HERITAGE SOUTH AUSTRALIA NEWSLETTER

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Department
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CONTENTS

MINISTER'S UPDATE

South Australians are proud of their heritage and clearly enjoy the sense of place that comes from acknowledging and understanding our past.

While many think of heritage as being about grand buildings, simple places often reflect just as much of our State's history and are equally deserving of our care and protection.

We are learning more and more each year about places of significance to Aboriginal people, to their culture and heritage.

The South Australian Heritage Register includes many places that reflect both social justice and the contribution of ordinary men and women to the South Australian story.

The former Adelaide Workmen's Cottages at Mile End tell an inspiring story of philanthropy. Sir Thomas Elder bequeathed 25,000 pounds to establish an organisation to provide cottages for workmen for reasonable rent.

The life and needs of the 19th century workers are also reflected in the built heritage of Burra. Many small cottages and other simple dwellings remain to help us understand and imagine life in Burra as a thriving mining town.

The complex of thirty three cottages around Paxton Square in the Mid-North town is one of Australia's earliest examples of company housing.

The State Government is encouraging South Australians to become more involved in recognising and celebrating our built heritage through a number of projects, including the SA Schools Heritage Competition.

The creative and inspirational entries received from schools across South Australia remind us of the enjoyment and sense of place that comes from understanding our past.

The Competition has inspired school children to delve into their families and local communities, challenging them to find 'unsung' local heroes and connect people and places across generations.

Each generation has a responsibility to protect significant places for future generations and I look forward to a continuing community debate about our heritage.

**Hon Jay Weatherill
Minister for Environment
and Conservation**

Minister Weatherill took over the Environment portfolio from the Hon Gail Gago MLC in July 2008, at the same time gaining the new Early Childhood Development portfolio. He continues as Minister for Aboriginal Affairs and Reconciliation and Minister Assisting the Premier in Cabinet Business and Public Sector Management.

Heritage Directions

Built heritage is cathedrals and cemeteries, factories and fences, museums and markets, wineries and warehouses. Heritage places may be a 1860s miner's cottage at Moonta, a 1930s mansion at Springfield, the site of an old gum tree at Glenelg, a biscuit factory in the city, a cemetery at Robe, a jetty at Port Germein, a pub at Penola or a 1950s Housing Trust home at Elizabeth. Heritage is part of everyone's life.

Extract from *Heritage Directions: A Future for Built Heritage in South Australia* (Department for Environment and Heritage, 2003)

'THE CEDARS' - HANS HEYSEN'S HOUSE

www.visitadelaidehills.com.au/thecedars

Andrew McEvoy

Andrew McEvoy is the Chief Executive of the South Australian Tourism Commission

So much about travel and tourism is what you learn along the way. The intimate stories you get told, the better understanding of our past and the interaction with the arts, culture and heritage of a place.

Nowhere is this more true that at one of my favourite places to visit: **The Cedars** – the family home and studio of renowned Australian artist Hans Heysen in the glorious Adelaide Hills.

Sir Hans Heysen lived and worked in Hahndorf for more than 60 years and The Cedars, his historic property, home garden and studios remain one of South Australia's unique cultural experiences. I find it incredible that so few people actually visit – I think the number is around 12,000 and 80% of the people are from interstate!

It makes me think that often we take our history, heritage and backyard beauty for granted.

Reading the literature and visiting the house, I came to learn that Heysen bought The Cedars in 1912, and painted in its studio for the rest of his life. His passion was the Australian bush, and from 1908 a wide section of the public began to see his artwork as symbols of the Australian landscape.

The amount of original artwork on display at the Cedars is phenomenal and the pristine way the house is kept and displayed is testimony to the passion and commitment of its curators.

Heysen often spent years finishing his artwork. His best-known piece, *Guardian*

of Brachina Gorge, was completed seven years after he first made drawings in the Flinders Ranges in 1930. It now hangs with Heysen's *A Lord of the Bush* (1908) in the National Gallery of Victoria.

Heysen had more than 30 major exhibitions and won the prestigious Wynne Prize for landscape painting nine times between 1904 and 1932. He was appointed an Officer of the Order of the British Empire in 1945 and knighted in 1959.

This historic property, with its grand homestead and beautiful surrounding gardens and studios, remains much the same as when the great artist died in 1969.

I personally love walking among the towering gums, and standing in the very spots where Heysen painted some of his most famous works. Exploring the house and cottage garden also give you a sense of the spirit of the place.

The gracious old home, still owned by the Heysen family, has an incredible collection of paintings and drawings displaying the artist's remarkable versatility in the subject and medium.

My favourite place on the grounds is Heysen's working studio - built in 1912 and used by this iconic painter until his death in 1968. His painting materials and tools, sketches, notes and more are all on display. A walking trail is also featured on the 60-hectare property and directs visitors to favourite painting sites used by the artist.

The studio of Nora Heysen (Archibald prize winner and daughter of Hans) is also open for viewing and features continuous exhibitions of her work. Nora's work is actually much more appealing to my sensibilities. She is also a great character in her own right.

Dame Nellie Melba was a regular houseguest and friend of Sir Hans Heysen and paintings of her remain in the house, along with her memorabilia.

The Cedars is a stone's throw from Hahndorf and people should combine their day trip or overnight stay with what I believe is an incredible town on the regeneration trail.

Some other places to combine with the Cedars would include places on Hahndorf's main street such as Udder

Delights (incredible cheeses, great service and a B&B out the back); Lloyds (olives and wine from the region) and The German Arms Hotel (can't go past a beer and a Bratwurst).

Up the road, the boys at the Hahndorf Hill Winery will look after you and their view is incredible. And while in the region some of my other favourite spots include (in no particular order): The new Lobethal Bierhaus, the Heart of the Hills Market next door; Aptos Cruz Gallery (Stirling) and the Stirling pub, nature based experiences including Cleland, Warrawong and Belair National Park and I haven't even begun to talk about the wineries and accommodation (perhaps the best B&B's in the State).

But the real reason to go is a visit to the home of Sir Hans Heysen – not enough South Australians go. Guided tours of the house and studio commence daily at 11am, 1pm and 3pm from September to May and 11am and 2pm from June to August. Call 8388 7277 if you're unsure.

Andrew McEvoy

Sir Hans Heysen studio, The Cedars, Hahndorf (1997).
Copyright SATC/Adelaide Hills Tourism

AWARDS FOR HERITAGE 2008

Australian Institute of Architects (formerly RAIA) - SA Chapter

Heritage Awards of Merit

Carclew Youth Arts Centre, Tower Conservation, Swanbury Penglase

The judges said that the work was of the highest level of historic architectural restoration, and will reinforce the cultural significance of Carclew as well as inspiring ongoing renovation of the rest of the building.

John's Décor Building Redevelopment, Woodhead Pty Ltd

The judges said that recent renovations captured the potential of the building to provide high-quality commercial environments. The grand stair, the jarrah floors and, most notably, the windows, have been retained and restored and matched in scale and quality by the new services and fit outs.

Heritage, Commendation

Wallaroo Primary School Fire reinstatement project, Swanbury Penglase

The judges believed that the repair and upgrade of the school following the 2006 fire balanced heritage character with contemporary needs and will serve as a model for the future upgrades of numerous similar schools throughout SA.

Wallaroo Primary School following repair and upgrade. Image by David Russell, courtesy of Swanbury Penglase.

Carclew tower after conservation. Image by David Russell, courtesy of Swanbury Penglase.

Former John's Emporium, corner Hindley and Leigh Streets. Image courtesy of Woodhead and AIA.

FROM COURTS TO CRAFTS AT TWO WELLS

Heritage buildings that are occupied and useful have the best chance of being maintained into the future. This bodes well for the Two Wells Courthouse.

Empty and barely maintained for about three decades, this State heritage listed building is back on track with a new beginning housing the Two Wells Community Craft Shop.

