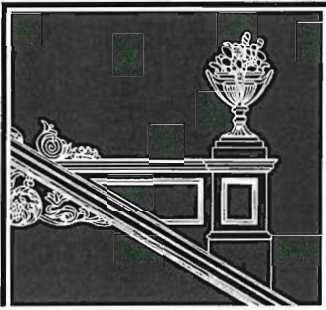


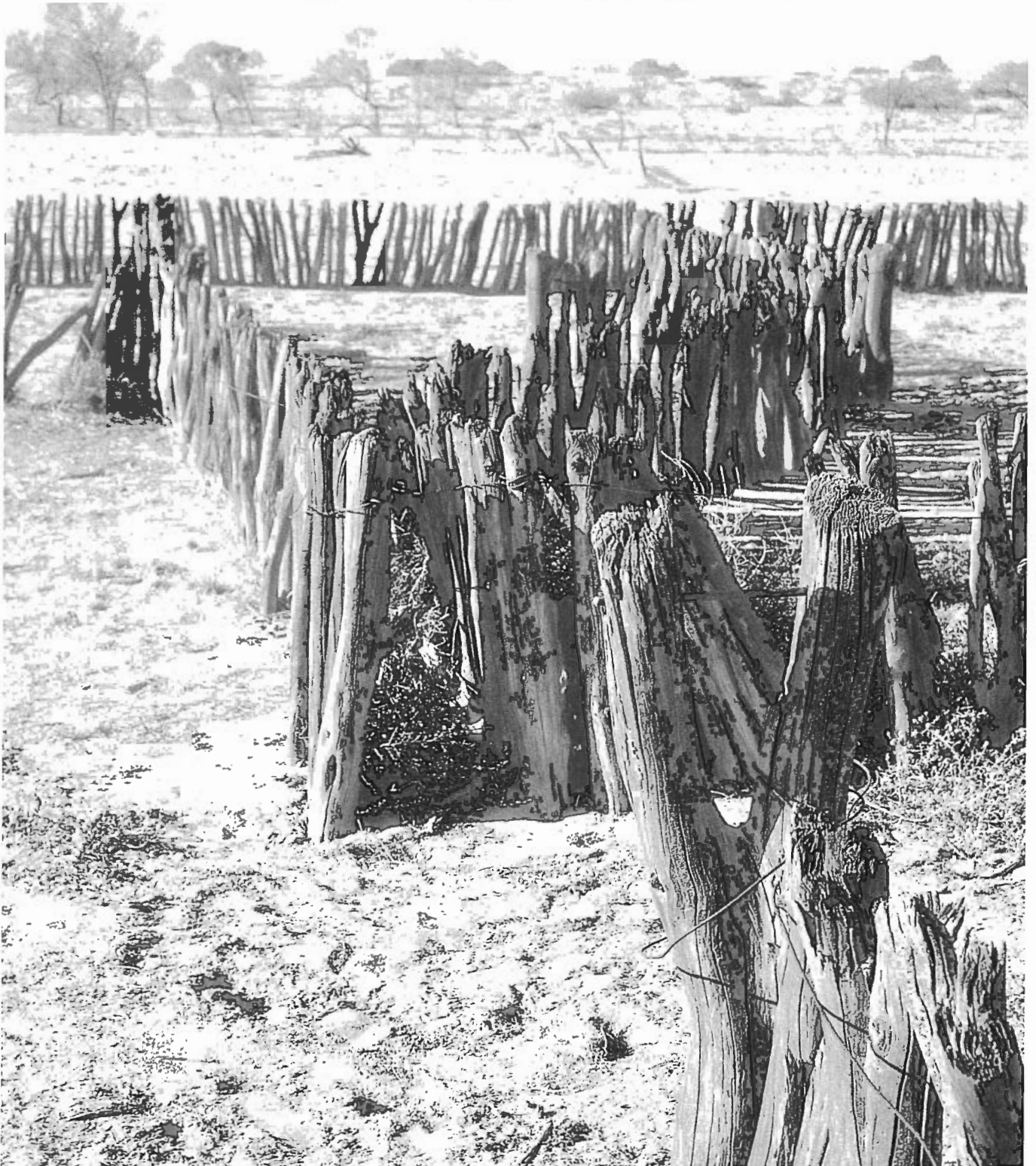
July 1997 • Number 11



State Heritage

NEWSLETTER

ISSUES AND INFORMATION ON HERITAGE CONSERVATION IN SOUTH AUSTRALIA



State Heritage

NEWSLETTER

Newsletter of the State Heritage Branch
of the Department of Environment and
Natural Resources

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Front Cover:

Mooloomooloobarrana swamp sheep drafting yards at Anna Creek Station. These yards were constructed in the late nineteenth century for Thomas Hogarth and John Warren's sheep station. The yards are about 1 000km north of Adelaide near William Creek.

In September 1996 a group of students and their teacher Campbell Whalley from Pembroke School Geographic Society helped to protect these yards by fencing them off from cattle. Phil and Ifeta Gee from SA Outback Research organised not only the fencing but were the school's guides, with part of the trip including a camel trek. Greg Emmett, proprietor of Coward Springs camping ground, also helped with the fencing.

Not only is the fencing important for the protection of an interesting part of our history but the project was also an excellent way to help the students to understand the history of the Far North.

Manager's Update



Welcome to the July 1997 issue of the South Australian State Heritage Newsletter.

Thank you to all readers who completed the Newsletter questionnaire. This issue sees the start of some minor but positive changes as a result of your comments. The overall response from the questionnaire was encouraging. Your responses showed that the Newsletter is pretty useful for the dissemination of heritage information in South Australia, though there are topics you would like covered in greater detail.

Some of the topics you would like covered were, in order of priority:

- Common maintenance problems
- How to research your property
- Material/tradespeople
- Funding

We will attempt to provide information about these and other issues in upcoming Newsletters, and have also established a public forum, a Question and Answer column, in which we will answer some of the most frequently asked heritage and conservation questions.

