Incospec

- Protective, decorative, and restoration coating consultants
- Failure analysis and expert witness
- Corrosion engineering and material selection

7/88 Melbourne Street North Adelaide
phone 08 8267 4744
comment 08 8267 4434
e-mail mail@incospec.com.au
www.incospec.com.au

"We're the only ones who smelt like we did 100 years ago.

Back in 1900 when Fielders was first established, double-smelted galvanised roofing was the roofing of choice for quality buildings. Double-smelted meant you got double-thickness cooling and double protection. To cut costs, roofing companies gradually stopped making this longer-lasting material. But now 100% Australian-owned Fielders is back in the business of making heritage roofing and guaranteeing from 100% genuine double-thickness zinc galvanised steel roof, complete with a 10-year guarantee against corrosion. We're the only ones in Australia doing it. Plus, we guarantee your entire Fielder's roof to be used and wanted for at least 10 years when installed by a Fielder's Approved Heritage Contractor. So stop compromising and make your renovation look as good and last as long as the original with genuine double-thickness, galvanised heritage roofing from Fielders.

LUXE
INTELLIGENT DESIGN
by

LUXE Design - are experienced consultants providing full building design services where required.

Variety of work from Haigh's Chocolate outlets and corporate work to contemporary residential projects.

Architectural colour is considered an important integral part of our design. A small firm, Luxe aims to provide appropriate and sensitive solutions.

FINISH ON TOP WITH FIELDERS STEEL ROOFING.

OLD RED BRICKS
AUTHENTIC REPRODUCTION OF OLD RED BRICKS
specialising in heritage reproduction old red sandstone bricks

No longer is there a need to compromise when matching or recreating early Adelaide architecture

FREE MATCH UP SERVICE
(08) 8391 1855

LITTLEHAMPTON
CLAY BRICKS AND PAVERS
SINCE 1892

HERITAGE
SOUTH AUSTRALIA

ISSUES AND INFORMATION ON HERITAGE CONSERVATION IN SOUTH AUSTRALIA

Number 16 January 2000

HERITAGE SOUTH AUSTRALIA
Government of South Australia
Welcome to the year 2000! The latter half of 1999 kept the new State Heritage Authority busy discussing, and entering new places in the State Heritage Register.

An amendment to the Heritage Act was passed by Parliament in November 1999, allowing me to delegate the function of commenting on development approvals. Under the Development Act 1993 and Regulations, Councils and the Development Assessment Commission are required to refer development applications affecting a State Heritage Place to the Minister for Environment and Heritage for response. The amendment to the Heritage Act will reduce paper work, streamline the system and reduce decision times. Applicants for development approval will particularly appreciate this.

The National Heritage Races Strategy, a Commonwealth strategy to establish a meaningful national heritage list, is progressing. The States have now met and are considering the options to establish such a list.

Government owned heritage buildings will continue to be used in the year 2000. The Queen's Theatre will be used in the Adelaide Festival of Arts for several productions. The Adelaide Gala will also be used as a venue for an interesting production called The Eye.

The State Government, through Heritage SA, will be the principal sponsor of Bink Production's performances of Heiner Muller's play Quartet at the Queen's Theatre during May 2000. Quartet is based on the French novel Les Liaisons Dangereuses, and will be directed by Michael Kantor, who previously directed the 1998 Adelaide Festival production National Life at the Queen's Theatre.

Heritage SA and the City of Adelaide have produced a new technical publication on Early Roofing and Roof Materials in South Australia. This publication provides a fascinating history of early roof types and construction methods in South Australia. It is also a useful and practical guide on how to maintain the historic appearance of a roof, and how to undertake repairs to a roof, which are sympathetic to its age.

Also being published early this year is Painting of Older Buildings. Painting is an important component of the overall conservation of older buildings. This publication is the most comprehensive study of the history of painting in South Australia, and provides a professional guide on how to choose the most appropriate colour scheme for an older building, as well as guidelines on the application of paint. This publication also seeks to redress misconceptions, as to what heritage colours should be.

The State Government, through Heritage SA, is involved in a producing a national publication on twentieth century heritage. This publication will help to chart the exciting history of what heritage is, and helps us to consider what we want to save from the twentieth century.

Hon Dorothy Kotsa MP Minister for Environment and Heritage Minister for Aboriginal Affairs

The towing operation using the tug Booker took four days and proved very difficult with the towline parting twice. The vessel was finally placed in its present position, in 11 - 13 metres of water, on 17 November 1966. The vessel was flooded in the fore and aft compartments, and awash at the weather deck level as high tide. Due to fears that the vessel would break in two this operation was very complicated. The salvage company employed the 250 ton ketch Falie, in the salvage operations.

An inspection of the site carried out on 19 September 1968 revealed that illegal salvage work had been taking place on the wreck. The midships accommodation had been completely gutted by fire, and all paintwork including the funnel had been blackened. The spare propeller had also been blasted off causing considerable damage to the after deckhouse, and all port holes had been removed.

The Site Today

The bow is facing northwest and the forward section has shifted about 9 metres to starboard out of alignment with the aft section. The intact vessel, which is sitting upright, broke in two at no.3 hold just forward of the bridge which is attached to the aft section of the site. The top of the hulk is about 2 metre under the surface of the water. The forward section is mostly intact with winches and windlass still sitting on the deck. The engine room can be penetrated, as the engine room. The hulk and decks appear to be in a relatively intact state, although there are signs of the hull collapsing and disintegrating due to the corrosion of the steel.

The Future

As one of the best shipwreck dives in South Australia the Ellen K is an important recreational and tourism asset which will form part of the West Coast Maritime Heritage Trail. The extensive remains of the hull provides an impressive sight to any visitor. It also provides a tangible link with World War II and the sweeping technological and social changes brought about as a result of this global conflict. The wreck has suffered in recent decades from damage caused by illegal salvage, as well as corrosion of the hull and fittings. These impacts need to be controlled if the site is to provide continued enjoyment. A case will soon be made to the Commonwealth to declare the site a "historic shipwreck" under the Historic Shipwrecks Act 1976, and a program of corrosion monitoring is expected to assist with management recommendations for the future preservation of the site.

Terry Arnott
Maritime Heritage Officer


References

• Bunker, JG, 1972, Liberty Ships - the Ugly Ducklings of World War II
• DENH, Mapland, aerial photos 1192/11-13; 2400/121
• Hansard, House of Assembly, 29/9/1966
• Lane, FC, 1951, Ships for Victory, pp 544 - 565
• http://www.mima.mas.edu.au/academic/ faculty/mcgov/sprolph.html
• Sawyer, LA & Mitchell, WH, 1970, The Liberty Ships, pp 25, 42
• State Records Office - SA, Harbours Board Correspondence, G/RS 5/170/889/66
• Stewart, IG, 1992, Liberty Ships in Peacetime, pp 5-25, 149
The John Hopkins was sold in 1946 to South American owners and renamed Thetis, operating firstly under the Panama flag and in 1950 under the Honduran flag. It was sold again in 1952 and renamed Santa Elena, and continued to operate under the Honduran flag. In 1960 it was sold to the Eleni Shipping Company of Greece and renamed Eleni K, carrying the Greek flag.

Historical account of loss
More than a few Liberty ships sank under dubious circumstances, in times of falling freight rates or when insurance was pushed so unreasonably high as to make it unprofitable to operate with low-paying cargoes. There have been a number of Liberty ships, sunk or stranded, for which insurance firms were reluctant to pay claims.

