The Vanishing Monuments to a Silent Era

by Dylan Walker

What do the Hindley Street car-park, Beehive Building, Adelaide Town Hall, Market Plaza and the Lotteries Commission building have in common? All five sites and many others around the city once housed thousands of picture goers during the silent era. Such was the size of the cinema industry from 1905 to 1929 that any spare hall around Adelaide was grabbed by enthusiastic entrepreneurs. This article is a short trip to the silent era to capture the frenzy of the cinema exhibition industry.

One of the first entrepreneurs to take advantage of the novelty of moving pictures in Adelaide was Wybert Reeve. From 1891 to 1900 he leased the Theatre Royal in Hindley Street where the Hindley Street car-park now stands. It was here on 19 October 1896 that, under Reeve’s direction, Frank St Hill and Frank Moody screened moving pictures to an Adelaide audience for the first time.

In those days the Theatre Royal had a theatrical reputation of being ‘...the home of sweetness and light’ and the effect of Adelaide’s first picture show was ‘...disappointing owing to the fact that too much light was let into the building, thereby causing the figures thrown upon the screen to appear fainter than they would have been under more satisfactory arrangements.’

In the evening of 19 October 1896, the projection equipment was relocated to one of the large shops of the Beehive Building in King William Street. This was Adelaide’s first silent picture house. Ten exhibitions were given each day Monday to Friday, and twelve on Saturdays. One month later St Hill and Moodie closed shop and moved their equipment to Perth.

In December 1896, Reeve purchased a Lumiere cinematographe and as well as screening pictures at the Theatre Royal, he toured the country towns of South Australia exhibiting the new marvel. In Burra people arrived at 7 pm and by the advertised time of 8 pm, every seat in the institute hall was taken. Such was the popularity of moving pictures in South Australia that in the first full year of screenings thirty-seven venues were used.

From 1898 to 1905 interest in moving pictures waned. By late 1905, when interest and film popularity picked up, the Government had since amended the 1882 Places of Public Entertainment Act. These amendments, which covered mainly fire restrictions, limited the number of screening venues. As a result, the re-emergence of the cinema in Adelaide in 1905 saw great use of the Adelaide Town Hall and little use of any other venues around the city and suburbs.

The most popular film screened in 1906 was Living London presented at the Adelaide Town Hall by the Tait Brothers. Other popular screenings were parochial films such as Happenings Taken at the Adelaide Show, Adelaide’s Fire Service and Animated Adelaide. However, the significant event in that year with regard to cinema history was the screening of what is claimed to be the world’s first feature film, The Story of the Kelly Gang. It was premiered at the Adelaide Town Hall on 26 December.

During 1907, the number of picture shows in Adelaide had increased and by 1908 it had become obvious that moving pictures had become a part of the entertainment establishment. On the opening night of the huge New Pavilion, on the corner of Pulteney Street and North Terrace, the canvas marquee’s 3,000 seats were full. In the centre of town was W.H. Bruce’s 2,000 seat marquee in Victoria Square where the Supreme Court now stands. Such was the demand for cinema entertainment that the dedication of a building to film was justified and on 5 December 1908, Adelaide’s first permanent picture house, West’s Olympia, was opened in Hindley Street.

Over the next two years picture shows around Adelaide became a profitable business, yet the market was still not fully exploited. The proprietors of the Elite Skating Rink in Pirie Street found an alternative use for their hall. By
installing 3,000 seats they were able to open Paris Pictures in October 1909. W.H. Bruce moved out of Victoria Square into the Golden Gate Hall in Grote Street. Best’s Pictures took over Bruce’s old site and erected a permanent open-air picture show, which was later known as the Trocadero Gardens. A little further south, on the corner of King William and Sturt Streets, the Casino Open-Air Picture Theatre commenced in November 1910. In the same month the Empire Picture Palace on St. Vincent Street, Port Adelaide was opened.