We encourage readers to contribute to the Newsletter with their own stories, successes (failures!) and any problems encountered along the way. In this issue we look at the conservation of a cottage at Lyndoch and will follow the progress of conservation and alteration of this place in the next few issues.

Funding

Of major interest to owners of State Heritage places will be the news that the Minister for the Environment and Natural Resources, David Wotton, has announced an increase of \$300,000 in the 1997/98 State Heritage Fund. This will bring the amount available through the fund in the coming year to about \$840,000.

This major boost will provide funds primarily for on-site conservation works, and will be available for projects that

are urgent and able to be immediately commenced. If you wish to seek State Heritage Funding for con-

servation works, please contact the State Heritage Branch for application forms and further information.

Insurance

Insurance of heritage places continues to be an issue for some owners. While the State Heritage Branch receives periodic inquiries regarding insurance, it appears that by shopping around an insurer can usually be found. In summary, the following matters might affect your premium:

- Make sure you speak to someone in your insurance company who is aware of heritage issues. An underwriting manager will usually be fully informed.
- Insuring for total loss is important from an owners point of view. Remember however that where a place is totally destroyed it is not likely to retain its heritage value. State Heritage would therefore not require or expect that a place would be reconstructed.
- In the case of partial loss, a place should be restored or reconstructed in sympathy with the original design, and not necessarily with the original materials.
- In some rare cases, additional cover for unusually elaborate repairs may be needed where architectural detail is extremely valuable. In these rare cases it will probably be best to prepare a conservation plan to inform all parties precisely what the most valuable building elements are.

We plan to produce an Insurance Information Leaflet in the near future that will also list those insurance companies and brokers willing to consider insuring heritage places.

Martin Brine
Manager
State Heritage Branch

Conservation in progress

This is the first of a series of articles reporting on the conservation of a house at Lyndoch. Although specific to this site some of the issues will relate to many older places in need of maintenance and alterations.

Christine Johnson and Richard Lawrance bought an 1850s cottage in 1988, and have been considering its proper conservation for some time. While seeking to retain significant historical elements they also want to create more living space. Both share a dislike for making old places look like new, and do not want future work to detract from the authenticity of the house.

The owners proceeded carefully, understanding that doing too much too soon could destroy the integrity of the house. They sought as much historical information and practical conservation advice as they could. Information regarding the history of the house was collected from the Lands Titles Office, the local historical society and members of their community. The information obtained was useful for an understanding of the significance of the house, which helped to determine what conservation work would be required.

Through this research they realised that the cottage had previously been two residences and a shop. Accordingly the place had three front doors. Instead of removing two doors and thereby losing part of its historic value they have respected the history of the place by keeping the external doors and using them to their advantage. Keeping three entrances to the cottage gives an opportunity to create two living areas, with a shared utilities area in the middle, and separate entry and exit points. Although only young now their daughter will appreciate a degree of privacy and independence in the future.

They spoke with and compared comments (sometimes conflicting) from various professionals including consulting engineers, the National Trust, designers, State Heritage, tradespeople and local builders. All contacts were recorded for future reference. They looked at old buildings which had been obviously renovated or extended, and read widely, putting aside relevant photographs and articles.

Information on the physical state of their house was collected and recorded,



Above: The cottage showing the original three doorways.



Left: The kitchen is typical of many cottages, being under a lean-to roof behind the main rooms. Options are to re-plan the layout for more space and efficiency or to integrate a new kitchen into an addition.



Left: An interior view of a corner depicting falling damp and cracking. These need to be repaired as a matter of priority.

forming a basis for a list to be prioritised as a work schedule. It also provides historical evidence about the state of their house for the future, something particularly important if changes are made to the house over extended periods of time.

Apart from properly maintaining the house the owners are looking for ways to retain and preserve the worthwhile features, while trying to create much needed space.

Like all 'renovators' they had to consider the best place to commence. Should the non-original render from the exterior wall be removed before the gutters and roof are fixed? Should the living space be extended first or later? Also of concern for the owners were a chimney in a state of disrepair, cracking and

movement of walls, rising damp, sagging roof and structural problems in the cellar.

Although much information had been found they were worried about doing the wrong thing. 'We had gathered a lot of advice and information, put a broad plan together and reached the point where we didn't know quite how to proceed. Eager about working on the cottage, we also had a horror of doing the wrong thing.'

After talking to staff from State Heritage and giving the matter further consideration they proceeded to prioritise their needs. 'The best thing about the time we spent (with State Heritage) was the sense that we were talking with people who sympathised with us and were able to give practical advice. A lurking

fear that the building was past repair went away and in its place came a new found optimism as 'recipes' for what to put on walls and floors were discovered – and more importantly some idea of where we might start.'

The challenge for Christine and Richard is to balance their needs, both aesthetic and practical, against their budget and their desire to maintain as much of the original fabric and character as possible.

In the next issue we will see how they have progressed.

Francesca Stropin
Heritage Officer
State Heritage Branch
Luigi Vitale
Conservation architect
State Heritage Branch

Lead Alert!



Lead is a highly toxic metal, and can affect the intellectual development and behaviour of young children. It is

also thought to increase the risk of abnormal foetal development and premature birth. Children under the age of seven are at greater risk than older children or adults because they absorb lead into their bloodstreams at a much greater rate.

The presence of lead in and around old buildings is most commonly a result of:-

- paints manufactured before the 1970s and containing various lead compounds;
- dust accumulated in roof cavities and contaminated by fallout from vehicle

.....
If you're renovating an old building and have young children, you need to know about the dangers of lead contamination.
.....

exhaust emissions, or by proximity to lead mines or smelters.

Infants can ingest harmful concentrations of lead by chewing woodwork or furniture painted with lead-based paints. Dust from the roof cavity can also enter the building through ceiling or cornice cracks and through open ceiling roses, and be ingested by hand to mouth contact or when eating.