The Eleni K arrived in Thevenard, South Australia in mid 1966 to load bulk wheat for shipment to overseas ports. The wheat for shipment to overseas ports in Australia in mid 1966 to claims.

The Eleni K, with 7776 tons of wheat on 29 September 1966 bound for Port Lincoln where a further 2000 tons was to be loaded. The Harbourmaster, Captain Jeffreys, was concerned about the way the vessel had been loaded, with wheat only in four of the holds. Holds 1 and 2 in the forward part of the ship held 4374 tons of wheat, and holds 4 and 5 in the after section held 3402 tons, leaving no.3 hold and no.3 deep tank in the centre of the ship empty. Before the Eleni K departed, the Harbourmaster obtained the written consent of the master of the vessel that the master accept full responsibility for the manner in which it had been loaded.

The vessel left Thevenard at 10:20am on 29 September and was about two miles seaward of the Fairway Beacon at 11:40am when the pilot alighted into the pilot boat to return to Thewenard. Ten minutes later the Eleni K broke its back and buckled, or 'hoggled', in the area of no.3 hold. The master then signalled on the steam whistle for the pilot to return. The engines were stopped and the vessel was anchored, but it sank soon after. The multinational crew were predominantly Greek and Spanish, with one from Britain and another from Ireland. The wheat aboard the Eleni K was valued at $433,000 and the vessel, which was insured, was valued at about $300,000.

The German freighter G./.. the Thetis, 1952 and renamed South Australian shipping authorities, was considered unseaworthy by the national shipping authorities had refused to give the Eleni K a certificate of seaworthiness and that the repairs needed would have cost about $30,000.

Two years ago a stonework conservation program commenced at Martindale Hall, in the Clare Valley. $1.5 million was spent on the conservation of the facade of the Georgian house to protect its architectural uniqueness, its historical importance, and to enhance its tourism potential.

Much of the conservation work involved the replacement of stonework, deteriorated by rising and falling damp. Conservation also included remedial work to window sashes, screens and shutters, and careful cleaning of the facades. As much as possible of the original stonework and mouldings was saved. Where the stone had decayed an appropriate durable sandstone was sourced, cut and profiled to match the original stones exactly. To achieve this, today's technical and traditional stone masonry skills were used. The result is a tribute to all the tradespeople involved. The late Bernie Koesters, recognised for many fine projects such as the bell tower extension to St Xavier's Cathedral in Adelaide, undertook the stonemasonry work.

To celebrate the renewal of Martindale Hall, The Hon Premier, John Olsen, relaunched Martindale Hall on 3 November 1999.

The day was celebrated at Martindale Hall under a white canopy. Local children from Minnoro Primary School sang a welcome song in different languages reflecting our multicultural society. The Cremona String Quartet played Bach's music, while politicians, media and locals mingled. Hosts Carole and Les Rooney completed the day with sumptuous food.

The Premier said, "Today we acknowledge, celebrate and appreciate our history, our origins, our culture, and the splendour and majesty of a past era."

Martindale Hall, in all its grandeur, has endured the strongest test of all, and that is the test of time, to become not only an icon in the Clare Valley region, but to become a tourism asset of which the entire South Australian community can appreciate and be proud of.

Hon Dorothy Kotz, Minister for Environment and Heritage also joined the Premier on the day. She said, "Tourism and heritage are increasingly becoming important partners.

Martindale Hall is a fine example of the success of such partnerships."
Edmund Bowman was a familiar figure in colonial South Australia, and was part of three generations of pastoralists. The site was chosen by the Bowmans in the 1850s for its proximity to water, and its rich grazing land. But as a consequence of drought and over­

For the past eight years Les and Carole Rooney have leased the building and successfully run accommodation and

tours. For them the conservation work is a stark contrast to its former crumbling exterior, and they are happy that the work has helped to protect such an historically significant place. “Martindale Hall is so popular, and the building is so grand, that we feel privileged to be a part of it.”

For more information on Martindale Hall please contact Les and Carole Rooney

Photos: Chequer Studios

Over 800 shipwrecks are recorded as being lost in the South Australian coast, the majority of which occurred during the nineteenth century. But just as twentieth century building heritage is gaining greater importance as we move to the new millennium, so too is our more recent maritime cultural heritage. Following research and fieldwork related to the West Coast Maritime Heritage Survey, a story has unfolded about a World War II Liberty ship lost off Thevenard, near Ceduna. The Eleni K (originally named Johns Hopkins) broke its back and sank in 1946 shortly after leaving Thevenard for Port Lincoln with a cargo of wheat destined for overseas ports.

Liberty ships were the greatest single­

ship type fleet the world has ever known—being a marked improvement of the Model T Ford and the Douglas DC3 plane. They were mass­produced in the United States during the war. In three years from 1941, eighteen shipyards produced 2742 of the vessels. Following a comment on their appearance by President Roosevelt they were nicknamed ‘Ugly Ducklings’.

Only two Liberty ships survive afloat, both in the United States: the Jeremiah O’Brien is docked in San Francisco as a floating museum, and steamed to Normandy and back in 1994 for the commemoration of the 50th anniversary of D­Day; and the John W. Brown has been restored as a maritime museum, and is berthed at Baltimore.

History of vessel prior to loss

The single screw steamer Eleni K was built in March 1943 at Baltimore, USA by Bethlehem Fairfield for the United States War Shipping Administration. It was a Liberty ship design constructed to carry troops and cargo during World War II. Its dimensions were 441.7 feet (134.6m) length, 57.1 feet (17.4m) width, 27.9 feet (8.5m) depth, and 7245 gross tons.

Merchant shipping losses during the early years of the war were severely hampering Britain’s war effort, by cutting off supply lines. Over 500 000 tons of Allied shipping was being sunk by German submarines and surface raiders each month in the North Atlantic alone. The Liberty ships were mass­produced to an identical design by the hundreds to replace the losses, and increase the flow of supplies to Britain and Russia.

The first Liberty ships generally took from 4 to 6 months to build, but with advances in welding technology, pre­fabrication and production line techniques, the construction time was dramatically reduced. For example the Robert E. Peary was completed and ready for launching in just four days and 15 hours. A design fault recognised early in the development of Liberty ships was their tendency to crack, and even break in two, around midships. This cost the loss of a number of vessels as well as many lives, and created a great deal of public mistrust in them. Cracking of steel plates in ships was not new but generally stopped at the riveted joints, whereas in the welded Liberty ships they continued into adjacent plates. Liberty ships were the first type of seagoing vessel to be of totally welded construction instead of riveted joints.

Subsequent investigations found that the fault was due to the ‘tensile stresses’ created by the welding of the steel plates, the brittleness of the steel in cold water, and the quality of the steel. The problem was rectified in welding technology improved and through the installation of crack­detector plates around the vessel at deck level.

Women in Wartime

Due to the lack of labour with many men enlisting for the armed forces, thousands of women were recruited and trained to work in the shipyards, and made up to 30% of the 700 000 strong workforce. On the subject of women’s contribution to the war effort the author J.G. Bunker notes:

“Rosie the Riveter” became a wartime byword as women moved into the shipyards by the thousands, donning goggles, overalls and welding masks and looking as grimy as any male by the end of the working day. “Rosie” became such a part of the national scene in those years that she was immortalised in a cover painting for The Saturday Evening Post.

