

Newsletter

Australian Chapter of

The Building Limes Forum

Comments and articles published in this Newsletter do not necessarily reflect the views of the membership or the editor.

The Building Limes Forum is a 'community of lime enthusiasts and practitioners, most of whom are producers, suppliers, specifiers or users of lime' which exists to encourage expertise and understanding in the appropriate use of building limes and education in the standards of production, preparation, application and after-care.

The Building Limes Forum hosts a page for the Australian Chapter on the website www.buildinglimesforum.org.uk which includes copies of this Newsletter and information about our events.

The 2014 Gathering

This year's Gathering will be held at Bath and Wells from Friday 5 to Sunday 7 September and will be based at the University of Bath and sponsored by English Heritage. The theme of this year's Gathering is *The Lime Method 40 Years On* to note the 4 decades since Robert & Eve Baker pioneered the use of lime for the conservation of the figures on the west front of Wells Cathedral. This event is considered to be the start of the lime revival in England.

The Conference will include an afternoon and evening at Wells with a tour of the Cathedral, a reception at Wells Town Hall and dinner within the precincts of the Cathedral. The BLF is delighted that the Baker Memorial Lecture will be given at Wells by David Odgers, one of the UK's leading experts in the conservation of historic buildings and who worked with Robert & Eve Baker at Wells Cathedral, Exeter Cathedral and Crowland Abbey.

For more information and the outline programme see <http://www.buildinglimesforum.org.uk/sites/default/files/BLFNewsletter2014.2.pdf>

WA ICOMOS Lime Mortar Seminar

In a bid to spread the word of the BLF Australian Chapter, the Western Australian division of ICOMOS held a seminar at the end of March that looked at informing specifiers and practitioners on the benefits of lime mortar but more importantly to open a forum on understanding the use of hydraulic lime mortar in the State. This was brought about by a number of recent projects in Perth that imported NHL from Scotland, which has expedited a discussion on the provenance of hydraulic limes in WA.



Photo Marc Beattie

The seminar's speakers were Clinton Long and Marc Beattie. The presentations by Clinton and Marc introduced the lime cycle and the lime spectrum, illustrating where NHL sits and where its application is best placed. It was stressed that NHL is a tried and tested product but may not be a like for like repair across WA given the huge land area and geological variations.

Clinton is a project manager and heritage-building specialist who has led teams working on a number of Perth's heritage buildings. Clinton's recent experiences of restoring his brother in law's house in France opened his eyes to the availability of Naturally Hydraulic Lime in Europe and its ease of use, but primarily the culture of using the material has never died off. Since then he has been using small batches of imported NHL on small projects but was keen to explore the traditional use of the material in WA and whether there was a scope to produce it again. His talk covered these above points.

Marc, a fairly recent arrival to WA from Scotland, previously worked at the Scottish Lime Centre and applies the ethos of analysis and appropriate specification to his work as a heritage consultant. Marc and Clinton had met on site and found they had shared interests in the application of lime mortar but also shared a burning question. Was hydraulic lime historically used in WA?

From the previous newsletter it was shown that the WA has a number of historical limekilns on the State Heritage Register but for those that work in the heritage sphere it is known there are many more that are unlisted. Indeed, Fremantle and Perth

are essentially built on Limestone so there is a long history of lime quarrying and burning in this area. Indeed, an early report from 1829 on the Swan Colony (now Perth), was written by the founder James Stirling that mentions the suitability of the bedrock for lime burning. The stone he refers to is still widely used in the State for building and burning for agricultural lime and high calcium builder lime.

Historical evidence of specifications that include lime putty further suggest that the majority of the source material has a high calcite content and simple analysis of historic mortars used on many domestic properties, particular around Fremantle display characteristics typical of non hydraulic lime.

However, there is at least one known source hydraulic lime (known as River Lime) from Gingin, a town approximately 90Km north of Perth. This material was used on the State court building when its was built in 1903 and is known to have been specified on a number of high profile buildings in and around Perth. The full extent of where this hydraulic lime was used however is still uncertain and something the forum still hopes to uncover.



