



NATIONAL TRUST
SOUTH AUSTRALIA

PORTAL

Port of Adelaide Branch
National Trust of SA
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Above: Detail from a painting by John GILES, [*Boats at end of Fletcher's Slip*], 1930

MISSION STATEMENT

We, the Port of Adelaide Branch of the National Trust, advocate for the conservation of our heritage through our own actions and through the support of the broader community.

Welcome to our third issue of *Portal*. In the year since *Portal* #2, much has happened. In our main articles, we'll tell you about the demise of the Jenkins Street boatyards, despite the National Trust's Open Letter to the Premier and its submission for heritage listing as well as action on our part; update you on the Cultural Mapping Project and our 2008 and 2009 National Trust *Our Heritage@Risk* applications; explain the successful action we took in relation to the next stage of the Port Waterfront Redevelopment and describe the exhibition *Captured on Canvas: John Giles' Port Adelaide 1930 – 1960*. We've also provided a summary of all our major activities since April 2008.

Branch Activities and Achievements

We'd like to let you know what we've been up to over the past year. The Committee has met monthly since inception and its activities have included the following:

- Publishing an **Open Letter** to the Premier with 20 or so prominent signatories, questioning why the government is not doing more to ensure that the boatyards and maritime culture are incorporated into the Port Waterfront Redevelopment. This letter appeared in a shortened version in *The Advertiser* as a column titled 'Talk with Sir James Hardy'. The full version ran in the *Independent Weekly* which has a readership of 30,000 mainly in the eastern suburbs.
- Hosting **visits to the Jenkins Street boatyards** for Heritage SA, and for Andrew McEvoy (Chief Executive, Tourism SA) and Mark Butler (Federal Member for Port Adelaide). Heritage SA was also provided with photographs supporting the application for heritage listing of the boatyards. The Chairperson gave a talk to the History Trust Annual Conference and took approximately 40 people for a tour through the Jenkins Street boatyards.
- Meeting with the Newport Quays Operations Manager to air our concerns about the boatyards and more generally about the way the Redevelopment has proceeded to date.
- Asking the Australian Submarine Corporation/Airwarfare Destroyer Group for their involvement to help preserve and upgrade the *Falie*, *Nelcebee* and *Yelta*. Heritage SA and the Port Adelaide Enfield Council were contacted about heritage listing of the boats.
- Asking Minister John Hill (Minister Assisting the Minister for the Arts) that the SA Government provide funding to

The Committee

Current Port of Adelaide
Branch Committee members:

Tony Kearney – chairperson

Susan Jenkins – deputy chair

Fiona McConchie – secretary

Pat Netschitowsky – treasurer

Alan O'Connor

Ali Baker

Alison Hastings

Andrew Winkler

Ashley Turner (until April 09)

David Nearmy

John Ford

Michael Weir

Michelle Hogan

Rex Munn

Sandra Elms

Stephanie Roberts
(from May 09)

assure the future of the *Archie Badenoch*, *Nelcebee* and *Yelta*. (These vessels are the responsibility of Department of the Arts.) Requesting a meeting with the *Falie* Task Force to update the position of the *Falie*.

- Three successful **Our Heritage@Risk** 2008 submissions by the Branch for the Customs House, Waveney House and the Jenkins Street boatyards. *Our Heritage@Risk* 2009 nominations were prepared for Port Adelaide Sailing Club, Fletcher's Slip including underwater and buried artefacts, Port Adelaide Centre and Waterside Workers Hall, Nile Street and the historic vessels *Falie* and *Nelcebee*.
- Lobbying LMC about the future of the cranes, as a result of which LMC assessed the cranes, found that they are in sound condition and announced that they will stay somewhere in No 2 Dock.
- Intervention by the Branch assisted in the retrieval of winch cogs and gears from the LMC-owned Fletcher's Slip from scrap metal dealers.
- Sending a letter to PAEC asking that the Radio Shack be kept.
- Sending a letter to LMC re 'world's best practice' for waterfront developments.