And as is often the case, the driving force behind the move is a group of dedicated 'never say die' local volunteers. For at least twenty years, the 'Two Wells Regional Action Team' has been trying to secure permission for ongoing use of the building, and has now received a licence to occupy.

District Council of Mallala Mayor, Steve Kennedy, is enthusiastic about the future of the former Courthouse.

'Now that we have a tenant, we can use the funds raised to go towards matching funds from Grant applications,' Steve said.

Steve recognises that conserving the building will be something that will happen over time.

'With the ongoing commitment and obvious passion of the community I am sure we will reach our goal,' he said.

The Two Wells Community Craft Shop has been operating out of premises in Main St, Two Wells, for twenty-nine years. Look out for Mollie's biscuits and Pauline's plants.

Lyn Baxter
Public Communications Officer

Celebrating the move of the Two Wells Community Craft Shop to the former Two Wells Court House in July 2008.

ADELAIDE GAOL

www.adelaidegaol.sa.gov.au

What lies beneath

Recent archaeological investigations at the Adelaide Gaol have uncovered some intriguing finds.

So far the investigations have raised more questions than answers but have revealed some insight into the shared landscape of 1836 to 1849 on this portion of the River Torrens, including the sites of Buffalo and Coromandel Rows, where early settlers temporarily resided.

The construction of the female cell block placed a lid over the cultural landscape and sealed it for almost 160 years with only limited disturbance over that time. There is probably no other site on the River Torrens or anywhere in Adelaide that offers such potential for significantly raising our understanding of the early settlement of Adelaide.

What lies ahead

A Department of Environment and Heritage Project team is managing a range of activities to ensure a viable future for the Gaol. The team is supported by a passionate group of volunteers – the Adelaide Gaol Preservation Society.

If you are interested in finding out more about the DEH Adelaide Gaol project, contact the Project Manager, Peter Miller, at miller.peter@saugov.sa.gov.au. The team would also welcome anyone who is interested in becoming a volunteer. Visit the Adelaide Gaol website www.adelaidegaol.sa.gov.au for more information

Gaol stories online

Convicted of the murder of her husband Thomas in 1873, Elizabeth Woolcock was the only woman executed in South Australia. Listen to her story unfold; her life – the crime – the trial – the execution, online at the Adelaide Gaol website.

You can also view footage of Australia's Hardest Prisons (courtesy of National Geographic Channel).

And if you have any stories of your own to share about the Gaol, the team wants to hear from you. After all, it's your stories that bring our heritage to life.

Lyn Baxter
Public Communications Officer

Artefacts found during dig, Adelaide Gaol.

'YELKI'
(FORMER FOUNTAIN INN)
ENCOUNTER BAY

In 2008, winter visits to the Victor Harbor area are made in the hope of catching a glimpse of whales off the coast. In 1837, the sighting a whale from the Bluff precipitated a hunt that resulted in whale carcasses being towed back to the beach to be boiled down for oil.

State heritage listed 'Yelki' at Encounter Bay has a rich history that spans both these eras, and everything in between. And although it enjoys an enviable beachfront position, Yelki is not your average holiday home.

Believed to have been built as an inn (it is also known as the 'Fountain Inn') in around 1837, it is significant for being one of the earliest surviving structures in the area, and later, the venue for the earliest meetings of the local Council.

The inn's patrons, the whalers,' were not thought to be respectable' (Brown & Mullins, *Country life in Pioneer South Australia* 1977), with 1840 reports reaching Adelaide that 'whaling parties were conducting themselves in a very unruly manner at Encounter Bay'.

It is perhaps ironic that the gathering place for men who included some described as 'bad, swearing, quarrelsome, unprincipled fellows' should later become the home of the Congregational minister, Reverend James Jefferis.

That this drinking hole for the 'flotsam and jetsam' of the whaling industry should become, over time, a genteel venue for Sunday School and church dances is a salient reminder that places cannot be kept frozen in time. The heritage significance of a place is not necessarily lost by the overlays of new uses.

James Jefferis acquired Yelki as a summer residence in 1894. Over a hundred and ten years later, his great-grandson has made it his home. A touring musician, John now gets enormous satisfaction from having put down roots in a place rich with both personal and South Australian history.

John Brewster Jones is now the fourth generation of his family to call State heritage-listed 'Yelki' home.

'Every nook, cranny and floorboard - every colour; they all have meaning for me,' says John.

'We are so pleased we have managed to keep it in the family'.

As with any building, Yelki requires care and maintenance to keep it sound. Last year John and his wife Sue successfully applied for a South Australian Heritage Fund grant, which has assisted them to re-roof a section of the house.

Victor Harbor Council Heritage Adviser, Andrew Stevens, has been able to help with heritage conservation advice and encouragement.

'When I first saw [Yelki] at close hand a few years ago it was in urgent need of maintenance with roof leaks, leaking and/or missing gutters and downpipes and rising damp from water ponding at the base of walls,' said Andrew.

'Thanks to John and Sue and some help from the heritage grants it now has dry feet and a hat! This has stabilised the condition of the building and will allow John and Sue to get on with further conservation works gradually over time without having to worry about ongoing deterioration.'

Lyn Baxter
Public Communications Officer

John Brewster Jones at Yelki, (2008).

FROM HIGH FINANCE TO HIGH TEA

**Saldechin Tea Rooms
(former AMP [Australian Mutual
Provident Society] Building)
21-23 King William Street, Adelaide**

Food and heritage are a common pairing; the spaces in many of our historic buildings adapt well to the needs of wining and dining establishments.

The sumptuous Saldechin Tea Rooms are a glorious example.

This former city headquarters for the AMP Society stood empty for nearly a decade. The ten-storey building, designed in 1934 by Woods Bagot Laybourne-Smith and Irwin in the eclectic, Inter-War, commercial Palazzo style, now hums with life. The ground floor and mezzanine are the Saldechin Tea Rooms; the floors above have been redeveloped as student accommodation.

The building's status as a State Heritage Place has not prevented its redevelopment and new use as feng-shui inspired Saldechin. Quite the contrary; its historical premises gives this business a head start in the ambience stakes. Importantly, expert heritage guidance made sure that h significance was conserved while changes were made.

Originally constructed in 1935/36, the refit of the ground floor was completed in February 2007. The original ground floor chamber provides a superb space for its new use.

This building is of major historical significance due to its association with the AMP Society and the development of insurance provision in Adelaide and South Australia, and is entered in the South Australian Heritage Register as a State Heritage Place.

The features of the building (directly attributable to the corporate culture of the AMP) are significant for their high quality workmanship and example of crafts which are now uncommon, for example, the extensive use of *scagliola* [a technique for producing architectural elements that resemble marble]).

From the *Advertiser*, 18 July 1936, the day after its opening:

Striking for its simple beauty, quiet dignity, and symmetrical lines, and embracing the most modern innovations in building practice, the new A.M.P. Building in King William Street forms a notable addition to the architecture of Adelaide. Rising to the height limit allowed in the city, the structure impresses with its obvious solidarity and artistic finish. In building for the efficiency of its services, the A.M.P. Society has added to the beauty of the city . . . the building is the epitome in marble and stone of the high traditions of the Australian Mutual Provident Society.

Externally the building remains largely unaltered since completion. The original iron gate at the front entrance is still used to secure the building. The original large, suspended, Art Deco light fittings over the main chamber are used at night to light the chamber to great effect.

Detailed information about the business – Saldechin Tea Rooms – is available from their website: http://www.saldechin.com/aspx/home.aspx

**Lyn Baxter
Public Communications Officer**

Interior, Saldechin Tea Rooms (former AMP Building), King William St, Adelaide. Image by Grant Nowell.

125TH ANNIVERSARY

The Marines
499-513 The Esplanade, Grange

'The Marines', a terrace of eight attached residences, is prominently sited on the beachfront at Grange and is a landmark from both land and sea. It is closely associated with the establishment of this seaside suburb and with the founding of the Grange Land and Investment Company, which was responsible for much of the early development in the area. Frederick Estcourt Bucknall and Arthur Harvey, who were founding members of the Company, became members of the South Australian Parliament to better promote expansion in the area.

