



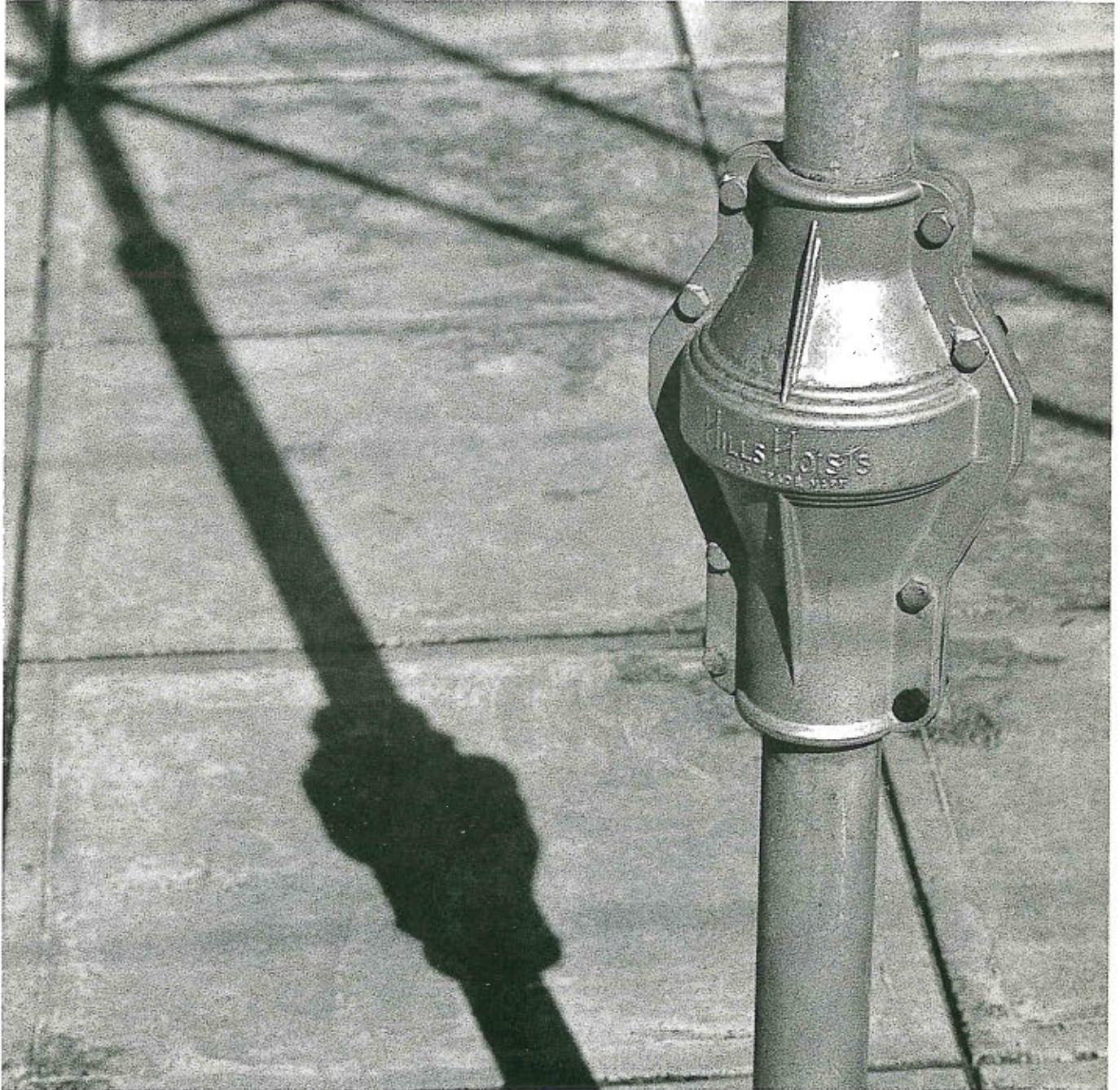
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State Heritage

NEWSLETTER

Issues and information on heritage conservation in South Australia



**TWENTIETH
CENTURY
HERITAGE**

The Hills Hoist was an important part, and still is, of everyday life: just about everyone has had one in their backyard! The Hills Hoist is part of our twentieth century heritage which was the theme for the Heritage Photographic Awards for 1994.