- Letters sent to local MPs Foley and Wright, asking about their stance on the retention of the Port's maritime heritage.
- Meeting with PAEC on the **Draft Residential Development Code** and development of the PoANT submission which highlighted the three special character areas which should not be covered by the code and also included adjacency to heritage buildings.
- Commencement of a **review of heritage in the Port** and a database of existing identified heritage buildings and places, and those that should be considered for listing and protection eg the Royal Admiral Hotel (on Black Diamond Corner) as it is the oldest building in the Port (1847).
- Participation in a **campaign to save Waveney House** in Largs Bay, which was situated in an Historic (Conservation) Zone. While unsuccessful, community awareness of heritage issues has received a boost. We met PAEC officers who acknowledged that current legislation prevents them from taking action, and that there is a need to review heritage-listing processes.
- Membership of the **LMC Community Forum**.
- Membership of the LMC's Cultural Mapping Steering Group. Letter sent to Minister Conlon concerning broader dissemination of **Cultural Mapping Report** than that being currently pursued. Letter sent to LMC expressing concern about the cultural mapping process and the role of PoANT, and reminding LMC of the Branch's role from the outset in initiating cultural mapping of the development sites.
- The Branch initiated a highly successful **exhibition of the paintings of John Giles** as a documentary reflection on Port Adelaide and on the artist which was held over three months at the SA Maritime Museum. The National Trust has been given the rights to reproduce the family's collection of Giles paintings. PoANT will put proceeds towards further exploration of the work of John Giles and for continued advocacy for the maritime heritage of the Port.
- Attendance at a **NTSA Planning Meeting**. The Branch has also attended NTSA Central Region Committee twice-yearly meetings and provided reports



Above: Committee members Fiona McConchie, Rex Munn, Keith Ridgeway and Pat Netschitowsky at the inaugural Merchant Navy Day event in September 2008.

- A significant number of representations from Branch members were made to the **Port Waterfront Redevelopment Committee of DAC about Stage 2B** of the Newport Quays development. This ultimately resulted in a rejection of the development proposal by the DAC.

on our activities. Attendance at a NTSA Intelligent Planning meeting to discuss how the importance of conservation can be promoted.

- Compilation of a manual of policies and procedures.
- Involvement in a **local campaign about contaminated dust from soil stockpiles** from the Port Waterfront Redevelopment, near the corner of Semaphore and Causeway roads, blowing into local schools and surrounding areas. The Branch wrote to the EPA with our concerns about the failure of the LMC to contain, monitor and report on this dust contamination. We were then informed by the LMC that some of the more contaminated stockpiles were to be moved to the Fletcher's Slip precinct. Concerns were raised through our members on the Cultural Mapping Steering Group and the LMC Community Forum that this contaminated soil might damage the heritage-listed Fletcher's Slip buildings and slipway. We contacted the EPA and informed them that the planned area for the placement of the stockpiles was locally regarded as a flood-prone area. Not long after the stockpiles were moved to the Fletcher's Slip precinct the area was flooded by a king tide and a storm surge. We undertook a significant publicity campaign in the media when our worst fears were confirmed and the flooding moved contaminated soil from the inadequately protected stockpiles into the Port River. A formal complaint was made to the EPA.
- The Branch has successfully negotiated with the National Railway Museum, the SA Maritime Museum, the Aviation Museum and the Seahorse Museum that they will give concessional entry to all NTSA members on the production of NTSA membership cards.
- Our second **AGM** was held August 2008.
- Several of the Committee members marched at the **inaugural Merchant Navy Day** event in September 2008.
- At the **NTSA AGM**, Chairperson Tony Kearney gave a presentation about advocacy in relation to the Jenkins Street boatyards and Deputy Chair Susan Jenkins spoke about the Cultural Mapping project.
- The Chairperson was guest speaker at the National Trust's Willunga Branch AGM.



Above: Interior of McFarlane and Sons, taken during a tour of the Jenkins Street boatyards which the Branch organised last year. McFarlane's was demolished in November 2008.

- Submitted a request to the Heritage Branch for an assessment of the heritage values of the Fletcher's Slip precinct.
- Participated in a meeting aimed at restoration of the Waterside Workers Hall in Nile Street, Port Adelaide.
- Held four **social events** for and with our members: a river cruise to see the *QEll*, a barbecue at Searles Boatyard with trips around the Inner Harbor on the *Archie Badenoch*, and a river cruise to see the cruise ships *Diamond Princess* and *Black Watch*. And the Christmas BBQ at the National Railway Museum in Port Adelaide, complete with train trips.
- Secretary Fiona McConchie wrote a submission and made an oral representation in regard to the **Northern Lefevre Masterplan**.
- Appeared in print in several newspapers and appeared on television concerning a number of issues, particularly the threat to the boatyards and the contaminated soil washed into the River.
- Met with other community groups (eg Port Adelaide Residents Environment Protection Group) regarding issues of common concern.

Alan O'Connor

Join us in these upcoming events

Please keep an eye out for information we'll be sending soon about:

Port of Adelaide Branch third AGM Sunday 2pm 30 August 2009

Semaphore Uniting Church Hall, Young Street, Exeter

Members' Planning Session Sunday 30 August 2009

A 'Have a Say Session' will be held in conjunction with the AGM to assist the new Committee to establish the Branch's priorities for the next year.