AN UGLY DUCKLING IN SOUTH AUSTRALIAN WATERS:

Eleni K. (1943-1966)

“The single screw steamer Eleni K was built in March 1943 at Baltimore, USA by Bethlehem Fairfield for the United States War Shipping Administration. It was a Liberty ship design constructed to carry troops and cargo during World War II. Its dimensions were 441.7 feet (134.6m) length, 57.1 feet (17.4m) width, 27.9 feet (8.5m) depth, and 7245 gross tons. Merchant shipping losses during the early years of the war were severely hampering Britain’s war effort, by cutting off supply lines. Over 500 000 tons of Allied shipping was being sunk by German submarines and surface raiders each month in the North Atlantic alone. The Liberty ships were mass-produced to an identical design by the hundreds to replace the losses, and increase the flow of supplies to Britain and Russia.”

The first Liberty ships generally took from 4 to 6 months to build, but with advances in welding technology, pre-fabrication and production line techniques, the construction time was dramatically reduced. For example the Robert E. Peary was completed and ready for launching in just four days and 15 hours. A design fault recognised early in the development of Liberty ships was their tendency to crack, and even break in two, around midships. This cost the loss of a number of vessels as well as many lives, and created a great deal of public mistrust in them. Cracking of steel plates in ships was not new but generally stopped at the riveted joints, whereas in the welded Liberty ships they continued into adjacent plates. Liberty ships were the first type of seagoing vessel to be of totally welded construction instead of riveted joints.

Subsequent investigations found that the fault was due to the ‘tensile stresses’, created by the welding of the steel plates, the brittleness of the steel in cold water, and the quality of the steel. The problem was rectified in welding technology improved and through the installation of crack detector plates around the vessel at deck level.

Women in Wartime

Due to the lack of labour with many men enlisting for the armed forces, thousands of women were recruited and trained to work in the shipyards, and made up to 30% of the 700 000 strong workforce. On the subject of women’s contribution to the war effort the author J.G. Bunker notes:

“Rosie the Riveter” became a wartime byword as women moved into the shipyards by the thousands, donning goggles, overalls and welding masks and looking as grimy as any male by the end of the working day. “Rosie” became such a part of the national scene in those years that she was immortalised in a cover painting for The Saturday Evening Post.

Tour of Eleni K

The Liberty ship Johns Hopkins was named after Johns Hopkins, a banker, who gave an endowment to commence Johns Hopkins University in Baltimore USA. The University maintains the Johns Hopkins Press, the oldest university press in the United States. The Johns Hopkins Hospital and Johns Hopkins Medical School also honour his name.

During wartime service the Johns Hopkins struck a mine on 2 October 1944 when moving anchorage at Marseilles, France while on a voyage from Marseilles to Oran, and was subsequently towed back to the United States by a naval tug, and repaired. Liberty ships were generally crewed during wartime service by 52 persons, with a gun crew of 2, immediately following the war most of the Liberty ships were sold into the merchant service of American and foreign countries, generally at 35% of construction cost to help Allies who had suffered heavy shipping losses.
Heritage SA on the Net

After a long delay while the departmental website was revamped, HSA is once again on the net. The direct address is www.heritage.sa.gov.au. The site can also be reached from the homepage of the departmental site www.environment.sa.gov.au.

Architectural exhibition

An exhibition of contemporary Australian lightweight houses will be held as part of the 2000 Telstra Adelaide Festival. Sixteen innovative Australian designs, from sixteen award winning architects, will be exhibited to advance and challenge our notions of what a typical Australian house could be. The designs represent radically different conceptions of living in Australia today. The exhibition will show how the houses relate to Australian landscape, climate and lifestyle. Architects include Glenn Murcutt, Richard Leplastrier, Max Pritchard and Gabriel Poole.

The designs are as varied as the Australian landscape, with some echoing the simplicity of traditional Aboriginal shelters or the much maligned corrugated iron shed, and others more complex, multi-story creations.

The exhibition will be displayed within a pavilion especially constructed for the Festival, and will be situated on the Festival Theatre Plaza. The exhibition will later tour Australia and Europe.

For more information, contact: Linda Moscrop, Telephone: 8303 5694, or The Royal Australian Institute of Architects (SA Chapter), Telephone: 8277 7044.

SPECIALIST WOOD GRAINING DECORATIVE FINISHES MARBLING Telephone 0417 811 270 for colour brochure

ESD: A Way of Life

The goal of ESD is development that improves the total quality of life, both now and in the future, in a way that maintains the ecological processes on which life depends. There are two main features that distinguish the sustainable approach to development. First, there is the need to consider in an integrated way the wider: economic, social and environmental implications of decisions and actions. Second, it is necessary to take a long-term rather than short-term view in regard to these decisions and actions.

Draft National Strategy for Ecologically Sustainable Development (AGPS, Canberra 1992)
Gavin Malone, an artist who resides at Fairfield House, Warripparinga, situated at the bottom of Flagstaff Hill. Within a few hundred metres of the house, on the surrounding main roads, he can get a haircut, have an operation, buy a car, get arrested, buy fish and chips in Italy, Tha, Italy, or McDonalds. He is surrounded by urban development; the Southern Expressway is not far from his door. But Warripparinga he can step back in time to be surrounded by one of the few pockets of indigenous environments on the Adelaide Plains.

Warripparinga is a place that South Australians may know little of, but holds an immense amount of history and spirit. It is situated in an area also known as Laffer’s Triangle and is a sacred and spiritual site for the Kaurna people. Warripparinga is now part of the Aboriginal conciliation process, and is a Kaurna ceremonial meeting place. A Star Tree is one of the few remaining left on the Adelaide Plains. Warripparinga also has a long European history of viticulture and horticulture and is the only port on the Sturt River on the Adelaide Plains, which has not been converted.

Kaurna traditional lands stretch from Parriwarra (Cape Jervis) in the south to Crystal Brook in the north. The Sturt River and Warri-Perr was a natural transport corridor for Kaurna communities between the two end points. It provided an abundant food source from both the river plants and animals in and around the environment. They fished, fished, and hunted other animals such as kangaroos and possums. Kaurna ceremonies were held to celebrate births, deaths, marriage, and dance.

European horticultural activities began in 1829. The land had been purchased for its accessibility to permanent water, major transport routes, deep fertile soils and the local climate of the foothills. Vineyards were planted as early as 1859. Grapes included Verdelho, Gouais, Black Portugal and Greux. "A good cup of wine,“ William Henry Tritner, who first leased the land in 1843 and later bought it, did not allow his vines to bear until five years old. Orchards were also planted, and the surviving orchards are an important remnant of a successful industry in the Sturt River region. A single room cottage was built in the 1840s for Tritner and purchased by Henry Laffer in 1876. This cottage, called Fairford House, was extended into a bungalow during the 1920s. A coach house was built in the 1860s as a winemaking storage facility. During WWII Italian prisoners of war worked as grape pickers and slept in the loft of this coach house. A European cottage garden survives from the 1870s including prunus, jacaranda, Wisteria and Olea.

Only eight kilometres from the city of Adelaide, Warripparinga holds a rich, and substantial contribution to the University of Adelaide. His greatest generosity was kept for the University of Adelaide. His substantial contribution to the University of £103,000 was crucial to its continuation. He donated £21,000 alone to set up the School of Music. This School became the Conservatorium of Music in 1889, and was the first of its kind in Australia.

State Heritage Authority President Rod Matheson said, “These two statues are deserving of their place in the State Heritage Register. They are memorials to men who contributed significantly to the economic development of colonial South Australia and to the education of its citizens. The University of Adelaide is one of their great legacies to South Australia.”