A LTERNATIVE LIFESTYLES

Warehouse living is not only an alternative lifestyle but a way in which heritage places can be used while still maintaining a sense of the past.

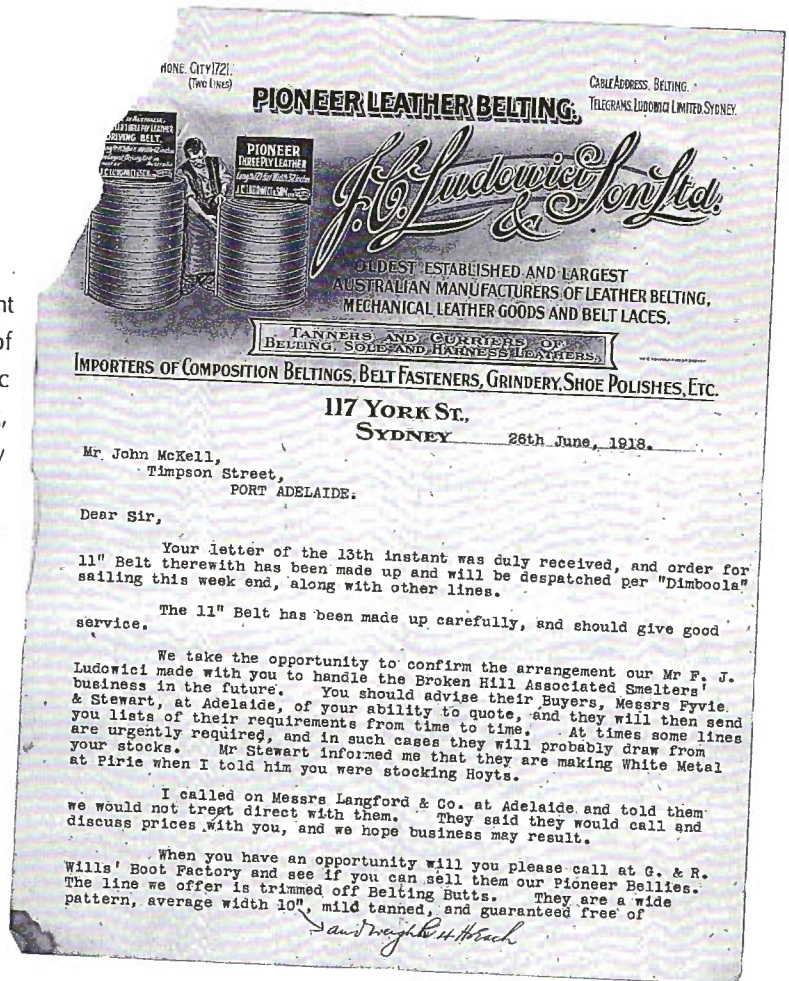
PORT ADELAIDE has been described as the most important historic centre in South Australia outside of the City of Adelaide. Some of the Port's buildings reflect the historic character of a centre that was a hub of activity for shopping, transport and industrial development in the nineteenth century until the 1950s.

Many of the Port's historic buildings have been lost but a small part has been retained and protected through heritage legislation to reflect the Port's original character. The former McKell Flour Mill in Timpson Street is one of these historic places.

When Ian Krivic bought the Flour Mill in the late 1980s he knew that he was buying a place of integrity and wanted to keep its historic character. With more than a little imagination Ian is turning this former Flour Mill (with much of its machinery still remaining) into a home.

In 1918 John McKell ordered a leather belt for his Flour Mill: he would not have considered that it would be used as a pulley for a television and sound system to rise up to a mezzanine bedroom. Nor would he have imagined his old cast iron laves turned into a bar. These are some of the imaginative ways that Ian is using original items. Ian opted to keep the machinery because it added to the integrity and character of the place. As a builder he knew that something different was essential in his own home. When he visited London he was impressed by warehouse restoration in the Docklands area. When looking for similar warehouses in South Australia he realised that land prices were too expensive in town so Ian opted for the next best thing which was a ware-house near the water. The former Flour Mill will probably be worth about \$250,000 when completed; not bad for a property bought for \$89,000.