The Port Festival 8-16 October 2009

As part of the Port Festival PoANT is organising a public forum regarding the future use of Hart's Mill.

Captured on Canvas: John Giles' Port Adelaide

Out of the blue, late in 2008, the National Trust received a phone call from the grand daughter of a Port-based artist asking if we would be interested in making use of her family's collection of his paintings. She had seen our Open Letter in the media about the impending loss of the Port's maritime heritage and character and hoped that by using the paintings we might raise awareness of this. The paintings were by John Giles, an artist who had painted the working port of Adelaide in the early to mid-twentieth century.

telling paintings of places and objects that we immediately recognised, the same places and character that over the last few years our branch of the National Trust has been actively working to protect. And so a project was born.

On our way back from viewing the paintings we were already considering options for an exhibition and suitable venues. We needed a bona fide institution with the facilities and infrastructure to accommodate the show as well as a venue with some relevance to the subject matter. We soon offered the exhibition as a partner to the South Australian Maritime Museum and were lucky to be given a slot in the temporary exhibition program. Between Christmas and the end of February we worked fervently to realise *Captured on Canvas: John Giles' Port Adelaide 1930 – 1960*.

The exhibition included a significant loan of some 40 of John Giles' paintings of the Inner Harbor, Snowden's Beach and Outer Harbor as well as objects such as Giles' own sketching stool, easel and brushes, sketch books and society of arts diploma along with tailoring equipment including tailoring table, scissors and a suit. As well the exhibition was supplemented with relevant objects from the SAMM collection including a painting of three ketches, boatbuilding tools and half models. Also the photographer James Bateman was commissioned to provide photographs of present-day Port Adelaide which were juxtaposed with relevant paintings in the exhibition space giving visitors a reference for what has been and is now.

PoANT worked closely with SAMM in a curatorial team and made a huge voluntary contribution to select works, research text labels, promote and install the exhibition and our talented committee member Sandra Elms was engaged by SAMM to design the exhibition space and design the graphics including large storyboards and entrance wall.

A key PoANT achievement was the production of an eight-page folded exhibition brochure which included the essay 'Lost Port on Canvas' by Chairperson Tony Kearney, lamenting the loss of maritime heritage in the Port and calling for a world class development, a biography of Giles by Susan Jenkins and images of Giles and his paintings.



Above: John GILES, [*Fletcher's, Central and McFarlane's slipways*], 1947 oil on canvas, 36.9 x 50.0 cm Private Collection, Adelaide
Moored ketches, with Fletcher's Slip bond stores and the Dunnikier ferry landing at far left, Central Slip middle, and McFarlane and Sons to the right. Smoke rises from the boiler used to power the steam winch at Central Slip. Central Slip and McFarlane and Sons were removed in 2008.

In her own way she was responding to the Open Letter, signed by prominent community leaders, which had asked the Premier '*...to intervene to ensure that opportunities are fully explored to integrate the Port's maritime heritage and character into the new development in a creative, enlightened and vibrant way... providing a development that benefits all and is uniquely Port Adelaide*'.

We must confess that we weren't familiar with the artist John Giles. A quick web search found only a few scraps of information and one or two small images of his paintings but what we saw was enough to whet our appetites. So we called and arranged a visit. And we were blown away by the beautiful, evocative and

The only sour note of this endeavour was the disappointing last minute stance of the History Trust (that oversees the SA Maritime Museum) when it insisted that no mention be made in our brochure of the contents of the Open Letter to the Premier, who the signatories were and to whom the letter was addressed. This was a sad and unfortunate case of political sensitivities overriding (some would say censoring) the acknowledgement of an event that was in the public realm. This was particularly galling, for both ourselves and the Giles family, as it went against the History Trust's stated aims to "Enhance our community's sense of identity by presenting a diversity of perspectives on the past" and to "Nurture community historical endeavour". An unnecessary rewriting of history?

On 6 February, PoANT held a special 'members only' preview evening which was well attended and at which members of the Giles family were special guests. Committee member Rex Munn sang a sea shanty to gather the crowd, Tony Kearney then spoke about the project and Mnem Round and Thea Giles spoke on behalf of the family.

The official exhibition opening by SAMM was held the following week on the afternoon of Friday 13 February. Mark Butler, Federal Member for Port Adelaide, was unable to open the exhibition as planned and Philip Broderick, Chair of the History Trust opened the exhibition in his place. Deputy Chair Susan Jenkins spoke on behalf of PoANT at this event.