Below: Walter Watson Hughes memorial

The following places have also been included in the State Heritage Register during 1999.

AINTON
Zion Lutheran Church (former Union Church)
BELAIR
Retreat House
CALTRE
Former Wesleyan Methodist Church Complex (including 1857 Chapel, 1866 Church and 1888 Hall)
COFFIN BAY
Former Coffin Bay Whaling Site
EDITHBURGH
Cluny Ramadis Graves
GUIMPERACHA
School Union Church
HILTIN
White Plains
Council Chambers (1933 building only)
HOGTIN
Dry Stone Walling
Lake Ruthwa Salt Works Site
KURUROK FOREST
Silkicultural Reserves
CF. radula 1900,
P. canarensis 1903,
E. silva (cor 1896 & 1920)
LAKE LUTRA
Kondal Grounds
(Tolkien’s Obelisk)
LIGHT PASS
Pietra Lithera’s Cottage
MOONTA
Bald Hill
PINE POINT
Former Grain Shed and associated Enclosed Yard and Stone Wall
PORT JELLY
Jetty and Shed
PORT MACDONELLS
Cape Banks Lighthouse
PORT VICTORIA
Jetty and Shed
SPRINGFIELD
Horses, 3 Meadowdale Road
STANSBURY
Lime Kiln
STREHLEY HOUSE
Irwin Lake and Deep Lake Geological Sites, Marion Lake Geological Site, and Stenhouse Bay Jetty and Loading Plant (including ruins of Gypsum and Salt storage bins, the cutting through the hill and the (conveyor footings)
STIRLING
Pike Cottage, 48 Gould Road, Stirling
VICTOR HARBOR
House (‘Adare’)
WILLIAMSTOWN
Winvaparama Hotel, Barossa Reservoir
Hughes and Elder Memorials Heritage Listed

The State Heritage Authority confirmed a number of places in the State Heritage Register during 1999. Included are memorials to Sir Walter Watson Hughes and Sir Thomas Elder, both situated at the University of Adelaide. These larger than life statues are memorials to two of South Australia's great benefactors.

Walter Watson Hughes, born in 1803, made a fortune from his investments in the Wallaroo and Moonta mining companies. He used his earnings to establish extensive pastoral holdings, making his fortune in South Australia, which opened its doors in the 1870s. Hughes also returned a portion of it to the Colony. Hughes was a founder of the University of Adelaide, which opened its doors in 1876.

Thomas Elder, born in 1803, made his wealth in the mercantile and commercial world, and was a partner in Elder, Smith & Co., which in its day was one of the largest wool handling companies in the world.

Elder encouraged the expansion of the pastoral frontier, and was the one of the first people to see the value of the state's pastoral land. Elder, like Hughes, returned a portion of his fortune to the Colony. Elder was one of the largest wool handling companies in the world.

The future of this project and place will be enhanced by further developing cultural sensitivity and understanding between all who have an interest in the project. Federation funding has recently been granted for a Kaurna Living Cultural Centre and further interpretation of European settlement is planned.

The City of Marion and KACHA are close to signing an agreement that will document their close relationship and ensure that Warriparinga is managed to the benefit of both parties.

This site bears witness to the relationship between indigenous and non-indigenous people, and their relationship with the land. Relationships that will continue to evolve. Warriparinga gives us a glimpse of Aboriginal and European history and holds hope for the future through the conciliation process. It is a place worthy of protection.

Sources:
Warriparinga Information Kit, City of Marion
Heritage SA Files
Gavin Malone
THE 2000 TELSTRA ADELAIDE FESTIVAL AT THE

Heritage South Australia manages two heritage buildings, which are venues for the 2000 Telstra Adelaide Festival—the Queen’s Theatre in Central Adelaide and the Adelaide Gaol in the north-west Parklands.

The Queen’s Theatre, built in 1839, is the oldest purpose-built theatre on mainland Australia, whilst the Adelaide Gaol, opened in 1841 to house debtors and felons. The Adelaide Festival has chosen the Queen’s Theatre and the Adelaide Gaol to present three pieces of contemporary theatre that are challenging, thought-provoking and entertaining.

The 1996 Adelaide Festival re-opened the Queen’s Theatre as a performance venue in March 1996 with the OzOpera production of Mozart’s The Magic Flute. The Theatre ceased to be used for performances over 130 years ago, following the opening of Theatre Royal in Hindley Street on 20 April 1868. OzOpera, part of Opera Australia, was launched at the Queen’s Theatre during the 1996 Adelaide Festival. It is a touring ensemble delivering operatic performances to all corners of Australia, in particular to audiences removed from the grand stages of capital city theatres.

The Adelaide Festival hired the Queen’s Theatre in 1998 for the State Theatre South Australia production of Natural Life. Directed and directed by Michael Kantor, Natural Life, was based on Marcus Clarke’s famous novel For the Term of His Natural Life, infused with 19th century melodrama, pantomime and kitsch Australiana, this production took the audience on a kaleidoscopic journey into the prophesy and profanity of our convict past.

The Queen’s Theatre will again be a venue for the Adelaide Festival in March 2000. In a program entitled “Young Drama at the Old Queen’s in the Late Night”, Robyn Archer, the Artistic Director of the Festival will bring to audiences of Adelaide two exciting productions: Unfaust and Lang’s De Grote Weg.

Benedict Andrews, who previously directed Maggie 5’s productions Futuretime and Festivals of Broken Youth at the Queen’s Theatre in 1997, will present Unfaust from 6 – 13 March 2000. Based on Goethe’s Faust of 1773-76, Unfaust is a dirty, lo-fi deconstruction, in a place that is both heaven and hell, carnival and wasteland. A group of young Australian performers will create a fractured story about desire, hunger and freedom in a haunted ruined place, inhabited by rock ‘n roll suicides, fallen angels and shrouded lovers.

Below: Lang’s De Grote Weg

The young Dutch theatre company, De Grote Weg, is based in The Netherlands. The production of Lang’s De Grote Weg, at the Queen’s Theatre from 14 – 18 March 2000, in this play young men gather at a roadside cafe, drink too much, interact with a local biker, fight and get mixed up with strange women. Full of brash fun and liberal lashings of vodka, this highly energetic and infectious theatre has live musical accompaniment by Dutch Romany gypsy musicians who make up the brass ensemble, Fanfare Coccinelle.

Above: Unfaust (Director: Benedict Andrews)

Photograph: Courtesy of 2000 Telstra Adelaide Festival

Theatre Kantanka will perform a production entitled The Eye from 5 – 8 March 2000 in the grounds of the Adelaide Gaol. Specialising in big outdoor spectacles, Theatre Kantanka from Sydney, will collaborate with French designer Henri Gallot Latte to present the story of Odysseus, using the façade of the Gaol’s main entrance as its backdrop. Of all the Greek hero’s amazing adventures, the one that really captures the imagination is battling the mighty Cyclops, the legendary one-eyed monster. Adults and children alike will see ordinary mortals fight against the huge Cyclops in this production which is at all times funny, physical and fun.

For further information about the 2000 Telstra Adelaide Festival, and in particular ticket and booking details for performances at the Queen’s Theatre and the Adelaide Gaol, contact the Festival Information Line on 4216 4444, the Festival Website at www.adelaidefestival.telstra.com.au or SA IAB on 131 249.
THE 2000 TELSTRA ADELAIDE FESTIVAL AT THE

Heritage South Australia manages two heritage buildings, which are venues for the 2000 Telstra Adelaide Festival – the Queen’s Theatre in Central Adelaide and the Adelaide Gaol in the north-west Parklands.

