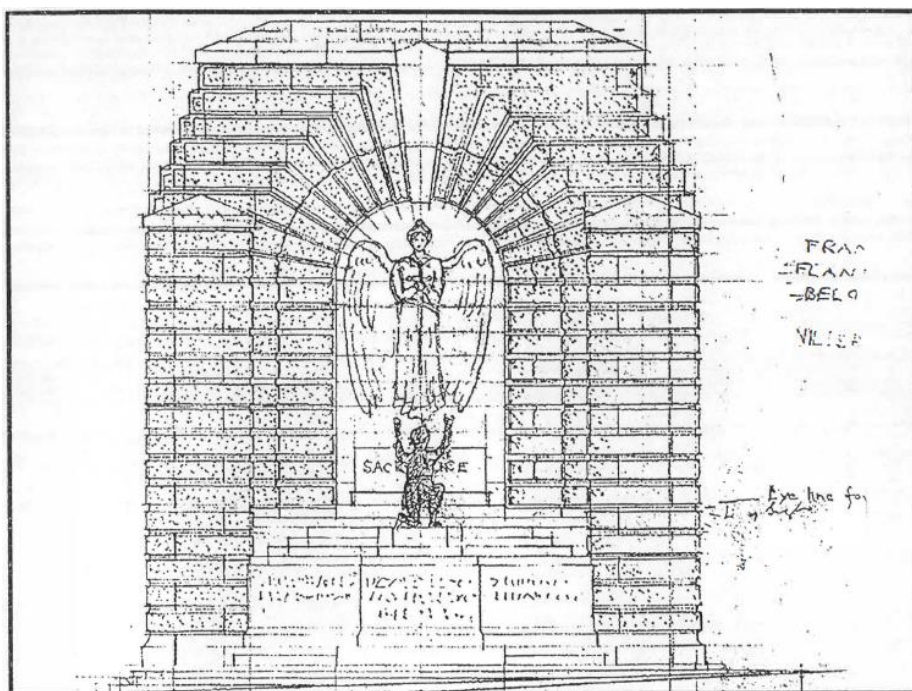


Figure 5. A sketch by Walter Bagot of his original concept for the obverse side of the National War Memorial submitted for the 1924 competition.

Source: Richardson, p.27 (Woods Bagot Archives)

Hoff became associated with the memorial in late 1924, when Bagot's first choice of artist, Paul Montford fell through due to creative differences.⁴³ Despite being unsuccessful, some of the suggestions Montford made in correspondence with Bagot were included in the final design. For example, in September 1924, Montford advised Bagot that a group would provide a 'better balance' than the single figure (Figure 5) and that they should be cast in bronze so that the angels would be 'removed as far from the humans as possible.'⁴⁴ Initially against this idea, Bagot was later convinced by Laybourne Smith who agreed with Montford that a bronze group would better represent the youth of the country responding to the call of duty rather than a single male figure.

Bagot was initially opposed to the inclusion of a woman within the group, stating that 'if you must have a girl' she could be 'seated as a pendant to the worker.'⁴⁵ The designer of the group is unknown, however correspondence between Laybourne Smith and Hoff suggests that it was the work of Hoff. Hoff also reconfigured Bagot's three nude figures by clothing them and transformed Bagot's concept designs for the two marble reliefs into monumental examples of Art Deco sculpture (Figure 6).



Figure 6. Original sketch by George Rayner Hoff of the Angel of Compassion on the reverse of the National War Memorial.

Source: Richardson, p.28 (Woods Bagot Archives)

Construction

BHI Summary of State Heritage Place: 13660

15 of 34

Confirmed in the South Australian Heritage Register on 11 September 1986

The South Australian Heritage Council endorsed the content of this BHI - SSHP on 23 May 2024

The effects of the Great Depression meant that the government was keen for South Australian industries to benefit from the work as much as possible, including its supervision, with materials procured from within Australia. Only British subjects were to be engaged to work on the memorial to ensure it was 'a true symbol in every way of the glorious triumph of British arms in the greatest international conflict in history.'⁴⁶ Returned servicemen were also given preferential employment on the project.

Construction work commenced in late November 1927 with excavation works for the piers, and by January 1928 the reinforced concrete platform forming the floor of the inner shrine was cast.⁴⁷ Laybourne Smith was the superintending architect on the project, with Messrs Fricker Bros. responsible for the foundations and the structural base.⁴⁸

Progress was gradual. According to original plans, the piled foundations were extended to blue clay at a depth of 1.5 metres, and reinforced concrete slabs were laid under the floor of the inner shrine, the pond and the podium. The base of the memorial and the floor of the inner shrine chamber were lined with granite.