The exhibition was enormously successful – and we hear that it was the most asked for temporary exhibition that the Museum has held. The exhibition was extended for an extra month and closed on 27 April, having run for nearly three months.

PoANT has been given rights to reproduce John Giles' Port Adelaide works to further the cause of awareness of the Port's maritime heritage and the need for conservation and sensitive and intelligent development. To this end we are looking at a number of future options which may include publishing and/or further exhibition projects. We have recently produced a set of postcards reproducing four of Giles' paintings of the Port to start this process off.

Tony Kearney and Susan Jenkins



Above and top: The John Giles exhibition installed in the SA Maritime Museum's temporary exhibition space. Exhibition graphics were designed by Sandra Elms, a member of the PoANT Committee.

Above: Along with John Giles' paintings, a number of items which belonged to him were generously loaned by the Giles family. The folding canvas stool Giles took with him on outdoor excursions is shown above. Some of his tailoring equipment was displayed with a suit Giles made for his son, Jack.

The Maritime Museum also brought out a selection of other maritime artefacts including half-hulls and shipwrights' tools from its collection.



Above: John Giles with portable easel and folding canvas stool, c.1930s
Photo courtesy the Giles family



Above: Tony Kearney presented Mark Butler, Federal Member for Port Adelaide, with a memento of the exhibition for his Canberra office

Cultural Mapping Update

The Cultural Mapping of the Inner Harbor initiated by PoANT is now in its third year, and this update follows on from the article in *Portal #2*. Stage 1 undertaken by consultant Mulloway Studio and project partners from late 2007 and completed in June 2008, encompassed sites along Jenkins Street, Birkenhead including the Lawrie Diving shed, Port Adelaide Rowing Club and Porter's boatyard, as well as Sugar and Musgrave wharfs. Once mapping was complete the demolition began. Lawrie Diving was demolished in February 2008, Porter's in March, Central Slipway in August and McFarlane's in November. The last boatyard, Searles, was forced to cease operations and was demolished by the Land Management Corporation (LMC) in June 2009.



Above: Station molds, used for construction of boat hulls, hanging on the iron walls of McFarlane and Sons, a five-generation boatbuilding business which vacated its premises last November. Items such as these station molds were retrieved and kept for future use. McFarlane's was demolished soon afterwards.

The comprehensive Stage 1 report was finally released by the LMC in late 2008. Hard copies were made available to all PAEC libraries, Cultural Mapping Steering Group (CMSG) member groups and on the LMC website. As per the brief, the report contained documentary background, an inventory of buildings and structures, people and artefacts and archaeology and importantly 'interpretation strategies and opportunities' in the immediate, mid-term and long-term future. Among the 24 opportunities identified were: public archaeological dig, artefact retention and material re-use, urban, landscape and building design, film and oral history programs, public artworks/interventions/installations, document current working [boatyard] practice, signage, education, publication and events. The report also contains photographs of the documented sites as well as of innovative national and international design ideas.

Where originally a public launch was mooted and argued for by members of the CMSG, this never came to fruition. The LMC first agreed to a public launch of the project as a whole and the Stage 1 report and associated public forum but later renege, citing resource issues.

In November 2008, PoANT wrote to Minister Conlon applauding the fact that LMC is driving a Cultural Mapping Project in the Port's Inner Harbor, ahead of the staged Port Waterfront Redevelopment but expressing its 'concern that the potential of this project is being compromised by LMC's decision not to allow the community to engage with the cultural mapping project'.

And '... LMC's decision not to go ahead with an exhibition and launch of Stage 1 represents a significant loss of opportunity for LMC, the PWR developer and the community, because it is a decision to deprive the next stages of the project of the richness that would come from interaction between stakeholders. To maximise the success of the project, it is important to recognise that information needs to go out, by way of the report into the public realm and information needs to come in, by way of researched data, written and oral histories from the public realm. Both these processes are key to a meaningful, valuable and worthwhile cultural mapping project and both would be addressed by the report launch, exhibition and forum.'

Minister Conlon's reply and the LMC response claimed the Stage 1 report had been published on their website and in the public domain via copies for libraries. PoANT's representatives on the CMSG continue to argue for more rigorous public and community engagement with the project as it nears completion of Stage 2 which has encompassed the remaining Jenkins Street area taking in Searles and McFarlane's boatyards, Central Slip, the Government yards and Fletcher's Slip.