Designed by Bayer & Withall, this imposing row of three-storied houses was constructed in 1882-83, during the peak of the land boom in Adelaide. It was planned in the grand scale of similar buildings at English seaside resorts and is one of only a small number of three-storied terrace houses remaining in South Australia.

The early 1880s land boom included the sale of many new sites in the Grange and Henley Beach area. As a consequence, F.E. Bucknall and A. Harvey founded the Grange Land and Investment Company to develop these seaside suburbs.

The Company constructed roads in the area and the Grange Railway and Jetty to encourage further development and, in June 1882, the 'Marine Residences Company' was formed, with the aim of acquiring land and erecting beachside residences that would later be sold or let.

The Marine Residences Company purchased a sea frontage of 569 feet in length, between the railway terminus and the Jetty. Messrs. Bayer & Withall were appointed as architects and developed a plan to erect a terrace of 24 three-storied houses, which was later altered to a row of eight dwellings. The houses each had eleven rooms and were described as being similar to those erected at seaside resorts in England, with separated verandahs ensuring the privacy of each dwelling.

The Marines, The Esplanade, Grange (2007).

Construction of 'The Marines' began in October 1882 using bluestone quarried at Dry Creek, although some stories suggest that the building stone had been carried as ballast on sailing ships. The cast iron was by local foundry G.E. Fulton & Co. of Peel Street, Adelaide. The eight-dwelling terrace was completed in December 1883 and the residences advertised as being for lease or sale.

Arthur Harvey was the first to purchase one of the houses and, in a letter to a prospective tenant, described the terrace in some detail:

> They are magnificent houses, each contains eleven rooms, bathroom, W.C. and large cellar. The verandah on the ground floor is 12 feet wide with balconies each 9 and 6 feet respectively on first and second storey. They are elegantly finished in the latest style and are close to the Grange Jetty and the terminus of the Grange Railway.

(State Library of South Australia, BRG 35, page 245)

From 1883 to 1885, until an Anglican Church (St Agnes) was opened at Grange, Anglican services were held in a room at 'The Marines' lent by Arthur Harvey.

Robyn Ashworth
Senior Heritage Interpretation Officer

Editor's note: These are edited versions of the Anniversary Fact Sheets for these places. The complete versions, and other fact sheets for selected State Heritage Places, can be found on the Heritage Branch website at http://www.environment.sa.gov.au/heritage/showcase_saregister2008.html

The Sir Wilfred Lawson (1878 – 1908). Image from the A.D. Edwardes Collection held by the State Library of South Australia.

100TH ANNIVERSARY
SIR WILFRED LAWSON (1878–1908)

Ketch;   wooden hull; 52 gross ton

Length   22.0 metres; Breadth 6.2 metres;

Depth   1.8 metres

Built: Southport, Tasmania

Lost: 20 March 1908, Gilbert Reef,
            Port Moorowie

Protected under the Commonwealth *Historic Shipwrecks Act 1976*

Little is known about the *Sir Wilfred Lawson* prior to its loss. It was first registered in Port Adelaide, by E.J. Wright, in 1891, having previously worked out of Melbourne. In 1897 it was sold to R. Fricker, with its final owner being C.E.Fricker.

In South Australian waters the wooden ketch was involved in a few minor incidents, including a collision with the steamer *Era* in the Port River in 1900 and grounding in Marion Bay in 1905. On the latter occasion, the *Sir Wilfred Lawson* was carrying a general cargo from Port Adelaide to Port Lincoln but needed to shelter in Marion Bay during a SSW gale.

Unfortunately the cables parted and the vessel went ashore. The cargo was lightered onto another ketch and the *Sir Wilfred Lawson* was refloated almost two weeks later.

Finding the bell (1994).

The wreck of the *Sir Wilfred Lawson*

The loss of the *Sir Wilfred Lawson* is a simple story of navigational error. On 20 March 1908 the ketch was in ballast, approaching the Port Moorowie Jetty to take on a load of wheat, when it grounded on the outer Gilbert Reef, with no lives lost. Captain Harper sent a carpenter to inspect the damage to the hull but, before any repairs could be made, the vessel was battered during

a storm a week later and became a total wreck. The *Sir Wilfred Lawson* was uninsured.

The wreck site was located in 1994, following a 'tip-off' from a local spear-fisherman. It consists mainly of iron remains, such as sections of the windlass and a length of chain, some copper fastenings and lead pipe, with no wooden material surviving. Surprisingly, the ship's bell was discovered wedged in the reef, in less than a metre of water. It was remarkably well-preserved, considering that it had been pummelled in the ocean for 86 years.

The bell has been conserved by Department of Environment and Heritage and is now displayed in the Edithburgh museum.

**Robyn Ashworth
Senior Heritage
Interpretation Officer**

COMMUNITY IDENTITY AND EVERYDAY HERITAGE

The annual State History Conference mounted by the History Trust of SA is the State's biggest gathering of people involved in history and heritage.

Approximately 170 attended the 17th conference, held 1-3 August at Sunnybrae Farm Function Centre at Regency Park, a State Heritage Place (once part of the Islington Sewage Farm).

Heritage Branch staff member Brian Samuels spoke on 'Community Identity and Everyday Heritage'. The following is a condensed version of Brian's talk.

Defining 'community'

A 'community' can be defined as where you feel a sense of belonging. You can find it at home, at work, at play, with family, with friends, and through membership of organizations such as sporting or special interest or service groups. It can be local, regional or extend nationally or internationally, and be maintained by face-to-face contact or letters, phone calls, emails or other electronic forms of communication.

Local communities

Given that a sense of belonging can be found in several places, the tendency to focus on a romanticized 'community' as something found in small areas where 'everyone knows everyone else' can often lead to confused discussion. It's obvious that even in smaller settlements there is not one community but lots of smaller communities. The common use of the term 'local community' or referring to someone as being a 'local identity' are evidence of this tendency to want to keep alive the idea of a single local community of interest.

Local identity

A feeling of belonging to your locality in part derives from the local relationships that you have. These relationships can in turn relate to your use or membership of local 'institutions' – libraries, shops, sporting and recreational clubs, service organisations and churches. A feeling of belonging can also derive from familiar features of the local area that 'have always been there' – for example older hotels, prominent buildings, parks and reserves, tree-lined streets and character homes.

Protecting local heritage

When it comes to protecting a locality's heritage, the challenge lies in deciding what it is both desirable **and** feasible to retain. That in turn depends on the resources you can muster, the lateral thinking you can engage in, and where you take your stand on the continuum between 'development at all costs' and 'save everything'.

Heritage listing is only part of the answer and has its limitations - we need to acknowledge what heritage listing can't do. For example, it can't sustain businesses that are no longer viable. Nor is it always very effective in addressing the preservation of industrial complexes. There is also the issue of the heritage listing of individual buildings leaving the remainder vulnerable, which is why precinct-level protection – State Heritage Areas, Historic (Conservation) Zones and Historic Policy Areas, which are all created under the provisions of the Development Act – is needed. They in turn need to be supplemented by character protection, which is also best addressed through the planning system.

Some positive trends

There are some well established positive trends. Historical walk brochures, interpretive signage and local history collections in libraries are continuing to proliferate, while local histories are appearing more frequently than they once did, as are smaller booklets on more specialized topics. A few days holidaying in Quorn last month introduced me to the substantial histories produced for Quorn and Hawker's 125th anniversaries. Such histories are very useful, not least because if local histories are to serve as a tool for understanding how communities have evolved, it's really important that we don't wait 50 or 100 years to update them. My time in Quorn also reacquainted me with the impressive achievements of the Pichi Richi Railway Preservation Society, a fine example of living heritage and, like the work of many other transport history societies, an extraordinary testament to what volunteers can accomplish.