When Ian first bought the old Flour Mill he was faced with dust, grease, half falling down walls and machinery that did not then have a place in his plans. It is to his credit that in two



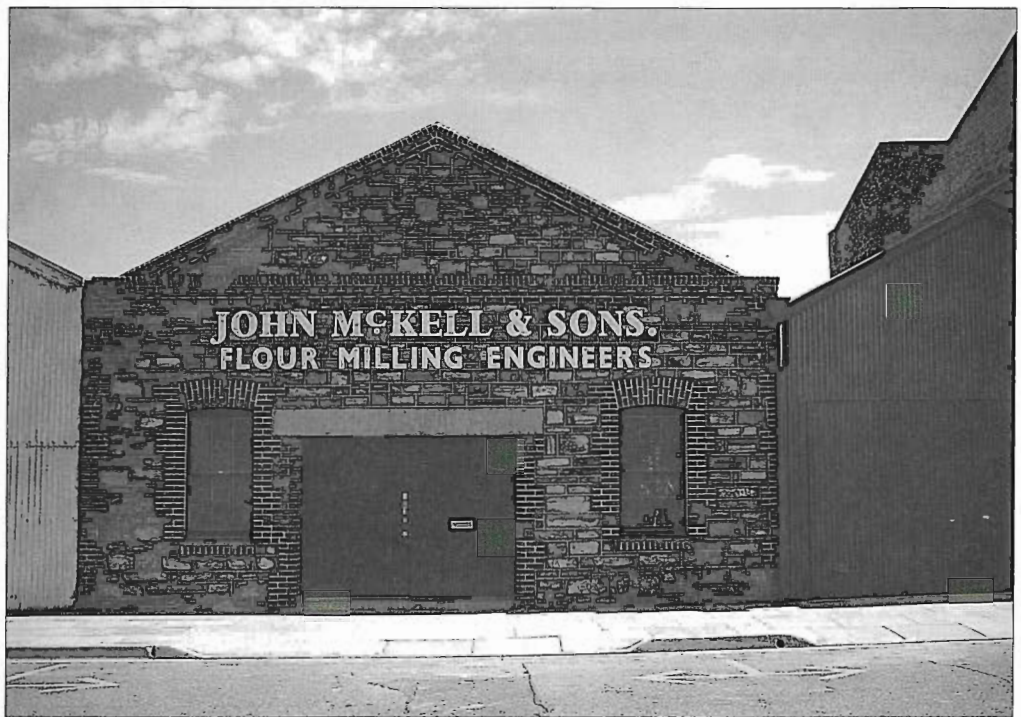
Below: Interior of the flour mill in the process of restoration, showing the mezzanine.



years he has renovated and restored his home to near completion; and all in his spare time!

One of Ian's concerns was the common misconception that owning a home protected by heritage legislation meant that restoration or development would be onerous. This was not the case and Ian developed his property according to his own needs and in sympathy with the character of the original place. There was as he said 'no hassle' with the State Heritage Branch. ■

The former McKell Flour Mill, 1994.



WELCOME TO THE STATE HERITAGE AUTHORITY

The formation of the new State Heritage Authority is a response to the criticism that heritage administration was too centralised, with most powers being held by the Minister.

A CONSCIOUS decision has been made to distance the day to day decision making from the government which is sometimes seen as too political. The new Authority is a group of eight members appointed by the Governor to administer State heritage matters. (It replaces the advisory South Australian Heritage Committee in the old Act.)

The State Heritage Authority can enter places in the State Heritage Register (powers which the Minister previously held), and has powers to regulate some activities affecting heritage places, and issue permits and certificates.

The Authority is able to protect heritage places urgently by action through the courts. It provides advice on funding, heritage agreements and other heritage powers which the Minister continues to exercise. The Authority is the Government's chief source of advice on heritage matters generally.

