

CONSERVATION MANAGEMENT PLAN

A STUDY OF

THE BATHURST DISTRICT SOLDIERS MEMORIAL CARILLON

Kings Parade Bathurst NSW

Prepared by

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March 2003

For

THE BATHURST CITY COUNCIL

CIVIC CENTRE

Corner Russell & William Streets

Bathurst New South Wales 2795

ISBN #

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1.0 Executive Summary

“If we want this day to live in our memory and to be a lasting benefit to us and generations to come, let us, standing at the foot of this memorial, register a vow that we will endeavour to emulate that spirit of loyalty, determination and self sacrifice so nobly displayed by Australian men and women during 1914-1918.” Alderman Griffin. Mayor of Bathurst at the opening ceremony. 11.11.1933

The Bathurst District Soldiers Memorial Carillon is, first and foremost, a memorial to the men and women of this district, who served and those who fell in the First World War and subsequently, the Wars and conflicts Australians of this area have been involved in since. As such it is undeniably both a sacred and historic place within this community.

The fact that the people of Bathurst chose a musical instrument as the means of expressing their respect for the sacrifices made by their own people speaks volumes about their need to express the joy of freedom that those conflicts were fought over and had so dearly been preserved. A carillon can and perhaps should be a daily reminder of our freedom and on those several solemn days throughout the year should remind us of the dreadful price that was exacted for that freedom.

In undertaking this noble and monumental endeavour, the people of Bathurst went beyond their immediate means to complete the project in all its details. As a result the carillon has never been heard as an instrument capable of great expression as was intended. In short it is not a carillon. At present it is an elaborate chime and sadly, a defective one at that. The fact that the people of Bathurst persisted in their goal throughout a world wide economic depression should serve as inspiration to us living in the ‘best of times’.

It is therefore incumbent on this generation and within their means, to complete the noble goal set by their forebears, so that the fullness of their vision may be enjoyed as is the fullness of the freedom it has brought to all Australians. It is for this and for future generations to maintain and employ this symbol of that freedom.

To do this, the sacred nature of the place must be maintained and the impulse to lessen its value by introducing any purely commercial interest in an attempt to offset the obligation to those who paid the highest possible price must be resisted. Or to alter in any way the original intended purpose of its construction by any arbitrary addition or inclusion. At the same time, Bathurst should take full advantage of the gift of an extraordinary musical instrument as its inheritance, to bring joy to as many as possible as often as practicable.

The very creation of a carillon brings with it the need to have it played. To achieve this, the 35 bell carillon must be completed and a clavier installed which is the proper traditional and intended means of using the instrument in a truly expressive way. This would make Bathurst carillon the 585th in the World at the time of writing and would allow Bathurst to hold local and international recitals. Such recitals would undoubtedly bring considerable prestige to this community as well as visitors and therein lay the benefits both culturally and economically. The World Federation of Carilloneurs Congress in 2008, which is hoped to be held in Australia, presents one such opportunity for which Bathurst should prepare.

The ability to extend the musical diversity by the inclusion of a training facility for carillonists is achievable and desirable in this very musical city. The notion of creating a separate bell tower for bell ringers within the town square would also add a further dimension and be a great addition to tourist attractions in Bathurst. The Church bells have an important history of their own and are a valuable asset to the community but are nevertheless, quite distinct from the nature and purpose of the carillon itself.

The History of the BDSMC and indeed King’s Parade is an undervalued resource, and a space should be found nearby to create a tourist attraction (museum) which could reveal the interior of the tower by some means e.g. film, hologram etc. It could also display war memorabilia etc. The present Historical Society museum is too small as is the Conservatorium of music. Some long term thinking should be applied to the relocation of the Conservatorium, perhaps to the William Street TAFE, to which it is ideally suited architecturally and geographically. This would free up the northern wing of the courthouse for such a museum extension.

The maintenance issues, in particular, the bell frame are pressing and it would be opportune to have these expedited at the same time as having a new clavier installed. A practice clavier of the same design is an essential component of the function of the carillon and in this particular case should be separate from the carillon tower. The notion of public admittance to the tower is to be avoided for two main reasons firstly, because of it being a war memorial housing the eternal flame and secondly the tower would need to undergo so major a transformation in order to make it compliant to regulations, that it would lose its intended purpose and meaning.

Whether the bell frame needs to be removed entirely or not is a question for the relevant experts in that field but based on an independent structural assessment. If so, it seems that a crane progressively removing the required components from the top so that work can be safely and quickly carried out on the ground, appears most expedient.

Guide to the Layout of the Document

This Conservation Plan draws together a wide range of information, which is presented in the following manner:

- **Thematic History**
- **Analysis of the Fabric**
- **Discussion of CWP Mission Statement**
- **Assessment of Significance**
- **Comparative analysis**
- **Identification of Constraints and Opportunities**
- **Conservation Policies**
- **Implementation strategy.**

The relationship between the sections is set out below:

STAGE 1

Gathering evidence (documentary and Physical)

Co-ordination and Analysis

Assessment of Significance

STAGE 2

Identification of constraints and opportunities

Developing conservation policies

Implementation strategy

*“They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.*

*They shall not grow old, as we that are left grow old,
Age shall not weary them, not the years condemn,
At the going down of the sun and in the morning
We will remember them”*

-Laurence Binyon.

3.0 Introduction

3.1 The Commission

This Conservation Management Plan of the Bathurst District Soldiers Memorial Carillon was commissioned in July 2002, by The Bathurst City Council. The Item is located in Kings Parade Bathurst, Pt. Lot N, DP 758065, Section 7.

3.2 Objectives of the Plan

This Conservation Management Plan aims to:

- Understand the Heritage item through investigation of its historical and geographical context, its history, fabric, research potential and importance to the community.
- Prepare a statement of significance. The plan will analyse documentary and physical evidence to determine the nature, extent and degree of significance of the heritage item.
- Develop a conservation policy, arising out of the statement of heritage significance, to guide current and future owners of the item on the development potential of the item and its ongoing maintenance, and to examine constraints and opportunities.
- Consider current proposals for re-use or development, and how they can be best achieved in accordance with the conservation policy. Where proposals may have adverse impact on the heritage significance of the item, the need for such work must be justified. Where development proposals have not been finalized, several likely options are to be discussed
- Recommend how the heritage item can best be managed bearing in mind those responsible and interested in its ongoing conservation. It is to include proposals to review the conservation management plan and the item’s maintenance
- Specifically determine the appropriateness of the Vision Statement and recommendations of the Carillon Working Party

The Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) states that:

The aim of conservation is to retain the cultural significance of a place and must include provision for its security, its maintenance and its future.

Article 2

3.3 Scope of the Study

This study does not extend to the broader histories of the Town Square or of specific ethnic or racial groups for example the Australian Aborigines. Nor does it attempt to consider every possible use to which the buildings may be put or, for that matter, to predetermine a likely outcome for any that have been considered. Similarly, a detailed study of landscaping or the archeological potential of the site has not been part of this brief.

This study is a framework for the preservation and maintenance of the Heritage items discussed herein. As such it avoids the actual process of tendering or calling of prices for the various works that may be suggested as part of this report. Where that may apply, the Bathurst City Council as owners in trust will undertake that responsibility.

3.4 The Study Area

The Plan is to be prepared for the Bathurst District Soldiers Carillon but should also consider the Curtilage of the building being Kings Parade.

3.4 The Study conducted by:

Bialowas & Associates Pty. Ltd
Chartered Architects.

Architect: Henry Bialowas ARAIA Chartered Architect



Fig.1 The Bathurst Carillon from Church Street with Courthouse in background.

3.5 Previous Studies and Assessments

The following documents relate exclusively or in part to the subject site:

- 1997 Local Environment Plan, by Bathurst City Council (BCC)
- 1997 Development Control Plan-Business Development, by BCC
- 1990 Heritage Study of the City of Bathurst by Hughes Truman Reinhold for BCC
- 1997 Design Control Plan for the Heritage Precinct, by BCC
- Main Street Study- William and George St, prepared by Howard Tanner & Assoc. for BCC
- Register of the National Estate Database #102526 File# 1/07/231/0040
- Conservation Management Plan The Bathurst TAFE College Prepared by Bialowas & Assoc. Pty. Ltd Bathurst for NSW DPWS 2000
- Sydney Artefacts Conservation Boer War Memorial Bathurst Conservation Condition Report 1994
- Fineart Bronzefoundry Pty. Ltd. 1991 Report

3.6 Acknowledgements

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Bathurst Carillon Working Party
- Theo Barker Bathurst Historical Society
- Bill Tigthe Bathurst Historical Society
- Tina Rhineburger Bathurst Historical Society
- Hervey Bagot Bagot Bellfoundries
- Peter Cake John Taylor Bell Founders Loughborough
- Dr. Jill Forrest Sydney University Carillonist
President Australian Carillon Society
- Timothy Hurd QSM* Olympic Carillon International
Carillonist National Carillon ACT
* Queen's Service Medal

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3.8 Areas for Further research.

- 3.8.1 The minutes of the original committee meetings have been lost, though a part of them has been rewritten presumably from memory after the events. Nevertheless there may be letters, as in the case of those between Mr. Peacock and John Taylor Bellfounders in Loughborough that may give further details of the original contract and brief
- 3.8.2 The Architects working drawing showing the development from sketch plans to final design may exist and would prove very useful in understanding those differences.
- 3.8.3 The Irish of the Bathurst District and their involvement in the Great War.
- 3.8.4 The involvement of Doble, Dryden and Copeland in the development of King's Parade. Their contributions to King's Parade are significant, the information about them and their relationships are not clear.

3.9 Definitions

The following definitions taken from the Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) have been used in this report.

Adaptation	means modifying a place to suit proposed compatible uses.
Compatible use	means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.
Conservation	means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration and adaptation and will be commonly a combination of more than one of these.
Cultural Significance	means aesthetic, historic, scientific or social value for past, present or future generations.
Fabric	means all the physical material of the place.
Maintenance	means the continuous protective care of the fabric, contents and setting of a place, and is to be distinguished from repair. Repair involves restoration or construction and should be treated accordingly.
Place	means site, area, building or other work, group of buildings or other works together with associated contents and surrounds.
Preservation	means maintaining the fabric of a place in its existing state and retarding deterioration.
Reconstruction	means returning a place as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the fabric. This is not to be confused with either recreation or conjectural reconstruction which is outside the scope of this Charter.
Restoration	means returning the EXISTING fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

The following definitions taken from “NSW Heritage, Common Terms and Abbreviations used in Heritage Conservation” prepared by the Department of Urban Affairs and Planning have also been used in this report.

Archeological Site	A site containing relics more than 50 years old.
Control Plan	Development A plan prepared by local council to provide more detailed information to accompany a LEP. Often used in heritage conservation areas.
Heritage Item	A landscape, place, work, building or relic of architectural, archeological, aesthetic, social, cultural, technical, scientific or natural heritage significance.
Heritage Significance	of aesthetic, historic, scientific, cultural, social, archeological, natural or aesthetic value for past, present or future generations.
Local Environmental Plan (LEP)	A plan prepared by local councils to regulate the carrying out of development in their area. It controls certain types of development and the conditions under which it can take place.

Permanent Conservation

Order (PCO)	An order made under Section 44 of the Heritage Act to protect a significant Heritage Item in NSW. This order remains in place indefinitely, unless revoked.
Place	A site, area, landscape, building or other work or group of works, together with associated content and surrounds.
Relic	Any deposit, object or material evidence, more than 50 years old relating to European settlement of an area or to a period of European settlement.
Section 60 Application	Application made under Section 60 of the Heritage Act, which makes changes to an item covered by an ICO/PCO
Section 170 Register	Section 170 of the Heritage Act required each NSW Government Agency to prepare and maintain a register of Heritage items in their ownership or under their control.

3.10 Abbreviations

B.D.H.S.	Bathurst District Historical Society
B.D.S.M.C.	Bathurst District Soldiers Memorial Carillon
D.P.W.S	Department of Public works and Services
D.U.A. &P.	Department of Urban Affairs and Planning
CMP	Conservation Management Plan
ICOMOS	International Council of Monuments and Sites
LEP	Local Environmental Plan

3.11 Endorsement

This CMP will be sent to the Heritage Office of N.S.W. for endorsement by the Heritage Council.

3.12 Site Plans

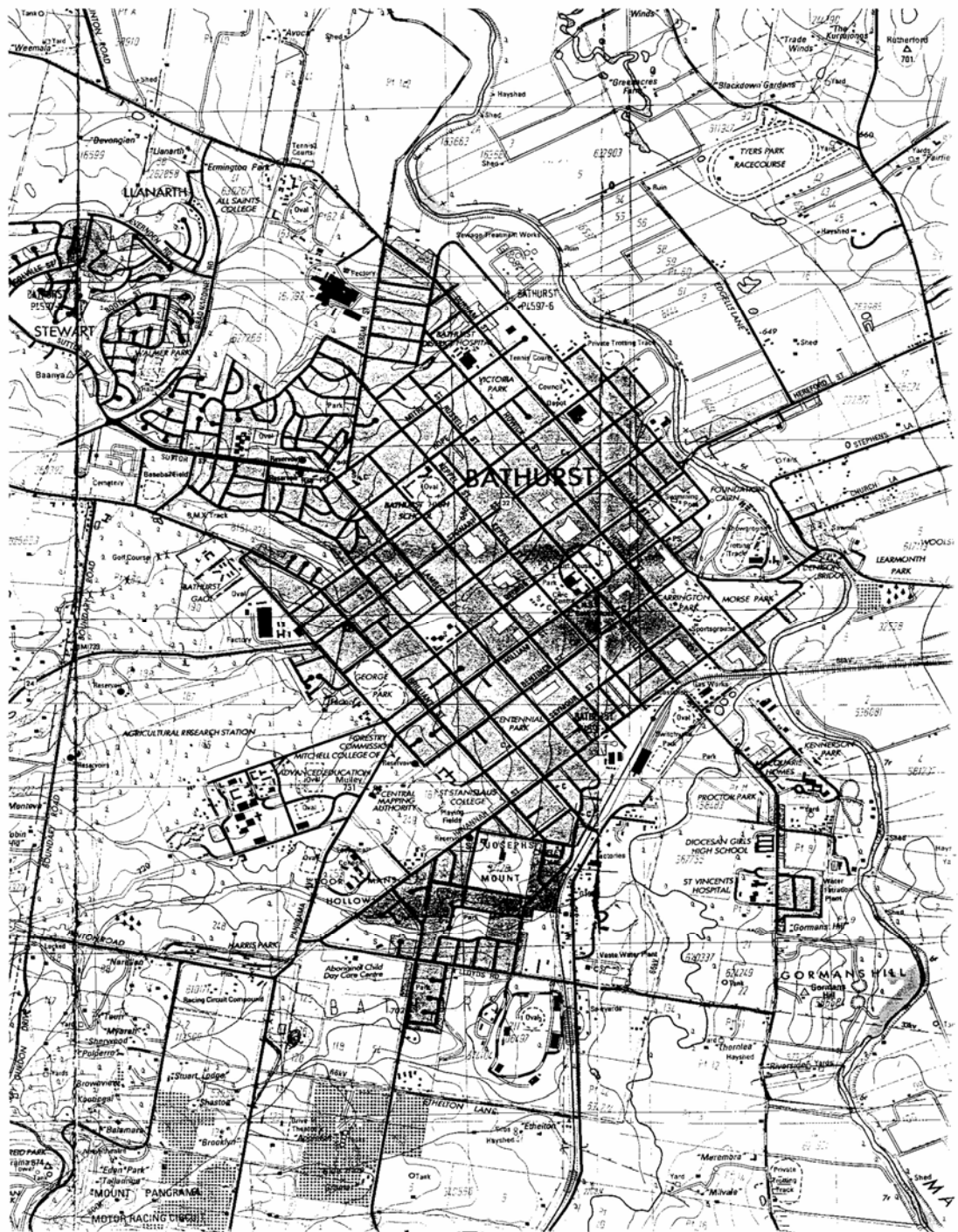


Fig. 2 Map of Bathurst with King's Parade circled.

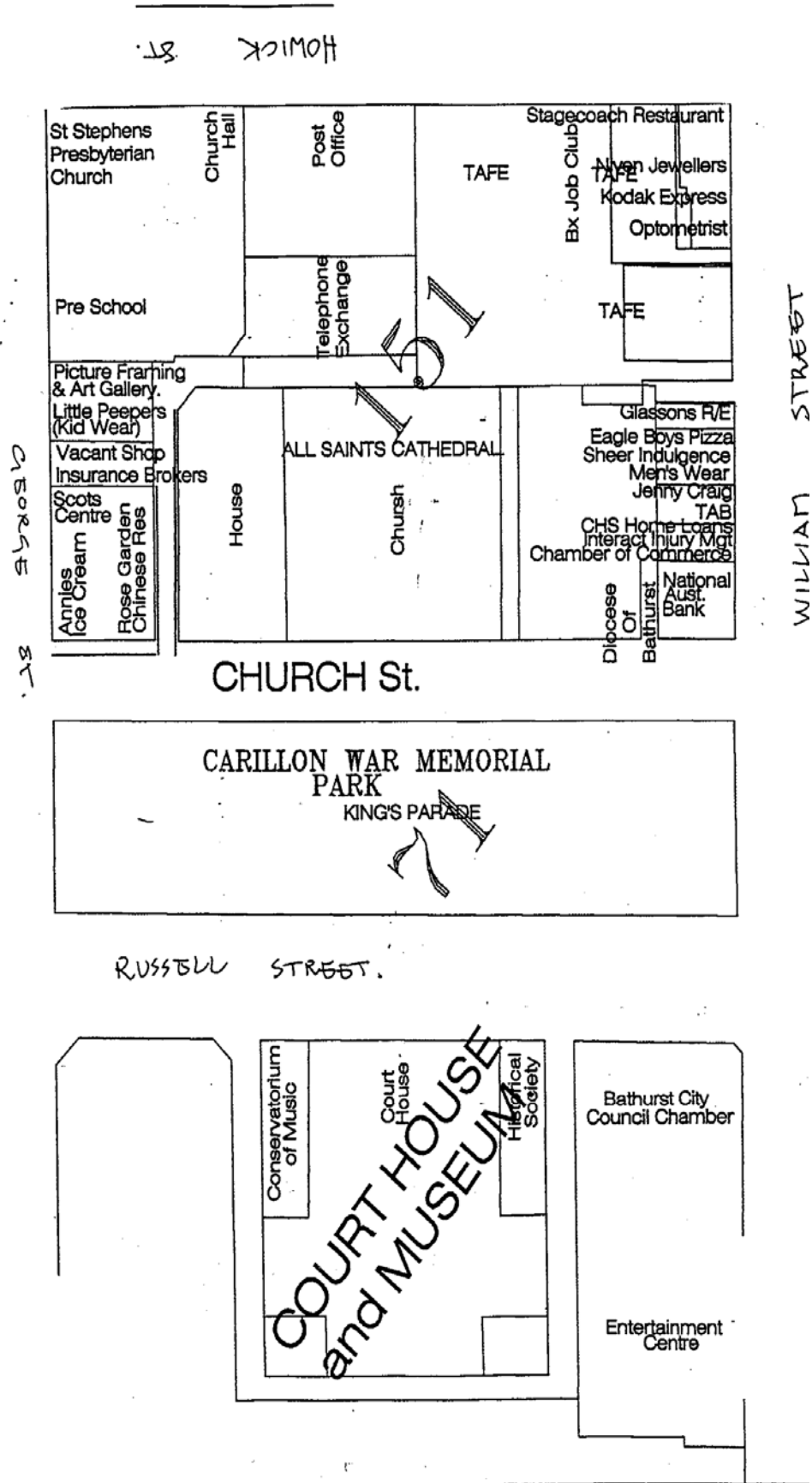


Fig 3 King's Parade as part of the Bathurst's original Town square, separated by Church Street.

ANALYSIS OF EVIDENCE

4 Thematic History

Introduction

The NSW Heritage Manual identifies a number of historical themes relevant to NSW. The utility of such themes in conservation analysis may be understood by the following remarks taken from 'History and Heritage':

"A heritage item needs to be considered in the context of the history and historical geography of the area surrounding it.....It is important to understand the underlying historical influences which have shaped and continue to shape the area.....An historical theme is a way of describing a major force or process which has contributed to our history....Historical themes provide a context within which the heritage significance of an item can be understood, assessed and compared.....Themes help to explain why an item exists, how it was changed and how it relates to other items linked by the theme.....Historical themes are identified when a thematic history is prepared.....A theme could be specific to a local area or a region; or it could reflect a function..... The identification of historical themes is an ongoing process. The Historian begins with questions about what happened, then searches for historical evidence to answer them. Additional or unexpected evidence is usually uncovered in this process, which can, in turn, lead to new theories and questions.....The review of historical context is an important part of ongoing heritage assessment.....In using themes to assess individual items it is useful to identify both local and regional themes applying to the item and the broader state theme to which the local or regional theme relates.....The historical significance of an item can be assessed by checking whether it physically demonstrates any of the historical themes which shaped the area in which the item is located..... Local themes identified in local historical context reports need to relate to the regional and state themes used for the NSW Heritage Database. As local themes are developed from analysis and research confined to a local area, they are usually more precise and specific in character than regional and state themes, which are necessarily broad in scope.

(NSW Heritage Office/DUAP, Heritage Manual, 'History and Heritage' the Office, 1996:1-5)

Following this approach, the questions which began this study are:

1. How did the People of Bathurst choose to commemorate the Soldiers, who served, and those who fell in the First World War?
2. Why was A Carillon selected?
3. How was it built?
4. What was the intent of the people at the time?

In attempting to answer these questions, our aim is to:

- Show significant evidence of human occupation or activity
- Show an association with significant activity, event, historical phase or person
- Show the continuity of a historical process or activity.

A number of World, National and State themes emerged from this process along with the more specific local or sub-themes which in themselves, though not exhaustive, have informed the process of establishing levels of heritage significance for the building and surrounding Curtilage.

World or National Theme

The Great War
The Great Depression.
Carillons and Bells
Sectarianism
People
Events

Local sub-theme

The Bathurst Contingents
Building the tower
The Bathurst Carillon
Catholics versus the rest
People
The opening ceremony

4.1 The Great War.

“In 1914 the European powers were enmeshed in a system of treaties and alliances which, though created to preserve peace and international boundaries, proved to be the means of destroying both.

On August 3 Germany declared war on France and invaded Belgium because its military plan called for a sweeping movement through that country to the English Channel as part of the advance towards Paris. The sovereignty of Belgium was guaranteed by an International agreements (1832) to which France, Germany and Britain, amongst others, were signatories. The violation of this treaty by Germany caused Britain to declare war on Germany on August 4. This committed the whole British Empire.

Many people were sympathetic to the Austro-Hungarian demands at the beginning of the crises but the invasion of Belgium created widespread anger and hostility directed at the central powers. The result was a surge of popular support for the allies combined with public approval of the declaration of war.

In Bathurst, recruiting started almost immediately. The first volunteers, who departed for training at Liverpool on August 13, were farewelled by the Mayor, and the Bathurst Military band.”

