

EXPLANATORY STATEMENT

HERITAGE OBJECTS ACT 1991

HERITAGE OBJECTS REGISTER

NO. 27 OF 1996

The *Heritage Objects Act 1991* ("the Act") provides for the identification and protection of objects which have value to the ACT; are held in the ACT; and which are Government owned.

Under the Act a Heritage Object Register is created. The ACT Heritage Council enters objects in an interim Heritage Objects Register and the Minister approves the entry of objects in the register

The Minister gave the approvals that permitted the first interim Heritage Objects Register to become the initial Heritage Objects Register on 18 April 1995 (Instrument No.36 of 1995).

On 19 April 1995 the ACT Heritage Council notified in Gazette No.15 that it had entered the Merry-go round and Organ, and the statue of Ethos in an interim Heritage Objects Register. Subsection 12(1) provides that the maximum period an interim Register is to have effect is one year.

The Heritage Council has submitted the interim Heritage Places Registers to the Minister for approval under subsection 15 of the Act. The Minister has exercised his power under subsection 16 to approve the interim Register as a whole, and the instruments of approval specify the date of approval and the places where the Register can be inspected or obtained as required under subsection 16(2).

Under s.17(b) the Minister's approval varies the Register in accordance with the provisions of each citation.

GOVERNMENT NOTICES Continued

INTERIM HERITAGE OBJECTS REGISTER

NOTICE

Pursuant to section 12 of the *Heritage Objects Act 1991*, notice is given that the following objects have been entered in the interim Heritage Objects Register:

Inclusion of the following provisions:

Merry-go-round and Organ

Ethos

Copies of the unrestricted portions of the interim Heritage Objects Register are available for public inspection during office hours at the following places:

ACT Government Shopfront
Homeworld Building
Cnr Anketell & Reed Sts
Tuggeranong

ACT Government Shopfront
Ground Floor, Swanson Plaza
Swanson Court
Belconnen

ACT Government Shopfront
Ground Floor, Saraton Building
East Row
CIVIC ACT 2601

DELP Shopfront
Ground Floor
John Overall Offices
220 Northbourne Avenue
Braddon

GOVERNMENT NOTICES Continued

Effect of inclusion in the interim Heritage Objects Register

Pursuant to section 8 of the *Heritage Objects Act 1991*, the interim Heritage Objects Register has effect as if it were the Heritage Objects Register.

The provision for an object of heritage significance in the interim Heritage Objects Register requires that during the defined period the Territory, the Executive, or a Minister shall not do any act, or approve the doing of any act, that would be inconsistent with the interim Heritage Objects Register as if it were the Heritage Objects Register.

Under section 8 (3) the above does not apply in relation to the doing of any act, or the approval of the doing of any act, by the Territory, the Executive or a Minister where there is no prudent and feasible alternative and all prudent and feasible measures to comply with any requirement specified in the interim or Heritage Objects Register for the conservation of the heritage significance of the object are taken or to be taken in doing that act.

The "defined period" referred to above (being a period not exceeding one year) means the period that commences on the day of the publication of this notice and which terminates at the expiration of:

the day before the date the object is entered in the Heritage Objects Register; or
the day before the date the object is refused entry in the Heritage Objects Register.

Signed, on behalf of the Heritage Council of the ACT.



Eric J Martin
Chairperson

18 April 1995

AUSTRALIAN CAPITAL TERRITORY INTERIM HERITAGE OBJECTS REGISTER

For the purposes S12 of the *Heritage Objects Act 1991*, a Citation for:

Merry-go-round and Organ

has been prepared by the Heritage Council of the ACT and included in the interim Heritage Objects Register.

The date of Gazettal: 19 April 1995.

Enquiries about this object and copies of this citation are available from:

The Secretary
Heritage Council of the ACT
PO Box 1036
TUGGERANONG ACT 2901

Telephone:(06) 207 2417 Facsimile: (06) 207 2200

INTERIM HERITAGE OBJECTS REGISTER

DRAFT CITATION

Merry-go-round and Organ

NOMINATED BY

Museums and Galleries Unit,
Heritage, Museums and Galleries Section,
Department of the Environment, Land and
Planning

LOCATION OF OBJECT

Merry-go-round - Intersection of Petrie Plaza and
City Walk Canberra City

DESCRIPTION

The merry-go-round and organ are described separately. The description of the merry-go-round is divided into the various components.

