

## APPENDIX 3

### National Heritage Values Analysis

# The Mount Lofty Ranges Cultural Landscape National Heritage Listing Nomination National Heritage Values Analysis

Prepared by Susan Marsden 31 August 2016

<b>Key</b>	
ADB	<i>Australian Dictionary of Biography</i>
AGSA	Art Gallery of South Australia
AHPI	Australian Heritage Places Inventory
CP	Conservation Park
MUP	Melbourne University Press
NHL	(Australian) National Heritage List
OUP	Oxford University Press
Ranges	Mount Lofty Ranges
RNE	(Place included on) Register of the National Estate (and retained for reference on AHPI)
SAHR	(Place included on) South Australian Heritage Register
SHA	State Heritage Area (there are 17 registered in South Australia)
SLSA	State Library of South Australia

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## Q6 Which criteria does it meet?

This nomination addresses Criteria a, b, d, e, h, and i.

**Criterion (a) - the place has outstanding heritage value to the nation because of the place's importance in the course, or pattern, of Australia's natural or cultural history:**

### **Systematic Colonisation**

The Mount Lofty Ranges cultural landscape has outstanding heritage value to the nation because it is strongly associated with a defining political, economic and social process of national importance that was known as 'systematic colonisation'. The Mount Lofty Ranges cultural landscape is an outstanding example of a working agricultural landscape that was established, and has evolved, following a radical change in emigration policy in the expanding British Empire. South Australia was the first place in Australia, and, indeed the world, to fully apply the principles of systematic colonisation that were subsequently applied elsewhere in Australia, New Zealand and Canada.

South Australia was Australia's first successful and fully realised free colony, founded by the proponents of Edward Gibbon Wakefield's model of systematic colonisation. Previous colonisation in Australia had been characterised by enforced labour and unregulated land acquisition, while the model of systematic colonisation was based on the assisted migration of free settlers, prescribing the composition of the population according to age and gender, fixing a minimum price on land sales, the detailed surveying of town and country landholdings ahead of sale, and containing urban and rural settlement within surveyed districts. Unlike the earlier Australian colonial settlements, South Australia was to be established under a scheme of orderly colonisation that would absorb Britain's poor and establish a stable British society in new country. 'Transport of convicts was to be excluded, while more intensive forms of farming would be encouraged rather than pastoral activities.'<sup>1</sup>

The Mount Lofty Ranges cultural landscape is the manifestation of this trailblazing 19<sup>th</sup> century model of colonisation. One of the tenets of the Wakefield scheme that guided the founding of the colony in 1834 was that no land should be given away. All land was to be the property of the Crown, and must be surveyed and sold systematically or leased for pastoral use. The funds raised would pay for the passage of selected settlers, favouring farming families. Surveys should always precede sales. Systematic survey also fitted in with another Wakefieldian ideal - the orderly progression of settlement. All of those elements are associated with the rural development of the Ranges cultural landscape.

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<sup>1</sup> J. Porter (former Surveyor-General), 'South Australia's Shining Light', *History Workshop - Australia's Greatest Surveyors-General, FIG Congress, Sydney, 11-16 April 2010*, (online), [fig.net/resources/proceedings/fig\\_proceedings/fig2010/papers/hws03/hws03\\_porter\\_4719.pdf](http://fig.net/resources/proceedings/fig_proceedings/fig2010/papers/hws03/hws03_porter_4719.pdf), (accessed January 2017).

Evidence of the strength of the association between the Ranges and systematic colonisation is found in an outstanding array of sites that collectively tell the story of the earliest and most extensive adoption of systematic colonisation and its adaptation to the Australian landscape. These values are evident in survey markers, roads, fences and other markers of section boundaries, intact 80 acre sections, single farmhouses on their sections and ensuing rural land uses, village and town layouts, and the distribution of religious and cultural infrastructure at central locations that created an agrarian landscape augmented by mining and secondary industry. South Australia's Arcadian ideal of a self-supporting society of agriculturists, as well as the founders' utopian principles, including religious freedom, are reflected in the enduring settlement patterns, land-management policies and cultural values of the Mount Lofty Ranges.

These values are informed and enriched by a remarkably full and detailed documentation that reflects a set of originators and settlers very different to those in NSW during its first 50 years. There are public administrative and parliamentary records, those of the private founders and the Colonization Commissioners and their employees such as the Surveyor-General, private commercial records, including those of the London-based South Australian Company and a myriad of other investors and settlers, and a mass of private papers and images. The documentation includes British, French, Australian, German and Polish official and private records, survey books, maps and town plans, art and other images dating from 1802 through official settlement in 1836 to the present. All those records, including the early reports by European explorers in 1802, 1830 and 1831, refer to and depict the Mount Lofty Ranges cultural landscape.

#### *Formal survey*

The Colonization Commissioners appointed Colonel William Light as South Australia's founding Surveyor-General. As their instructions made clear, 'the practical responsibility for bringing success to the ideals of the Wakefield system of colonization lay entirely in Light's hands, as the line of progress from land sales to settlement could not be completed until the land had been surveyed'.<sup>2</sup> Light sailed with his survey team from England in 1836, charged with selecting the site for the new capital, setting out the city, and subdividing the adjacent rural land (that came to include large areas of the Mount Lofty Ranges cultural landscape). On arrival, Light removed his survey party from its first landing on Kangaroo Island to their first site on the South Australian mainland at Rapid Bay (named for his survey ship) within the cultural landscape. He was impressed with the country and then explored Gulf St Vincent and decided on the site of the colony's capital city and port.

Along with the Adelaide Park Lands and city layout, the integrity of the largely rural 'Preliminary Districts' and 'Special Surveys' and the patterns of township settlement in the Mount Lofty Ranges is the earliest and most enduring expression of Wakefield's ideals and the survey system. Having completed the survey of the city of Adelaide and the surrounding plain, formal survey proceeded from 1837 within a framework of 'Preliminary Districts' and 'Special Surveys' (mainly within the cultural landscape) south of Adelaide along the Fleurieu Peninsula coast, east into the Ranges and north.

The extension of the Wakefield system of land division and sale to a rural area is a nationally significant aspect of the Mount Lofty Ranges, and is unique in Australia. The establishment of a formal system of survey enabled the land to be rapidly settled and guaranteed title. The survey system and associated containment of settlement was the chief means by which the Wakefieldian ideals of the colony's promoters were perpetuated. Formal survey of Crown lands was thus fundamental to the founding and early settlement of South Australia, and to the ensuing close settlement by a principally agricultural population - both elements in accordance with Wakefieldian principles. There are many sites in the Ranges strongly associated with those elements of systematic colonisation.

The Wakefield system involved the prior sale of colonial land in Britain. Many investors, including original settlers in the Mount Lofty Ranges cultural landscape, took ship with their land orders, families, servants (the regulations allowed purchasers to transport servants and labourers in proportion to the purchase sum) and essential supplies, including tents and portable houses. The house 'Blakiston' (SAHR) at Blakiston is a significant place in the cultural landscape, as it incorporates two portable Manning houses shipped out in 1839 by the original settler, Captain Francis Davison, who held a purchased land order and took up his land near Mount Barker in 1840.

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<sup>2</sup> G. Dutton, *Founder of a City: The Life of Colonel William Light*, Sydney, Halstead press, 1960, p. 161.

S.T. Gill's watercolour of this house, 'Captain Davison's house, "Blakiston", near Mount Barker, 1848', (AGSA) is an exemplary illustration of the aims, achievements and powerful appeal of systematic colonisation in the Mount Lofty Ranges. This image has been often reproduced.<sup>3</sup> The use of manufactured portable buildings such as the 'Manning House' on land first taken up in South Australia has been described as 'system building meets systematic colonisation'.<sup>4</sup>

An enduring expression of the founding survey system is also found in the Preliminary District and Special Surveys in the Mount Lofty Ranges, and within them in intact 80 acre section surveys and settlement patterns. An area of McLaren Vale represents the purest grid form of the Wakefieldian survey system. The main units of survey were 'Town Acres' within the City of Adelaide, and country sections of 80 acres in the hinterlands intended to encourage the small farmer. The 80 acre module for dividing rural land was recommended in proposals for the new colony by Wakefield in 1832, and was inextricably linked to systematic colonisation. Farm-labourers would have to work for several years to save the purchase price of £80, so ensuring a constant supply of labour for established farmers and those who could afford to buy and lease out land from the outset. This helped to establish a hierarchical society of capitalist farmers employing labourers or leasing to tenants who worked hard to buy their own land. This arrangement was most widespread and successful in the Mount Lofty Ranges cultural landscape, and was 'a result ... in marked contrast with the systems prevailing elsewhere in Australia'.<sup>5</sup> Most of the evidence of those original Wakefieldian 80 acre sections (such as single farmhouses placed on their own 80 acres) is found in the Mount Lofty Ranges cultural landscape, because of the early date of the surveys and to the availability of water, fertile soils and ready access to Adelaide and to shipping.

*The original Wakefieldian ideal of a self-supporting society of agriculturalists on freehold farms, worked by a sturdy middle-class yeomanry, was all but achieved in those early years. The newly domesticated landscape of the coastal plains and basins and of the eastern slopes of the Mount Lofty Ranges, south to Encounter Bay, was subdivided in 80-acre sections, nearly every section a property in itself, with its house and barn. It was the cause of some pride and sober self-congratulation, for the South Australian pioneer was well aware of the solid success he made of his colonization venture, which was in marked contrast to the beginnings of other colonies. (Williams 1974: 29).*

Even in this region 80 acre farms were barely viable, and settlers soon extended them by purchase or lease. By the 1860s the government had accepted that wheat growing required larger farms, and under the *Strangways Act, 1869*, sections of up to 320 acres replaced the old 80 acre section.<sup>6</sup> Hence, the Mount Lofty Ranges cultural landscape is the most representative surviving landscape shaped by the original pattern of survey.

#### *Special surveys*

While the well-watered and fertile hills and valleys of the Mount Lofty Ranges proved the best opportunity for realising the Wakefield ideals, the region also retains evidence of the modifications made to the theoretical principles even before the first ships departed for South Australia. 'While Light's terms of reference for the survey were clear cut, the requirements of the subdivision and disposal of land were complicated by the necessary free-enterprise funding compromises made by the controlling Commissioners in order to proceed.' Too few British capitalists were prepared to buy expensive land in an untried colony. Three important changes were made: the minimum price of country land was temporarily lowered (and the South Australian Company helped save the colonial scheme by making large preliminary purchases); rather than concentrating land sales around the capital (as advised by Wakefield), the first surveys were carried out over a huge area within 'Preliminary Districts' extending from the Adelaide Plains southwards along the coast and foothills to Cape Jervis (cultural landscape).

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<sup>3</sup> For example, as the cover of E. Kwan's *Living in South Australia: A Social History (Volume 1)*, Netley, South Australian Government Printer, 1987.

<sup>4</sup> P. Stark, 'The Portable Cottages of Henry Manning: System Building Meets Systematic Colonisation', presentation at Historical Society of SA meeting, Burnside, 1 April 2016.

<sup>5</sup> M. Williams, *The Making of the South Australian Landscape: a Study in the Historical Geography of Australia*, London, Academic Press, 1974, pp. 98-99.

<sup>6</sup> State Records of South Australia, *Hundreds and Townships of South Australia*, [website], [archives.sa.gov.au/old-site/exhibits/saonmap/surveyor/townships.html?friendly=print](http://archives.sa.gov.au/old-site/exhibits/saonmap/surveyor/townships.html?friendly=print), (accessed July 2016).

The third modification had a major impact on most of the remainder of the Mount Lofty Ranges cultural landscape, and that was the system of 'Special Surveys'.<sup>7</sup>

Special Surveys represented the adaptation of the Wakefieldian principles of systematic colonisation to market reality. George Fife Angas and his co-directors in the South Australian Company gained approval for Special Surveys, which allowed purchasers on payment of £4,000 to request a survey of 15,000 acres in areas of their choosing outside the Preliminary Districts. The survey would be divided into 80 acre sections and the purchasers had the right to select any 4,000 acres in a compact block. They selected well-watered land, mostly in the Mount Lofty Ranges and the mid-north. Of the 33 Special Surveys (1839-40), all but five were in the Mount Lofty Ranges or its foothills. Settlements in the Onkaparinga Valley and the Barossa Valley represent adaptation of the survey system into the Special Surveys system. Prominent dry stone walls define original Special Survey area boundaries around Keyneton and other parts of the western Mount Lofty Ranges.