The eight members of the Authority and their deputies have experience and knowledge in history, archaeology, architecture, natural sciences, heritage conservation, public administration and property management. Their first meeting was on January 19 1994 and they have been kept busy ever since! ■



Members of the State Heritage Authority
Back row: Ian George, Brian Samuels.
First row: Bill Close, Bruce Pettman, Mario Russo, Stuart Mockridge.
Second Row: Maureen Wright, Philippa Menses, Susan Marsden, Christine Towle (Secretary), Mary Marsland.
Front Row: Dennis Mutton (CEO, DENR), Deane Kemp, Dean Davies (Presiding Member), Averil Holt, David Conlon (Former Manager, SHB), Virginia Merhtens - absent.

THE NEW SEMAPHORE LIBRARY

A S E N S E O F T H E P A S T

THERE ARE some historic buildings that express a sense of moving with the times. The 'new' Semaphore Library is one of those places.

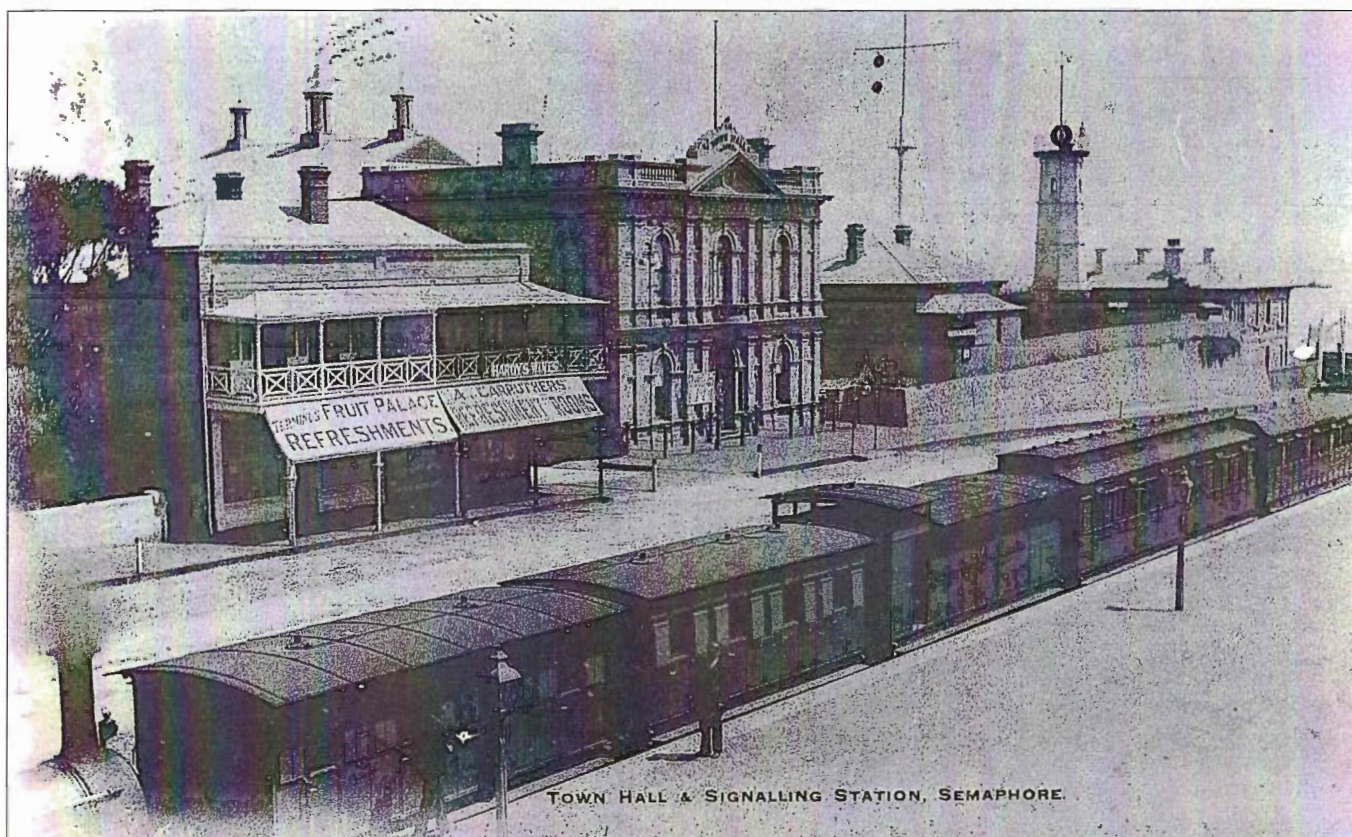
Built in 1884 as a Mechanics Institute just before the depression of the mid 1880s it reflects the strength and solidity of the Mechanics Institute movement which had become widespread in the 1870s. A substantial structure of the Victorian/Classical style it reflects the wealth and progress of Semaphore in its heyday as a popular beach resort.