More broadly, the State's network of Visitor Information Centres, another field where volunteers make a significant contribution, now provides a very good basis for visitors to discover an area's attractions and heritage, as do the many walking and cycling trails that have and are being developed.

In conclusion

In A *Christmas Carol* Charles Dickens has Scrooge say: 'I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach'.

We need to study **the past** to fully understand what's important in our communities. We need to audit **the present** resources of our communities and manage, conserve and interpret some of them for the benefit of both present and future generations. We need to plan for **the future** by engaging with others, so that we can lift our sights beyond the problems of the present and find hope and encouragement in what might be achieved in the future. But, I hasten to add, this must not be a form of escapism – grand visions which are not grounded in reality.

At any point in time life is a mixture of continuity and change. It may be that the best plans are often evolutionary rather than revolutionary – combining a close analysis of what is with a clearly articulated vision of how to get to a desired future state.

Finally, while considering the future, the 175th anniversary of the formal European settlement of South Australia is not far away. With less than two and a half years before the commencement of the terquasquicentennial year, perhaps it's time for the voluntary history movement to take the lead and join with local government to develop worthwhile ways of acknowledging the milestone in local communities across the State.

Brian Samuels

Editors note: The views expressed in Brian's talk and this article are his own and do not necessarily represent the views of his employer.

PORTHOLES TO THE PAST

http://www.portenf.sa.gov.au/

'A treasure trove of South Australia's heritage awaits you in Port Adelaide.'
(*Walk the Port,* Heritage Walking Tour of Port Adelaide brochure)

It is widely acknowledged that history and heritage are important drawcards for visitors. The City of Port Adelaide Enfield is making the most of its heritage assets using innovative tourism products and cleverly promoting what the area has to offer, in particular the unique Port Adelaide State Heritage Area (see separate article). Jane Marr and Anne Hall from the Port Adelaide Visitor Information Centre presented an outline of their tourism plan and products at the 17th State History Conference, held at Regency Park recently. The following is taken from their presentation:

Guided Walks

Port Walks - 'let a local be your guide'

Volunteer tour guides showcase the Port Adelaide State Heritage Area to small groups of up to 6 people for a one hour guided walk. Tours offered every Thrusday and Sunday at 2pm. Bookings essential. Cost: donation based.

Semaphore Walks

Volunteers showcase Semaphore's heritage buildings: the unique Timeball Tower, the Palais, doctors' residences, churches and more. One hour tours offered on the 1st and 3rd Sunday of the month at 1pm. Bookings essential. Cost: donation based.

Self-Guided Walks

Kids Port Walks

Free, family-friendly walks for children aged 8 to 12 years. These walks are designed to help explore the Port Adelaide State Heritage Area in an interactive way. Parents hire backpacks for their children, with each backpack containing an assortment of items including a photo trail guide, compass, binoculars and activity packs to use during the walk. Activities include using a compass at Black Diamond Corner, binoculars at the waterfront to locate maritime items of interest, and a magnifying glass to examine

architectural detail on a heritage building.

The self guided walks start and finish at the Port Adelaide Visitor Information Centre and are available throughout the year.

Pub Heritage Trail

Currently 10 pubs involved, with the history and folklore of each pub outlined in a brochure.

Early liquor licensing law in South Australia (1839) stated that a publican was required to provide for '… a traveller and his horse, or a traveller without a horse, the horse of a traveller not becoming a guest of the house …

or any corpse which may be brought to his public house for the purpose of a Coroner's inquest.'
(Port Adelaide Heritage Pub Trail brochure 2007).

Interpretive signs, including the recently launched State Heritage Area entry point signs, help visitors explore and appreciate all the area has to offer.

Go to the Port Adelaide Enfield website for more information on all the heritage attractions http://www.portenf.sa.gov.au/

> **Port Adelaide State Heritage Area entry point signs**
>
> These signs are designed to help people recognise that they are entering a unique place – a South Australian State Heritage Area. Port Adelaide is the first of South Australia's 17 State Heritage Areas to install markers such as these to help identify and promote its heritage status.

Launching the new signs, from L to R: DEH Chief Executive Allan Holmes, Pt Adelaide Mayor Gary Johanson, Federal Member for Pt Adelaide Mark Butler.

PORT ADELAIDE STATE HERITAGE AREA

www.stateheritageareas.sa.gov.au

Port Adelaide is a working seaport located 14 kilometres north-west of Adelaide. The actual City of Port Adelaide is located on a bend of the Port [Adelaide] River in the Inner Harbour of the Port of Adelaide.

The Port Adelaide State Heritage Area encompasses a substantial section of the commercial and administrative core of early Port Adelaide. It is situated between St Vincent Street and the waterfront (North Parade), and extends from Nelson Street on the west to Jubilee Street on the east.

Significance

The Port Adelaide State Heritage Area was declared as an area of architectural and historical significance containing South Australia's most substantial and continuous grouping of colonial buildings, many of which have direct associations with Port Adelaide's function as the State's major port.

Port Adelaide is the historic maritime heart of South Australia and was one of the State's earliest settlements. The Port became the principal gateway to the colony for immigrants and supplies and developed rapidly as a shipping, transport and industrial hub. The many substantial government and commercial buildings that remain are evidence of the centre's prosperity and importance during the mid and late 1800s.

A Brief History of Port Adelaide

(particularly related to the heritage precinct)

Adelaide's port was initially (1836) a primitive landing place on the Port Creek (later Port Adelaide River), about two kilometres upstream of the present Birkenhead Bridge. Conditions for landing both goods and passengers at this original Port Adelaide were very poor, and the site became known as 'Port Misery'. After four years a new landing place was established by the South Australian Company, at the northern end of what is now Port/Commercial Road.

The 'new' Port

The newly located port developed rapidly. Wharves were gradually constructed upstream and downstream of the original ones, and were supplemented by the construction of docks and basins. Private enterprise initially developed most of the wharves, but they were later taken over by the South Australian Harbors Board. The river channel was widened and deepened, with the dredged silt being used for the reclamation of the adjacent swampy land. By the 1850s many substantial buildings were established in areas adjacent to the waterfront, and in 1855 Port Adelaide was declared a corporate town.

As the Port developed, links with Adelaide became more formalised. A government-owned railway from Port Adelaide to the capital was opened in 1856. This was South Australia's first steam-powered service.

The 1860s was a period of immense development and growth for Port Adelaide, as it was for South Australia generally. The products of successful mining ventures and of agricultural industries (especially wheat and wool) were important exports for Port Adelaide during this time.

A major flood in 1865 caused great damage in many areas, when high tides and strong winds forced the river water over the levee bank. This highlighted the need for land reclamation, which had been ongoing since the 1840s and continued into the 1870s, and resulted in the raising of ground levels against many buildings.
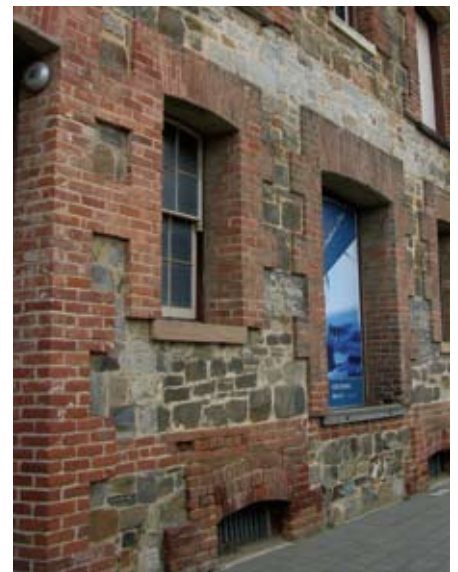
In 1883 the telephone link between Adelaide and Port Adelaide was established. There had been an early electric telegraph from 1855, but the telephone now connected the Port's business houses more effectively with the city. During the 1890s and early 1900s the facilities within Port Adelaide were continually upgraded. Electricity replaced gas street lighting in 1899 and a power station was constructed in Nile Street in 1907 (now demolished).