Toddlers can pick up and eat flakes of paint scattered during internal or external renovations, and may run their hands along painted walls or dust-contaminated window sills.

The greatest exposure is likely to be during the renovation process itself, but you should also be aware that long-term risk may be present from previous renovations, for example carpets and play areas or sandpits contaminated with dust or paint residues.

Further information, including proper work practices for renovation and how to minimise your family's exposure to lead poisoning, is contained in publications produced by the Federal Environment Protection Agency. There are two leaflets titled *Lead Alert - Lead in Paint* and *Lead Alert - Lead and Health*, and a booklet entitled *Lead Alert - Painting your Home*.

These are available by ringing the Environment Protection Agency on Freecall 008 803 772, or from the Environment and Natural Resources Information Centre at 77 Grenfell St, Adelaide and leading painting and decorating outlets.

Owners of State heritage places may also contact State Heritage on (08) 8204 9262 for advice.

Peter Wells
Conservation architect
State Heritage Branch

PAINT DISCOUNTS

Owners of State and local heritage places are entitled to significant discounts on paints from Dulux and Solver. Part proceeds from sales made through this arrangement contribute towards the protection of the State's built heritage. For further information phone: (08) 8204 9243.

NEW ADDRESS

The State Heritage Branch moved in February 1997 to:
Level 5, Australis House
77 Grenfell Street, Adelaide
All phone numbers remain the same, but the fax number has changed to:
(08) 8204 9455

ADVERTISING

Rates for advertising in the State Heritage Newsletter:
An eighth of an A4 page - \$175
1/4 of an A4 page - \$300
1/2 of an A4 page - \$500

Introducing the heritage advisers

South Australia's Heritage Advisory Service was initiated by State Heritage in 1987. The purpose of the scheme is to provide professional heritage and conservation advice at the local level, doing away with the need for owners of heritage places to consult with State Heritage staff in Adelaide.

These heritage advisers provide a free advisory service to owners of heritage listed places, and they also provide advice to councils on Development Applications concerning places in the State Heritage Register. In forthcoming issues we will introduce you to each of the seven heritage advisers across South Australia, starting with Douglas Alexander.

Douglas is now in his eleventh year in Burra, having started at the inception of the scheme in 1987. His responsibilities include the Burra State Heritage Area, and have expanded recently with the incorporation of the Burra Council into the new Regional Council of Goyder. As well as running his own architectural practice in Adelaide, *Flightpath Architects*, he has also recently taken on the position of heritage adviser to the Gawler Council, where his responsibilities include the Church Hill State Heritage Area. Here he discusses some general conservation principles.



Douglas Alexander,
heritage adviser
for Goyder and
Gawler

Retaining heritage value while developing a heritage place can be a challenge. It is important to consider your needs and requirements while understanding what is significant about the place. The first step is to collect information about the history of the place in order to achieve that understanding. Our actions should be 'softly' 'softly', and the implications of our actions understood before we act.

The following are typical case studies in the working day of an adviser:

The contribution of stone and the need for an understanding approach

With a salt damp affected wall, first understand how the wall relates to the building and site. Understand the site drainage, the condition of the roof and downpipes, paving and underfloor ventilation. Understand whether earlier repairs such as the introduction of cement rich pointing or render have affected the condition of the wall.

Rather than demolishing a badly decayed stone wall that appears to be of little value and apparently does little more than enjoy sunshine, understand how the wall contributes to the character of the area. Look at its patterning and patina. Realise that it is possible to use too strong a mortar filling.

Consider whether the wall provides shelter, privacy or security. Ask why first before acting.

Innovative design of new buildings generated from an understanding of old

In introducing new buildings adjacent to old, whether an addition, shed/out-building, or new structure, look at the shape, size, orientation and materials of the roof of your existing and surrounding buildings. Understand the simplicity of our early buildings and how growth has been accommodated. Work out how big the existing building is and using simple geometry work out how the roof relates to particular walls. New buildings tend to have a larger, more complex, footprint than old; this can have the tendency to create huge new roof forms if original roof pitches are matched. Therefore work out how the geometry of an old roof works and consider how this can generate a new roof form that is compatible with an historic building.

Consider edge details, the gutters and fascias of buildings. Appreciate details such as corbels and plinths. Appreciate patterns of materials that have such a significant impact on the appearance of all buildings from a rudimentary shed to a grand homestead. Appreciate fencing.

Trees and understanding their contribution to historic areas

Rather than chopping down a tree, consider the contribution it makes to the street; consider its aesthetic and functional qualities. Consider whether these are of greater importance than slightly disturbed paving or leaves on the ground. Sometimes a carefully

selected plant or a re-alignment of a path or kerb can easily address minor but perplexing issues.

Interiors : the need for understanding continues

Before dividing up an original large open interior, understand its qualities and consider alternative uses that may not require a large area to be divided. Before inserting utilitarian new kitchens or bathrooms in rooms that may have originally accommodated another function, think of the impact.

Painting : how is understanding applied?

Before buying litres of paint think about the impact the new colours will have. Ask also whether the surface to be painted should be painted. Was it painted originally? Will painting have a detrimental affect on the original building fabric? Are there other types of paints that would be more compatible with the material to be painted?

In conclusion

Understanding our heritage can contribute to good quality, innovative design that is an expression of the nineties and not a poor attempt at reproducing a bygone era. Understanding our heritage is about identifying opportunities for dynamic but compatible new development to occur.

Speak to your heritage adviser and see what a difference the considered approach can make.

Douglas Alexander can be contacted on (08) 8234 1811, or through Goyder and Gawler Councils.

NEXT ISSUE: Elizabeth Vines,
heritage adviser for Port Adelaide Enfield.

Branch News

TAX INCENTIVES FOR CONSERVATION WORK

Senator Richard Alston, Minister for Communications and the Arts, recently issued a press release regarding the continuation of the Commonwealth's Tax Incentive for Heritage Conservation scheme. Owners of heritage listed places will continue to have access to tax incentives for approved conservation work in 1997/98.