The building soon became the Semaphore Town Hall and housed the Semaphore Council Chambers until 1900 when the Corporation amalgamated with the Port Adelaide Council. Remnants of the interior colour scheme of the Town Hall can still be seen in the passage way to the stage area. In 1929 the building was converted to the Ozone Cinema. It is considered to be the best and most intact of all the remaining cinemas of that era in South Australia. A rare example of an early 'picture palace' dating from the advent of 'talkies', the cinema was a result of the energies of Hugh Waterman.

Hugh Waterman was a newsagent on Semaphore Road a short distance east of the building. In 1911 he founded Ozone Amusements Ltd with four local residents. The company was screening films in the old Town Hall two nights a week. Later a further four screenings a week were added to the Port Adelaide Town Hall. In 1913 the firm's first purpose-built indoor theatre, the Ozone Theatre in Port Adelaide opened.

The Semaphore cinema closed in 1960 but there are many who remember this period well. Jenny Nairn, Branch Supervisor at the new Semaphore Library recalls when the train came down the main street of Semaphore. Jenny caught the train from Glanville to come to the theatre in the 1950s. On a Saturday afternoon she used to sit in the front row of the dress circle and 'eat herself silly on Jaffas'.

Port Adelaide Mayor Bob Allen also has fond memories of the cinema. Bob lived in Exeter during the 1940s and went to the Ozone Theatre matinees when he was younger and the evening sessions as he got older. The Ozone and Star Theatre (up the road) were always booked ahead a week at a time for Saturday night with over



The Town Hall and signalling station, Semaphore, c1920s.

a 1000 people in each theatre. To sit downstairs during a film cost sixpence while upstairs in the dress circle was ninepence. According to Bob the Ozone had the 'busiest back seat in Adelaide' until the advent of television in the late 1950s.

Bob also remembers that in the 1940s Semaphore was flooded with tourists from the Largs North camping facility. This large camp housed Broken Hill miners and their families coming down for Company arranged holidays. The camps ceased when the family motor car enabled other holiday destinations to be chosen.

Semaphore's demography has been one of continual change. Jenny Nairn has seen the shift of identity from a stable, older community to a mixture of younger and older people due to the price range in housing being most attractive to young families. The demand for a local library has grown and the new changes to the

old Ozone Theatre has been welcomed by the local community.

Semaphore is still one of the most popular beaches in metropolitan Adelaide along with Glenelg and Grange. Semaphore still retains its nineteenth century character and the library is another attraction for families on a Sunday afternoon along with *Sisters by the Sea* bookshop, *Take Two* ice cream parlour, variety and food shops, a ride in the historic merry-go-round and a stroll along the Semaphore jetty.