Supreme Court Perth Photo Marc Beattie

The work goes on in WA to fully understand the historical use of NHL and whether there is economic feasibility on its local manufacture. As heritage specifiers work to understand each building on its own merits we form the basis of an informal database of knowledge that identifies what materials were used originally and what materials are best used for repairs. It is the intention of ICOMOS WA to continue this knowledge sharing and we will keep Australian BLF informed.

News from Queensland - Quicklime

Earlier this year a supplier of quicklime, Sibelco, announced that they would no longer be supplying quicklime to the 'general public' which included bricklayers and plasterers on safety grounds. This restriction was to apply to both Queensland and NSW. Members of the Forum in Queensland reacted quickly and held a number of discussions with the company to stress the importance of lime to the conservation of buildings and traditional construction and worked with it to develop appropriate safeguards for handling lime.

So far the product is still available and the situation will be monitored with the Australian Chapter committed to assisting in any way.

City of Sydney Millers Point Workshop

As part of the City of Sydney's Sustainable Heritage Conservation Session in Millers Point on 15 March 2014 the Australian Chapter set up an exhibition and Jacqui Goddard gave an introductory talk about the use of lime.

Other talks dealt with the heritage regime in NSW and new design in an historic context.

This was a free session to introduce a number of issues that may come up in looking after old buildings and it flagged a series of courses that were to be offered. The first of these was on joinery and the Limes Forum had intended to offer one on Understanding and Working with Lime which was to be held on 21 June 2014 at the National Trust Centre on Observatory Hill. Unfortunately, for a number of reasons (not least of which being the political turmoil over the sale of public housing in Millers Point) these workshops have been postponed for now.

However the Chapter is working with the National Trust to plan a similar workshop which hopefully will be offered soon.



News from Newcastle

Bill Jordan reports that he's had a few interesting applications of hot lime mortar which might be of interest to the group. He notes that in the Australian scene with NHL not being readily available, synthetic hydraulic lime made with quicklime is proving the most reliable. He has successfully specified it in the last couple of years for work on Newcastle Cathedral and the old Queensland Museum in Brisbane. A similar mix was also used for running mouldings to replace badly fretting sandstone (the sandstone was falling apart because some bright spark had tried to consolidate it in the past with a clear consolidant).

Bill notes that there's unlikely to ever be an AS equivalent to Euro standard 459-1 both for sand and lime and that perhaps we should be promoting that standard's adoption here.

He goes on to add that 'only yesterday I had occasion to look at some failed new repointing in brickwork which had previously been given a clear waterproof coating'.

The Red Mason makes an impact - a personal reminiscence by Maurie Potzreba

I am a fourth generation craftsman bricklayer from Brisbane. I served my time from 1974 to 1979 with my father, attending Yeronga College over four years, where I learned theory, technology and practical skills in the workshop. Over the following years, like the majority of bricklayers, I worked mainly on modern construction, houses and commercial work. Dad would usually use lime in block work and in fireplace construction. He always commented that it was good if the brickwork was near fire or heat. Occasionally we would do work at the RNA grounds in Brisbane and sometimes this was on the older buildings. We always had to match the existing joint profile, so without really knowing, I was learning historic forms of repointing. Unfortunately, We never undertook any tuck-pointing, although my grandfather did tuck-pointing, my father never did, as it had become obsolete before his time. Yet my heritage and early experiences as a craftsman had made me very aware that there was far more to my craft than erecting endless walls in basic stretcher bond with round jointed or raked out joint finishes. In 1986, I started my own business and although I always loved my craft, I became disillusioned with the work and the fact that less and less skills were needed due to the fact that arches, fireplaces and so on had become a thing of the past.

After undertaking some re-pointing to St Andrews Uniting Church I Brisbane in 1991, (while still undertaking new work) in the late 1990s' I decided to concentrate my company's work on repair and restoration of traditionally built historic masonry - www.mozbiz.com.au - with my first large job being the re-pointing of the Mansions in Brisbane in the year 2000, the same time as my father passed away. I was always thank-full to Dad, for teaching me so many skills that are now unknown to most bricklayers and yet, these skills are the bases of the craft.