The Queen’s Theatre, built in 1839, is the oldest purpose-built theatre on mainland Australia, whilst the Adelaide Gaol, opened in 1841 to house debtors and felons. The Adelaide Festival has chosen the Queen’s Theatre and the Adelaide Gaol to present three pieces of contemporary theatre that are challenging, thought provoking and entertaining.

The 1996 Adelaide Festival re-opened the Queen’s Theatre as a performance venue in March 1996 with the OzOpera production of Mozart’s The Magic Flute. The Theatre was to be used for performances over 130 years ago, following the opening of Theatre Royal in Hindley Street on 20 April 1868. OzOpera, part of Opera Australia, was launched at the Queen’s Theatre during the 1996 Adelaide Festival. It is a touring ensemble delivering operatic performances to all corners of Australia, in particular to audiences removed from the grand stages of capital city theatres.

The Adelaide Festival hired the Queen’s Theatre in 1998 for the State Theatre South Australia production of Natural Life. Deviated and directed by Michael Kantor, Natural Life, was based on Marcus Clarke’s famous novel For the Term of his Natural Life, infused with 19th century melodrama, pantomime and kitsch Australiana, this production took the audience on a kaleidoscopic journey into the profanity of our convict past.

The Queen’s Theatre will again be a venue for the Adelaide Festival in March 2000. In a program entitled Young Drama at the Old Queen’s in the Late Night, Robyn Archer, the Artistic Director of the Festival will bring to audiences of Adelaide two exciting productions: Unfaust and Lang’s De Grote Weg.

The young Dutch theatre company ‘t Barre Land and will offer the performances of Anton Chekhov’s first play Lang’s De Grote Weg, as Along the Highway, at the Queen’s Theatre from 14 – 18 March 2000. In this play young men gather at a roadside cafe, drink too much, interact with a local banshee, fight and get mixed up with strange women. Full of brush fire and liberal lashings of vodka, this highly energetic and infectious theatre has live musical accompaniment by driven Romany gypsy musicians who make up the brass ensemble, Fanfare Cimarron.

Below: Langs De Grote Weg
(‘t Barre Land, The Netherlands)
Photograph: Courtesy of 2000 Telstra Adelaide Festival

Above: Unfaust
(Director: Benedict Andrews)
Photograph: Courtesy of 2000 Telstra Adelaide Festival

Théatre Kantanka will perform a production entitled The Eye from 5 – 8 March 2000 in the grounds of the Adelaide Gaol. Specialising in big outdoor spectacles, Théatre Kantanka from Sydney, will collaborate with French designer Henri Gallet Lavelle to present the story of Odysseus, using the façade of the Gaol’s main entrance as its backdrop. Of all the Greek hero’s amazing adventures, the one that really captures the imagination is battle the mighty Cyclops, the legendary one-eyed monster. Adults and children alike will see ordinary mortals fight against the huge Cyclops in this production which is at all times fierce, physical and fun.

For further information about the 2000 Telstra Adelaide Festival, and in particular ticket and booking details for performances at the Queen’s Theatre and the Adelaide Gaol, contact the Festival Information Line on 4216 4444, the Festival website at www.adelaidefestival.telstra.com.au or SA IAG on 131 246.
Hughes and Elder Memorials Heritage Listed

The State Heritage Authority confirmed a number of places in the State Heritage Register during 1999. Included are memorials to Sir Walter Watson Hughes and Sir Thomas Elder, both situated at the University of Adelaide. These larger than life statues are memorials to two of South Australia's great benefactors.

Walter Watson Hughes, born in 1803, made a fortune from his investments in the Wallaroo and Moonta mining companies. He used his earnings to establish extensive pastoral holdings. Making his fortune in South Australia, Hughes also returned a portion of it to the Colony. Hughes was a founder of the University of Adelaide, which opened its doors in the 1870s.

Thomas Elder, born in 1814, made his wealth in the mercantile and commercial world, and was a partner in Elder, Smith & Co., which in its day was one of the largest wool handling companies in the world.

Elder encouraged the expansion of the pastoral frontier, and was the one of the first people to see the value of the pastoral and commercial development that would make South Australia a leading wool producer in the world.

The State Heritage Authority confirmed that both statues are included in the State Heritage Register during 1999.

As a significant contribution to the reconciliation process in Australia, this project symbolically interprets the multiple layers of the story of Tjilbruke. The basic form of the work, a forest of tree trunks, embodies the spiritual and totemic power to the land at Warriparinga. The trunks speak of the meaning of the land in colonial times for agriculture and horsemanship, and for the new Expressway in present times.

This work has contributed to the interpretation of the Great Eucalyptus Bombing and the new Expressway in present times.

The future of this project and place will be enhanced by further developing cultural sensitivity and understanding between all who have an interest in the project. Federation funding has recently been granted for a Kaurna Living Cultural Centre and further interpretation of European settlement is planned.

The City of Marion and KACHA are close to signing an agreement that will document their close relationship, and ensure that Warriparinga is managed to the benefit of both parties.

This site bears witness to the relationship between indigenous and non-indigenous peoples, and their relationship with the land. Relationships that will continue to evolve. Warriparinga gives us a glimpse of Aboriginal and European history, and holds hope for the future through the reconciliation process: it is a place worthy of protection.

Sources:
Warriparinga Information Kit, City of Marion
Heritage SA Files
Gavin Malone
AN OASIS IN AN URBAN LANDSCAPE

Gavin Malone, an artist who resides at Fairfield House, Warraparinga, situated at the bottom of Flagstaff Hill. Within a few hundred metres of the house, on the surrounding main roads, he can get a haircut, have an operation, buy a pun, get arrested, buy fish and chips, drink Thai, Italian or McDonald's. He is surrounded by urban development: the Southern Expressway is not far from the door. But Warraparinga he can step back in time to be surrounded by one of the few pockets of indigenous environments on the Adelaide Plains.

Warraparinga is a place that South Australians may know little of, but hold an enormous amount of history and spirit. It is situated in an area also known as Laffer's Triangle and is a traditional and spiritual site for the Kaurna people. Warraparinga is now part of the Aboriginal conciliation process, and is a Kaurna ceremonial meeting place. A Star Tree is one of the few remaining left on the Adelaide Plains. Warraparinga also has a long European history of viticulture and horticulture and is the only part of the Sturt River on the Adelaide Plains, which has not been concreted.

Kaurna traditional lands stretch from Parapararang (Cape Jervis) in the south to Crystal River on the north. The Sturt River or Wollo-Ri was a natural transport corridor for Kaurna, moving between South and North. It provided an abundant food source from both the river plants and animals in and around the environment. They took fish and eels, and hunted other animals such as kangaroos and possums. Kaurna ceremonies were held to celebrate birth, death, trade, song and dance.

European horticultural activities began in 1839. The land had been purchased for its accessibility to permanent water, major transport routes, deep fertile soils and the fertile valley of the foothills. Vineyards were planted as early as 1859. Grapes included Verdelho, Gouais, Black Portugal and Grenache. A meticulous vineyard

William Henry Trimmer, who first leased the land in 1843 and later bought it, did not allow his vines to bear until five years old. Orchards were also planted, and the surviving orchards are an important remnant of a successful industry in the Sturt River/Mallon region.