Theo Barker,
A History of Bathurst Vol.2

Many of the men of the Bathurst District served on the western front. Some of these men fell, in the very areas in which the Germans had systematically destroyed a number of historic carillons. This came about by the German assumption that Belgium would remain either neutral or of little consequence. The reality was otherwise, not only did the Belgium soldiers throw themselves into a spirited defense but also many civilians. This resistance movement involved the use of snipers which lead the Germans to commit many atrocities against the civilian population. Church spire and towers of various kinds were ideal posts for snipers and the Germans, recognizing this set about shooting priests and destroying carillons, towers and church spires with canon, often cast from bells plundered in previous wars.

4.2 The Bathurst Contingents.

‘Her citizens responded quickly to the call for volunteers in August 1914. An enlistment rally at the Town Hall so overflowed the hall’s capacity that the meeting had to be held in the open air, at the South African War Memorial. Excitement over the war bulletins posted in the *Western Times* office was so great that a crowd broke down the door. In October 1914, it was a Bathurst Band- the band of Warrant- Officer Samuel Lewins- that led the march of the first expeditionary force through the streets of Sydney. It is not surprising that there were Bathurst men at the landing at Gallipoli, in Egypt and Palestine, in France and on the seas.’

The Story of Bathurst. Bernard Greaves. Chapter 14 C. McCausland. p.202

The (Bathurst) district has always played a role in the affairs of the nation, and its patriotism and loyalty weaves a thread of continuity through the hundred odd years.....

Sir Roden Cutler VC, AK, KCMG, KCVO, CBE (Foreword to “The History of the Bathurst Contingents)

By the time of the First World War, the Bathurst district had already a number of veterans from the War in Sudan in 1885 and the Boer War in 1899. These men were drawn from the Bathurst volunteers whose origins date back to 1868. It is clear that the Bathurst district has been in the forefront after Sydney, in assuming a significant role in national and indeed, international affairs.

The formation of the Mounted Infantry Half Company in 1895 under the command of Dr. T.A.Machattie was soon followed by an attempt to form a Highland Brigade, but as there were already a number of Scots in the Mounted rifles their numbers fell short and the scheme was abandoned. Nevertheless, it shows the pride and loyalty of these men and their families in making a commitment to a cause greater than there own private concerns which in themselves could not have been easy.

4.3 The Need for a Memorial.

At the end of the Great War, there was an immediate and heartfelt response by both Government and the public sectors to acknowledge the efforts made by the men and women who served. This took form among other things as grants of farmland to returned soldiers and the need to symbolize their efforts by creating memorials to the fallen. In the Bathurst district a committee was soon established to determine an appropriate memorial.



Fig. 4 The Western Times Jan 25, 1928

4.4 Why a Carillon ?

Over a period of some seven years, the people of Bathurst entertained a considerable number of proposals for a memorial. These ranged from statuary, to memorial avenues of trees on the outskirts of town to stone monuments. A reading of the newspaper, the Western Times of the period reveals a recurring concern for the fact that the proposals were costly and had no utilitarian purpose.

Many of the soldiers given farmland proved not to be farmers some walking off the land others needing funding to get them through those initial years. Opinions were expressed that these returned soldiers should be given financial help in lieu of a memorial that served no practical purpose.

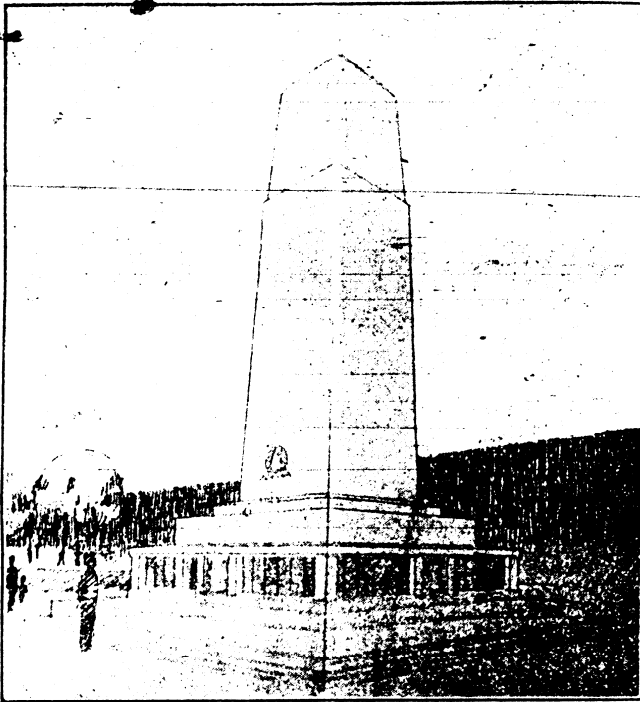
Interestingly, the same paper shows Bathurst to be a very musical city. Hardly an edition was published which did not display one or several advertisements for pianos, pianola, coming musical events, visiting musical groups, commentary on concerts both in Bathurst and those held in Sydney and visiting overseas artists.

It seems more than a coincidence that after seven years of debate and indecision, the people of Bathurst were galvanized behind the idea of building a war memorial that was also a musical instrument. In short, something that had practical application and was of direct benefit to present and future generations whilst serving admirably as the war memorial.

The Soldiers' Memorial

Should It Be A Stone?

To-night a meeting of citizens interested in the proposed Soldiers' Memorial for Bathurst will be held in the Town Hall to consider alternative designs for a monument. A very large proportion of the public appears to be opposed to the idea of spending money on a monument of the nature suggested, and are advocating that any funds available should be expended on something that would be a fitting memorial and at the same time be useful.



WILFUL WASTE

(To the Editor.)

Sir,—Much controversy is appearing on the subject of the Soldiers' Memorial, and I feel I cannot allow the opportunity to pass without a word of protest regarding the proposed memorial. Firstly I must congratulate "G.S.O." on the sensible, straightforward article in your issue of Saturday. It is right to the point and expresses the sentiments and feelings of 99 per cent. of the returned soldiers. I have viewed the memorial the committee propose to have erected, and while I admit it is beautiful, I also admit it is a wilful waste of money and not the sort of remembrance our comrades who paid the supreme sacrifice would desire. This £5000 or £8000 which it is proposed to spend will become dead, and will not be a memorial in the true sense of the word. If this money was spent in some way that would be a public benefit, not only to returned soldiers and their dependants, but to the whole community for whom the lads fought and died, then I believe the memorial would meet with the approval of returned men and the relatives of the lads who laid down their lives.

I quite understand that the people who are handling this matter think they are doing the best possible, but I also think they are allowing this Beautiful Bathurst scheme to over-ride them. I admit the beauties of this city, but may I ask: is a great stone column going to improve the beauty? If statues and memorials go to make a great and beautiful city, then, truly, Bathurst is both great and beautiful. As "G.S.O." points out we have two great institutions, the District Hospital and the

think of the lads who returned is an other matter. The war is over, a great victory won, so what does it matter now? I am sorry to say this seems to be the popular phrase, and the only recompense the boys get who returned maimed and shattered, is sympathy. Let us do something practical—something that is going to be, not only a memorial, but a lasting benefit to the whole community. Let us realise that the boys who gave their lives did not do so in vain. Surely we don't need a pillar of stone to keep our memory fresh of their deeds. Their spirit still lives—the spirit of Anzac—and let their memory live by helping our sick and suffering, for did they not die that others might live?

I make this appeal before it is too late: let the committee call a public meeting, at which I sincerely hope the voice of the returned men will be heard, and let that meeting decide the form the memorial will take.

I thank you, Mr. Editor, for your valuable space, and I sincerely hope that will bear fruit. Yours etc.,

J. K. MITCHELL,
Late 18th and 54th Battalions.

NO PUBLIC UTILITY

(To the Editor.)

Sir,—With reference to the Soldiers' Memorial, I was so glad to read the letter from Sergeant Jenkins on September 4, for I understand that the money for the proposed monument is not yet subscribed, and that everyone will be approached for subscriptions towards it. I do not think that most people know this, nor that the public meeting on Monday night is only to

Fig. 5 The Times September 8, 1924

4.5 The Great Depression.

In 1929 there could be no doubt that the economic situation was serious. The causes lay outside Australia. Prices were falling on the world market; confidence was going out like a tide. Australia was particularly vulnerable to this trend because she was dependant on the sale of her wool, wheat and metals, and because in the falsely good years after the war she had borrowed heavily overseas.

The depression of the early 1930s closely resembled that of the early 1890s, a period of boom , borrowing, speculation and expansion, followed by a collapse which had its origin overseas. This time Australia had further to fall.

Australia was one of the first countries to succumb to the depression and one of the first to emerge from it. Almost overnight she found herself with a diminished and diminishing income from her exports whilst the interest bills on her loans remained high.

Marjorie Barnard,
A History of Australia

4.6 Building the Tower

Bathurst no less than any other rural town found great difficulty in getting through the depression years. Anecdotal stories still abound about the sacrifices made, the help given the needy and even less fortunate. Cases where rural families would take in men from other areas that had traveled often on foot great distance in the hope of a job are not uncommon.

In the midst of this world wide depression Bathurst had unflinchingly stuck to her commitment of creating an imposing and worthy memorial to her sons and daughters who had gone to the Great War to end all wars. As early as 1919 ideas began to emerge and fade until in 1926 during an economically buoyant period it was decided to build a carillon. The carillon was completed in 1933 so that practically the entire construction phase of the project was carried out and funded by the people of Bathurst and district throughout the depression.

The committees decision fired the public imagination and set in train a process of raising funds during one of the most disastrous times in Australian history, that of the Great Depression. The depression hit hard and suddenly and in Bathurst four relief projects was commenced during this period. The Winburndale Dam, Mt. Panorama Tourist Road (which was to develop into the world renowned race track), The Carillon Tower and the diversion of Vale Creek to empty upstream instead of running across to the Showground, which created Morse Park.

Over the next seven years a number of events were staged and activities pursued to raise money. Notably:

- Plays were staged by various Organisations-“Robbery Under Arms” and “Lord Richard in the Pantry”
- collections from dances, game evenings, cake stalls, live sheep sales, bales of wool,
- A ‘buy a brick’ campaign (two pence each or 6 for one shilling)
- Flower sales and bags of grain were donated to the cause.
- Cabarets, street stalls.
- Joy flights
- Cookery books
- Entertainment in the School of Arts and concerts at various venues
- Miss Bathurst competition
- A Spring Carnival
- Personal donations

At the time of the opening in 1933, seven thousand, seven hundred and eleven pounds, ten shillings and two pence was raised in this manner, representing a vast amount of hard work by the Committee and support from the Bathurst Township and the surrounding districts and villages.

4.7 Carillons and Bells

The following descriptions are taken from *The Oxford Companion to Music* (Tenth Edition)

The carillon is an ancient tradition (especially in Belgium and Holland), and carillons have lately become common in Britain and the United States, and also in the British Commonwealth. These are played by skilful artists from a manual and pedal keyboard, similar in principal to that of an organ, but much more cumbersome, the whole hand (gloved in leather) being required to depress a manual key. Instead of mere changes, actual tunes are given out, often with simple accompanying harmonies. At the hours and their halves and quarters the carillon is played mechanically by means of clockwork and a barrel like that of a music box; but at stated times during the week this will be thrown out of action and the municipal carillonneur will perform a recital programme. The best carillons and carillonneurs used to be those of Belgium, Bruges, with the earliest known keyboard carillon (1532), being especially famous for its carillon music. (see Longfellow's poem). Most of the best carillons (as many of those in the United States and in Holland) are now however made in England. The action (or system of mechanical connexions) of a carillon resembles that of an organ: the method is that of moving the clapper, not the bell. Rapid passages, crescendos, and diminuendos, and even long-held chords are possible; the simpler fugues and sonatas written for piano or organ can be played. Bach wrote some tunes for the carillon.

The science and art of the carillonneur and of bell making and bell playing generally bear the name of Campanology. Birmingham University, England, has held a course in this subject as an optional part of the preparation for the honours Mus.B. degree. Granville Bantock, long Professor of music in the University, in 1924 wrote a setting of Tennyson's *Ring out wild bells*, for male voice choir and the Bourneville carillon-the choir standing at the foot of the tower.

4.8 Technical description

The uses of this ancient and universally known instrument range all the way from summoning the fire brigade to playing beautiful and elaborate music in several parts for the artistic delectation of a whole city. The weight of the instrument varies from a fraction of an ounce to 180 tons, which latter is the weight of the Great Bell of Moscow, which was cast in 1733 but broken before it was brought into use; the largest bell in actual use of later years was another in Moscow of 128 tons. There is one in a Burmese temple of 80 tons.

The best and most usual Bell Metal is a bronze of thirteen parts of copper to four parts of tin. The shape and properties are the result of very intricate calculations based upon continuous experience; there are two factors to be considered, tone and tuning, and the latter involves subtle management on account of the several notes which any vibrating body produces simultaneously and which are more clearly heard from a bell than from any other musical instrument.

The note assigned to a bell in a carillon or peal is called the strike note: it is accompanied by numerous overtones. A deeper tone persists after these have died out, and is called the hum note. It should be an octave below the strike note, and the securing of perfect tuning for this and the chief of the various overtones is a tricky part of the bell-founders business.



Fig. 6 The Bathurst bells were cast in the mid 1920,s and are tuned to A=435cps

4.9 Carillons

A musical instrument consisting of at least 23 cast bronze bells in fixed suspension. Tuned in chromatic order and capable of concordant harmony when sounded together. Customarily located in a tower, it is played from a clavier, or keyboard containing wooden levers and pedals wired to a clapper or less commonly, from an ivory keyboard with electro-pneumatic action operating the clappers; but only the first method permits expression through variation of touch. On some instruments a part of the range is capable of automatic play by use of perforated rolls.

Most carillons encompass three or four octaves, a few five or even six. Although the bourdon or lowest note can be any pitch, it often sounds around middle C. In heavy instruments the bell to produce this note may weigh 6-8 tons occasionally 10 or 12 tons. The world's heaviest bell, at the Riverside Chapel in New York City, weighs 20 ton. Playing large instruments –using fists and feet- takes considerable physical exertion, as clappers weighing as much as several hundred pounds must be swung. (the heaviest clappers are counter-balanced)

During the 14th century a weight-driven revolving pegged drum was invented that could be connected to clockworks....interest in the musical potential of bells was greatest in Belgium and the Netherlands, where bell founding had reached an advanced stage and a bell profile had been developed that produced a more musical sound. The set of bells now known as a carillon originated in Flanders....in about 1480. The Flemish devised a wooden keyboard for use alongside the chiming cylinder. This innovation became popular throughout Belgium and the Netherlands and the North of France but was widely adopted elsewhere, only in modern times.

Carillon art reached a pinnacle in the latter half of the 17th century with the founders Francois and Pierre Nemoy of the Netherlands. They were the first to tune the bells with precision, especially with regard to the bells inner tuning (i.e. of the partial tones that make up the bell's complex sound) and thus to put fully into practice the results of research completed two hundred years earlier.

During the 19th century, tuning techniques (but not the underlying theory) were forgotten as orders for bells slackened, the bells that were made were generally inferior, and carillons fell into disrepair. The rediscovery of the tuning process at the John Taylor & Company foundries in Loughborough, Leicestershire England, initiated a revival of carillon art.

Mechelen, Belgium, has been the focal point of the carillon since the 16th century. In 1922 the first carillon school and publishing enterprise was established. In the same year the carillon was introduced to the United States of America, where later the world's two largest, with 72 bells, were built for the Riverside Church in New York City and for Rockefeller Chapel at the University of Chicago.

Encyclopaedia Britannica

4.10 Bells in History

Bells have played a great part in history. They gave the signal for the Sicilian Vespers in 1282 and for the massacre of St. Bartholomew Massacre in 1571. They supplied Henry VIII with money at the time of the dissolution of the monasteries and Napoleon with cannon when he was fighting all Europe-whereby whole districts of France have today no bells. The great 'Kaiser Bell' in Cologne Cathedral, made from cannon taken in the war with France in 1870, was melted down for war purposes in the war of 1914-1918: it was over 14 feet high and weighed more than 20 tons. The German invasion of Belgium in 1914 brought about the destruction of the carillons of Dixmude, Nieuport, Thorout, Louvain, Termonde, Ypres and Dinant. That of Arras, over the French border was also destroyed. Apart from war and accident, the bell is the most durable of all musical instruments: the earliest in the British Isles actually bearing a date is one in Lancashire, dated 1296, but there are several thought to be older.

The bell is the most universal of all instruments and until the advent of radio was one with the largest audience.

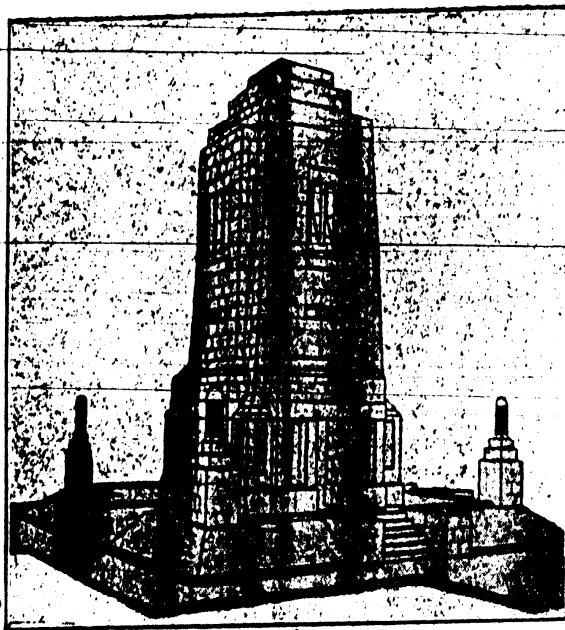
4.11 The Bathurst Carillon Bells

There seems an inescapable link between the men of the Bathurst District who fought on the western front and the fact that that very region where carillons began their history, were suddenly and so brutally deprived of that history. Similarly there is a curious irony in the interchangeable relationship of bells of peace and cannons of war. Which makes it all the more appropriate that the destruction of so many carillons by German cannon, should result in the creation of a new carillon in a new land as a means of celebrating the peace whilst commemorating those who served in war. It is also significant that Belgium has a particular tradition related to carillons of three octaves, even to having a competition restricted to that category of carillon.

4.12 A Brief History of the Bathurst Carillon.

"The idea of a memorial was first mooted in 1919, and the first meeting to consider it was held in January 1920. There was great difference of opinion about whether the memorial should have practical as well as commemorative value. When it was decided that it should be a memorial only, a competition was held and prizes announced. Nothing happened. A design was commissioned from Gilbert Doble, designer of the Evans memorial. Still nothing was done. The project was revived in 1926, and a meeting in August accepted the suggestion of G.H.Hoskins that a memorial carillon, similar to one he had seen in England. Be built."

'The Story of Bathurst' By Bernard Greaves p131



A SUGGESTED DESIGN FOR THE PROPOSED BATHURST SOLDIERS' MEMORIAL.

Fig. 7 The Bathurst Times September 6, 1924

In 1920 a committee was formed in Bathurst to construct memorial statuary commemorating soldiers from the Bathurst district who served in World War 1. The idea languished due to lack of financial support and public apathy. Later, while in Europe, Mr. G.H.Hoskins heard a carillon and brought the idea of a memorial carillon back to Bathurst. A meeting of the First World War Committee was convened for the evening of August 26th 1926 to decide between two proposals. There was a torrential downpour that night and only two committee members were able to attend. They made the decision to have a carillon as the memorial instead of statuary.

These two committee men were, G.H.Hoskins of 'Euarra', O'Connell Road Bathurst and of Sydney and the Secretary R.W.Peacock, Manager of the Bathurst Agricultural Farm (1910-1924). The original members of the Memorial Committee were Messrs. R.B.Suttor, L.J.Mockler, R.S. Fraser, G.H. Hoskins, R.W.Peacock, and Major H. Retchford (president of the Committee), although this did change over the years, and later included Ald. M.J.Griffin (Mayor), Ald. Bedwell and Colonel H.R. Browning.

In July 1928 a model of the Tower by the architect and artist John Drummond Moore, was displayed at the E.Webb & Co.'s department store in George Street Bathurst, for public comment and promotion. The Kings Parade site had been selected on the advice of Prof. E. R.Holme, English Department, University of Sydney, as being the best spot to obtain good sound distribution. It would replace a flag pole in the centre of Kings Parade and thereby become a prominent hub for the city.

Plans for the Tower were also sent to bell castors, John Taylor's of Loughborough England, for advice and suggestions. The Committee was then notified that the bells would be ready at the end of 1928. The bells were shipped on the SS Woodara, and arrived in Bathurst in April 1929 and were stored in the Webb & Co. Department Store warehouse.

During the "Back to Bathurst" celebrations over the week 11-18 February 1933, the Premier of NSW B.S.B.Stevens, visited Bathurst to support the fund raising for the completion of the carillon and to inspect the work.

John D. Moore was in Bathurst on October 12 & 13 1933, to supervise the lifting of the playing mechanism into the tower which turned out to be more difficult than the installation of the bells.

It was reported in The Bathurst Times on Friday 3 November 1933, that R.W.Peacock had spoken to the Bathurst Municipal Council meeting on 1 November 1933, mentioning that there was still a debt outstanding on the construction costs of four hundred and twenty eight pounds and four shillings. The total cost of the construction and outfitting of the carillon was eight thousand, one hundred and eighty nine pounds, fourteen shillings and two pence.

Mr. Peacock also stated as reported in the Western Times that "various additions in the way of an iron stairway and the installation of a foot and hand clavier have to be let stand over. In regard to the latter he pointed out "that the carillon will be played by an ivory keyboard which does not give nearly as good results as the clavier, which they hope to have installed later at a cost of 200 to 300 pounds".

At that time, the Memorial Committee was unable to hand over the building to the Council, to hold in trust for the district communities of Bathurst as was intended, until the construction and outfitting debt had been settled. The extra funds were not raised, though a Trust was established and collected funds towards the new equipment, so the substituted electro-pneumatic system was to continue in operation until it became unplayable.

Almost 500 invitations to the opening in November 1933 were sent out by The Municipal Council. Officials, invited guests and visitors came to Bathurst on a special train with a decorated engine. The train ran between Dubbo, Bathurst and Sydney. Reduced fares were available to train travelers coming to Bathurst for the opening celebrations.

The Engine bore the name "Carillon City" in prominent 4 inch high brass letters, and was the first engine ever to be painted at the Bathurst Railway Workshop, in itself a great achievement. The livery colour was mid-green with black bands and red edgings; on the barrel and fire tender. The cab was black with a red and cream border and all the brass controls were polished to a high finish. Mr. Appleby, the sub-foreman of the Bathurst Repair Shop, was pleased with the paint job saying "that it was of a higher standard than Eveleigh". Up to this time all locomotives had been painted in Sydney at the Eveleigh Yards.

The Carillon Tower was opened on Armistice Day 11 November, and dedicated on 12 November 1933, attended by over fifteen thousand people.