Back in the city, The Arcadia Picture Palace was opened in Rundle Street next door to the Adelaide Arcade. This was later demolished and The Pavilion was constructed on the site in 1912. In Grote Street, the management of the Empire Theatre announced a season of pictures would be inaugurated. From that day until the late 1940s the live theatre was used for the sole purpose of screening movies. Today the facade of the Empire fronts the Market Plaza. Ovals were also utilised to screen pictures, and included those at Norwood, Hindmarsh and Alberton. Other open-air picture shows to appear were Well’s on the Norwood Parade, Wondergraph Open-Air Picturedrome on the Semaphore Esplanade and the Glenelg Picture Theatre on Mosely Square.

In 1911, the western suburbs were to have a new picture house. Located on Commercial Road, Port Adelaide, where the Masonic Hall now stands, the 600 seat Port Picture Pavilion opened. The following year, the Central Picture Palace in Wakefield Street (next door to the Wakefield Hotel) was built providing Adelaide with an additional 1,300
cinema seats. It was claimed at the time that a record had been established in building the cinema in fourteen weeks. This was apparent when '...the aroma of moist paint was rather noticeable at the first entertainment'.

In 1913, the Star in King William Street (where the Commonwealth Bank building now stands) opened and the Wondergraph moved out of the Adelaide Town Hall into their new palatial structure in Hindley Street. Future generations would remember the 1,800 seat Wondergraph as the Civic or State. Down at the Port, Ozone Amusements built the palatial 1,700 seater Ozone Theatre on St. Vincent Street. By the close of 1913 there were over 25,000 permanent picture house seats in Adelaide and the suburbs (this excludes the numerous halls that regularly screened films).

During the war, the Anzac Theatre (directly behind the Maid and Magpie Hotel) provided moving pictures to the residents of St. Peters. On the other side of town, the Torrensville Star opened. This theatre, which at the time of writing is due for demolition, was the birthplace of Dan Clifford’s Star Circuit. Down at the Bay, Glenelg Theatres built a new Glenelg Theatre on Colley Terrace. Herbert Clues opened his Unley Picture Palace on Unley Road, where the Unley Shopping Centre now stands. In the city, the Grand was built on the corner of James Place and Rundle Street. Today the building houses the Lotteries Commission.

Following World War One, picture houses began to dominate the streetscapes of most suburbs. No longer was a church or town hall a sufficient symbol of a suburb’s success, it was necessary to have a picture house. Included in those built in the 1920s were the Goodwood and Semaphore Wondergraphs, the Prospect National, the Croydon Picture Theatre, the Princess at Marrayville (now called Chelsea, it is the only suburban silent picture house still in use) the Garden Theatre on Goodwood Road, Colonel Light Gardens (a monument that still stands in all its glory, although used as a supermarket these days), the Alberton Ozone, located in Fussell Place (now also a supermarket), the 1,800 seat Enfield Ozone, and the Kilkenny Picture Palace which was just around the corner from the Austral Picture Palace. Back in the city, the York was built on the corner of Gawler Place and Rundle Street. This picture house was demolished in the early 1960s to widen Gawler Place.

Many more picture houses were built during the silent era with the final one being the Regent - the only silent picture house still in use in the city today, although not in its original form. When the curtain fell on the silent era in 1929 there had been 110 picture house venues in and around Adelaide - some more salubrious than others but all a monument to a popular culture.

As the cinema celebrates its centenary very few of these monuments are left to remind us of one of the most popular pastimes of this century.

Dylan Walker’s Adelaide’s Silent Nights, a pictorial history of cinema exhibition in Adelaide from 1896-1929, will be published in October.

2. The Register, 12 July 1912.
The Stories Behind the Japanese Graves at Cheltenham Cemetery

Places in the State Heritage Register include a large number of grave sites which contribute significantly to our knowledge of the past. Events associated with the grave of a Japanese naval cadet at Cheltenham Cemetery give us an insight into Japanese-Australian relations in the late nineteenth century.

Since World War Two there has been a reluctance to fully accept Japan as our neighbour. This attitude is slowly changing. Before then the two countries had shared a growing relationship in the Pacific.

