

HERITAGE ASSESSMENT REPORT

19 March 2026

NAME:	Strait Gate Lutheran Church	PLACE:	26621
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ADDRESS:	Peramangk Country 412 Light Pass Road, Light Pass
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Based on the information available to it, Heritage South Australia of the Department for Environment and Water presents this heritage assessment that considers the place satisfies criteria (e) and (g) of Section 16 of the *Heritage Places Act 1993*.



Strait Gate Lutheran Church.

Source: DEW Files, 1 October 2025

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

Strait Gate Lutheran Church, opened in 1961, is an outstanding, highly innovative example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, drawing on symbolism as the primary generator of form, with the plan and elevation of the church directly inspired by a quotation from the Gospel of Matthew. Strait Gate Lutheran Church articulates many key attributes of late-twentieth century ecclesiastical architecture, including a radical plan shape; a distinctive roof in the form of a double-butterfly gable; and the adoption of commonplace materials such as cream face brick, tile and clear-finished timber. Strait

Gate Lutheran Church also has a special association with its designer, South Australian architect Eric von Schramek, who made an important contribution to South Australian history through his role in the development of innovative ecclesiastical architecture. Strait Gate Lutheran Church exemplifies von Schramek's instinct-driven, self-expressive design philosophy and was considered by the architect to be his own most radical church design.

Relevant South Australian Historical Themes

4. Building Settlements, Towns and Cities

4.5 Living in country towns

6. Developing Social and Cultural Life (supporting and building communities)

6.1 Supporting diverse religions and maintaining spiritual life

6.7 Continuing cultural traditions

Comparative Analysis:

Strait Gate Lutheran Church is associated with Lutheranism in South Australia; late twentieth-century ecclesiastical architecture in South Australia; postwar places of worship; South Australian architect Eric von Schramek; and South Australian artist Joseph Stanislaw Ostoja-Kotkowski. Each is considered in turn below.

Lutheranism in South Australia

There are 24 places associated with Lutheranism entered as State Heritage Places in the South Australian Heritage Register (the Register), including:

- St Michael's Lutheran Church & Cemetery, 1857-58, 18 Church Street, Hahndorf (SHP 21249, entered 2011), criteria (a), (d), (e) and (f),
- St Paul's Lutheran Church, 1890, 10 Main Street, Hahndorf (SHP 13133, entered 1986),
- Langmeil Lutheran Church & Graveyard, 1888, 26 Murray Street, Tanunda (SHP 10168, entered 1990),
- St John's Lutheran Cemetery & Chapel, 1865, Barossa Valley Way, South Tanunda (SHP 14830, entered 1997), criteria (a), (b) and (e),
- Bethany 'Herberge Christi' Lutheran Church, 1883, 184 Bethany Road, Bethany (SHP 12281, entered 1986),
- St Michael's Gnadenfrei Lutheran Church, 1873 and 1913, Seppeltsfield Road Marananga (SHP 12295, entered 1988),
- Bethlehem Lutheran Church and former Day School, 1871-72, 170 Flinders Street Adelaide (SHP 3394, entered 1986).

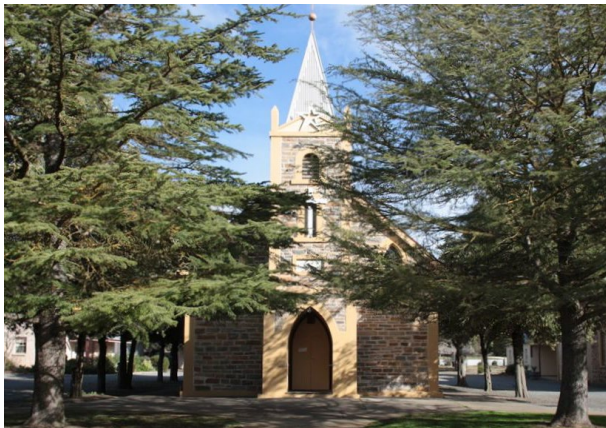
There are also 49 Local Heritage Places associated with Lutheranism in South Australia.

While places associated with the Lutheran Church in South Australia are numerous in the Register, none of these places demonstrate Lutheran activity in South Australia after 1945.



St Michael's Lutheran Church, Hahndorf, 1857-58 (left) and St Paul's Lutheran Church, Hahndorf, 1890 (right).

Sources: Google Maps and stpaulshahndorf.org



Herberge Christi Lutheran Church, Bethany, 1883 (left) and Lutheran Church, Tanunda (Langmeil), 1888 (right).

Sources: www.churchhistories.net.au and Google Maps

Late twentieth-century ecclesiastical architecture in South Australia

Before 1945, churches were generally designed in decorative historicist styles derived from ancient or medieval precedents. After the Second World War, traditional decorative styles became less prevalent for several reasons. Notably, the loss of skilled trades and the time involved in traditional construction techniques led to increased costs, making traditional styles less economical.¹ Further, architects who followed the Modern movement in architecture tended to reject the decorative nature of historical styles, deeming them to be superficial, regressive and 'dishonest'.²

Apperly, Irving and Reynolds identify two styles associated with places of worship constructed in Australia since 1945: the post-war ecclesiastical style (c.1940-1960) and the late twentieth-century ecclesiastical style (c.1960-1990). The late-twentieth century ecclesiastical style is understood to continue and extend the trends exhibited by the post-war ecclesiastical style while also demonstrating a tendency towards more unusual floor plans and roof shapes. The late twentieth-century ecclesiastical style is characterised by the following key style indicators:

- radical plan shapes, responding to liturgical change,
- steel, reinforced concrete or glulam portal frames, especially when exposed inside the building as an architectural feature,
- distinctive roof shapes, designed to set churches apart from secular buildings and connote a religious function,
- coloured glass windows,
- windows with accentuated mullions,
- windows with vertically proportioned openings, frames or panes,
- clerestory or skylight windows,
- plain wall surfaces, of undecorated face brick or concrete blockwork,
- play of light from unseen or unexpected sources to create a special mood,
- unbroken straight lines emphasising verticality,
- inverted V shapes reminiscent of Gothic pointed arches,
- elements reminiscent of Gothic flèches or spires, pointing 'heavenward',
- architectural 'distinctiveness' achieved through experimentation in space and form,
- integration into community expressed through familiar, 'humble' materials such as brick and timber, with domestic associations,
- utilisation of newly available structural materials facilitating dramatic shapes.³

In *Postwar Places of Worship in South Australia 1945-1990*, Burns outlines a typology of nine common types associated with post-war churches in South Australia,⁴ based on the typical roof shapes of such places. Strait Gate Lutheran Church (subject of this assessment) is most closely associated with the 'gable' type, possessing a pair of gabled butterfly roofs.

The gable type is the most frequently occurring roof type associated with postwar churches in South Australia. The type is characterised by a gable roof with a pitch gentler than forty-five degrees, overhanging eaves, a level ridgeline, and a worship space located under the main gable, which is longer than it is wide.⁵ It was not unusual for gable-shaped roofs to cover non-rectangular floorplans. Strait Gate Lutheran Church is the only known church in South Australia with gable roofs arranged in butterfly (v-shaped) configurations.



Immanuel Lutheran Church, North Adelaide, 1956 (left) and St Margaret Mary's Catholic Church, Croydon Park, 1968 (SHP 26521) (right) are both gable-roofed churches.

Source: Google Maps/DEW Files

Postwar and twentieth-century places of worship

Eighteen post-1945 places of worship are State Heritage Places. Examples include:

- Former Elizabeth South Methodist Church Hall, 1956, Lot 94 Harvey Road, Elizabeth Grove, criterion (a) (SHP 26593),
- St Alphonsus' Catholic Church, 1966, 87 George Street, Millicent, criteria (a), (d) and (e) (SHP 26544),
- Naracoorte Church of Christ, 1966, 64 Jenkins Terrace, Naracoorte, criteria (d) and (e) (SHP 26550, confirmed 23 May 2024),
- Cathedral of Angels Michael and Gabriel Greek Orthodox Church and Bell Tower, 1966, 282-288 Franklin Street, Adelaide, criterion (f) (SHP 13205),
- Holy Cross Catholic Church, 1969, 159-165 Goodwood Road, Millswood, criteria (d), (e) and (g) (SHP 26498),
- Shri Ganesha Temple, 1990s, 3A Dwyer Road, Oaklands Park, criterion (f) (SHP 26361).

The Australian Institute of Architects South Australian Chapter has identified four extant postwar places of worship as significant examples of twentieth century architecture in South Australia:⁶

- St David's Anglican Church, 492 Glynburn Road, Burnside, 1962 (SHP 26553),
- Nunyara Chapel, 5 Burnell Drive, Belair, 1963 (SHP 14785)
- Immanuel Lutheran College Chapel, 32 Morphett Road Novar Gardens, 1971 (subject of a future assessment),
- Jubilee Chapel, Centennial Park, 760 Goodwood Road, Pasadena, 1987.



Nunyara Chapel (SHP 14785)

Source: DEW Files

Eric von Schramek

Sir Eric Emil von Schramek OAM (b.1921 – d.2010) was a leading designer of modern churches in South Australia during the postwar period.⁷ Von Schramek was born in Prague and studied architecture at Prague Technical University. After the Second World War, he migrated to West Germany where he obtained postgraduate qualifications and worked as a town planner and architect before emigrating to Australia with his wife Edith (née Popper) in 1948.⁸

In 1951, von Schramek joined Evans, Bruer and Partners and became a director of the firm in 1953, which became known as Bruer, von Schramek and Dawes in 1960. From c.1969, the firm became known as von Schramek and Dawes and merged with Walkley and Welbourn in 1971. Von Schramek became an Associate of the Royal Australian Institute of Architects (RAIA) in 1953, a Fellow in 1967 and a Life Fellow in 1977.⁹ He retired in 1989.¹⁰

Over the course of his career, von Schramek designed at least twenty-two Lutheran churches, twelve Methodist Churches and several places of worship for other denominations in South Australia.¹¹ By 1948, two Lutheran synods existed in Australia, namely the United Evangelical Lutheran Church in Australia (UELCA) and the Evangelical Lutheran Church of Australia (ELCA). Von Schramek became a communicant of the UELCA, but designed churches for both synods. The UELCA and the ELCA united in 1966, becoming the Lutheran Church of Australia (LCA).

From 1967 to 1987, von Schramek was Chair of the LCA's Commission on Worship, Department of Church Architecture and Commission on Church Properties. In 1971, he was appointed to represent South Australia in the Liturgical Arts Society of Australia. Von Schramek was the first Australian to become a member of the American Society for Church Architecture (established 1960),¹² a key US-based, national organisation which played an important role in advocating for modern church architecture.¹³ Von Schramek was knighted in 1982 for service to architecture.