A fly past by NSW Aero Club planes was a feature of the opening of the Tower. However the pilots had to pay for their fuel and asked if they could provide joy flights to recoup some of their costs. As Bathurst did not have an airport a field in Kelso suitable for landing had to be specially selected.

Fox Movietone Films were present to take shots of the opening interspersed with shots from around Bathurst for a theatre newsreel item shown nationwide on the 18 November. Radio Station 2FC broadcast the Sunday dedication events. While there was no recording made of the radio broadcast, the newsreel is held in the National Soundscreen Australian archives in Canberra.

Originally intended as a memorial to the Bathurst districts First World War soldiers, the Tower has since served as a memorial and focus for all theatres of war in which Bathurstians have served.

The architect John Drummond Moore was a returned soldier and instructor in Architectural Design and Draughtsmanship at the University of Sydney (1919-1935), with assistance from Prof. E.R.Holme, University of Sydney. The foreman was W.J.Spurle, who initially had teams of men on depression relief payments and then men from the 'work for the dole' scheme to complete the building of the Tower. B.Gregg was chairman of the RSL, Carillon Committee at the time of completion and dedication. The Carillonneur to play the first tunes was A.A.B.Ranclaud, honorary carillonneur at the University of Sydney. Mr. Ranclaud gave four recitals on the Saturday and Sunday of the opening.

On 1 December 1938 the Bathurst City Council assumed control of The Carillon and Tower "to keep in trust for the citizens of Bathurst and District at the request of the Bathurst & District Soldiers Memorial Committee. A Trust Fund was established and managed by the City Council to enable in-hand funds and future donations to be made towards the installation of a clavier to be made, it was referred to in 1939 correspondence, and again on the 30 April 1945 and in 1946.

19 April 1941, Mr. Peacock again wrote to the City Council recommending to them future upgrades of the Bells and playing equipment.

On 17 October 1945, there was a call for the Mayor, Ald. A. Morse to be approached regarding the completion of the 'Singing Tower' with the installation of two large bells and a clavier keyboard. This apparently came to nothing. It should also be noted that at this time the Tower was the only one in Australia built specifically as a carillon. Again on the 24 August 1946 J.D.Gordon Honorary Carillonneur of the University of Sydney gave a recital including two pieces specifically written for the Bathurst instrument. Following the performance a charge was made for an inspection of the tower which went into the Trust Fund towards the purchase of a clavier and extra bells.

R.W.Peacock again commented in 1946 that it was "unfortunate when the memorial was handed over, the committee was disappointed to hand it over without the hand & foot clavier, but the strain of raising 8,000 pounds was a big effort for the people".

The Bells and the Tower.

Each bell has cast into it the Bathurst Coat of Arms together with an inscription. The Largest bell or bourdon as the main memorial bell is inscribed:

"Thus Bathurst and her surrounding villages honour their men of 1914-18"

The second largest bell is dedicated to the returned soldiers in honour of their fallen comrades with the following inscription:

"To the ever glorious memory of our fallen comrades. Greater love hath no man than this, that he lay down his life for his friends"

The third bell is in honour of the nurses and is called the Red Cross Bell and is inscribed with the Red Cross emblem.

The remaining bells are allocated and inscribed to the surrounding villages and sub-districts. They are, in alphabetical order not in the order of size:

Bathurst, Brewongle, Burruga, Caloola, Cow Flat, Dunkeld, Duramana, Eglinton, Evans Plains, Georges Plains, Glanmire, Kelso, Lagoon, Limekilns, Locksley, O'Connell, Orton Park, Peel, Perthville, Raglan, Rockley, Sofala, Sunny Corner, Tarana, Turondale, Wattle Flat, White Rock, Wimbledon, Vittoria and Yetholme.

There are three bells that are not inscribed.

With the potential sound so far untapped, Bathurstians have not experienced the sounds capable of emanating from the bells.

As the Bathurst carillon has never had a manual clavier keyboard console as preferred by the original Memorial Committee and present day carilloneurs, it has been downgraded by world carilloneurs to an electronic chime! The present day promotion of Bathurst as a Carillon City is therefore incorrect.

The Bathurst Carillon is one of only four built in Australia. Only two however are classified as true carillons, the University of Sydney and Canberra. The other is in a shopping centre in Perth W.A., is rarely played due to the volume of the bell sounds. Until it has a true clavier console, the Bathurst Carillon is still just an extraordinary chime.

Maintenance recommendations made in 1984 resulted in the installation of a computer-controlled system, which still operates, and in 1985 a roof was added, together with painting of the bell support framework.

The Bathurst Carillon or Singing Tower needs maintenance work to keep the structure safe for the next twenty years at some cost. However there has been little money spent on the tower since 1933. Currently it is the 500 odd bolts and the joints of the upright beams and horizontal steel frame beams which need urgent attention.

Future

The Carillon Society of Australia is keen to fully support the conversion to a clavier keyboard as was intended by the original concept- of a unique carillon representing not only the fallen but also the area in which they fell. They have indicated that training of future carilloneurs could also be undertaken by them and that Bathurst could be included in future tours by local and overseas carilloneurs.

The approximate cost of installing a clavier keyboard and the support-training keyboard are not great considering the attraction that such a carillon would bring. Touring carilloneurs from all over the world would want to come to play this unusual styled instrument

Taken from notes compiled by Graham Harris.

4.13 Sectarianism.

In Britain the Liberal party with an agenda for temperance, undenominational education, Welsh disestablishment and for Irish Home Rule, was swept into power over the conservatives in 1906. However despite the democratic and vast majority giving mandate, it appeared that these measures would be blocked by the House of Lords. The Conservatives held the view that an overthrow of the Second Chamber would result in the tide of revolution that continued to sweep through Europe.

“The schism in Ireland continues fatally and angrily to divide the leading political parties in the English Parliament. The Liberals were spurred on by the Catholic nationalists of the South, the Tories by the fierce Protestants of Ulster. The remedy of the one Party was Home Rule, which meant a popish parliament in Dublin; of the other the maintenance of the Union, sweetened by light railways, land purchase, and general social amelioration. Since each Irish faction was implacable, neither consenting to give ground to the other, the good-humoured give and take of British politics was brought up against an abrupt and baffling obstacle. Home Rule refused to be killed by kindness.

An extraordinary political effervescence prevailed in England during the period which lay between the Boer War and the fateful opening years of Armageddon. A spirit of fanaticism invaded a luxurious world which no longer felt itself secure. Pious dissenters broke the law rather than pay the education rate. Well-bred and delicate women smashed windows, scuffled with police, and by one means or another got themselves sent to prison as a protest against a government which refused them votes. Party spirit ran so high in London over the House of Lords and Ireland that social relations were ruptured. To some Imperialism and tariff reform constituted a religious faith, pressed with sectarian fervour. By others, these causes were denounced as synonymous with the exploitation of pressed peoples by unscrupulous profiteers and the corruption of legislatures by sinister vested interests. The country was full of industrial unrest, the striking habit extending from the mines, the railway, and the factories to the schools. There was even, in the summer of 1914, a mutinous spirit among the officers of the Curragh, who feared that they might be required to march against Ulster. Was the British Empire touching the moment of its decline? Were the Spartan virtues preached by Kipling and derided by Shaw sinking into obsolescence? To Germans Britain appeared to be a powerful and prosperous country in the throes of a disabling convulsion.”

H.A.L. Fisher.

A History of Europe Vol. II

4.14 The Catholics verses the rest.

Sectarianism in Bathurst was at its most intense between the eighteen sixties and the mid-twentieth century. Sometimes it occurred between factions in a single church and sometimes between rival churches, but often it was a case of Catholics verses the rest, with Protestant denominations presenting a united front.

Theo Barker
A History of Bathurst Vol. II

In a discussion, Bathurst historian Theo Barker put the view that sectarianism played a significant part in the decision of the Catholic and most particularly Irish volunteers who went to War in Support of England in the hope that Home Rule would all the sooner become the long awaited reality. Certainly the Irish, wherever they were, had little regard for the British Government and would just as soon go out of their way to hinder as to help. The Asquith Government in England gave renewed hope to their aspiration with the passing of the parliament bill. It is highly probable that the number of volunteers were bolstered by this fact and lead to some two thousand persons from the Bathurst district, many of whom were Catholic and Irish, to rush to the assistance of the Empire.

4.15 People

Introduction.

It is beyond the scope of this report to compile a history of the events and people that have contributed to the history of either the BDSMC, or of the precinct referred to as Kings Parade. Nevertheless, it is worthwhile presenting an overview of some of the people and events that are associated with the site as a composite.

People

George Herbert Hoskins.

(b. 28 February 1883 Sydney. d. 3 August 1953 Castle Hill)

One of the two committee members who made the decision to build the carillon on the 24th August 1926. Owned 'Euarra' O'Connell Road, Bathurst.

An engineer by profession and originally a company director of the G. & C. Hoskins. Two brothers who took over the Lithgow steelworks, to found the Australian steel industry. The steelworks firm of G. & C. Hoskins, Lithgow became Hoskins Iron & Steel, moved to and developed Port Kembla around 1926 as Australian Iron & Steel and eventually in 1935, became a subsidiary of BHP. An abstract from a paper by Wayne Orchiston & Col Bembrick states: - An amateur astronomer of note George H Hoskins was a prominent member of the NSW Branch of the British Astronomical Association. A successful industrialist he used his wealth to assist the Branch. Through his patronage, he also made it possible for another Branch Member, Mark Howarth, to make a meaningful contribution to Australian amateur astrology. Hoskins had an observatory built at Euarra housing the famous Tebbutt Refractor telescope which is now back at the original Tebbutt Observatory at Windsor. He resided at Beecroft and at 16 Kent Road, Rose Bay. G.H.Hoskins left Bathurst permanently in November 1940. He received a letter with the City seal affixed; commending him for his work on the Soldiers Memorial Carillon dated 13th November 1940. He responded from his investment Company, Hoskins Estate Co. Pty. Ltd. Piccadilly Arcade Pitt Street Sydney on the 18th November 1940.

Robert William Peacock

The second man making the decision to build the Carillon was the Secretary of the Bathurst & District Soldiers Memorial Committee; he remained the Secretary of the committee until 1939 and was largely responsible for the continuance of the work and its completion. R.W.Peacock was the Manager of the Bathurst Experiment Farm 1901. In 1918 he was the notable force in organizing the model teaching farm onto a solid educational footing. A portrait of Peacock is in the possession of Charles Sturt University. A native of Georges Plains he married Ann Webb from an old Bathurst family. After leaving the Agricultural Farm, he owned and farmed at Kurrajongs, Peel Road, where he ran a Corriedale Sheep stud and an orchard.

Peacock died on 14th December 1946 aged 77 years.

John Drummond Moore

b. 1888 Waverly Sydney d.1958 Vacluse, Sydney

Studied painting at Julian Ashton's School of Art, and was articled with McCredie & Richardson Architects. 1912 left Sydney for the USA. 1914 as steerage passenger traveled via the Panama to New York. 1914-1915 worked in New York architects office of B.G.Goodhue. 1915 served in Royal Engineers, France. 1919 Studied at Polytechnic School of Art and the Architectural Design & Draughtsmanship then returned to New York and B.G.Goodhue. 1920 set up private practice in Sydney, and was lecturer in Architectural Design & Draughtsmanship at University of Sydney. 1927 joined the partnership of Wardell, Moore & Dowling, during this period he designed the Bathurst Memorial Carillon. 1938 traveled in Europe, England and USA. By this time he was established as a well-known artist in Sydney, noted for his freshness of approach and was classed amongst such moderns as Margaret Preston. Was vice President of the NSW Society of Artists and maintained a satisfying balance between art and architecture. 1942-1945 Deputy Director of Camouflage for NSW. Distinguished Australian photographer David Moore is his son.

Mr. Morrison

Engineer

K.E.Webb

Associate Architect with Wardell, Moore & Dowling.

Professor E.R.Holme.

Department of English, University of Sydney. Advisor to the Memorial Committee.

The Building Firms

2nd March 1929 concrete foundations.

D.McNaughton & Sons. 16 Barrack St. Sydney.

Cost 1100 pounds. With red rock not found until depth of 16.5 metres (33ft) Extras costs brought the sum up to 1285 pounds.

McNaughton & Sons were a Sydney firm who also built the Bathurst Ambulance Station, and in 1926 the addition to All Saints Cathedral, Bathurst.

Bricks for the foundations were supplied by James Dawson of Kelso, whose descendants are Dawson's Removals & Storage of Bathurst.

23rd October 1929 Base and platform brickwork.

A.G.Brown. Builders from Young, who also built the Western Stores building in Bathurst and the Edgells factories at Bathurst and Cowra. Cost 992 pounds.

Bricks for the tower were made and supplied by L.Bliss & Son.Cnr Lyall & Upfold Streets Bathurst.

Herbert Cecil Warton, an employee of Beale Piano Company Sydney, checked the electro-pneumatic system each year (under contract of Beale & Co.)

Carilloneurs

People who have played the Bathurst carillon.

It should be noted that the people who have played the Bathurst Bells may not all be carilloneurs in the strict sense, but keyboard players, some of whom may never have played a clavier.

A.A.Ranclaud	Honorary Carillonneur, University of Sydney.
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Frank E. Johnstone George Gunner	All Saints Cathedral organist.
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J.D.Gordon	Honorary Carillonneur, University of Sydney
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Hector Lupp	City Carillonneur, pianist and piano tuner of Piper St. Bathurst. From 1937 to 1945 with breaks from Army duties.
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Mrs. Nancy Lee Short	annual honorarium ten guineas in 1945
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P.Robinson

H.G.Tooby
R.Eager

Mrs. Juliet Savage
Mrs. Lowe Music Teacher

Lindsey Bingham

Ian Bates City Carillonneur 2000

4.16 Events

The Opening of the Bathurst District Soldiers Memorial Carillon.

Armistice Day, Saturday 11th November 1933
As reported by the Western Times 10th November 1933.

E Company 20-54th Battalion marched to Kings Parade and the Carillon from George into Russell Street under Capt. E..Stratton. 150 ex-Service men and visiting diggers marched from William into Russell Street to the carillon. The tower's largest bell tolled once at 11:00 am. And the fifteen thousand strong assembly bowed their heads for two minutes silence. Following this observance the City Model Band commenced playing the Dead March. The wreath laying began following the first laid by Lieut. Col. A.W.Hynan GBE, VD, AALD, Senior Vice President of the NSW Branch of the R.S.L., he was followed by the President of the Bathurst Sub Branch, B.Gregg and his Worship the Mayor. 110 wreaths were eventually laid covering the steps of the carillon making a wonderful sight. This part of the ceremony concluded with the sounding of the Last Post, by Corp. Holland from the top of the tower.

From the dais erected in front of the Court House gates a colourful sea of faces covered the Kings Parade demonstrating a remarkable appreciation of its memorial. Mr. B. Gregg, President of the Memorial Committee opened the proceedings by acknowledging the assistance given by the people throughout the stages of the project. He paid tribute to the work of the Committee congratulated the Architect John D.Moore upon the design, also William J. Sproule foreman, for the excellent workmanship and thanked all for the great assistance given. He then paid a glowing tribute to R.W.Peacock amid applause, saying that Bathurst owed a debt of gratitude. It was mainly due to the work of Mr. Peacock that the memorial had been completed. His name will be honoured and will live forever in connection with the memorial. Mr. Gregg then introduced the Mayor Alderman Griffin, who paid tribute to the people of Bathurst and the District assembled in Kings Parade, for the part they paid in construction of the Soldiers Memorial. He expressed his thanks to the Committee and the diggers for their service and assistance. He also stressed the debt the Committee was under to the staff of the University of Sydney and to Professor E.R. Holme. Alderman Griffin went on to express the excellent efforts of of R.W.Peacock whose work towards the completion of the tower could not be properly expressed in words.

He thanked the citizens of Bathurst for their courage, their determination, citizenship and to the loyalty of those who gave their lives for their country. If we want this day to live in our memory and to be a lasting benefit to us and generations to come, let us, standing at the foot of this memorial, register a vow that we will endeavour to emulate that spirit of loyalty, determination and self sacrifice so nobly displayed by Australian men and women during 1914-1918. The Mayor introduced Lieut. Col. A.W. Hyman who paid tribute on behalf of R.S. and S.I. League to the people of Bathurst and district on the completion of the memorial. As Vice President of the League it is my privilege to be present on this historic and important occasion, and on behalf of all ex-service men of New South Wales, and particularly the men of the A.I.F., to thank you all on completion of this magnificent war memorial, which must not only be a source of justifiable pride to you all, but will be an inspiration to all future generations. Within its hallowed walls will be kept forever green the names of the men and women of the district who gave all they had to give in the name of King and Country in the Great War of 1914-1918; so that it may be said of those who passed, that they did not die in vain. It is a record of which you may well be proud. It is fitting at this sacred hour of the eleventh month, this fifteen anniversary of Armistice Day that you should remember them. Professor E.R.Holme then spoke saying that there were few more suitable places for the construction of a memorial carillon.

At the conclusion of the addresses Mr. Gregg presented a silver key to Mayor to open the doors of the carillon. As the party stood on the carillon steps the Railway Institute Men's Choir sang 'Ring Out Wild

Bells', after which the Reveille was sounded by Corp. Holland from the towers summit. The Carillon then rang out over the 15,000 huge throng.

Dedication Ceremony- Sunday 12th November, 1933.

The following day Senior Chaplain Rev. James Green C.M.G., V.D., performed the dedication and blessing of the War Memorial. Following prayers and the blessing the bells were dedicated with prayers followed by a benediction after which the Last Post sounded and the Band played the National Anthem. In Churches throughout Bathurst prayers and preaching spoke of the great debt paid by those who gave their lives for their country and which is now demonstrated through the carillon a singing Tower.

5. Chronology

Development of the 'The Kings Parade'

- 1871 Bathurst council erect market building. Market Square
- 1909 Market building demolished
- 1909 Foundation stone for Boer War Memorial laid. Empire day.
- 1909 Market Square becomes briefly Memorial Place.
- 1910 January 10 Lord Kitchener unveils Boer War Memorial
- 1910 May 6 King Edward VII dies. Memorial Place Becomes King's Parade
- 1912 King's Parade-"remains a blue metal dump an eyesore and an abortion"
- 1913 Evans Memorial foundation stone
- 1914 August 4 Germany invades Belgium. War declared
- 1919 The idea of a memorial was first mooted
- 1920 First meeting to consider memorial.
- 1921 General Sir William Birdwood lays foundation stone-"All Saints Cathedral"
- 1926 Project revived. Carillon suggestion accepted
- 1927 Peacock writes to John Taylor to cancel order for clavier.
- 1929 March. Work on the Tower began.
- 1929 April. Bells arrive. Stored with Webb & Co.
- 1930 World wide Depression sets in.
- 1933 Bells in place for official opening on Armistice Day.
- 1936 Debt of £374 on Tower wiped out in September
- 1945 Plans to complete Tower, addition of two large Bells & Clavier.
- 1946 Recital to raise funds to complete Tower Bells & Clavier.
- 1984 Bells repaired
- 1985 Roof added.

6. CWP Vision Statement & Recommendations

The brief requires determination of the appropriateness of the vision statement and recommendations of the Carillon Working Party

Specifically their recommendations and our comments (in bold) are:

Vision Statement: The Carillon Working Party's intention is to bring the Bathurst War Memorial Carillon into full world carillon status, through the installation of a playing clavier and a practice clavier, and the development of carillon studies.

This is a noble and worthwhile endeavour given the intentions and reasons for its construction in the first place, and the fact that the original vision could not be completed at that time.

CWP Recommendations:

1. Installation on the third level (the bell chamber) of a free New Zealand clavier, offered through Mr. Tim Hurd, (or another suitable clavier).

The offer of the NZ Clavier appears generous and would serve a useful purpose however, a number of issues arise.

- a. **This is a 65 note clavier which would require considerable and costly renovation and adaptation.**
- b. **It would be a used item of unknown condition and maintenance.**
- c. **It would require the design and construction of an identical practice clavier both of which would be old technology.**

2. Installation of a soundproof cabin in the bell chamber to contain the clavier immediately beneath the bells.

This needs to be done and the proximity to the bells is advantages.

3. Installation of new clappers, their mechanisms and linkages to the clavier, without disturbing the present computer striker system.

This should be determined by a Bellfounder and should take into account whatever technology is appropriate to the correct and proper functioning of the carillon. A consideration is the possibility of carbon fibre technology which has the potential to enable versatility in the way the carillon may be used and the remoteness of the electronic control system, which could obviate the possibility of lightning strikes disabling the system.

4. Provide air conditioning to the sound cabin together with digital and audio video links to the base of the tower.

The cabin housing the clavier and carillonneur will be to some extent exposed to the elements but more importantly to the full sound of the bells. The extent of usage is usually limited to one hour recitals, but for that hour the carillonneur would need to be accommodated in comfortable conditions. How this is to be achieved should be determined by a suitable mechanical consultant. This should achieve an optimum result both for the carillonneur and in terms of running and maintenance costs.

5. Install new lighting on the outside of the tower.

This has recently been carried out. Future lighting should consider the possible spill into the atmosphere affecting astronomy in the area. Floodlighting skywards reflects off dust particles in the atmosphere creating problems for astrophotography and observations. Generally, down lighting achieves better results.

6. Publish a leaflet promoting the carillon.

This has been carried out. The height of the tower may need to be revised following a survey of its true height. It is not clear whether the tower is measured from the ground or its base.

7. Draw up a fundraising program to supplement the Carillon Trust Fund.

This appears a good and possibly necessary move if the carillon is to fulfill its function and the intent of the generation who built it.

8. Provide a practice clavier (perhaps within the Mitchell Conservatorium) with training programs for local players.

A practice clavier is a necessary component of having a carillon. Clearly, a working carillon, being an instrument of a loud and public nature, is possibly the only musical instrument on which one cannot practice.

The Mitchell Conservatorium is capable and would welcome the idea of training carillonists. The issue may be one of finding the space within the present confined premises.

CWP Outline of major steps:

1. (Tower level 3) Build a soundproof clavier room and then locate a modern clavier therein.

See 1 above.

2. Clavier connection to bells

See also above, in respect to possible use of carbon fibre technology. The original clavier ordered and then cancelled in 1927 would have been new and the best that technology of the day could provide. There seems no reason why this intent should not apply today. The notion of using outmoded or limiting technology to make full and belated use of this instrument seems self defeating as it has no bearing on the heritage value of the bells or campanile.

3. (Tower level 2) Provide repairs and improvements-BCC responsibility.

Repairs have been covered elsewhere in this report, as for improvements, it is not clear what is actually meant by this. If it means improvement in the means of playing then item 2 above applies. If not, this needs to be made clear. The BCC responsibility presumably means the Council's responsibilities as owners in trust, which would include its completion, maintenance and safety provisions.

4. Install practice clavier which may be sited elsewhere.

'May be sited elsewhere' should read must be sited elsewhere. This is simply because of the issues that arise, in particular health and safety, if a number of persons are to have regular access to the building. Recitals are of one hour duration but lessons and practice could be for several hours which then imply the provision of facilities viz., regulation stairs, toilets, basin, sink, tea room, and space for music library, desk, etc.