Casting the Bronzes

By April 1930, the casting of the bronze sculptures was underway at the Dobbie & Co. foundry in Gawler Place, Adelaide.⁴⁹ The company's 84-year-old, retired 'leading-hand brass moulder,' Doug Gould managed the casting. He cut the plasters, describing the process as follows:

All the figures were separated from the base just above the ankles, the heads were removed as were the arms and hands ... Each section was then moulded in halves in plaster and quarter-inch thick potters' clay laid up against the mould surface. From this hollow mould a sane core was extracted, a new sand mould made and the core places in this mould. The metal was poured in and, after cooling, the hollow bronze casting was removed from the mould.⁵⁰

The separate sections were then hammer-welded together, resulting in a completed bronze figure that was entirely hollow with a 5mm thick shell. The 'youth group' was the first major bronze sculpture casting made in South Australia.⁵¹

Carving the Stone

Tillett & Co. was commissioned to carve the marble figures from Angaston marble with work commencing in February 1927. Albert Julius Henschke (1888-1955), a skilled artisan from Tanunda in the Barossa was entrusted with leading the work. For guidance, Hoff sent Henschke a carving of part of a foot of one of the angels to illustrate his own carving style.⁵² Upon completion, Hoff praised the work of the stone masons and carvers, telling Laybourne Smith that 'he had never had a more sympathetic rendering than that given by Mr. Henschke.'⁵³ In 1934, just three years

after the unveiling of the memorial, the reliefs were critically recognised by William B Dalley as the state's 'first important statuary in white Angaston marble.'⁵⁴

By March 1931, the memorial was nearing completion, Fricker Bros. finishing the construction of the brick wall which separates the memorial from the grounds of Government House.⁵⁵ The original landscaping comprised lawned areas to the rear of the memorial and four or five established trees. A gravel path mirrored the curved wall with an axial path to the National War Memorial, while the area to the south of and in front of the memorial was kept clear in accordance with the architect's intent.⁵⁶ By the end of its construction, the cost of the memorial had expanded to just over £29,007 to build. Dobbie & Co. were paid £4,124 and Hoff £9,396.

Unveiling and Dedication

The South Australian National War Memorial was unveiled by the Governor, Sir Alexander Hore-Ruthven on Anzac Day, 25 April 1931. The ceremony began with a procession from the R.S.L. clubrooms in Angas Street along King William and Rundle Streets to the National War Memorial where the unveiling ceremony was set to begin just before 11am with the arrival of Governor Hore-Ruthven.⁵⁷

Hore-Ruthven, too, had served in the First World War, fighting at Gallipoli and in France. Following prayers and hymns, the Governor addressed the crowd with a stirring speech,

It is not only for ourselves that we have erected this visible remembrance of great deeds, but rather that those who come after us and have not experienced the horrors of war, or realised the wanton destruction and utter futility of it all, may be inspired to devise some better means to settle international disputes other than by international slaughter.⁵⁸

Following the unveiling ceremony, the procession moved to the Cross of Sacrifice in Pennington Gardens on the corner of King William Road and Victoria Drive,⁵⁹ with about 75,000 people in attendance.⁶⁰ Since then, the memorial has hosted major state services including Anzac Day and Remembrance Day.

Changes Since 1931

Since its unveiling in 1931, the National War Memorial has not been changed with only routine and necessary maintenance and conservation works taking place. Conversely, the area around the memorial has undergone some changes.

Just months after its unveiling, the Adelaide City Council decided on more formal landscaping⁶¹ replacing the existing trees and lawned areas to the north and west of the memorial with two garden beds planted with evergreen Australian native trees. The remaining beds were planted with native shrubs and a lawned area was established to the memorial's south.⁶²

In August 1954, a Second World War Memorial was constructed adjacent to the curved boundary wall on the axis of the National War Memorial. Designed by Woods, Bagot, Laybourne Smith and Irwin, this memorial features a bronze honour roll inscribed with the names of 3,264 South Australian servicemen and servicewomen who enlisted in the Army, the Royal Australian Navy, and the Royal Australian Air Force in the Second World War.⁶³

Several other memorials have since been placed on the site, including:

- Four World War One memorial crosses,
- Battle of Lone Pine plaque and tree,
- French Service Memorial,
- The 8th Division AIF Memorial,
- Siege of Tobruk Cross,
- The Royal South Australian Regiment Memorial.

Chronology

Year	Event
------	-------

1904	The South African War Memorial (SHP 13349) is unveiled in June.
------	---

1914 – 1919	First World War
----------------	-----------------

1914	Louis Laybourne Smith (1880-1965) joins Woods, Bagot & Jory, becoming a partner when Woods retires in 1915.
------	---

The first memorial to the First World War, an English oak (*Quercus robusta*), is planted at Creswell Gardens in the Park Lands on 29 August by the Australian Natives Association (SHP 26348).