Von Schramek advocated an instinct-driven, self-expressive approach to designing places of worship, at odds with orthodox Modernist thinking on church architecture, which discouraged symbolism and creative expression for its own sake.¹⁴ Near the end of his life he reflected:

The functional aspects of church design are quite simple; the rest is pure design, inspiration and love of the subject. That was the reason I devoted so much of my time to creating soundly designed churches.¹⁵

Von Schramek is also notable for his experimentation in the natural and artificial lighting of churches, introducing innovation and devising carefully devised lighting schemes.¹⁶

Only one place designed by Eric von Schramek has been entered in the Register, namely the Former American River Methodist Church (SHP 26585), 1966, Ryberg Road, American River. Only one place designed by Eric von Schramek is a Local Heritage Place, namely the former Trinity Methodist Church, 25 Moseley Street, Glenelg, opened in 1959. Other notable places of worship in South Australia designed by Eric von Schramek include:

- Immanuel Lutheran Church, 1956, 139 Archer Street, North Adelaide; von Schramek's first church in South Australia and his regular place of worship,
- Strait Gate Lutheran Church, 1961, 412 Light Pass Road, Light Pass; von Schramek considered this his most progressive church design (subject of this assessment),

- St Richard of Chichester Anglican Church, 1964, 1 May Terrace, Brooklyn Park, including artworks designed by Josef Stanislaus Ostoja-Kotkowski (see below),
- Immanuel College Chapel, 1971, 32 Morphett Road, Novar Gardens (subject of a separate assessment),
- Unitarian Church, 1971, 99 Osmond Terrace, Norwood, one of von Schramek's last ecclesiastical commissions.

Von Schramek's early architectural commissions, such as Immanuel Lutheran Church in North Adelaide, Trinity Methodist Church in Glenelg and Strait Gate Lutheran Church in Light Pass were important influences on the development of post-war ecclesiastical architecture in South Australia and were widely emulated.¹⁷

Notable non-religious projects designed by Eric von Schramek include:

- Former TAA Building, c.1980, 144 North Terrace, Adelaide,
- Former Bank of New South Wales Building, c.1975, 50 Pirie Street, Adelaide,
- Former SGIC Building, c.1979, 211 Victoria Square, Adelaide.



Former Trinity Methodist Church, Glenelg, 1959 (LHP) (left) and Strait Gate Lutheran Church, 1961 (right)

Source: Google Street View



Former TAA Building, Adelaide, c.1975 (left) and former Bank of New South Wales Building, Pirie Street, Adelaide, c.1975 (right)

Source: Google Street View

Josef Stanislaus Ostoja-Kotkowski¹⁸

Josef Stanislaus (Stan) Ostoja-Kotkowski (b. 1922 – d. 1994) was born in Golub, Poland. An artist, his artistic production included painting, photography, film-making, theatre design, stained glass, kinetic and static sculpture, murals, vitreous enamels, op-collages, computer graphics and laser art. He was best known for his ground-breaking work in 'chromasonics', laser kinetics and audiovisual productions.

After studying under Olgierd Vetesko in Poland (1940–45) he was sent into forced labour at Warendorf, West Germany, from early 1945. At the end of World War II he was relocated to a displaced persons camp at Düsseldorf and secured a scholarship to continue his artistic training at the Kunstakademie Düsseldorf (1946–49). Kotkowski, known in Australia as Stan, migrated to Melbourne in 1949 and attended the National Gallery School. He moved to South Australia in 1954 and lived and worked in Stirling in the Adelaide Hills from 1955 until his death.

His work in the outback at the Leigh Creek coalfields in 1954–55 inspired his artistic direction, where the light and colour made a deep impression. Ostoja-Kotkowski commented that he 'was struck by the iridescence of the colour ... Not only did the colour seem to be vibrating with intensity but at the same time it gave the impression of being something solid ... The surroundings were drowned in an exciting light that had a life of its own'. Capturing this intensity became the focus of his artistic creativity.

In the late 1950s Ostoja-Kotkowski began experimenting with artworks incorporating recorded sound and light projection. In 1967, Ostoja-Kotkowski received a Churchill Fellowship to study at Stanford University, California. While at Stanford, Ostoja-Kotkowski was exposed to newly discovered laser technology. Back in Adelaide, the Weapons Research Laboratory at Salisbury helped him develop a laser beam whose sweep synchronised with voices and/or electronic music to produce images on a screen. His 'Sound and image' production at the Adelaide Festival of Arts in 1968 may have been the first time a laser was used in a theatre.

This was the start of his enthusiasm for kinetics and chromasonics (translating sound into visual images). In 1971 at the Australian National University in Canberra he designed a chromasonic tower. With composer Don Banks, Ostoja-Kotkowski orchestrated an audio-kinetic production, 'Synchronos '71', the first concert in which the players' music was instantaneously translated into kinetic visual images, with the musicians 'playing' images onto a screen. Ostoja-Kotkowski built laser chromasons for exhibition and put on laser kinetic productions at Ballarat in Victoria (1984), for the South Australian Jubilee 150 (1986) and for 'Synchronos '91' (Warsaw, 1991).

During his lifetime, Ostoja-Kotkowski was honoured with numerous awards, titles and fellowships: 'Excellence' award by the AFIAP Berne for innovative photography (1967); Churchill Fellowship (1967); Creative Arts Fellowship, Australian National University (1971); Fellow of the Royal Society of Arts, London (1971); Australian American Education Association Fellowship (1973); Polish Order of Cultural Merit (1991); and the Order of Australia (1992).

On several occasions, Ostoja-Kotkowski was commissioned to design works for churches designed by Eric von Schramek. Examples include Strait Gate Lutheran Church, 1961, 412 Light Pass Road, Light Pass (subject of this assessment); Immanuel College Chapel, 1971, 32 Morphett Road, Novar Gardens (subject of a separate assessment); and the former Black Forest Methodist Church, 67B Forest Avenue, Black Forest, although his window appears to have been removed.

There is one State Heritage Place associated with Ostoja-Kotkowski, namely St Maximilian Kolbe Catholic Church, 1985, Agnes Street, Ottoway, criteria (f) and (g) (SHP 26473, entered 2019). St Maximilian Kolbe Catholic Church contains the largest mosaic designed by Ostoja-Kotkowski. The Church is specifically entered under criterion (g) for its associations with Ostoja-Kotkowski. Places not entered in the Register associated with Ostoja-Kotkowski include the Adelaide Katyn Memorial, 1977, 232 Angas Street, Adelaide.



Mosaic at St Maximilian Kolbe Catholic Church (left) and Katyn Monument, Adelaide (right).

Sources: DEW Files and <https://www.ohta.org.au/>

Assessment against Criteria under Section 16(1) of the *Heritage Places Act 1993*. All Criteria have been assessed using the *Guidelines for Interpreting State Heritage Places* (approved by the South Australian Heritage Council on 14 March 2024).

(a) it demonstrates important aspects of the evolution or pattern of the State's history.

A place is of importance to the evolution or pattern of South Australia's history if that place is the product of, or is an example of, or was influenced by, or has influenced, or is associated with, or has a symbolic association with, or is the site of – an event, phase, period, process, function, movement, custom or way of life (including values, aspirations, tastes and fashions) which has made a **strong, noticeable or influential contribution** to the **evolution or pattern** of the settlement and development of South Australia.

The place should be closely associated with events, developments or cultural phases that have played a significant part in South Australian history. The following tests provide a guide as to the extent to which the place satisfies the criterion:

Strait Gate Lutheran Church is associated with the historic themes Building Settlements, Towns and Cities and its subtheme Living in country towns; and Developing Social and Cultural Life (supporting and building communities) and its subthemes Supporting diverse religions and maintaining spiritual life and Continuing cultural traditions.

Like many churches built in South Australia after the Second World War, the construction of Strait Gate Lutheran Church was precipitated by rising church attendance brought about by regional population growth. Strait Gate Lutheran Church is one of many Lutheran churches in South Australia (see Comparability, Rarity, Representation), and one of many Lutheran churches built after the Second World War. As Strait Gate Lutheran Church demonstrates a typical pattern of development rather than an important aspect of the evolution or pattern of the State's history, it is not considered to meet the threshold for its associations with the identified historic themes at the State Level.

It is recommended that the nominated place **does not satisfy** criterion (a).

(b) it has rare, uncommon or endangered qualities that are of cultural significance.

The place must demonstrate qualities of cultural significant to South Australia that are rare, uncommon or endangered. Cultural significance may include building class, historic themes, construction techniques, ways of life, social customs, scientific achievement, industrial processes, topographical or natural features, or land use, etc that may no longer be practiced, are in danger of being lost or rarely found in South Australia. This may encompass places that were always rare or places that have become scarce through subsequent loss or destruction.

The place must have both cultural significance to South Australia and also possess uncommon, rare or endangered qualities. Places that are few in number and

considered at risk of being lost for reasons such as changing land use, industrial processes and lifestyles, and economic pressures may be considered endangered. Places that might become rare or uncommon but are not yet uncommon or rare do not satisfy criterion (b). Determining if a place is uncommon, rare or endangered requires contextual analysis to understand how common the place once was and how many examples still survive. A place may be uncommon, rare or endangered but not culturally significant to South Australia, in this instance the place is considered to not satisfy criterion (b). The following tests provide a guide as to the extent to which the place satisfies the criterion:

Strait Gate Lutheran Church is associated with Lutheranism in South Australia. Worship within the Lutheran church is an ongoing practice in South Australia, and while some congregations have declined in recent decades, others have grown in strength. Although Lutheranism is culturally significant to South Australia, Strait Gate Lutheran Church is one of hundreds of South Australian Lutheran churches, many of which continue to operate. Consequently, Strait Gate Lutheran Church is not considered to demonstrate qualities of cultural significance that are rare, uncommon, or endangered.

It is recommended that the nominated place **does not satisfy** criterion (b).

(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.

A place may satisfy criterion (c) if it has the potential to yield information, typically in the form of physical evidence that will contribute to an understanding of South Australia's history. There must be strong existing evidence, in any form, to substantiate that the place is likely to yield information about South Australia's history that is not readily available from other sources and that sufficient integrity remains to yield the information.

The place should provide, or demonstrate a high likelihood of providing, tangible evidence that will contribute significantly to our knowledge of the past. The place may be a built structure, an archaeological deposit or a geological, palaeontological, speleological or historic site. The following tests provide a guide as to the extent to which the place satisfies the criterion:

Strait Gate Lutheran Church was built adjacent to the site of the previous Zur Engen Pforte (Strait Gate) Lutheran Church and its associated manse. These earlier buildings employed similar design characteristics and construction techniques to other churches and manses built in South Australia during the nineteenth century which survive across the state. Therefore, any archaeological remains associated with the earlier buildings are unlikely to yield information that is considered of significance at the State level, particularly as so many similar places are still intact.

Strait Gate Lutheran Church is thoroughly-documented in architectural drawings, photographs and other primary and secondary sources. There is no evidence (documentary, oral history or physical) to suggest that the place may yield information

that will contribute meaningfully to an understanding of the State's history beyond what is readily available.

It is recommended that the nominated place **does not satisfy** criterion (c).

(d) it is an outstanding representative of a particular class of places of cultural significance.

To satisfy criterion (d), a place must belong to a class of place, be an outstanding representative of the class and the class of place must also be of cultural significance to South Australia. To be an outstanding representative of a class of place the place needs to be an exceptional example of the class and/or an influential example of the class and/or a pivotal example of the class. The place must also retain sufficient intactness to represent the class with a high level of integrity.

The class of place should be of cultural significance in a state-wide context. The place should be outstanding when compared with other places in the class. The following tests provide a guide as to the extent to which the place satisfies the criterion:

Strait Gate Lutheran Church is a representative of the class of place postwar churches.

The construction of new churches after the Second World War is associated with postwar population growth resulting from migration and the baby boom, suburban and regional development and the evolving role of churches in community life. As a result, over 650 churches were built between 1945 and 1990 in South Australia. Most of these were constructed before c.1975. Churches constructed during this time played a prominent role in South Australia's physical, cultural and spiritual development.