This type of work was so much more fulfilling and allowed me to use the wider range of craft skills that were ubiquitous at the time all these pre-WWII buildings were built. I was acutely aware of my limitations however, so I taught myself how to tuck-point not knowing if what I was doing was 100% correct. I began seeking out sources of vital additional knowledge and skills such as building limes (in 2008 I joined the Building Limes Forum) and lime-based mortars and the range of historic joint finishes. A friend mentioned the Churchill Fellowship to me and I decided that I would need to go to the UK, because this is where bricklaying in Australia originated. I explored the available literature and courses and It was during these searches that I found Dr Gerard Lynch's website - www.brickmaster.co.uk - which, to me was definitely the person to go to as he covered all aspects of the craft including lime mortars and also, the construction of niches, a thing that I have always had a great desire to learn along with other forms of historic brickwork.

In 2010 I applied for a Winston Churchill Fellowship to help finance a trip to Dr Lynch's workshop in Buckinghamshire, England. Thankfully I was successful and I spent 5 weeks learning about joint finishes, the correct methods of tuck-pointing and so on, but the big thing I learnt from 'The Red Mason' that changed how I undertook all my work, was the correct use of, and different types of lime. While I was there, I was made to feel very much a part of Gerard's family and I got to know his wife Fiona and grown-up children Rosie and Liam so well that my wife Janelle came over at the end of the course and we all holidayed together.

The benefits to me were enormous and I now have a much deeper understanding of materials and how they were, and are, prepared as well as an understanding of the correct selection of tools and equipment and the subtlety in execution that was once standard but sadly absent today.

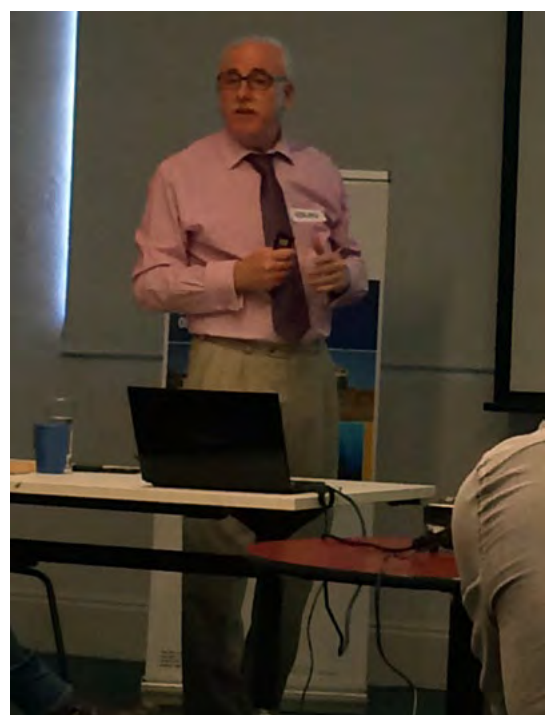
I am now able to raise the game within my company and deliver the quality of remedial works that I would be content with and happy to have my name associated with. Of course I had to overcome certain practical obstacles, such as differing sands and issues related to a general lack of knowledge and confidence amongst designers with the various types of building limes within Australia and favouring the inclusion of OPC (ordinary portland cement) in mortars used to rebuild historic masonry but the depth of knowledge and confidence in adapting and using traditional materials have continued to help me overcome these.

Both my son Aleksandr (26) and Gerard's son Liam (23) have followed us in our craft and thankfully have a natural ability - or as Gerard's Irish wit sums it up '*it's not from the wind they get it*'.

In 2011 Janelle and I took Aleksandr with us to Gerard and Fiona's home so he could benefit from learning the correct method of tuck-pointing also and I continued working on the miniature niche of post-fired cutting and shaping of gauged brickwork that I had begun during my final week the year before and which I will complete when I return to the UK next. Then in 2012 Liam came over to Brisbane to both stay with my family and to work for me, particularly in the repointing of St Brigid's Cathedral in the city. A wonderful experience for both our sons.

It had long been my desire to get Gerard over to Australia to help educate other craftsmen and women, architects, conservation officers etc, as he successfully does in Canada, the USA and across Europe. This was to prove more difficult than I first thought because he wasn't so well known here and making the case for funding wasn't so easy. A lot of professionals thought he would only be relevant to crafts people. I tried the idea with a few different professionals over a 2 or 3 year period.