During the 1914-18 War Japanese ships had escorted our fleet on the way to Egypt. In 1921 Prime Minister Billy Hughes publicly praised Japan’s naval involvement in the war, claiming that the allied triumph had in no small measure been due to the help that Japan had given, especially in making possible the safe passage of more than 600,000 ANZAC forces across the Indian Ocean. Without the help of the Japanese fleet, he had reflected, the security of Australia, New Zealand and all the other British possessions in the east would have been severely imperilled.

In 1887 the Japanese warship Ryuyo made a goodwill visit to Adelaide. On board was the body of a graduate of the Japanese Naval Academy, Yoshikuma Kawakami, who died of a lung infection (phthisis) on 22 April 1887, 16 days before reaching the anchorage. On arrival it was arranged that the young cadet would be buried at what was then called the Port Adelaide and Suburban Cemetery, Cheltenham. (The grave is in section 11, off driveway B.)

During the visit much excitement and interest was generated in Adelaide with the ship’s officers being entertained by the local dignitaries at various functions including an ‘at home’ at Government House where the police band played popular operative selections from ‘The Mikado’. Although naively inappropriate this was meant as a respectful gesture. The visitors were to be seen in the banks and shops and regularly patronised the City Baths.

(Continued on page 7)

Japanese naval men marching through the streets of Adelaide in May 1903. Courtesy Mortlock Library.
Maintenance of historic places

Keeping the water out

The purchase of a building, be it for residential or other use, can be one of the largest investments we are likely to make. Just as we regularly maintain and service our motor vehicles, so too should we maintain and service buildings in order to ensure their long term preservation. This is particularly relevant to older buildings which, on account of their age, invariably suffer the effects of deferred maintenance over the years. I have seen building walls which were in danger of collapse due to poor maintenance, and the occupiers were blissfully unaware.

A knowledgeable and systematic approach to the inspection and assessment of historic buildings will provide a useful starting point to determine areas which require maintenance and those which need urgent attention.

Maintenence will be a long term process of slow decay - for instance the infiltration of water through the top surface of a cornice moulding causing the gradual decay of the underside as moisture evaporates and salts form.

This article looks at keeping rainwater and surface water out of the building fabric by paying attention to roofs, rainwater systems (gutters, downpipes and drains) and surface drainage.

Roofs, flashings and cappings

Winter is the time to check the soundness of the roof, one of the most important parts of the building. A leaking roof will damage not only the structural roof timbers but also the walls and ceilings below.

Inspection from within the roof space is an effective method to check the underside of a roof, particularly when it is raining. Any leaks should then be evident. Bear in mind that water may also enter a roof by capillary action aided by dust collecting between roofing slates. The key is to be thorough and observant.

Deterioration of corrugated iron roofs usually commences where the sheets of iron overlap and rust develops. Where this is clearly evident and daylight becomes visible through the roof sheets, they should be repaired or replaced.

Similarly a slate or tiled roof must retain its integrity of cover to provide protection to the building below. Failure of the nail or wire fixings holding the tiles in place can result in slippage and consequent water penetration.

Deflection of timber roof members will also result in movement of the roof cladding and create the potential for water leaks, leading to yet further damage. Changes in the loadings on timber roof structures, such as alterations or additions to a building, may redistribute the structural load and a gradual deformation of the timber framework may occur if it is loaded beyond its safe working strength.

Failure of timber structures is normally evident through deflection, twisting or splitting. Should any evidence of structural failure arise then professional engineering advice should be urgently obtained to ensure that further structural damage does not result.

Internal box gutters, ridge and hip cappings and flashings around chimneys should all be checked to ensure that fixings are intact to prevent vermin from gaining entry to the roof space as well as ensuring rainwater is kept out.

While in the roof space, electrical wiring can also be checked. The advice of a qualified electrician should be sought on the adequacy and condition of wiring within a building, particularly if the building has been recently acquired.
A visual inspection of the roof from above is easily carried out and need not be a time consuming exercise. Look for faulty or slipped roof tiles and slates and damaged or lifting sheets, cappings and flashings, particularly around chimneys. Flashings around chimneys should be firmly fixed and provide sufficient cover over the roofing material for water tightness.