The Special Survey system ensured that investors could obtain large-scale holdings and develop them. Herraman provides evidence that Special Survey purchases in the Ranges ensured that the Wakefield model was implemented in a series of 4,000 acre districts that reflected investors' cultural, economic, social and religious preferences.<sup>8</sup> While they were criticised for getting the best land, and the Special Surveys were soon brought to an end (in New South Wales as well as in South Australia), they did expedite the colonisation of South Australia and the spread of cultivation and settlement, above all in the Mount Lofty Ranges cultural landscape. The Special Surveys and Preliminary districts A-F are inextricably part of the experiment aimed at capitalists of modest means. The combination of these factors and their continued manifestation has engendered themes of continuity and fragility.

Most of the villages and towns constructed in the Mount Lofty Ranges cultural landscape were private ventures in keeping with Wakefieldian principles and the commercial aims of the early settlers. Some 45 new towns were surveyed outside the Adelaide region between 1836 and 1849.<sup>9</sup> The majority were in the Mount Lofty Ranges and nearby districts. Apart from Adelaide, all towns in South Australia were privately built until 1846 when the government began surveying country towns. However, towns could not be developed on unsurveyed land. Consequently, many were laid out in the Special Surveys, and formal plans for towns such as Angaston were registered with the government and are retained in South Australia's public records. Many of these early towns are also documented in private records and artworks. For example, in the 1840s George French Angas published views of Bethany (the first town in the Barossa) and Angaston.

The aim of setting a high price for land was intended not only to raise money to transport workers, but also to keep them at work with the incentive of saving for their own land. The effectiveness of this element of systematic colonisation varied, but the Mount Lofty Ranges cultural landscape illustrates its enduring impact as many of its landscapes were wrought by tenant farmers labouring to purchase their own farms, such as the Germans on Angas land in the Barossa, tenant farmers and miners of the South Australian Company, and market gardeners in areas such as the headwaters of Brownhill Creek. 'Daringa', the earliest building in McLaren Vale, was built in 1839-40 by William Colton, who established his farm there as a tenant of the South Australian Company.<sup>10</sup>

As recorded in the heritage survey of the Fleurieu Peninsula, by the 1850s the region seemed to have 'limitless possibilities'; it was well stocked, crops were productive and the towns were developing. The 'elements of governmental order were in place' with public buildings and infrastructure including roads and jetties, and settlers were rebuilding the temporary dwellings of their first years in stone and brick as an expression of their prosperity.

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<sup>7</sup> T. Griffin and M. McCaskill, *Atlas of South Australia*, Adelaide, SA Government Printing Division, 1986, p. 11.

<sup>8</sup> A.J. Herraman, *The People of Mount Barker. A Demographic Study of European Settlement on the Eastern Side of the Mount Lofty Ranges, 1830 to 1890*, PhD Thesis, Flinders University, 2010 (and Herraman, summary, email 6 June 2016).

<sup>9</sup> R. Cheesman, *Patterns in Perpetuity: New Towns, Adelaide, South Australia: A Study of Adaptive Planning Process*, Adelaide, Thornton House, 1986, p. 120.

<sup>10</sup> P.A. Smith, F.D. Pate, R. Martin (eds), *Valleys of Stone: The Archaeology and History of Adelaide's Hill Face*, Belair, Kopi Books, 2006, p. 325; S.R. Parr, 'Colton, Sir John (1823–1902)', *Australian Dictionary of Biography*, National Centre of Biography, ANU, [website] [adb.anu.edu.au/biography/colton-sir-john-3247/text4909](http://adb.anu.edu.au/biography/colton-sir-john-3247/text4909), (accessed 28 July 2016) (published first in hardcopy 1969).

*Amidst all these signs of success, those first directors of the South Australian Company, and the theorists who fashioned South Australian colonisation, might well have felt that their visions of ... cleared, ploughed and planted land, and villages and towns had been more than fulfilled.*<sup>11</sup>

#### *Continuity of planned settlement principles*

The importance of the Mount Lofty Ranges cultural landscape to Australia's cultural history is also evident in the continuity of planned settlement principles to the present. Systematic colonisation, as applied in the first half-century, planted ideas that continue to influence policy in South Australia and elsewhere in Australia. In 1955 the state government established a town planning committee to prepare the first plan for metropolitan Adelaide. The committee's *Report on the Metropolitan Area of South Australia* (1962) was placed firmly in its historical context of Wakefield's theory of colonisation. The report emphasised the importance of the Ranges in terms of productive agriculture and natural beauty, and 'proposed that the open and rural character of the Mount Lofty Ranges adjoining the metropolitan area should be retained permanently'.<sup>12</sup> As a result, in 1967 the Adelaide Hills Face Zone gained some protection under the 1962 Metropolitan Development Plan.<sup>13</sup>

South Australia's founding system of systematic survey and sale of land was also maintained and the principle of concentration generally adhered to. This has culminated in the establishment of a formal urban growth boundary to contain the growth of metropolitan Adelaide in 2002, Character Preservation legislation was introduced to protect McLaren Vale and the Barossa Valley from housing subdivisions in 2011 (*Character Preservation Acts 2011*) and legislation to protect the Environment and Food Production Area (EFPA) surrounding Adelaide in 2016 was introduced (*Planning, Infrastructure and Development Act 2016*).

Under systematic colonisation, the recruitment of British and German settlers and their assisted passage brought people of a diversity of origin and age, and a nearly equal number of men and women, to South Australia. The built heritage of the Mount Lofty Ranges encompasses a wide variety of building styles reflecting the diversity of cultural backgrounds that influenced their construction and use. Buildings range in type from single-width longhouses from south-west England, symmetrical Georgian cottages, Scottish crofts and Prussian farmhouses. Their builders adapted to the new environment by using the region's many types of building stone, as well as native timbers (notably, stringybark and red gum), pug and clay, adding to the wide diversity of fabric displayed in the range of cultural traditions, stemming from colonists who came as part of the Wakefield system of settlement.

Assisted immigration, one of the fundamentals of the Wakefieldian scheme, continued through the nineteenth century and was also taken up by the Commonwealth government. Evidence of continuing formal surveys to establish small farmers is also apparent in the region through provision of workingmen's blocks promoted by the South Australian MP George Cotton, who 'believed in the supreme importance of putting people on the land. In this way the state could best discharge its obligation of providing all citizens with a comfortable life. This distributist philosophy had a wide appeal in Cotton's day and has become settled policy since, realized in the Australian suburb rather than the country'.<sup>14</sup> 'Cottonville' at Scott Creek is now a cemetery.<sup>15</sup>

#### **Bushfire**

The Mount Lofty Ranges cultural landscape also has outstanding heritage value to the nation because of its importance in telling a story about bushfire, one of the great natural hazards of Australian life that has had major impact on the nation's natural and cultural history. South-eastern Australia is one of the world's most fire-prone regions, and the firing of forests and grasslands by Australia's Indigenous people in 'firestick farming' has a long history. (Gammage 2011, 2012)

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<sup>11</sup> J.C. Dallwitz, *Heritage Survey of the Fleurieu Peninsula*, Adelaide, South Australian Dept. of Environment and Planning, 1988, np [p. 28].

<sup>12</sup> South Australia Town Planning Committee, *Report on the Metropolitan Area of Adelaide 1962*, Adelaide, Government of South Australia, 1962, p. 279.

<sup>13</sup> Smith and Pate, *Valleys of Stone*, pp. 12-13.

<sup>14</sup> J.B. Hirst, 'Cotton, George Witherage (1821-1892)', *Australian Dictionary of Biography*, National Centre of Biography, ANU, [website], [adb.anu.edu.au/biography/cotton-george-witherage-3269/text4953](http://adb.anu.edu.au/biography/cotton-george-witherage-3269/text4953) (accessed online 29 August 2016) (published first in hardcopy 1969).

<sup>15</sup> P. Stark, *Meadows Heritage*, District Council of Meadows, 1983, p. 39.



The attractions of the Mount Lofty Ranges region, combining dense native vegetation with intensely-cultivated farms and many isolated dwellings and towns, also presented risks and dangers, the worst of which was (and is) bushfire. At the outset of colonisation in South Australia George Fife Angas observed in the dense stringybark forests of the ranges,

*... massive trunks blackened by the tremendous fires that sweep through these forests, and continue to roll along, day and night, for many miles, in one continuous chain of fire. These conflagrations usually take place during the dry heats of summer; and frequently at night, the hills, when viewed from Adelaide, present a singular and almost terrific appearance: being covered with long streaks of flame, so that one might fancy them a range of volcanoes.*<sup>16</sup>

Data on bushfires show that the greatest number and density of fires in South Australia have occurred in the Mount Lofty Ranges region. There were devastating fires in 1939, 1955, 1957 and 1980, and worst of all in 1983 fires burned through both South Australia and Victoria. Ruins still mark the destructiveness of those bushfires, including Marble Hill, where the governor's family barely escaped with their lives in the 1955 'Black Sunday' fire, and the ruins of St Michael's Anglican Seminary at Mount Lofty ('Ash Wednesday' fire, 1983).<sup>17</sup>

**Criterion (b) - the place has outstanding heritage value to the nation because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history:**

#### **Contemporaneous British, German and Polish settlement and a distinctive regional culture**

The Mount Lofty Ranges Cultural landscape has outstanding heritage value because uncommon and rare aspects of Australia's cultural history are evident in the enduring patterns of farm and town development, cultural forms and traditions of contemporaneous British, German, Wendish and Polish settlement.<sup>18</sup> The Germans and Poles, who were the first significant groups of non-British European settlers in Australia, established their principal early settlements in the Adelaide Hills, Barossa and Clare Valley sub-regions of the Mount Lofty Ranges. The German and Polish immigrants first arrived in 1838 and during the 1840s, settling in the Ranges cultural landscape at Mount Barker, Hahndorf (SHA), Grunthal (now Verdun), Lobethal ('Valley of Praise'), Blumberg (now Birdwood), Lyndoch and throughout the Barossa Valley. The places settled by the Germans and the Poles are associated with cultural activities that are rare in Australia. The layouts, houses and working farm buildings in these settlements

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<sup>16</sup> G.F. Angas, *Savage Life and Scenes in Australia and New Zealand, Vol. 1*, London, Smith, Elder and Company, 1847, p. 43.

<sup>17</sup> Griffin and McCaskill, *Atlas of South Australia*, pp. 64-65; A. Painter, *20 February 1980 Ash Wednesday Bushfires*, Professional Historians Association, SA 175, [website], [www.sahistorians.org.au/175/chronology/february/20-february-1980-ash-wednesday-bushfires.shtml](http://www.sahistorians.org.au/175/chronology/february/20-february-1980-ash-wednesday-bushfires.shtml), (accessed July 2016); South Australian Country Fire Service, *Bushfire History*, [website], [www.cfs.sa.gov.au/site/about/history/bushfire\\_history.jsp](http://www.cfs.sa.gov.au/site/about/history/bushfire_history.jsp), (accessed July 2016).