Principal characteristics include plans responsive to liturgical change; distinctive roof forms employed to set the churches apart from secular buildings; the adoption of commonplace materials with domestic connotations employed to integrate the church into community; the adoption of newly-available materials, processes and technologies; expression in late twentieth-century ecclesiastical style; the provision of multi-purpose community facilities or amenities such as an activity hall; a considered engagement with site and context; and the presence of bespoke ecclesiastical artworks created as an integral part of the church's design. Due to theological differences, Protestant churches tended to display less artworks than Catholic churches during the postwar period. Conversely, due to the importance of Sunday school, Protestant churches tended to possess far more extensive community facilities than Catholic churches.

While Strait Gate Lutheran Church demonstrates many of the principal characteristics of the class, it does not demonstrate one important characteristic which is considered particularly important for a Protestant church, namely the provision of multipurpose community facilities or amenities. In comparison with other places that better

demonstrate the class, such as Naracoorte Church of Christ (SHP 26550), with its extensive community facilities, Strait Gate Lutheran Church is not considered to be an outstanding example of the class of place.

It is recommended that the nominated place **does not satisfy** criterion (d).

(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.

To satisfy criterion (e) the place must demonstrate a high degree of accomplishment that is creative and/or aesthetic and/or technical or is an outstanding representative of particular design characteristics or construction techniques. A place may demonstrate only one or a number of these distinguishers to satisfy the criterion.

The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its time. Breakthroughs in technology or new developments in design would qualify, if the place clearly demonstrates them. A high standard of design skill and originality is expected. The following tests provide a guide as to the extent to which the place satisfies the criterion:

Strait Gate Lutheran Church is an outstanding, highly innovative example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia. Strait Gate Lutheran Church was designed by South Australian architect Eric von Schramek and completed in 1961. Unusually for a postwar South Australian church, at Strait Gate, direct symbolism was the primary generator of form, with the plan and elevation of the church directly inspired by a quotation from the Gospel of Matthew, from which the church also took its name. Strait Gate Lutheran Church was one of the first postwar South Australian churches to depart from a traditional rectangular plan, and the first to employ a radical roof shape outside of the established gable, A-frame and flat roof types. As one of the more radical church designs of the early 1960s, Strait Gate helped establish a precedent for places of worship with more complicated plans and forms.

Strait Gate Lutheran Church articulates many key attributes of late-twentieth century ecclesiastical architecture, namely:

- a radical plan-shape, in this instance, a triangular overall plan with a rhomboid worship space,
- new structural materials facilitating dramatic shapes, achieved through the use of a welded steel structural frame incorporating lightweight web trusses, to create a unique roofline,
- architectural 'distinctiveness' employed to set the church apart from secular buildings and connote a religious function through its gabled double-butterfly roof, and deliberate integration of an existing 1887 church belltower as an architectural statement,

- coloured glass, incorporated into the large reredos designed by Stan Ostojka-Kotkowski,
- windows with vertically proportioned openings, notably in the sawtooth-profile side walls of the nave and front elevation rebates,
- a clerestory window,
- plain wall surfaces achieved through the use of cream face brick,
- play of light through the clerestory window through a coloured glass reredos screen, designed to create a special mood,
- unbroken straight lines emphasising verticality, notably in the sawtooth side walls and reredos studwork,
- inverted V shapes reminiscent of Gothic pointed arches, notably in the shallow gables of the main roof,
- a prefabricated welded-steel spire reminiscent of a Gothic flèche or spire, pointing 'heavenward',
- adoption of commonplace materials with domestic connotations employed to integrate the church into community, such as cream face brick, tile, and clear-finished oak and pine.

While a number of minor changes have occurred to the church, such as the addition of air-conditioning units to the northern side and the removal of one pew, these are considered to be either inconsequential or reversible. These changes have not diminished the place's architectural integrity to the point that its values can no longer be understood and appreciated.

It is recommended that the nominated place **satisfies** criterion (e).

(f) it has strong cultural or spiritual association for the community or a group within it.

To satisfy criterion (f), there needs to be clear evidence of a cultural or spiritual association between the community or a group within it and the place. The reasons for the attachment may be spiritual, religious, cultural, political or derived from common experience. The attachment must be enduring and strong.

Places that meet this criterion embody meanings and values that are important to a community or cultural group. The place should demonstrate strong and direct associations for a community or group within it that resonates into the broader community and links to the South Australian identity. The community or group within it must be one that would be broadly recognised by most South Australians as a community or group. The association between the community or group and the place must be enduring, with evidence to demonstrate that there is at least one generation (about 25 years) of association, acknowledging that levels of attachment may fluctuate over time. The following tests provide a guide as to the extent to which the place satisfies the criterion:

From 1861 until the present, Strait Gate Lutheran Church has been a place of worship for the Light Pass Lutheran community. While the Lutheran Church as a whole may be considered a group that resonates broadly across the state, there is no evidence to

suggest the Lutheran Church collectively has a strong cultural or spiritual connection with Strait Gate Lutheran Church, as it is one of numerous Lutheran churches in South Australia.

It is recommended that the nominated place **does not satisfy** criterion (f).

(g) it has a special association with the life or work of a person or organisation or an event of historical importance.

To satisfy criterion (g), the place must have an association that is considered to be special with the life or work of a person, organisation or event. The person, organisation or event must be notable or important to the history of South Australia and the place must be associated with why the person, event, or organisation is notable or important.

There needs to be evidence of a special association between the place and the person, organisation or event that has played an important role in South Australia's history. The association may be demonstrated through the fabric of the place or other evidence, such as archaeological fabric, documentary sources and/or oral history. Most people are associated with many places in their lifetime, and it must be demonstrated why the place being assessed has associations that are significant at the State level. The following tests provide a guide as to the extent to which the place satisfies the criterion:

Strait Gate Lutheran Church is associated with Lutheranism in South Australia, with South Australian artist Stan Ostoja-Kotkowski, and with South Australian architect Eric von Schramek. Each is considered in turn.

Strait Gate Lutheran Church is one of many Lutheran churches in South Australia. When compared with other places such as Lutheran Seminary (SHP 13513) and Church – Bethlehem Lutheran (SHP 13394), Strait Gate Lutheran Church is not considered to have a special association with the Lutheran Church at the State level.

The timber and glass reredos at Strait Gate Lutheran Church is associated with South Australian émigré artist Stan Ostoja-Kotkowski, who made a notable contribution to South Australian history through his innovative and diverse artistic practice. At Strait Gate Lutheran Church, Ostoja-Kotkowski designed the timber and coloured glass reredos screen. At the time this work was created, Ostoja-Kotkowski had begun experimenting with artworks incorporating recorded sound and projected light. Subsequently, multimedia works would both dominate his artistic practice and become the primary basis of his critical recognition. While ecclesiastical commissions formed a part of his diverse practice, Ostoja-Kotkowski is not primarily known for these works, unlike the South Australian artist Voitre Marek who specialised in this area. Ostoja-Kotkowski created relatively few ecclesiastical works during the course of his career. Of those ecclesiastical works which are known, only the reredos mosaic at St Maximilian Kolbe Catholic Church (SHP 26473) is considered to have a special connection with Stan Ostoja-Kotkowski, due to close links that the artist had with the church, which was his usual place of worship and also a focal point for the local Polish

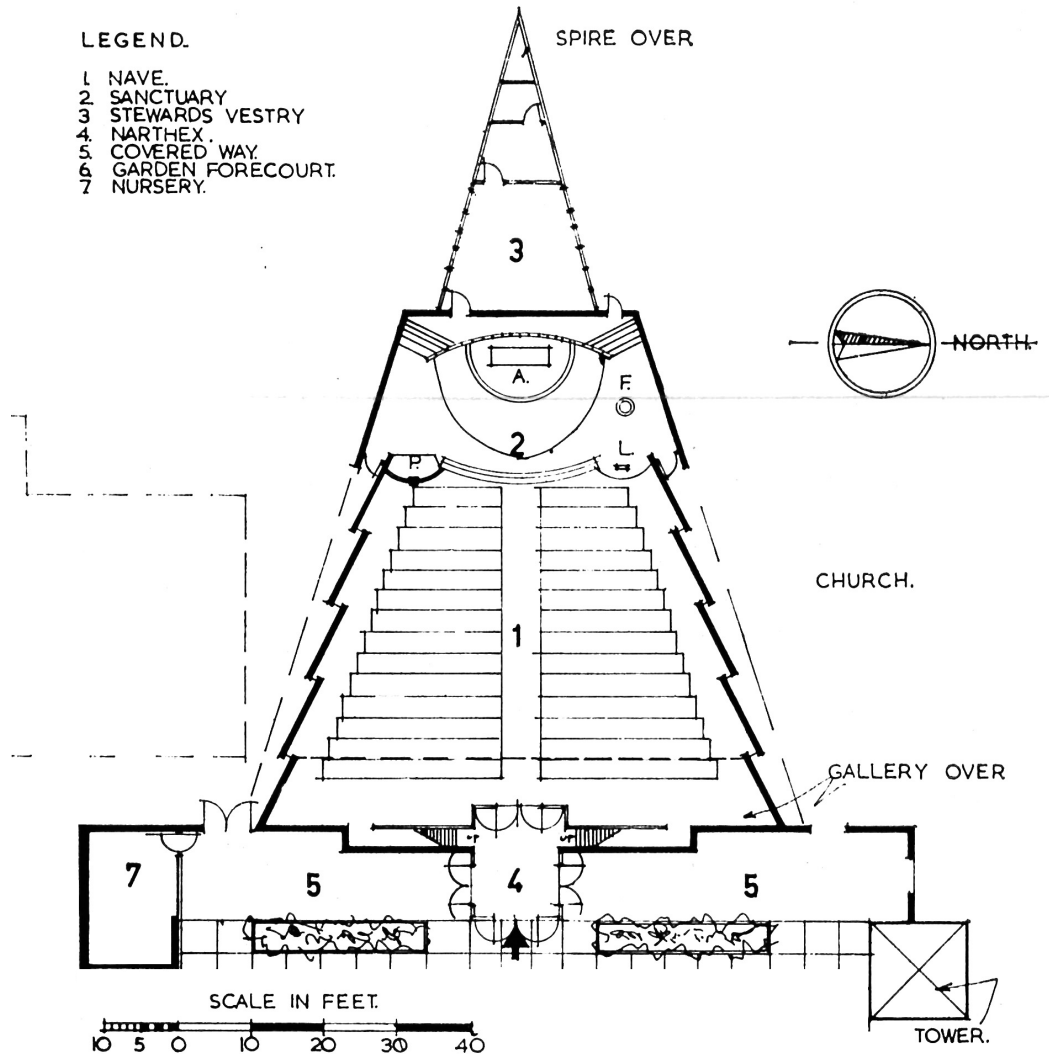
community, of which Ostoja-Kotkowski was a part. The reredos at Strait Gate Lutheran Church is not considered to satisfy criterion (g) for its association with Stan Ostoja-Kotkowski.

Strait Gate Lutheran Church has a special association with South Australian architect Eric von Schramek, who made a notable contribution to South Australian history through his role in the development of innovative ecclesiastical architecture in South Australia, especially during the 1950s and 1960s. Von Schramek was knighted in 1982 for service to architecture. His early ecclesiastical architectural commissions, such as Immanuel Lutheran Church, North Adelaide, Trinity Methodist Church, Glenelg and Strait Gate Lutheran Church, Light Pass are considered to have been important influences on the development of post-war ecclesiastical architecture in South Australia and were widely emulated.