Merry-go-roundStructure and mechanics

The merry-go-round consists of a timber deck hung from a steel and timber spoked canopy connected to a central shaft of forged steel. Rotation of the merry-go-round occurs when the central shaft rotates and engages the timber spokes of the canopy. The rotating force is directed to the deck via brass diagonal bracing on the inside of the deck.

Originally the merry-go-round was driven by a steam engine. As the steam engine is no longer operable, a three phase electric motor has been installed and a belt drive connects the horizontal drive shaft which has been disconnected from the steam engine. Electric power is obtained from the mains via a switchboard.

The deck and subframe consist of splayed tongue and groove floor boards, bearers under the alignment of the two brass poles between horses and joists spanning between the bearers.

A timber edge board cantilevers off the deck to enable users to step on and off the merry-go-round.

The merry-go-round weighs approximately 15 tonnes. It has a diameter of 12 metres, and varies in height from 3.8 to 5.3 metres.

Animals

On the dark red painted timber deck are fitted 52 hand-carved wooden horses and two elephant carriages. Twisted brass poles are located along the inner and outer edges of

the deck between the rows of horses. Coloured lights are fixed to the outer lower edge of the deck.

The horses are four abreast, each mounted on a twisted brass pole and activated by overhead transmission with a 37 cm gallop. They are painted various colours and have brightly painted carved bridle, breast plate, saddle, and saddle cloth which are set with cut glass medallions. The name of each horse is painted on the horse's neck (three not named). A disc is fixed to the underside of 49 horses which is inscribed with a number and 26 also have the horse's name. Inside the far hind leg of 17 horses is painted the name of the apprentice who painted the horse during the 1988 restoration. At the rear of each saddle is a carved and painted gargoyle-type head. The horses have horsehair tails, leather reins and stirrup straps, and stainless steel stirrup irons.

The two hand carved wooden elephant carriages comprising one white painted elephant, the other grey, have brightly painted carved decoration set with cut glass medallions. Each carriage is encircled by twisted brass railing, has red painted interior and 5 paintings of landscapes and Aborigines around the outside.

The animals are in 14 rows. Their current names are listed below starting from the outside of each row. The rows are listed in a clockwise direction :

<u>Row number</u>	<u>Names of animals</u>
1	Queenie (white elephant), unnamed white horse, Hovel;
2	Prince Tans, unnamed chestnut horse, Aristocrat #1, Black Don;
3	Land Tax, Jai, Lord Fury, Red En;
4	Morse Code, Consider, Canace, Gay Felt;
5	Bank Stream, Tamahine, Speedgyk, Usage;
6	Free Rule, Queston, Raysun, Aristocrat #2;
7	El Sovino, Lincoln, Great Acre, Akbar;
8	unnamed grey elephant, unnamed brown horse, Galliant Rob;
9	Sir Jack, Phar Lap, Grey Boots, Star Port;
10	Durham, King Carnival, Pancia, Spearfolio;
11	Aldershot, True Course, Bolo Bell, Hydrogen;
12	Comic Court, Basha Felika, Main Brace, Blue Vest;
13	Great Art, Steady, Montana, Snowstream;
14	Bold John, Delta, Midway, Iron Duke.

Central area

The central shaft is surrounded by decorative panels at three levels. The upper and middle levels revolve with the deck whilst the lower is free standing. The upper and lower sections are decorated with paintings of various subjects including landscape, still life, and animal and human portraits. They represent various events including war, horse racing and travel.

1. The upper section comprises 14 oil paintings on board covered in perspex and framed within white painted timber frames set with cut glass medallions.
2. At the top and bottom of the middle section are yellow and red painted timber floral designs set with cut glass medallions. In between this border are etched mirrors set in painted timber frames interspersed with carved wooden poles

painted red and gold. Circular lamps on twisted brass poles surround this section.

3. The lower section comprises a series of 20 oil paintings on board covered by perspex and framed in white painted wood frames set with cut glass medallions. The larger paintings are above the smaller, three paintings appear below the steam engine.

At this lower section is the housing for the organ which comprises carved gold painted sunflower decoration set in white painted wood with mirror insets. Adjacent to this is the original steam engine (boiler not operational). The engine has a brass plaque inscribed "H Thomson Engineer Armadale Vic." The engine is painted green with gold and red trim. Painted in gold on the boiler is "Advance Australia Made in Victoria. A hand painted sign is fixed below the engine which reads "This Electric and Steam Riding Gallery was designed & Constructed by Herbert Thomson 837 High St Armadale (Victoria) in 1914" The electric powered control mechanism is contained within this central area.