<sup>18</sup> The terms 'German' and 'Pole/Polish' refer to ethnic German people (German-speaking) and Polish people (Polish-speaking), and not their modern national affiliations. (See J. Tampke, *The Germans in Australia*, Port Melbourne, Cambridge University Press, 2007, pp. 4-5.) Poland as a national entity did not exist during the nineteenth century, as by 1795 the empires of Prussia, Russia and Austria had partitioned the country between them. Hence ethnic Poles who migrated from eastern Prussia (Prussian Poland) were recorded as 'Prussian' or 'German' (particularly after 1871 when Prussia formed the German empire), and were not distinguished from ethnic German emigrants in the nineteenth century, and rarely since by historians other than those who have researched the history of the Poles in Australia. Ethnic Germans formed by far the largest group to emigrate from the Prussian provinces, most of them from Brandenburg, Silesia and Posen, but a smaller number of Poles as well as another Slavic group, the Sorbs or Wends, were included. They lived in the German settlements in the Mount Lofty Ranges, and Poles later formed their own Catholic community of Polish Hill River. See Susan Marsden and Edward Dudzinski (curators), *The First Wave*, Exhibition, Polish Hill River Church Museum, opened 27 August 2016; L. Paszkowski, 'Poles' in J. Jupp, ed., *The Australian people: An Encyclopaedia of the Nation*, North Ryde, Angus and Robertson, 1988; and A. Maksymowicz, *Prussian Past - Polish Present*, SA Genealogy and Heraldry Society and Friends of Lutheran Archives, Adelaide, 2014.

incorporate features of traditional German towns and buildings, and the towns are oriented towards churches and schools as in the villages of origin in Prussia.<sup>19</sup>

The distinctive plans of the small rural settlements formed by German religious refugees in the 1840s are acknowledged in the national *Urban and town planning thematic heritage study* (2007).<sup>20</sup> These 'distinctive cultural forms nested within the Wakefieldian system of land division ... Hahndorf (1840), located on a "Special Survey" in the Mount Lofty Ranges, is the most substantial and best known of the German settlements'.<sup>21</sup> Typical Prussian *hufendorf* and *strassendorf* spatial layouts are evident in Hahndorf, Lobethal, Birdwood (Blumberg), Langmeil (in Tanunda) and Bethany.<sup>22</sup> They were uniquely unlike the 'colonial gridiron' that prevailed in other town layouts throughout Australia.<sup>23</sup>

The Mount Lofty Ranges cultural landscape is unique among Australian places for its enduring regional German-Australian culture. As well as establishing distinctive settlements exhibiting characteristic spatial layouts and vernacular architecture, the German colonists formed a regional culture with its own language, Lutheran faith, customs and cuisine. Evidence of this distinctive regional culture can be found in the Barossa region in particular. This was a process of gradual adaptation as homeland Prussian cultural traditions blended with British and local influences to produce vernacular forms and traditions identifiable or unique to the Barossa.

In this process a dialect of the German language developed: 'Barossa Deutsche', Prussian furniture traditions changed into a distinctive Barossa Biedmeier style, early European architectural styles absorbed Australian vernacular forms and elements and traditional foods took in British and other influences.<sup>24</sup> This manifests itself in the tangible and intangible heritage of *hufendorf* settlement patterns, Lutheran Church architecture and vernacular farm and winery buildings, decorative folk arts and crafts ('Barossa Folk' or 'Barossa Style'); and the evolution of a distinctive regional cuisine based on enduring and unique methods of preparation ('Barossa Food').<sup>25</sup>

#### *Polish Hill River*

Polish colonists also formed a Polish-speaking settlement centred on their own church and school that was unique in Australia and persisted for around 60 years. Polish Hill River near Sevenhill was the second overseas Polish settlement in the world, established in 1857 soon after the first, in Texas (1854), and was the only settlement of its kind in Australia. The historical values of Polish Hill River are underpinned by the activities and detailed writings of their priest Father Leon Rogalski (the first Polish priest in Australia) over nearly 40 years.

#### **Founding utopian principles - religious freedom expressed in the landscape**

The Mount Lofty Ranges cultural landscape is also of national significance as it is a rare and tangible expression of the utopian ideals that informed the founding and establishment of the colony of South Australia; in particular, religious tolerance. Religious independence was a key concern following the rise of Dissenters in Britain in the 1820s and the passage of the *Reform Act* in 1828. Those promoters of South Australia who were Dissenters, such as George Fife Angas and radical Anglicans, envisaged the colony as fulfilling distinctive purpose, as a place of civil and religious liberty. The British founders made South Australia the first colony to be founded on the voluntary principle which allowed freedom of

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<sup>19</sup> There is a substantial literature on this topic, including G. Young 'Early German settlements in South Australia', *Australian Historical Archaeology*, Vol. 3, 1985, pp. 43-55; D.A. Schubert, *Kavel's People: From Prussia to South Australia*, Lutheran Publishing House, 1985; I. Harmstorf and M.J. Cigler, *The Germans in Australia*, Melbourne, AE Press, 1985; and N. Ioannou, *Barossa journeys: into a valley of tradition*, Adelaide, Paringa Press, 1997.

<sup>20</sup> R. Freestone, C. Garnaut, S. Marsden & S. Pinnegar, *Urban and Town Planning Thematic Heritage Study*, Sydney, Australian Department of Environment & Heritage, UNSW, 2007.

<sup>21</sup> R. Freestone, *Urban Nation: Australia's Planning Heritage* (based on *Urban and Town Planning Thematic Heritage Study*), Collingwood, CSIRO Publishing, 2010, p. 109.

<sup>22</sup> G. Young, et al., *Hahndorf*, Vol. 1, Survey for Australian Heritage Commission, Adelaide, Techsearch, 1981, pp. 31-35 and 64-65; G. Young et al., *Lobethal (Valley of praise): A Report of a Joint Research Project*, Adelaide, South Australian Centre for Settlement Studies, p. 3.

<sup>23</sup> Freestone, *Urban nation*, pp. 109, 110.

<sup>24</sup> Ioannou, *Barossa journeys*, p. 7.

<sup>25</sup> A. Heuzenroeder, *Barossa Food*, Adelaide, Wakefield Press, 1999; Ioannou, *Barossa Journeys*, p. 127.



religious worship, allowing all denominations to be equal.<sup>26</sup>

A key theme of Douglas Pike's classic history *A Paradise of Dissent* (1957) is South Australia's role as the first colony in the British Empire to separate church and state. The Mount Lofty Ranges cultural landscape possesses many aspects of the ensuing development of the colony as Australia's 'paradise of dissent'. These values are expressed in the religious foundation of several of the region's towns and settlements, in the survival and denominational diversity and central location of many early church buildings and cemeteries, and in the unique church precincts and structures that were the first of their kind in Australia.

#### *Lutherans, Jesuits and Catholics*

Freedom of religious worship attracted the first groups of German, Austrian and Polish Lutherans, Jesuits and Catholics to South Australia. Migration for religious reasons is unusual in Australia's cultural history, and the associated features of those religious migrations are strongest in the Mount Lofty Ranges cultural landscape. Escape from religious persecution and freedom to practise their own customs was the main motivation for the 'Old Lutheran' German and Polish immigrants of 1838-1840, the Austrian Catholic Jesuits of 1848, and Polish Catholics of the 1840s and 1850s. Later migrations of those groups to South Australia and elsewhere in Australia were prompted mainly by economic factors. The Mount Lofty Ranges is also the place where two European Christian movements were founded in Australia by those religious settlers: Lutheranism at Hahndorf and Lobethal and Jesuit Catholicism at Sevenhill. All of the German, Wendish and Polish settlements were focused on religious buildings, including churches, church schools and seminaries, some of which were the first of their kind in Australia: the Lutheran seminary at Lobethal, the Jesuit seminary at Sevenhill and the Polish church and school at Polish Hill River.

#### *A diversity of denominational buildings*

Places strongly associated with this criterion of religious freedom also include Scottish Presbyterian religious infrastructure in Strathalbyn; the Valley of the Chapels between Mount Barker and Kanmantoo and Callington and reflect religious diversity: Methodists, Bible Christians, Unitarians and Roman Catholics; Unitarians at Shady Grove; and Quakers in Mount Barker and Echunga. The region has some of the state's earliest colonial church buildings, many of them state heritage-listed, such as the Lutheran churches at Hahndorf and Lobethal (the latter town containing the oldest Lutheran church in Australia), and the Anglican church at Blakiston, which appears much as depicted by S.T. Gill, *St James' Anglican Church, Blakiston, 1848* (AGSA). Many of the churches form a major feature of the cultural landscape, particularly the Lutheran churches in the Barossa Valley.

**Criterion (d) - the place has outstanding heritage value to the nation because of the place's importance in demonstrating the principal characteristics of a class of Australia's natural or cultural environments:**

#### **Productive rural landscape in close proximity to a capital city**

The Mount Lofty Ranges cultural landscape has outstanding heritage value to the nation because of its importance in demonstrating the principal characteristics of a class of Australia's natural and cultural environments, exemplifying land uses of national importance. These land uses are those of a long-established and densely utilised pastoral, agricultural, viticultural, horticultural and natural environment. The Ranges cultural landscape is one of layers of geological, natural and cultural heritage.

The steep slopes and densely forested character of the western face of the ranges, combined with conservation and planning measures, have acted to preserve much of its nineteenth- and early twentieth-century natural and cultural landscape.

The Mount Lofty Ranges cultural landscape demonstrates the principle characteristics of a mixed-use agricultural landscape underpinning a typical Australian rural way of life on family-owned farms. The emphasis of systematic colonisation on establishing family farms was most fully realised and is the most enduring in the Mount Lofty Ranges.

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<sup>26</sup> D. Hilliard, *Godliness and Good Order: A History of the Anglican Church in South Australia*, Adelaide, Wakefield Press, 1986, p. 3.

The cultural landscape demonstrates the principal characteristics of both an early colonial and an evolving agrarian region. The place illustrates a uniquely close relationship between a capital city and its environmentally rich rural hinterland. This early and enduring relationship is manifest in the rural heritage of the Ranges, in the variety of significant forms of primary production and natural landscapes, an admixture of farms and flour mills, gardens, orchards and coldstores, vineyards and wineries, mines and quarries, country towns, ports and jetties, reservoirs, native and introduced forests, and conservation and recreation areas.

A similar conclusion about these heritage values was reached in the Adelaide's Hills Face Zone Cultural Heritage Project led by Flinders University:

*Over three years between March 2002 and March 2005, research and archaeological field surveys were undertaken to identify and interpret the archaeological and historical evidence for nineteenth century colonisation on the western face of the Mount Lofty Ranges, South Australia. Once the field work was completed and the data had been interpreted, the delighted Chief Investigators concluded - 'Adelaide's Hills Face Zone is not only a significant colonial landscape, but we believe it is one of the best preserved historic landscapes representing the era of eighteenth and nineteenth century European global expansion and colonization in the world.'*<sup>27</sup>

These hills and valleys were considered highly significant for the future European settlement of southern Australia long before the colony was established, and were from the outset of formal settlement crucial to its survival and development. In 1830, from his vantage point on the River Murray during his exploration of the river, Charles Sturt commented favourably on the agricultural potential of the hills to the west.<sup>28</sup> His observations informed the proponents for establishing a colony in that region.

In 1836, Rapid Bay was the first mainland landing place and campsite of the Surveyor-General, William Light, who considered it as a possible site for the capital and was convinced of the country's fertility and suitability for settlement.<sup>29</sup> Light's understanding of the dry Mediterranean climate meant that he understood the importance of water. He wrote of his preference for the east coast of Gulf St Vincent because 'all the vapours from the prevalent south westerly winds would rest on the [Mount Lofty] mountains here, and that we should, if we locate this side of the gulf, be never in dread of those droughts so often experienced on the eastern coast of Australia'.<sup>30</sup>

The southern Mount Lofty Ranges have long been known colloquially as the Adelaide Hills, as they are very close to the eastern and southern parts of the city, Mount Lofty itself is only 15 kilometres from central Adelaide (the original city). This connection between the resource-rich ranges and the nearby capital and port of a free, commercial colony encouraged and fostered the early development of major primary industries, notably timber-felling, gardening, wheat-growing and flour milling, viticulture and winemaking, and mining and smelting. The ranges were highly regarded and their resources were exploited by the colonists from the first days of their arrival. Illustrations and reminiscences abound of hunting parties into the hills, of timber getting and shingle splitting, and the opening of farms, mines and sheep runs. South Australia rapidly became the leading Australian producer of two of Australia's most important primary products, wheat and minerals, both produced mainly in and around the Mount Lofty Ranges.