Strait Gate Lutheran Church is a preeminent example of von Schramek's instinct-driven, self-expressive approach to church design, placing him at odds with orthodox Modernist thinking on church architecture, which discouraged symbolism and creative expression. Unusually for a South Australian postwar church, von Schramek's design drew upon direct symbolism as the primary generator of form, with the plan and elevation of the church directly inspired by a quotation from the Gospel of Matthew, from which the church also took its name. Reflecting on his career in 2007, Eric von Schramek considered Strait Gate Lutheran Church to be his most radical church design. For these reasons, Strait Gate Lutheran Church is considered to satisfy criterion (g) for its special association with Eric von Schramek.

It is recommended that the nominated place **does satisfy** criterion (g).

PHYSICAL DESCRIPTION



Indicative plan of Strait Gate Lutheran Church

Source: Strait Gate Lutheran Church, *Strait Gate Lutheran Church Light Pass, S.A. Centenary 1861-1961*

Strait Gate Lutheran Church is a single-storey, steel-framed, cavity-brick church with a symmetrical triangular plan and a double-butterfly gable roof. The church is oriented roughly east-west. The main roof is comprised of web trusses held aloft by paired steel columns. These columns in turn frame window openings which form a sawtooth profile to the nave side walls.

The building comprises three main sections: a butterfly gable-roofed main worship space with a trapezoidal plan; a butterfly gable-roofed vestry section with a triangular plan; and a semi-detached stone and brick tower from earlier church (tower built 1887).

Exterior features include:

- cream face brick exterior walls,
- deck profile steel roof covering, positioned diagonally to follow the fall of the roof,
- overhanging eaves,

- three crosses to street (northern) elevation, two in glazed brick, one in boxed copper sheet,
- relief lettering to street elevation ““ENTER YE IN AT THE STRAIT GATE” MATTH 7:13’ in boxed copper sheet,
- narrow timber-framed awning windows to rebates in street elevation,
- gable-roofed porch to centre of street elevation,
- semi-detached nursery block at southern end of street elevation,
- flat-roofed covered way on street elevation between nursery block and porch and porch and tower,
- toilet block at northwestern end of covered way (c.1970s, not significant fabric),
- pink Angaston marble foundation stone,
- pink Angaston marble porch steps,
- copper doors to porch street elevation with bronze detailing and door pulls,
- glazed doors to porch side elevations,
- concrete slab paving to covered way floor,
- double doors in covered way wall flanking front of church, with transom lights above,
- timber-framed hopper windows in nave side window openings,
- fixed clerestory window to western end of nave,
- timber-framed floor-to-ceiling window units forming part of external walls to vestry section), containing fixed and awning windows and Hardie's Colorboard or similar spandrels (asbestos-bearing),
- flat-roofed awning to northern side of vestry,
- welded-steel spire to western end of vestry roof,
- low stone front fence.
- reverse-cycle air conditioning units (not significant fabric).

Internal features include:

- cream face brick interior walls,
- tiled narthex (porch) floor,
- glazed screen between narthex and nave,
- triple pendent light fitting in narthex (two of three shades damaged),
- Alpha and Omega motif sandblasted into glazed doors between narthex and nave,
- radiata pine matchboard narthex and nave ceiling and gallery soffit,
- flush-mount ceiling lights to gallery soffit,
- web trusses boxed-in with timber,
- fluorescent light fittings fixed to sanctuary side of boxed web trusses,
- fibrous plaster sanctuary ceiling,
- tiled chancel floor, raised two steps above nave level,
- carpeted sanctuary floor raised one step above chancel floor,
- curved oak communion rails to sanctuary,

- concave studwork reredos, glazed with green, yellow white and transparent rippled glass, behind sanctuary,
- black timber cross mounted on reredos,
- projection screen mounted on reredos (not significant fabric),
- pink Angaston marble altar with black granite top, standing two steps above sanctuary level,
- fixed coarse aggregate concrete pulpit, with curved wall and oak top,
- fixed coarse aggregate concrete font stand with oak top and pewter lid,
- fixed oak lectern,
- low jarrah platforms supporting two banks of pews, approximately 70mm above nave level,
- fixed oak pews with integrated folding oak kneelers,
- concrete steps behind and flanking reredos, leading down to vestry level,
- built-in speakers in nave walls,
- cross motif in projecting stretchers on nave walls,
- glazed crying room under gallery, with speaker in timber wall-mounted cabinet,
- organ cabinet in gallery (built 1925),
- oak studwork screen at rear of gallery with painted acoustic ply panels and frosted glazing,
- access and ventilation space above staircases with inclined board ladders providing access to hopper windows,
- two vestry rooms, divided by brick wall,
- sink and built-in cabinets in first vestry room,
- toilet at far western end.

Elements of Significance:

Elements of heritage significance include:

- Church building,
- Timber and glass reredos by Stanislaus Ostojka-Kotkowski,
- Original exterior and interior materials and material finishes, including brick, tile, marble, copper, bronze and clear-finished timber,
- Plain internal and external wall surfaces,
- Original fittings including façade lettering, fixed pews, original light fittings and original speakers,
- Semi-detached stone and brick tower.

Elements not considered to contribute to significance of place include:

- Cemetery, adjoining manse, and adjacent hall,
- SHP 16344 Pastor Rechner's Cottage (remains a separate State Heritage Place),
- Tanks and sheds,
- Vineyard, trees, shrubs and landscaping.

HISTORY

Lutheran settlement in South Australia

In 1817, Friedrich Wilhelm III attempted to gain control of the protestant church in the German State of Prussia. His plan was to merge the Lutheran and Calvinist confessions through the introduction of a common state liturgy and a Prussian Union of Churches.¹⁹ Many Lutheran pastors resisted union by persisting with familiar 'old Lutheran' liturgies,²⁰ and so in 1834 Wilhelm III compelled all Prussian congregations to adopt his state liturgy. Those who did not comply were subjected to persecution.²¹ Many Lutherans, who tended to be 'uncompromising'²² in their beliefs, viewed emigration as their only recourse. The emigration of Lutherans exacerbated mass emigration already underway due to the difficult economic conditions of the time.²³

August Ludwig Christian Kavel, Pastor of Klemzig (now Klępsk) in the parish of Züllichau (now Sulechów, in Poland) initially complied with Wilhelm III's edict, but subsequently reconsidered and resigned in 1835.²⁴ The following year he travelled to Hamburg to arrange emigration for his congregation. Through Hamburg contacts, Kavel was introduced to George Fife Angas, a founder of the South Australian Company.

The planners of South Australia, of whom Angas was one, envisaged what historian Douglas Pike called a 'paradise of dissent,' meaning a society based on the principle of religious freedom. As part of that vision, they actively recruited Dissenters (members of denominations outside the established Church of England) for migration.²⁵ Angas personally sponsored the emigration of around six hundred Prussian Lutherans, including Kavel's congregation, on the understanding that they would work his land upon settlement in South Australia.²⁶

Kavel and his followers arrived in November 1838 and settled on land owned by Angas on the Torrens, north-east of Adelaide, named 'Klemzig' after the village in Brandenburg.²⁷ Meanwhile, another group of Prussian families arrived in December. This second group settled on William Hampden Dutton's land on Peramangk country at Hahndorf in the Adelaide Hills.²⁸

In May 1839 the first Lutheran convention on Australian soil was held at Glen Osmond. The convention resolved to invite Pastor Gotthard Daniel Fritzsche, an itinerant pastor and prominent Lutheran theologian,²⁹ to join the South Australian Lutheran community.³⁰ Fritzsche arrived in October 1841 with another group of Lutheran migrants and settled at Lobethal in the Adelaide Hills.³¹

Kavel and his followers later relocated to the Barossa Valley on land also owned by Angas.³² Ultimately, they established twelve villages there, notably Bethanien (Bethany, 1842), and Langmeil (now part of Tanunda, 1846).³³ The success of Lutheran communities in the Adelaide Hills and the Barossa Valley established a 'chain' of German migration to South Australia which endured to 1914,³⁴ and South Australian Lutheran settlements served as the nucleus from which Lutheran communities and missions throughout Australasia were established.

From settlement onwards, conflict arose within the South Australian Lutheran community on questions of orthodoxy. Kavel and Fritzsche sometimes disagreed, yet the pair deliberately put their theological differences aside to prioritise harmony and cohesiveness within the South Australian Lutheran community.³⁵

Tensions between the followers of Kavel and Fritzsche finally boiled over at the Bethany convention in August 1846.³⁶ Kavel and his followers departed the meeting and defied Fritzsche's pleas for them to return.³⁷ This incident split the South Australian Lutheran Church, resulting in the creation of the Bethany-Lobethal Synod (subsequently known as the Evangelical Lutheran Synod of Australia, and later the Evangelical Lutheran Church in Australia, or ELCA) led by Fritzsche, and the Langmeil-Light Pass Synod (subsequently known as the Evangelical Lutheran Immanuel Synod, and later the United Evangelical Lutheran Church of Australia, or UELCA) led by Kavel. As a result of this and subsequent rifts, many South Australian towns possessed two competing Lutheran congregations.

The schism that occurred in Bethany in 1846 was not fully resolved until 1966, when the UELCA and the ELCA merged to form the Lutheran Church of Australia (LCA). Following the creation of the LCA, many congregations merged, and their surplus churches were subsequently closed. Sometimes this required the construction of new church buildings to accommodate larger congregations. New, modern Lutheran Churches built during the period c.1970 – c.1990 are unusually numerous in country areas, compared to those built by other denominations.³⁸

Light Pass and Zur Engen Pforte

Silesian mineralogist Johannes Menge visited the area now known as the Barossa Valley, and praised the quality of the country in a letter written to George Fife Angas in April 1838.³⁹ On Menge's advice Angas claimed seven Special Surveys in the Barossa Valley through his agent Charles Flaxman, which were surveyed in 1840.⁴⁰ The Peramangk people, the traditional owners of the Barossa Valley, were rapidly dispossessed⁴¹ through European land use practices that made it difficult for the Peramangk to survive, let alone carry on their complex cultural life.