1915	Wattle Grove in the south Parklands is created and planted in remembrance of the loss of life at Gallipoli. Since demolished with the stone memorials Wattle Grove WWI War Memorial (Dardanelles Campaign, also called Gallipoli Campaign) (SHP 26394) relocated to Kintore Avenue.
------	--

1917	Victor Harbor Soldiers Memorial Gardens (SHP 12746) are created, the first of many Soldier's Memorial Gardens to be made in South Australia as a key form of remembrance following the First World War.
------	--

1919	A Soldier's Memorial Avenue and Garden is planted along Prescott Avenue, Toorak Gardens (SHP 14001) and Alexandra Avenue Rose Park (SHP13987).
------	---

In August, Premier Hon. Archibald H. Peake submits a motion before the House of Assembly to provide a National War Memorial. The motion is carried unanimously, and a National War Memorial Committee is appointed.

- The first meeting of the Memorial Committee is held in October.
- 1922 25 April, Women's War Memorial Garden, Cross of Sacrifice and Stone of Remembrance (SHP 16182) opens and is used as a site for ANZAC Day ceremonies.**
- 1923 Artist George Rayner Hoff migrates to Australia to take up a teaching position at the East Sydney Technical College.
- 1924 The conditions of National War Memorial architectural competition are issued on 1 February.
- The 26 submitted plans to the architectural competition are destroyed by fire.
- 1926 The conditions of the second competition for architectural designs for the National War Memorial on 3 September. Submissions are due 16 December.
- 1927 The winner of the architectural competition is announced in the press on 17 January. The successful designer is Woods, Bagot, Jory and Laybourne Smith.**
- Preparatory work such as tree removal and fencing begins on the site in November.**
- Excavation work on the memorial site begins.**
- Premier R. L. Butler announces in the House of Assembly on 22 November that all contracts relating to the erection of the National War Memorial had been signed.⁶⁴
- 1928 The reinforced concrete platform forming the floor of the inner shrine is cast in January. Construction on the arch begins.**
- A silver florin is placed between the courses of Macclesfield marble by one of the stone masons.
- 1929 The South Australian Monumental Works begin carving the marble reliefs. The stone carving is entrusted to Albert J. Henschke.**
- 1930 Dobbie & Co. cast the bronze sculptures.**
- 1931 Contractors Fricker Bros. construct the brick wall separating the memorial from the grounds of Government House in March.**
- The National War Memorial is unveiled to the public on 25 April (Anzac Day).**
- 1938 Four memorial crosses are enshrined along the curved boundary of Government House at the request of the Returned Servicemen's League (RSL).

- 1939 - Second World War
1945
- 1953 Floodlights are installed at the memorial by the Electricity Trust of South Australia (ETSA) to supplement the existing lighting.
- 1954 Woods, Bagot, Laybourne Smith and Irwin design the Second World War Memorial which is constructed in August.
- 1956 The Second World War Roll of Honour is unveiled on Remembrance Day (11 November) behind the National War Memorial along the boundary wall of Government House. A lamp post is moved, and another one added to maintain the symmetry of the site.
- 1859 - Precast concrete paving slabs are installed to the paths and surrounds.
1960
- 1982 A conservation report is prepared by the Australian Mineral Development Laboratories (Amdel).
- 1983 Major refurbishment work is undertaken by Amdel.**
- 1986 The National War Memorial is confirmed in the State Heritage Register.
- 1993 A stone memorial is set in the western garden by the French community and the Federation Des Anciens Combattants Francais of South Australia.
- 1996 Unauthorised cleaning works are carried out on the memorial causing damage to the v-shaped lettering engraved into the marble base of the monument.
- 1998 A conservation plan and dilapidation survey report is prepared by Bruce Harry & Associates.**
- 2000 Conservation work is carried out on the Second World War Roll of Honour by Artlab Australia.**
- 2001 Conservation works undertaken on the memorial by Sarah Constructions (DA 49/020/0009/01).**
- 2005 A conservation treatment is carried out on the Second World War Honour Roll panels in April by Artlab Australia.
- 2008 Development application for conservation works to masonry and bronze is approved by Heritage South Australia (DA 020/V077/08).**
- c.2016 A tree is removed as part of the works on the Anzac Centenary Memorial Walk along Kintore Avenue (DA 020/049/15).
- 2017 Conservation treatment of the Second World War Honour Roll and the Lone Pine commemorative plaque is undertaken by Artlab Australia.

References

BHI Summary of State Heritage Place: 13660

20 of 34

Confirmed in the South Australian Heritage Register on 11 September 1986

The South Australian Heritage Council endorsed the content of this BHI - SSHP on 23 May 2024

Archival

Government of South Australia. 'National War Memorial, South Australia. Conditions of Competition.' Adelaide: R.E.E. Rogers, Government Printer, North Terrace, 1 February 1924.

Woods, Bagot, Jory and Laybourne Smith. 'The Selected Design: The National War Memorial for South Australia.' Brochure compiled by the architects, Adelaide, 1924.