Gutters and downpipes
If the building has a parapet wall check the box gutter and flashings to ensure that they are securely fastened. Ensure that box and eaves gutters are free of debris which may cause the gutters or downpipes to overflow. The entry of water from overflowing downpipes and gutters can cause extensive damage.

Check that gutters are draining freely towards downpipes or outlets so that they do not hold water (when it is not raining) to prevent premature deterioration. Check also that balcony roofs and awnings drain effectively and that rainwater heads are kept clear of debris.

Blocked gutters and downpipes can cause saturation of the wall surface which may result in harmful salts being deposited within the wall as well as encouraging plant growth. Both of these can have serious detrimental effects on the wall's structural integrity.

Chimneys
While on the roof check the condition of the chimneys. Inspect the mortar between chimney bricks or stones as repointing may be necessary. If the chimneys are rendered inspect the top ledges of any decorative profiles to ensure they are not cracked and hence have the potential to allow water to soak into the masonry - over time this can erode the mortar and ultimately cause the chimney to collapse. Look at the top surface of the chimney to ensure that there is adequate render over the masonry, again to ensure that water does not slowly find its way into the chimney construction.

Another important place to look is down the chimney flues. The updraught of air in a flue can result in high evaporation rates if the masonry is damp, and it is common to find advanced salt decay internally even though the chimney may look sound from the outside. This can be successfully fixed if caught in time by repointing the top section of the flue with new mortar.

Stormwater discharge
At ground level, make sure that downpipes discharge into a drain (either open or closed) which carries the stormwater away from the building. Downpipes should not discharge onto the walls of the building or the foundations. Downpipes which allow stormwater to discharge at the base of the wall can contribute to rising damp and structural cracking.

After heavy rain make sure there are no pools of water or soft ground within two metres of the base of the walls. If water stays for some hours after rain, this is a sign of poor soil drainage and there is always the chance that moisture could then slowly find its way into the foundations and underfloor space. Water-logged soil may lead to structural movement and cracking within the building.

Simon Weidenhofer
Architect

A publication covering all aspects of the maintenance of historic buildings will be available at the end of July. Call the State Heritage Branch for further information.

(From page 7)

Captain Yoshijama returned the hospitality shown to them by holding a 'complimentary banquet' on board the corvette. This festive occasion was described in detail in the Adelaide Press, including the proceedings, decorations and entertainment of traditional dance and song with the official guests transported to and from Semaphore Jetty in steam launches 'gaily dressed with flags'. The festivities concluded with 'Auld Lang Syne' being sung by the performers in Japanese. The visitors also made a donation of a 400 year old sword to the Port Adelaide Museum.

Sixteen years later, in 1903, representatives of the Japanese Imperial Navy again arrived in Gulf St Vincent. On this occasion three ships anchored in Largs Bay: the Hashidagi, Matsushima and Itsukishima. Commander Arimori, in his youth a friend of Kawakami, honoured him by arranging a memorial ceremony and the dedication of a new grave marker at the cemetery on Sunday 10 May.

Again the visit of the Japanese naval men created much excitement in the city with luncheons for the officers, a march through the City, the ships open for public inspection with electric illumination at night, and a garden party at Government House, where Sir Samuel Way was acting in his often repeated role as vice-regal representative.