Eventually several things came together. Firstly Gerard's wife Fiona had chosen to come to Queensland on her sabbatical from the Royal Society for the Protection of Birds (RSPB) to work with the 'Bush Alliance' for several weeks and would use my home as a base. Then during the annual Gathering of the Building Limes Forum in Dublin in September 2013 several members from the newly formed Australian branch of the forum were enthusiastic about the possibilities of a visit to Australia from Gerard.



Dr Gerard Lynch, 'The Red Mason' talking to delegates at the National Trust in Sydney for Australia ICOMOS Photo Jacqui Goddard

Finally, I was talking to Jacqui Pearce, a well know Heritage Architect who is also the Australia ICOMOS Queensland representative. She said that ICOMOS has money for training this year, and could see why someone of Gerard's knowledge and experience would be of value to Australia. Jacqui soon contacted her counterparts in the other states and the wheels of organising to bring him to Australia were set in motion.

Gerard was asked to cover 'Lime and lime mortars', 'historic joint finishes', 'bricks and brick-making' and 'causes of failure and successful repair and restoration of historic brickwork'. This programme was to be delivered in Brisbane, Adelaide and Melbourne. Sydney asked for a two-day workshop to also include presentations in tuck-pointing and its historical development as well as the execution of tuck-pointing. I decided to accompany Gerard on his 3 week tour and lecture series which allowed me to network with people involved in building conservation and members of the Limes Forum across much of Australia.



I also saw the way that Gerard builds aspects of history and local pertinent examples into his presentations to make them relevant to his audience.

Of all the subjects that Gerard was asked to present his one on lime and lime mortars was particularly important. Knowledge and experience of working with different classes of lime is fundamental to good work and misunderstandings and confusion can lead to distrust and a continued, but mistaken belief, that cement still needs to be added for certain applications.

Gerard's extensive practical technical knowledge and experience combined with years of scholarly research did an enormous amount for the over 200 delegates who attended his lectures. He dispelled myths and removed confusion and thanks to Australia ICOMOS he gave us a platform to promote the Building Limes Forum.

All the organisers, sponsors and delegates across the four cities declared the series 'highly successful' and after days of presenting from 8.30 to 5.00 each day he had a well earned rest enjoying other delights Australia has to offer.

There is talk of a further series in October 2015 and I am delighted that the experience of learning from a man with such a wealth of experience and engaging manner can be shared with many in Australia. I look forward to some positive momentum in the use of lime and traditional techniques.

Back row - Gary Waller (BLFI), Maurice Potzreba, Gerard Lynch, David Young, Nicola Ashurst, Elisha Long
 Front Row - Jacqui Goddard, Michael Power (BLFI)
 Photo Mary Knaggs

Limes, cements and mortar aggregates in NSW

With support from the Minister's Stone Program, NSW Public Works is actively involved in developing a research strategy geared particularly towards issues that affect practitioners in the field of heritage stone masonry. This research is not so much focused on the abstract or theoretical performance of 'modern-traditional' materials as on the day-to-day application of current products and technologies for masonry repair, strongly rooted in the practical lore of building. Working with contractors towards an improved set of practice standards for aggregates selection and use has been one of the areas of activity. Arising from the award-winning Mortar Sands Library established by the Government Architect's Office, this approach includes sieve testing, aggregate quality controls and related benchmarks for specifiers. At a recent project where some of these principles were brought into the dialogue we were able to enhance the appreciation of the importance of aggregate selection through systematic bench-top assessments, trials and – importantly – constructive appraisal of the options within a context of limited materials availability.

All of which is an essential pre-requisite to working with a range of binder types, and in this area too there is work to be done to increase knowledge and awareness as a defence against the hard-sell of the commercial sector. In Sydney the tradition of building in cement was so well established by 1890 that only "hydraulic limes" of equal strength and hydraulicity as the best Portland cement would cut the mustard (Rutherford's from Northland, NZ: burned from a very impure siliceous limestone). The urban and industrial development of NSW were hugely

reliant on imported hydraulic cement and, after c.1890, locally-made artificial "cements" such as 'Rock Brand' and 'Kangaroo'. This is a critical factor both in historical technology and in assessing sustainable options for conservation. As new lime products make inroads on the Sydney market, still we have only a faint understanding of the nature of 'colonial' limes and cements. So-called hydraulic limes before 1925 may have been what we would today class as a cement; artificial cements may have been no more than moderately hydraulic owing to lower calcining temperatures. Systematic testing of limes and cements, not to mention agreed terminology, came long after they were commonly used in building, and do not align with modern practice.