The introduction of pastoralism from about 1838 resulted in widespread degradation of the land and pollution of the waterways with dung,⁴² especially in the Barossa, where large flocks of sheep and herds of cattle were sometimes held for months to rest and fatten for sale.⁴³ Later, land selection by the claimants of Special Surveys restricted access to water, since claimants typically selected land along both sides of watercourses in an attempt to make the surrounding land less desirable to other selectors.⁴⁴ Within a few years the Peramangk people were displaced and restricted from their traditional lands, though First Nations people from around the River Murray continued to camp in the area.⁴⁵

Light Pass was named for Colonel Light, who visited the area during 1839 while undertaking a Special Survey for Flaxman.⁴⁶ On 17 September 1845, the barque *Heerjeebhoy Rustomjee Patel* arrived in Port Adelaide, carrying 262 migrants from

Bremen,⁴⁷ many of whom subsequently settled at Light Pass.⁴⁸ In 1846, the year of the tumultuous Bethany convention, Pastor Kavel established a Lutheran congregation at Light Pass and subsequently oversaw construction of a *fachwerk* (timber-framed) schoolhouse and chapel,⁴⁹ the latter completed in 1850. From the time of its foundation, the congregation was served by Pastor Kavel, then based in Langmeil, with assistance from Pastor G. W. Staudenmeyer, who arrived from Germany at Christmas 1857 to become the first resident minister at Light Pass.⁵⁰

Kavel died on 12 February 1860. In the absence of his leadership, 'simmering' tensions boiled over and split the Langmeil – Lights Pass Synod.⁵¹ 25 families left the Light Pass congregation and established their own,⁵² calling on district schoolteacher Gustav Julius Rechner to serve as their Pastor. The congregation built a new church approximately 200 metres west of the existing church, adjacent to Pastor Rechner's existing cottage (SHP 16344). They named the new church Zur Engen Pforte (To the Narrow Gate), in allusion to a scriptural passage in the New Testament's Book of Matthew (Matthew 7:13-14):

¹³ Gehet ein durch die enge Pforte. Denn die Pforte ist weit, und der Weg ist breit, der zur Verdammnis abführt; und ihrer sind viele, die darauf wandeln.

¹⁴ Und die Pforte ist eng, und der Weg ist schmal, der zum Leben führt; und wenige sind ihrer, die ihn finden.

¹³ Enter ye in at the strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat:

¹⁴ Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.⁵³

This first church and an adjacent manse were both opened and dedicated on 4 August 1861.⁵⁴

In c.1872, the congregation acquired a large 36-inch (915mm) diameter bronze bell from the Kleinwelka Foundry, Germany, with a tone of G#, which it temporarily suspended from a timber platform near the church.⁵⁵ In 1887, a stone belltower was added to the front of the church to house the bell. In 1914, a schoolhouse was built on the northern side of Zur Engen Pforte Church. In 1925, the Zur Engen Pforte congregation acquired a pipe organ, purpose-built for the church by Adelaide-based organ builder Josia Eustace Dodd (b. 1856 – d. 1952).⁵⁶ The tower spire was replaced and the new spire dedicated on 12 February 1939.⁵⁷ At some point, a church hall was built on the southern side of the church.

Strait Gate Lutheran Church

By the end of the Second World War, the UELCA Light Pass congregation's church was known as Strait Gate Church,⁵⁸ reflecting broader trends away from the use of the German language in Lutheran worship. By the late 1940s, the existing Zur Engen Pforte Church could no longer support its growing congregation. This and the considerable financial expenditure necessary to repair the building encouraged the congregation to consider building a new church.⁵⁹

On 21 November 1949, the Church Committee recommended the election of a Building Committee, originally intended only to oversee extensions to the Lutheran school, now known as the Strait Gate Church Hall. This Building Committee, comprised of Pastor Rudolph Berthold Reuther (b. 1897 – d. 1973) and 12 members of the congregation.⁶⁰

On 25 January 1951, the annual Church Management Committee meeting began planning the congregation's centenary, then due to occur in ten years' time. At this meeting, the Committee resolved to establish a Jubilee Fund and a Jubilee Committee to oversee fundraising.⁶¹ Three years later on 31 January 1954, the Jubilee Committee considered the future of the church building and determined that the most economical approach would be to demolish the existing church, leaving only the tower, and to build a brand-new church from the ground up. By 30 January 1955, the Jubilee Committee had raised £1,242/9/3.⁶²

On 21 December 1958, the Church Management Committee called a special church conference meeting to consider the progress of the Jubilee Committee. This meeting resolved to engage Eric von Schramek to prepare plans and specifications for a new church and an adjacent manse.⁶³ The existing Building Committee was tasked with overseeing their construction.⁶⁴

Unusually for a postwar South Australian church, von Schramek's proposed design drew upon direct symbolism as the primary generator of form.⁶⁵ Viewed from above, the plan formed a triangle, a shape associated with the Holy Trinity. The plan and elevation of the church was directly inspired by the quotation from which the name of the church was derived, 'Enter ye in at the strait gate', with a tall, broad, and plain cream brick façade serving to emphasise the narrowness of the main entry door. Inside, the ceiling was designed to slope downwards and the walls angled to converge towards the sanctuary, emphasising the altar.⁶⁶

The phrase 'Enter ye in at the strait gate' was also spelled out on the façade in large copper letters. This idea was probably borrowed from Bundaberg's St John Lutheran Church, designed by notable Queensland-based émigré architect Karl Langer (b. 1903 – d. 1969), in which the front façade was designed to resemble an open Bible with prominent scriptural quotations. St John's Lutheran Church, which opened in April 1960, also formed part of the UELCA synod and photographs of the church under construction featured prominently in Lutheran publications of the time.⁶⁷

The overall triangular plan of von Schramek's proposed new Strait Gate Church was covered by a pair of gabled, butterfly roofs, creating a highly unusual roofline which remains unique for a church in South Australia.⁶⁸ The proposed church was steel-framed, with non-loadbearing cavity brick walls. Notably, four pairs of steel columns, arrayed down either side of the nave, framed sawtooth window openings in the side walls, while also carrying much of the weight of the main nave roof. The sawtooth windows admitted natural light into the nave while avoiding glare for the seated congregation.

The siting of the new church was constrained by the need to retain the old church, which was still required for worship throughout the construction of the new. The new church was built to the south of the old church and behind the existing manse. This resulted in an off-axis relationship between the church and what became a freestanding tower, connected only by a cloister, and a broad forecourt, which was paved and landscaped.

At the congregation's suggestion, von Schramek deliberately integrated the tower from Zur Engen Pforte Church into the new design.⁶⁹ The retention of the tower juxtaposed new and old and in von Schramek's words symbolised a congregation that was 'alive and aggressive, planning for the future whilst respecting and carrying on our traditions and heritage.'⁷⁰

Inside the church, von Schramek hoped to provide 'a place for quiet meditation and undisturbed worship'.⁷¹ He provided nominal seating for 450 in the nave and a gallery.⁷² In the nave, he provided two banks of pews, each standing on a raised jarrah floating floor raised approximately two inches above the level of the main concrete slab floor. On the ceiling, he employed partly-concealed fluorescent lighting, mounted on the western side of boxed-in roof trusses, to illuminate the interior while also minimising glare for the congregation, an innovative approach at the time of its implementation.⁷³ At the back of the gallery, von Schramek provided a studwork screen fitted with perforated acoustic ply and frosted glass panels. The latter afforded borrowed natural light to the gallery, in turn admitted from brick-screened windows folded into the street elevation of the church. Strait Gate Lutheran Church also featured an enclosed, glass-fronted 'crying room' for parents with young children.

Von Schramek specified a palette of materials including cream face brick, manufactured by local Nuriootpa brickmaker O. J. Kreig, for the interior and exterior walls; copper front doors; tiles for the sanctuary and narthex floor; a pulpit and font base in coarse aggregate concrete; pink Angaston marble for the porch steps and freestanding altar; radiata pine matchboard ceilings and gallery soffit; and clear-finished Tasmanian oak pews.

The church was designed with a complete, integrated PA system, including permanent microphones on the altar, pulpit and lectern; loudspeakers built into the nave brickwork; headphone jacks in the first three pews for parishioners with hearing impairment; and another loudspeaker in the crying room.⁷⁴

Probably on von Schramek's recommendation, South Australian émigré artist Josef Stanislaus (Stan) Ostoja-Kotkowski, a previous collaborator, was commissioned to design a reredos for the sanctuary of the church. Comprised of coloured glass mounted in a timber studwork frame, the reredos depicted the 'stormy sky' at Calvary or Golgotha,⁷⁵ the traditional site of Christ's crucifixion outside the walls of ancient Jerusalem. The reredos was designed to be backlit, with natural light from clerestory windows in the wall at the sanctuary end of the nave.

In 1959, Eric von Schramek submitted his 'radical contemporary' proposal 'with trepidation' to a Church Committee meeting, considering it likely to be rejected. To

his surprise, the Committee accepted his proposal 'without dissent.'⁷⁶ Pastor Reuther was pleased with the progressive design; that evening, as architect and pastor celebrated, Reuther explained that while a traditional design would have encouraged criticism and discussion, von Schramek's progressive design was accepted readily,⁷⁷ perhaps because of its unfamiliarity.

Final working drawings and specifications for both the new church and the manse were completed prior to Christmas 1959. These were shared with the congregation on 21 February 1960.⁷⁸ Tenders were called around this time, resulting in the receipt of five tenders. On 21 February 1960, at a special congregational meeting, the Church Committee accepted the lowest tender of £26,828 from Hausler & Post in conjunction with C. O. Junken Pty Ltd,⁷⁹ and voted to proceed with construction of the new Strait Gate Church.

Work began on site soon afterward. The footings and steel structure of the church were erected first. The existing manse, known as the Jacob house, which also housed the Light Pass Post Office, was demolished near the end of this process to make way for a forecourt in front of the new church. With the structural frame in position, bricklaying and roof construction proceeded concurrently.⁸⁰

On 7 August 1960, J. J. Stolz, a former pastor of the Light Pass congregation and subsequent UELCA President General, laid the new church's foundation stone, in pink Angaston marble. About 800 people attended this ceremony. Exactly three months later, the last brick was laid. By this time, the steel roof covering was in position and the ceiling lining was almost completed.⁸¹ The steel spire at the western end was prefabricated on the ground and then hoisted into position.⁸² During construction of the new church, work by volunteers shed approximately £900 off the tender price.⁸³

For a brief period in 1961, the old and nearly completed new churches stood side-by-side. The last service in Zur Engen Pforte Church was held on 7 May 1961 and services were thereafter held in the adjacent church hall until the opening of the new church. The old church was then demolished in June, leaving only the tower, which was subsequently integrated into the new church per von Schramek's design.⁸⁴ The Zur Engen Pforte organ, built in 1925, was reinstalled in the new organ gallery.⁸⁵

Strait Gate Lutheran Church was opened and dedicated on 6 August 1961. An estimated 1,800 people attended the service, which also marked the centenary of the congregation.⁸⁶ Financial offerings received to the building fund during the opening service amounted to £1,755/3/-, allowing the new church, built at a total cost £34,858/16/5, to be declared open free of debt.⁸⁷ Nevertheless, financial constraints on the congregation meant that the manse, designed at the same time as the church, was not commenced during the 1960s.

Along with St Catherine of Sienna Anglican Church at Hallett (1957), designed by Lawson Cheesman Doley and Partners, and St Antony of Padua Catholic Church at Edwardstown (1959), designed by Sydney architect Kevin Curtin, the new Strait Gate Lutheran Church was one of the first South Australian postwar churches to depart from a traditional rectangular floorplan.⁸⁸ As one of the more radical church designs of the

1960s, Strait Gate helped establish a precedent for places of worship with more complicated plans and forms.⁸⁹ Echoing an idea first used at Strait Gate, Von Schramek also retained an earlier church tower in his design for the new St Petri Lutheran Church, Nuriootpa, completed in 1968.