Waterfront changes during the twentieth century involved the upgrading of the wharves, including the development

of an outer harbour (1908), and the construction of the Birkenhead Bridge (opened 1940).

Historic appeal

The historic appeal of the Port Adelaide State Heritage Area results from its recognised collection of heritage buildings. Streetscapes are characterised by continuous facades to the street boundaries, with few early structures demolished, replaced or substantially altered. The architecture is predominantly Victorian, ranging from early styles, such as the Bond Store and former Union Bank in Lipson Street to mid-Victorian structures such as the former Telegraph Station on North Parade. A number of buildings also reveal high-Victorian styles, for example St Vincent Chambers, the old Courthouse and (probably the best example of the excesses of this period) the former Bank of Adelaide in Lipson Street.

Bond Store (Now SA Maritime Museum), Lipson St

Disappearing ground floors

One aspect of Port Adelaide's early history that has provided a unique character to parts of the State Heritage Area, was the gradual raising of street and allotment levels between the 1840s - 1870s. Because of flooding produced during high tides, the streets of Port Adelaide were built up with material dredged from the river. The building sites, however, were not generally raised to the same levels and, as a consequence, many early buildings were elevated to

street height on heavy timber structures, with the rear of these properties at the original ground level. Alternately, some earlier buildings had street levels raised after they were constructed, resulting in ground floor levels 'disappearing' below footpaths. A stroll along Lipson Street, for example, will highlight a number of such buildings, including the Railway Hotel, which has stables in its basement, with the former entrance doorways partially exposed at street level.

Robyn Ashworth
Senior Heritage Interpretation Officer

Editor's note: This article on the Port Adelaide State Heritage Area is an edited version of information from the State Heritage Areas website. For the complete version and information about the sixteen other State Heritage Areas see www.stateheritageareas.sa.gov.au

Lipson St, Port Adelaide (2008).

ARCHAEOLOGY PROJECT AT THE PORT WINS NATIONAL FUNDING

A three-year project to investigate archaeological heritage management in the Port Adelaide area has secured funding from the Australian Research Council.

Focussing on the Port Adelaide area and the rich social and economic history that is stored in its archaeological remains and other material culture, researchers will seek to understand the impact that heritage professionals, administrative bodies, legislation, documentation and stakeholder interests have on historical and maritime archaeological heritage management.

The project will also investigate how archaeological investigations can help piece together the stories and social meaning of a place, and the potential for this to be integrated into heritage management strategies.

While the project has a South Australian focus, there are clearly implications for heritage management around Australia.

Initiated by Flinders University and coordinated by Associate Professor Mark Staniforth, project partners include DEH, the SA Maritime Museum and Archaeological & Heritage Management Solutions.

For more information contact David Nutley on 8124 4944.

HERITAGE VOLUNTEERS

Passionate and committed volunteers give freely of their time and expertise to help look after our heritage. For those involved with maritime heritage, Bob Sexton and Stuart Moody need little introduction. We asked them these questions about their experiences:

People involved with maritime heritage are typically pretty passionate about it—what got you started?

Bob:

My interest in maritime history stems from a boyhood fascination with ship models, and after a break during schooling and studies as a mechanical draughtsman and later civil engineer it was re-kindled when I was posted to Port Lincoln with the Highways Department.

While there I was approached by a schoolteacher who wanted a sketch done of HMS *Investigator* in a local setting. It was realised that it is not necessary to see pictures of a ship such as this ex-collier to know its general form, but filling in the details took considerable work. Together we also recorded the details of the ketch *Hecla* and the steel schooner *Claire Crouch,* which was then carrying acid from Port Pirie to the local fertiliser works. This has led to continuing research, to the detriment of ship-modelling ambitions.

Stuart:

Maybe partly genetics. In 1929 my grandfather harnessed a team of draught horses after the ketch *Eclipse* was wrecked adjacent to our property between Port Victoria and Balgowan. He took the horse team across the sandhills to the coast and salvaged the masts and other timber which had washed ashore. From this material, he constructed fences and sheepyards.

My interest in shipwrecks began in the 1960s. While spearfishing I came across several wrecks including the *Victor* at Balgowan and several of the Wardang Island wrecks, including the *Songvaar, Australian* and *Investigator.*

While the fish life on these wrecks was prolific and interesting, I was fascinated by the remains of these old wrecks. I would try and visualise how they looked before being wrecked, the type of cargoes, the nationality of the ship and crew, etc. This led me to libraries, archives and discussions with some of the more elderly people in the area.

As a volunteer in this field, what do you think has been your most important contribution?

Bob:

I have published many of my findings and made plans freely available to interested people including modelmakers and family historians. As well, I have been active with various bodies involved with maritime history projects: the SA Maritime Museum, DEH on the *Water Witch* and *Zanoni,* the WA Museum Dampier's *Roebuck,* and the Scottish Maritime Museum's *City of Adelaide.*

Stuart:

An important contribution as a volunteer has been the assistance and sharing of information with the DEH over the years. Always a contentious issue has been the removing of relics from shipwreck sites. During the 1960s and early 1970s, several local wrecks were blown up by divers looking for scrap metal. Truck loads of non ferrous metal were sold for scrap. I considered these ships' fittings as historically important and have presented museums with artefacts from the local wrecks.

Tell us about your most interesting experience as a volunteer in this field

Bob:

My most interesting, and terrifying, project as a volunteer was to bring ashore the tug *Fearless,* lifting its 500 tons some metres by flotation within a basin formed by porous sand lined with plastic.

Stuart:

An interesting experience was assisting Rob McKinnon and Cos Coroneos in their field work on the Investigator Strait shipwrecks. This involved taking them to several shipwreck sites, showing them relics and sharing of knowledge.

The field trips with Bill Jeffery to the *Zanoni,* involvement with the discovery of the *Sir Wilfred Lawson* bell, the wreck survey trip to the Sir Joseph Banks group and the expedition to Wedge Island to locate the *Glenpark* are all very memorable.

What do you think will be important to the future conservation of South Australia's maritime heritage?

Bob:

The first priority is to arouse public interest and awareness of this rich heritage so that there will be continuing political, and financial, support. It is impossible to maintain ships afloat indefinitely, but much can be done with static displays of smaller craft and artefacts redolent of seafaring, perhaps de-centralised to outports whose character attracts visitors.

Stuart:

More field trips to the sites of the unresearched shipwrecks and other maritime sites of interest, such as the Tipara Reef Lighthouse and surrounding reef.
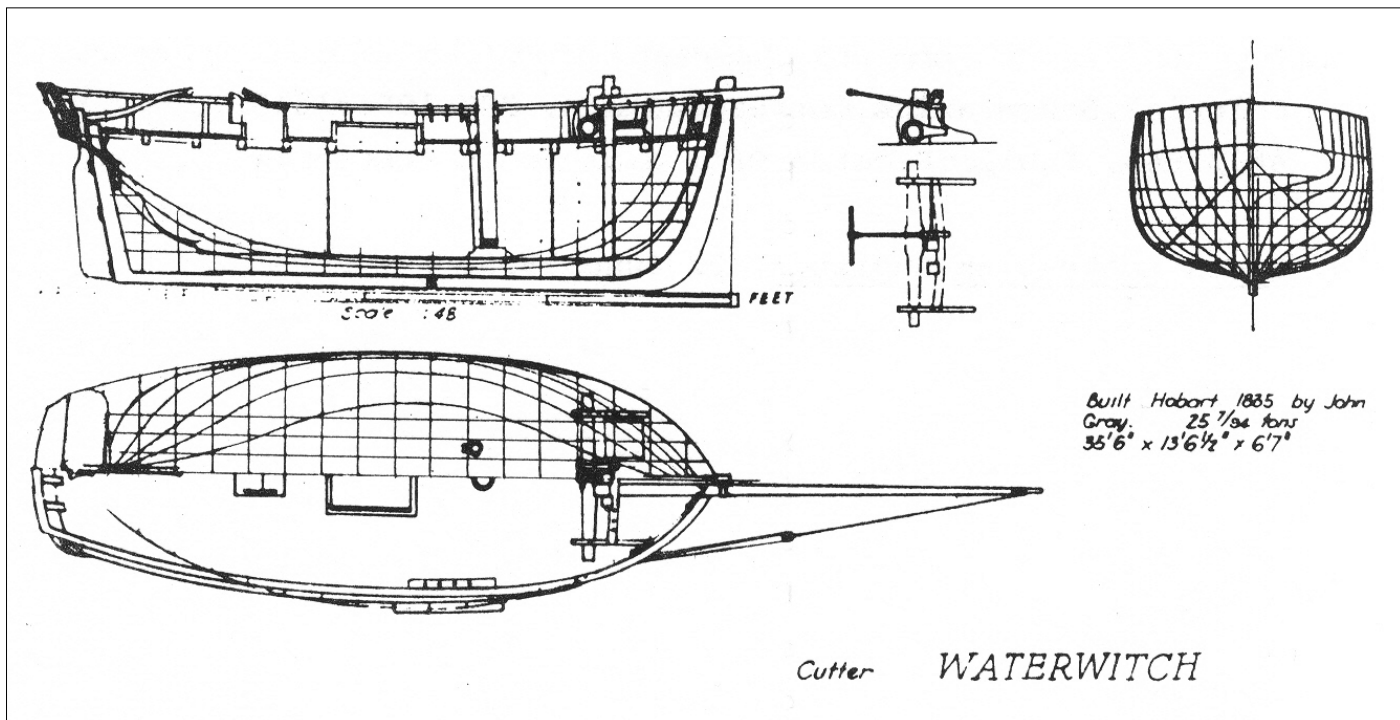
Favourite South Australian shipwreck story?

Bob:

I am torn between those of the *Admella* and the *Star of Greece.* Both wrecks involved heavy loss of life and resulted in both a strengthening of a sense of community and improvements in the lifeboat service.

Stuart:

The story of the wreck of the *Admella* would rank high as one of my favourites. There is a connection on this part of the [Yorke Peninsula] with some of the passengers from the Admella.

Line drawing showing a possible reconstruction of the Waterwitch by Bob Sexton.

Which historic shipwreck would you most like to find?

Bob:

I have recently been studying the seven nineteenth century shipwrecks in Guichen Bay, and these are thus foremost in my mind at the moment. Three occurred in 1857 while bringing Chinese miners on their way to the Victorian goldfields. Of them, the Dutch *Koning Willem II* and the American-built *Phaeton* were large ships, and their discovery and study should be most rewarding.

Stuart:

The ketch, *Lillie May*. Probably for no other reason than it is local. The *Lillie May* was sailing from Port Victoria to Wallaroo in June of 1921 with a cargo of wheat and when off Cape Elizabeth, mysteriously sank. All on board were lost. I have made several attempts to locate the vessel.

Why does looking after our maritime heritage matter to you?

Bob:

As a researcher, I am well aware of the importance of evidence by way of personal reminiscences, newspaper reports and pictorial records as well as actual artefacts which must be viewed in the context of naval architecture and shipbuilding techniques if a reconstruction of the possible details of ships of yesteryear can be achieved. I feel we owe it to future generations to ensure that these basic resources continue to be available.

Stuart:

Looking after our maritime heritage is important because it is our history – if our history and heritage is not kept or recorded, we risk losing it forever.

About Bob:

Interests over the years have included painting and sketching, and above all music, despite being possibly the worst flautist in the world. I enjoy writing and have published books on HMS *Buffalo* and on shipping movements in South Australia prior to 1850.

About Stuart:

I have lived all my life on a sheep and grain growing property between Port Victoria and Balgowan. Besides farming, I have carried out extensive revegetation projects and have placed a large part of my coastal dune country under a heritage agreement.

PARTNERSHIPS DELIVER WEALTH OF KNOWLEDGE

BETTER ACCESS TO HERITAGE DATA

www.planning.sa.gov.au/go/heritagesearch

Information on State Heritage Places is now only a click away thanks to a new website that opens a window into the rich resources of the South Australian Heritage Register.

This breakthrough is the result of a collaborative project between DEH and the former Planning SA, now part of the Department of Planning and Local Government (DPLG), responding to the need for a 'one stop shop' for information on State Heritage Places, Local Heritage Places and Contributory Items.

The new web site, hosted by DPLG, allows for easy searching for information by suburb, Council area, ID numbers and dates of listing (local places and CI's), and for export into MS Excel formats or, in the case of Development Plan lists, into MS Word.

It includes links to Commonwealth websites to give access to South Australian places on the World, National and Commonwealth Heritage Lists. It also has a link to the State Heritage Areas of SA website for background information on the Areas. The url is http://www.planning.sa.gov.au/go/heritagesearch or you can navigate to Development Plans > Heritage Places Database Search from the home page of the Planning in SA section of the DPLG website.

While the main professional audience is State and local government planners and heritage professionals, others such as heritage enthusiasts, journalists, and tourism industry workers may also be quick to add the new website to their 'favourites' list.

The project fits perfectly the DEH goals to gather and provide high quality and accessible information based on evidence and research, and build partnerships to deliver the best value.

NEW DATABASE PRESERVES LIVES OF SA ARCHITECTS

www.architectsdatabase.unisa.edu.au

A new online database reveals a treasure trove of South Australian architectural history. Invaluable information about the professional lives, careers and works of some of South Australia's most important architects - from settlement to the present day – can now be found in one, user-friendly online space.

The Architects of South Australia online database, launched last month by UniSA's Architecture Museum and the SA Department for Environment and Heritage (DEH), will preserve important information about the State's architectural history for future generations.

It has been developed with a variety of potential academic, industry and community end-users in mind, including heritage consultants, academics, students, professional and family historians and the general public.

Architects of South Australia was appropriately launched with the click of a mouse by Adrian Evans, director of JPE, whose practice is linked to the colony's earliest architects.

Dr Christine Garnaut, Director of UniSA's Architecture Museum and project leader, said the database was an important milestone in the development of research infrastructure to support scholarly study of South Australian and Australian architectural history.

"The online database is a 'living' research tool that can be updated as new information becomes available on the professional lives and contributions of South Australian architects," she said.

Currently represented are 77 architects, such as Edmund Wright and Thomas Frost from the colonial era, through to 20th century figures such as F. Kenneth Milne and Jack McConnell. The number of entries is expected to grow to approximately 100 by mid-2009.

"Each of the individual entries provides biographical information about architects' professional backgrounds and contributions as well as their key buildings in South Australia and includes a list of sources that offers a scholarly starting point for further research," Dr Garnaut said.

"The entries not only help our understanding of individual contributions but also add to our knowledge of buildings that are part of our everyday lives, our State's history and built environment heritage."

Ms Raina Nechvoglod, manager of DEH's Heritage Branch, said the tool was an important part of preserving South Australia's built heritage.

"This sort of research helps to build a bank of knowledge that we can draw on to better understand our unique heritage places, which in turn reminds and encourages us to keep them safe," she said.

The Architects of South Australia database is the key outcome of the South Australian Architects and their Works, 1836-2006 project, funded by the DEH. The Department also funds the SA Built Heritage Research Fellowship, which over the past two years has produced reports and monographs on architects Russell S Ellis and Brian Claridge.

The database can be found at www.architectsdatabase.unisa.edu.au

**Vincent Ciccarello
Editor, UniSA News**

(This article appeared in the Oct/Nov 2008 issue of UniSA News)

Staff member in the architecture office of F. Kenneth Milne, c1920s, Milne collection S4, Architecture Museum, University of South Australia

BRIAN CLARIDGE, 1924-1979

No. 6 in a series of articles about South Australian architects and builders.