The 20 per cent tax incentive (provided as an income tax rebate) is designed to assist owners of heritage listed homes and buildings to carry out approved conservation work. 'More than 200 applications have already

been approved under the scheme for projects valued from \$5 000 to more than \$1 million. Due to this success in assisting owners to conserve these important heritage buildings, the government has decided to continue the scheme in 1997/98,' Senator Alston said.

Applications will be called in July and those successful will be issued provisional certificates to start work in early 1998. The program covers conservation and adaptation work on buildings ranging from large commercial, industrial, residential and tourist pro-

jects through to family homes, farm buildings, corner stores and bed and breakfast establishments.

For more information please contact:

Tax Incentive for Heritage Conservation

Built Heritage Section
Department of Communications and the Arts
GPO Box 2154
Canberra ACT 2601

or call 1800 064 048 (toll free)

or website

<http://www.dca.gov.au/ahnbd/tihc.html>

REGIONAL HERITAGE SURVEY PROGRAM – AN UPDATE

In 1979 the former Department for the Environment published a report entitled *Historical Guidelines* which set the historical framework by which the non-Aboriginal heritage of South Australia was to be assessed. The State was divided into fourteen regions and subsequently heritage surveys of those regions commenced with the Lower North in 1982.

Since that time surveys have also been completed in eight other regions: the City of Adelaide, Mount Lofty Ranges & Eastern Plain, Fleurieu Peninsula, River Murray, South East, Flinders Ranges, Eyre Peninsula & Far West Coast and Kangaroo Island. Heritage surveys are presently being undertaken by consultants in two other regions, namely the Yorke Peninsula and the Murray Mallee, and a regional heritage survey of the Upper North will commence in early 1998. State Heritage proposes to complete heritage surveys of thirteen

of the fourteen regions outlined in the 1979 report *Historical Guidelines* by the year 2000.

The Far North & Far West region which comprises two-thirds of the area of South Australia, principally north of Port Augusta, is yet to be surveyed. It is not appropriate to undertake a conventional regional heritage survey of this area, due to its vastness, and therefore thematic or targeted area surveys will need to be undertaken in the future to ascertain the heritage resources of the region. Surveys of the Mounds Springs area and the railway heritage of the region have already been completed. Further surveys of the transport corridors through the Far North and Far West, such as the Birdsville & Strzelecki and Oodnadatta tracks and the Barrier & Stuart Highways, may be one way of assessing the heritage of this region's rich history.

The heritage places of the metropolitan area of Adelaide are being assessed by individual surveys of the twenty five metropolitan Councils. Twenty two Councils have had surveys of their heritage and two other surveys are presently being undertaken, namely of Payneham and West Torrens Council areas. The remaining metropolitan Council to be surveyed is the City of Tea Tree Gully. This Council has already commenced assessing the known heritage places in its area, with a comprehensive survey of other places to commence in the latter half of 1998.

If anyone would like further information regarding heritage surveys please contact the writer on (08) 8204 9246.

Hamish Angas

Heritage Survey Co-ordinator
State Heritage Branch

THE REVIVAL OF THE QUEEN'S THEATRE

The Queen's Theatre is a building of State and National heritage significance, having opened in January 1841 as the first purpose-built theatre on mainland Australia. Since the last article on the Queen's Theatre in the July 1994 *State Heritage Newsletter*, the facade has been conserved and the Theatre is now available for hiring to artistic and community groups, as well as to the corporate sector.

Since early 1996 the Queen's Theatre has been used on a number of occasions for theatrical productions. The Australian Opera, in association with the 1996 Adelaide Festival, reopened the Queen's Theatre as a performance venue in March 1996 with Mozart's *The Magic Flute* by Ozopera.

In March/April 1997 Teatro Oneiron, in association with the 1997 Glendi Festival, presented performances of

Euripides *Trojan Women* and in May/June 1997, *Magpie 2*, the theatre company aimed at a young adult audience, presented a double bill including *Mercedes* by Thomas Brasch and *In the Solitude of the Cotton Fields* by Bernard Marie Koltes. *Magpie 2* intend to present their second 1997 play *Features of Blown Youth* by Melbourne playwright Raimondo Cortese at the Theatre in November/December 1997.

Robyn Archer, the artistic director of the 1998 Adelaide Festival, launched the highlights of the 1998 Festival at the Queen's Theatre in early May 1997 and as part of that launch she announced that the Theatre will be used for a State Theatre Company production of Marcus Clarke's *For The Term of His Natural Life* in March 1998.

In May 1997 a joint ministerial announcement by the Minister for the Environment and Natural Resources, Hon David Wotton, and the Minister for Information and Contract Services, Hon Dean Brown indicated that the State Government has allocated \$130,000 to re-roof the Queen's Theatre, with this work being completed by the end of July 1997. After negotiations with the South Australian Asset Management Corporation, the ownership of the Queen's Theatre was transferred in mid 1997 to the Minister for the Environment and Natural Resources.

The State Heritage Branch manages the Queen's Theatre on behalf of State Government. The Theatre is a basic performance venue with limited facilities – 3-phase power, water, general purpose lighting and some fire extinguishers. Potential hirers have to provide everything else.

Please contact Hamish Angas on (08) 8204 9246 for further enquiries.

Hamish Angas
Heritage Officer

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The Diversity of Heritage

Built heritage is one means of assessing and approaching the past. Heritage, therefore is as diverse as our history, and is not confined to grand nineteenth century buildings. Heritage legislation is designed to protect a diverse selection of places as reminders of our past. The following places indicate the diversity of heritage places protected under South Australian heritage legislation.

Bethesda Mission Historic Site.

Birdsville Track

Bethesda Mission on Lake Killalpaninna, also known as Killalpaninna Mission site, represents one of the significant meeting places of Aboriginal and European cultures during the nineteenth century. The Mission was established by two branches of the Lutheran Church of South Australia, and called Bethesda. It began in 1879 and by 1882 there were about twenty one mud brick and timber framed buildings, including a mud brick church boasting a 12.8 metre high bell tower. During the 1880s about 300 Dieri people and a dozen whites resided at this Mission.