A manse was added to the southern side of the church and completed in 1978, though not to von Schramek's original design. In 1987, the original stone tower was pressure-cleaned, the mortar was repaired and relined, new box gutters were installed, the weathervane was sandblasted and refixed, and the spire floodlit.⁹⁰ The tower was listed as a Local Heritage Place in March 2004. When reflecting on his career in 2007, Eric von Schramek regarded Strait Gate Lutheran Church as his most radical church design.⁹¹ The Light Pass Strait Gate congregation celebrated its 150th anniversary in 2011. One pew was removed from the nave during the early 2020s to accommodate parishioners with mobility difficulties.⁹²

Chronology

Year	Event
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|--------|--|
| 1817 | In Prussia, monarch Friedrich Wilhelm III introduces a common state liturgy and union of churches. |
| 1834 | Friedrich Wilhelm III compels all Prussian congregations to adopt his state liturgy. |
| 1835 | August: Ludwig Christian Kavel, Pastor of Klemzig, resigns in protest. |
| c.1838 | Pastoralism is introduced to the Barossa Valley, resulting in widespread land and water degradation, and beginning the displacement of the Peramangk people from their traditional lands. |
| 1838 | April: Johannes Menge writes to George Fife Angas, praising the quality of the country in the Barossa Valley.

November: Kavel and his followers, sponsored by George Fife Angas, arrive at Port Adelaide aboard the <i>Prince George</i> , and subsequently settle at Klemzig on the River Torrens.

28 December: another group of Lutheran families arrive in Port Adelaide aboard the <i>Zebra</i> , under command of Captain Dirk Meinerts Hahn. |
| 1839 | Colonel William Light visits the Barossa Valley while undertaking a Special Survey for Angas's agent, Charles Flaxman. |
| 1839 | March: the <i>Zebra</i> families settle in Hahndorf, named after Hahn. Some Klemzig families also relocate to Hahndorf, geographically splitting Kavel's congregation. |
| 1839 | May: the first Lutheran convention on Australian soil resolves to invite Pastor Gotthard Daniel Fritzsche, from Posen in Prussia, to join the South Australian Lutheran community. |
| 1841 | October: Fritzsche arrives in South Australia. |

- 1842 Bethany becomes the first Lutheran township to be established in the Barossa Valley.
- c.1844 Gottfried Scholz selects land at Light Pass.⁹³
- 1845 17 September: the barque *Heerjeebhoy Rustomjee Patel* arrives in Port Adelaide, carrying 262 migrants from Bremen, many of whom subsequently settle at Light Pass.
- 1846 Kavel establishes and begins preaching to a Lutheran congregation at Light Pass.
16-18 August: a schism occurs at the Bethany convention, splitting the South Australian Lutheran Church.
- 1850 The first Light Pass Lutheran chapel is completed.
- 1857 Pastor G. W. Staudenmeyer arrives from Germany to assist Kavel, becoming the first resident minister at Light Pass.
- 1860 12 February: Kavel dies.
25 families leave the Light Pass congregation and establish their own, building a new church a short distance west of the existing church.
- 1861 18 March: Zur Engen Pforte Church foundation stone laid by Pastors Rechner and Auricht.
4 August: Zur Engen Pforte Church opened.
- c.1872 Zur Engen Pforte congregation acquires a bronze bell from Germany.
- 1887 A stone belltower is added to the front of Zur Engen Pforte Church to house the bell.
- 1925 The Zur Engen Pforte congregation acquires a pipe organ, purpose-built for the church by Adelaide-based organ builder Josia Eustace Dodd (b. 1856 – d. 1952).
- 1939 12 February: a new Zur Engen Pforte tower spire is dedicated.
- 1945 The United Evangelical Lutheran Light Pass congregation's church is widely known as Strait Gate Church, rather than Zur Engen Pforte.
- 1949 21 November: the Church Committee recommends election of a building committee.
- 1951 25 January: Church Management Committee meeting begins planning the Strait Gate congregation's centenary, due in ten years' time, and establishes a Jubilee Fund and a Jubilee Committee.
- 1954 31 January: the Jubilee Committee determines to demolish the existing church, leaving the tower, and to build a replacement church from the ground up.**
- 1957 25 July: the Strait Gate congregation becomes an incorporated body, known as Evangelical Lutheran Strait Gate Congregation Light Pass Inc.

- 1958** 21 December: the Church Management Committee resolves to engage Eric von Schramek to prepare plans and specifications for a new church and adjacent manse.
- 1959** Eric von Schramek submits his 'radical contemporary' proposal to the Church Committee; the committee accepts his proposal 'without dissent.'
Christmas: final working drawings and specifications for both the new church and the manse are completed.
- 1960** 21 February: the Church Committee accepts a tender of £26,828 from Hausler & Post in conjunction with C. O. Junken Pty Ltd to build the new church.
3 April: St John's Lutheran Church, Bundaberg is opened and dedicated.
7 August: J. J. Stolz lays the foundation stone of the new Strait Gate Lutheran Church.
7 November: the last brick of the new Strait Gate Lutheran Church is laid.
- 1961** 7 May: the last service is held in the old church.
June: the old Zur Engen Pforte Church and the adjacent Jacob house are both demolished.
6 August: the new Strait Gate Lutheran Church is opened and dedicated at a service which also marked the centenary of the congregation.
- 1966 Amalgamation of the United Evangelical Lutheran Church in Australia (UELCA) with the Evangelical Lutheran Church of Australia (ELCA) to form the Lutheran Church of Australia.
- 1978 16 April: the manse adjacent to Strait Gate Lutheran Church is dedicated.
- 1987 The surviving Zur Engen Pforte tower is cleaned, repaired and floodlit.**
- 2004 The surviving Zur Engen Pforte tower is Local Heritage listed.**
- 2011 The Strait Gate Light Pass congregation celebrates its 150th anniversary.
- c.2022 One pew is removed from the nave to accommodate people with reduced mobility.**

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- Michael Page, *Sculptors in Space: South Australian Architects 1836-1986* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter)
- Nain Lutheran Church, *The Centenary of the Lutheran Church Nain* (1956) Nain SA: Nain Lutheran Church
- Geoff Saegenschnitter, *Greenock and district 1846-1986: a history of Greenock and the surrounding districts of Nain, Daveyston, Moppa, Walton and Seppeltsfield* (1986), Adelaide SA: Lutheran Publishing House
- Eric von Schramek and Helen Gordon, *Reminiscences: Eric von Schramek and his churches* (2007) Adelaide: Lutheran Archives, South Australia
- David Schubert, 'Lutheran Church' in Wilfred Prest (ed) *The Wakefield Companion to South Australian History* (2001) Kent Town SA: Wakefield Press

Journals

- Christopher Clark, 'Confessional policy and the limits of state action: Frederick William III and the Prussian Church Union 1817-40' in *The Historical Journal* (1996) 39, 4
- Ian Harmstorf, 'Some common misconceptions about South Australia's Germans' in *Journal of the Historical Society of South Australia* (1979) No. 1

Pamphlets

- Strait Gate Lutheran Church, *Strait Gate Lutheran Church Light Pass, S.A. Centenary 1861-1961* (1961) Light Pass SA: Strait Gate Lutheran Church

Reports and Theses

- Chris Burns, 'Postwar Places of Worship in South Australia 1945 – 1990, Report for the Environment and Water South Australian Built Heritage Research Project 2018-2019' (2019) Adelaide: Architecture Museum, University of South Australia
- J. K. Chilman, *Barossa Valley Aboriginal Heritage Survey: Pilot Study*, a report to Aboriginal Heritage Branch South Australian Department of Environment and Planning (1990)

Newspapers and Periodicals

- 'Shipping Intelligence' in *South Australian* 19 September 1845 p. 2 <http://nla.gov.au/nla.news-article71602779>
- 'The "Herjeebhoy Rustomjee Pattle," from Germany.' in *South Australian Register* 20 September 1845 p. 2 <http://nla.gov.au/nla.news-article27450921>
- 'Angaston.' in *South Australian Register* 12 August 1861 p. 3 <http://nla.gov.au/nla.news-article50085817>

'Miss Valma Linke and Cpl. F. R. Klix Married at Light Pass' in *Leader* (Angaston) 1 March 1945 p. 3 <http://nla.gov.au/nla.news-article166391792>

'A New Church at Bundaberg' in *Lutheran Herald* 13 February 1960 p. 45

'South Australia, Foundation Stone Laying, Strait Gate, Light Pass, Sunday August 7th' in *Lutheran Herald* 27 August 1960 p. 257

Web

Alison McDougall, 'Von Schramek, Eric Emil (Sir)' in Architects of South Australia Database https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=53

June Edwards, Joseph Stanislaus Ostojka-Kotkowski, SA History Hub <https://sahistoryhub.history.sa.gov.au/people/josef-stanislaus-ostojka-kotkowski/#tab-content>

D. Van Abbè, 'Kavel, August Ludwig Christian (1798–1860)' in Australian Dictionary of Biography <https://adb.anu.edu.au/biography/kavel-august-ludwig-christian-2287>

'Light Pass' in Manning Index of South Australian History <https://manning.collections.slsa.sa.gov.au/pn/l/l3.htm#lightP>

Organ Historical Trust of Australia, Immanuel Lutheran Church <https://www.ohota.org.au/organs/organs/LightPassLuth.html>

Archival

RAIA Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM); <https://web.archive.org/web/20160304002703if/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf>

State Library of South Australia Catalogue <https://collections.slsa.sa.gov.au/resource/B+16011>

Presentations

Chris Burns, 'Architectural Innovators: Eric von Schramek and Norman Drogemuller,' talk for the Friends of the Lutheran Archives, 21 September 2023, Pilgrim Lutheran Church, Magill, available online: <https://www.youtube.com/watch?v=qfIMpDi3O0M>

SITE RECORD

NAME:	Strait Gate Lutheran Church		PLACE NO.:	26621
DESCRIPTION OF PLACE:	Single-storey brick church with mezzanine and stone belltower			
HISTORIC THEME/S	4. Building Settlements, Towns and Cities 4.5 Living in country towns 6. Developing Social and Cultural Life (supporting and building communities) 6.1 Supporting diverse religions and maintaining spiritual life 6.7 Continuing cultural traditions			
DATE OF CONSTRUCTION:	1887 (belltower); 1960 – 1961 (church)			
REGISTER STATUS:	Identified: 13 August 2020 Provisional Entry: 30 April 2026			
LOCAL HERITAGE STATUS:	Authorised 25 March 2004 (1887 belltower only)			
CURRENT USE:	Lutheran place of worship 1960 – present			
ARCHITECT:	Eric von Schramek 1960 – 1961			
BUILDER:	Hausler & Post in assoc. with C. O. Junken Pty Ltd 1960 – 1961			
LOCAL GOVERNMENT AREA:	Barossa Council			
LOCATION:	Street Address:	412 Light Pass Road, Light Pass 5355		
LAND DESCRIPTION:	Title and Plan	CT 5832/907 A496 FP172757;		
	References:	CT 5738/143 A497 FP172758		
	Hundred:	Moorooroo		

PHOTOS

NAME: Strait Gate Lutheran Church

PLACE NO.: 26621

All images in this section were taken by DEW staff on 4 October 2024, unless otherwise indicated.



Strait Gate Lutheran Church, exterior, street elevation.



Strait Gate Lutheran Church, exterior, street elevation, note quotation in copper letters.

PHOTOS

NAME: Strait Gate Lutheran Church

PLACE NO.: 26621



Strait Gate Lutheran Church, part of western elevation, note spire on right.



Strait Gate Lutheran Church, northern and western elevations, note butterfly roof form.