Canopy

The canopy comprises alternating red and white canvas panels within a steel and timber frame. Coloured lights are fixed to the spokes of the canopy.

At the outer rim of the canopy are 12 large oil paintings on canvas signed W Hone and Co, Malvern, dating from 1914. The paintings are adhered to the wooden canopy support and depict hunting scenes. Between the paintings are gold coloured carved Arms of Australia bearing the motto "Advance Australia", gold coloured Arms of United Kingdom and the name of the last owner "MacDonald's Amusements (H E C Hall-Kenney)".

Pavilion

The merry-go-round is located in a colourfully painted pavilion installed by the National Capital Development Commission in 1974. The pavilion is not considered to be a heritage object as defined in the *Heritage Objects Act*.

Organ

The organ is a German fairground 69 key pipe organ. The manufacturer was possibly the well known makers of such instruments around the turn of the century in Germany, Gebruder Bruder, as the letters "G B" are cast into the iron cover of the music reader bar. The serial number 5037 is stamped in two places on the instrument.

The organ is an automatic player instrument in the general style of the street organs which were popular in Europe in the nineteenth century. The organ has been fitted with an electric motor to drive the bellows and card reader mechanism.

The organ originally had mechanically operated figures which were activated when the organ played. It is suggested that three figures performed : two girls struck bells and a conductor beat time with a baton. Only a few pieces of these figures remain and are kept separately from the organ.

It uses pneumatic action to read the music which is comprised of holes punched in the pages of a folding book. The music is of the same age as the organ and the sound

produced is distinctive and evokes the era of its creation. The books comprise pages of heavy card of approximate dimensions 30.5 x 18 cm joined by linen. It is estimated that there is about 10 hours of various music which occupies about 19 shelf metres. The manufacturer of the music is not known. The special sound produced by the organ is due in no small part to the access to the original music.

Conservation of the organ has been undertaken over a number of years by the Carousel Organ Restoration Group.

The organ is mounted on a purpose built trailer.

CONDITION

Merry-go-round

There is no recent and comprehensive report that provides the conservation requirements of the merry-go-round and organ.

A recent Maintenance Inspection Report by ACT Asset Management Service states: the urgent need for replacement of the open bearings on the horse drives and recommends; the upgrade of the electric motor control; refurbishment of the components in the mechanical transmission of shafts, gears and bearings; refurbishment of the fascia and eaves; replacement of the brass rails on both elephants; repairs and painting to animals; replacement of bark surrounding merry-go-round; upgrading of the weather protection and security of the merry-go-round.

Inspection of the merry-go-round is undertaken by fitters from Asset Management Services about once a month or upon demand. Once a year a Maintenance Inspection Report is prepared.

Organ and music

The organ has been restored to working condition with the addition of a range of new parts. Many of the original organ pieces have been kept and a small selection of pieces of the accompanying figures. The organ is without a facade.

The music is playable but in fragile condition. The hinges have become brittle and have broken leaving miscellaneous separate pieces of books. There is silverfish and water damage to some of the cards.

HISTORY

The merry-go-round was located at the Lower Esplanade, St Kilda, Melbourne, where it commenced operation in 1915. The opening ceremony was performed by the Mayor of St Kilda with proceeds going to the Wounded Soldiers Fund.

It was designed and built for £7,000 by Herbert Thomson of Armadale, Victoria, for a German showman named Anton Weniger. Mr Thomson was the first successful manufacturer of motor vehicles in Australia from 1898 to 1915 under the name of The Thomson Motor Car Co Ltd.

The order for the merry-go-round was taken early in 1914 and it was completed at the beginning of 1915. The merry-go-round was known as "Weniger's Famous Steam Riding Gallery".

At the time it was built the merry-go-round had the largest ball bearing in Australia. It was also described as the largest portable steam riding gallery in Australia and the first such machine made in Australia.

The organ, the 52 hand carved wooden horses and the two elephants were imported from Germany. The twisted brass upright poles and poles around the elephant carriages were imported from Scotland. The colours of the merry-go-round have changed over the years.