Severe droughts plunged the mission into financial debt and due to a legal matter, the mission lease was cancelled in 1919. By the 1930s most mission buildings were in ruins. There is little left of Killalpaninna save for some roofs of the former buildings, the plaque on the site and a forlorn



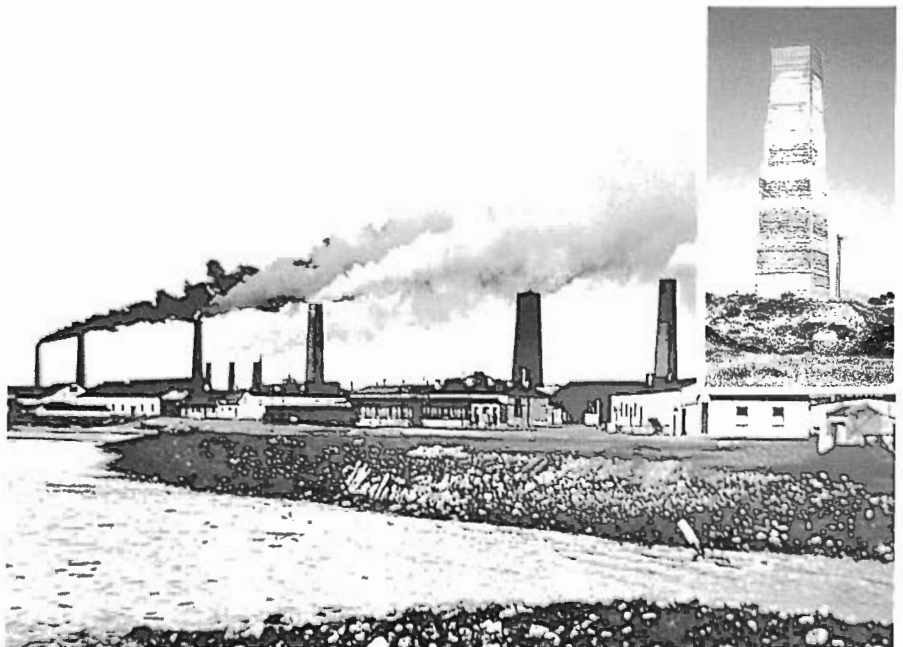
cemetery with some exposed graves. Although little remains of the Mission, the site is a significant part of our heritage.

*Above: Church at Bethesda Mission 1890
Courtesy Mortlock Library B23341*

Wallaroo Smelt Stack

When places are protected by heritage legislation it is sometimes only remnants of the past that are protected. Although only a remnant of a very large installation, the smelt stack (inset) remains as a tangible reminder of South Australia's industrial heritage.

The Wallaroo smelter and refinery was established in 1861 to treat copper ore from the Moonta and Wallaroo mines. The smelter was one of South Australia's most important industries and for a time, among the largest smelters in the world. It remained in use until the 1920s. The most prominent structure at the smelters was the smelt stack known as the 'Big Stack'. It functioned as the central chimney of the works and was connected to flues from the furnaces and roasters. The plume of smoke from the chimney could be seen for miles.