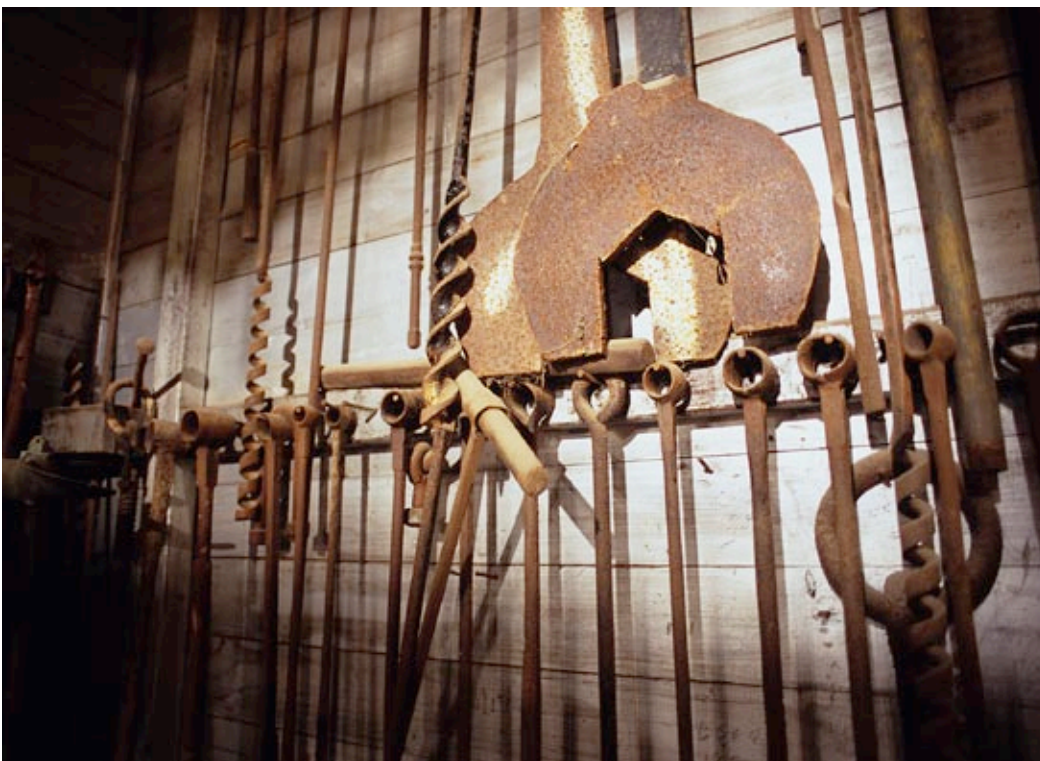
As with Stage 1, the consultants identified artefacts for retention as museum objects as well as materials for use in public art. PoANT successfully argued for the retention of one of the boatyards and contents. To this end, the Central Slip shed – seen as a

sound representative boatbuilding shed – was methodically dismantled and stored along with material retained so far. PoANT sees great potential for the shed along with measured drawings and photographic documentation to inform the reconstruction of the shed in the Inner Harbor as a future 'working boatyard museum'. PoANT also argued strongly that the LMC should, in collecting artefacts from working boatyards, recompense boatyard operators who should not be expected to give up objects free that remain of value to their continuing business at other sites.

Late in 2008, knowing that LMC intended to stockpile contaminated soil indefinitely within the Fletcher's Slip precinct, PoANT successfully pushed for mapping of the precinct – for which Mulloway Studio and associates were given very little time.

The LMC has recently consulted the CMSG about the next stages for mapping.

Susan Jenkins



Above left: One of many fishing boats built by Andrew McFarlane's father, this one from the 1950s.

Left: Some of the boatbuilding tools used by McFarlane and Sons including giant-size handmade spanners and shipwrights' augers possibly made in the 1800s.

The Trust's *Our Heritage@Risk* program

The National Trust's *Our Heritage@Risk* is a two-stage national program designed to publicise natural and cultural heritage at risk across Australia.

The first stage involves identifying the top ten places/buildings/artefacts at risk in each state, which are then nominated for the National Top Ten Heritage@Risk.

In South Australia the program has been very effective in attracting media attention about endangered heritage, particularly local heritage.

Although this does not provide formal protection (which is the role of local, state and federal Governments) the program has generated a good amount of publicity and been instrumental in getting a commitment from the SA Government to preserve the Port Adelaide cranes as part of the Port Waterfront Redevelopment.