The Mount Lofty Ranges cultural landscape is the best example in Australia of a long-established mixed-use rural landscape, as well as the evolving character of primary production and its related processing and secondary industries. Parts of the Ranges have been farmed intensively and continuously since the mid-nineteenth century. Relict wheat-farming landscapes including ploughed furrows, abandoned farmhouses, mills and other structures that reflect the relocation of wheat farming and farming families from early sites in the Mount Lofty Ranges to South Australia's subsequent agricultural frontiers in the

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<sup>27</sup> Smith, Pate, and Martin (eds.), *Valleys of Stone*, p. ix.

<sup>28</sup> A. Lothian, *Mt Lofty Ranges Landscape Quality Assessment Project*, Adelaide, Scenic Solutions, 2015. Reports available from [www.scenicsolutions.com.au/Projects.html - MtLoftyRanges](http://www.scenicsolutions.com.au/Projects.html - MtLoftyRanges), (accessed January 2017).

<sup>29</sup> Dutton, *Founder of a city*, pp. 172-174.

<sup>30</sup> William Light (1836), quoted in M. Shanahan, D. Jones and S. Hughes, 'A History of Water in the City', in C. Daniels (ed.), *Adelaide: Water of a City*, Adelaide, Wakefield Press, 2010, p. 158.

drylands to the north, west and east. (Two prominent examples, with only their churches left standing in an agrarian landscape are Polish Hill River and Salem).

There are many hundreds of other historic rural routes, structures and places, including bridle tracks and travelling stock routes and stockyards, mixed farms, market gardens, dairy farms, fruit packing sheds, tanneries, wattlebark processing sites, timber mills and other primary processing sites and related industrial complexes.

Many of these places have been identified in formal heritage surveys dating back to the 1970s, including by studies funded by the Australian Heritage Commission for the Register of the National Estate. These include the *Hahndorf* and the *Barossa* surveys; regional and thematic heritage surveys, including *Heritage of the Lower North* and *Heritage of Fleurieu Peninsula*, undertaken for the South Australian Heritage Register, and local (council-based) surveys for the state's local heritage registers - such as the Mount Barker, Meadows and Onkaparinga surveys.

### Mines

The first metals mined in Australia were silver and lead at Glen Osmond in the Mount Lofty Ranges in 1841, described in Blainey's *The rush that never ended*, as the 'cradle of metal mining'.<sup>31</sup> This is depicted in S.T. Gill's watercolour *Glen Osmond Mine, 1845* (AGSA). (This was a gift to the gallery of the South Australian Company).<sup>32</sup> This mine was followed soon after in the 1840s by copper, not only at the major mines of Burra and Kapunda, both near the Mount Lofty Ranges, but also at mines within them, notably copper, and silver and lead mined at Kanmantoo and Callington in the Mount Barker Special Mineral Survey of 1845.<sup>33</sup>

The decade of mining fervour in South Australia during the 1840s is widely acknowledged as Australia's first minerals boom. 'The young colony was quick to start exporting agricultural products but by 1850 exports of copper and lead from South Australia earned more than Australia's exports of wool and wheat.'<sup>34</sup>

Several quarrying and mining sites are some of the oldest in continuous use in Australia. The Hills Face stone quarries and the nationally significant slate quarries at Willunga (RNE, SAHR) and Mintaro (SHA), have been in use since the 1840s and retain evidence of both historic and evolving mining and quarrying techniques and associated structures. Some of the colonial-era cultural heritage places are relict features in national park and conservation park landscapes. There are also numerous relict mining landscapes, several of them preserved in conservation parks, including silver, lead, copper and gold mining, reflecting the characteristics of periods of mining and mining methods dating from the 1840s, the earliest era of metals mining in Australia, through the nineteenth century. There are also relict mining settlements, including Delabole, the slate quarrymen's village at the Willunga slate quarry.

The long use of stone and slate from these and many other quarries in the Hills brought not only economic prosperity locally and to the state, but is also a major element in the distinctive and unusual character of the region's built environment. A wide variety of buildings are constructed of local limestone, sandstone, talcstone, bluestone (schist), slate, ironstone, marble and granite. This imparts a distinctive character to townships in the ranges that lacked a readily available source of timber in comparison to other, better-watered colonies. 'Bluestone' is unique to South Australia and contributes strongly to the state's nationally distinctive heritage of stone buildings. Slate has been used uniquely in many structures at the slate mining towns of Willunga and Mintaro, in entire buildings, as walls, roof tiles, hearths, steps and sills, tanks, work benches, fencing and troughs, and for similar purposes elsewhere, including as headstones in the region's many historic cemeteries.

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<sup>31</sup> G. Blainey, *The Rush That Never Ended: A History of Australian Mining*, Carlton, Melbourne University Press, 1993, p. 105.

<sup>32</sup> See also: I. Auhl and D. Marfleet, *Australia's Earliest Mining Era: South Australia, 1841-1851/Paintings by S.T. Gill*, Adelaide, Rigby, 1975.

<sup>33</sup> J.K. Chilman, *Silver and a Trace of Gold: A History of the Aclare Mine*, Adelaide, Department of Mines and Energy, 1982, pp. 2-9.

<sup>34</sup> Australasian Mining History Association, *Mining History*, [website], [www.mininghistory.asn.au/mining-history/](http://www.mininghistory.asn.au/mining-history/), (accessed July 2016).

### *Grain production and pastoralism*

Sheep pasturing and wheat-growing were the principal rural pursuits in the early colonial period in the region. 'Overlanders' drove sheep and cattle from NSW in 1838-39 for the Adelaide market and for pastoral investors, depasturing them in the well-watered Ranges. The grassy, park-like nature of much of the region was a great inducement for pasturing stock, both by squatters and then by purchasers of Special Surveys and by pastoral lease-holders. Extensive pastoral runs centred on substantial homestead complexes were established in the northern part of the Mount Lofty Ranges, such as the Dutton property 'Anlaby' (SAHR) near Kapunda. There are many early illustrations of pastoral landscapes, the flocks and their shepherds depicted by artists such as Angas and Gill; for example in the lithograph *Lyndoch Valley looking towards the Barossa Range, 1846-47* (AGSA) by J.W. Giles after G.F. Angas, from *South Australia Illustrated*. In keeping with Wakefieldian principles, successive South Australian governments made efforts in the nineteenth and early twentieth centuries to break up the pastoral estates for small farms, and the mixed-farm (crops and stock) production that had characterised most farms since European settlement.

Settlement of the Mount Lofty Ranges region contributed to the early establishment of South Australia as the nation's breadbasket, soon overtaking Tasmania (then Van Diemen's Land). The British colonist farmers ploughed in long furrows called *lands* that were reminiscent of the English open field system of agriculture. Many of those furrows survive and can be seen in the cultural landscape, including near Mount Crawford, Upper Hermitage and Tungkillo. 'The *lands* are generally 150 to 200 yards long, though they range between 300 yards near Harrogate and 20 yards at both Mount Crawford and Tungkillo. The *lands* are much longer than they are wide, characteristically appear in the fields as long, narrow rectangles or parallelograms.'<sup>35</sup>

The invention in 1843 by Bull and Ridley of a mechanical stripper assisted farmers to satisfy the national demand for wheat by making it easier to reap crops grown on stony and stump-strewn paddocks. However, because cereal growing was more efficient on flat land, the practice was slowly moved out of the hills onto the plains. Farms in the ranges and foothills turned increasingly to raising sheep and cattle for wool, meat and dairy products. Adaptation and innovation have always influenced the evolving land-use patterns of the region.

The pattern of settlement in the Barossa still reflects the ideals and social structure of the early colonial period, with the valley floor settled mainly by congregations of German-speaking settlers (initially, tenants) and their descendants, and the best land for grazing sheep in the hills taken up by rich English pastoralists such as John Howard Angas and their descendants and successors.<sup>36</sup>

Relict villages in the Mount Lofty Ranges cultural landscape such as the early German Lutheran villages of Salem and Hoffnungsthal provide further evidence of the original agrarian phase of systematic colonisation. Salem's abandonment is evidence of the changing nature of farming in the region, 'under the pressure of large farm economics', from small-scale wheat farming by numerous families to broad-scale agriculture.<sup>37</sup> The many small farmhouses and farm ruins throughout the region attest to the great wheat drive from the 1860s out of the older settled districts to the new agricultural frontiers of South Australia.

### *Horticulture and viticulture*

The Mount Lofty Ranges cultural landscape has national value for its formative and enduring association with the significant primary industries of viticulture, winemaking and horticulture dating from Australia's early colonial period. The productivity of the region was recognised by the early settlers and its potential to create income for South Australia was used to advantage.

German settlers in the Ranges were crucial to the creation of the Australian wine industry, as advisors, scientists, growers and winery workers. However, except for some notable exceptions, such as the Seppelts, the Germans did not control the great commercial wineries as they lacked the money. The Germans grew the grapes and supplied much of the technical expertise, but the money for building the wineries mostly came from well-to-do English settlers. German families did establish smaller wineries

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<sup>35</sup> C.R. Twidale, et al., The imprint of the plough: "lands" in the Mt Lofty ranges, South Australia', *Australian Geographer*, vol.11 no.5, 1971.

<sup>36</sup> Ian Harmstorf and Michael J. Cigler, *The Germans in Australia*, p.14-19

<sup>37</sup> Dallwitz, *Heritage of the Fleurieu Peninsula*, np [p. 19, see footnote p. 31].

that went on to have significant international impact, such as Hoffmann's (now Peter Lehmann wines) and Henschke's.

A large variety of fruit and vegetable crops have been grown in the region, but wine grapes, apples, pears and cherries have been outstanding in terms of national contribution. The Ranges (including the Barossa Valley) were developed for viticulture and horticulture from the time the first surveys and subdivisions were made available (1838-40). Large-scale, commercial production was well developed by the 1860s. Many plantings were subsistence in nature, that is, they provided food for the family or local townships. Evidence survives of those early plantings, including old vines and shelter trees.

South Australia's earliest record of vine planting was in 1836 by John Barton Hack in North Adelaide, who later pulled up and replanted the vines in 1840 in a new vineyard at Echunga Springs near Mount Barker. Hack sent a case of wine to Queen Victoria in 1843. Other Hills vineyards followed, and between 1840 and 1900 there were 225 grape growers practising viticulture and winemaking in the central Mount Lofty Ranges.

The history of viticulture and winemaking dates from 1840 in the Barossa, which is widely acknowledged as one of the leading wine regions nationally and internationally, and contains some of the oldest vineyards in the world. Viticulture and wine-making in the Clare Valley was introduced by Jesuit priests who brought vine cuttings from the Rhine Valley to South Australia in 1848, planting them and establishing a winery at their religious settlement of Sevenhill in 1851.

The establishment of a course in viticulture and oenology at Roseworthy Agricultural College in 1892 gave the region's winemakers a respected name in the international wine market. This pre-eminence in winemaking continued to grow after the Diploma in Oenology course was introduced in 1936. By 1901, South Australia was the largest producer of wine grapes and wine in Australia, and the Barossa was the most significant viticultural region in the state. Two of the nation's largest and most highly innovative wine companies are still located in the region: B. Seppelt & Sons Ltd in the Barossa and Thomas Hardy & Sons Ltd at McLaren Vale. These companies are leaders in developing winemaking procedures and their success is, in part, due to the winemakers they brought to Australia from France and Germany.

Many properties in the central Ranges reverted to mixed farming and horticulture when British markets failed, until the 1970s when a new group in the wine industry including Brian Croser and Michael Hill Smith led a revival, recognising the cool climate characteristics of the region.<sup>38</sup>

Men such as Samuel Davenport and John Morphett, who had experience of agriculture in the Mediterranean, were instrumental in directing how the fruit-growing industries developed. The region entered into the export of fresh apples and pears from the 1890s. The fruit industry was given a significant boost in 1934 when the region's first co-operative coldstores were developed at Lenswood. The region's cherry industry took a lead in developing new cherry varieties suited to Australian conditions. This began with the breeding trials by W.J. Bishop in the 1930s. Horticultural production in the Mount Lofty Ranges thus reflects a purposeful adaptation to suit the land types and climate. This scientific, or investigative, approach to primary production was also reflected in the establishment of experimental orchards at Mylor, Blackwood and Lenswood.