A single room cottage was built in the 1850s by Trimmer and purchased by Henry Laffer in 1876. This cottage, called, Fairfield House, was extended into a bungalow during the 1920s. A coach house was built in the 1860s as a winemaking storage facility. During WWI, Italian prisoners of war worked as grape pickers and slept in the loft of this coach house. A European cottage garden survives from the 1870s including prunus, jacaranda, Wisteria and Olea.

Only eight kilometres from the city of Adelaide, Warraparinga holds a rich, and Below: The Tjilbruke Gateway, Tjilbruke Narna area Ngeri pandi artwork

cultural contribution to the University of £103,000 was crucial to its continuation. He donated £21,000 alone to set up the School of Music. This School became the Conservatorium of Music in 1897, and was the first of its kind in Australia.

Elder was a great benefactor, leaving bequests for workingmen's homes, the Art Gallery, hospitals and churches. But his greatest generosity was kept for the University of Adelaide. His substantial contribution to the University of £103,000 was crucial to its continuation. He donated £21,000 alone to set up the School of Music. This School became the Conservatorium of Music in 1897, and was the first of its kind in Australia.

State Heritage Authority Presiding Member Rod Matheson, said, "These two statues are deserving of their place in the State Heritage Register. They are memorials to men who contributed significantly to the economic development of colonial South Australia and to the education of its citizens. The University of Adelaide is one of their great legacies to South Australia."

Below: Walter Watson Hughes memorial
Heritage SA on the Net

After a long delay while the departmental website was revamped, HSA is once again on the net. The direct address is www.heritage.sa.gov.au

The site can also be reached from the homepage of the departmental site www.environment.sa.gov.au

Architectural exhibition

An exhibition of contemporary Australian lightweight houses will be held as part of the 2000 Telstra Adelaide Festival. Sixteen innovative Australian designs, from sixteen award winning architects, will be exhibited to advance and challenge our notions of what a typical Australian house could be. The designs represent radically different conceptions of living in Australia today. The exhibition will show how the houses relate to Australian landscape, climate and lifestyle. Architects included Glenn Murcutt, Richard Leplastrier, Max Pritchard and Gabriel Poole.

The designs are as varied as the Australian landscape, with some echoing the simplicity of traditional Aboriginal shelters or the much maligned corrugated iron shed, and others more complex, multi-story creations. The exhibition will be displayed within a pavilion especially constructed for the Festival, and will be situated on the Festival Theatre Plaza. The exhibition will later tour Australia and Europe.

For more information, contact:
Linda Moscrop
Telephone: 8303 5694, or
The Royal Australian Institute of Architects (SA Chapter)
Telephone: 8272 7044

Revised edition of Barossa Journeys: into a valley of tradition

Norris Ioannou’s Barossa Journeys first published in 1997 will have a revised edition due for release in March 2000. This book explores the cultural landscape of the Barossa, and how social and cultural traditions have impacted on the architecture of the region. The Barossa’s old customs and symbols, tales of Prussian refugees, and the entrepreneurship of British and German winery pioneers are all explained in this account of a popular tourist area in South Australia.

SA Signs Historic Agreement

South Australia’s reputation as a leader in assessing heritage places has been recognised with the signing of an agreement between the State Heritage Authority and the Australian Heritage Commission (AHC). The AHC-SA Heritage Accreditation Agreement eliminates a doubling up of processes that in some cases saw both the state authority and the AHC assessing and registering the heritage values of South Australian sites.

In recognising South Australia’s assessment methods, the Commonwealth will now publish information on South Australian heritage registered places on the Register of the National Estate Database. For owners and managers of heritage places, the agreement means heritage assessment processes will be far more streamlined.

The goal of Ecologically Sustainable Development (ESD) is development that improves the total quality of life, both now and in the future, in a way that maintains the ecological processes on which life depends. There are two main features that distinguish the sustainable approach to development. First, there is the need to consider all the social, economic and environmental implications of decisions and actions. Second, it is necessary to take a long-term rather than short-term view in regard to these decisions and actions.
Edmund Bowman was a familiar figure in colonial South Australia, and was part of three generations of successful pastoralists. The site was chosen by the Bowmans in the 1850s for its proximity to water, and its rich grazing land. But as a consequence of drought and overstocking, the property was sold in 1891 to William Tennant Mortlock, who successfully ran the pastoral property with his family well into the twentieth century. The Mortlock family requested the Hall to the University of Adelaide in 1965, and in 1986 was given to the Government of South Australia by the University.

For the last eight years Les and Carole Rooney have leased the building and successfully run accommodation and tours. For them the conservation work is a stark contrast to its former crumbling exterior, and they are happy that the work has helped to protect such an historically significant place. “Martindale Hall is so popular, and the building is so grand, that we feel privileged to be a part of it.”

For more information on Martindale Hall please contact Les and Carole Rooney.

Above: Martindale Hall

---

Over 800 shipwrecks are recorded as being lost off the South Australian coast, the majority of which occurred during the nineteenth century. But just as twentieth century buildings are gaining greater importance, so too is our more recent maritime cultural heritage.

Following research and fieldwork related to the West Coast Maritime Heritage Survey, a story has unfolded about a World War II Liberty ship lost off Thevenard, near Ceduna. The Eleni K (originally named John Hopkins) broke its back and sank in 1941 shortly after leaving Thevenard for Portland with a cargo of wheat destined for overseas ports.

Liberty ships were the greatest single-type fleet the world has ever known – being manufactured, the equivalent of the Model T Ford and the Douglas DC3 plane. They were mass-produced in the United States during the war. In three years from 1941, eighteen shipyards produced 2742 of the vessels. Following a comment on their appearance by President Roosevelt they were nicknamed ‘Ugly Ducklings’.

Only two Liberty ships survive afloat, both in the United States: the Jeremiah O’Brien is docked in San Francisco as a floating museum, and steamed to Normandy and back in 1994 for the commemoration of the 50th anniversary of D-Day; and the John W. Brown has been restored as a maritime museum, and is berthed at Baltimore.

July 2000

Women make excellent welders. To the women it was like a sewing machine job.

This period of enormous social change was also witnessed in Australia with women joining in the defence and medical services, moving into all facets of industry, as well as forming the Women’s Land Army to maintain pastoral and agricultural production.

Naming the Eleni K

The Liberty ship Johns Hopkins was named after Johns Hopkins, a banker, who gave an endowment to Johns Hopkins University in Baltimore USA. The University maintains the Johns Hopkins Press, the oldest university press in the United States. The Johns Hopkins Hospital and Johns Hopkins Medical School also honour his name.

During wartime service the Johns Hopkins struck a mine on 2 October 1944 when moving anchorage at Marseilles, France while on a voyage from Marseilles to Oron, and was subsequently towed back to the United States by a Liberty ship designer. Liberty ships were generally crewsed during wartime service by 52 persons, with a gun crew of 2/3 immediately following the war most of the Liberty ships were sold into the merchant service of American and foreign countries, generally at 35% of construction cost to help Allies who had suffered heavy shipping losses.

---

Eleni K (1943-1966)

Over 800 shipwrecks are recorded as being lost off the South Australian coast, the majority of which occurred during the nineteenth century. But just as twentieth century buildings are gaining greater importance, so too is our more recent maritime cultural heritage.

Following research and fieldwork related to the West Coast Maritime Heritage Survey, a story has unfolded about a World War II Liberty ship lost off Thevenard, near Ceduna. The Eleni K (originally named John Hopkins) broke its back and sank in 1941 shortly after leaving Thevenard for Portland with a cargo of wheat destined for overseas ports.