In 2007 we nominated the maritime heritage of Port Adelaide, specifically:

- The historic ships *Falie* and *Nelcebee*
- The two Double Hook Level Luffing Electric Wharf Cranes in No 2 Dock, Port Adelaide
- The 'Radio Shack', only surviving manifest clearing office, Port Adelaide

These nominations were combined and the Port was selected as one of the nation's Top Ten most endangered significant heritage places because of the threat to what remained of its maritime heritage.

In 2008 the following were nominated:

- Waveney House, Largs Bay
- Customs House, Port Adelaide

Waveney House was demolished to make way for townhouses despite being situated in an historic (conservation) zone and listed as having 'contributory interest'. Hopefully PAEC can reassess its heritage protection processes given what has occurred with Waveney House. The ongoing deterioration of the Customs House continues to be a matter of concern.

The Branch also applied for State Heritage listing for the Jenkins Street boatyards and Fletcher's Slip in 2008. State listing of the boatyards was unsuccessful. The Fletcher's Slip Precinct however has been provisionally placed on the State Heritage List and for a three-month period the community can make comment (see below). We encourage all to write in support of the State Heritage listing of the Fletcher's Slip Precinct.

In 2009 we submitted *Our Heritage@Risk* nominations which were grouped as 'Port Adelaide Maritime Heritage':

- Fletcher's Slip, Dunnikier Slip, Graving Dock and surrounding buildings and waterways, Birkenhead
- Waterside Workers Hall, Port Adelaide (home of Vitalstatistix Theatre Company)
- Port Adelaide Sailing Club, Birkenhead
- The historic ships *Falie* and *Nelcebee*

These items have been placed on the SA list for national consideration.

The *Our Heritage@Risk* program has helped focus local and national attention on some of our most threatened heritage. The ships *Falie* and *Nelcebee* remain under immediate threat through lack of funding. Searles Boatyard, the last remaining boatshed and slipway in the Inner Harbor, has now been demolished and the other buildings and artefacts mentioned here need to be kept in the public eye or they might be lost soon too.

Fiona McConchie

Please note: Written submissions in support of the State Heritage Listing of the Fletcher's Slip Precinct will be considered by the Heritage Council if received by 21 September 2009. Please send your submissions to the Acting Executive Officer, SA Heritage Council GPO Box 1047, Adelaide 5001



Above: The Customs House, Port Adelaide, is deteriorating rapidly through neglect.

Below: The Radio Shack, the last surviving manifest clearing office in the Port area, dates to around 1930 and is situated at Todd Street, Port Adelaide



National Trust of SA News

Ian Stephenson resigned as CEO of the National Trust of SA on 5 June. The Port of Adelaide Branch would like to pay tribute to Ian's work for the National Trust and for our Branch. In addition to seeing Ian in action at Trust functions such as its AGM, planning sessions, visits to Branches and Central Region Committee meetings, we were lucky to have enthusiastic support from him for our activities. Ian's enthusiasm for and belief in the importance of the work of Branches across the State was very evident in his articles for *Heritage Living* and the *Regional Rap* publications, his addresses to Trust gatherings and committees and his willingness to attend Branch meetings and activities. Having accompanied Ian to a public meeting in Port Augusta in 2007, I know how much effort he put into trying to establish a National Trust Branch there, in response to the threat to heritage buildings in the centre of that city and I also know how much he supported the recent formation of a steering committee to establish a Branch for Adelaide and inner suburbs.

Ian, who joined the National Trust when he was 14 and has had involvement in heritage matters in several States, brought to the South Australian National Trust his clear conviction of the economic and social importance to the community and the State of conserving heritage, his recognition of the value of volunteer input into this, a commitment to seeing improved planning laws and procedures, an admirable breadth of general knowledge, and a convivial nature – all of these traits will be missed.

Ian was always very supportive of the Port of Adelaide Branch and encouraged us to be brave in our advocacy stance. He was astute in recognising when the National Trust itself should take action on a local issue, to give it greater prominence or to relieve the pressure on our Branch's resources. He was available to discuss strategy but also often contacted us to suggest or urge certain courses of action.

Within a week of starting as CEO, he keenly accepted an invitation to be shown over the Jenkins Street boatyards and Fletcher's Slip precinct, and subsequently, he made a submission for State heritage listing for this whole area. In 2007, it was his initiative that the NTSA's *Our Heritage@Risk* results be announced in Port Adelaide, at Searles Boatyard.

Ian's interest in planning and his support of our advocacy role saw the NTSA co-signing the Branch's submissions to the Development Assessment Commission in relation to both of the Port Waterfront Redevelopment Stage 2B Development Applications. He was also very encouraging of the exhibition of John Giles' paintings that we developed in order to draw attention to the plight of Port Adelaide's maritime heritage, and he has urged us to consider touring the exhibition nationally.