NSW, and Sydney in particular, has drawn inspiration from a high standard of masonry craftsmanship spearheaded by award-winning masons like those at NSW Public Works Heritage Services. As the industry continues to expect ever higher standards globally, the importance of building partnerships between specifiers and contractors to deal pragmatically and resourcefully with a changing palette of construction materials – aggregates, binders, and additives - becomes more critical to maintaining quality of work and independence of thought on the scaffold.

David Mason, Heritage Specialist
 NSW Public Works, Government Architect's Office
 david.mason@mac.com

Burning Interest Group - Australia

Proposed Kiln at Garra, NSW - update

Detailed planning for our proposed kiln at Garra, near Molong NSW, is well underway. Drawings of the Prague kiln mentioned in the last Newsletter were received from Dr Jan Valek from the Institute of Theoretical & Applied Mechanics, Czech Academy of Sciences and have formed a good basis for the Garra kiln.

A firm date for building the kiln has not yet been determined as we try and work out the best way both to fund and to build it.

Once the details are worked out an email will be sent to members.

In the meantime anyone interested in participating please contact Mark Goodchild (mwgood_child@hotmail.com) or Jacqui Goddard (jacquig@mac.com).



Prague kiln under construction Photos Jan Valek

Death Notices prove an interesting - if sometimes gruesome - source of information about lime kilns

BURNED TO DEATH IN LIME KILN.
Sydney, 28th March.
Joshua Hogan, 10, met his death yesterday at Kingsdale Lime Co.'s works, Goulburn, in a sensational way. A kiln was burnt the previous evening, and in the morning the lime was intensely hot. Hogan was standing on the crust of the lime, when it collapsed and he sank to the knees in the burning lime. His clothes burst into flames and were completely burned off him. As quickly as possible Hogan was extricated and medical assistance was summoned, but he died in about an hour.

Bendigo Advertiser Monday 31 March 1913, page 3

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Burning oyster shell on Goat Island

As some of you will have seen the second episode of Coast Australia, which was shown on the History Channel in Australia and BBC2 in the UK, featured a discussion about both eating and using oyster shell in the early days of the formation of the Australian colony. I talked a bit about lime and Gary Waller set up a great demonstration showing a shell burnt, slaked and then made into mortar with Sydney Harbour glistening in the background.

The burning of the shell was achieved with a torch but getting the shell to burn at the right temperature using a torch was tricky and took a while to master. After finally getting it to work beautifully a few days before filming the torch Gary was using packed it in and he couldn't reproduce the result until it was actually being filmed. The back-up plan of 'here is one I prepared earlier' wasn't needed and it all went swimmingly with genuine interest from the presenter and film crew.



Filming on Goat Island Photo Jacqui Goddard

MRS. F. E. WARNES.

The death occurred at Dorrigo recently of Mrs. Frances Ellena Warnes, who was the youngest daughter of the late Mr. James Gardner, a pioneer of the lime burning industry in Sydney. Mrs. Warnes was 63 years of age. She was born in Druitt-street, city, her father at that time having shell lime works where the North Coast S.S. Company's wharf now stands. Later, Mr. Gardner moved his factory to the banks of Cook's River. Upon his death Mr. Warnes succeeded to the business, and carried it on until it was sold about five years ago. He then took up dairying at eastern Dorrigo.
Mrs. Warnes is survived by Mr. Warnes, nine children, and 21 grandchildren.

The Sydney Morning Herald Friday 20 January 1933, page 13

Mrs F. E. Warnes

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Focus on Historic Kilns

The first edition of this *Newsletter* included a list of kilns recognised on Heritage Registers across Australia and of course this by means represents the full extent of kilns to be found here. We are hoping that members will forward photographs of, and any known information about, any they might find on their travels to Jacqui at jacquig@mac.com or limesforaustralia@gmail.com.

Norfolk Island



The Kingston and Arthur's Vale Historic Area on Norfolk Island was declared to have outstanding universal value as one of the 11 sites inscribed on the World Heritage List as Australian Convict Sites in 2010.