Small family farms are one of the major themes throughout Australia's history and have been a major contributor to the export economy, as well as shaping Australian society, politics and popular culture. Some of Australia's oldest continuous family businesses are farm-based and operating in the Mount Lofty Ranges. Oliver's Taranga Vineyard in McLaren Vale is believed to be Australia's third-oldest family business. It was set up by William and Elizabeth Oliver from Scotland, who established a sheep and cattle farm in 1841. The sixth-generation family owners 'take a very long-term view, not thinking about a strict dollar return, but more about sustainability ... Being a family business, we see ourselves as custodians of the land, not owners of the land'.<sup>39</sup>

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<sup>38</sup> Adelaide Hills Wine, *Our Story*, [website], [www.adelaidehillswine.com.au/region/our-story/](http://www.adelaidehillswine.com.au/region/our-story/), (accessed July 2016).

<sup>39</sup> K. Jones, 'Are These Australia's Oldest Businesses?', *Sydney Morning Herald*, 20 July 2015, [www.smh.com.au/small-business/entrepreneur/are-these-australias-oldest-businesses-20150712-giarym.html](http://www.smh.com.au/small-business/entrepreneur/are-these-australias-oldest-businesses-20150712-giarym.html), (accessed January 2017).

Farming and the marketing of farm produce remains significant nationally because of the development of new forms of organic farming (well represented in the region) and farmers' markets. Residents in Adelaide, the Barossa, Mount Barker and McLaren Vale have played an influential role in developing the national Farmers Market movement (particularly the Willunga model of a community membership base) which has helped connect city residents with nearby food sources. This in turn is shaping the cultural landscape and encouraging a new generation of farmers to plant innovative and diverse produce to meet city consumer demand.

### *Industry*

The Mount Lofty Ranges cultural landscape is important in that it demonstrates the principal characteristics of agricultural processing industries and rural-based manufacturing industries that comprise a class of Australia's significant cultural places. These industries reflect the early date and extent of pastoral and agricultural production in the region, combined with proximity both to the Adelaide market and to shipping serving intercolonial and overseas markets (from Port Adelaide and from jetties and landing sites provided for the purpose in the 1850s along the south coast, including in the cultural landscape). Many substantial flour mill buildings attest to the productivity of the region's early wheat-growing phase. They include several industrial types, including wind and water mills. The 1860 Bridgewater Mill (SAHR) featured two sources of power: a water wheel and a steam engine. These complexes were turned to other industrial uses once wheat farming declined

One of the largest and most notable of the rural-based manufacturing industries, and one of national significance is the Onkaparinga Woollen Mill at Lobethal (SAHR). Wineries are some of the largest and best-known industrial complexes in the region, and represent a class of places of an industry and construction type of national significance. Seppeltsfield was described in 1903 as the 'show place of the State', unequalled in Australia and unsurpassed anywhere in the world.<sup>40</sup>

### *Water supply*

'The water harvesting function of the Adelaide Hills makes the region unique in Australia'.<sup>41</sup> The Mount Lofty Ranges have significantly higher rainfall and cooler temperatures than the surrounding plains to the east and west. Locating a reliable supply of water was William Light's main criterion for siting the colony's capital, and so he selected a coastal site near the Ranges fed by the river soon named the Torrens. The main river systems of the Adelaide region - the Gawler, Little Para, Torrens and Onkaparinga rivers, and many creeks, rise in the ranges and cross the Adelaide Plains. Light suggested that the proper management of these natural water courses with dams would ensure a good supply for Adelaide. From the foundation of the city, the Torrens was Adelaide's principal source of water. Major reservoirs constructed in the cultural landscape include Mount Bold Reservoir in the 1930s and Kangaroo Creek Reservoir in the 1960s.

Other large Australian cities could draw their water from catchments of low agricultural potential that were soon reserved for water supply, but the Mount Lofty Ranges lie close to the city and most of the land was alienated to farmers in the early years of the colony, so that the main catchments of the several major reservoirs are now also occupied by farms and suburbs. From the 1970s more stringent controls placed on subdivision and intensive agricultural use in catchment areas have helped to preserve large areas of native vegetation and relict cultural heritage places.

The cultural and agricultural diversity of the Mount Lofty Ranges cultural landscape is complemented by the nationally significant diversity of its natural environment. In 2003 the Mount Lofty and Kangaroo Island region was named one of 15 national biodiversity hotspots by the Australian Government. These are defined as areas that support natural ecosystems that are largely intact, where native species and communities are well represented, and where there is a high diversity of locally endemic species.

*Greater Adelaide contains some truly remarkable wildlife. As a transition zone that includes animals from Australia's East and West coast, and as a "green island" within an arid landscape, the Adelaide region is recognized nationally and internationally for its faunal diversity.*<sup>42</sup>

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<sup>40</sup> E. Whittington, *The South Australian Vintage 1903*, W.K. Thomas & Company.

<sup>41</sup> Griffin and McCaskill, *Atlas of South Australia*, p. 106.

<sup>42</sup> J. Smith, *Wildlife of Greater Adelaide*, Stepney, Axiom, 2016, p. 11.



Criterion (e) - the place has outstanding heritage value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group:

**Features that inspire a strong human response; a place esteemed for its aesthetic value**

The Mount Lofty Ranges cultural landscape has outstanding heritage value to the nation as an inspirational landscape. It exhibits aesthetic characteristics that have been valued highly from the 1830s to the present and that have inspired works by notable visiting and resident artists and writers.

*Inspirational landscapes are landscapes with special qualities and attributes. They are landscapes that evoke a response - awe, excitement, creativity, action, reflection, curiosity - and these responses reflect the culture and experience of the viewer as well as the qualities of the landscape itself. There are also strong historical influences on our response to landscape.*<sup>43</sup>

This landscape reflects the values suggested for Australia's 'inspirational landscapes' in a national study, as one that continues to strongly inspire artists, powerful community attachments and action such as conservation and preservation.

Strong community attachments include those of a wide range of South Australians and visitors as well as significant communities. For example, the church and schoolrooms built by Polish settlers at Polish Hill River in the 1870s were purchased and restored in the 1980s as a museum by South Australia's second wave of Polish settlers (post-1947), and this church building and museum remain a highly significant site to the present Polish and Polish-descendant community, not only in South Australia but nationally, as attested by the presence of national figures at the 160<sup>th</sup> commemoration held at Polish Hill River in August 2016.

*The Mount Lofty Ranges and, in particular, the western face of the ranges, have long been valued for contributing to the aesthetic amenity of the city of Adelaide. As early as 1836, Colonel William Light, Surveyor-General ... referred to these ranges as "those enchanted hills" and during the nineteenth and twentieth centuries the residents of the Adelaide plains sought refuge from the summer heat in the cool valleys. The earliest reserves and National Pleasure Resorts were located on the western face of the ranges.*<sup>44</sup>

The aesthetic values of the Ranges encompass a variety of human responses, as suggested by Smith and Pate. They conclude that, from the earliest phase of settlement, these hills and valleys were valued both for their economic and for aesthetic attributes, for their natural environment, 'for recreation and as an escape from the oppressive heat of summer. It is from this time that public appreciation of the natural values of the hills face originated and became perpetuated in a sub-culture that is uniquely Adelaidean'.<sup>45</sup> The Mount Lofty Ranges (popularly known as the 'Adelaide Hills') can be easily accessed from the Adelaide Plains and the landscape has always played an important symbolic and practical role in the lives of Adelaide's residents in a way that is not found in other Australian cities.

*The agricultural landscape bordering Adelaide is like a huge city park. We trek, bike and drive through it, buying and tasting wine, figs, apples, cherries, strawberries and cheeses. It is more difficult, however, for us to recognize the diverse, less tangible values that make up the total wealth of this landscape. For example, how it contributes to our sense of place and the 'livability' of Adelaide - that difficult-to-define blend of economic prosperity, community cohesiveness and environmental health. It's also a cultural landscape, reflecting how we live, work and play. Adelaide's bordering countryside helps define who we are as a city and as*

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<sup>43</sup> Context Pty Ltd, *Inspirational Landscapes*, Vol 1: Project Report, for AHC, 2003, [www.contextpl.com.au/wp-content/uploads/2014/06/Project\\_Report\\_Vol\\_1\\_Inspirational\\_landscapes.pdf](http://www.contextpl.com.au/wp-content/uploads/2014/06/Project_Report_Vol_1_Inspirational_landscapes.pdf), (accessed July 2016); Context Pty Ltd, *Inspirational landscapes: overview of the on-line conference*, [www.contextpl.com.au/wp-content/uploads/2014/06/Overview\\_of\\_the\\_On-Line\\_Conference\\_Vol\\_3\\_Inspirational\\_landscapes.pdf](http://www.contextpl.com.au/wp-content/uploads/2014/06/Overview_of_the_On-Line_Conference_Vol_3_Inspirational_landscapes.pdf), p. 9 (accessed July 2016).

<sup>44</sup> P.A. Smith and F.D. Pate, 'The Adelaide Hills Face Zone, 1836-1936: a significant cultural landscape', in Smith, Pate, and Martin (eds.) *Valleys of Stone*, p. 1. [Preface and contents available at: [www.flinders.edu.au/ehl/fms/archaeology\\_files/research/HFZCHP/PDF/VoS\\_Prelims.pdf](http://www.flinders.edu.au/ehl/fms/archaeology_files/research/HFZCHP/PDF/VoS_Prelims.pdf)].

<sup>45</sup> Smith and Pate, p. 11.

*communities, and how we differ from other cities around the world.*<sup>46</sup>

German and British settlement and intensive cultivation over generations of family-owned farms has created an enduring and distinctive landscape mosaic that continues to inspire some of Australia's best-known artists and filmmakers. The picturesque qualities of the natural and cultural landscape are heightened by the use of local timber and stone and locally made bricks, as well as native timbers, notably red gum and stringybark, in most of the nineteenth and early twentieth buildings and structures.<sup>47</sup>

A variety of sources, including written accounts dating from before 1836, other literature, artworks and photographs support the outstanding heritage value to the nation of the Mount Lofty Ranges cultural landscape in exhibiting aesthetic characteristics. Detailed (and commonly admiring) travellers' descriptions of the Mount Lofty Ranges cultural landscape abound, dating from 1802 when the region was recorded and its features named by maritime explorers, the British Matthew Flinders (who named Mount Lofty) and the French Nicolas Baudin, who named Fleurieu Peninsula. Baudin wrote, 'This section of the coast [cultural landscape] had very few trees, but nevertheless provided several rather picturesque views'.<sup>48</sup>

Detailed descriptions were published by many later authors including Angas (1847), 'Old Colonist' (1850-51) and Hallack (1892).<sup>49</sup> In a travel account published in 1897 a famous American visitor Mark Twain recorded views that continue to excite the same admiration.

*Approaching Adelaide we dismounted from the train ... and were driven in an open carriage over the hills and along their slopes to the city. It was an excursion of an hour or two, and the charm of it could not be overstated, I think. The road wound around gaps and gorges, and offered all varieties of scenery and prospect - mountains, crags, country homes, gardens, forests - color, color everywhere, and the air fine and fresh, the skies blue, and not a shred of cloud to mar the downpour of the brilliant sunshine. And finally the mountain gateway opened, and the immense plain lay spread out below and stretching away into dim distances on every hand, soft and delicate and dainty and beautiful. On its near edge reposed the city.*<sup>50</sup>

The rich heritage of artworks is of great significance. Both the Indigenous and European cultures of the region are enriched by the distinctive and sustained celebration of the landscape in traditional dreaming cycles, and through the changing but constant artistic representations of its beauty, light, diversity of landscape, ecology, traditions and patterns of free settlement. The prominence of the Ranges, their cool and wet climate compared to the adjoining plains, and their proximity to South Australia's capital city has meant that the region has been one of the most highly regarded and most frequently depicted places in Australian history. Several of Australia's most significant colonial artists, including S.T. Gill, George French Angas and Eugene von Guerard, depicted the picturesque Ranges.<sup>51</sup> Their work, for example by von Guerard, remains a reliable guide to the Ranges landscape.