Surveys and Reports

Artlab Australia. *National War Memorial, Adelaide: Masonry Dilapidation Survey, Conservation Strategy & Specification, Volume 1: Report*. Prepared for the Department of Transport, Energy & Infrastructure, June 2007.

Artlab Australia. *National War Memorial, Adelaide: Masonry Dilapidation Survey, Conservation Strategy & Specification, Volume 2: Detailed Dilapidation Survey*. Prepared for the Department of Transport, Energy & Infrastructure, June 2007.

Hipper, John. *National War Memorial, Adelaide: Masonry Dilapidation Survey, Conservation Strategy & Specification, Volume 3: Drawings*. Prepared for Artlab for the Department of Transport, Energy & Infrastructure, June 2007.

Bruce Harry and Associates. *Conservation Plan and Dilapidation Survey for the National War Memorial*. Prepared for the Department of Administrative and Information Services, September 1998.

Swanbury Penglase Architects Pty Ltd. *National War Memorial: DTEI Buildings Management Project Services Heritage Asset Survey Report*, 2009.

Books

Art Deco Society of New South Wales. *Art deco in Australia: sunrise over the Pacific*. Edited by Mark Ferson and Mary Nilsson. St Leonards: Craftsman House, 2001.

Hoff, Raynor. *Sculpture of Rayner Hoff / with text by the Rt. Hon. The Earl Beauchamp, Howard Ashton, E.G. Temple Smith and W. Bede Dalley*. Sydney: Sunnybrook Press, 1934.

Marsden, Susan, Paul Stark and Patricia Sumerling, eds. *Heritage of the City of Adelaide: An Illustrated Guide*. The Corporation of the City of Adelaide, 1990.

Needham, Geoffrey R. and Daryl I. Thomson. *Men of Metal: a chronicle of the metal casting industry in South Australia, 1836-1986*. Croydon Park: Self-published, 1987.

Williams, Michael. *The Making of the South Australian Landscape: A Study in the Historical Geography of Australia*. London and New York: Academic Press, 1974.

Journal Articles

Collins, Julie, Alexander Ibels, Susan Collins and Christine Garnaut. 'Adelaide rises from the plain: Perspectives on the emergence of tall buildings in South Australia's capital city.' *Australian Planner* vol. 43 no.3 (August 2006) pp.24-33.

Inglis, Ken. 'Men, Women, and War Memorials: Anzac Australia.' *Daedalus* vol. 116 no.4 (Fall 1987), pp.35-59.

Newspapers

Advertiser and Register, 'Views and Comments,' 25 April 1931.

Advertiser and Register, 'Anzac Day Plans,' 14 April 1931.

Advertiser and Register, 'Youth's great tribute to Anzac heroes,' 27 April 1931.

Advertiser and Register, 'War Memorial Dispute,' 20 May 1931.

Bunyip, 'The War Memorial,' 13 July 1923.

News, 'Commemorating the Great Sacrifice,' 28 April 1925.

News, 'War Memorial Committee,' 9 June 1925.

News, 'Is This the End?' 2 December 1926.

News, 'Legacy Club Luncheon,' 16 February 1928.

News, 'War Memorial,' 26 March 1931.

Observer, 'National War Memorial, 27 October 1923.

Observer, 'The War Memorial,' 12 June 1926.

Observer, 'The Site of the National War Memorial,' 25 September 1926.

The Advertiser, 'National War Memorial,' 28 February 1920.

The Advertiser, 'National War Memorial,' 16 February 1924.

The Advertiser, 'The National War Memorial,' 28 August 1926.

The Advertiser, 'The National War Memorial,' 4 September 1926.

The Advertiser, 'The National War Memorial,' 21 January 1928.

The Advertiser, 'At the Cool Sea Shore,' 6 November 1931.

The Advertiser, 'National War Memorial,' 23 November 1927.

The Advertiser, 'Lost Heavily on War Memorial Work,' 12 March 1932.

The Herald, 'Memorial to Soldiers,' 23 August 1924.

The Journal, 'National War Memorial,' 22 October 1919.

The Mail, 'State War Memorial,' 8 November 1919.

The Mail, 'War Memorial Unveiling on Saturday,' 18 April 1931.

The Mail, 'South Australian pays homage to her fallen soldiers,' 25 April 1931.

The Mail, 'Ex-Servicemen on New Memorial Job,' 28 August 1954.

The Register, 'A National Memorial,' 7 June 1917.

The Register, 'National War Memorial,' 2 November 1918.

The Register, 'Lest we Forget,' 8 August 1919.

The Register, 'Parliament at Work,' 8 August 1919.

The Register, 'National War Memorial,' 11 June 1925.

The Register, 'The War Memorial,' 9 July 1925.

The Register, 'National War Memorial,' 5 July 1926.

The Register, 'National War Memorial,' 4 September 1926.

The Register, 'War Memorial,' 28 October 1927.