Another Japanese site at Cheltenham Cemetery is a double grave of two merchant seamen, Chuhiti Ikeyama and Toraiichi Shirahama, who died in the Adelaide Hospital in March 1929 after an horrific boiler accident on board their vessel, Kyokuhob Maru. The vessel was berthed at Queen's Wharf, Port Adelaide. They are buried in a double grave with individual headstones of white Angaston marble. (Their graves are located in section B, off driveway A.)
State Heritage Register Update

The following places have been included in the State Heritage Register since January 1996:

- Dwelling - Clear Hills, Meadows
- St Philip and St James Catholic Church, Hawker
- Catholic Church of the Immaculate Conception, Quorn
- Lime Kiln Ruins, Bower
- Eden Park, Dwelling & Coachhouse, Wistow
- Former Crown Hotel (RSL Clubrooms), Mount Barker
- Hillside House and Wine Cellars, Lyndoch
- Wendouree Cellars, Clare
- Jacob Seaman's Hut Site, American River
- Threshing Floor, Penneshaw
- Frenchman's Rock Monument, Well & Pine Trees, Penneshaw
- Christmas Cove, Penneshaw
- Black Hill Lodge - formerly Werrimaster's House Ramp, Garage, Stone Channel and Dry Stone Walling, Montacute
- Institute/Town Hall, Quorn
- Depot Creek Weir, Quorn
- Cassini Station Complex and Mulberry Tree, Kingscote
- Mayura Homestead, Homestead, early Kitchen and Entrance Avenue of Pines, Millicent
- Former Woolwash and Fellmongery sites, Cottage and separate Cellar, Millicent
- Pingle Farm, Dwelling, Barn and Underground Tank, Port Noarlunga South
- Former St John's Presbyterian Church, Woodside
- Wynns Coonawarra Winery building, office, small laboratory, cellaring space, eighteen fermenting tanks, Coonawarra
- Southern abutment remains of 1857 Bridge, Port Adelaide
- Alberton Railway Station including Station Building, Western Platform and Footbridge, Alberton
- Former Bank of South Australia - Seaview House, Port Augusta
- St Augustine's Anglican Church, Port Augusta West
- Davenport Reservoir and Storage Tank, Stirling North
- Water Tower, Port Augusta
- Wharf, Port Augusta
- Shearing Shed - Coola, Port MacDonnell
- Bundaleer Reservoir Tower, Two Aqueducts, Three Weirs, Channel Systems and Reservoir Keeper's House, Guinarre
- Dwelling - The Park, Golden Grove
- Sealing Site - Thistle Island - Designated place of archaeological significance, Thistle Island
- (Part) Normanville Coastal Dunes, Normanville

Dwelling - Clear Hills, Meadows

Built in the mid 1860s, this house is important as an example of an increasingly rare method of construction called pise. Pise was made from rammed earth reinforced with sticks and straw, and was a method of construction used in the early nineteenth century.
Yorke Peninsula Heritage Survey (1996-97)

Another regional heritage survey is about to commence.

You may have read in Issue Number 7 (July 1995) of the State Heritage Newsletter about a heritage survey of the Flinders Ranges. This survey is part of an extensive Regional Heritage Survey Program which aims to identify all the non-Aboriginal heritage of South Australia by the year 2000. The Flinders Ranges Heritage Survey was completed in August 1995 and a number of places identified in the survey have already been entered in the State Heritage Register.

State Heritage has now initiated a regional survey of the Yorke Peninsula and has received partial funding from the Australian Heritage Commission, under the National Estate Grants Program. Additional funding from the State Heritage Fund and from local Councils in the region will be used to commission the consultants to undertake the survey and to publish the final report.

The Yorke Peninsula Heritage Survey will cover eight local government areas including the District Councils of Bute, Central Yorke Peninsula, Minlaton, Northern Yorke Peninsula, Port Broughton, Warooka, Yorketown and the Corporation of Wallaroo.

The heritage consultants are Taylor Weidenhofer, in association with Historical Research Pty Ltd, Austral Archaeology, Geoffrey Bishop and Sarah Laurence. The survey is about to commence and will be completed in late 1997.

Its primary objective is to identify places on Yorke Peninsula of State heritage significance for entry in the State Heritage Register, and to determine potential State Heritage Areas. As part of the survey local heritage places and areas will also be identified and documented. Places that may be of State or local heritage significance include mining complexes, maritime structures, shops, schools, churches, cottages and houses.

It is important that local communities are involved in the heritage survey. Consultation with interested people and groups is seen as a major element of the survey process. If you consider a place in the Yorke Peninsula region should be assessed for its heritage significance please contact Simon Weidenhofer, the Survey Team Co-ordinator, on (08) 373 3332.