5. (Tower level 1) Completion of RSL Displays, Eternal Flame and Memorials. RSL Responsibility.

As discussed above and elsewhere in this report the building was never intended as a museum or display space for the public nor does it lend itself to adaptation for that purpose. There is however, a recess in the external brickwork on the William Street façade which strongly suggests its use a place where suitable inscriptions commemorating names and/or events related to the item as a war memorial could be located. This recess does not appear on the Russell Street façade, and therefore is not simply an architectural feature of this otherwise very symmetrical building.



Fig. 8 Niche in external brickwork (William St. façade).

6. (Exterior) Illumination of Tower

Discussed above.

Some thought could be given to the lighting in general within the tower, particularly if evening recitals are contemplated. There may be scope for highlighting the bells at night from within the tower as well as the eternal flame.

7. Cabling for digital video viewing of carillonneur from King's Parade.

The concerns expressed during the early days of the original committee's considerations, suggests strongly that a utilitarian aspect to the memorial would have been very welcome. There is good reason to suspect that had this technology been available then it would have been eagerly grasped to help justify the undertaking.

This sort of technology, in fact promotes the uses and possibilities for carillons. There are already successful precedents for carillons interacting with orchestras and choirs, this would enhance those aims and extend the possibilities.

8. Development of practical carillon studies.

Again, this has no detrimental affect on the heritage issues with which this study is primarily concerned. It does however, have considerable beneficial implications for the educational role that Bathurst plays in the region and in particular the musical heritage of Bathurst. This would be not only preserved with the addition of a carillon studies programme but would also increase its reputation and hence viability for the long term.

7. Development of the Setting

“On the first town plan of Bathurst, January 19 1833, the section bounded by William, Russell, George and Howick Streets was shown with neither boundaries nor section number but with a site for a church at its centre. It was labeled “Square” and by that name it was known for the next seventy years or more years.

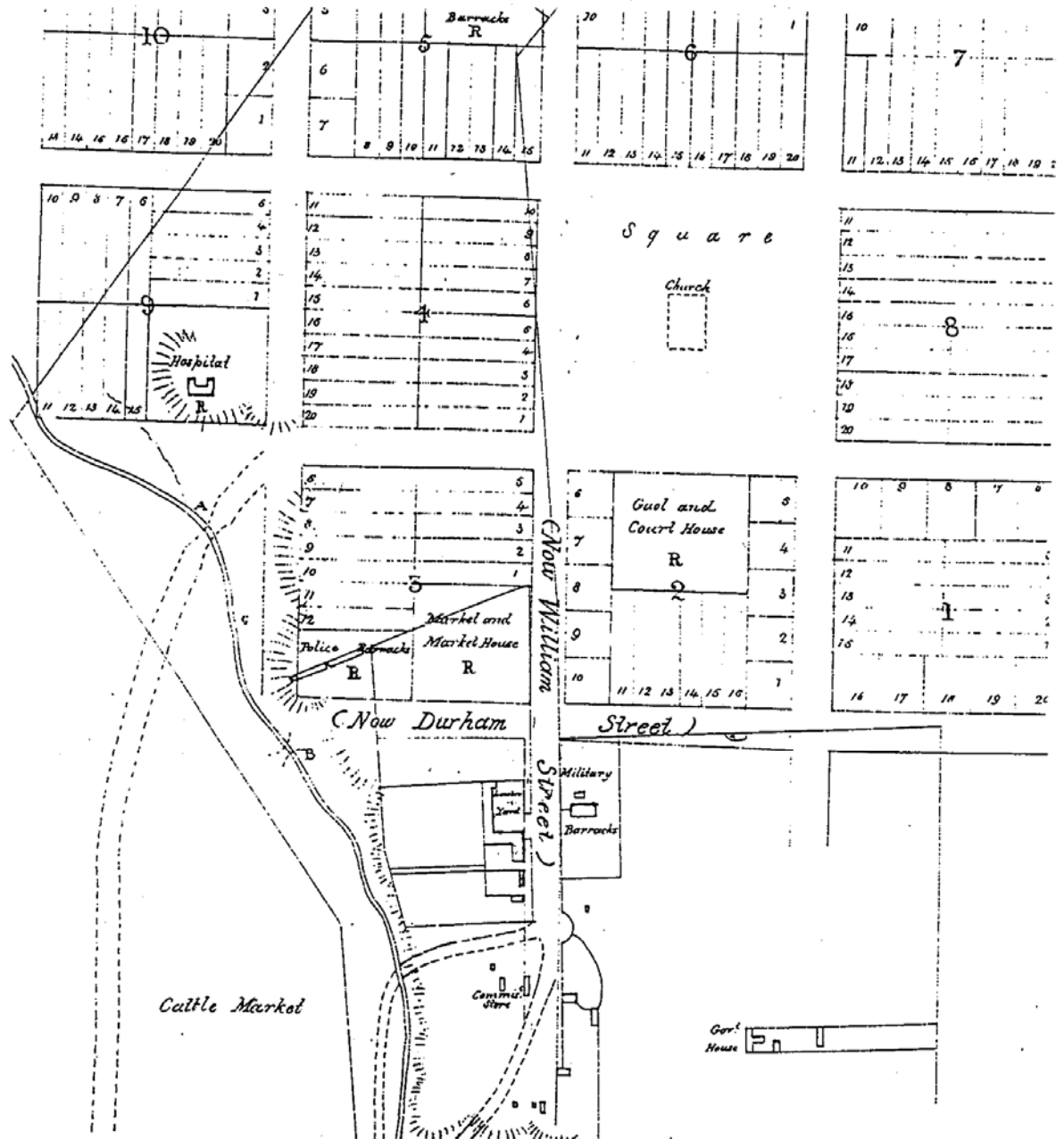


Fig 9 The “Square” as defined by Surveyor General Major Thomas Mitchell in 1833

None of it was sold to private buyers until late in the nineteenth century and until that time the only buildings erected on it was for government or government approved projects. Development began with the building of the first All Saints’ church. As it was in the centre of the square the carriers who brought the building materials forged routes from William and George streets to the building site and when the church was completed these tracks were used by everyone. They developed into the present Church Street. Because of this, that part of the section that is now King’s Parade was separated from the rest but for many years both parts continued to be regarded as one and the term ‘Square’ was still used to describe them, together.

In 1871 the Bathurst council erected its market building on the smaller portion of the square near the corner of George and Russell Streets and this part was then referred to as the Market Square even though it was a rectangle. In the early twentieth century there were moves to beautify this area, which gathered strength after the dedication of the South African War Memorial in 1910

Theo Barker.

In May 1908 the War Memorial project was reopened, and in July the clock-tower was abandoned and the plan for the erection of the non-utilitarian statue and cupola on the site where it now stands in what was still Market Square. The foundation stone was laid on Empire day 1909, and the memorial was unveiled by Earl Kitchener of Khartoum on the 11th June 1910.

On 14th May 1910 various names (were) suggested-Spencer Square, Alexandra Park, Rutherford Place, Central Place, Soldier's Avenue, Memorial Place and the Parade.

An application by a traveling circus...goaded the council into offering prizes for the two best designs for its layout. When the adjudication was announced, Mr. Kenny, an architect, who had won both prizes, explained that the successful design embodied the best features of Sturt Street Ballarat, and St. Kilda Road, Melbourne. Work was commenced in March (1912) under the honorary supervision of Mr. Kenny. This story of petty obstruction, of temporization and infirmity of purpose, is related at some length because it only too clearly illuminates the character of the times.

Bernard Greaves
The Story of Bathurst.

When King Edward VII died on May 6 the Memorial Square was renamed King's Parade some two weeks later.

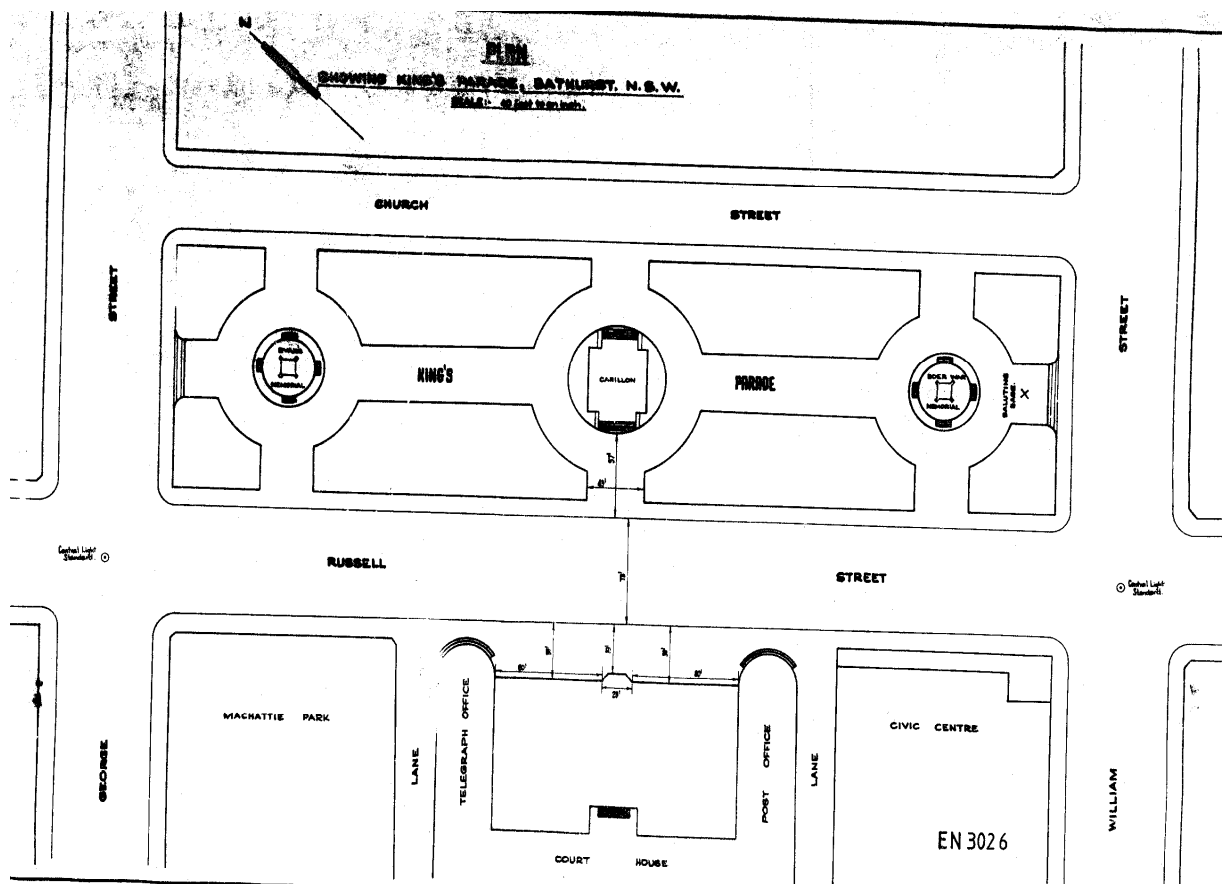


Fig. 10 Plan of King's Parade circa 1960's

7.1 The Boer War Memorial



Fig.11 The Boer War Memorial. The original statue was vandalised and was replaced by this replica. The original remains the property of the Bathurst People and is on loan to the RSL.

“A successful welcome for the troops was held in the School of Arts Hall on January 10 1901. The sale of tickets returned £52 which was credited to the memorial fund and the mayor was cheered when he announced that citizens of Bathurst would not allow:

‘-the services of these men to be given without in some way erecting a memorial so that when they had passed away their names would not be forgotten in Bathurst.’

A History of Bathurst Vol. 2 Theo Barker

Over several weeks, welcomes to returning soldiers were extended and fund raising activities gathered pace. The wives of the committeemen became involved and they were strongly protestant in their makeup.

“In Bathurst there had been a feeling that many Australian-Irish citizens were lagging in support for the war. For various reasons some sections of the public opposed New South Wales’ participation.....Many Irish –Australians sympathized with the Boers because they saw a parallel with their homeland and therefore disapproved of military intervention, even though the Boers’ enslaving of the Bantu and harsh treatment of the Uitlanders might justify it.....At a progress Association meeting on September 13 1904 questions were asked about the money that had been raised, and why Bathurst was lagging behind other towns such as Orange and Mudgee which had built their memorials....It was assumed that the memorial would be some kind of construction and that it would be in the centre of the city.....it was proposed to erect a tower..... the courthouse clock would then be removed to the tower which would have the names of the men who had served in South Africa in scribed on it.....this news inspired professional and amateur horologists for miles around.....at this time the mayor was on record as saying that the council would not demolish the market building on the square and so the intersection of George and Russell Streets seemed the likely site for the new tower.....Meantime the committee’s operations continued to arouse public comment. At times they bordered on farce.....minutes of meetings could not be found.....so the other secretary was told to write a new set, apparently from memory.....In April 1907 the under-Secretary for Lands told the Bathurst council that the effect of the Bathurst Market Act (1864) virtually abrogated the rights of the crown grant, and the power to deal with the market square was now with the council and its legal advisors.....but despite this confirmation no progress was made during the rest of the year.

Approximately one year later the project began to move towards a successful conclusion....the committee met.... To choose a design from three that had been submitted to it. It chose the one by J.J.Copeman....the plan was for a building fourteen feet square, rising to about thirty feet on a base of granite, with four archways, columns, a cornice of Sydney sandstone, and a copper dome. Within it a lifesize statue of a soldier standing on a pedestal was to be erected centrally on the granite base and exposed to full view through the four archways. The names of the soldiers who had served were to appear on a copper panel attached to one or more of the faces of the base.....The sculpture and metalwork were by Gilbert Doble of Marrickville NSW and it has been claimed that the model for the soldier was Arthur Crofts. In 1909 on May 24 (Empire Day) the foundation stone of the monument was laid.....during the first week of October 1909, the memorial was finished.

A History of Bathurst Vol. 2 Theo Barker



Fig.12 The Boer War Memorial from Church St.

7.2 The Evans Memorial

The Centenary celebrations committee was granted permission to construct foundations for the Evans Memorial, which stands on the north-west end of the Parade in memory of Surveyor-General George Evans, the discoverer of Bathurst. The Governor laid the foundation stone in November 1913.



Fig 13 The Evans Memorial with west wing of Courthouse in the background.

8. Physical Analysis

8.1 Methodology

The architectural analysis of the subject site is based on inspections of the existing physical fabric and its immediate setting made by Bialowas & Assoc. Pty Ltd. during August and September 2002.

Non-destructive detection techniques were used to investigate the fabric, which limits information.

This section generally describes the design and construction of the items and should be read in conjunction with the survey of existing fabric, which is presented in an alphabetical format.

The aim of this assessment is to establish the extent of the original fabric remaining, its condition and to prepare a brief chronology of the modifications to the building to establish how the fabric contributes to the significance of the place. The aim is also to provide policies for the conservation of the extant fabric as well as providing constraints for possible future adaptation and use of the place.

It should be noted that a termite check, a structural assessment, a services assessment and a contaminants testing of materials are not part of this brief and therefore not included in this investigation.

The bells and the areas above the bells were not accessed.

Copies of the architect's (John Drummond Moore) original sketch plans dated 6.2.28 and those of John Taylor Bellfounders of that period were kindly provided by John Taylor Bellfounders and provide an important part of the analysis.

Discussions were held with carillonists, Bellfounders, metallurgist and structural engineer and lightning consultants, in addition to the various committees and council staff.

8.2 General Description

In the Bathurst carillon there are 35 bells in three tiers, which are two notes short of three octaves. The clappers originally set up inside the bells have deteriorated to a stage where at least half have been removed due to rust and safety considerations. The rest continue to decay.

The electro-pneumatic system installed in 1933 as a stopgap measure has deteriorated beyond repair. This system also suffers from the same effects as the newer electronic system, in that it is not possible to gain any emphasis in the sound from the bells as is possible played on a clavier console.

The bells are at the moment rung electronically with strikes on the outside of the bells which do not give the dynamics expected of a working carillon. This system presently in disrepair due to lightning strikes.

The largest bell or bourdon weighs 1574.8 Kilograms (31 cwt.) with a bell mouth diameter of 1.3 metres (4 ft. 6 inches) while the smallest bell weighs 8.172 Kilograms (18 pounds).

The bells alone weigh approximately 16 tonnes with the supporting framework, which in itself is supported at each internal corner of the tower.

There are numerous historical descriptions of the Bathurst Carillon and all of them agree that-

"The Tower is 30 metres high (100ft.) from its base with foundations of four concrete piers extending down 16 metres, the tower sits on a brick base 15.6 metres square and 2 metres high. The Tower is approximately 5 metres square, built with 212,000 local red bricks. It has three levels, the first contains the eternal flame and the commemoration plaques, the second contains the electronic keyboard, computer and the disused electro-pneumatic system still in situ and the third is the bell chamber. The Tower contains 53.848 tonnes (53 tons) of concrete being part of over 1,016 tonnes (1,000 tons) of material that rests on the concrete foundations. The last brick was laid at 2:50 pm on 24 April 1933. At the time the tower was the only purpose built carillon tower in Australia."

However, this seems at odds with our measured drawing,

8.3 The Height of the Tower.

The true height of the Tower merits a measured survey which is beyond the scope of the present study. The firmly held and general belief is that the tower rises one hundred feet above its base. The base itself is some six feet above the ground. To quote again from a typical publication 'Bathurst & District War Memorial' attached as an appendix to this report "Owing to the site chosen for the tower being on a bed of clay the foundations were costly. Four concrete piers were built 47 feet below the surface and widened at their bases. Upon these piers four reinforced concrete bearers 5ft. x 6ft. were built raising the foundations six feet above the ground level. Around these a brick base was built providing steps to a platform surrounding the tower six feet from the ground. Upon this foundation a tower one hundred feet high made of Bathurst red brick, was erected."

This reinforces the view that the tower is one hundred feet above the base. The Tower as we estimate it to be is approximately 92.6 feet from the base and 97.95 feet above the ground. This is based on the number of brick course from ground to the top of the tower. Seven courses of bricks are equal to 600mm and there are approximately 349 courses. Brick courses are relatively uniform and therefore reasonably reliable for measurements of this kind.

It appears that the 100 feet were perhaps measured from the top of the concrete piers which would have been at or just below ground level at the time of construction. The present ground level is some 500-600mm higher today.

8.4 Contents and Moveable Elements



Fig. 14 The original pneumatic keyboard.



Fig. 15 The Cariomat

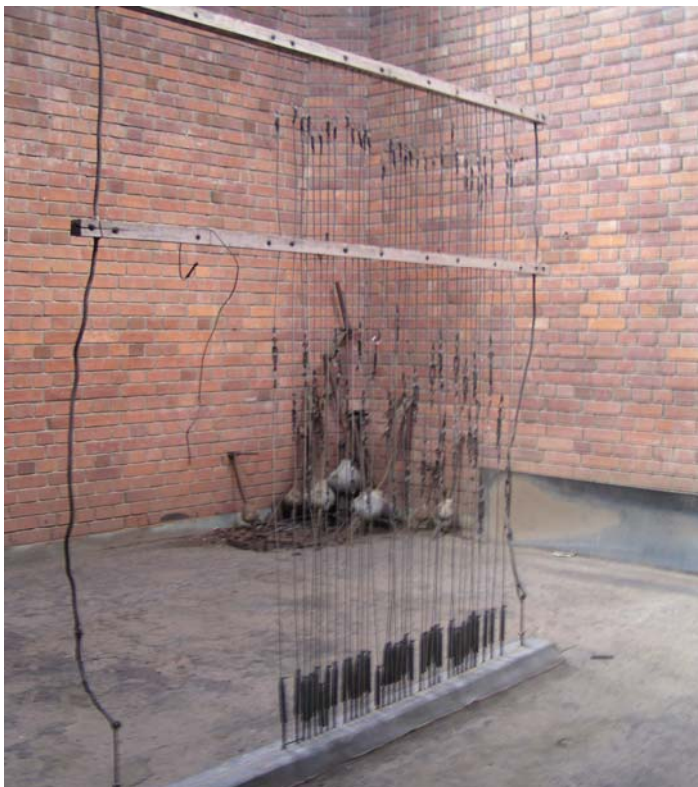


Fig. 16 The Clappers.

8.5 Curtilage

The term “heritage Curtilage” means the area of land surrounding an item or area of heritage significance which is essential for retaining and interpreting its heritage significance. It can apply to either:

Land which is integral to the heritage significance of items of the built heritage; or
A precinct which includes buildings, works, relics, trees or places and their setting.

Further, a number of questions arise in respect to Curtilage viz.

1. Has the significance of the original relationship of the heritage item to its site and locality been preserved?
2. Has an adequate setting for the heritage item been provided, enabling its heritage significance to be maintained?
3. Have adequate visual catchments or corridors been provided to the heritage item from major viewing points and from the item to outside elements with which it has important visual or functional relationships?
4. Are buffer areas required to screen the heritage item from visually unsympathetic development or to provide protection from vibration, traffic noise, pollution or vandalism?

(Heritage Curtilage. Heritage Office DUAP)

8.6 Curtilage Types

Of the four essential types of Curtilage, briefly defined as follows:

- Type 1 where the property’s legal boundary and the significant land coincide;
Type 2 where the significant land is smaller than the legal boundary;
Type 3 where the significant land is greater than the legal boundary;
Type 4 where a composite Curtilage embraces a whole precinct or village;

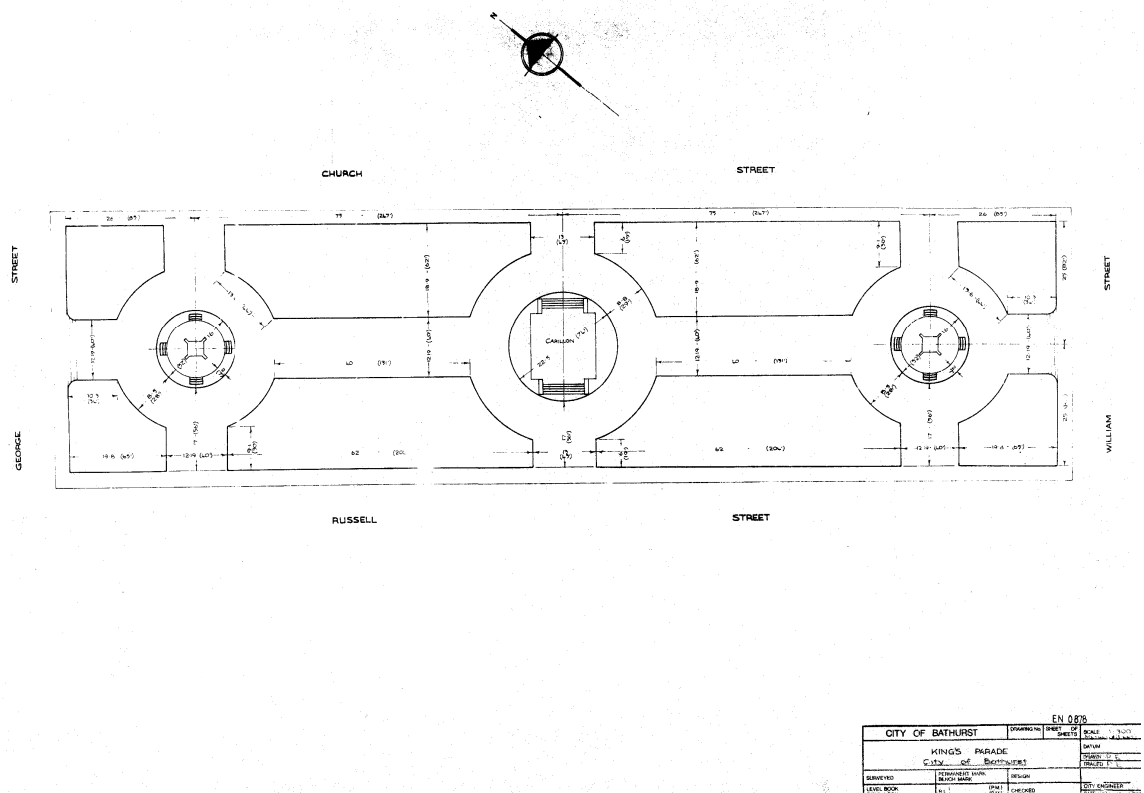


Fig.17 Plan of King's Parade, the immediate Curtilage

The Heritage items under discussion, in order to be preserved and seen in the round need to be protected within their legal boundaries, that is, Kings Parade. That is to say a Type 1 Curtilage. This is seen as necessary to:

- Preserve the views to and from the heritage item
- Preserve a visual and historical relationship between the item and its environs.