The Interpretive panel at Kingston and Arthur's Vale Historic Area reads:

'The CALCARENITE at Emily Bay was recognised as limestone in 1791. Lime was needed for mortar and plaster so Lieutenant Governor King set men to work experimenting in producing lime. In a small kiln they burnt the limestone (calcium carbonate) at high temperatures to drive off carbon dioxide. Limestone deposits were not discovered in NSW until the 1820s.

In 1792 a larger kiln was constructed able to produce 100 bushells of lime at a burning. Foveaux reported the building of "a strong lime kiln" and a shed for storing lime in 1802. The remains of one of these kilns are visible on the west side of the rocky outcrop. The smoking kiln probably led to the locality being named Chimney Hill, one of the few European vernacular place names still in use in Australasia since the early 1790s.

Limestone was quarried here until the mid 1840s. Bedded calcarenite, known as rubble calcarenite or coral rock, was used for footings, walls and making lime. Finer quality stone, known as massive calcarenite, was used for carved work such as sills, heads and archways.

DURING THE SECOND PENAL SETTLEMENT, in 1829, an earlier kiln and lime storage shed, erected in the 1830s, have been eroded away. The only surviving intact kiln was built in 1845 during Major Child's administration. It used the old quarry face with a vaulted opening into the lower part of the kiln from the quarry floor. The lime produced here was of very high quality.

THE PITCAIRNERS made lime here from the 1860s until the 1940s, having been taught how to burn lime at the request of the Governor of NSW. In 1913 the council was unable to use the lime kiln due to lack of funds and requested lime from Australia through the Administrator.

THE SEA WALL was built in the Second Penal Settlement, repaired many times and stabilised in the 1960s. Seaward of the wall the footings of a police hut are visible. Prisoners could not pass it without authorisation. In 1904 it was occupied by Andrew Evans. It had no roof in 1939 when it was proposed for repair as a bathing shed and it had disappeared by the 1960s.'

Photos Robert Newton

'Revealing Archaeology' - lime burning on the site of the Sydney Opera House

The discovery by archaeologists of evidence of shell burning for lime on the old shoreline below the Sydney Opera House forecourt stimulated some intense primary research recently, amongst the very few written accounts of the early days of the eastern side of Bennelong Point, and the nineteenth-century artworks depicting the shoreline.



GML Heritage archaeological excavation for vehicle access project at the Sydney Opera House 2013 Photo S Burke

GML Heritage uncovered the remains of lime burning pits whilst monitoring the excavation for the new Vehicle and Pedestrian Access project at the Sydney Opera House (SOH). The discovery presented a timely opportunity for using 3D technology to swiftly record the rare physical evidence of Sydney's early and urgent need for building lime, as it grew to a town beyond an encampment.

The archaeological remains and artefacts provided evidence of the process that will be fully presented in a post-excavation report, using the 3D scans for detailed analysis, but the Sydney Opera House Trust decided to do more to interpret this story and commissioned the creation of a short film.

The archaeological features were modest early sandstone walls, postholes, cuttings in the bedrock, burnt sea shells, and deposits of white slaked lime, but together they represented tangible and extremely rare evidence of lime production on this part of Sydney's shoreline, much less formal than the later kilns on Goat Island. Remnants of Sydney's Fort Macquarie and evidence of land reclamation and associated early seawalls were also uncovered, as the layers of Sydney's history below the Opera House were revealed.

The location of the lime pits within the area of the SOH new loading dock meant that they could not be salvaged or readily interpreted in situ. After discussion with the Heritage Division, a 3D scanning process was commissioned from WYSIWYG, providing swift and extremely accurate recording of the site—to 1mm accuracy, which, coupled with digital photography has delivered an accurate, independent survey of these rare archaeological finds, an educational platform for ongoing public access and interrogation for archaeological research.

The SOH engaged GML Heritage to develop an interpretation script for the film and the film production company, Art of Multi Media for creative cinematography, collaborating to ensure appropriate imagery and multimedia treatments were generated to convey authentic yet engaging messages to diverse audiences. The resulting short film was a cost effective and accessible way to share the stories of the archaeological discoveries with limitless audiences, conserving the story of this significant discovery for future generations and contributing to the body of knowledge about Sydney's early colonial building history.