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<sup>46</sup> Randy Stringer, 'Economic Policies for High Value Landscapes: Promoting UNESCO World Heritage Status for the Mount Lofty Ranges', public lecture, University of Adelaide, 28 April 2016.

<sup>47</sup> See also Smith and Pate, in *Valleys of Stone*, Chapter 1.

<sup>48</sup> Nicolas Baudin, quoted in J. Fornasiero, P. Monteath, and J. West-Sooby, *Encountering Terra Australis: The Australian Voyages of Nicolas Baudin and Matthew Flinders*, (Revised edn.), Adelaide, Wakefield Press, 2010, p. 179.

<sup>49</sup> Angas, *Savage Life and Scenes in Australia and New Zealand*; 'Old Colonist', Sketches, published in *South Australian Register*, 1851, published as a book and the sites re-visited in E.M. Yelland, (ed.), *Colonists, Copper and Corn in the Colony of South Australia 1850-51*, Melbourne, Hawthorn Press, 1970; E.H. Hallack, *Our Townships, Farms, and Homesteads: Southern Districts of South Australia: Comprising a Series of 25 Articles Written for the S.A. Register and Adelaide Observer*, Adelaide, 1892; and E.H. Hallack, *Toilers of the Hills*, introduced and edited by G.C. Bishop, Norton Summit, District Council of East Torrens, 1987.

<sup>50</sup> M. Twain, *The Wayward Tourist: Mark Twain's Adventures in Australia*, Extracts from Twain's *Following the Equator* (1897), Melbourne, Melbourne University Publishing, 2006, p. 78.

<sup>51</sup> All of those artists have entries in the ADB. Gill's significance in Australian art history is also made evident in a myriad of reproductions of his artworks, many books, and in the 2016 major exhibition of more than 200 of his works at the National Library of Australia, titled *Australian Sketchbook: Colonial Life and the Art of S.T. Gill* (see [www.nla.gov.au/exhibitions/australian-sketchbook](http://www.nla.gov.au/exhibitions/australian-sketchbook)) (accessed January 2017).

Many records describe the beauty and diversity of the pre-colonial landscape, which inspired artists from the earliest period of exploration and settlement of southern Australia. They included the early colonial artists Colonel William Light, J.M. Skipper, S.T. Gill, George French Angas, Martha Berkeley, John Crossland, H.J. Johnstone and Eugene von Guerard, for example, *View from Mount Lofty*. Many of the scenes captured in these colonial paintings and drawings have been identified and photographed with reproductions of the original works in the *South Australian Historical Pictures Index* (SLSA) compiled by John Tregenza and Kathleen Patitsas, and indexed by artist, by subject and by region.<sup>52</sup>

Jane Hylton, in *South Australia illustrated: colonial painting in the land of promise*, also emphasises that South Australia's distinctive colonisation history made an important contribution to Australia's artistic heritage, particularly in the pre-goldrush period. The book includes many paintings of Mount Lofty Ranges landscapes, people, flora and fauna, and social interactions by artists including Angas, Gill, Ashton, von Guerard, Light, White, Heysen, Reynolds, Gouldsmith, Johnstone, Turner and Schramm.<sup>53</sup>

Following settlement, artistic views were made from three main perspectives: looking towards the Ranges; views from the Ranges; and views within the Ranges including many local scenes and artwork drawing on local imagery and materials. Block-faulted to form a half-graben structure the western face of the Ranges has a stepped appearance, reflected in an early colonial name, 'The Tiers'. In the early colonial period perhaps the most common depiction of the emerging city of Adelaide included that backdrop of the Tiers. There are many prominent examples by Light, Frome and Berkeley.<sup>54</sup> As the artist George French Angas wrote in 1847, 'The situation of Adelaide is pleasing and picturesque; it is surrounded by rich level land with park-like scenery, and backed by a range of bold mountain, that in their ever-varying tints afford a constant succession of delightful pictures throughout the day'.

The *Australian Dictionary of Biography* notes that S.T. Gill's 'South Australian drawings of the virgin landscape show an appreciation of the rounded hills of the Mount Lofty and Flinders Ranges'. Gill's appreciation for the Ranges landscape is evident also in his initialled inscription on one of his watercolours, titled *Looking East from Mount Lofty Range*, 1846, which reads:

*Looking East from Mount Lofty Range - about 5 / miles from Adelaide - and 2 Miles north from / Mount Lofty - and the Great Eastern or Mount Barker / road - Some fine scenery occurs in this neighbourhood / and the Stringy bark forrest [sic] in the Locality - which / is much [?] enhanced thro the winter season - by the abunda[nt] suply [sic] of water in all the creeks formed by the ravins [sic] / and strip valleys - on either side.*<sup>55</sup>

The early colonial artworks also functioned as a necessary part of systematic colonisation as advertisements for the new province. These images held out a promise of a prosperous rural life for British emigrants in an Arcadian setting both exotic and familiar, combining Indigenous Australians and native trees, green hills and farms. G.F. Angas made that connection overt in publishing his illustrated *Savage life and scenes in Australia and New Zealand* (1847). S.T. Gill was commissioned to sketch and paint many of the developing pastoral, agricultural scenes and townscapes; for example, by the Angas family, as recorded by John Howard Angas in his diary in 1844.<sup>56</sup> Gill's watercolours of Angaston, Bethany and Tanunda Creek are the result.

The mosaic landscapes created by the intensity of cultivation over generations of family-owned farms, the Hills vistas and magnificent gum trees, as well as the depictions of farm labourers and workmen and

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<sup>52</sup> State Library of South Australia, PRG 1336/6: Tregenza, John, *Working papers documenting the creative process of the South Australian Historical Pictures Index*, [website], [encore.slsa.sa.gov.au/iii/encore/record/C\\_Rb2573704\\_SJohnTregenzaHistoricalPicturesIndex\\_Orihtresult\\_U\\_X2?lang=eng&suite=cobalt](http://encore.slsa.sa.gov.au/iii/encore/record/C_Rb2573704_SJohnTregenzaHistoricalPicturesIndex_Orihtresult_U_X2?lang=eng&suite=cobalt), (accessed July 2016).

<sup>53</sup> J. Hylton, *South Australia Illustrated: Colonial Painting in the Land of Promise*, Adelaide, Art Gallery of South Australia, 2012 (published with the exhibition of the same name at the AGSA).

<sup>54</sup> See Smith, Pate and Martin, (eds), *Valleys of stone*, p. 1: Martha Berkeley, *North Terrace, View Taken Looking East*, 1839, watercolour (AGSA).

<sup>55</sup> S.T. Gill, *Looking East from Mount Lofty Range*, SLSA B72814.

<sup>56</sup> SLSA, PRG 175 *Angas Family papers*, 1/39: 'Diary of John Howard Angas 1843-63', entries for 29, 30 October and 1 November 1844. Gill's Angaston and Tanunda Creek are two of several paintings that were the result. Gill's painting of Angaston was reproduced without attribution by J.H. Angas' brother George Fife Angas as *Angaston, evening* in Hylton, *South Australia Illustrated*.

their tools of trade which were essential part of Germanic settlement, are captured in the acclaimed paintings and drawings by Sir Hans Heysen (1877-1968), and by other artists such as Ivor Hele, Kathleen Sauerbier, Nora Heysen, Dorrit Black, Horace Trenerry, Jeffrey Smart, Ivars Jansons and Robert Hannaford. The sculptors Silvio Apponyi, Greg Johns and others have interpreted the natural history and landscape in both abstract and figurative forms that in turn enrich the experience of the place to their communities and visitors.

Heysen, in depicting the natural and cultural environment of the Mount Lofty Ranges 'forged a distinctive and highly influential vision of the Australian landscape'.<sup>57</sup> *Midsummer morning* (1908) was one of many works Heysen painted in the countryside near Hahndorf. In this watercolour, 'Heysen masterfully evokes the brilliant light of an early summer morning and gives expression to those intangible qualities of light and atmosphere he felt to be the very essence of Australian landscape'.<sup>58</sup> In 1912 Heysen purchased a farm property 'The Cedars', near Hahndorf and lived there with his family for the rest of his life. He used an old farm building as his first studio, which was later used by his artist daughter Nora Heysen, and built a new studio in 1913, which is said to be the oldest extant artist's studio in Australia. It retains Heysen's art equipment and many original works.

As for the Fleurieu Peninsula with its long coast, hills and vales, Daniel Thomas suggests that the Peninsula is as important to South Australian art as Heidelberg is to Melbourne's, or Barbizon to French impressionism. Nationally recognised painters associated with the Fleurieu include Heysen's daughter Nora, and his protégée Trenerry, as well as Black, Hele, Sauerbier and, more recently, Smart, Jansons and Hannaford.<sup>59</sup>

#### *Gardens and designed landscapes*

The Mount Lofty Ranges cultural landscape has outstanding heritage value because it exhibits highly valued aesthetic characteristics in the form of designed landscapes that include many gardens. This rich cultural holding has been well documented in several heritage and garden history works.<sup>60</sup> A survey by Beames and Whitehill for the Australian Heritage Commission recorded notable gardens in the Mount Lofty Ranges surviving at pastoral homesteads including 'Old Anlaby' and 'Lindsay Park', domestic gardens, and large ornamental and scientific gardens embellishing 'summer' homes and Hills properties.<sup>61</sup>

The nineteenth-century interest in gardening was reflected in many Hills gardens, drawing on the reach of the British Empire and a well-established network of exchange between collectors, scientists, nurseries and botanic gardens. Significant collections of trees and shrubs from around the world were assembled in gardens at places such as Stirling, Upper Sturt, Aldgate and Norton Summit. Many of these still exist. 'Raywood Garden', at Bridgewater, dating from the 1850s, is the earliest garden of significance with its fine range of trees, and a later landscape scheme introduced by A.R. Downer. Gardens created in the 1890s such as 'Beechwood' (formerly St Wilfreds) and 'Forest Lodge', both in Stirling, typify the landscape and planting styles favoured by the men of new wealth. These Hills gardens are unique in the state as they are suited to plants such as camelias, azaleas and hydrangeas because of compatible soil and high rainfall. This clustering of gardens exemplifies the advent of Adelaide Hills summer houses for the newly wealthy.

Another significant garden is at the 'Cedars' at Hahndorf, planted by the Heysen family. Heysen's interest in tree conservation and flower cultivation were integral to his art practice. Throughout the Ranges there are many domestic gardens that have been in continuous cultivation since the nineteenth century. A more recently-established garden of significance is the state's Mount Lofty Botanic Garden.

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<sup>57</sup> National Gallery of Victoria, caption for Heysen's *Midsummer morning*, Luminous: Australian Watercolours 1900-2000 exhibition, Melbourne, June 2016.

<sup>58</sup> C. Leahy and P. Kayser, *Luminous: Australian Watercolours 1900-2000*, Melbourne, National Gallery of Victoria, Melbourne, p. 18; *Heysen-The Cedars*, [website], [www.hansheysen.com.au/index.html](http://www.hansheysen.com.au/index.html), (accessed August 2016).

<sup>59</sup> Daniel Thomas, Director of the Art Gallery of South Australia 1984 - 1990, quoted in Santich, 1988.

<sup>60</sup> They include R.O. Beames and J.A.E. Whitehill, *Some Historic Gardens in South Australia*, National Trust of South Australia, 1981; and D. S. Jones, *Designed Landscapes of South Australia: Theoretical Frameworks for Designed Landscapes in Australia: South Australian Report*, School of Architecture, Landscape Architecture and Urban Design, the University of Adelaide, 1997.

<sup>61</sup> Beames and Whitehill, *Some Historic Gardens in South Australia*, p. 4.

Several towns in the region are also significant for their designed landscapes. A village square (Goat Square), typical of English towns, was laid out as the centre of Tanunda by Charles Flaxman, to whom the land was granted in 1842. This square became a central meeting place and market for the nearby German villages of Bethany and Langmeil, and is partly defined by three original cottages displaying a distinctive German style of architecture.<sup>62</sup> Strathalbyn is one of the most beautifully sited and landscaped towns, with its main commercial street overlooking public gardens along the Angas River. The only Commonwealth Heritage Place in the Mount Lofty Ranges is the Strathalbyn Post Office (1911-1912), which was listed mainly for its aesthetic qualities. 'Aesthetically, Strathalbyn Post Office constitutes a harmonious element in the historic streetscape context, and as a backdrop to the Angas River parklands opposite.'<sup>63</sup> The Mount Torrens state heritage area is protected as an outstanding example of a 19<sup>th</sup> century settlement in the Adelaide Hills.