The merry-go-round was designed for travelling but has had only one brief tour of Wagga Wagga, Albury, Wangaratta and Benalla Shows after World War I. The merry-go-round remained at St Kilda and had numerous owners until its sale to the Federal Government in 1973. Shortly after its completion it was sold to a Mr Kelly. It has been recorded that the anti-German sentiment during World War I forced the early sale of the merry-go-round to Mr Kelly. In 1933 it was purchased by Lennon and Phillips who still owned it in 1964. The last owner, whose name now appears on the outer canopy, was Mr Harry Hall-Kenney.

It is believed that the organ was acquired second hand by the builder of the merry-go-round and removed from the merry-go-round in the 1950s. It was held in storage with its music until being included in the sale of the merry-go-round to the Federal Government.

At the instigation of the then Minister for the Capital Territory, the Hon K Enderby MP, the merry-go-round and organ were purchased for the people of Canberra at public auction on 28 September 1973 at a cost of \$40,000. Mr Enderby is quoted in an unnamed and undated newspaper article in file 82/1559 that he believed the merry-go-round "would be ideal to brighten up the business area of Canberra". This reason was put more succinctly by the Assistant Secretary, City Services in correspondence dated 26 September 1973 when he stated "its appearance, age, and historical association would, when transplanted into the Canberra scene, provide some of the elements of gaiety variety and nostalgia needed in the planned but nevertheless sterile atmosphere of the city."

After extensive restoration work and support from the local community the merry-go-round commenced operation in Civic on 13 March 1974. The organ has been stored separately from the merry-go-round since arriving in Canberra.

Community involvement in the restoration included the following :

Steam engine - volunteers from the Australian National University's Research School of Physical Sciences. The boiler because of its age did not pass the safety tests.

Pipe Organ - Carousel Organ Restoration Group.

Interior panels and fascia/artwork - Australian War Memorial staff and Canberra College of Advanced Education. Painting of elephants by Mrs Wendy Coley.

Painting - Master Painters Association

Mirrors - The Canberra Gem Society

Various intricate pieces and machinery - Model Makers Society

Cash donation and materials - J B Young Pty Ltd

The pavilion was erected over the merry-go-round in 1974 to assist with its preservation. Extensive conservation work was undertaken on the merry-go-round during 1988 and the organ has been conserved over a number of years.

The merry-go-round has operated continuously in its present location for 20 years providing enjoyment for children of all ages. Between May 1993 and April 1994 77,881 children and adults rode on the merry-go-round.

ANALYSIS AGAINST THE CRITERIA

In accordance with Section 9 (1) of the *Heritage Objects Act 1991*, the heritage significance of an object is assessed in accordance with the determined criteria as follows :

2 An object which exhibits outstanding design or aesthetic qualities valued by the community or a cultural group.

The merry-go-round is of high aesthetic value which is evidenced by the overall design and fine detailing in artwork and craftsmanship. The merry-go-round and organ were purchased for the people of Canberra and their value to the community is reflected in its active role in their restoration.

3. An object which is evidence of a distinctive way of life, taste, tradition, religion, land use, custom, process, design or function which is no longer practised, is in danger of being lost, or is of exceptional interest.

The organ produces a sound which is distinctive and evokes the era of its creation. The special sound produced is due to the design of the organ and the original music both of which are no longer manufactured.

4 An object which is highly valued by the community or cultural group for reasons of strong or special religious, spiritual, cultural, educational or social associations.

The merry-go-round was one of the earliest and largest portable merry-go-rounds built in Australia and had a long association with the St Kilda Amusement Park in Melbourne.

Since the merry-go-round started operating in Canberra in 1974 it has been highly valued by the community for its special role in the social life of the city. It has been a most favoured recreational activity for young children for over two decades and a focal point in the central pedestrian precinct of the city.

STATEMENT OF SIGNIFICANCE

The merry-go-round is significant to the Canberra community for its design and aesthetic qualities and its social value as demonstrated by the high regard in which it is held by the community, its special place in the recreational activities in the City, and its important role in the development and use of the centre of Canberra.

It is one of the few surviving examples in Australia and was reputed to be the largest portable "steam riding gallery" in Australia when it was built.

The organ has special significance for its long association with the merry-go-round, for its value as representing a type of manufacture no longer practised and for the special sound it produces when playing the original music which is distinctive and evokes the era of its creation.