*Main photo above: Wallaroo Smelters 1912
Courtesy Mortlock Library B 11381*

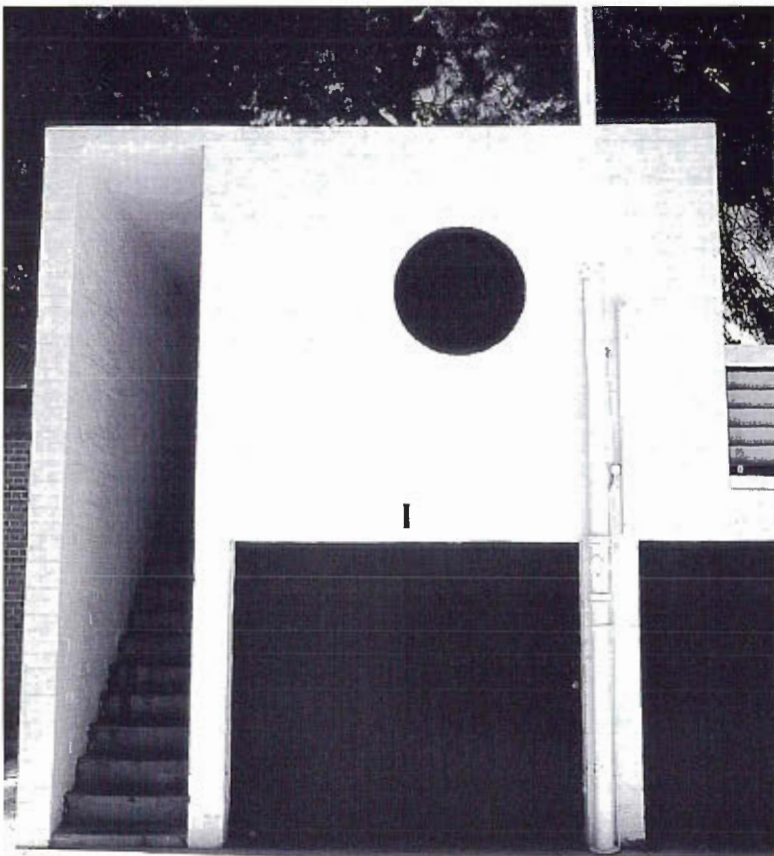
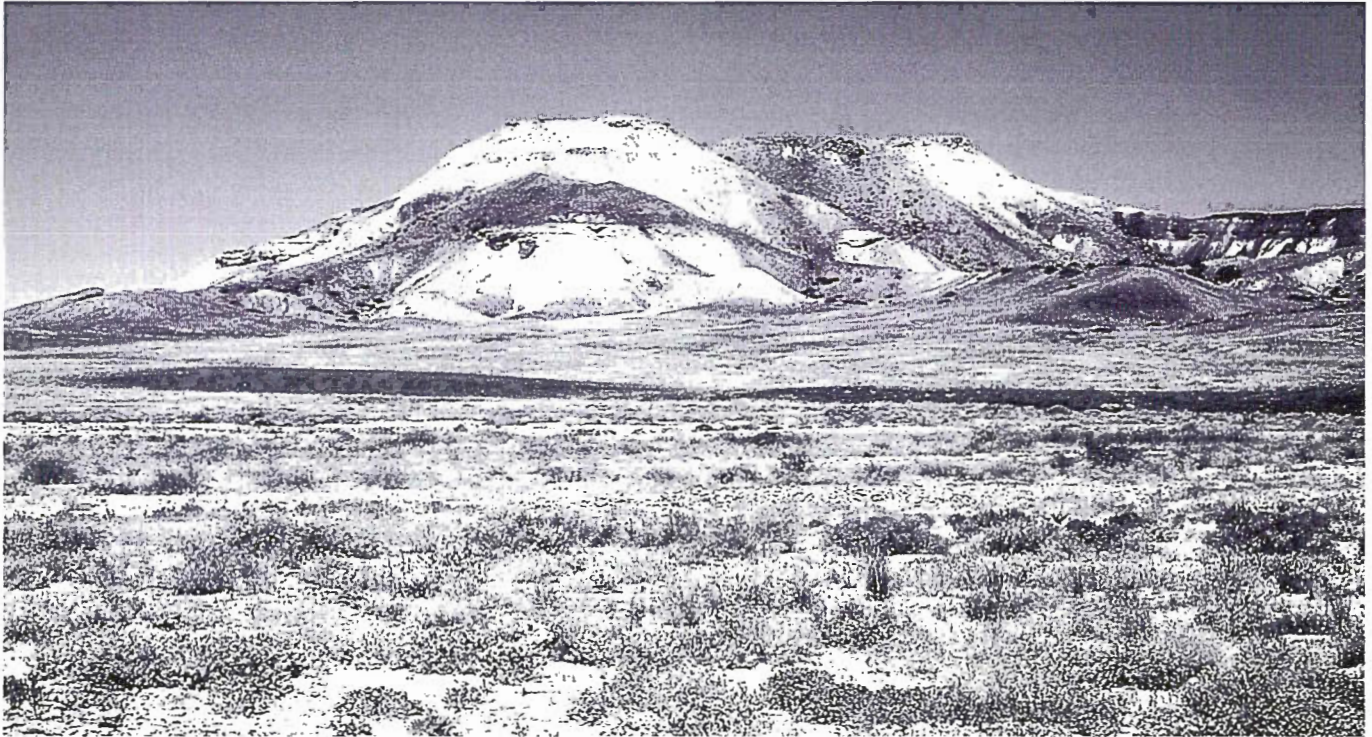
Inset: The 'Big Stack' also known as Hughes Stack.

Arckaringa Hills Heritage Area,
north western South Australia

State heritage legislation also protects areas of natural heritage significance such as the Arckaringa Hills, which is a representation of a distinctive geological landscape.

An area of approximately 880 square kilometres, 80 kilometres south west of Oodnadatta, Arckaringa Hills is an outstanding example of bad lands or break-away country. The Arckaringa Hills feature picturesque and colourful geological formations caused by erosion, and red, brown and yellow iron

oxides. Several old land surfaces including the early Cretaceous and Pleistocene ages can be seen in the landscape. The area is also the home to the largest monitor lizard in Australia, the Perentie (*Varanus Giganteus*), and several rare species of plants.



Deep Acres,
North Adelaide

Modernism was an important architectural movement in the twentieth century, and changed the built landscape dramatically. It is important to recognise the heritage of our century before it is lost.

The Modern Movement was an alternative to the established architectural traditions, and modernist architects set out to design the ideal modern environment - space-saving, uncluttered, simple buildings with functions clearly defined and space set aside for them. Deep Acres was designed by Jack McConnell in 1939 and reflects the modernist style with white painted brick surfaces, simple lines and a flat roof. Internally there is no wasted space or unnecessary decoration. It remains one of the few mature expressions of modernism in the 1940s in South Australia.

Question & Answer

This Question & Answer column is a new section in the Newsletter dedicated to answering some commonly asked questions about conservation and heritage issues.

If you have any queries regarding the conservation of heritage places please write to the editor of the Newsletter.

Q.

How should I clean my verandah roof which has Terra-cotta tiles and ornate gargoyles at each end?

Should I have it coated after cleaning?

A.

Terra-cotta is a clay product, usually well vitrified. Its natural surface is a fireskin, which is a thin but hard, vitreous, unglazed skin comprising of a surface concentration of fine colloidal clay particles. Terra-cotta can also be finished with a slipstain, which is a thin watery paste of clay, applied to provide a different surface colour or finish. Glazing can also change the colour and texture. The glaze fuses with the open-pored underbody upon firing as a thin, vitreous transparent or coloured coating to provide a relatively impervious surface.

Terra-cotta is therefore not a homogeneous material. Without fireskin, slipstain or glazing the clay body which they protect is far less durable. Incorrect cleaning can cause irreparable damage to the surface. It is always recommended that a small trial area (in an inconspicuous location) be cleaned and assessed beforehand.

When cleaning avoid:

- Mechanical methods such as grit blasting, abrasive discs and metal bristle brushes
- High pressure water or other liquids
- Acid cleaning, particularly hydrofluoric acid
- Alkali-based cleaning, such as caustic soda.

Surface soiling on glazed surfaces can be removed by water washing or a water-rinsable neutral pH liquid soap. Small difficult areas can be treated with an emulsion of methylene chloride.

Plastic scourers are often quite useful.