#### *Conservation and recreation*

The Mount Lofty Ranges cultural landscape has outstanding value for the nation, as its aesthetic characteristics have evoked strong responses since the late nineteenth century by successive generations of South Australians wishing to enjoy and protect the natural and cultivated landscapes. Belair National Park (SHA) (originally simply 'National Park') was established in 1891 as South Australia's first national park, the second in Australia after Royal National Park in New South Wales (1879), and the world's 10<sup>th</sup> oldest national park. It is an 835 hectare reserve located in the Ranges 13 kilometres from the city centre. Belair National Park includes a wide range of natural and cultural values, and reflects its proximity to the city of Adelaide and generations of use and appreciation by that community. Belair National Park includes both conservation and recreation areas, as well as evidence of prior use, as it was created on land set aside in the 1840s as the Government Farm and includes the first summer residence of the South Australian Governor, built in 1859.<sup>64</sup>

Since Belair National Park, many parks have been established in the ranges, totalling over 6,000 hectares, and include Morialta, Cleland, Para Wirra and Deep Creek Conservation Parks. To these were added in the 1980s large parks established by the State Planning Authority, as identified in the 1962 *Metropolitan Adelaide Development Plan*. They formed the basis of the second-generation ring of parklands around Adelaide which became the Metropolitan Open Space System.<sup>65</sup>

Public and scientific esteem for the Ranges has also been reflected in planning policy since the 1960s, and also by continuing conservationist action. Sir Mark Oliphant, a previous Governor of South Australia, conservationist Warren Bonython and town planner Stuart Hart are among the planners, activists and prominent citizens who advocated for, and implemented, protection of the Ranges. Hart was responsible for setting up recreational parks as precursors to the Hills Face Zone and Metropolitan Open Space System. In the 1980s Bonython helped to establish the Heysen Trail, a walking trail that traverses the length of the Ranges to the Flinders Ranges.

The Pioneer Women's Trail Walk honours the German women from Hahndorf who supplied Adelaide with fresh produce, and now thousands of walkers follow their route at an annual event celebrating that heritage. The Mount Lofty Ranges Association and the Friends of the Heysen trail are among many community groups actively involved in promoting the conservation and protection of the Ranges over the decades.

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<sup>62</sup> Tanunda Town Committee, *A Town Walk of Tanunda*, [www.barossa.sa.gov.au/Media/Default/Community and Cultural Services/Libraries/Barossa Heritage Trail/Tanunda Heritage Town Walk.pdf](http://www.barossa.sa.gov.au/Media/Default/Community_and_Cultural_Services/Libraries/Barossa_Heritage_Trail/Tanunda_Heritage_Town_Walk.pdf), (accessed July 2016).

<sup>63</sup> Australian Heritage Database, *Place Details: Strathalbyn Post Office, 37 Commercial Rd, Strathalbyn, SA, Australia*, [website], [www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place\\_detail;search=state=SA%3Blist\\_code=CHL%3Blegal\\_status=35%3Bkeyword\\_PD=0%3Bkeyword\\_SS=0%3Bkeyword\\_PH=0;place\\_id=105432](http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;search=state=SA%3Blist_code=CHL%3Blegal_status=35%3Bkeyword_PD=0%3Bkeyword_SS=0%3Bkeyword_PH=0;place_id=105432), (accessed August 2016).

<sup>64</sup> South Australia Department of Environment, Water and Natural Resources, *Belair National Park state heritage area*, [website], [www.environment.sa.gov.au/our-places/Heritage/Visiting\\_heritage\\_places/State\\_heritage\\_areas/Belair\\_National\\_Park](http://www.environment.sa.gov.au/our-places/Heritage/Visiting_heritage_places/State_heritage_areas/Belair_National_Park), (accessed August 2016).

<sup>65</sup> A. Lothian & M. Pichard, 'A Second Generation Parkland System for Adelaide', *Australian Parks and Recreation*, Vol. 21, No. 3, 1984, pp. 13-17.



### *Landscape assessment*

Lothian's formal landscape quality assessment (2015) attests to the significant visual aesthetic characteristics of the Mount Lofty Ranges Cultural landscape and their continuing strong impact on human attitudes. Lothian's assessment gives the Mount Lofty Ranges landscape a dominant rating of 6, in a 1-10 rating, and a range from 4 to 8, with the higher rating for the dramatic natural forested hills face and coastal landscapes. He concludes that the Mount Lofty Ranges contain 'areas of exceptional natural beauty and aesthetic importance'.

*Along with the coast, the Mount Lofty Ranges is the outstanding scenic landscape in South Australia. Based on community preference surveys and using a 1 (low) - 10 (high) rating scale, the Mount Lofty Ranges has 73.28% of its area rate 6, 7 or 8, virtually identical with the 73.58% for the coast. By comparison, 56% of the River Murray ... and only 17% of the Flinders Ranges rated 6, 7 or 8 ... By way of comparison, the Lake District in the UK has only 15.26% of its area rated 6, 7 or 8 using the same method.<sup>66</sup>*

**Criterion (h) - the place has outstanding heritage value to the nation because of the place's special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history:**

#### **Associations with nationally significant colonists, public figures, artists, and viticulturalists**

The Mount Lofty Ranges cultural landscape has enduring and strong associations with nationally significant groups and people, as their main place of residence, sojourn or work, and having had an important formative effect on them. These groups and people include Australia's first wave of German settlers and Polish settlers; influential European colonists including John Barton Hack, George Fife Angas, Johann Menge, August Kavel and John Wrathall Bull; eminent Australians such as John Baker; two family members both named Thomas Playford (and both premiers and hills orchardists), the artists Hans and Nora Heysen, and viticulturalists and winemakers including Thomas Hardy, Benno Seppelt and Brian Croser. The *Australian Dictionary of Biography* has published entries on each of those people, except for the person still living - Brian Croser.

George Fife Angas (1789-1879), a British merchant, banker, South Australian landowner and philanthropist, was a founding Director and Chair of the South Australian Company and a crucial figure in planning for the new colony of South Australia. He was a major investor in its lands and an energetic settler - particularly in the Mount Lofty Ranges - and the main instigator, supporter and landlord of the first Lutheran German and Polish emigrants.<sup>67</sup> With Angas' encouragement and financial assistance, Pastor August Kavel, a Lutheran Minister, led the first wave of Prussian Lutherans escaping persecution to South Australia in 1838. Angas migrated to South Australia in 1851 and took up residence at 'Lindsay Park' (SAHR) near Angaston, where he made a gracious home, improving the property and building a chapel, roads and bridges, and supporting the development of the town named after him.

Through trade links between England and Hamburg, the founders of the colony, who were seeking potential land workers, were put in touch with Prussian Lutherans wishing to escape religious persecution in Silesia, Brandenburg and Posen. A large number of Germans began to emigrate to Australia from 1838 onwards. These early religious refugee immigrants and those who followed, with their agricultural skills and devout attachment to congregations, made suitable settlers for the colony's founding ideals. They were given loans by Angas to assist their passage, and Angas' clerk, Charles Flaxman, accompanied the first German immigrants on their voyage<sup>68</sup>. The Germans first settled on Angas's land at Klemzig, before moving to Hahndorf, and to the Barossa Valley. These remote locations, isolated from Adelaide, helped the settlers to retain their cultural mores, which they began to adapt to their new environment<sup>69</sup> (Young 1985).

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<sup>66</sup> A. Lothian, *Mount Lofty Ranges Landscape Quality Assessment Project*; Andrew Lothian, landscape assessment advice, 2016.

<sup>67</sup> 'Angas, George Fife (1789-1879)', *Australian Dictionary of Biography*, National Centre of Biography, ANU, [website], [adb.anu.edu.au/biography/angas-george-fife-1707/text1855](http://adb.anu.edu.au/biography/angas-george-fife-1707/text1855), (accessed 28 August 2016) (published first in hardcopy 1966).

<sup>68</sup> Charles H Bright, *The confidential clerk: a study of Charles Flaxman in South Australia and his relationship with George Fife Angas*, 1983, p. 24-29

<sup>69</sup> Gordon Young, *Early German settlements in South Australia*, 1985



The Mount Lofty Ranges cultural landscape has a special association with the life and works of the German mineralogist, linguist and philosopher Johannes Menge, who 'was perhaps the most extraordinary character to reside in South Australia during its first 15 years of European settlement', and who had a powerful impact on colonisation and on the establishment of industries of national significance. The highly esteemed German mineralogist was employed by the South Australian Company as a mine and quarry agent and geologist. He resigned to work privately for George Fife Angas and explored most of the Mount Lofty Ranges. His skilled advice encouraged the spread of settlement and prompted an interest in South Australia's mineral wealth; both interests soon realised by the establishment of farms and mines.

Menge had a formative influence on the cultural landscape of the Barossa Valley. In 1839 he wrote to Angas that the area was 'the Cream, the whole Cream and nothing but the Cream of South Australia', and well suited to viticulture. He encouraged Angas to buy 11,200 hectares of land in 'New Silesia' (named by Light the Barossa), and helped the first German Lutherans to move there. Between 1840 and 1842 he lived at a place still identified as 'Menge's Island' on Jacobs Creek. Menge named many places in the Barossa, including Kaiserstuhl - the main peak in the range (after a similar hill in Germany's Black Forest).<sup>70</sup>

The work of Hans Heysen is closely associated with the pastoral landscapes of the Mount Lofty Ranges, their light, their magnificent gum trees, the bucolic European-Australian rural scenes, and the daily lives of the German residents of nearby Hahndorf. Heysen is recognised as one of Australia's greatest landscape painters, and is South Australia's best-known artist. 'The large Federation-era landscapes by Heysen, WC Pigeunit, Frederick McCubbin ... and others exemplified the belief that a real expression of Australianness was to be found in the Australian bush.'<sup>71</sup> Heysen's biographer documents the strength of the artist's association with the Mount Lofty Ranges and with Hahndorf, both before and after he moved there, and his family life and work at their home, 'The Cedars', where his daughter, Nora, grew up and also developed as an artist.<sup>72</sup>

The Mount Lofty Ranges cultural landscape has a strong and enduring association with significant pioneers and leaders in the Australian wine industry, all of whom have owned or worked vineyards or wineries in the region, notably John Barton Hack, Thomas Hardy, John Reynell, Benno Seppelt, George F. Cleland, Samuel Smith, William Jacob, C.A. Sobels, Dr A.C. Kelly, Sir Samuel Davenport, Edward Salter and Brian Croser. The development of a viticultural and oenology course at Roseworthy Agricultural College in 1892 led to a host of prominent Australian winemakers being trained at this college. Many came from families based at McLaren Vale and in the Barossa, but who spent their careers working in many wine regions of Australia and overseas. The region has produced winemakers whose wines and labels are known nationally and internationally, for instance, Henschke, Yalumba, Rockford, d'Arenberg, Gramp's Jacob Creek, Lehmann, Hardys, Burge, Penfolds Grange and Petaluma.

Reflecting the national significance of the Mount Lofty Ranges cultural landscape to viticulture, Australia's formal wine region designations (Geographic Indication) presently include only one 'super zone', the Adelaide region, which consists of the Barossa, Fleurieu and Mount Lofty Ranges zones.<sup>73</sup>

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<sup>70</sup> B.O'Neil, *Johannes Menge: More than 'The Father of South Australian Mineralogy'*, Professional Historians SA, SA175, [www.sahistorians.org.au/175/bm.doc/pha\\_menge-biog.doc](http://www.sahistorians.org.au/175/bm.doc/pha_menge-biog.doc), (accessed August 2016); D. Van Abbè, 'Menge, Johann (1788–1852)', *Australian Dictionary of Biography*, National Centre of Biography, ANU, [website], [adb.anu.edu.au/biography/menge-johann-2446/text3263](http://adb.anu.edu.au/biography/menge-johann-2446/text3263), (accessed 30 August 2016) (published first in hardcopy 1967); Flinders Ranges Research, *Johannes Menge*, [website], [www.southaustralianhistory.com.au/menge.htm](http://www.southaustralianhistory.com.au/menge.htm), (accessed July 2016).