Further, as mentioned elsewhere, these items form part of a larger whole in terms of the site. Although the boundaries are clear and legally defined, the Curtilage of the items tends to transcend such boundaries to embrace the larger space of the “square” and the adjoining streetscapes. Indeed, the very nature of Landmarks dictates their prominence visually. The topographical character of Bathurst is largely determined by the visual dominance of the tower.

Without doubt, there is a need to preserve the visual sightlines to the Tower as far as they presently exist and where possible should be taken advantage of in future planning. An example of this is the seemingly haphazard alignment of the relatively new approach to Bathurst from Sydney via the Evans Bridge. It seems more by chance than design, that the Tower is centered on that approach for a brief and tantalizing moment, rather than as being the intended focal point in some meaningful way as a grand avenue indicating the very heart of the City. An important opportunity lost for whatever reason and despite millennia of precedent.

In considering the “Town Square” as an entity whose function as the historical focus of the City remains substantially intact, presents a unique opportunity for the people of Bathurst to treat this precinct with the level of significance that an item of State importance has for all Australians today and the future generations of tomorrow. In that context, a type 4 or Composite Heritage Curtilage should apply.

This would take into account the original town plan of 1833 which shows the town square bounded by William, Russell, George and Howick Streets.

This area or precinct is the focus of the Town and concentrates a number of civic as well as historical functions and buildings. It remains bounded by a courthouse and Council chambers and embraces a number of spiritual sites and the Carillon War Memorial.

As such it forms a collective of items significant in both historical and contemporary contexts and would preserve within a landscape setting major public spaces and significant historical buildings within a historically defined and extremely rare town plan.

There exists a wide range of planning opportunities within this precinct that would enable the best features of the square to be revealed and their long term preservation may well lie in their creative reuse.



Fig. 18 The Courthouse adjacent King's Parade

8.7 Fabric Analysis

This report covers the architectural features and composition of the building, though separate reports have been submitted from time to time which review in detail the bell structures, the mechanical, electrical and pneumatic services as well as identifying methods for dealing with hazardous issues and major maintenance items.

Where relevant, we present a summary of the critical issues involved as they inform the conclusions drawn and the Policies derived from their import.

The Bathurst District Soldiers Memorial Carillon

Basement

There is a considerable degree of damp in the brickwork and condensation on the underside of the concrete slab. Although these do not appear to be causing a problem, it may be wise for the long term to introduce some ventilation to this area. This may simply be a new door of perforated metal or a small electric fan to drive air on a time basis. Some lighting would be useful for those who access this area from time to time.

Bell Frame

Essentially, the steel frame is from the Frodingham Iron and Steel Works UK. The nature of this steel, which dates back to the 1920's, is that of high carbon steel. Such steel attains high tensile strength with an increase of the carbon content. They were cast in billets and rolled to create the required configuration. Their strength can be further increased by heat treatment. High carbon steels are suitable for heavy machine frames but are difficult to weld and may induce cracking. The heat from welding is understood to change the molecular structure locally (the heat affected zone) and thereby can cause failure. There are ways to overcome this problem but the techniques of heat re-treatment do not lend themselves to application in situ. The steel in this frame should be treated with due caution and the preliminary report from Allan Brady (See Appendix A) should be noted. It is recommended that the steel be examined by the metallurgy faculty of the UNSW who among others have the facilities and the expertise for a proper analysis and testing. The steel work generally should be in reasonable condition given the relatively pristine environment, free from marine or heavy industrial fallout as may be the case elsewhere.

Access to the bells and frame is hazardous by present day perceptions of safety. A recent inspection of the Sydney University Memorial Carillon demonstrated the current requirements for maintenance access etc. This consists of a series of platforms and walkways of aluminium with rails and enclosures to prevent falls. The use of aluminium may or may not be appropriate given the circumstances, safety issues must be included and dealt with in an architecturally considered manner as to detail and extent. The introduction of aluminium, should this prove to be the case, also engenders the problems associated with dissimilar metals.

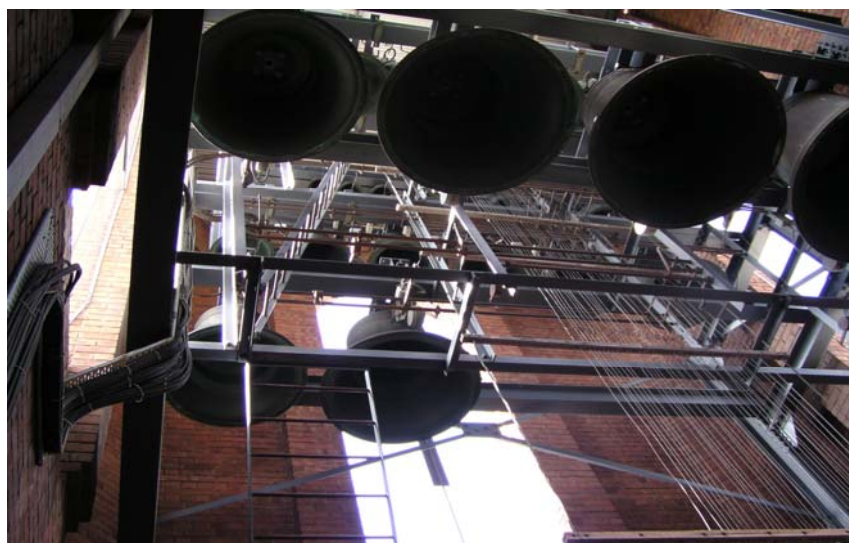


Fig 18. The bell frame.

Bell mountings

This is an area for specialist concern. There is a broad and puzzling divergence of views as to the degree of remedial works deemed necessary and the means of having them carried out. The main issue is to ensure the structural integrity of the bell assemblage in Toto. This requires an independent assessment by a suitably qualified and experienced structural engineer, who should determine:

- The nature and extent of deterioration
- The remedial options
- The most appropriate method of access

This is fundamental to all subsequent decisions.

There seems to be consensus about the need to replace some 500 bolts and to refurbish the clapper.

Bells

By various accounts the bells themselves are in reasonable condition. The number of bells has raised several issues. Firstly, it can be said that the original Contract was for 35 bells as a complete instrument in itself. This was typical for bells in the area related to the First World War in particular Flanders. It is a classic three octave Flemish design, for which there is a considerable repertoire. The four octave instrument became popular in the 1920's, though two and three octave carillons continued to be built. For example in Springfield Massachusetts, there is a two octave carillon built in 1935. The minimum number of bells to constitute a carillon is 23 and that was the number first suggested by the committee in 1926. Sometime over the next twelve months, this was changed to a more versatile instrument of 35 bells. It is not known who influenced this change but it seems highly probable that a bell founder and or carillonneur may have been consulted.

The tower in the architect's sketch plans suggests a larger number of bells may have been either intended or made provision for. This is reinforced by the clavier room being on the floor below the bell chamber. The John Taylor drawings on the other hand reflect the contractual decision actually made by the then committee. No doubt it would have been suggested both then and subsequently, that more bells would be better. Two more and larger bells would neatly round off the full three octaves and a fourth or fifth octave could also be provided in the ample space above. It is a perfectly understandable goal for most Bellfounders. The suggested two additional bells are only marginally desirable but not essentially needed and some would argue, quite unnecessary. The John Taylor drawings clearly describe a 37 bell arrangement but the actual contract was for 35 bells and that remained unchanged.

The larger question is, should this be a 4 octave or more carillon? To this the answer is clearer. No, not if the integrity of the original aim is to be preserved and hopefully accomplished. Therefore, a 35 bell carillon is what was contracted for and supplied. The rest, in the absence of further information is somewhat speculative. This is not to suggest that this must be so. It is simply an answer to a very specific question. Certainly, the frame and the tower could take more bells, but the rare quality of a classic 35 bell instrument would be lost to the homogeneity of a more recent trend.

It follows that a 35 key clavier would have been provided but for a '**variation by omission**' in the contract when in 1927 (and well before the depression) Mr. Peacock wrote to John Taylor Bellfounder canceling the clavier order and replacing it with a pneumatically operated ivory keyboard.

One could speculate on various reasons for this. Occam's razor would reduce the argument to the practical realities of the day viz.

- The Committee could get a Carillonneur for the opening ceremony, but then what?
- The City could not afford a full time Carillonneur
- Travel time and distance from Sydney in 1933 would have made regular trips by a Carillonneur impractical
- The City had plenty of talented keyboardists (piano, organ)

This may reflect the financial situation at the time but more probably the reality of not having a carillonneur to play such an instrument and the cost of having one come from Sydney would have swayed the committee towards an easier option, that of an ivory keyboard with which a number of local pianists would have coped adequately. It also obviated the immediate need for a practice clavier.

Bells of that period and up to the mid 30s were tuned to a concert pitch of A=435cps, the present day standard for concert pitch is A=440cps. This discrepancy is or may be problematic in some areas for instance: In the acquisition of more bells, especially if they were from another source or period; Limited adaptability, especially to fixed pitch instruments like a piano or xylophone etc. Nevertheless, this still leaves enormous scope for this instrument and should not be seen as a serious limitation.

It has already been demonstrated that the bells have been played with a brass ensemble. The $1/5^{\text{th}}$ of a semitone discrepancy was apparently not an issue.

Bird Netting

This appears reasonable but if some attention was needed it could be easily carried out when the scaffolding etc. are in place for the work on the bell frame

Brick Blade walls

These seem also to have been introduced about the time of the placement of the eternal flame. It is not at all clear what their purpose is other than perhaps to support the curious ceiling that has been installed. The area behind the walls serve only to gather dust and debris and as a place to store a broom and a minor electrical sub-board. None of which seems fitting. The addition of the blade walls actually interferes with the original access to the bells for maintenance or removal



Fig.20. The Added brick blade walls. Note change from English bond to stretcher bond.

Brick Floor

This has been overlaid in part with ceramic tiles. The original floor maintained a herringbone pattern of bricks. These should be removed and the brick pattern reinstated.

It may be that the tiles were a way of introducing a gas line over the brick work. This could be done under the brickwork floor.

Concrete Paving

This is an introduced item and should be removed. The painted concrete has no relevance to the character of the original floor. This actually detracts from the integrity of an otherwise all brick building.

Curtains

As for the blade walls, it is not clear what purpose they serve. In any case they are now fairly drab in appearance and serve to hide the untidy state behind them.

Electrical/Lightning Strikes

There have been a number of lighting strikes over the years and the present inoperative state of the bells is due in part to the last lighting strike. The Critic Company had prepared a report with recommendation in 1995. Those recommendations remain outstanding and today may be less than the optimum, given the rapid changes in technology. Further, that company no longer exists. ERICO is the company that has taken over their role but the personnel have changed.

The existing system of lightning protection may be not only inadequate but in itself dangerous. The comments of Chris Holst from Erico, following an on site inspection suggested that a redundant lightning conductor may have the effect of closing an electrical circuit, thereby making the building live at the time of a lightning strike. This phenomenon is created by the fact that two lightning conductors co-exist but on opposite sides of the building allowing a 'short' to occur. This is a technical matter and should be taken up with Erico or a similar highly skilled technician.

The future potential of the carillon lies in part in its ability to adapt to audio/visual and interactive technologies. This means a complete reappraisal of the electrical systems and safety measures required. The present system apart from being inadequate for the future needs of the carillon is in itself very dated and may, in part, not meet current wiring regulations.

In any case an electrical consultant or consultants where for example an audio visual specialist might need to be involved, should be engaged to firstly demonstrate the possibilities and limitations of such systems and then to define the electrical needs of such systems and finally the means of protection that will be required.



Fig. 21 Electrical system presently vulnerable to lightning strikes

Electronic Keyboard

This can and should remain in use as an adjunct only to a clavier in one form or another, for such times when a carillonist is unavailable or simply when the Westminster chimes are required etc. The question of repair or replacement should be a cost benefit analysis rather than one of historical or aesthetic concern. This is a necessary item for the day to day use of the bells. There is no virtue in making the bells harder to play by imposing an antiquated device for the Carillonist to struggle against.

Recent developments in clavier technology indicate the possibility of having a fully manual clavier, also being capable of automatic play. In principal, this is akin to a Pianola, though in this case a piano roll is not involved. The technology involves the use of carbon fibre rods forming the linkages instead of the stainless steel wires that are currently in use. These are not only supposedly more stable in terms of expansion and contraction, but have the benefit of being adaptable to a remote radio controlled signal system which activates links to the clappers.

This, like all new (fangled) gadgets needs to be further investigated and understood. It does promise a highly desirable degree of versatility and results in only one instrument rather than two in the tower. This also makes it far less prone to lightning as the signal system can be housed in another building.

What is not clear is whether this in any way reduces or impedes the manual functioning of the clavier, which would be self defeating if such were the case, and therefore unlikely. If however it can be shown or demonstrated that this mechanism does not in any way hinder or diminish the intended function then for the immediate and longer term this would represent the optimum solution.

Alternatively, a new current standard 35 key manual clavier would fulfill the original brief.

Eternal Flame

This is a discrete and in itself an important historical addition to the original building. It is an appropriate addition and significant in its symbolism.

False Ceiling

As for the blade walls, it is not clear why this has been introduced except perhaps that it was a particular view of aesthetics held at that time. But again it interferes with the intended access system to the rest of the tower, and is not in character with the building.



Fig. 22. The false ceiling added, possibly related to the eternal flame

Flag Pole

Some early photographs of the carillon show a pole on top of the carillon and there is anecdotal evidence of this being a beacon for aircraft. This pole appears to be on the wall facing the All Saints Cathedral and was located within the building rather than fixed on the outside.

This pole no longer exists, but the need for lightning protection does, and this may require a pole mounted 'dynosphere'. Such that whilst the function of the original pole mounted beacon has changed it's replacement with a pole mounted 'dynosphere' would not be historical inappropriate.

Flooring

A section of sheathed timber flooring adjacent the stairwell on the south east wall has been designed to be removed for access to the belfry. Similarly, there is a section of the concrete floor above designed with a recessed section directly above the lower floor so that their removal would create a vertical riser duct from entry level through to the bell chamber. This intended shaft has been rendered ineffective by the changes to the entry level comprising the blade walls and the vaulted ceiling. Both these access panels are deemed necessary to achieve full access to the bell chamber and all it does or may contain. This is for maintenance, replacement or repair of either the bells, assembly or clavier.

Pneumatic Keyboard

The extant Aeolian-style pneumatic keyboard is now a historical item and should remain simply as such. It has no foreseeable future as an item for restoration in any practical working sense though it should be cleaned up as a display item.

Fig. 23. The historically interesting Pneumatic system.





Fig.24 The original pneumatic keyboard

Roof

The present roof to the tower is a recent and ad hoc though practical addition. The original sketch plans by John Drummond Moore clearly indicates a trap door style roof with a walkway either side for personnel access and demonstrates the need to have access above and below the bell assembly. This allows the maximum flexibility for maintenance to all the components for repair or replacement within the carillon, and avoids the obvious need to remove such items intervening between the faulty part and the access opening. Clearly this is a highly desirable feature for the long term maintenance, whilst affording protection from weather and birds and providing some acoustic value in reflecting more of the sound out rather than up to the sky.

Safety

The present means of access to the bells in particular, is daunting to say the least. The Sydney University Carillon has adopted (perhaps by necessity) a more safety conscious approach by introducing a system of rails, platforms and access ladders with safer enclosures which presumably meet Work Cover requirements. Admittedly these are not an aesthetic feature in themselves but could be improved by a more careful design and choice of materials, details and perhaps colours.

Stairs

The architectural sketch plans indicate that these were to be in steel. It is not known whether this was changed by the Architect as a transition from sketch plans to working drawings or as a result of some other decision making process. Nevertheless they appear to be part of the original construction.



Fig. 25 Underside of stair suggests original construction

Stormwater Ingress

Given the nature of the building, it is unavoidable that some stormwater will enter the building. Nevertheless, the measure that have been taken both in the forming of a roof and the enclosure to the

stairwell are indelicate in their execution. Should this matter be revisited in the future, it would be advisable to consult an architect as to the best means to achieve a suitably appropriate way of doing this.

Structural Integrity of the Bell Frame

This seems to be the most fundamental issue and is a way to determine the validity of the extreme views currently expressed by competing interests. This requires an independent, suitably qualified and experienced structural engineer to determine the reality of these perceptions. At present one view is to remove the bell assembly piece by piece using a crane to lift the components from the bell chamber to the ground, the other view is that the need is minimal and can easily be attended in situ.

The difficulty here is that these diametrically opposed views are expressed by an experienced bell founder in one case and an experienced carillon builder in the other. The issue however, is predicated on the opinion of a structural engineer and therefore outside the strict expertise of either party. This is a core issue as it determines the sequence of remedial works, costs and long term future of the Carillon.

Tiles

These are an introduced item and should be removed they have none of the character of the original floor.

8.8 Chronological Development Plans

Surprisingly, our searches through the NSW Archives Office and the Mitchell Library as well as the Bathurst City Council, The Bathurst Historical Society and Bathurst RSL, have not yielded a copy of the original plans of the Carillon. Nevertheless we have reconstructed to the best of our ability the plans as we believe they substantially were at the time of completion in 1933.

Our communications with John Taylor Bellfounders have resulted in their submitting a copy of the architect's original sketch plans as well as their own working drawings of the original bell assembly. These documents, rare in themselves have significantly informed this study. They are also presented as an appendix to this report.

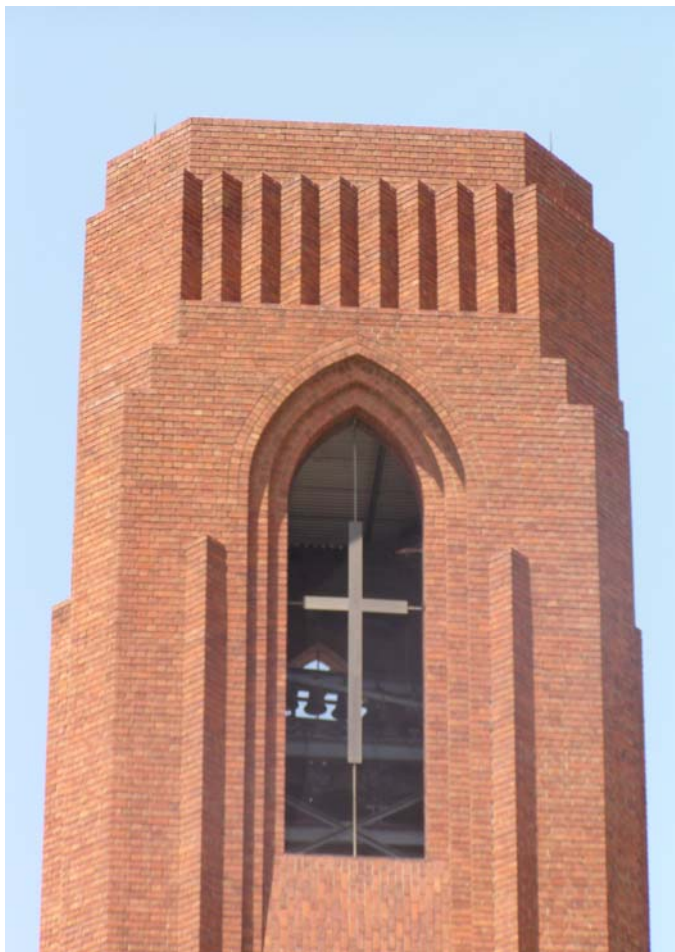
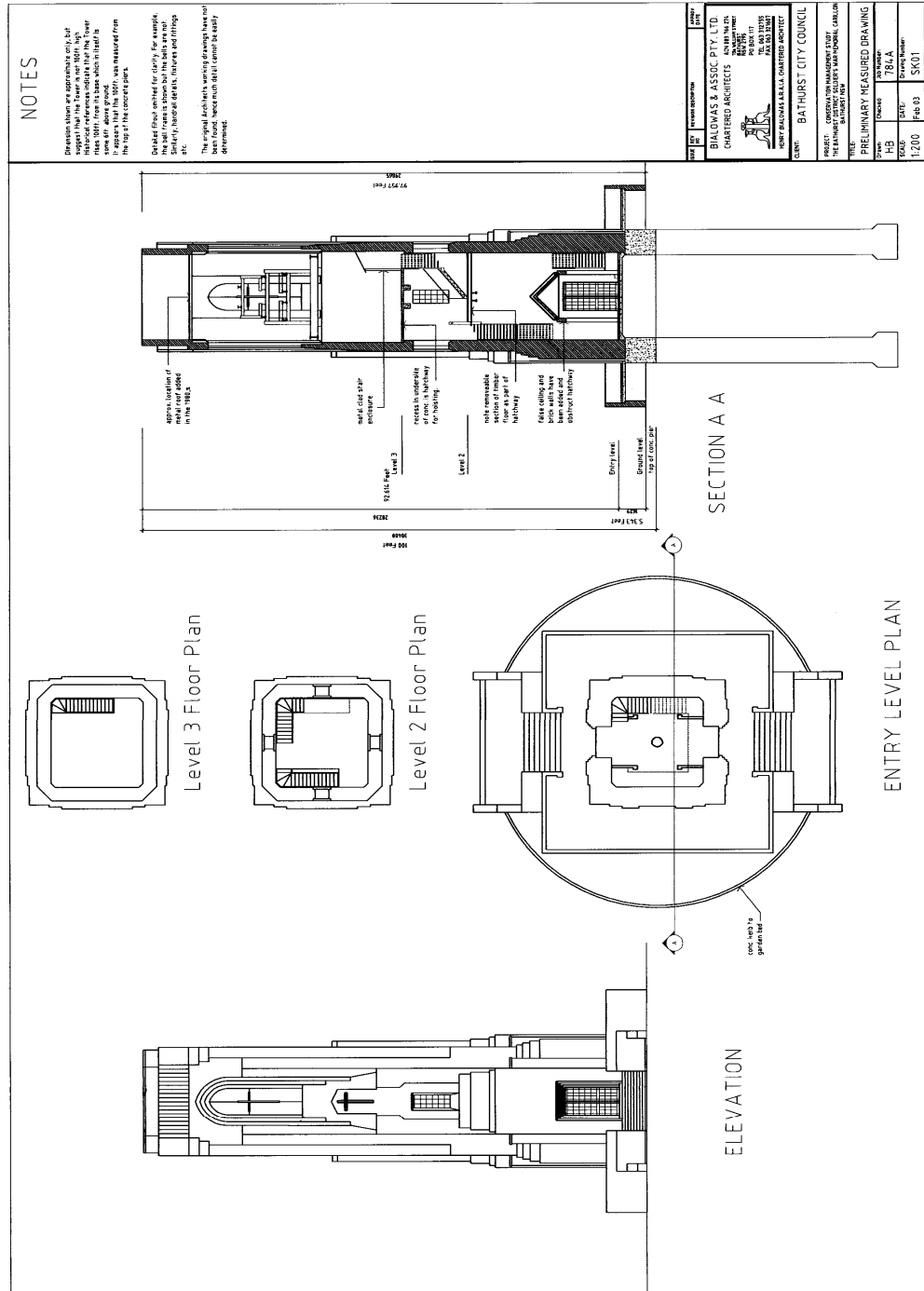


Fig. 26 Detail of gothic arch.