Unglazed surfaces are extremely difficult to clean as the process is likely to remove part of the surface. It is recommended that a partially cleaned appearance be accepted to avoid such damage. The least harmful method involves spraying with hot water and a neutral pH soap. Such surfaces should be regularly cleaned to minimise a build-up of soiling.

Like stone and brickwork, terra-cotta products generally should be left in their natural state, without additional surface coatings such as paint or varnishes.

Q.

Should an old wooden floor be sanded and sealed with polyurethane?

A.

Power sanding of old floors can be very detrimental, both to the character of the floor and to its structural integrity. By taking the surface back to "clean" wood, the marks of daily use acquired over decades, as well as the subtle colouration or patina that has become part of the surface, can be lost in a few hours.

Its character changes to that of a new floor coated with a plastic film, and its historical integrity is irrevocably damaged. The current fashion for a mirror finish over raw boards goes against traditional practice, which usually involved staining the floor to deepen its colour (often with black japan for an even darker finish), then waxing or oiling to give a rich lustrous glow.

Sealing with polyurethane not only gives an unsympathetic appearance, but can also impede the dissipation of moisture from underneath the floor, which may add to rising damp prob-

lems and promote the decay of the floor itself.

Sanding reduces the thickness of the boards by up to 3mm initially and a further millimetre each time the polyurethane needs to be re-applied, and this affects their ability to span between the joists underneath. The most damage is done when trying to re-surface cupped boards, because the sanding machine attacks the most vulnerable part of the board – the tongue and groove joint. The joints are weakened, the edges of the boards start to splinter, and the floor is damaged beyond repair.

So allow your old floors to look the part, and preserve them for decades to come. Don't sand them. A good way to clean off accumulations of wax and dirt without damage is to scour with coarse nylon pads, which can be fitted to a rotary machine to make the job easier. And to achieve an authentic finish without high maintenance requirements, there are modern wax emulsions available which don't require frequent polishing. Another excellent product is tung oil which is readily available from some paint suppliers, as is black japan.

For more information ring State Heritage on 8204 9262.

Questions can be sent to:
The Editor
State Heritage Newsletter
GPO Box 1047
Adelaide SA 5001
or
Faxed to (08) 8204 9455

A HERITAGE FALLACY

'Heritage Conservation is about freezing things in time'

When you stop to think about our heritage – our inheritance from the past – you soon realise that much of it is subject to change.

Even seemingly 'permanent' items such as newspapers and manuscripts can be lost when the paper ages, audio and video tapes have relatively short lives, and as for buildings . . .

The State Heritage Branch's principal areas of responsibility are built and maritime heritage, and this article is restricted to built heritage.

Possibly one of the most common misconceptions about built heritage is that you can 'freeze it in time'. The reality is otherwise. At the most basic level roofs and gutters will need replacing, bricks and masonry will require repointing and interiors and exteriors will need repainting. All those actions will require loss of 'original' materials.

More fundamentally, buildings may require modifications for disabled access, interior alterations to accommodate new functions, new shopfronts and signage to keep up with changing fashions in retailing, and major renovations or partial demolition when they outlive their original purpose.

In short, managing built heritage is about managing change, not about freezing buildings in time.

The actual process entails analysing the 'heritage value' of a place and devising ways of maintaining its most significant elements while at the same time accommodating changes which will allow the building to continue to serve its owner's needs.

Providing such conservation and development advice is the central work of the State Heritage Branch's conservation architects. They provide a free service in recognition of the considerable contribution private owners make to maintaining the State's heritage.

Brian Samuels

Principal Heritage Officer
State Heritage Branch

NEXT ISSUE: What is heritage value?

BOOK NOTICE

Ralph G (ed) 1997, *Thebarton Cottage*, Thebarton Historical Society & Wilmar Library. Available from the editor, 15 Brian St, Lockleys 5032, tel 8443 7728. \$7.50 + \$2.00 postage.

To my knowledge Colonel William Light's cottage at Thebarton was one of the first buildings in the State to attract public support for its preservation (1913).

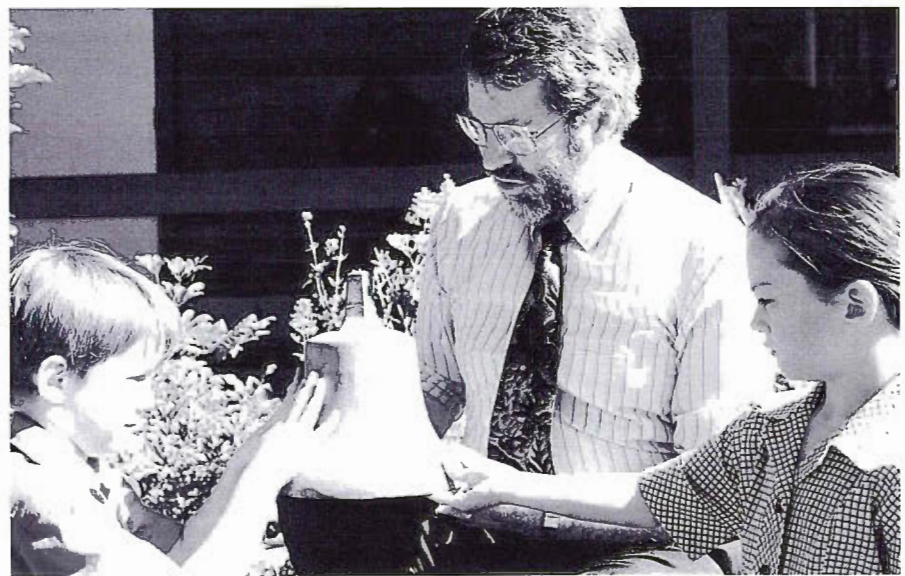
This 34 page booklet reprints the only two substantial articles on the cottage's history, those by Dr Charles Fenner (1928) and Dr John Tregenza (1989). They provide a very good insight into the historical detective work needed to unravel the truth, or in this case as much of the truth as can be discovered, about the evolution of Light's home. An added bonus are the high quality reproductions of paintings and photographs of the house.