The Register News-Pictorial, 'Girl Who Posed for Adelaide's National War Memorial,' 16 April 1930.

Websites

Anzac Memorial. 'The Sculptor: George Rayner Hoff.' Anzac Memorial, Hyde Park, Sydney, <https://www.anzacmemorial.nsw.gov.au/our-stories/sculpture-hoff>.

Art Gallery of NSW. 'Rayner Hoff,' <https://www.artgallery.nsw.gov.au/collection/artists/hoff-rayner/>.

Elton, Jude. 'War Memorial,' SA History Hub, History Trust of South Australia, <https://sahistoryhub.history.sa.gov.au/things/war-memorial> (accessed 26 October 2023).

Hutchinson, Noel S. 'Hoff, George Rayner (1894-1937).' Australian Dictionary of Biography, Australian National University, <https://adb.anu.edu.au/biography/hoff-george-rayner-6696>.

Sullivan, Christine. 'Smith, Louis Edouard Laybourne.' Architecture Museum, University of South Australia, 2008, Architects of South Australia, https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=27.

SITE DETAILS

National War Memorial

PLACE NO.: 13360

North Terrace, Adelaide SA 5000

DESCRIPTION OF PLACE:	Memorial commemorating South Australian soldiers who died in the First World War.	
DATE OF CONSTRUCTION:	1926-1931	
REGISTER STATUS:	Recommendation: 20 March 1985 Provisional Entry: 12 September 1985 Confirmation: 11 September 1986	
LOCAL HERITAGE STATUS:	Yes	
CURRENT USE:	Memorial 1931 - current	
ARCHITECT:	Woods, Bagot, Jory and Laybourne Smith 1926-1931	
BUILDERS & ARTISANS:	George Rayner Hoff (sculptor) Dobbie & Co. (bronze founders) Tillett & Co. (stone masons) Julius Henschke (stone carver) Messrs Fricker Bros. (foundations) South Australian Monumental Works (contractors)	
LOCAL GOVERNMENT AREA:	Adelaide	
LOCATION:	Street Name:	North Terrace
	Town/Suburb:	Adelaide
	Post Code:	5000
LAND DESCRIPTION:	Title	CT 5754/511 H105100 S756
	Reference:	
	Hundred:	Adelaide

PHOTOS

National War Memorial

PLACE NO.: 13660

North Terrace, Adelaide SA 5000



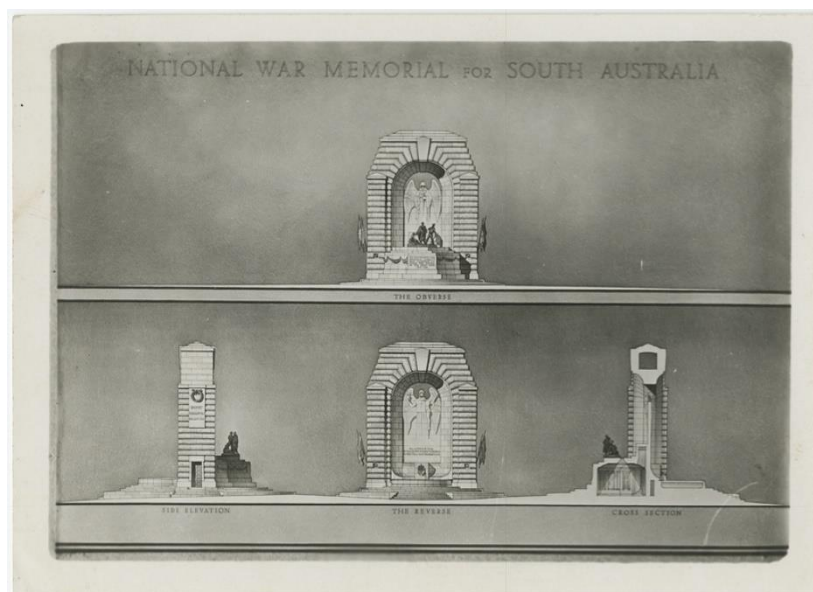
Perspective drawing of the National War Memorial published by Woods Bagot Pty Ltd 1928-1930.

Source: BRG 18/54/1/21

National War Memorial

PLACE NO.: 13660

North Terrace, Adelaide SA 5000



Elevations of the National War Memorial published by Woods Bagot Pty Ltd 1928-1930.

Source: SLSA BRG 18/54/1/1



Birdseye plan of the National War Memorial published by Woods Bagot Pty Ltd 1928-1930.

Source: SLSA BRG 18/54/1/2

National War Memorial

PLACE NO.: 13660

North Terrace, Adelaide SA 5000



**Quarrying the stone for the Memorial published by Woods Bagot Pty Ltd 1928-1930.
Photograph taken by M.H. Pulford.**

Source: SLSA BRG 18/54/1/5



**Lions head sculpture in the workshop and completed published by Woods Bagot Pty Ltd
1928-1930. Photographs taken by R.E. Collett.**

Source: SLSA BRG 18/54/1/7 and BRG 18/54/1/19



Foundrymen working on one of the figures in the workshop (left) and as a group (right) published by Woods Bagot Pty Ltd 1928-1930.