PHOTOS

NAME: Strait Gate Lutheran Church

PLACE NO.: 26621



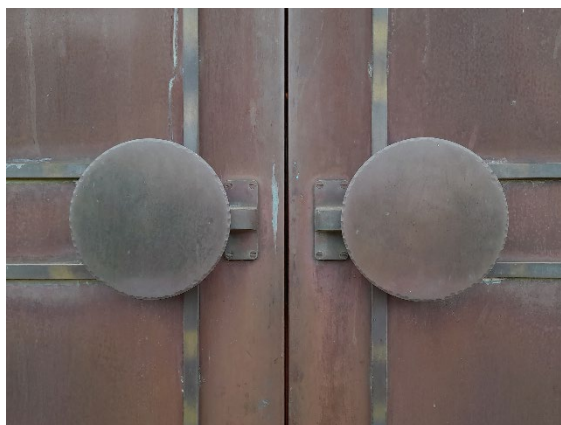
Southern and western elevations.



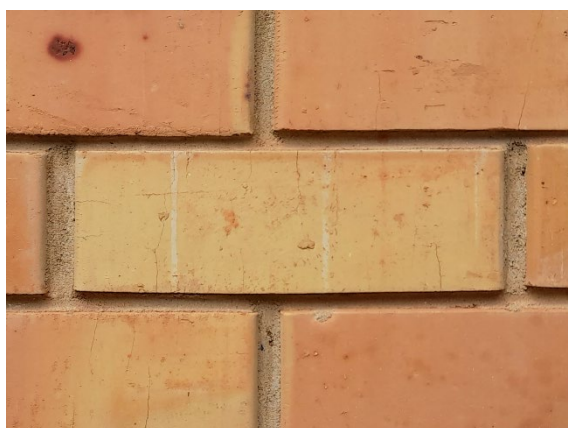
Porch.



Foundation stone dated 7 August 1960.



Detail of front door.



Detail of cream brick, note rounded ends.



Covered way to street elevation.

PHOTOS

NAME: Strait Gate Lutheran Church

PLACE NO.: 26621



Interior nave looking towards sanctuary.



Strait Gate Lutheran Church, interior viewed from gallery.

PHOTOS

NAME: Strait Gate Lutheran Church

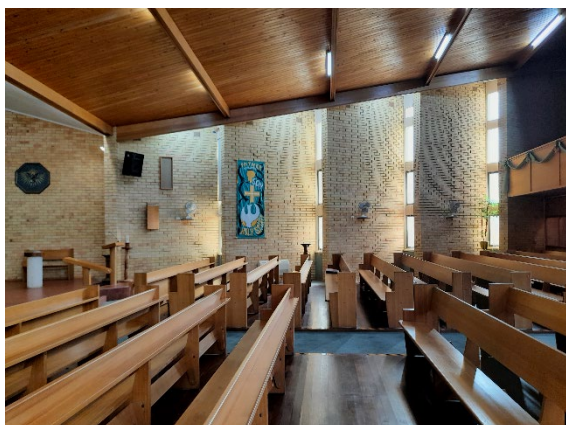
PLACE NO.: 26621



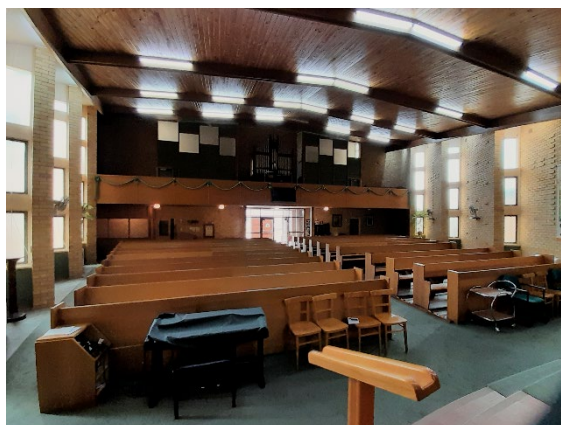
Nave looking towards sanctuary.



Reredos screen in coloured glass.



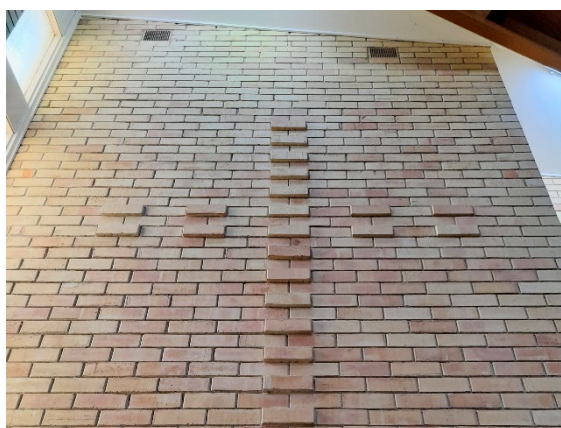
Nave showing sawtooth windows in side wall.



Interior nave looking towards gallery.



Gallery showing organ.



Cross motif in projecting stretchers on nave walls.

PHOTOS

NAME: Strait Gate Lutheran Church

PLACE NO.: 26621



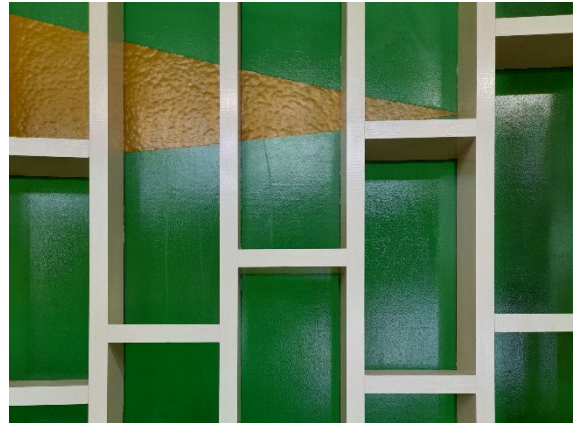
Pulpit in coarse aggregate concrete.



Lectern; note tiled sanctuary floor.



Font; note base in coarse aggregate concrete.



Detail of reredos screen.



Vestry.



Vestry.

SITE PLAN

NAME: Strait Gate Lutheran Church

PLACE NO.: 26621



Strait Gate Lutheran Church (CT 5832/907 A496 FP172757; CT 5738/143 A497 FP172758 Hundred of Moorooroo).*

Elements of heritage significance include:

- Church building,
- Timber and glass reredos by Stanislaus Ostoja-Kotkowski,
- Original exterior and interior materials and material finishes, including brick, tile, marble, copper, bronze and clear-finished timber,
- Plain internal and external wall surfaces,
- Original fittings including façade lettering, fixed pews, original light fittings and original speakers,
- Semi-detached stone and brick tower.

Elements not considered to contribute to significance of place include:

- Cemetery, adjoining manse, and adjacent hall,
- SHP 16344 Pastor Rechner's Cottage (noting it remains a separately listed State Heritage Place),
- Tanks and sheds,
- Vineyard, trees, shrubs and landscaping.

N ↑

LEGEND

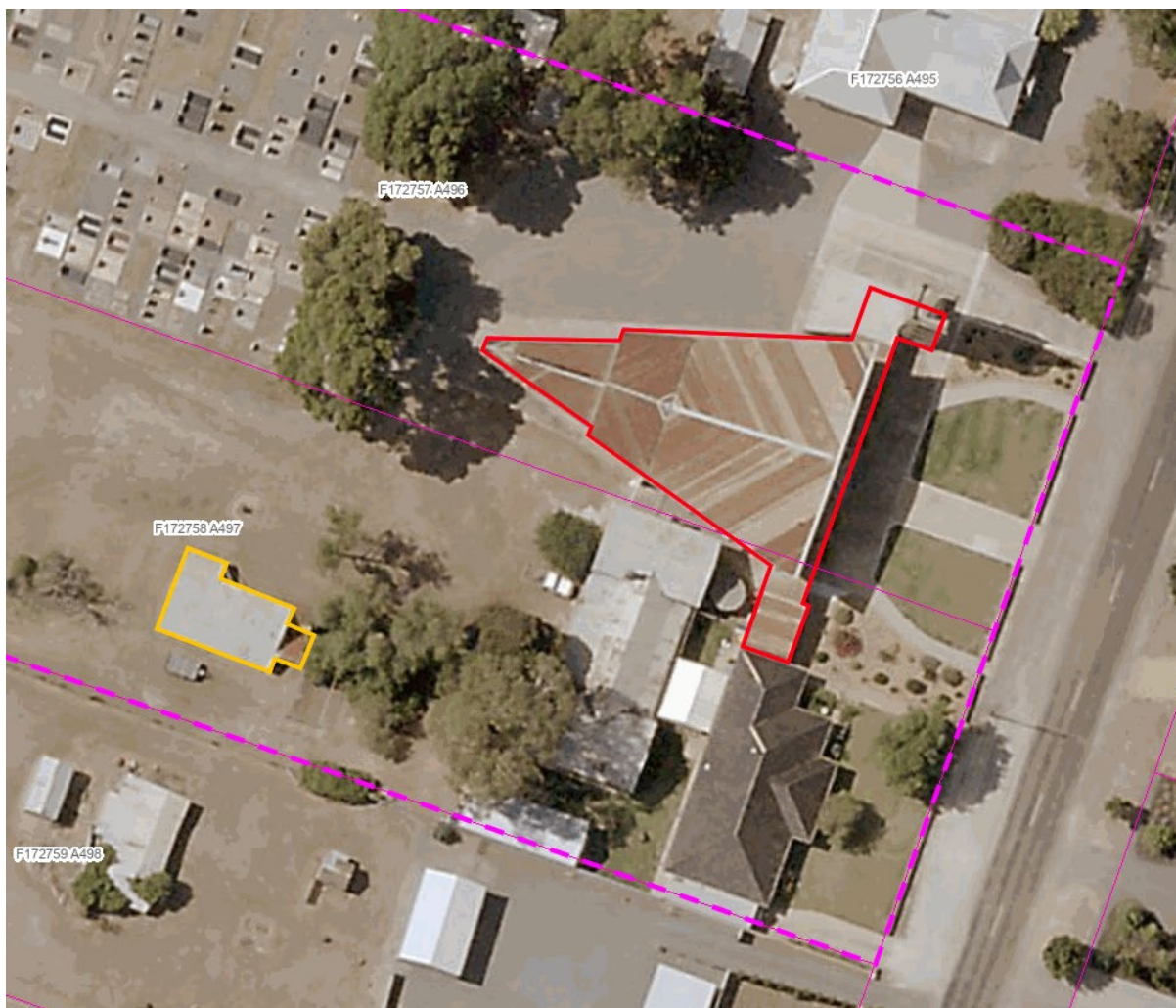
-  Parcel boundaries
-  Pastor Rechner's Cottage SHP 16344
-  Outline of Elements of Significance for State Heritage Place

*Red outline is indicative of elements of significance, noting imperfect alignment of aerial imagery with parcel cadastre.

SITE PLAN

NAME: Strait Gate Lutheran Church

PLACE NO.: 26621



Strait Gate Lutheran Church (detail).*

N ↑

LEGEND

-  Parcel boundaries
-  Pastor Rechner's Cottage SHP 16344
-  Outline of Elements of Significance for State Heritage Place

*Red outline is indicative of elements of significance, noting imperfect alignment of aerial imagery with parcel cadastre.