Philip George Brian Claridge was the son of prominent Adelaide architect Philip Rupert Claridge (1884-1968), and began his career in his father's firms after the Second World War. He was a leading advocate of the modern movement in the 1950s. He lobbied for change in the education of architects, wrote on architecture and art, and was widely published. His architectural career was relatively brief, however, for he was involved in practice for only two decades.

As a young man, he pursued his wider interests outside his formal education as an engineer and architect. From the mid-1940s he was active in the world of theatre as a performer and stage designer, and in the early 1950s he was Secretary, Vice-President and Acting-President of the Contemporary Art Society of South Australia.

Claridge received high praise for a number of his buildings, especially in the 1950s for two of his house designs, at Stonyfell and at Crafers, and his economical, open plan designs for kindergartens, at Rose Park and Erindale. His Sedunary House (1957) at Crafers, built for Mr. R. Sedunary while working in the Office of P.R. Claridge, was regarded as one of the best Australian homes designed in the 1950s.

In the aforementioned residential projects Claridge insisted on not clearing the vegetation on the hills' blocks before building. His style veered away from contrived detail and ornamentation, as he relished economical solutions, and he compensated for the lack of ornamentation by incorporating natural textures, especially inside the buildings. His preferred, ecological aesthetic gravitated towards "Organic" architecture, and his houses were designed to settle into their environments.

The most striking feature of the plan of the Stonyfell house is its construction in two intersecting rectilinear sections, the living area essentially of random stone and the rest areas of timber. The siting of the building exploited the then spectacular, panoramic view of the plains and lights of Adelaide.

The Sedunary House was constructed on a considerable slope in bushland in 1957. It used concrete block work instead of stone, and mostly prefabricated cladding instead of the timber he used in previous projects. On its southern aspect it jutted out into space over the wooded valley.

In almost all of his projects Claridge insisted on some kind of manifest relationship between contemporary art and architecture and his own home featured a striking wall mural. The most extensive and public example of his ideas about the interrelationship of art and architecture was the RAIA's Sixth Australian Architectural Convention Exhibition (6AACE), presented in Botanic Park in mid 1956. The exhibition's form arose through initial discussions and work by Claridge and Robert Dickson, who also began his career with Claridge, Hassell and McConnell.
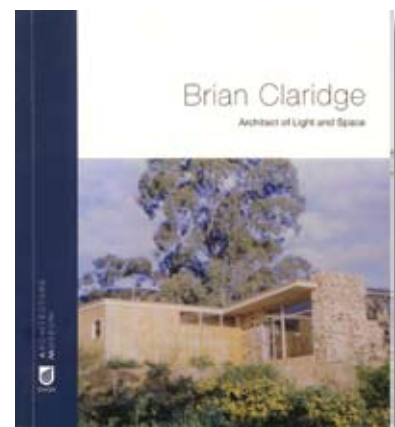
The project involved the design and erection of a number of temporary buildings and artworks featuring modern design principles and new materials. There were some wonderful examples of contemporary structures and of interfacing of architecture and art in 6AACE. Most of the murals and sculptures were executed by W. Dutkiewicz and Stanislaw Ostoja-Kotkowski, but there were also sculptures by Voitre Marek and a mural by Francis Roy Thompson. Ostoja-Kotkowski also documented the 6AACE on colour film.

Claridge was able to develop a novel and economical approach to kindergarten design in two projects, at Rose Park (1958) and Erindale (1959). In the first of these projects, he reworked the arch design of the Timber House from the 6AACE. The most interesting feature of this structure is the choice of steel for the main frame.

The second building featured the use of foam concrete floor, timber arch construction with ring connectors, cement block walls, flat roof with overhanging extensions, soundproofed ceilings, and an open plan floor space totalling approximately 22 squares. The exterior included sand pit and an area for play equipment.

Claridge changed firms after this project. His work with Stephenson & Turner was varied, but there are several projects for which he has claimed principal involvement. The first were two school projects, Loreto Junior School at Marryatville and Cabra Senior School at Cumberland Park, both of which successively magnified his previous working budgets by several factors: from around £6,000 to £20,000 initially, then to over £100,000.

Brian Claridge: Architect of Light and Space Order online at the UniSA website http://www.unisa.edu.au/arc/archarchive/DEH_SA/default.asp

Claridge also designed two branches for the English Scottish & Australian Bank, using similar treatments, 27 Gouger Street (recently used by Bang & Olufsen) and 107 Murray Street Tanunda (still used by BankSA, although now significantly modified). Like most of Claridge's buildings, these featured an organic aesthetic, open plan design and psychologically inviting entrance.

The architect was credited with the St. Joseph the Worker church on Ridge Street at Lobethal, dating from 1964. The building's exterior is a typical, economical Claridge design; while the interior has contrasting coloured timber panelling at the back of the altar and minimalist timber pews. The building runs at a diagonal across the east-west block, with its entrance facing north-east, allowing for maximum penetration of sunlight during mass on winter mornings.

Claridge left professional practice at the end of the 1960s, and from the beginning of 1970 worked as a lecturer for the University of Adelaide.

He continued to write and publish until the time of his death, in 1979, at which time he was Senior Lecturer in Architecture.

It is not only important to recognize Claridge's contribution as a pioneering modernist of minimalist inclination, with a masterful grasp of the use of textures, light and space in his buildings. He was also a writer of considerable critical intelligence on both architecture and art. His role was pivotal in the broadening of artistic and architectural horizons in Adelaide, and in the exchange of ideas between modern art and architecture in his community.

Adam Dutkiewicz

Adam Dutkiewicz is a freelance art critic, writer and researcher and publisher of Moon Arrow Press. He is the second recipient of the Department for Environment and Heritage South Australian Built Heritage Research Fellowship at the Architecture Museum, Louis Laybourne Smith School of Architecture and Design, University of South Australia (2007-2008).

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HERITAGE BRANCH STAFF

Senior Conservation Architect Pippa Morgan and Conservation Officer Andreea Sankey have left DEH to take up positions with Flightpath Architects.

Principal Conservation Architect Paul Stark has accepted a position with the Department of Planning and Local Government.

After 29 years with the State government, Maritime Technical Officer Rick James has left DEH to take up a position with the Commonwealth.

David Nutley has been appointed as Principal Maritime Heritage Officer. David comes from New South Wales Heritage and has 20 years experience working in maritime heritage at a national and international level.

We are currently looking to fill vacancies in the Conservation and Management team. For further information contact Raina Nechvoglod, Manager Heritage Branch, on (08) 8124 4979.

NEW STATE HERITAGE PLACES

Former Salisbury Explosives Factory (sometime Defence Science Technology Organisation) – Edinburgh Parks

The complex has four zones identified as four individual State Heritage Places This site played an important role in Australia's defence efforts during World War Two and has since been associated with defence science projects including atomic testing at Maralinga and activities at the Woomera Rocket Range.

More information: http://www.environment.sa.gov.au/heritage/pdfs/showcasing/edinburghparks.pdf

Edward Creek Railway Siding – off Oodnadatta Track

The siding is one of the largest and most intact railway complexes along the former Great Northern Railway.

More information: http://www.environment.sa.gov.au/heritage/pdfs/showcasing/edwardcreek.pdf

Dick Clark's Residence – Andamooka

This semi-dugout, built by a pioneer of the Andamooka Opal Fields, is a rare example of the early dwellings built in this harsh environment.

More information:

http://www.environment.sa.gov.au/heritage/pdfs/showcasing/dickclark_andamooka.pdf

GETTING THE PUBLIC ON BOARD

Maritime Archaeology Conference held in Adelaide

This recent Adelaide conference attracted delegates with the theme of 'engaging the public in archaeology', as well as offering valuable insights into the way archaeology and history interact.

At the opening of the conference, DEH Executive Director Greg Leaman commented on the strong interest that he had developed in maritime archaeology in the 1970s as a founding member of the Maritime Archaeology Association of Tasmania.