Source: SLSA BRG 18/54/1/8 and BRG 18/54/1/11



Detail of heads of figures published by Woods Bagot Pty Ltd 1928-1930.

Source: SLSA BRG 18/54/1/16 and BRG 18/54/1/18

National War Memorial

PLACE NO.: 13660

North Terrace, Adelaide SA 5000



Side elevations of the National War Memorial published by Woods Bagot Pty Ltd 1928-1930 showing the cavity doors.

Source: SLSA BRG 18/54/1/12 and BRG 18/54/1/13



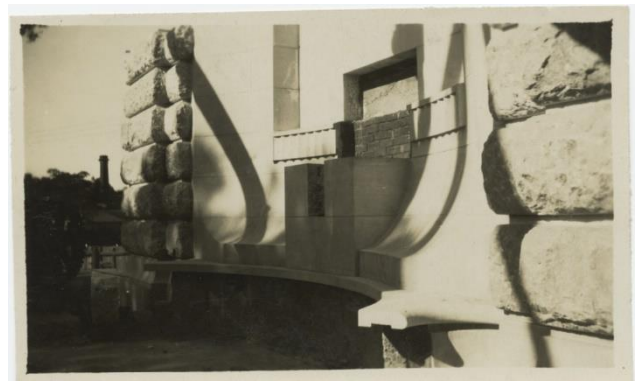
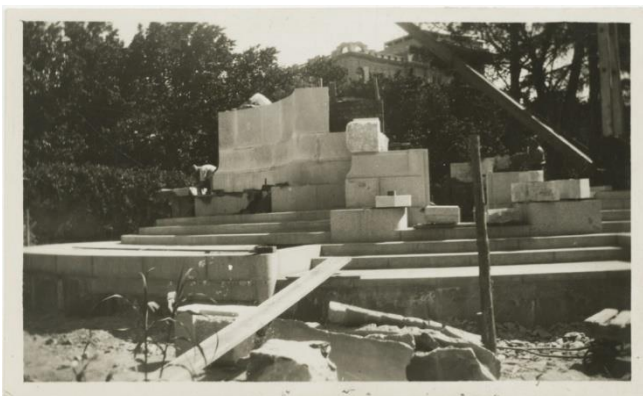
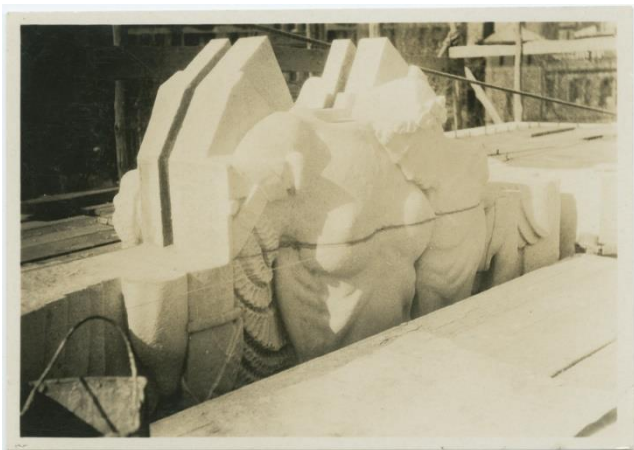
Interior of the National War Memorial published by Woods Bagot Pty Ltd 1928-1930.

Source: SLSA BRG 18/54/1/14

National War Memorial

PLACE NO.: 13660

North Terrace, Adelaide SA 5000



Construction of the National War Memorial published by Woods Bagot Pty Ltd. Photos taken between 1928 and 1929.

Source (left to right, top to bottom): SLSA BRG 18/54/1/24, BRG 18/54/1/27, BRG 18/54/1/31, BRG 18/54/1/34, BRG 18/54/1/36, BRG 18/54/1/37

BHI Summary of State Heritage Place: 13660

30 of 34

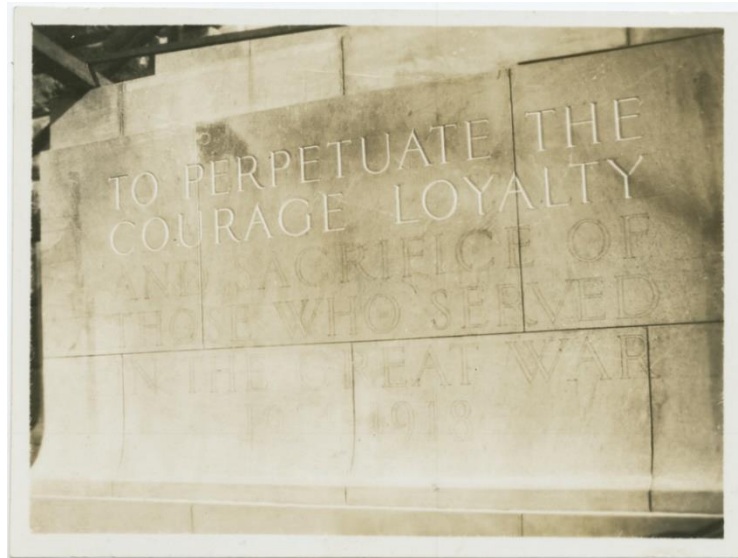
Confirmed in the South Australian Heritage Register on 11 September 1986