Liberty ships were the greatest single-type fleet the world has ever known – being manufactured, the equivalent of the Model T Ford and the Douglas DC3 plane. They were mass-produced in the United States during the war. In three years from 1941, eighteen shipyards produced 2742 of the vessels. Following a comment on their appearance by President Roosevelt they were nicknamed ‘Ugly Ducklings’.

Only two Liberty ships survive afloat, both in the United States: the Jeremiah O’Brien is docked in San Francisco as a floating museum, and steamed to Normandy and back in 1994 for the commemoration of the 50th anniversary of D-Day; and the John W. Brown has been restored as a maritime museum, and is berthed at Baltimore.

July 2000

Women make excellent welders. To the women it was like a sewing machine job.

This period of enormous social change was also witnessed in Australia with women joining in the defence and medical services, moving into all facets of industry, as well as forming the Women’s Land Army to maintain pastoral and agricultural production.

Naming the Eleni K

The Liberty ship Johns Hopkins was named after Johns Hopkins, a banker, who gave an endowment to Johns Hopkins University in Baltimore USA. The University maintains the Johns Hopkins Press, the oldest university press in the United States. The Johns Hopkins Hospital and Johns Hopkins Medical School also honour his name.

During wartime service the Johns Hopkins struck a mine on 2 October 1944 when moving anchorage at Marseilles, France while on a voyage from Marseilles to Oron, and was subsequently towed back to the United States by a Liberty ship designer. Liberty ships were generally crewsed during wartime service by 52 persons, with a gun crew of 2/3 immediately following the war most of the Liberty ships were sold into the merchant service of American and foreign countries, generally at 35% of construction cost to help Allies who had suffered heavy shipping losses.

---

Eleni K (1943-1966)

Over 800 shipwrecks are recorded as being lost off the South Australian coast, the majority of which occurred during the nineteenth century. But just as twentieth century buildings are gaining greater importance, so too is our more recent maritime cultural heritage.

Following research and fieldwork related to the West Coast Maritime Heritage Survey, a story has unfolded about a World War II Liberty ship lost off Thevenard, near Ceduna. The Eleni K (originally named John Hopkins) broke its back and sank in 1941 shortly after leaving Thevenard for Portland with a cargo of wheat destined for overseas ports.

Liberty ships were the greatest single-type fleet the world has ever known – being manufactured, the equivalent of the Model T Ford and the Douglas DC3 plane. They were mass-produced in the United States during the war. In three years from 1941, eighteen shipyards produced 2742 of the vessels. Following a comment on their appearance by President Roosevelt they were nicknamed ‘Ugly Ducklings’.

Only two Liberty ships survive afloat, both in the United States: the Jeremiah O’Brien is docked in San Francisco as a floating museum, and steamed to Normandy and back in 1994 for the commemoration of the 50th anniversary of D-Day; and the John W. Brown has been restored as a maritime museum, and is berthed at Baltimore.

July 2000

Women make excellent welders. To the women it was like a sewing machine job.

This period of enormous social change was also witnessed in Australia with women joining in the defence and medical services, moving into all facets of industry, as well as forming the Women’s Land Army to maintain pastoral and agricultural production.

Naming the Eleni K

The Liberty ship Johns Hopkins was named after Johns Hopkins, a banker, who gave an endowment to Johns Hopkins University in Baltimore USA. The University maintains the Johns Hopkins Press, the oldest university press in the United States. The Johns Hopkins Hospital and Johns Hopkins Medical School also honour his name.

During wartime service the Johns Hopkins struck a mine on 2 October 1944 when moving anchorage at Marseilles, France while on a voyage from Marseilles to Oron, and was subsequently towed back to the United States by a Liberty ship designer. Liberty ships were generally crewsed during wartime service by 52 persons, with a gun crew of 2/3 immediately following the war most of the Liberty ships were sold into the merchant service of American and foreign countries, generally at 35% of construction cost to help Allies who had suffered heavy shipping losses.
AN UGLY DUCKLING IN SOUTH AUSTRALIAN WATERS: Eleni K (1943-1966) continued......

The John Hopkins was sold in 1946 to South Australian owners and renamed *Theris*, operating firstly under the Panamanian flag and in 1950 under the Honduran flag. It was sold again in 1952 and renamed *Santa Elena*, and continued to operate under the Honduran flag. In 1960 it was sold to the Eleni Shipping Company of Greece and renamed *Eleni K*, carrying the Greek flag.

Historical account of loss

More than a few Liberty ships sank under dubious circumstances; in times of falling freight rates or when insurance was pushed so unreasonably high as to make it unprofitable to operate with low-paying cargoes. There have been a number of Liberty ships, sunk or stranded, for which insurance firms were reluctant to pay claims.

The *Eleni K* arrived in Thevenard, South Australia in mid-1966 to load bulk wheat for shipment to overseas ports. It was considered unseaworthy by the South Australian shipping authorities, and therefore not seaworthy. The wheat for shipment to overseas ports in mid-1966 to Australia in mid-1966 was insured, was valued at about $300,000.

The *Eleni K* left Thevenard with 7775 tons of wheat on 29 September 1966 bound for Port Lincoln where a further 2000 tons was to be loaded. The Harbourmaster, Captain Jeffries, was concerned about the way the vessel had been loaded, with wheat only in four of the holds. Holds 1 and 2 in the forward part of the ship held 4334 tons of wheat, and holds 4 and 5 in the after section held 3402 tons, leaving no.3 hold and no.3 deep tank in the centre of the ship empty. Before the *Eleni K* departed, the Harbourmaster obtained the written consent of the master of the vessel that the master accept full responsibility for the manner in which it had been loaded.

The vessel left Thevenard at 10.20am on 29 September and was about two miles seaward of the Fairway Beacon at 11.40am when the pilot alighted into the pilot boat to return to Thevenard. Ten minutes later the *Eleni K* broke its back and buckled, or 'hoggled', in the area of no.3 hold. The master then signalled on the steam whistle for the pilot to return. The engines were stopped and the vessel was anchored, but it sank soon after. The multinational crew were predominantly Greek and Spanish, with one from Britain and another from Ireland. The wheat aboard the *Eleni K* was valued at $433,000 and the vessel, which was insured, was valued at about $300,000.

The German freighter G.I. Nickerson salvaged 1770 tons of wheat under difficult weather conditions in mid-October using suction equipment, but further salvage was halted on 25 October.

A decision was made to refloat the *Eleni K* and tow it to a position between Goat and St Peter Islands where it was to be grounded.

Below: The *Eleni K* shortly after breaking its back and sinking off Thevenard.

AN UGLY DUCKLING IN SOUTH AUSTRALIAN WATERS: Eleni K (1943-1966) continued......

Two years ago a stonework conservation program commenced at Martindale Hall, in the Clare Valley. $1 million was spent on the conservation of the facade of the Georgian style mansion to protect its architectural uniqueness, its historical importance, and to enhance its tourism potential.

Much of the conservation work involved the replacement of stonework, deteriorated by rising and falling damp. Conservation also included remedial work to window sashes, screens and shutters, and careful cleaning of the facades. As much as possible of the original stonework and mouldings was saved. Where the stone had decayed an appropriate durable sandstone was sourced, cut and profiled to match the original stones exactly. To achieve this, today's technology and traditional stone masonry skills were used. The result is a tribute to all the tradespeople involved. The late Bernie Koesters, recognised for many fine projects such as the bell tower extension to St Xavier's Cathedral in Adelaide, undertook the stone masonry work.