27

Fig. 25 Reconstructed plans. Bialowas & Assoc.Pty. Ltd. Chartered Architects Bathurst 2003

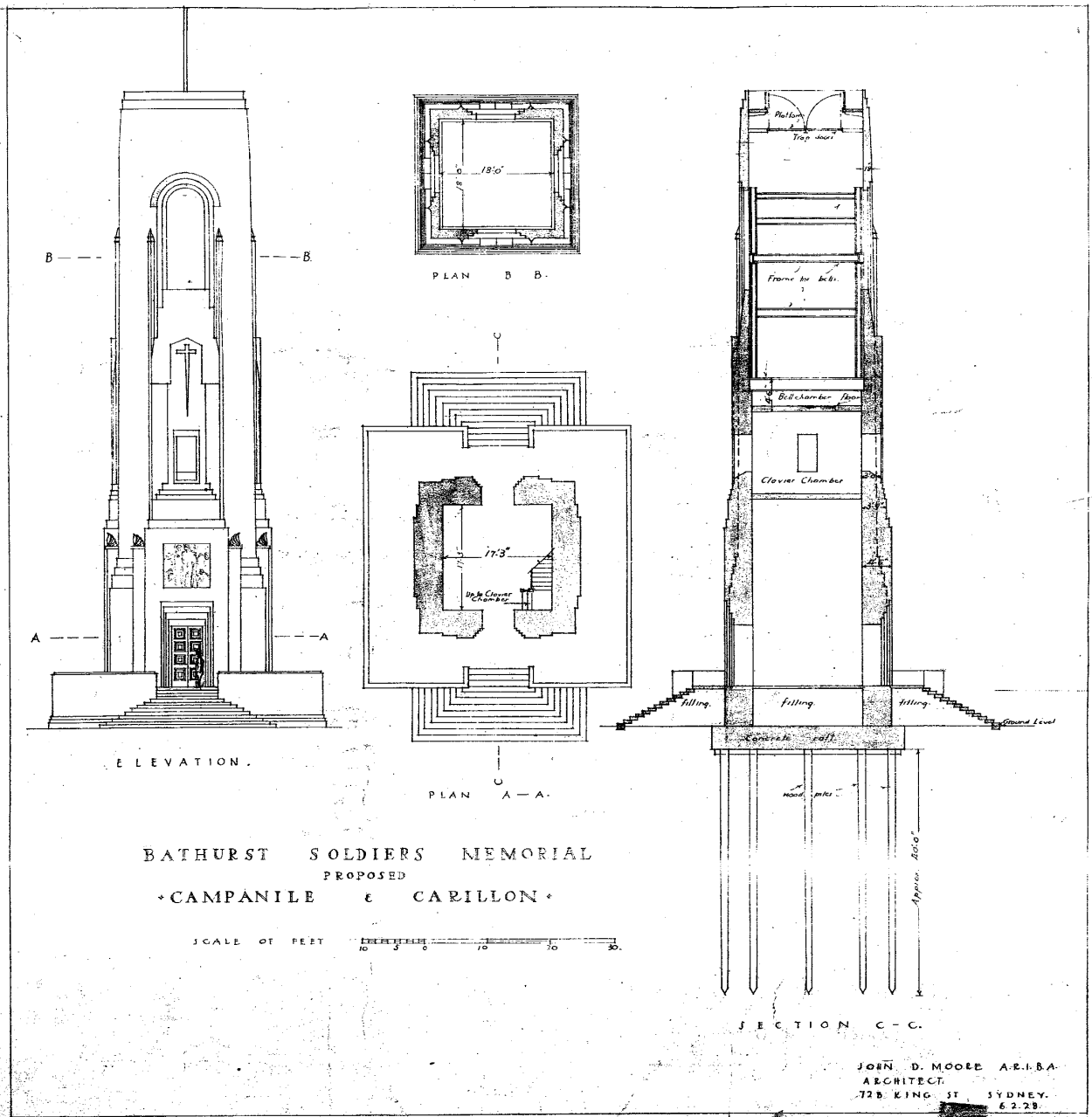


Fig. 28. The Architect John D. Moore's Sketch plan of 1928

See also attachments, and a list of differences between this and the as built in the Comparative section of this report below.

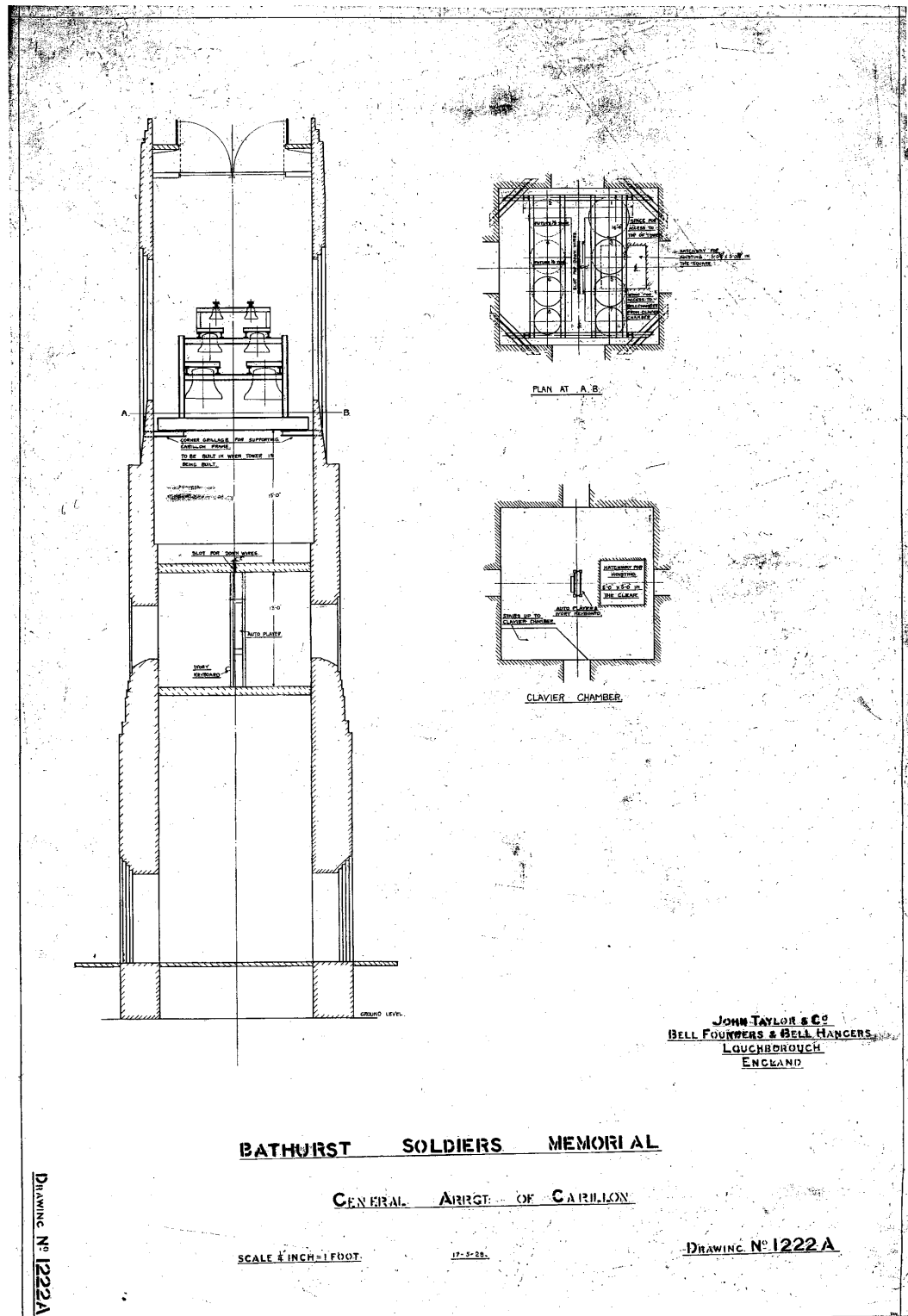


Fig.29 John Taylor & Co General Arrangement Plan 1928

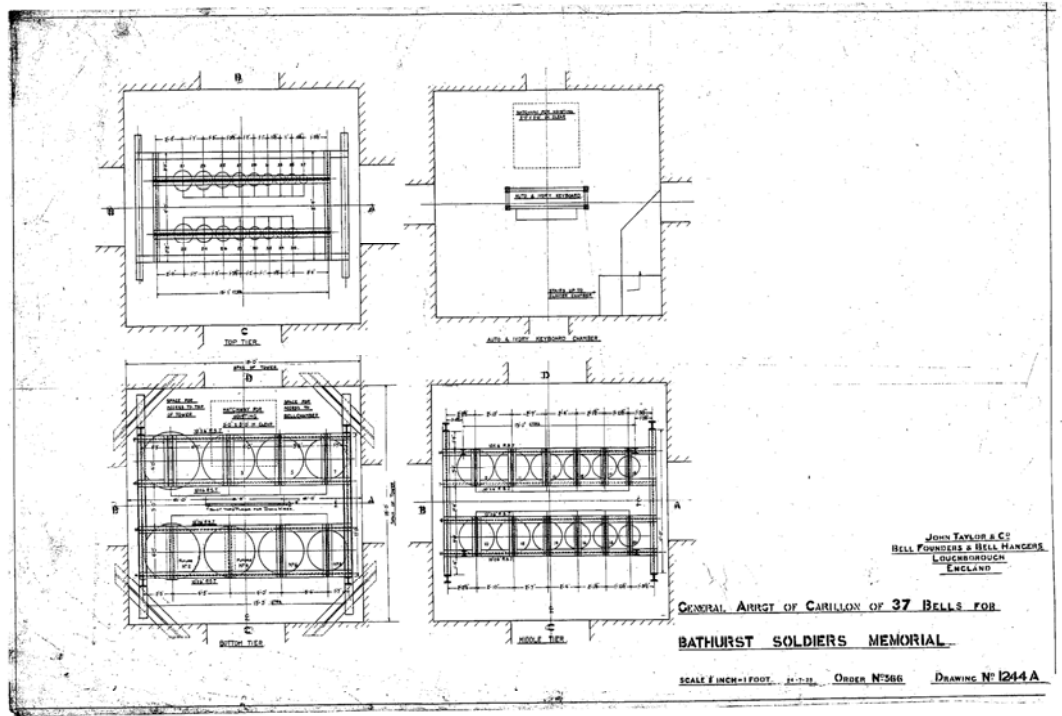


Fig. 30 John Taylor & Co. Bell arrangement detail.

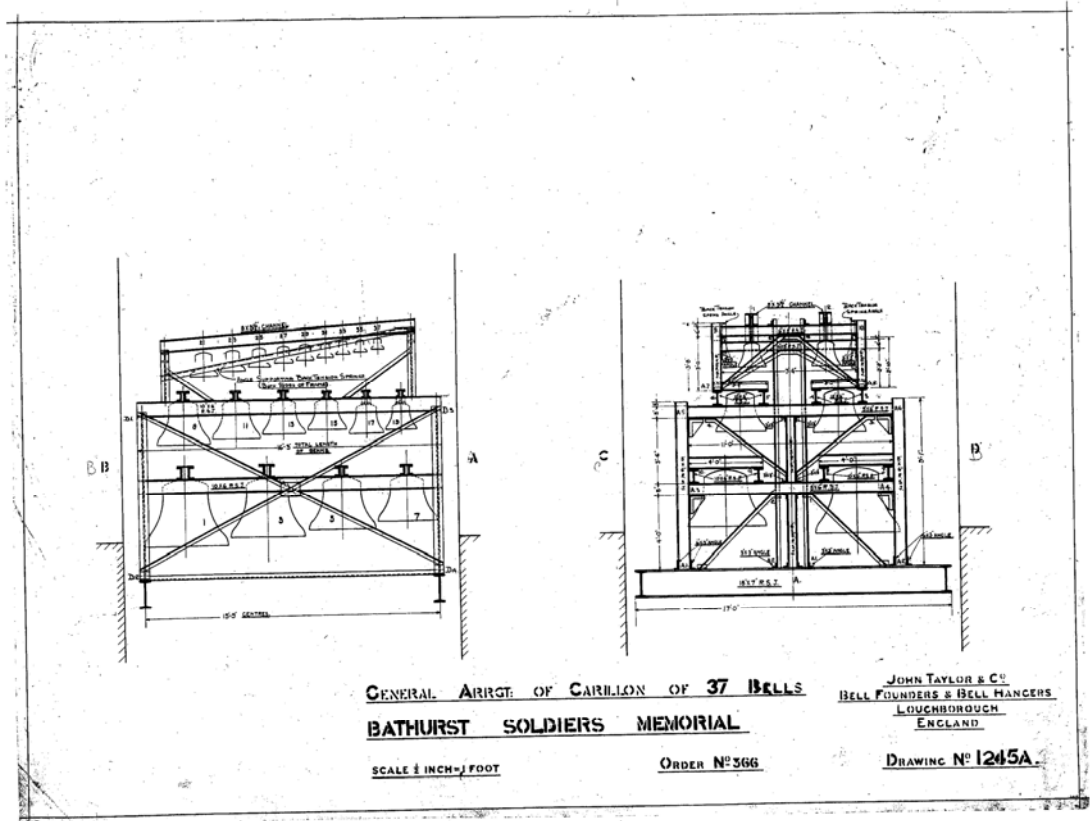


Fig. 31 John Taylor & Co Bell assembly.

8.9 Schedule of existing fabric.

September 2002

The Bathurst War Memorial Soldiers carillon

Legend

Space	Floor	Walls	Ceiling	Services	Openings	access
Basement	earth	brickwork	Concrete	Electrical	Timber door Access hatch	At ground level
Entry Level	Coloured conc. Ceramic tiles	Face brickwork	Timber framed vault plaster finish	Elect. Sub-board & gas to eternal flame	Steel framed glazed double doors	Podium level
Plenum Above ceiling	nil	Face brickwork	Underside timber floor	Elect.	Removable hatch in floor	Timber stairs & landing
Keyboard Chamber	Timber framed and sheathed	Face brickwork	Concrete floor over	Elect.	4 windows	Timber stairs
Bell Chamber	Conc. with asphalt topping	Face brickwork	Underside of corr. Iron roof	Elect.	4 arched portals	Steel ladders & hatch in floor
Corr. Iron Roof	n/a	Face brickwork	n/a	nil	nil	nil



Fig. 32 detail of gas enclosure

9.0 Comparative Analysis.

Although this section deals with other carillons, it is worth comparing the Architect's initial sketch plan with that which was actually built.

Some salient points are:

1928 sketch plan	As built
Wooden piles	concrete piers
Concrete raft footing	concrete ring beam
Brick stairs splay out	brick stairs contained by walls with landing And ringed by concrete kerb of 22.5m radius
Podium level on fill	Podium over void
Solid paneled doors	steel framed glazed doors
Brick head over door broadly stepped	Head finely stepped
Internal stairs differ	
Open space up to clavier chamber	brick blade walls and false ceiling
Decorative panel above door	Bronze lettering above door
Art deco shells atop stepped piers	nil
Inset brick cross tapered at base	Cross rectilinear and smaller
Pyramidal cappings to engaged piers	Flat capping
Romanesque arch to bell chamber	Gothic arch to bell chamber
Clear opening	metal cross
Clavier chamber	Pneumatic keyboard room
Operable roof with access platform	no roof then fixed metal cover
Plain brickwork above Romanesque arch	Vertical serrated frieze
Pole atop carillon	nil

9.1 Context

“Carillons are the largest musical instruments in existence. They consist of a chromatic series of fixed bells which sound when struck by clappers. A set of bells must contain at least 23 chromatically tuned bells (2 octaves) to qualify as a carillon. Bells have existed for centuries. Bronze bells from the Shang Dynasty (1520-1030 BC) have been found in China; earthenware bells from around 2000 BC have been found in Roumania, Knossos and Crete. The development of the carillon, as distinct from single bells, dates from the rise of the Low Country towns in the 13th and 14th Centuries. The earliest carillons were associated with clocks and were played mechanically. About 1480 the first true carillon to be played manually was built in Flanders.”

The University of Sydney War Memorial Carillon. Sunday Recitals January- June 1998

9.2 The Mountain Lake Sanctuary and Singing Tower.

In summary, this Sanctuary in Florida USA is owned by The American Foundation, a non-profit corporation created in 1925 by Edward W. Bok. The Tower is fifty one feet wide at the base and thirty seven feet wide at the top. Its height is two hundred and five feet. Square at the base the upper fifty feet are octagonal. A feature of this Carillon is a sundial indicating the latitude and longitude of Iron Mountain and is known as an erect declining dial. The Tower itself contains seven levels all of which have a utilitarian purpose and therefore not open to the public. The Carillon consists of fifty three tuned bronze bells, forming a chromatic scale except for the lowest semi-tone. The bells are mounted on four tiers in a steel frame. The bells range in size from the Bourdon, weighing 22,300 pounds, (pitched second Eb below middle C) to the smallest treble weighing 17 pounds. (Pitch, third Ab above middle C) The Carillon is played from a console located in a room directly under the bell chamber. The Bells are struck when the carillonneur depresses the large wooden keys with his/her fists or feet. Each key pulls a wire which draws the clapper to the side of the corresponding bell. The simple mechanism is refined by a system of springs and counterbalances, so that the physical exertion by the performer is minimized, enabling the performer to draw from the instrument all manner of dramatic power, virtuosity or subtle shadings.

9.3 University of Sydney War Memorial Carillon.

The University of Sydney war Memorial Carillon commemorates the 197 undergraduates, graduates and staff who died in the Great war of 1914-1918. It was paid for by private subscription (inside and outside the University) and was dedicated on the afternoon of Anzac Day, 25 April, 1928, by visiting English carillonneur, Mr. Bryan Barker. Originally the carillon consisted of 62 bells giving 49 notes, the top octave bells being in duplicate. The bells were cast by John Taylor & Co. of Loughborough, Leicestershire, whose foundry origins date back to the 14th century. The instrument was played at a keyboard of manual and pedal levers. For a short time a pneumatic keyboard was also used.

In 1973 the top bells were returned to the original founders for recasting, and at the same time five additional bells were cast. The rebuilt Carillon now has a total of 54 bells and a range of 4 ½ octaves. The lowest note (the Bourdon) is G on the bottom line of the bass stave. This bell weighs approximately 4 ½ tonnes.

In May 1999, the C#3 bell that had developed several cracks was replaced. The decommissioning of the old and the dedication of the new bell was celebrated on 11 May 1999, partly with a recital.

The Carillon is fully chromatic from the lowest note upwards and transposes up a semitone, so that the bottom note (G) is, in terms of pitch, A flat.

<http://www.bells.usyd.edu.au/intro.html>

9.4 National Carillon Canberra.

Located on Aspen Island, Lake Burley Griffin, the National carillon was a gift from the British Government to the people of Australia to celebrate the 50th anniversary of the National capital. Queen Elizabeth II accepted the National Carillon on behalf of Australians on 26th April 1970. John Douglas Gordon, after whom the Aspen Island footbridge is now named, played the inaugural recital.

Carillons have a minimum of 23 bells. With 53 bronze bells the National Carillon is large by world standards. The pitch of the bells ranges chromatically through 4 ½ octaves. The bells each weigh between seven kilograms and six tonnes. Cast in England by John Taylor & Co. of Loughborough, and they are fine examples of the art of bellfounding.

The National Carillon tower was the prize-winning design of Western Australian architects Cameron Chisholm & Nicol. The design comprises three angular columns clad in striking quartz and opal chip. The tower rises to a height of 50 metres, allowing the music of the bells to drift across Lake Burley Griffin and through Kings and Commonwealth Parks. The tower is lit at night, providing a magnificent landmark in the national Capital.

9.5 Comparative

The design of the Bathurst carillon bells is one dating from the 17th century (1670-1690) it is a classic Flemish 3 octave design from the very area so bitterly fought over during the First World War by our soldiers.

Each bell has an inscription with the Bathurst Coat of Arms and is dedicated to the war, the fallen, the Red Cross and also the districts from which the local people were enlisted.

Prof. E.R.Holme in 1933, as reported in the Western Times, described it thus:

‘Bathurst had the ambition and courage to aim at a memorial entirely without utilitarian character....a singing tower....a pure work of art, musical and architectural. The beautiful City of the Plains had to think of beauty in its war memorial to be true to itself. The tower will harmonise with all about it as well as with its own voice, and such double harmony, audible and visible, seems wholly intentional for the construction of a masterpiece of adaptation to place and use. During the brilliance of a Bathurst noon sun its straightness and clarity of form will perhaps, let it seem hard and sun burnt. But so were the athletic young warriors that it exists to honour. Such hardness will bring no false note into its visible music. At other times it will vary with the gradations of light, taking as softer and more delicate shade and colours but losing none of its distinctiveness’.

The architect John Drummond Moore stated:

‘One of the main considerations that the designers have kept in mind is to give the bells in the tower their full value. Behind the memorial lies the significance of its erection, it is purely a soldiers memorial. Consequently they have striven to give it an expression of virile strength and vigour as typifying the purpose for which it was erected. It is not covered with frills or ornaments, but a simple, straightforward expression of its significance. There are variations in brickwork which give the tower an enhanced appearance of strength and rugged resistance. The tower is a striking landmark and a distinctive addition to the fine architecture, which surrounds it. The colour of the brickwork is an arresting quality’.