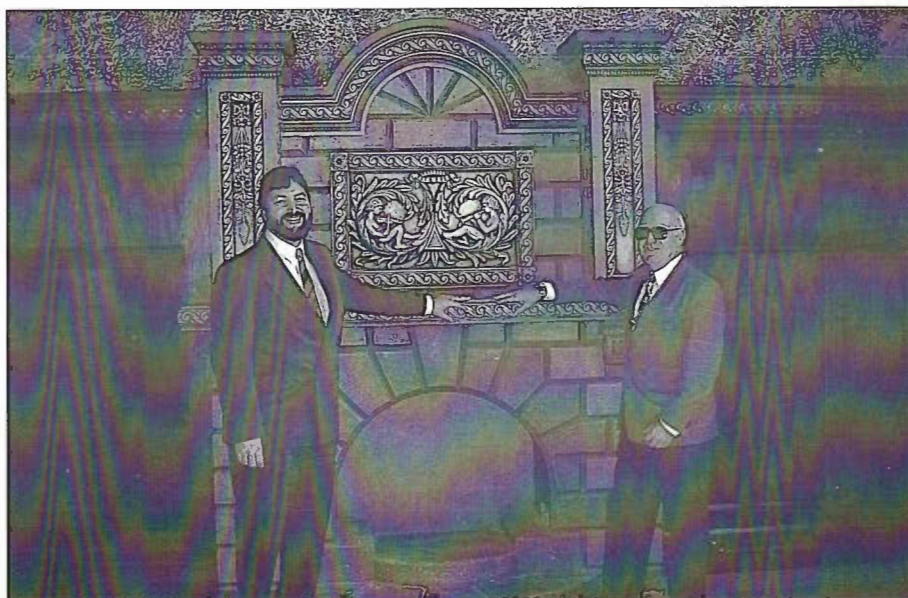
According to City Librarian Bill Roche who along with Mayor Bob Allen was heavily involved in the transformation of the building, the decision to make the former cinema into a library evolved over a period of about seven years. The challenge of upgrading the former cinema was left to architect Ian Berriman.

After twenty years of neglect the challenge was to turn a vast

open space into a functional library, while maintaining the original structure and interior of the building. Lighting and ventilation presented the biggest problems. Both Ian and Bill recognised the importance of making the building functional as soon as possible to get the books in and get it working.

The Port Adelaide Council has given the Semaphore community a wonderful facility. The library is an aesthetic place for people to study and browse, while the upstairs foyer is used by the Port Adelaide Historical Society and can be hired for functions. The ice cream parlour uses part of the old entrance foyer for tables and chairs.

Even if you don't want to borrow a book it is worthwhile visiting the library to see the interior with its stately, ethereal art deco influence. The plaster ornamental panels are rarely seen in Adelaide. The foyer with its chandeliers, panelled walls, ornamental fireplace and impressive staircase transports us back to the bustle of Semaphore in the 1930s and to the elegance of the Town Hall and Institute of the nineteenth century. ■



Above: The Semaphore Library, 1994.

Left: From left: Bill Roche and Mayor Bob Allen.

1994 HERITAGE PHOTOGRAPHIC AWARDS

1994 heralded the second State Heritage Photographic Awards organised by the State Heritage Branch and the National Trust of South Australia.

THE AWARDS sponsored by the Department of Environment and Natural Resources had the theme of Twentieth Century Heritage.

The winners were presented with their prizes in the Festival Theatre Artspace.

From over sixty entries, John Hodgson took out the major prize with his black and white photograph of the Adelaide Stock Exchange built in 1901. Khon Thai of Elizabeth East High School won this year's student category with a sepia toned image of a 1920s tram.

The Awards were judged by Averil Holt from the State Heritage Authority, Sally Hardy, a member of the Australian Institute of Professional Photographers and Peter Green from the Department of Environment and Natural Resources.

This year's theme was a deliberate and provocative attempt to dispel the notion that heritage is only old nineteenth century buildings. Our built heritage is much wider than that as the photographs that were entered in the Awards proved. Photographers took up the challenge of twentieth century heritage and photographs ranged from Art deco buildings to power stations; roller blading to tram cars.

South Australia's history did not stop in 1900, history is a dynamic process, and for us not to acknowledge this may result in

losing twentieth century heritage. Peter Bell, Manager of the State Heritage Branch who opened the presentation of the Heritage Awards had this to say:

'People have no difficulty in identifying an early settler's cottage as heritage - but in an increasingly ephemeral society we lose large chunks of our heritage before we even recognise it. In the 1950s our surroundings were reshaped by the motor car; carports, service stations, motels, drive-in theatres were all a direct result of the motor car. This was an environment that baby boomers grew up in. Most of that early car culture has already been lost. Drive-ins are rarer and under more threat than nineteenth century rubble cottages'.