<sup>71</sup> J. Hylton and J. Neylon, *Hans Heysen: Into the Light*, Adelaide, Wakefield Press, 2004.

<sup>72</sup> C. Thiele, *Heysen of Hahndorf*, Adelaide, Rigby, 1968.

<sup>73</sup> 'Geographic Indications – Australia's Appellation (AOC) System', *Halliday Wine Companion*, [website], [www.winecompanion.com.au/wineries/top-100-australian-wineries/geographic-indications](http://www.winecompanion.com.au/wineries/top-100-australian-wineries/geographic-indications), (accessed July 2016); 'Adelaide, (Super Zone, includes Mount Lofty Ranges, Fleurieu and Barossa)', *Wine Australia*, [website], [www.wineaustralia.com/en/Production and Exporting/Register of Protected GIs and Other Terms/Geographical Indications/South Australia/Adelaide.aspx](http://www.wineaustralia.com/en/Production%20and%20Exporting/Register%20of%20Protected%20GIs%20and%20Other%20Terms/Geographical%20Indications/South%20Australia/Adelaide.aspx), (accessed July 2016).

Criterion (i) - the place has outstanding heritage value to the nation because of the place's importance as part of Indigenous tradition:

### Significance to Indigenous Australians

The Mount Lofty Ranges cultural landscape has outstanding national significance for its Indigenous traditions that maintain a continuous cultural link to the present day, and as a place that reflects the utopian aims of the founders of South Australia in protecting Indigenous rights. The physical and cultural landscape of the Ranges embodies the creation mythology of the Kurna and Peramangk People, the anthropological and historical context of their traditional lifestyle and colonial and post-colonial experiences, and a rich archaeological record of thousands of years of habitation, including rock art, traditional campsites and artefacts, burials and culturally modified trees. Peramangk evidence is found in tree scars, rock art, middens, ochre quarries and settlement and ceremonial sites in the Ranges.<sup>74</sup>

The Mount Lofty Ranges are highly significant to Indigenous mythology. Traditional mythology is layered, with multiple levels of meaning as well as levels of confidentiality according to the age, gender and cultural knowledge of the audience. The Kurna People's name for the Mount Lofty Ranges is *Yurabilla* (sometimes *Eurabilla* or *Juredla*). In one version of this creation story, Yurabilla was an Ancestral being, a giant who came from the east to attack the people of the Adelaide Plains. He was slain by Nganno, another Kurna creation ancestor, and his body forms the Mount Lofty Ranges. The twin peaks of Mounts Lofty and Bonython are his head. Local place names reflect this - Uraidla is *Yurre-dla*, the place of the ear, while the ridge of hills behind it is *Piko-dla*, place of the eyebrow, which became Piccadilly. *Ngurramuka*, meaning 'the brain', became Gumeracha. The peninsula on the coast below is *Moddlangga*, place of the nose. The Sturt River that issues from the Hills onto the Adelaide Plains is the *Warripara*, the 'throat river', with a voice produced by the whistling gully winds that issue from it.<sup>75</sup>

On another level *Yura* is the Kurna name for the primary creation ancestor for all Aboriginal people, the Rainbow Serpent. From this perspective, the Mount Lofty Ranges comprise the body of Yura (a giant serpent in one guise, a giant man in another), and Yurabilla, the 'two ears' of Mounts Lofty and Bonython, are its horns. The rivers flowing from the Ranges, including the Gawler River to the north, the River Torrens that flows through the centre of Adelaide (the *Karrawirraparri*, river of the red gum forest), and the Onkaparinga to the south (the *Nangkiparri*, or Women's River) are all manifestations of the Rainbow Serpent that is the source of the water and dwells in deep, permanent pools along the coastal streams. The Tjilbruke storyline marked by a trail and artworks connects another Indigenous tradition to the contemporary cultural landscape.

The Ranges straddle the boundaries of the territories of the Kurna, Peramangk, Ngarrindjeri and Ngadjuri peoples, and were a significant place of traditional routes, ochre trade, ceremonial sites, conflict and co-operation before and after colonisation.<sup>76</sup> Features of the Mount Lofty Ranges have cultural significance for the neighbouring Ngarrindjeri People of the lower Murray River, Lakes and Coorong, as well as for the Ngadjuri people whose traditional lands lie at the northern end of the Ranges. These groups remain closely linked to their ancestral lands and significant cultural features, and their co-operation with archaeologists, anthropologists and historians to record and celebrate this cultural heritage is ongoing, and of vital importance to the continuity of Kurna and Peramangk cultural traditions and identity. There are programs to record and maintain these traditional Indigenous languages as well, and to preserve and revive their place names.

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<sup>74</sup> R. Coles and R. Hunter, *The Ochre Warriors: Peramangk Culture and Rock Art in the Mount Lofty Ranges*, Adelaide, Axiom, 2010; C.R. Twidale, M. Tyler and B.P. Webb, *Natural History of the Adelaide Region*, Royal Society of South Australia, 1976.

<sup>75</sup> N.B. Tindale, 'Notes and drafts for a proposed gazetteer of Aboriginal place names in the South East of South Australia', South Australian Museum Archives; C.G. Teichmann and C.W. Schürmann, *Outlines of a Grammar: Vocabulary and Phraseology of the Aboriginal Language of South Australia, Spoken by the Natives in and for Some Distance Around Adelaide*, Adelaide, 1840; Coles and Hunter, *The Ochre Warriors*; N. B. Tindale, *Aboriginal Tribes of Australia: Their Terrain, Environmental Controls, Distribution, Limits, and Proper Names*, Canberra, Australian National University Press, 1974.

<sup>76</sup> See map of 'Kurna territory and neighbouring languages', in R. Amery, *Warraparna Kurna! Reclaiming an Australian Language*, University of Adelaide Press, 2016, p. xxvii, [www.adelaide.edu.au/press/titles/kurna/kurna-ebook.pdf](http://www.adelaide.edu.au/press/titles/kurna/kurna-ebook.pdf), (accessed August 2016).

The Mount Lofty Ranges cultural landscape is also of significance as a major early contact site. Written and oral records attest to continuing associations with the region by the Ngarrindjeri and the Kurna people in particular. A extensive body of early colonial artworks, particularly by George French Angas, includes detailed depictions of Indigenous individuals and groups, their activities in the region and their contact with the Europeans, including as hosts, guides and labourers.<sup>77</sup> The AHPI records a site where there was a battle near Nixon's Mill in 1846.

Settlement in the Ranges and in Adelaide also drew Indigenous people from afar through other people's lands. In the twentieth and twenty-first centuries, oral history interviews record the employment of Ngarrindjeri people on farms on the Fleurieu Peninsula, and regular visits by fishing boats owned by Kurna descendants living on Yorke Peninsula, as well as the revival of formal Kurna associations with that region by such figures as Georgina Williams.<sup>78</sup>

The Mount Lofty Ranges cultural landscape has national significance for being a region with one of Australia's densest collections of place and property names derived from Indigenous words. They include the Kurna-derived names of the Onkaparinga River and the Noarlunga region, town names including Aldinga, Willunga, Gumeracha, Uraidla, Myponga and Yankalilla, and many early property names such as 'Daringa'. This reflects the values and activities of the formative period of colonisation, the respect of the founders of South Australia for Aboriginal rights, the early phase of colonial settlement in the Ranges, frequent contact between peoples, and the enduring nature of many early farm properties and rural localities. Kurna words, phrases and grammar collected and published by the German missionaries Teichelmann and Schurmann<sup>79</sup> have been crucial to the renaissance of the Kurna language since 1990, and of the Kurna community overall. Teichelmann completed preparation of his Kurna vocabulary<sup>80</sup> (1857) while living at, and ministering to, the German Lutheran settlement of Salem.<sup>81</sup>

The idealists who planned South Australia intended that Christian civilisation would benefit all people and that the Aboriginal people would be treated more humanely than they had been in other British colonies. This was enshrined in the Letters Patent establishing the Province of South Australia where King William IV of England proclaimed:

*PROVIDED ALWAYS that nothing in those our Letters Patent contained shall affect or be construed to affect the rights of any Aboriginal Natives of the said Province to the actual occupation or enjoyment in their own Persons or in the Persons of their Descendants of any Land therein now actually occupied or enjoyed by such Natives<sup>82</sup>.*

The British founders made some provision for Indigenous title, as evident in the numerous sections of land in the Ranges surveyed and reserved for Indigenous owners. However, by the mid-nineteenth century the Indigenous people were dispossessed. Most of the reserves are well-known sites, but were later used for other purposes or sold. They include the reserve allocated to Kudnarto and her European husband and their family at Skillogolee near Clare.<sup>83</sup>

The continuity of the Indigenous cultural traditions of the Mount Lofty Ranges is linked both to the unique beginnings of South Australia as a commercial, rather than as a convict colony, together with the pre-existing disposition of the associated Aboriginal tribes as diplomats and negotiators within Aboriginal Australia. The Ranges are a well-watered and provisioned nexus between the diverse Indigenous cultural traditions of the Murray-Darling Rivers to the east and north-east, the Flinders Ranges and inland Lakes people to the North, the Western Desert cultural bloc, and the people of Australia's southern coastline.

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<sup>77</sup> Angas, *Savage Life and Scenes*; G.F. Angas, *South Australia Illustrated*, A.H. & A.W. Reed, 1847, (digitised, with list of views at: [www.empire.amdigital.co.uk/Documents/Details/South-Australia-Illustrated/South-Australia-Illustrated-by-George-French-Angas-London-1847](http://www.empire.amdigital.co.uk/Documents/Details/South-Australia-Illustrated/South-Australia-Illustrated-by-George-French-Angas-London-1847)).

<sup>78</sup> T. Owen and D. Cowie (eds), *Stories from Kurna*, Redfern, GML Heritage, 2015: interviews recorded with Georgina Williams (2014) and Bert Thorpe (2010).

<sup>79</sup> C. Teichelmann and C.W. Schurmann, *Outlines of a Grammar: Vocabulary and Phraseology of the Aboriginal Language of South Australia, Spoken by the Natives in and for Some Distance Around Adelaide*, 1840

<sup>80</sup> C. Teichelmann, *Dictionary of the Adelaide Dialect*, 1857

<sup>81</sup> Amery, *Warraparna Kurna*, pp. xi, xxii, 70.

<sup>82</sup> Shaun Berg, *Coming to terms: Aboriginal title in South Australia*, 2010

<sup>83</sup> For details of location and history, see R.J. Noye, *Clare: a District History*, Adelaide, Investigator Press, 1980, pp. 220-221.

The Kurna, Peramangk, Ngarrindjeri and Ngadjuri people were unique participants in the separate ceremonial cycles and traditional trade routes of these different cultural groupings in southern and central Australia, and instrumental in bringing them together in large-scale gatherings.

These gatherings were held on the River Murray and along the Adelaide coastline, where there were sufficient food supplies for hundreds, sometimes thousands, of people. Ceremonial progressions were attended by local tribes and many visitors from more distant regions who crossed the Mount Lofty Ranges from west to east, and from east to west, to participate in these joint celebrations, using specially sanctioned cultural routes associated with significant cultural features of the Ranges. Because of this, the Dreaming tracks which chart the journey of the Creation Ancestors of the people of the Murray Darling Basin, and also of the Western Desert and the Flinders Ranges regions, all incorporate the Mount Lofty Ranges in their creation mythology.

These connections and relationships remain culturally important and underwrite the hospitality and assistance that Aboriginal people in the Mount Lofty Ranges and Adelaide region extend to visitors from these rural and remote regions, who need to attend centres such as Adelaide and Murray Bridge to access health and social services, as well as for other social and economic reasons. Cultural links and exchanges continue to be a fundamental, facilitating link in these relationships.