Table of Changes

Date	Action	Officer
Date change made	This document was last updated to record the date the SAHC provisionally entered/rejected the place on page [add page number of the site record table]	Who made the change

-
- ¹ Chris Burns, 'Postwar Places of Worship in South Australia 1945 – 1990, Report for the Environment and Water South Australian Built Heritage Research Project 2018-2019' (2019) Adelaide: Architecture Museum, University of South Australia p. 86
- ² Chris Burns, *Liturgy, Community, Modernity: postwar places of worship in South Australia 1945 – 1990* (2020) Adelaide SA: Architecture Museum, University of South Australia p. 21
- ³ Adapted from Richard Apperly, Irving and Reynolds, *A Pictorial Guide to Identifying Australian Architecture: styles and terms from 1788 to the present* (1989) North Ryde NSW: Angus and Robertson pp. 230-231
- ⁴ Burns, 'Postwar Places of Worship' p. 87
- ⁵ Burns, 'Postwar Places of Worship' p. 108
- ⁶ RAI A Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM); https://web.archive.org/web/20160304002703if_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf
- ⁷ Michael Page, *Sculptors in Space: South Australian Architects 1836-1986* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter) p. 255
- ⁸ Alison McDougall, 'Von Schramek, Eric Emil (Sir)' in Architects of South Australia Database https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=53
- ⁹ McDougall, 'Von Schramek, Eric Emil (Sir)'
- ¹⁰ McDougall, 'Von Schramek, Eric Emil (Sir)'
- ¹¹ Eric von Schramek and Helen Gordon, *Reminiscences: Eric von Schramek and his churches* (2007) Adelaide: Lutheran Archives, South Australia pp. 108-109
- ¹² Page, *Sculptors in Space* p. 255
- ¹³ Gretchen Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (2015) University of Minnesota Press p. 2
- ¹⁴ Burns, 'Postwar Places of Worship', p. 137; Chris Burns, 'Architectural Innovators: Eric von Schramek and Norman Drogemuller,' talk for the Friends of the Lutheran Archives, 21 September 2023, Pilgrim Lutheran Church, Magill.
- ¹⁵ Von Schramek and Gordon, *Reminiscences* p. 45
- ¹⁶ Burns, 'Postwar Places of Worship', p. 137; Burns, 'Architectural Innovators'
- ¹⁷ Burns, 'Postwar Places of Worship'
- ¹⁸ This section is adapted from June Edwards, Joseph Stanislaus Ostojka-Kotkowski, SA History Hub <https://sahistoryhub.history.sa.gov.au/people/josef-stanislaus-ostojka-kotkowski/#tab-content>
- ¹⁹ Christopher Clark, 'Confessional policy and the limits of state action: Frederick William III and the Prussian Church Union 1817-40' in *The Historical Journal* (1996) 39, 4 p. 985
- ²⁰ Ian A. Harmstorf, 'German Settlement in South Australia to 1914' in Ian A. Harmstorf (ed), *Insights into South Australian History Volume 2: South Australia's German History and Heritage* (1994) Adelaide SA: Historical Society of South Australia Inc. p. 18
- ²¹ Harmstorf, 'German Settlement in South Australia', p. 18
- ²² David Schubert, 'Lutheran Church' in Wilfred Prest (ed) *The Wakefield Companion to South Australian History* (2001) Kent Town SA: Wakefield Press p. 323
- ²³ Ian Harmstorf, 'The history of German migration and the reasons for emigration to South Australia: Economic, Political, Religious' in Young et al p. 49
- ²⁴ D. Van Abbè, 'Kavel, August Ludwig Christian (1798–1860)' in Australian Dictionary of Biography <https://adb.anu.edu.au/biography/kavel-august-ludwig-christian-2287>
- ²⁵ Burns, *Postwar Places of Worship*, p. 18

- ²⁶ Everard Leske, *For Faith and Freedom: the story of Lutherans and Lutheranism in Australia 1838-1996* (1996) Bowden SA: Friends of Lutheran Archives p. 25
- ²⁷ D. Van Abbè, 'Kavel, August Ludwig Christian (1798–1860)'
- ²⁸ Lothar Brasse, 'The First Special Survey' in Young et al p. 57
- ²⁹ Everard Leske, *For Faith and Freedom* p. 35
- ³⁰ Leske, *For Faith and Freedom* pp. 33-34
- ³¹ Leske, *For Faith and Freedom* p. 37
- ³² Ian Harmstorf, 'Some common misconceptions about South Australia's Germans' in *Journal of the Historical Society of South Australia* (1979) No. 1 p. 43
- ³³ Harmstorf, 'German Settlement in South Australia to 1914', p. 18
- ³⁴ Harmstorf, 'The history of German migration' in Young et al p. 51
- ³⁵ Leske, *For Faith and Freedom* p. 45
- ³⁶ Leske, *For Faith and Freedom* p. 51
- ³⁷ Leske, *For Faith and Freedom* p. 51
- ³⁸ Burns, 'Postwar Places of Worship' Appendix 1
- ³⁹ J. K. Chilman, *Barossa Valley Aboriginal Heritage Survey: Pilot Study*, a report to Aboriginal Heritage Branch South Australian Department of Environment and Planning (1990) p. 2
- ⁴⁰ Chilman, *Barossa Valley Aboriginal Heritage Survey*, p. 19
- ⁴¹ Chilman, *Barossa Valley Aboriginal Heritage Survey*,
- ⁴² Chilman, *Barossa Valley Aboriginal Heritage Survey*, pp. 23-24
- ⁴³ Chilman, *Barossa Valley Aboriginal Heritage Survey*, p. 23
- ⁴⁴ Chilman, *Barossa Valley Aboriginal Heritage Survey*, p. 17
- ⁴⁵ Chilman, *Barossa Valley Aboriginal Heritage Survey*, p. 5
- ⁴⁶ 'Light Pass' in the Manning Index of South Australian History
<https://manning.collections.slsa.sa.gov.au/pn/l/13.htm#lightP>
- ⁴⁷ 'Shipping Intelligence' in *South Australian* 19 September 1845 p. 2; 'The "Herjeebhoy Rustomjee Pattle," from Germany.' in *South Australian Register* 20 September 1845 p. 2
- ⁴⁸ Organ Historical Trust of Australia, Immanuel Lutheran Church, Light Pass South Australia
<https://www.ohat.org.au/organs/organs/LightPassLuth.html>
- ⁴⁹ State Library of South Australia Catalogue
<https://collections.slsa.sa.gov.au/resource/B+16011>
- ⁵⁰ Nain Lutheran Church, *The Centenary of the Lutheran Church Nain; Immanuel Lutheran Church Light Pass, The Centenary of Immanuel Lutheran Church, Lights Pass*, Nov. 1950 (1950) Light Pass SA: Immanuel Lutheran Church p. 4
- ⁵¹ Geoff Saegenschnitter, *Greenock and district* p. 112
- ⁵² Leske, *For Faith and Freedom* p. 57; Theodor Hebart, *The United Evangelical Lutheran Church in Australia (U.E.L.C.A.): its history, activities and characteristics, 1838-1938* (1938) North Adelaide SA: Lutheran Book Depot p. 69
- ⁵³ Luther Bible; King James Version
- ⁵⁴ 'Angaston.' in *South Australian Register* 12 August 1861 p. 3
- ⁵⁵ Organ Historical Trust of Australia, Immanuel Lutheran Church (web)
- ⁵⁶ Organ Historical Trust of Australia, Immanuel Lutheran Church (web)
- ⁵⁷ Greg Kretschmer, *Celebrating 150 Years: Strait Gate Church, Light Pass, 1861-2011* (2011) Light Pass, SA: Evangelical Lutheran Strait Gate Congregation p. 131
- ⁵⁸ For example, 'Miss Valma Linke and Cpl. F. R. Klix Married at Light Pass' in *Leader* (Angaston) 1 March 1945 p. 3 <http://nla.gov.au/nla.news-article166391792>
- ⁵⁹ Strait Gate Lutheran Church, *Strait Gate Lutheran Church Light Pass, S.A. Centenary 1861–1961* (1961) Light Pass SA: Strait Gate Lutheran Church
- ⁶⁰ Kretschmer, *Celebrating 150 Years*, p. 43
- ⁶¹ Kretschmer, *Celebrating 150 Years*, p. 43
- ⁶² Kretschmer, *Celebrating 150 Years*, pp. 44-45
- ⁶³ Kretschmer, *Celebrating 150 Years*, p. 46
- ⁶⁴ Kretschmer, *Celebrating 150 Years*, p. 43
- ⁶⁵ Burns, 'Postwar Places of Worship', p. 158
- ⁶⁶ Burns, 'Postwar Places of Worship', p. 158
- ⁶⁷ For example, 'A New Church at Bundaberg' in *Lutheran Herald* 13 February 1960 p. 45

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- ⁶⁸ One other butterfly-roofed church is known in South Australia, namely Hawthorn Church of Christ, attributed to South Australian architect Lance Brune and opened in 1965.
- ⁶⁹ Kretschmer, *Celebrating 150 Years* p. 49
- ⁷⁰ Strait Gate Lutheran Church, *Strait Gate Lutheran Church* p. 15
- ⁷¹ Kretschmer, *Celebrating 150 Years* p. 60
- ⁷² Burns, 'Postwar Places of Worship' p. 158
- ⁷³ 'South Australia, Foundation Stone Laying, Strait Gate, Light Pass, Sunday August 7th' in *Lutheran Herald* 27 August 1960 p. 257
- ⁷⁴ Kretschmer, *Celebrating 150 Years* p. 59
- ⁷⁵ Von Schramek and Helen Gordon, *Reminiscences* p. 73
- ⁷⁶ Von Schramek and Helen Gordon, *Reminiscences* p. 73
- ⁷⁷ Von Schramek and Helen Gordon, *Reminiscences* p. 73
- ⁷⁸ Kretschmer, *Celebrating 150 Years* p. 46
- ⁷⁹ Kretschmer, *Celebrating 150 Years* pp. 46, 50
- ⁸⁰ Kretschmer, *Celebrating 150 Years* pp. 49-53
- ⁸¹ Kretschmer, *Celebrating 150 Years* p. 49
- ⁸² Kretschmer, *Celebrating 150 Years* p. 53
- ⁸³ Kretschmer, *Celebrating 150 Years* p. 57
- ⁸⁴ Kretschmer, *Celebrating 150 Years* p. 50. The tower stonework was cleaned and the spire refurbished at this time.
- ⁸⁵ Organ Historical Trust of Australia, Immanuel Lutheran Church (web)
- ⁸⁶ Kretschmer, *Celebrating 150 Years* p. 55
- ⁸⁷ Kretschmer, *Celebrating 150 Years* p. 57
- ⁸⁸ St Catherine's and St Antony's Churches both deployed square floorplans with atypical seating arrangements oriented around a corner altar; Strait Gate Lutheran Church was the first known church with a triangular floorplan to be built in South Australia.
- ⁸⁹ Burns, 'Postwar Places of Worship' p. 159
- ⁹⁰ Kretschmer, *Celebrating 150 Years*
- ⁹¹ Von Schramek and Helen Gordon, *Reminiscences* p. 72; von Schramek uses the word 'contemporary' which is implied to be synonymous with radical.
- ⁹² Rev Wally Schiller, Pers. Comm. 1 October 2025
- ⁹³ Immanuel Lutheran Church Light Pass, The Centenary of Immanuel Lutheran Church, Lights Pass, Nov. 1950 (1950) Light Pass SA: Immanuel Lutheran Church p. 3