Susan Marsden, State Historian and member of the State Heritage Authority presented the Heritage Awards and below is her provocative speech 'Why save the twentieth century'.

'Here before us is the twentieth century. How can we save it? And why should we try?

You can open the newspaper at any time to read complaints by developers or beleaguered government ministers about heritage conservationists. We are said to be obsessed with the past at the expense of the future. Nothing could be further from the truth! We are obsessed with the future! Though rarely reported, these disputes are really over what future and whose future. How do we want the future to appear? We are debating our own, after all. Shouldn't we have some say in that future? Why leave it entirely in the hands of those who must be concerned mainly with the present?

Those of us with a concern for heritage are responsible not only for preserving the past, we are also historians of the future. What we decide to record or preserve will influence future generations' understanding of our times. Imagine visiting Adelaide with a gaggle of grandchildren in 30 years time. Bewilderingly you wander cement-grey canyons searching for a city you once knew and for the pleasures you hoped to share with the children. Is this how we want future generations to remember twentieth century South Australia? The 20th century is our century and the heritage of the 20th century is our heritage. History is as much about ourselves and our times as about

Continued on next page

Left to right: John Hodgson, Susan Marsden and Khon Thai at the 1994 Heritage Photographic Awards.



QUEEN'S THEATRE CONSERVATION PROJECT

The Queen's Theatre on the corner of Gilles Arcade and Playhouse Lane, Adelaide was opened in January 1841 as the first purpose-built theatre on mainland Australia.

THE THEATRE Royal, Hobart predates it by four years, having been built in 1837.

Unfortunately the Queen's Theatre closed in November 1842, as its opening coincided with a severe depression in colonial South Australia. The New Queen's Theatre opened on an adjacent site in a converted billiard hall in 1846 and operated until April 1850.

In 1843 the Queen's Theatre building was adapted for use as South Australia's Magistrates' Court and Supreme Court and remained until December 1850, when it re-opened as the Royal Victoria Theatre with a new Georgian facade.

The Victorian gold rushes of the early 1850s adversely affected the patronage of the Royal Victoria and it closed its doors in November 1851. It re-opened again in 1859,

but finally ceased to operate as a theatre in 1868.

Since the late 1860s, the Queen's/Royal Victoria building has been used as a City Mission, a tobacco factory, as Formby's horse bazaar, saleyards and since 1928 as an inner-city carpark.

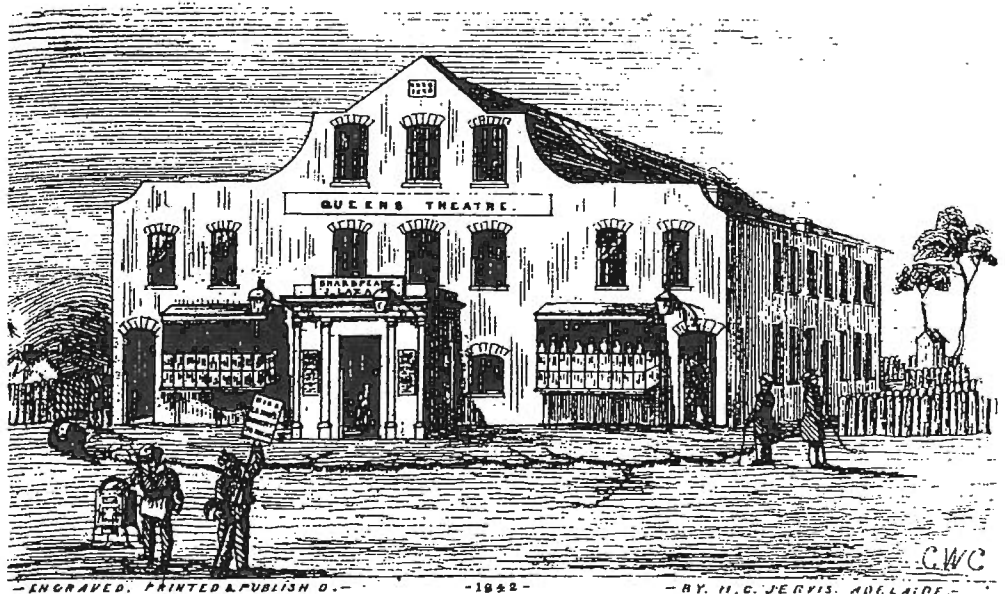
From 1988 Austral Archaeology undertook a major archaeological excavation of the stage and dressing room area of the building, followed by another excavation of section of the auditorium in April 1994.