Mr Leaman noted that there was a connection between the conference theme and a key corporate direction of DEH, that is, placing a strong emphasis on ensuring that the Department reflects the expectations and values of the community it serves.

He drew the delegates' attention to the presence of interpretive signs on the roadside and along the coast, and online information that highlights South Australian historic shipwrecks as part of a multi-faceted strategy designed to engage and inform the public.

'*These approaches deliver invaluable information about the purpose, process and nature of archaeological investigation and appropriate management,' he said.*

'*Archaeology is not about digging up objects but about extracting and sharing information about people.'*

He therefore urged the delegates to 'make new connections, build new collaborations and find new ways of bringing the public closer to the people and stories of their past'.

Heritage Branch Principal Maritime Archaeologist, David Nutley, organised a conference session titled, 'Publications from beyond the Bureaucracy'. This session focused on the quality research that arises from the initiative and interests of individuals working outside of key government underwater cultural heritage management agencies.

The session was therefore a celebration of the achievements of this important group of researchers and writers. Many of these researchers have no government affiliation - they are often volunteers, historians and descendants of seafarers.

Papers included two from well known South Australian heritage identities, Peter Bell ('Under the Radar: The Maritime Defences of South Australia during the Second World War' and Peter Christopher ('Research and Photographic Material of Volunteers').

Delegates also looked at case studies on archaeological developments overseas, as well as those closer to home, including community involvement in the excavation of an early settlement site outside of Canberra and the public interest in a major shipwreck in mid-nineteenth century Sydney.

The conference is held annually by The Australian Institute of Maritime Archaeology (AIMA), the Australian Society for Historical Archaeology (ASHA) and the Australian Association for Maritime History.

RAILWAY HERITAGE BOOKLETS

Gawler and Peterborough are towns rich in railway heritage. Peterborough, where broad, narrow and standard gauges once met, and Gawler, where in 1890 James Martin & Co's factory manufactured the first steam locomotive made in the Colony, have Steve McNicol's Railmac Publications to thank for *Gawler 150* and *Peterborough 125*, two well-illustrated 28 and 36 page booklets.
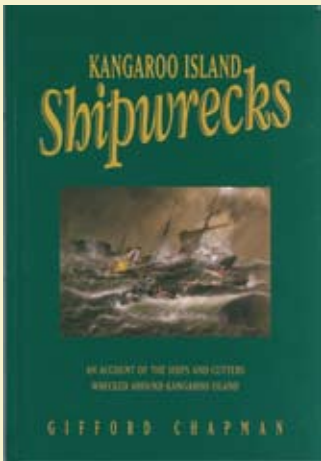
The former includes some good photographs of the Gawler Railway Station (State Heritage Place 10379) and entertaining accounts from contemporary newspapers of the public celebrations of the opening of the line to Salisbury and then Gawler. The Gawler event on 5 October 1857 attracted thousands of people, with 800-900 travelling on 'the longest train ever moved by steam in South Australia'.

The many fine photographs of locomotives in the Peterborough book are supplemented by several photos of less well-known heritage. They include an enclosed swimming pool opened in 1903, a 'Baby Health Centre Car' (a converted carriage) which was staffed by the Mothers and Babies Health Association, and the distinctive railway-themed signs at the entrances to the town, made by retired local blacksmith Colin Campbell between 1997 and 2000.

The author also mentions that the 125th anniversary celebrations were actually held in the wrong year thanks to a previously accepted date of 17 January 1881 being incorrect. (The narrow gauge line from Jamestown was actually opened by Governor Jervois on 14 December 1880.)

The books are available from the National Railway Museum at Port Adelaide, the newsagency at Adelaide Railway Station, Dymocks Rundle Mall, Junction Models or Railmac Publications, PO Box 290, Elizabeth 5112. Tel: 8255 9446, Email railmac@westnet.com.au They cost $9.95 each.

Brian Samuels
Principal Heritage Officer

Kangaroo Island Shipwrecks
By Gifford Chapman.
Published by the author, Kingscote 2007.

Gifford Chapman lives on Kangaroo Island and has had a life long interest in the history of his home and a particular passion for the Island's maritime history. This hardcover, well bound book is an update of the author's 1972 volume of the same title (published by Roebuck, Canberra).

The 2007 edition has a much heightened crispness to the images and print. It owes this to the use of colour, improved paper quality and larger typeface. The well designed and dramatic cover featuring George F Gregory's portrayal of 'The Foundering of the S.S. You Yangs' will ensure that this production will stand out in any book display.

The new edition tells the stories of 88 shipwrecks - 42 more than the first edition. The shipwrecks range from the *William* in 1847 to the *Santa Maria II* wrecked in 1996. While retaining much of the original text, the author has extended this to include additional details.

The years between 1972 and 2007 enabled the author not only to reveal many more shipwrecks but to utilise advances in printing technology. The 2007 edition has colour plates scattered throughout the volume. Instead of a few black and white images on gloss sheets grouped at intervals throughout the book, this edition places the images, colour and black and white, within the text for each shipwreck. This greatly assists t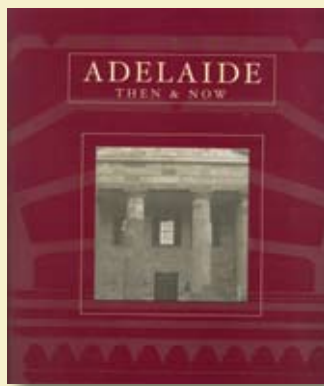he reader in making an immediate connection between the image and the shipwreck story. The connection to the story is also aided by the increased number of images including photographs by the author and others.

The new work contains a summary of references used by the author and an extensively revised Index to assist access to information.

Kangaroo Island Shipwrecks is a valuable record of the shipwreck history of the Island.

David Nutley
Principal Maritime Heritage Officer

Adelaide: Then and Now
Text by Bernard Whimpress, with contemporary photographs by Adam Lee. Published by Axiom Australia, Stepney SA, 2008, 130 pp, RRP $27.95

It is always fascinating to compare past with present, and readers with an interest in the architectural and social evolution of the city over the past 150 years will find plenty to engage them in this attractively presented publication.

The book includes over seventy historical images, selected from the State Library's photographic collection, and featuring streetscapes and landmark buildings around the CBD and North Adelaide. These are presented alongside contemporary photographs taken from a similar viewpoint and are accompanied by detailed captions. A concise introductory chapter traces the history of the development of Adelaide, and provides a useful background to understanding the way the city's appearance and character has been shaped by successive economic, demographic and legislative changes.

Part of the pleasure of the book is spotting the similarities and differences between the historical and contemporary images, and the effectiveness of these comparisons is subtly enhanced by the absence of colour. The sepia tones of the early photographs are matched with black and white reproduction of the modern images, which has the effect of softening and reducing the impact of later intrusions so that the 'bones' of the buildings show through.

In some views the subjects are readily recognisable, and appear remarkably intact and unchanged over time. These include some of the city's most iconic civic and ecclesiastical buildings, whose fine architectural detailing is given special attention. In many instances, comparisons between 'then' and 'now' photographs illustrate adaptations which reflect growth and changes in use, technology and architectural tastes over successive decades. In others the contrast with the modern day is stark, with all evidence of the past completely obliterated to make way for newer large-scale developments.

Though it is sobering to reflect on the disappearance of so much of the city's built heritage over time, this publication also reminds us that a great deal of value still survives, and should encourage us to more fully appreciate what remains. A living city is inevitably a mixture of continuity and change.

This is a worthy addition to the photographic record of the history of the city, alongside other publications such as *Victorian and Edwardian Adelaide from Old Photographs* compiled by W.B. Pitcher (1977), *Lost Adelaide: A Photographic Record* by Michael Burden (1983) and *Vintage Adelaide* by Peter Fischer & Kay Hannaford Seamark (2005).

Deb Morgan
Heritage Officer

Editor's Note: Found a heritage-related publication that you think others would like to know about? Reader submissions for Heritage Bookshelf are very welcome, although publication is not guaranteed.