The South Australian Heritage Council endorsed the content of this BHI - SSHP on 23 May 2024

National War Memorial

PLACE NO.: 13660

North Terrace, Adelaide SA 5000



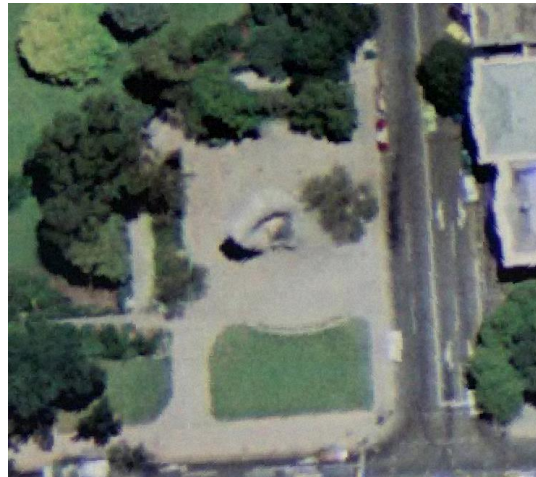
National War Memorial published by Woods Bagot Pty Ltd 1928-1930.

Source: SLSA BRG 18/54/1/26



Second World War Honour Roll at rear of the Memorial site against the wall of the Government House grounds.

Source: Artlab Australia, July 2017



Aerial images of the National War Memorial illustrating changes to the site over time. Dates from left to right, top to bottom are: 1949, 1981, 2002 and 2016.

Source: ENV Maps

-
- ¹ Jude Elton, 'War Memorial,' SA History Hub, History Trust of South Australia, <https://sahistoryhub.history.sa.gov.au/things/war-memorial> (accessed 26 October 2023).
- ² Michael Williams, *The Making of the South Australian Landscape: A Study in the Historical Geography of Australia* (London and New York: Academic Press, 1974), 592.
- ³ Ken Inglis, 'Men, Women, and War Memorials: Anzac Australia.' *Daedalus* vol. 116 no.4 (Fall 1987), p.36.
- ⁴ *The Register*, 'A National Memorial,' 7 June 1917, p.8.
- ⁵ *The Register*, 'Lest we Forget,' 8 August 1919, p.7.
- ⁶ *The Register*, 'Parliament at Work,' 8 August 1919, p.8.
- ⁷ In the first few decades following federation, the term 'national' was often used when referring to memorials built in Australia's state capitals. See Donald Richardson, 'Historical Study,' *Conservation Plan and Dilapidation Survey for the National War Memorial*, prepared for the Department of Administrative and Information Services for Bruce Harry and Associates, September 1998. In this instance, the state government's intention was to commemorate the victory of Australia in the First World War and to acknowledge the 'National effort involved in such activities.' See Government of South Australia, 'National War Memorial, South Australia. Conditions of Competition,' Adelaide: R.E.E. Rogers, Government Printer, North Terrace, 1 February 1924.
- ⁸ *The Journal*, 'National War Memorial,' 22 October 1919, p.1.
- ⁹ *The Builder*, 11 August 1923. Quoted in Richardson, 'Historical Study,' p.6.
- ¹⁰ *The Journal*, 'National War Memorial,' p.1.
- ¹¹ The National War Memorial Committee also called for public proposals in local newspapers, as seen in *Observer*, 'National War Memorial, 27 October 1923, p.38.
- ¹² Quoted in Richardson, 'Historical Study,' p.7.
- ¹³ *The Mail*, 'State War Memorial,' 8 November 1919, p.2.
- ¹⁴ *The Advertiser*, 27 November 1924. Quoted in Richardson, p.7.
- ¹⁵ *The Herald*, 'Memorial to Soldiers,' 23 August 1924, p.3.
- ¹⁶ *News*, 'Commemorating the Great Sacrifice,' 28 April 1925, p.6.
- ¹⁷ Richardson, 'Historical Study,' p.9.
- ¹⁸ *The Advertiser*, 'National War Memorial,' 28 February 1920, p.8.
- ¹⁹ *The Register*, 'The War Memorial,' 9 July 1925, p.12.
- ²⁰ Richardson, 'Historical Study,' p.9.
- ²¹ *The Advertiser*, 'National War Memorial,' 16 February 1924, p.13.
- ²² Government of South Australia, 'National War Memorial, South Australia. Conditions of Competition,' p.2
- ²³ Government of South Australia, 'National War Memorial, South Australia. Conditions of Competition,' p.3.
- ²⁴ Richardson, 'Historical Study,' p.3.
- ²⁵ Richardson, 'Historical Study,' pp.7-8.
- ²⁶ *The Advertiser*, 11 November 1924, pp.9,12. *The Builder*, 19 November 1924.
- ²⁷ *News*, 'War Memorial Committee,' 9 June 1925, p.5.
- ²⁸ *The Register*, 'National War Memorial,' 11 June 1925, p.9.
- ²⁹ According to a letter in the files of Woods Bagot dated 9 March 1931.
- ³⁰ *The Advertiser*, 'The National War Memorial,' 4 September 1926, p.13.
- ³¹ *The Register*, 'National War Memorial,' 4 September 1926, p.9.
- ³² Richardson, 'Historical Study,' p.15.
- ³³ This section has been taken from a brochure compiled by Woods, Bagot, Jory & Laybourne-Smith called 'The Selected Design: The National War Memorial for South Australia.'
- ³⁴ Richardson, 'Historical Study,' p.14.
- ³⁵ Laybourne Smith, 'The Selected Design,' p.11.
- ³⁶ Laybourne Smith, 'The Selected Design,' p.11.
- ³⁷ Laybourne Smith, 'The Selected Design,' p.8.