CONSERVATION POLICY

1. Keep the merry-go-round and organ operational.
2. Preserve as much of the original material as possible. It is preferable to retain all components on site but if the only feasible alternative for preservation is to remove it from the site then that is acceptable, eg the organ.
3. Adaption should be accepted if it means that the significance of the object is better conserved. When any original material is replaced it must be retained.
4. As any component wears out or is lost it should be replaced with reconstructed components to match the original in detail and finish, and where appropriate, the original material..
5. Restore or reconstruct as much of the original merry-go-round and organ as feasible.
6. Ensure the security of all elements of the merry-go-round and organ at all times.
7. Review the policy on a regular basis.

The heritage significance of the objects is to be retained as described under the Specific Conservation Requirements.

SPECIFIC CONSERVATION REQUIREMENTS

In accordance with Section 6 (d) of the *Heritage Objects Act 1991*, the following requirements are identified as essential to the retention of the heritage significance of the objects :

1. A conservation and management plan is to be prepared for the merry-go-round and organ and submitted to the Heritage Council for approval prior to action affecting the merry-go-round and organ. The above mentioned policies are to be incorporated in the plan.
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2. The approved plan is to be implemented.
3. The merry-go-round and organ are to be kept operational.
4. The original music books should be copied and the copies used by the organ. The original music should then be held in secure archival storage.
5. General requirements for the conservation of the heritage significance of the merry-go-round and organ are adequate protection, sound and regular maintenance, careful operation and the replacement of worn parts.

The conservation guidelines above should be adhered to in regard to any work undertaken on the merry-go-round and organ.

MANAGEMENT REQUIREMENTS

The ACT Government Conservator is to be consulted in all decisions that affect the heritage significance of the merry-go-round and organ.

RESTRICTED INFORMATION

Not applicable

PREVIOUS ASSESSMENTS

National Trust of Australia (ACT) Classified the merry-go-round

Register of the National Estate Rejected as ineligible under the Australian Heritage Commission Act as it is a movable object.

Philip Cox, Richardson, Taylor & Partners 1987 *Civic Merry-Go-Round Conservation Report* Canberra

Ferguson, Kathryn 1988 *Assessment and treatment of some of the Canberra merry-go-round paintings* Project for Canberra College of Advanced Education

REFERENCES

Carousel Organ Restoration Group *The Carousel Organ History and Restoration*

Gilltrap, Terry and Marie *Gilltrap's Australian Cars from 1879 A History of Cars built in Australia* Sydney

Laurie, Stephen 1986 *Report on Carousel Organ*

Lloyd, Terry Letter to members of the Carousel Organ Restoration Group dated 14 June 1994 File 93/08060

ACT Government Files

74/204, 75/196, 78/1277, 80/1789, 84/7297, 82/1559, 82/1996, 83/2873,
84/3291, 85/3104, 86/0929, 86/3434, 87/13099, 87/13100, 88/0175,
88/13206, 88/3403, 88/4067, 90/03086.

AUSTRALIAN CAPITAL TERRITORY INTERIM HERITAGE OBJECTS REGISTER

For the purposes S12 of the *Heritage Objects Act 1991*, a Citation for:

Ethos

has been prepared by the Heritage Council of the ACT and included in the interim Heritage Objects Register.

The date of Gazettal: 19 April 1995.

Enquiries about this object and copies of this citation are available from:

The Secretary
Heritage Council of the ACT
PO Box 1036
TUGGERANONG ACT 2901

Telephone:(06) 207 2417 Facsimile: (06) 207 2200

INTERIM HERITAGE OBJECTS REGISTER

DRAFT CITATION

Ethos

NOMINATED BY Museums and Galleries Unit,
Heritage, Museums and Galleries Section,
Department of the Environment, Land and
Planning

LOCATION Block 18, Section 19, City. (Civic Square in front
of north entrance to South Building - ACT
Legislative Assembly).

DESCRIPTION

Sculpture of a winged female figure, of cast electrolytic copper, titled *Ethos*, by the Australian artist, Tom Bass. 518cm high. The figure is robed in a fabric richly embossed with emblems and figures representing the community. She rises from a hexagonal shaped saucer incised with the pattern of the Canberra Plan and reaches for the sun above her head. The lower part of the figure is filled with concrete for stability. The saucer at the rear of the figure is inscribed "Tom Bass 1961". The saucer is centrally drained and has breather holes placed at each point of the base.