Light's cottage was demolished in 1926 and the site was marked by a plaque

the following year. It is now within the Southwark Brewery complex. A new memorial plaque was unveiled in May 1997 in a more accessible position alongside the River Torrens near the intersection of Adam and Manton Streets, adjacent to the Entertainment Centre. Hence this booklet is a very timely publication.

Incidentally, Light named his home after Theberton Hall in Suffolk, where he had been sent from Penang at the age of six to be cared for by friends of his father, and the name was also given to the subdivision of some of the land near the cottage in 1839. However, a typesetting error in the Preface of Light's *Brief Journal*, published in the same year, rendered it Thebarton, and that spelling prevailed. The first substantial history of the suburb, Pauline Payne's *Thebarton Old and New*, was published by the Thebarton Council in 1996.

Brian Samuels



Maritime Heritage Program – (From Page 12)

two Historic Shipwrecks Acts require people holding such material to report it to the Commonwealth and State Ministers, which in effect means the State Heritage Branch. In 99% of cases we are happy for people to retain this material—it is in our interests not to alienate people by seizing artefacts.

The database being compiled by the maritime heritage section has a total of 701 ships as being 'wrecked, scuttled and abandoned' in South Australian waters; from the earliest of 1837,

through to 1994. The artefact database has about 2000 items such as bells, anchors, a cannon, bottles and plates that have been recovered from some of South Australia's shipwrecks.

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State Heritage Register Update

The State Heritage Register is a list of places that are culturally significant for South Australians, and is administered by the State Heritage Branch. The following places have been included in the State Heritage Register since December 1996:

Avenue Range

Cairnbank Homestead & Shearing Shed

Balaklava

Werocata - Homestead, Water Tower and Woolshed

Blackwood

Wittunga Botanic Garden

Clare

St Barnabas Anglican Church

Collinsville

Homestead, Chimney & Kitchen Piltimittappa

Cumberland Park

Cabra Convent, Boarding School, Chapel and Gatehouse

Gomersal

Schoenborn Lutheran Cemetery

near Hallett

Homestead & Woolshed Cappedeede

Lake Callabonna

Late Pleistocene Vertebrate Fossils Site (Lake Callabonna Fossil Reserve)

Lobethal

Former Lobethal Mill Complex - chimney, early tweed mill walls, red brick loom shed

Tanunda

St Johns Lutheran Cemetery & Chapel
St Johns Lutheran Church, Hall and Manse

Terowie

Former ES&A Bank Building

Cell Block Terowie Oval

Terowie Railway Station (platform with plaques, part of original station building including porter's lamp room & connected lavatories & detached guard room)

near Terowie

Former Smokehouse

Tusmore

Ballroom Wing Interior of the Burnside Town Hall comprising main hall, stage, balconies & foyer

near Whyte Yarcowie

Homestead Mungibbie



Above: Ballroom wing of the Burnside Town Hall

The Ballroom is an excellent example of a 1950s interior demonstrating characteristics of modernist design. It was built in 1953/54 and reflects modernist elements of informality and simplicity, and made good use of new materials such as Laminex, vinyl and steel.

Maritime Heritage Program

There are many artefacts associated with South Australia's historic shipwrecks still in private hands that could provide valuable and perhaps moving insights into our maritime heritage. Staff at State Heritage are very keen to hear from anyone holding shipwreck artefacts or with knowledge about the existence of such material. Shipwreck artefacts such as large timbers and masts can be part of the structure of a building.

The artefacts that have come to light in recent years include a bronze signal cannon and one of the ship's bells (a ship may have up to three bells) from the *Admella* which turned up at an Adelaide school. The bell was found in a private shed that was being cleaned out 15 years ago, and had been donated to the school. The *Admella* is our worst shipwreck where 89 people lost their lives off Cape Banks in 1859. Such was the impact of this tragedy that Parliament rose for a week.

The records of many ships' cargoes only provide a very general description of what was being carried, such as that for the *Nashwauk* (wrecked Moana 1855). Material handed to the Branch recently consisted of six building blocks, some bearing a Masonic Lodge symbol, but was only recorded on the ship's manifest as "23 crates earthenware".

The Goolwa Hotel is well known for the *Mozambique's* figurehead (wrecked along the Coorong in 1854) situated on its roof. Inside the hotel there are a number of wooden chairs and tables from the *Mozambique*. The chairs have teeth marks on the top of the back rests reputed to be from a game played aboard ship!

The driving force for the maritime heritage program is shipwreck legislation. As a consequence shipwrecks and the associated artefacts form the major focus for the maritime heritage program, although it is interested in all of South Australia's maritime material culture.

There are two very similar pieces of shipwreck legislation that apply to all of South Australia's waters. The Commonwealth *Historic Shipwrecks Act 1976* applies to all of our waters up to the high water mark, but not those under State jurisdiction. Those waters under State jurisdiction include the River Murray, Gulf St Vincent, Spencer Gulf, Rivoli Bay, Lacedpede Bay, Encounter Bay and Anxious Bay, and they are covered by the *Historic Shipwrecks Act 1981*.

The legislation defines a shipwreck as "the remains of a ship". The Commonwealth Act protects all shipwrecks older than 75 years and it may protect others that are of significance; the current total is about 250. Under the State Act, no such 'blanket protection' is available and currently there are 31 shipwrecks declared as historic.

The legislation can also protect artefacts 'associated with a ship'. Whenever a shipwreck is declared historic under the legislation it is normal procedure to declare the artefacts as 'historic relics'. This means that all artefacts associated with a ship that is declared historic are protected, whether they were recovered 5, 10, 20 or 100 years ago. The

(Continued on Page 11)

Below: Bronze signal cannon recovered from the *Admella* wrecksite. The wooden carriage and fittings are replicas made by State Heritage Branch Technical Officer, Bob Powell. The cannon is on display at the Port MacDonnell Maritime Museum.