To celebrate the renewal of Martindale Hall, The Hon Premier, John Olsen, relaunched Martindale Hall on 3 November 1999.

The day was celebrated at Martindale Hall under a white canopy. Local children from Menno Primary School sang a welcome song in different languages reflecting our multicultural society. The Cremona String Quartet played Bach's music, while politicians, media and locals mingled. Hosts Carol and Les Rooney completed the day with sumptuous food.

The Premier said, "Today we acknowledge, celebrate and appreciate our history, our origins, our culture, and the splendour and majesty of a past era."

"Martindale Hall, in all its grandeur, has endured the strongest test of all, and that is the test of time, to become not only an icon in the Clare Valley region, but to become a tourism asset of which the entire South Australian community can appreciate and be proud of."

Hon Dorothy Kotz, Minister for Environment and Heritage also joined the Premier on the day. She said, "Tourism and heritage are increasingly becoming important partners."

Martindale Hall is a fine example of the success of such partnerships."

In 1879 English pastoralist, Edmund Bowman, commissioned a pallatial solid house to confirm his residency in South Australia. Two years later Martindale Hall was complete with its elaborate Italian Renaissance interior.
Welcome to the year 2000! The latter half of 1999 kept the new State Heritage Authority busy discussing, and entering new places in the State Heritage Register.

An amendment to the Heritage Act was passed by Parliament in November 1999, allowing me to delegate the function of commenting on development approvals. Under the Development Act 1993 and Regulations, Councils and the Development Assessment Commission are required to refer development applications affecting a State Heritage Place to the Minister for Environment and Heritage for response. The response usually takes the form of a recommendation of action that the planning authority should take.

The amendment to the Heritage Act will reduce paper work, streamline the system and reduce decision times. Applicants for development approval will particularly appreciate this.

The National Heritage Races Strategy, a Commonwealth strategy to establish a meaningful national heritage list, is progressing. The States have now met and are considering the options to establish such a list. The government-owned heritage buildings will continue to be used in the year 2000. The Queen’s Theatre will be used in the Adelaide Festival of Arts for several productions. The Adelaide Oval will also be used as a venue for an interesting production called The Eye.

The State Government, through Heritage SA, and the City of Adelaide have produced a new technical publication on Early Roofing and Roof Materials in South Australia. This publication provides a fascinating history of early roof types and construction methods in South Australia. It is also a useful and practical guide on how to maintain the historic appearance of a roof, and how to undertake repairs to a roof, which are sympathetic to its age.

Also being published early this year is Painting of Older Buildings. Painting is an important component of the overall conservation of older buildings. This publication is the most comprehensive study of the history of painting in South Australia, and provides a professional guide on how to choose the most appropriate colour scheme for an older building, as well as guidelines on the application of paint. This publication also seeks to redress misconceptions as to what heritage colours should be.

The State Government, through Heritage SA, is involved in producing a national publication on twentieth-century heritage. This publication will help to challenge existing notions of what heritage is, and helps us to consider what we want to save from the twentieth century.

Hon Dorothy Kots MP
Minister for Environment and Heritage
Minister for Aboriginal Affairs

The towing operation using the tug Booker took four days and proved very difficult with the towline parting twice. The vessel was finally placed in its present position, in 11 - 13 metres of water, on 17 November 1966. The vessel was flooded in the fore and aft compartments, and awash at the weather deck level at high tide. Due to fears that the vessel would break in two this operation was very complicated. The salvage company employed the 250 ton ketch Fairy, in the salvage operations.

An inspection of the site carried out on 19 September 1968 revealed that illegal salvage work had been taking place on the wreck. The midships accommodation had been completely gutted by fire, and all paintwork including the funnel had been blackened. The spare propeller had also been blasted off causing considerable damage to the after deck house, and all port holes had been removed.

The Site Today
The bow is facing northwest and the forecastle is intact with winches and the sweeping deck. The engine room can be penetrated, as corrosion of the hull has suffered in recent decades from damage caused by illegal salvage, as well as corrosion of the hull and fittings. These impacts need to be controlled if the site is to provide continued enjoyment. A case will soon be made to the Commonwealth to declare the site a "historic shipwreck" under the Historic Shipwrecks Act 1976, and a program of corrosion monitoring is expected to assist with management recommendations for the future preservation of the site.

Terry Arnott
Maritime Heritage Officer

Below: Principal Maritime Heritage Officer, Bill Jeffery, inspecting the windlass on the foredeck, 1996

The Future
As one of the best shipwreck dives in South Australia the Ellen K is an important recreational and tourism asset which will form part of the West Coast Maritime Heritage Trail. The extensive remains of the hull provides an impressive sight to any visitor. It also provides a tangible link with World War II and the sweeping technological and social changes brought about as a result of this global conflict. The wreck has suffered in recent decades from damage caused by illegal salvage, as well as corrosion of the hull and fittings. These impacts need to be controlled if the site is to provide continued enjoyment. A case will soon be made to the Commonwealth to declare the site a "historic shipwreck" under the Historic Shipwrecks Act 1976, and a program of corrosion monitoring is expected to assist with management recommendations for the future preservation of the site.

References
• Bunker, JG, 1972, Liberty Ship - the Ugly Ducklings of World War II
• DENR, Mapland, aerial photos 1192/11-13, 2400/12I
• Hansard, House of Assembly, 29/9/1966
• Lane, FC, 1951, Ships for Victory, pp 544 - 565
• http://www.mma.mass.edu/academic/faculty/mcgourt/pls/pls.html
• Sawyer, LA & Mitchell, WH, 1970, The Liberty Ships, pp 25, 42
• State Records Office - SA, Harbours Board Correspondence, GGR 51/170/888/66
• Stewart, IG, 1992, Liberty Ships in Peaceetime, pp 5-25, 149
Incospec

Protection

- Protective, decorative and restoration coating consultants
- Failure analysis and expert witness
- Corrosion engineering and material selection

7/88 Melbourne Street
North Adelaide
phone 08 8267 4744
facsimile 08 8267 4434
email mail@incospec.com.au
www.incospec.com.au

We're the only ones who smelt like we did 100 years ago.

Back in 1900 when Fielders was first established, double-smelted galvanised roofing was the roofing of choice for quality buildings. Double-smelt meant you get double-thickness cooling and double protection. To cut costs, roofing companies gradually stopped making this longer-lasting material. But now 100% Australian-owned Fielders is back in the business of making heritage roofing and guaranteeing from 100% genuine double-thickness Z600 galvanised BHP steel, complete with a 10 year guarantee against corrosion. We're the only ones in Australia doing it. Plus, we guarantee your entire Fielder's roof to be used end wear-wright for at least 10 years when installed by a Fielders Approved Heritage Contractor.

FREE MATCH UP SERVICE
(08) 8391 1855

Littlehampton
Clay Bricks and Pavers
Since 1892

Old Red Bricks

Authentic Reproduction of Old Red Bricks

specialising in heritage reproduction old red sandstone bricks

No longer is there a need to compromise when matching or recreating early Adelaide architecture

FINISH ON TOP WITH FRIENDS STEEL ROOFING.

Lux Design — are experienced consultants providing full building design services where required.

Variety of work from Haigh's Chocolate outlets and corporate work to contemporary residential projects.

Architectural colour is considered an important integral part of our design. A small firm, Lux aims to provide appropriate and sensitive solutions.

Heritage South Australia
Government of South Australia

Issues and Information on Heritage Conservation in South Australia