A time capsule was placed in the cement plinth during its construction. The capsule contains a range of material including a copy of the Canberra Times, the Annual Report of the Canberra Chamber of Commerce and a list of contributors to the sponsorship of the sculpture by the Canberra Chamber of Commerce.

CONDITION

The work appears to be in sound condition with the following noted :

1. Numerous cracks in surface of plinth with evidence of water seepage and copper staining. The source of seepage possibly from internal drain.
 2. Minor losses of mortar at junction of work and plinth. Some copper staining is associated with these areas.
 3. Corrosion
 - i base of feet of figure - possibly differential and salt deposit corrosion;
 - ii beneath bowl - possibly water induced corrosion;
 - iii upper body - atmospheric corrosion and deposits.
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HISTORY

The sculpture by Tom Bass (b. Lithgow, NSW, 1916-) was the first commission by the National Capital Development Commission (NCDC) for a work of art in a public place. The NCDC was created in 1957 to plan, develop and construct Canberra as the National Capital and provided works of art as an integral part of its building and urban development programs. The sculpture was commissioned in 1959.

Ethos was sponsored by the Canberra Chamber of Commerce which raised money by the sale of maquettes of the sculpture for £50 and through other donations from both the business community and the public. A small number of these maquettes are known to still exist in private ownership. The NCDC contributed the balance to meet the total cost of the £7,580.

The NCDC intended that the work would emphasize that Civic is the non-political centre, the locale of commerce and of private enterprise in its best sense. The sculpture was intended to represent "The restless, virile, energetic movement of free enterprise" arising out of the planned city "and the two facets should become as one, striving forward progressively". (NCDC Meeting notes not dated, early 1960, NCDC file 66/1181)

The sculpture was conceived as representing the spirit of the community and thus Bass named the work *Ethos*. Bass interpreted this in the figure which he intended "the love which Canberra people have for their city to be identified with her...I want them to be conscious of her first as an image from a distance...then comes the moment when they become personally involved with her... they feel her looking at them, reflecting their love for the place" (Daily Telegraph 7/12/61). *Ethos* was "beauty arising from and through a plan - in this case, beauty represented by the National Capital arising from and through a planned city" (NCDC file note 4/5/60) and in form possessing true civic style and scale. She symbolised the civic pride in the still fledgling Canberra.

The form of the work is also highly symbolic. The figure is robed in a fabric richly embossed with emblems and figures representing the community. In an interview with Bass in the Daily Telegraph 7/12/61 the work is described as follows : " The shallow saucer on which the figure stands represents Canberra's nick-name 'Frosty Hollow'... The saucer is six sided because the plan for Civic is itself hexagonal... The surface of the saucer bears a relief map of Canberra and the rolling countryside around it... At the feet of *Ethos* are indentations that represent the lake that was later to fill the space between the Civic Centre and the administrative part of the city... The bursting sun she holds aloft is symbolic of culture and enlightenment which the presence of Canberra's University, its research organisations and the Diplomatic Corps give to the city".

In 1965 Bass considered *Ethos* the most important of his civic works (NCDC File 66/1181) and it remains one of his best known works. It is a good example of civic art and particularly notable in Canberra, a city often seen to be lacking its own well defined symbolism beyond that of the city's original designer, Walter Burley Griffin.

Bass' previous works, the *Tea Drinkers*, the *Herald* group and *The Falconer* were identified as having the qualities required by the architects for the Civic Square. The site for the sculpture was carefully selected by the architects of Civic Square, Yuncken, Freeman Brothers, Griffiths & Simpson of Melbourne. Works by Tom Bass, at the

time one of Australia's prominent civic sculptors, are located in cities around Australia including Canberra, Melbourne, Sydney and Hobart.

Tom Bass was chosen in consultation with Sir Daryl Lindsay and Professor Trendall who were appointed by the NCDC to advise on the selection of the artist to undertake a work for the Civic Square.

Sir (Ernest) Daryl Lindsay (1890-1976), painter, connoisseur and art adviser, was the youngest member of the Lindsay family who achieved distinction in the art world. He was Director of the National Gallery of Victoria from 1942 to 1956, a member of the Commonwealth Art Advisory Board and the National Capital Development Committee.