He attended a number of our functions during his 28 months with the Trust, not only on invitation but voluntarily, and was well-accepted by members and by community members for his interest in and encouragement local heritage matters. He was particularly supportive of the community's campaign to save Waveney House on the Esplanade at Largs Bay.

You will all have seen his stirring article in the Autumn edition of *Heritage Living* about the closure of Searles Boatyard. It has left us with words to strengthen our resolve: *"Port Adelaide, a place central to the history and development of South Australia, is greatly diminished by this loss. Searles, its equipment, its knowledge and its skills, will be gone forever. It highlights the need for the Trust to continue its work to conserve our heritage for future generations and to strive harder to achieve a more intelligent approach to planning in South Australia"*.

Ian has a strong interest in Anglo-Indian architecture, and will be pursuing this, probably by moving to London. On behalf of the Committee and the Branch, I would like to wish him well and thank him for his involvement with us while NTSA CEO.

Anita Aspinall, the President of the National Trust of South Australia, was made a Member of the Order of Australia in the recent Queen's Birthday Honours, for 'service to local government and the community through environmental, aged care and historical organisation'.

The Port of Adelaide Branch of the National Trust congratulates Anita on this award.

Alison Hastings



Top: Ian Stephenson, former CEO of the National Trust of SA

Above: Ian Stephenson with (from left) Keith Flint and NTSA Councillor Rod Matheson at Searles Boatyard for the announcement of the 2007 *Our Heritage@Risk* results.

The Demise of the Jenkins Street Boatyards



Above: Kingsley Haskett, owner of Searles Boatyard

Below: The slipway at Searles with wooden commercial fishing boats on the cradles, one being *Gladys Mary*, a 35ft fishing trawler built in 1965 by Searles Boatyard. She is now owned by Kingsley Haskett, who helped build *Gladys Mary* as an apprentice shipwright at Searles.

On 31 May 2009, the last remaining Jenkins Street boatyard closed and locked its doors for the final time. The following day the keys to Searles were handed over to the Land Management Corporation (LMC), the locks were changed and within weeks the building that had housed Searles Boatyard for the past 70 years had been demolished.

It seems to have been a case of “let’s get rid of all these unsightly old buildings before more people in the community work out what’s there”. We have, over the past three years, put vast amounts of energy into trying to persuade the State Government to reassess its decision to remove the historic boatyards from the Inner Harbor. This has been done through intensive media campaigns, the hugely successful Giles exhibition, writing to Government ministers and attempting to have the boatyards added to the State Heritage List. The listing attempt failed because the Heritage Branch were not able (not allowed?) to assess the cultural significance of these places and were unwilling to use their powers to assess the vast amount of movable heritage contained within. The empty tin sheds, which at the time still housed the boatyards, were all that could be assessed. Port Adelaide Enfield Council strongly supported the retention of the boatyards, sending letters to

the Ministers concerned to save the yards from demolition. But all to no avail.

So why did they have to go? Excuses provided by the LMC included that the boatyards were polluting, an argument that came undone when it was revealed that the EPA had only recently granted Searles Boatyard an operating license until 2012. Another was that the industry had changed and was no longer about wooden boats but if anyone had poked their heads into Searles during the two months prior to closure, they would have noticed that all the work been carried out was on wooden boats and there was potential for plenty of similar work on the horizon. King tides and 100-year floods were also given as reasons to move although the yards had comfortably and successfully adapted to these conditions over the last 170 years. If the Government had really wanted to, it could have employed the same engineers who were devising ways to install 12 storey buildings on what was once mangrove-covered swampland, to come up with innovative solutions that would have seen boatyards remain in the Inner Harbor. It is the activity and the character that will be most missed.

The LMC had also insisted that it had spent \$20m setting up a state-of-the-art boatbuilding precinct behind Snowden’s Beach that had been



Above: Interior of Searles Boatyard around April 2009. The boatyard was emptied out of all the machinery, tools, patterns, cranes and winches in May with most items being sold and taken away to places over the state. The decades of accumulated equipment the Jenkins Street boatyards represented are unlikely be retrieved again and skills learnt over generations are now lost to the Inner Harbor and to South Australia.

specially constructed to re-house the evicted boatyards. On its website the LMC states that “*Marina Adelaide, an environmentally sustainable marine and industrial precinct, has been specifically developed down-stream from Inner Harbor to accommodate the marine industry and retain specialised skills within the sector*”.