The final report will be published in early 1998 and will be available for sale.

Hamish Angas
Heritage Survey Co-ordinator
State Heritage Branch
Old Bricks in South Australia

Bricks were a popular building material from the earliest years of settlement in South Australia. They were manufactured by the River Torrens within a few months of the arrival of the first Europeans. Besides being used for whole buildings, they were also very suitable for forming the corners (quoins) and the door and window surrounds in buildings made of stone. Almost all South Australian buildings had fireplaces and chimneys made of brick.

Bricks are made by forming clay into regular blocks of a convenient size to hold (usually about 1900cc), allowing any excess moisture to evaporate, then heating them to high temperature, typically about 1000°C. The clay undergoes a permanent chemical alteration, becoming harder and able to maintain its structure when wet. Well-made bricks are extremely strong and durable, requiring little maintenance. They have been known to survive for thousands of years.

As clay was abundant, and the processes of shaping and firing were fairly simple, bricks in the early decades were quite a cheap building material to manufacture. However they were expensive to transport because they were so heavy (about 3.5 kg each), and it required a lot of skilled manual labour to lay them. As a result a brick building was relatively expensive when all costs were considered. Brick tended to be most popular in places very close to brickworks or transport routes, and at times when labour was cheap.

South Australia was settled during a time of rapid technological progress in the manufacture of bricks, so there was a great diversity of brickmaking techniques used here in the nineteenth and early twentieth century. In general there was naturally a tendency for manual methods to give way to increasingly mechanised methods, but the process was not simple, for both techniques remained in use side by side for many decades. While the use of machinery could obviously reduce production labour, the cost of moulding each brick by hand was only one element in brickmaking, and there were many circumstances in which hand-made bricks could compete on the market with machine-made bricks. Hand-manufacture of bricks in South Australia persisted until the 1930s, and some special purpose bricks were still being made by hand as late as the 1950s.

Methods of Brickmaking

Hand-made bricks

The earliest bricks produced in South Australia from 1837 onward were made by hand, utilising the alluvial clays of the Torrens floodplain, and employing techniques brought from England. The clay was prepared by weathering, soaking and kneading by hand to form a stiff plastic peg. This was delivered by barrow to the moulding table. The moulder sat or stood at the table, and made each brick by taking a mass of clay just a little bigger than required, and throwing it vigorously into a mould which consisted of an open four-sided wooden or iron box which had a removable bottom board called a stock.

The quality of the brick was determined by the consistency of the clay and the accuracy of the moulder. The pug had to be plastic enough to spread instantly into the corners of the mould, but stiff enough to dry as quickly as possible and hold its shape during handling. Clay for hand-made bricks was usually about 25% water by weight. Depending on the stiffness...
and stickiness of the clay, it was usually necessary to sand the mould for each brick, or alternatively to lubricate it with water. The excess clay was cut away from the top of the mould with a board called a strike. The mould was then taken by an assistant who unpeeled the brick on to a board, and when ten or twelve bricks were lined up, they were wheeled away on a hack barrow for drying.

Thus each moulding table employed a gang of three or four brickmakers whose pace of work was dictated by the speed and skill of the moulder. It is widely claimed that a highly skilled moulder could make 6000 bricks in a day. Assuming a ten-hour day, that is about six seconds per brick, which is difficult to imagine. In Adelaide the moulders usually took a periodic break from the table by wheeling their own bricks to the hack, and production of 1200 bricks in a ten-hour day was considered a good rate.

**Identifying hand-made bricks**

There is a high probability of finding hand-made bricks in South Australian buildings dating from before the early decades of the twentieth century. Commons are readily identifiable, because most hand-made bricks were fairly rough, and show mould marks, air bubbles and poor arisses (sharp edges of bricks) from the moulding process. There is often a characteristic pattern of creases and folds (not cracks) in the sides of a hand-made brick, formed as the clay dragged down the side of the mould. As they were very soft, they often also have hard prints, hack marks and damage from being dropped and handled before drying. Their surfaces may also show the texture of the sand used in the mould. However, carefully made and selected face bricks may not be easily recognised as hand-made, for they can be virtually indistinguishable from machine-made bricks.