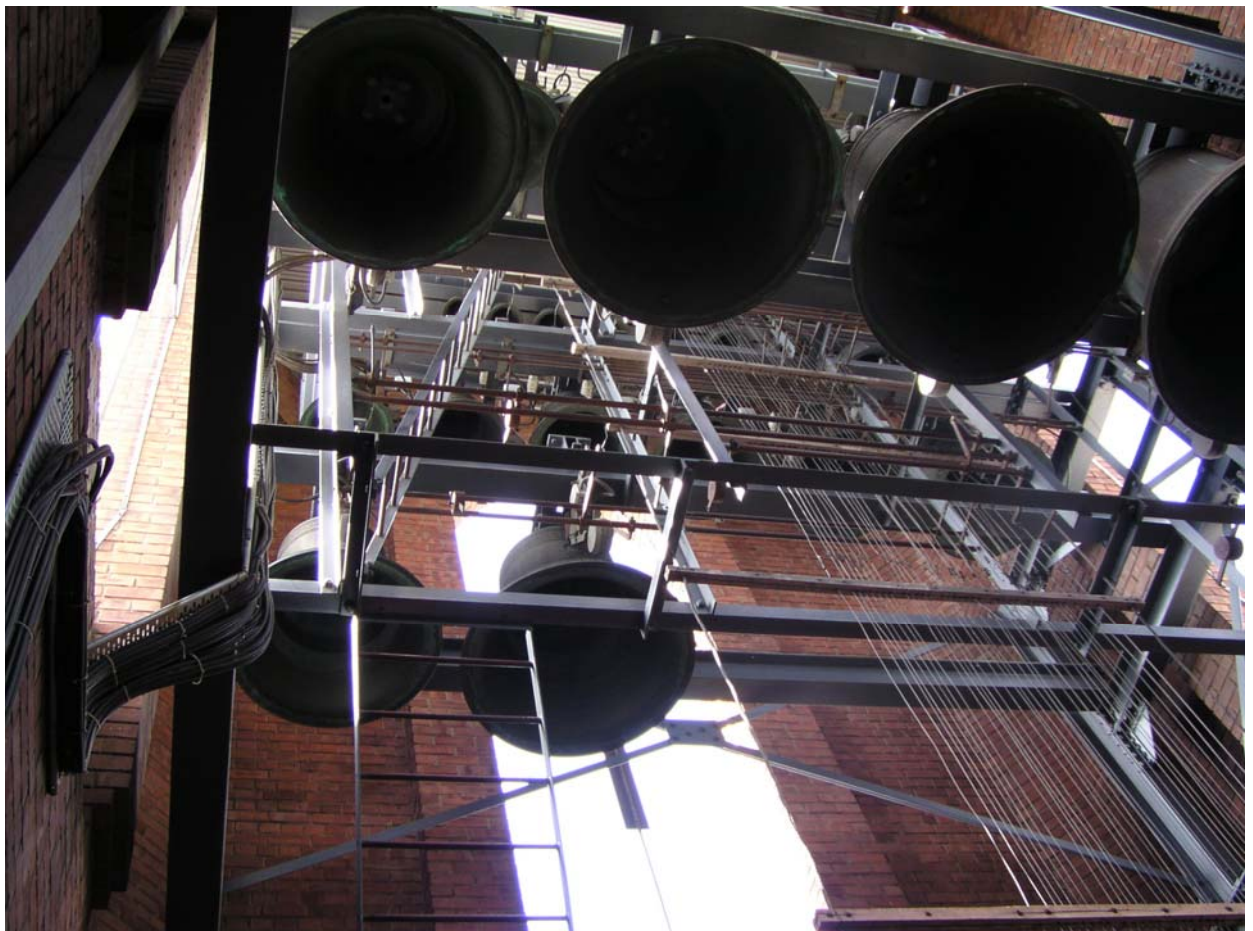


Fig. 33 detail of the Bathurst Bells

CULTURAL SIGNIFICANCE

10.0 Assessment Criteria.

10.1 Basis of Assessment

The basis of this assessment is the methodology and the terminology of the “Australia ICOMOS Burra Charter” and the “Conservation Plan” by James Semple Kerr.

The *Statement of Significance* has been developed from an understanding of the historical development of the place as detailed in Section 4 and from an understanding of the extant fabric of the buildings as indicated in Section 6 of this study and summarised in Section 1.

This assessment is intended to enable decisions on the future management of the place to be based on an understanding of its significance. It is important that the future decisions do not jeopardise the cultural significance of the place.

10.1.1 The Burra Charter

The process of assessing cultural significance is set out in the Burra Charter, Article 23 of which states:

Work on a place must be preceded by professionally prepared studies of the physical, documentary and other evidence, and the existing fabric recorded before any intervention in the place.

Once the place has been studied, the cultural significance can be assessed. Article 1.1 of the Burra Charter defines cultural significance as the aesthetic, historic, scientific or social value for past, present or future generations.

10.1.2 The NSW State Heritage Inventory (SHI)

Evaluation criteria for the assessment of cultural significance were developed by the Department of Urban Affairs and Planning (DUA&P) as part of the State Heritage Inventory. The criteria fall within two linked groups:

- Group 1 The nature of significance.
- Group 2 The comparative significance.

The following table, adopted to assist in the preparation of the State Heritage Inventory provides a break up of the different types of significance that need to be assessed prior to the establishment of the Cultural Significance of a building or a group of buildings. Note that the SHI provides inclusion and exclusion guidelines for these criteria. The terms used here are only a shorthand description of the areas of significance.

GROUP 1	NATURE OF SIGNIFICANCE	
Criterion 1	HISTORICAL	is concerned with the range of historical context
Criterion 2	AESTHETIC	is concerned with creative or technical accomplishments
Criterion 3	SOCIAL	is concerned with contemporary community regard or esteem
Criterion 4	TECHNICAL	is concerned with archaeological, educational and scientific Values.
GROUP 2	COMPARATIVE SIGNIFICANCE	
	RARE	is concerned with the uncommon or exceptional
	REPRESENTATIVE	is concerned with the typical or characteristic

In addition to the above criteria, the LANDMARK SIGNIFICANCE is also discussed. The landmark significance is concerned with the importance of the item to the surrounding townscape.

10.2 Assessment of Significance

Historical Significance

The site, on which these items stand namely, Kings Parade, is also a significant part of the original town square, designed as part of the formal town Plan for Bathurst, Australia's oldest inland settlement, in 1833. This in itself is of National importance. The Carillon Tower, the Boer War and the Evans Memorials all relate to the early part of the 20th century and have been chosen by the people of Bathurst to commemorate historically significant events that have affected their lives and welfare. These items have continued to play their roles in the life of the community throughout the intervening years and still hold strong emotional and cultural ties for most citizens and a place of pride to all Bathurstians.

The War Memorial aspect of the Carillon cannot be overstated as being of intense historical significance and part of the Australian ethos. This is fitting as the Anzac spirit is a noble and distinguishing element of the Australian character. The fact that a small community undertook to build an extraordinary work of art to pay tribute to the men and women of this region who gave their lives in the Great War, to do so in the time of the great depression, was and remains a noble achievement.

The selection of a Flemish design for the carillon directly relates it to a specific theater of war, the brutal destruction of carillons there and the lives expended.

Aesthetic Significance

The design of the Bathurst Carillon bells is one dating from the late 17th century (1670-1690) It is a classic Flemish 3 octave design from the very area so bitterly fought over during the First World War by our soldiers.

The Architect John Drummond Moore stated:

'One of the main considerations that the designers have kept in mind is to give the bells in the tower their full value. Behind the memorial lies the significance of its erection- it is purely a soldier's memorial. Consequently they have striven to give it an expression of virile strength and vigour as typifying the purpose for which it is erected. It is not covered with frills or ornaments, but a simple, straightforward expression of its significance. There are variations in the brickwork which give the tower an enhanced appearance of strength and rugged resistance. The tower is a striking landmark and a distinctive addition to the fine architecture, which surrounds it. The colour of the brickwork is an arresting quality'.

Social Significance

The Tower and fittings were built with public money during a very difficult time which ensures that it remains in the public heart as belonging to the community. It is a unique icon of Bathurst and has been used in publications of many commercial enterprises as well as local government to promote the attractions of the Bathurst District.

The Bathurst carillon has been within the sight and sound of the community now for 69 years. It has a place in their hearts and minds as a symbol of regard and culture.

Technical Significance

Although these items or buildings do not display a new form of construction, technology or materials, they do represent to a considerable degree the high standard of workmanship that was then achievable, virtually in all of the trades involved.

The Tower demonstrates an innovative planning principle for a building for a very specific purpose like a musical instrument. The relationship between the form and its function represents a high degree of integrity in the designer who judiciously avoided the tendency to create frivolous ornament for its own sake.

Comparative Significance

Carillons among all musical instruments are exceedingly rare, there being only some 584 throughout the world despite development over some 600 years. Carillons specifically designed as such and distinct from those within other buildings or towers are even rarer. The existence of a classic Flemish three octave instrument designed specifically as a war memorial in the Southern Hemisphere would be extremely rare if not perhaps unique.

To have such an instrument within an exceptionally well designed and purpose built war memorial set in a distinctive Curtilage of other outstanding memorials is unique in Australia and would be rare any where in the world.

Finally, the site itself is of State significance as a significant part of an original Town Square. Bathurst is the only inland city that retains its planned town square. This bears the hallmark of Governor Macquarie although the town plan was prepared by the Surveyor General Major Thomas Mitchell and endorsed under Governor Darling whose town plans made no provision for such 'profit wasting public squares or parkland'.

All these factors combine to form a unique situation in terms of heritage value.

Landmark Significance

The formality of Bathurst's Town Plan, with its rectilinear grid pattern radiating outwards in a clockwise spiral around the central 'square' imposes an order and scale to all that happens within that pattern. This is further reinforced by the arbitrary imposition of a height scale dictated by fundamentally three elements related to the town square viz., the courthouse dome, the carillon and the spire of All Saints Cathedral. All of which form a strong central axis and the third dimension of the Townscape. As a consequence of this, and notwithstanding the new post office building, all other buildings have a predominantly two and three story scale in and around the square.

This sense of scale reinforces the historical character of the town and allows the retention of vistas to the surrounding hills and plains a distinctive feature of Bathurst.

The Tower building gives great emphasis to this concept of scale and form and by virtue of itself being a landmark gives great meaning to what such things should be.

10.3 Statement of Significance

The Carillon, the Boer War Memorial and the Evans memorial are of State heritage significance because of:

- ◆ The historical development of the Town Square and subsequently Kings Parade as a significant site on which they stand as part of that original town square.
- ◆ Them forming a direct historic link to the development of cultural and social institutions and ceremonies, as meaningful today as when they were first introduced.
- ◆ The fact that they are original buildings and items of important architects and sculptors in the early part of the 20th century N.S.W...
- ◆ Them being outstanding examples of their respective types and within one precinct. Possessing grandeur of streetscape scale and landmark value.
- ◆ Them being substantially in original condition within the original town square.
- ◆ Being associated with historically significant people and events occurring within the square as well as being dedicated to external events meaningful to all Australians.
- ◆ Their continual use for a specific purpose for 69 years for the Tower and 92 years in the case of the Boer War Memorial.
- ◆ Their importance to Bathurst as a major regional centre outside the metropolitan area.
- ◆ Their proximity and relationship to other historically significant buildings and places within the same precinct.

10.4 Levels of Significance

The following system of levels of significance has been adopted. The recommended treatment for each level of significance is explained in the General Conservation Policies. The term interpretation or interpretability is used in the sense of the ability to explain the meaning of the place/item, of making the significance of the place understood.

5 Exceptional.	Of national or international significance, exhibiting a high degree of interpretability.
4 Considerable.	Of considerable significance, original or early fabric, able to be easily interpreted.
3 Some	Of significance, significant changes, relating to function and development, able to be interpreted.
2 Little or no significance	Of slight significance, difficult or unable to be interpreted, not an important function, often subject to alteration, detracting from the significance and/or significant fabric.
1 Intrusive	damaging significance and/or significant fabric.

10.5 LEVELS OF SIGNIFICANCE RELATED TO THIS SITE.

5 EXCEPTIONAL

The surviving elements of Kings' Parade in particular, the Bathurst District Soldiers Memorial Carillon, the Boer War Memorial and the Evans Memorial, as part of the original Town square of Australia's oldest inland settlement. The strong pattern of the grid and street layout. The fact that the intended use of the square for spiritual, civic, cultural and educational uses has persisted for more than 100 years.

Items of exceptional significance are those which date from the original construction phase and are examples of the highest level of design and workmanship. In this case they are the Carillon, the Boer War Memorial and the Evans Memorial.

In addition the street lamps which are an outstanding if subtle feature of the Bathurst Townscape should be maintained as part of the heritage.

They are also vital and intrinsic elements of the Town Square and the streetscape and landmark scale of Bathurst.

4 CONSIDERABLE

Items of considerable significance are those which perform a secondary function in relation to the original design. They include significant changes, which are not crucial to the functional or aesthetic value of place but relate to the development of the place generally. They include the plan of Kings Parade as a public space for ceremonial and civic use. The eternal flame as an addition to the Bathurst District Soldiers Memorial Carillon from the period following the Second World War has such significance.

The original keyboard, though no longer used is still an item which reveals the history of the carillon and subsequent changes to the means of playing the bells. As are the clappers lying in the bell tower.

3 SOME

Items of some significance may be early fabric, which has been subject to unsympathetic alterations or additions. This fabric includes modifications to the building where, although they indicate changes in use over time, the actual fabric does not have a high level of significance. Items that may detract from the significance of the place or and fabric of greater significance. They include infill walls within the carillon chamber at the main entry level, and the added ceiling over the eternal flame. These could be recorded and removed without loss of heritage value.

2 LITTLE

Not important from a heritage perspective. Retain recycle, remove or modify as required. Access ladders, curtains, electrical systems, conduits, stair enclosure and roof at top, these serve a need but could take other forms or means which may be more suitable or sympathetic to the original intent. The ongoing or evolving nature of safety equipment is of this type and may need to be added or introduced from time to time. Nevertheless, such inclusions need to be addressed from a point of view sensitive to the heritage issues. This may affect the type of materials, colours or differing ways of

introducing them. A good example is the introduction of handrails on the approach stairs externally.

1 INTRUSIVE

Those items which in their present form or location, adversely affect the significance of the place or obscure their significance. The tiled floor obscuring the original brick herringbone paving and the coloured concrete floor adjacent. The electrical sub-board at entry level could be in the basement. The gas bottle enclosure at the base of the stairs externally, perhaps the system could be converted to natural gas.

RECOMMENDED TREATMENT

5 EXCEPTIONAL

Preserve, restore, adapt in accord with the Burra Charter, in conjunction with minimum adaptation for supplementary and sympathetic new construction if required for function.

4 CONSIDERABLE

Preserve, restore, reconstruct, adapt in accord with Burra Charter, in conjunction with minimum adaptation for supplementary new construction if required for function.

3 SOME

Retain in-situ in accord with the Burra Charter (preferred). Adaptation or removal in part is acceptable if necessary: for conservation of fabric of greater significance or; for adaptive reuse to ensure overall conservation.

2 LITTLE

Retain, recycle, add compatible new construction and/or remove in part as necessary for adaptive reuse, minimising adverse impact on fabric of exceptional or considerable significance and having least practicable impact on fabric of some significance. Conservation of overall form and configuration preferred, often already substantially altered and can accommodate other change.

1 INTRUSIVE

Remove or modify in long term to reduce adverse impact.



Fig. 34 details of brickwork that may be reverting to clay.

10.6 Schedule of Significant Fabric

The Carillon Tower.

Fabric of High significance

Original masonry external walls including:

- ◆ All lintels, arches, sills, copings, cappings and pavings.
- ◆ Rain water goods viz. Rainwater heads, down pipes astragals etc. that are part of the original design.
- ◆ Steel framed glazed entry door.
- ◆ All brickwork

Original internal fabric including:

- ◆ Stairs
- ◆ Timber floors
- ◆ Bells, steel bell frame, clappers

The Carillon Tower.

Fabric of Moderate significance

- The existing playing mechanism or cariomat.

The Carillon Tower.

Fabric of Low significance

- The wing wall at entry level
- The ceiling over the eternal flame
- The corrugated iron stair enclosure
- The roof

The Carillon Tower.

Intrusive Fabric

- The curtains
- The fluorescent lights
- The coloured concrete paving
- The ceramic floor tiles

The Boer War Memorial

Fabric of High significance

Original masonry external walls including:

- ◆ All sandstone lintels, archivolt, sills, copings, finials, cappings and moldings.
- ◆ All sandstone steps
- ◆ Rain water goods viz. Rainwater heads, down pipes astragals etc. that are part of the original design.

Roofscape including:

- ◆ Copper roofing
- ◆ Barges and cappings

Original internal fabric including:

- ◆ Sculpture
- ◆ Ceilings and cornices

The Boer War Memorial

Fabric of Moderate significance

- N/A

The Boer War Memorial

Fabric of Low significance

- N/A

The Evans Memorial

Fabric of High significance

Original masonry external walls including:

- ◆ All sandstone lintels, sills, plinths and moldings.
- ◆ All sandstone steps
- ◆ Rain water goods viz. Rainwater heads, down pipes astragals etc. that are part of the original design.

The Boer War Memorial

Fabric of Moderate significance

- N/A

The Boer War Memorial

Intrusive Fabric

- N/A



Fig. 35 The Boer War Memorial
& Carillon. Bathurst



Fig. 36 The Evans Memorial

11 Constraints and Opportunities

If society is paralyzed today it is not for lack of means, but for lack of purpose.

Lewis Mumford.

Constraints

11.1 National Trust Heritage Listings

11.1.1 The National Trust Register lists those buildings, settlements and landscapes which in their opinion are important parts of Australia's national heritage and which therefore require particular care.

In each case, the National Trust listing classifies the building or item as being essential to the heritage of Australia, and by so doing hopes to ensure their preservation.

The listing does not have legal force. It is however recognised as an authoritative statement of the historical and/or architectural importance of the building or items and thereby advises the public of their value to national heritage.

11.1.2 The Australian Heritage Commission has included The Bathurst and District Memorial Soldiers carillon as a significant building on the Register of The National Estate Database # 102526.

11.2 Local Environmental Plan

11.2.1 The Bathurst City Council, under their LEP 1997 has stated that the Bathurst and District Memorial Soldiers Carillon is:

- a) Within the area zoned 6(a) Existing recreation (King's Parade)
- b) located within the Bathurst Conservation Area and
- c) a heritage item # 61

Part 4 of the LEP deals with Heritage Provisions as quoted below:

"20 Protection of heritage items, heritage conservation areas and relics.

- (1) The following development may be carried out only with development consent:
 - (a) demolishing, defacing, damaging or moving a heritage item or a building, work, relic or place within a heritage conservation area, or
 - (b) altering a heritage item or a building, work, or relic within a heritage conservation area by making structural changes to its exterior, or
 - (c) altering a heritage item or a building, work or relic within a heritage conservation area by making non-structural changes to the detail, fabric, finish or appearance of its exterior, except changes resulting from any maintenance necessary for its ongoing protective care which does not adversely affect its heritage significance, or
 - (d) moving a relic, or excavating land for the purpose of discovering, exposing or moving a relic, or
 - (e) Erecting a building on or subdividing, land on which a heritage item is located or which is within a heritage conservation area.
- (2) Development consent is not required by this clause if, in the opinion of the Council, the proposed development would not adversely affect the heritage significance of the heritage item or heritage conservation area.
- (3) When determining a development application required by this clause, the Council must take into consideration the extent to which the carrying out of the proposed development would affect the heritage significance of the heritage item or heritage conservation area.
- (4) The Council may refuse consent to a development application required by this clause unless the Council has considered a conservation plan that will enable the Council to fully consider the impact of the proposed development on the heritage significance of the item and its setting or the heritage conservation area.
- (5) When considering applications for consent to development involving the erection of a building within the heritage conservation area, the Council must make an assessment of:
 - (a) the pitch and form of the roof, and
 - (b) the style, size, proportion and position of the openings for any windows and doors, and
 - (c) Whether the colour, texture, style, size and type of finish of the materials to be used on the exterior of the building are compatible with the materials used in the existing buildings on the site and in the heritage conservation area.

21 Conservation incentives

- (1) The Council may grant consent to the use, for any purpose, of a building that is a heritage item or is within a heritage conservation area or, in the opinion of the Council, is a building of heritage significance, or of the land on which the building is erected, even though the use would otherwise be prohibited by this plan, if it is satisfied that:
 - (a) the proposed use would not adversely affect the heritage significance of the item or heritage conservation area, and
 - (b) The conservation of the building depends on the Council's granting the consent.
- (2) When considering an application for consent to erect a building on land on which a heritage item is located or on land within a heritage conservation area, the Council may, for the purpose of determining:
 - (a) the floor space ratio, and
 - (b) the number of parking spaces to be provided on the site,

Exclude the floor space of the building from its calculation of the floor space of the building erected on the land, but only if the Council is satisfied that the conservation of the buildings depends on its making the exclusion.

22 Heritage Council to be given prior notice of demolition consent.

Before granting development consent to development involving the demolition, defacing or damaging of a heritage item, the Council must notify the Heritage Council of its intention to do so and take into consideration any comments received from the Heritage Council within 28 days after the notice is sent.

23 Development in the vicinity of a heritage item

The Council must not consent to a development application for consent to carry out development on land within 60 metres of the boundary of any land which is, or on which there is, a heritage item unless it has made an assessment of the effect the carrying out of that development will have on the heritage significance of the item and its setting.

24 Advertising of heritage applications

- (1) Except as provided by this clause, the provisions of clause 10 apply to and in respect of an application for consent:
 - (a) the demolition of a heritage item, or
 - (b) the demolition of a building, work, relic or place within a heritage conservation area, or
 - (c) The use of a building or land referred to in clause 21 for a purpose which, but for that clause, would be prohibited under this plan.
- (2) This clause does not apply to the partial demolition of a heritage item or the demolition of a building work within a heritage conservation area if, in the opinion of the Council, the partial demolition or demolition will be of a minor nature and will not adversely affect the environmental heritage of the City of Bathurst.

11.2.2 N.S.W. Heritage Act.

Section 170 Register. Under Section 170 of the NSW Heritage Act, all Government agencies are required to maintain a Heritage and Conservation Register of Heritage items which are owned or occupied by that statutory body.

11.3 Ordinance Compliance

In respect to this matter, a discussion with David Nelson of the Bathurst City Council's Health and Building Department indicated that the building is regarded as a Class 10b being a non-habitable structure or building. As such it has the least onerous compliance requirements of any building type. This is simply because it is accessed by maintenance or specialist persons rather than the general public.

If however the building were to be accessed by the general public, it would fall into the 9b classification which is a place of assembly and therefore bring with it the highest level of compliance in terms of ingress and egress, fire safety, amenities, facilities etc.