Bit of a waste, don't you think, considering not one of the boatyards from Jenkins Street has relocated to this new precinct. Some of this money could just as easily have been spent on making the boatyards pollution free and tide proof while ensuring that they remained an essential and active part of the Inner Harbor as we know it.

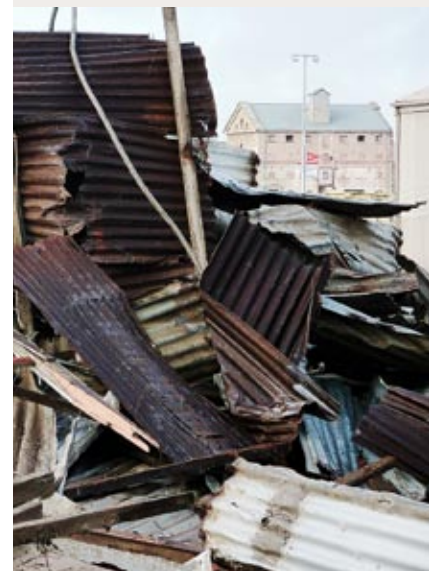
Through the Government's actions, we now officially have a dead Inner Harbor. The character and activity that defined this as a port and gave it its sense of place and identity included the tugs, sailing club, fishing boats, the operating tall ships, the right to sail a dinghy and the boatyards – all gone. The heart, culture and activity of the Inner Harbor have been stripped away. And in their place we will be provided with views of private marinas (on a privatised Inner Harbor) designed to entice potential investors to the adjacent apartments. Wouldn't it have been so very much better if the Government had shared the community's vision?

Tony Kearney

Below: A full slipway at Searles with wooden boats being worked on in the last months of Searles' operation. Since demolition there are now no specialised commercial slipways available for maintenance work to be carried out on these wooden vessels.

Bottom left: Aerial photo of the Jenkins Street precinct just prior to demolition of Searles Boatyard in June 2009.

Bottom right: Remnants of the last operating boatyard in the Inner Harbor. Vale Searles.



The Historic Vessels *Nelcebee* and *Falie*



Above: The *Nelcebee* on hardstand at No 2 Dock, Port Adelaide.

Bottom: The *Falie* being towed back to the Inner Harbor earlier this year after time on the slip at North Arm for maintenance work to be carried out.



What is happening to our maritime heritage? We know that buildings, trades, culture and artefacts are important to communities but so also is history. As a community we have a duty to our future generations to leave them something of our past to learn and reflect upon.

Let us as community representatives ensure the preservation of two vessels which are not only unique in Australian history but represent a past way of life that was the Port.

The *Falie* was built in Holland in 1919 and arrived in South Australia in 1922. She began a long career as part of the South Australian ketch fleet. During WWII she was taken over by the navy as an examination vessel in Sydney Harbour. The vessel was purchased by the South Australian Government and used as the flagship for the state's 150 Jubilee celebrations. The ketch is currently the responsibility of Transport SA and a task force has been set up to determine her future.

The *Nelcebee* has been part of the Port Adelaide waterfront for more than 125 years. She is the oldest surviving ocean-going vessel in Australia and third oldest on the Lloyd's Register of Shipping. She was constructed in Scotland and shipped to South Australia in parts and was reassembled at Cruickshank's Corner in 1883. She made her final round voyage on 15 April 1982. In August 1985 she came under the stewardship of the SA Maritime Museum, which is endeavouring to raise funds to save the ship for posterity.

We wish to take this opportunity to ask you as members to support the preservation of these two ships. You might ask what can *we* do? We believe that if the community can come up with realistic ways in which the vessels could be used it would be easier for government to perhaps make an informed decision on their future.

John Ford

Built Heritage Sub-committee Report

Members of our Built Heritage sub-committee under David Nearmy have been particularly active, carrying out a wide range of valuable work. Susan Steel and Peter Johnston have undertaken the job of assessing PAEC's Heritage List for Semaphore and Port Adelaide, examining the condition of the buildings and looking also at obvious omissions to the list such as the Weston Milling buildings. This information will be provided to Council to assist in their objective of updating their ten-year-old Heritage List. The sub-committee has also initiated a joint letter that will be sent by Council to all current and new owners of heritage properties telling them of their obligations, about the State Government's heritage requirements, of where to seek advice and the resources available in the area. Members of the committee have also looked for any degradation occurring to buildings in the area and were involved in producing nominations for this year's *Our Heritage@Risk* program.



Above: The Waterside Workers Hall in Nile Street, Port Adelaide, built in 1926, represents the importance of the trade union movement amongst wharf labourers. The Hall has a long association with the Port Adelaide Working Men's Association spanning 117 years from 1872–1989.