-
- ³⁸ Laybourne Smith, 'The Selected Design,' p.8.
- ³⁹ Richardson, 'Historical Study,' p.27.
- ⁴⁰ Laybourne Smith, 'The Selected Design,' p.4.
- ⁴¹ Richardson, 'Historical Study,' p.14. And Dalley in Raynor Hoff, 'Sculpture of Rayner Hoff / with text by the Rt. Hon. The Earl Beauchamp, Howard Ashton, E.G. Temple Smith and W. Bede Dalley' (Sydney: Sunnybrook Press, 1934), p.93.
- ⁴² Noel S. Hutchinson, 'Hoff, George Rayner (1894-1937),' Australian Dictionary of Biography, Australian National University, <https://adb.anu.edu.au/biography/hoff-george-rayner-6696> (accessed 19 April 2024).
- ⁴³ Richardson, 'Historical Study,' p.17.
- ⁴⁴ Letter dated 2/3 September 1924 from Montford to Bagot, Woods Bagot archives, printed in Richardson, 'Historical Study,' p.16.
- ⁴⁵ Richardson, 'Historical Study,' p.18.
- ⁴⁶ *The Register*, 'War Memorial,' 28 October 1927, p.9.
- ⁴⁷ *The Advertiser*, 'The National War Memorial,' 21 January 1928, p.13.
- ⁴⁸ *The Advertiser*, 'The National War Memorial,' p.14.
- ⁴⁹ *The Register News-Pictorial*, 'Girl Who Posed for Adelaide's National War Memorial,' 16 April 1930, p.24.
- ⁵⁰ Needham, 'Men of Metal,' p.187.
- ⁵¹ Geoffrey R. Needham and Daryl I. Thomson, *Men of Metal: a chronicle of the metal casting industry in South Australia, 1836-1986* (Croydon Park: Self-published, 1987), p.187.
- ⁵² Letter from Laybourne Smith to Rayner Hoff, 6 November 1928, Woods Bagot files. Quoted in Richardson, 'Historical Study,' p.23.
- ⁵³ *Advertiser and Register*, 'Views and Comments,' p.12.
- ⁵⁴ Dalley, 'Sculpture of Rayner Hoff,' p.111.
- ⁵⁵ *News*, 'War Memorial,' 26 March 1931, p.1.
- ⁵⁶ Richardson, 'Historical Study,' p.28.
- ⁵⁷ *The Mail*, 'War Memorial Unveiling on Saturday,' 18 April 1931, p.2.
- ⁵⁸ *The Mail*, 'South Australian pays homage to her fallen soldiers,' 25 April 1931, p.1.
- ⁵⁹ *Advertiser and Register*, 'Anzac Day Plans,' 14 April 1931, p.9.
- ⁶⁰ *Advertiser and Register*, 'Youth's Great Tribute to Anzac Heroes,' p.7.
- ⁶¹ *The Advertiser*, 'At the Cool Sea Shore,' 6 November 1931, p.24.
- ⁶² Richardson, 'Historical Study,' 28.
- ⁶³ *The Mail*, 'Ex-Servicemen on New Memorial Job,' 28 August 1954, p.14. Richardson, 'Historical Study,' pp.28-29.
- ⁶⁴ *The Advertiser*, 'National War Memorial,' 23 November 1927, p.13.