In short, such a classification would radically alter the building internally and to some extent externally by the introduction of ramps etc.

Regardless of either classification it is the responsibility of the owners to see that the building is safe for all the people who may need access to its various parts or levels. As in the case of the carillon at Sydney University, a system of stairs, walkways and rails etc. have been introduced within the bell chamber for service personnel. Such may be the case here.

This should be viewed as an advantage to some extent as the cost of scaffolding on an intermittent basis is money spent anyway.

11.4 Protection of Relics

The Heritage Act currently affords statutory protection to 'relics' which form part of archeological deposits. The Act defines a 'relic' as:

Any deposit, object or material evidence relating to the settlement of the area that comprises New South Wales, not being Aboriginal settlement and which is 50 or more years old.

Section 139-145 of the Act prevents the excavation or disturbance of land for the purpose of discovering, exposing or moving a relic, except in accordance with a gazetted exemption or an excavation permit issued by the Heritage council of New South Wales.

11.4.1 Archeological Resources

Prior to any subsurface or sub-floor disturbance, liaison should occur with the NSW Heritage Office.

The NSW Heritage Office will advise whether an Excavation Permit preceded by an Archeological Assessment and a Research Design may be required.

An Archeologist should implement the research design

11.4.2 Archeology

Should it be proposed to excavate for any purpose within the area of the site under discussion, to expose or remove elements of these areas, an Excavation Permit will be required under the Heritage Act and an archeologist should be engaged to prepare a research design and a detailed archeological monitoring strategy.

The research design, an indicative work program and excavation/post-excavation methodology should be submitted with an excavation permit application (under section 140 of the Heritage Act, 1977) to the Heritage Council of New South Wales. (A minimum of four weeks should be allowed for processing the section 140 permit application.)

The work proposed by the research design and excavation strategy should be programmed into the overall development timetable to ensure adequate excavation time before any further demolition or bulk excavation occurs so as not to impede the construction process.

Liaison should be established with the NSW Heritage Office in relation to archeological works on site

In the (unlikely) event that Aboriginal relics are found during work on site, such work should cease, the National Parks and Wildlife Service should be consulted and the relevant procedures and requirements that arise from the National Parks and Wildlife Act should be followed.

Early negotiations should commence with relevant authorities regarding the long term curation and storage of material recovered during excavation.

Consideration should be given to public relations opportunities associated with the archeological work. Media interest in archeological projects such as this can be substantial. Provision can be made for interpretive signage, media releases and information leaflets to coincide with the archeology.

Should archeological relics be discovered during works, these will be managed in accordance with the requirements of the NSW National Parks and Wildlife Act and the NSW Heritage Act, respectively.

11.5 Services

The existing services, especially the electrical and lightning protection, appear very dated. The company that had prepared a comprehensive report in 1995 no longer exists. It is now known as ERICO but the personnel have changed. The present system is not operating due in part to lighting and the system of lighting is minimal to say the least. See also comments under Fabric Analysis-Electrical/Lightning strikes.

11.6 Conservation Principles

The Burra Charter on which the conservation policies herein are based, rely on a number of principles which are implied, but not stated in the charter. They are:

- There are places worth keeping because they enrich our lives- by helping understand the past; by contributing to the richness of the present environment; and because we expect them to be of value to future generations.
- The cultural significance of a place is embodied in its fabric, its setting and its contents; in the associated documents; in its use; and in people's memory and association with the place.
- The cultural significance of a place, and other issues affecting its future, are best understood by a methodical process of collecting and analysing information before making decisions.
- Keeping accurate records about decisions and changes to the place helps in its care, management and interpretation

These aims arise from the principles:

- To care for the culturally significant fabric and other significant attributes.
- To care for the places setting.
- To provide security.
- To use available expertise.
- To understand the place and its cultural significance before making decisions about its future and changes to its fabric.
- To make records of the fabric and of decisions and actions.
- To interpret the place in a manner appropriate for its cultural significance.



Fig. 37 A sense of 'place'



Fig. 38 towards George Street.

Opportunities-Future Uses

11.7 Music

There are two fundamental issues that need to be clearly understood. Firstly, that the carillon is a much revered item commemorating the men and women who gave their lives in securing our freedom and way of life. This makes the item one of a sacred nature. The inclusion of the 'eternal flame' and the addition of its function as a memorial to all the men and women of subsequent wars and conflicts, has added immensely to its role in the life of the city not just on Armistice day and Anzac Day but to all those days and specific battles that have come to be an important and integral part of the community and the respect we jointly extend to the fallen, their families and friends. In this regard, the notion of compromising so sacred a role and function with the tempting possibility of a commercial gain by introducing tourism or selling trinkets seems unworthy to say the least.

The second issue is the fact that the people of Bathurst chose a carillon as the means to commemorate their fallen. As such, it tells us much about the undeniable musical heritage that is so much a living and importantly, an evolving part of this city. To-day we can still understand the change this decision brought to the people of that time after some seven years of deliberation and heated debate, the people were galvanized by this concept and despite the extreme hardship imposed by the great depression embarked undaunted on this colossal enterprise.

They achieved a goal beyond their means, and in so doing, left it to subsequent generations to complete both financially and functionally.

Financially the outstanding debt was fully paid some three years after completion of the memorial but the completion of the musical instrument remains outstanding to this very day.

It is incumbent on the people of Bathurst and District as the beneficiaries of this hard won freedom to complete that dream, and allow for the first time the bells to ring out as they were originally intended and for which they were so superbly created by one of the world's great bell founders John Taylor.

A carillon is an extremely rare musical instrument there being only some 584 at the time of writing in existence. The completion of this instrument, converting it from an elaborate chime to an emotionally expressive instrument is what must be done.

This will permit Bathurst to join that select group of communities that have a carillon and all that that entails.

In particular the prestige that this will create and the possibilities for visiting carillonists giving recitals, is difficult to measure in purely economic terms.

The training of carillonist is something to which this community could readily and willingly adapt

The City currently has:

A music school at the CSU Mitchell

The Mitchell Conservatorium (in extremely cramped quarters)

The Bathurst Chamber Orchestra

The RSL Concert Band

The Allegri Singers

The Macquarie Male Singers

A number of vocal groups

A folk music club

A Jazz club

Orchestras in eight secondary schools as well as primary school orchestras
Pit orchestras for various musicals (Musical Comedy, G. & S., and Opera)

In addition, there are numerous private teachers and students, dance bands, pop groups etc. Many talented pupils leaving school are drawn to Sydney to further their musical education due to a lack of tertiary opportunities similar to those of The Sydney or Canberra Conservatories, which include training of carillonists and Jazz Studies Program.

There appears a very strong case for the establishment or perhaps amalgamation of the several music schools and disciplines of music under one roof, with enhanced facilities and expanded program for advanced education including the training of carillonists.

The present building in the northern wing of the courthouse is already too small to cope with all the requirements of the present school much less admitting expansion.

The William Street TAFE building lends itself to such a facility, requiring the least amount of change to the existing fabric.

The hall (AF6) originally designed to accommodate 300 would be ideal for many of the smaller concerts and recitals as well as rehearsals of larger ensembles that are currently held in cramped and at times unhygienic premises in the west wing of the Court House.

Such a facility would create the opportunity for the establishment of a symphonic orchestra as well as the staging of larger works involving orchestral and choral groups. The addition of a carillon to the existing resources allows for a number of novel possibilities in the use of the carillon not only as a solo instrument but as an interactive instrument in an orchestral context either with a written part or as an improvising instrument for contemporary music.

The addition of a bell tower and the attendant bell ringers would again add a further dimension to the above possibilities. In short Bathurst has the fundamental resources, the educational potential, the talent available, and has the ideal setting and the necessary buildings at the William Street TAFE, in which this could all happen. At present there is a lack of vision and perhaps the will to follow through, in creating a

truly outstanding and diverse school of music involving a carillon. It begs the question is Bathurst really the carillon city?

11.8 Museum

There is a perceived need to somehow bring the bells into a more direct visual interaction with the public in general and an audience at times of recital. This is a desirable goal but made difficult by primarily being within an edifice deemed sacred and by its nature not designed for public access. The issues of safety and accessibility for disabled or the aged quite apart from the initial problem of it being a war memorial really preclude such direct access to all but a limited number of people. However, the building does have a remarkable interior with an important story to tell, with outstanding views and is operated by a creative human being. These factors can be made visually accessible by means of the appropriate audio/visual technology. Recitals could be screened for the public which would enhance their appreciation of the otherwise lone figure of a carillonist toiling on this remarkable instrument without due recognition. The stories and the historical military artifacts that are related to the Memorials should be displayed and could ideally take place in the present Conservatorium wing in the courthouse. Such a museum could include Military artifact, memorabilia and displays and thereby have a commercial aspect which would attract variety of tourists.

The present Historical Society offices and Museum are undeniably cramped and hence limited both for now and for the future. The addition of the northern wing of the courthouse would add measurably to display and administration of history in Bathurst, the most historical of Australia's inland settlements.

The addition of change ringing bells also implies a historical context and need for display rooms etc. The drawing together of these various related histories would compound their separate values beyond their individual interest to a greater number of visitors.

11.9 Tourism

There seems little doubt that the opening up of the Town Square as an historical precinct to pedestrian traffic with access to points of historical interest within and around the various buildings and places comprising it would have considerable tourist appeal. A recent initiative, to place history plaques around the town, has demonstrated the increasing fascination for and awareness of our local history and heritage. To promote the goal of attracting tourist, it seems a prerequisite that certain facilities be provided. Further, those facilities are located within or adjacent the "Square". These are:



Fig. 39 Plaque at base of Boer War Memorial

A location where a bus could set down and pick up travelers

A sheltered waiting area with information boards, displays etc.

Access to amenities including disabled persons

Access to refreshments

Access to attractions

The prospects of tourism directly associated with the carillon itself are considerable. The world has some 585 carillons which are increasing at the rate of one or two each year somewhere in the world. This brings with it an international Federation of carilloneurs who visit and play recitals the world over and hold an annual congress. In the year 2008, such a congress is hoped to be held in Australia. It would be an important step for Bathurst to become eligible as a fully functioning carillon to take part in that congress and welcome the many overseas, national and local visitors to such an event, which should celebrate the 75th anniversary of the Bathurst carillon.

The prospect of introducing audio/visual links between the carillonneur, the audience, a conductor and orchestra opens up a myriad of possibilities to create music that would be unique in Australia and very rare anywhere in the world, in having a carillon as part of an orchestra, ensemble or choir.



Fig. 40 Plaque at base of The Evans Memorial

11.10 New Development

The possible major new development is the possible construction of a new bell tower for the Cathedral Bells of Bathurst, which are change ringing bells and a project currently being considered by a separate bell tower committee. This committee should have the full support of the Bathurst City Council and the Towns people in their endeavours. This has the potential to bring a new and desirable element into the architectural features of this precinct and completes another chapter in the ongoing history of this most historical of Towns in Australia.

Such a project, because of its visual and landmark importance, should be the subject of a properly conducted Architectural competition under the Auspices of the Royal Australian Institute of Architects who have strict guidelines for such competitions. There is an ever present danger in seeking a seemingly expeditious process to attain such public buildings. We need to stop and consider the extremely high quality of much of Bathurst as a visual drawcard and not rush to lower this standard but in fact to raise it.

12 Conservation Policy

Introduction

The policies set out in this section aim to guide the care and development of the place while retaining its cultural significance by:

- Conserving the character, forms and fabric of the place;
- Allowing alteration and new developments which enhance the significance, use and appreciation of the place;
- Suggesting changes which would impact favorably on the place;
- Suggesting an appropriate management strategy and approvals process.

Policies Structure

The policies are structured as follows:

12.1 GENERAL

12.1.1 Seek Endorsement.

12.1.2 Undertake all work in accordance with the Burra Charter

12.2 CONTROL OF CHANGE

Approvals process

12.2.1 CMP as public document

12.2.2 Update Register

12.3 INTEGRITY OF THE DESIGN

12.3.1 Future development.

12.4 CONTEXT

12.4.1 The Setting

12.4.2 The Sightlines

12.4.3 New Works

12.4.4 Pedestrian Access

12.5 CURTILAGE

12.5.1 The King's Parade as part of the Town Square

12.5.2 Landscape Details

12.5.3 Guidelines for Development

12.6 MANAGEMENT

12.6.1 Future ownership

12.6.2 Maintenance and usage

12.6.3 Enforcement

12.7 INTERPRETATION

12.7.1 Interpretation

12.8 MASTER PLAN

12.8.1 Master Plan



Fig. 41 Bathurst Courthouse from King's Parade

13 The Policies

1.0 General

The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) has been widely accepted across Australia as the underlying methodology by which all works to buildings, which have national, state and regional cultural significance, are undertaken. A copy of the Burra Charter is included as an appendix to this document.

Policy 1.1 Formally adopt the Conservation Plan

Implement a management structure that:

- ❖ **Integrates development and conservation work into the overall management of the complex.**
- ❖ **Provides for the long term conservation of the significant fabric.**
- ❖ **Disseminates the intentions, aims and policies of this Conservation Management Plan to owners and appropriate management staff, Boards or Committees.**

Policy 1.2 Seek endorsement from the Heritage Council for this Conservation Management Plan.

Policy 1.3 Undertake all works in accordance with The Burra Charter.

2.0 Control of Change

This document and its appendices should be the starting point in the forward planning and subsequent documentation of any changes to the complex in whole or in part.

Further, this document should form the basis of future Statements of Heritage Impact and should accompany any Development Applications to the Bathurst City Council.

Information from this Conservation Management Plan can be used to compliment the existing Heritage Conservation Register. In particular, any development mooted for King's Parade, or the Town "Square".

Policy 2.1 Obtain Approvals for development and conservation work as identified in Section 10.2, 10.3 and 10.4

Policy 2.2 This Conservation Management Plan is to become a publicly available document, with copies lodged in the Bathurst City Library and the State Library.

Policy 2.3 Have the Carillon listed as an item of State significance under the NSW Heritage Act in light of the findings of this Conservation Management Plan.

Policy 2.4 Proposals for new work must not conflict with the levels of significance identified in policy 4.2

3.0 Integrity of the Design

The King's Parade complex is substantially in original condition, which preserves for future generations an outstanding example of design and workmanship in its original and historic setting. The strong visual impact of the tower and the two adjacent monuments on the streetscape should be retained.

Policy 3.1 Future developments should retain the strong street presence of these items from William Street, Russell Street, George Street, Church Street and Ribbon Gang Lane.

Policy 3.2 Do not permit any alterations to the façades of any of the items on King's Parade.

4.0 Context

The setting of these buildings within the original Town Square, which was from the beginning focussed on spiritual, cultural and educational pursuits, gives them an enhanced significance in terms of the development of King's Parade and the Town as a whole. Therefore, special care should be exercised in preserving this context. Indeed there is considerable scope to further develop the precinct as a rejuvenated and still authentic historical area fully accessible to pedestrian traffic and increased visual accessibility for visitor and passersby.

- Policy 4.1** **The setting of this group of items is to be treated in an appropriate manner which recognises its significance as an item of environmental heritage.**
- Policy 4.2** **All new works are to be designed to compliment the scale and the historical nature of the existing building and adjacent items. All building design work to be carried out by a qualified architect, and landscaping by a landscape architect.**
- Policy 4.3** **Pedestrian access is to be maintained throughout the grounds and increased through the "Square"**

5.0 Curtilage

The heritage significance of the King's Parade and the extended spaces and lanes of the original town square needs to be further studied and more generally understood. There is historical, cultural and commercial scope for developing the entire "Square" as one historic precinct, which would provide Australia's oldest inland settlement with a truly historic centerpiece accessible to locals and visitors alike.

- Policy 5.1** **The Bathurst City Council and all adjoining stakeholders need to be involved in a concerted and coordinated effort to ensure that this unique opportunity to recreate the "Square" is not lost to future generations**
- Policy 5.2** **Details of finishes, pavings, landscaping, street furniture, lighting, signage etc. are to be handled in a consistent and sympathetic manner.**
- Policy 5.3** **The appropriate authorities (egg. DUA&P, Bathurst City Council) are to establish strict guidelines and controls for development of the public spaces.**
- Policy 5.4** **Proposals for new work must not conflict with the levels of significance identified herein, nor should they necessarily copy or imitate historical precedents in the dubious hope of complying.**
- Policy 5.5** **The legal boundary of King's Parade defines the site specific Curtilage but because of the site's relationship to the Town Square, the Square precinct defines a wider historic and visual Curtilage that should be respected in broader planning and heritage processes.**

6.0 Management

Given that the future ownership of proposed buildings either in whole or in part within the "Square" is not known, a number of measure need to be established. To ensure that the future direction and maintenance of these assets are understood by future owners and users, and that some formal undertaking be incorporated into a contractually binding form. Clearly this is a legal issue and needs to be addressed appropriately.

- Policy 6.1** **Mechanisms for future ownership, control or management shall be bound to this or future Conservation Management Plans and the conservation principles set out in the Burra Charter.**
- Policy 6.2** **Prospective owners are to submit for approval their plans for maintenance, funding and proposed uses of the buildings and grounds to the relevant Authorities.**
- Policy 6.3** **Such plans as are approved are to be enforced by legally effective means.**
- Policy 6.4** **King's Parade and all that it contains to remain the responsibility of the Bathurst City Council.**

Policy 6.5 The Carillon Working Party as an advisory committee to the Bathurst City Council should be maintained.

7.0 Interpretation

The original Town Square, its setout and delineation within the central business district, is considered an item of National Significance. It contains a number of the elements for which it was originally designed or intended. A church and the TAFE buildings form a substantial part of the Square and have been in constant use for over one hundred years. The King's Parade for almost a century has been set aside as a recreation area within what is now a conservation area. The Square itself and The King's Parade, carries much of the history of the development of Bathurst and the development of inland Australia.

A program for the interpretation of this site should be developed to reveal the full significance of the extant fabric and the underlying patterns that have formed its present state.

This should embrace among others, the histories of the carillon, the Boer War Memorial, the Evans Memorial, the King's Parade Cobb & Co., the Ribbon Gang, The Markets, the old Goal and Courthouse of Howick Street etc.

Policy 7.1 Interpretation of the significance of the Town Square, including its sense of place, history, usage and development, shall be provided for the public to increase their understanding and awareness of the place and its broader historical, physical and contemporary relevance to the people of Bathurst.

Policy 7.2 Interpretation of the significance of The King's Parade with all that it contains shall be provided for the public to increase their understanding and awareness of the place and its broader historical, physical and contemporary relevance to the people of Bathurst.

Policy 7.3 Interpretation of the Bathurst District Soldiers Memorial Carillon, shall be provided to increase awareness of the significance of the place for all Australians and overseas visitors.

8 Master Plan

A unique opportunity presents itself to the people of Bathurst and their civic leaders, to preserve and enhance an historic precinct for all Australians. The success of this onerous task is predicated on the formulation of a well-conceived Master Plan. This is all the more important as the concept for a bell tower for the change ringing Cathedral bells has emerged as a desirable possibility. The tendency for ad hoc solutions to perceived problems without a comprehensive study leading to an understanding of their significance must be resisted.

Such a plan could be established with short and long term goals to absorb opportunities as they arise in the future. Its formulation should involve the present owners and their representatives, the immediate stakeholders, the Bathurst City Council and the Department of Urban Affairs & Planning.

Such a process may involve one or several 'workshops' in which ideals or goals based on the significance of the place can be agreed. This would lead to the formulation of a brief followed by the options or schemes, which address all the issues on the basis of agreed priorities.

The community should be informed of this process and allowed to input and comment before implementation.

Policy 8.1 Seek cooperation of the Bathurst City Council in undertaking the development of a Master Plan for the Town Square within the guidelines of the Burra Charter.

14 Implementation

The Bathurst City Council, as owners of the Carillon, held in trust for the district and communities of Bathurst are the decision making body whose responsibility it is to maintain and complete the works associated with the Carillon.

The historical and technical issues are such that the owners will require the input of various consultants and experts to inform their decisions and ensure that heritage is preserved without unduly compromising the function and sacred nature of this landmark.

To summarise the various tasks needed to fulfill the scope and intent of the carillon, and to ensure its long term future and viability, we submit the following list of headings and key personnel as a guide, subject to comments by the relevant specialists in the various fields of expertise whose contributions are necessary to make clear the options available to the Council for the effective implementation of the works necessary.

Summary

1. Carry out inspection to determine structural integrity of tower, bell frame mounting and bell frame.

Structural Engineer, Bellfounder, Architect, CWP representative

2. Determine methodology for carrying out remedial works.

Structural Engineer, Bellfounder, Architect, CWP representative

3. Determine Clavier options

Bellfounder, Architect, CWP representative

4. Determine the audio visual needs and technology

Electrical Engineer, Bellfounder, Architect, CWP representative

5. Provide lightning protection commensurate with the long term plans in respect to audio visual equipment and such accessories as form part of the operational system of the carillon and tower.

Electrical Engineer, Bellfounder, Architect, CWP representative

6. Modify and or remove roof if required to carry out above works

Structural Engineer, Bellfounder, Architect, CWP representative, relevant contractors.

7. Carry out essential works including specifically the replacement of some 500 bolts.

Structural Engineer, Bellfounder, Architect, CWP representative, Relevant Contractors

8. Reinstate bells and roof

Structural Engineer, Bellfounder, Architect, CWP representative

9. Provide and install Clavier and playing cabin.

Structural Engineer, Bellfounder, Architect, CWP representative

Policy 14.1 Short Term

Make this Conservation Management plan, the various appendices and accompanying reports and documents available to all councilors, Town Planners, Park Managers and Carillon Working Party Committee members. And that all relevant contractual and legal documents are approved and accepted by all relevant parties

Similarly, provide that all proposals for maintenance, management, use or development are understood and approved by relevant and suitably qualified persons.

Provide guidelines for development of grounds commensurate with an overall plan for the whole of the “Square”

Provide an annual maintenance inspection embracing inter alia:

Structural integrity of the Tower	Structural Engineer
Structural integrity of the bell frame	Bellfounder
The Carillon	Bellfounder
General inspection	Architect
Services	Electrician
General maintenance	Bathurst City Council

Policy 14.2 Intermediate Term

Undertake the completion of the carillon including the remedial works deemed necessary and such attendant works and services that that requires.

Provide and install a manual clavier and playing cabin as well as a practice clavier of the same design.

Proved an automatic playing function for the carillon as determined above, to ensure long term adaptability and versatility in addition to the manual play.

Policy 14.3 Long Term

Establish a master plan for the future development and maintenance of the Carillon, the two other memorials and grounds in keeping with this Conservation Management Plan, the Burra Charter and the holistic development of the “Square” as a Heritage precinct.

Provide legally binding measures for control of maintenance and development.

Provide an archeological zoning plan for the whole of the Town Square. Liaise with the Heritage Office to determine the appropriate requirements for archeological research, methodology and artifact conservation during the works planning stage.

Policy 14.1 Review

Establish a review procedure for the CMP at not greater than 5 year intervals. Have the procedure endorsed by the Heritage Office.

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Attachments

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