If in doubt, the simplest test for hand-made bricks is to measure a number of them very accurately, as they are certain to vary in their dimensions. Even two bricks made in the same mould by the same moulder may differ slightly in their depth, for they will not have exactly the same mass of clay in them, and will shrink to different dimensions during drying and firing. As a brickworks would have a great number of moulds in use — every moulder's gang requiring about four or five at one time — even the best hand-made bricks will also vary by a few millimetres in their length and breadth because of slight differences in the mould sizes.

**Machine-made bricks**

From the early 1880s onward, the production of bricks in South Australia progressively increased, and a greater proportion of bricks was produced by steam-powered machines, although it was not until after the First World War that the majority of bricks were machine-made. There were several distinct methods of mechanical manufacture, but three techniques were most common. Two of these involved the use of wet plastic clays; the other used stiff plastic clays or dry shales as the raw material.

*This is an extract from Old Bricks in South Australia, published by the State Heritage Branch in 1991.*
**HERITAGE CONSERVATION PUBLICATIONS**

All publications are free of charge unless otherwise indicated. Include postage and handling of $1.50 if information needs to be posted.

**General Information**
1.1 Useful definitions
1.2 Guidelines for good conservation practice
1.3 Planning for conservation management
1.4 Criteria for inclusion of places in the State Heritage Register
1.5 Summary of *Heritage Act 1993*
1.6 Summary of *Development Act 1993*
1.7 Entering a place in the State Heritage Register
1.8 Heritage funding in South Australia
1.9 Archaeological sites and artefacts
1.10 South Australian Architecture: A reading list

**Heritage Guidelines**
2.1 Model brief for the preparation of conservation plans (currently out of stock)
2.2 Advertising and signs on heritage buildings in South Australia $5.00
2.3 Fences $5.00

**Technical Information**
3.1 An owner’s guide to the maintenance of historic buildings $5.00 (currently out of stock)
3.2 Check it! Or how to prepare a logbook for the maintenance and housekeeping of historic places $4.00 (currently out of stock)
3.3 Old Bricks in South Australia $5.00
3.4 Removal of paint from masonry $5.00
3.5 Cleaning of masonry $5.00
3.6 Stone masonry in South Australia $5.00
3.7 Painting of older buildings (in preparation)
3.8 Rising damp and salt attack $5.00

**Mailing Address**
Information Centre
Department of Environment and Natural Resources
GPO Box 1047
Adelaide SA 5001

**Street Address**
Ground floor, Australis Building
Information Centre
77 Grenfell St
Adelaide SA 5000
Ph: (08) 204 1911 (from mid August onwards 8204 1911)

Please put me on your mailing list for details of your future publications

I enclose cheque/money order for $.......................... including postage and handling.

NAME: ____________________________

COMPANY: ________________________

ADDRESS: _______________________

______________________________

______________________________

______________________________

______________________________

______________________________

__ TICK BOX __

**APPLIED HISTORICAL STUDIES**

Postgraduate awards in Applied Historical Studies are being offered for the first time at the University of Adelaide. The awards offer a Graduate Diploma and Master of Arts; a number of places are also available for auditing (non-credit) students.

These courses will provide a foundation for practice in the fields of applied or public history. Developed in consultation with the Association of Professional Historians and the History Trust of South Australia, the Applied Historical Studies Program draws upon the human expertise and cultural facilities found in and around Adelaide. There is still time to enrol for mid-year entry to these postgraduate programs.

The following modules are available:
- Built Environment
- Archives and Records
- Aboriginal History
- Museum Skills
- Family History
- Commissioned and Local History

**For further details contact**
Dr Kerrie Round or Prof. Wilfred Prest
Ph: (08) 303 5052 Fax: (08) 303 3443