Professor Arthur Dale Trendall (1909-) a prominent classical scholar, member of the Council at the Australian National University (ANU) from 1954 to 1964 and Master of University House ANU from 1954 to 1969. As Master of University House he was in a key position to give advice on the choice of the sculptor for this project. University House was described in 1962 as "The greatest cultural force in the Australian Capital Territory" (12 March 1962 Canberra Day supplement to Canberra Times).

The sculpture was unveiled by the Honourable Catherine Sidney, the daughter of the Governor General Lord De L'Isle, on December 15 1961.

The sculpture was well received by the Canberra community and during the 1960s and early 1970s tourist posters of Canberra extensively featured the sculpture as a symbol of Canberra.

The sculpture became the responsibility of the Commonwealth Department of the Interior and its successors until transferred to the ACT at self government in 1989.

Ethos is located in a prominent position outside the main entrance to the ACT Legislative Assembly building on the south side of Civic Square. The Square is bounded on the north by a building used for the administration of the ACT and on the west by the Canberra Theatre.

ANALYSIS AGAINST THE CRITERIA

In accordance with Section 9 (1) of the *Heritage Objects Act 1991*, the heritage significance of an object is assessed in accordance with the determined criteria as follows :

- 2 An object which exhibits outstanding design or aesthetic qualities valued by the community or a cultural group.**

Ethos is a prominent example of public art and one of the best known works of sculptor Tom Bass, a well known Australian artist. The sculpture's unique design as symbolic of the Canberra community is valued by the local community.

- 4 An object which is highly valued by the community or cultural group for reasons of strong or special religious, spiritual, cultural, educational or social associations.**

The sculpture was conceived as the spirit of the Canberra community which is evidenced in its form and enhanced by the contribution of the Canberra Chamber of Commerce and members of the public to its purchase. The sculpture in its prominent location in Civic Square remains of particular value to the Canberra community for its long and special association with the development of the city of Canberra.

7 An object which has strong or special associations with a person, group, event, development or cultural phase in local or national history.

The sculpture has a special association with the history of the development of Canberra as it was the first commission of a work of art for a public place by the National Capital Development Commission.

STATEMENT OF SIGNIFICANCE

This unique work is highly valued for its special association with the Canberra community and for its special association with the development of Canberra being the first commission of a work of art for a public place by the National Capital Development Commission, with the support of private sector sponsorship. It is one of the best known works of sculptor Tom Bass, a well known Australian artist.

CONSERVATION POLICY

Any decisions affecting the conservation of the sculpture should be taken in consultation with at least a suitably qualified conservator and the appropriate curator. If possible the original artist should also be consulted. Any action should take into account the issue of artists moral rights, particularly where it significantly alters the appearance or siting of the work of art.

SPECIFIC CONSERVATION REQUIREMENTS

In accordance with section 6 (d) of the *Heritage Objects Act 1991*, the following requirements are identified as essential to the retention of the heritage significance of the object :

1. *Ethos* should remain in Civic Square.
 2. A conservation and management plan is to be prepared and submitted to the Heritage Council for approval prior to any action affecting the sculpture.
 3. The approved plan is to be implemented
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RESTRICTED INFORMATION

Nil

PREVIOUS ASSESSMENTS

Durr, Mark Report on conservation ID 48

Riboust, Patrice 1993 *Civic Square Precinct* Nomination to the ACT Heritage Places Register

REFERENCES

Canberra Times 12 March 1962

Catalano, Gary 1981 *The Years of Hope : Australian Art and Criticism 1959-1968*
Oxford University Press

Department of the Interior file 66/1936 *Erection of Statue of Ethos in City Square*

National Capital Development Commission *Catalogue of Artworks in Canberra*
Catalogue No 3

National Capital Development Commission file 66/1181 *Civic Square - Sculpture*

National Library of Australia Newspaper Clipping file *Canberra Sculpture*

National Library of Australia Oral History Collection [Conversation with Tom Bass]
1965 Oral History RR LG1 Oral De B 117-118

National Library of Australia Oral History Collection [Interview with Tom Bass] 1985
Oral History RR LG1 Oral TRC 1802. Transcript available.

Scarlett, Ken 1980, *Australian Sculptors* Thomas Nelson Australia Pty Ltd Melbourne.
Transcript available.

Video copy of a film taken by Stewart East, Secretary, Canberra Chamber of
Commerce *Time capsule placement and erection of Ethos statue*. Register of Gifts to
ACT Government Ministers number CO62.

Who's Who in Australia 1968