The Minister for the Environment and Natural Resources, Hon David Wotton announced in April 1994 that the State

Government would provide \$50,000 towards the conservation of the Queen's Theatre building and that the theatre site would be transferred from its current owner, Group Asset Management, to the State Government.

The Minister for the Arts, Hon Diana Laidlaw has joined with Mr Wotton in support of the proposal and will become a joint trustee of the site on the transfer of the land ownership.

The two Ministers have recently set up a joint Ministerial Steering Committee to investigate future options for this important historic site, which illustrates the rich cultural life of colonial Adelaide. ■



Queen's Theatre in 1842
(Courtesy of Mortlock Library)

... PHOTOGRAPHIC AWARDS

other people and other times. As we grow older we begin to recognise our roles in history and how our memories can throw light on historical events. We should at the same time learn to value the buildings and artefacts of our lifetimes as a significant part of Australia's heritage.

You see in this display some of the photographers' selections of 20th century heritage. Historians such as myself have proposed other places as heritage items, and some of them are now in the State Heritage Register. These buildings reflect important 20th century experiences. There are iron workers' cottages and an underground church which reveal a continuing pioneering experience in such remote new settlements as

Whyalla and Coober Pedy; Adelaide High School and buildings at the University of Adelaide reflect the expansion of higher education which has profoundly affected many South Australians; and an apartment block and original Housing Trust 'double units' demonstrate the increasing range of housing types.

But there are many important 20th century experiences which are not reflected in the State Register, nor yet in lists which can now be kept by local councils. What about the experiences you have shared with many other South Australians? Work? War? Migrant life? What would you choose to keep as the heritage of the 20th century? You do have that choice. But

Continued on next page

Heritage Conservation Publications

The State Heritage Branch and the Adelaide City Council produce the following set of publications for owners who are interested in the conservation of their places.

- 2.2 Advertising and Signs \$ 5.00
- 3.1 An owner's guide to the maintenance of historic buildings \$ 4.00
- 3.2 Check it! Or how to prepare a logbook for the maintenance and housekeeping of historic places \$ 4.00
- 3.3 Old Bricks \$ 2.00
- 3.4 Removal of Paint \$ 5.00
- 3.5 Cleaning of Masonry \$ 4.00
- 3.6 Stone Masonry in South Australia \$ 4.00

These publications are available from:

Department of Environment and Natural Resources
Information Centre, Australis Building
77 Grenfell Street, Adelaide 5000
Telephone [08] 204 1911

Additional information will be published in the latter part of the year on: Fences; Alterations and Additions; Paint Colour Schemes; and Rising Damp.

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... PHOTOGRAPHIC AWARDS

not for long. How could you ensure that your choices survived forgetfulness and destruction?

Whatever your age or abilities, you can research and document this heritage. As an individual or as a member of a group you can nominate twentieth century places for local, State or national registers. You can join a historical society or the National Trust and help preserve and present these places and the documents which explain them.

You may choose to care for these things and hand them on for 21st century South Australians to appreciate, just as many 20th century South Australians have come to enjoy traditional Aboriginal and colonial heritage. Otherwise you may simply close your eyes or keep them fixed firmly on that older heritage: stay obsessed with the past! If you do so you will have to hope that a handful of 20th century places survive the forgetfulness and destructiveness of people whose principal concern was always their own future.

Of course the actions each of us takes to keep buildings and other places will involve effort and dispute. But every South Australian has the right to determine their own future. These photographs should prompt us into action to ensure that our own 20th century has a place in that future.'

(Photographs from the competition are currently on display in the Naracoorte Art Gallery. Please ring (08) 207 2380 for more information.) ■

Editor: Francesca Stropin

Front Cover: Hills Hoist clothes line [Lucy Cheesman 1993]

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