To reach audiences worldwide, the film will be shown on site and through the Opera House's digital media channels, as well as through public tours and education programs. With site visitation at over 8.2 million each year and a website with 3.5 million visitors annually, this film has the potential to reach the broadest possible audience base. The project demonstrated that new technologies can successfully capture (at a very detailed level) sites where in situ retention is not an available option.

The Sydney Opera House seized the opportunity that the new technology presented to create an interpretive film that will reach wider audiences than any in situ interpretive display or post-excavation archaeological report and the approval from the Heritage Division to use digital technology for archaeological recording on an iconic site is considered a milestone project for the heritage community.

Watch the film at: http://www.sydneyoperahouse.com/the_building/revealing_archaeology.aspx

Sheridan Burke Director, GML Heritage



GML Heritage excavation of lime burning pit area 2013 Photo A Yousif

Committee of the Australian Chapter of the Building Limes Forum

Currently the Committee of the Australian Chapter is self appointed and anyone willing to put their hand up for a job will be most welcome!

Nicola Ashurst, NSW

Marc Beattie, Western Australia

Jacqui Goddard, NSW, Convenor and Editor

Mark Goodchild, NSW, Training and Events

Bill Jordan, NSW

Caroline Lawrance, NSW

Brian Maxwell, Queensland

Maurie Potrzeba, Queensland

Gary Waller, NSW

If you are interested in taking part please don't hesitate to be in touch.

Contributions to the Newsletter and Journal

Please send contributions to the **Australian Chapter Newsletter** to Jacqui Goddard at jacquig@mac.com

Please send contributions to **The Journal of the Building Limes Forum** to Richard Smith at richardsmithtwhf@aol.com

The intent of the Newsletter is to inform but also to encourage debate and discussion. There will no doubt be differences of opinion and while we seek to cover a wide range of topics and opinions we will not publish personal criticisms. Please note that as it says on page 1 '*Comments and articles published in this Newsletter do not necessarily reflect the views of the membership or the editor*' and comments and articles that appear are not a recommendation or endorsement.

The next Newsletter will be issued in November 2014. Please submit contributions by the end of October 2014.

Historic and Traditional Mortar Mixes in Australia - a call for information

While debate rages about what constitutes 'correct' mortar mixes for various applications and places across Australia it is clear that information is scant about what our sources and traditions were.

Articles in this *Newsletter* from Western Australia and NSW touch on this so to that end we are collecting early specifications of mixes used in Australia.

If anyone comes across a specification or reference in the course of their research or work could you please forward it to Jacqui Goddard at jacquig@mac.com or limesforumaustralia@gmail.com. The clauses relating to lime use will be reproduced in future editions of the *Newsletter*.

Sponsorship

We are seeking sponsorship for the building of a lime kiln at Garra, NSW. Anyone interested please contact Jacqui Goddard or Mark Goodchild.

Current Sponsors:
Sloss and Goddard

Membership

Membership of the Building Limes Forum offers:

- the opportunity to participate in conferences, courses, workshops, demonstrations and visits organised by the Forum;
- an informal network of contacts who are prepared to share information and to discuss matters relating to building limes with other members. The list of members is on-line (password protected and encrypted for security) and details are available to members at a few clicks of a mouse;
- the annual Journal and regular newsletters;
- discounts on training courses at West Dean College and the Scottish Lime Centre;
- membership of the Australian Chapter;
- a means of supporting the stated aims.

There are four categories of membership:

Individual (£40, £35 if paying by standing order*). Members have access to the on-line list of members and receive the regular newsletter, the annual Journal of the Building Limes Forum and can attend the annual conference and other BLF events at preferential rates.

Corporate (£100, £90 if paying by standing order*). Corporate members have access to the on-line list of members and receive the regular newsletter, two copies of the annual Journal of the Building Limes Forum, additional copies of the Journal at a discount, and can send people working for the organisation to the annual conference and other BLF events at preferential rates. For organisations with more than one office, additional addresses can be added for £30 each, each additional address has access to the on-line list of members and receive the regular newsletter, the annual Journal of the Building Limes Forum and can send people working for the organisation to the annual conference and other BLF events at preferential rates.

Concession (£20, £15 if paying by standing order*). Anybody in full-time education, scholarship, internship or apprenticeship, anybody aged 25 or under and anyone unwaged is eligible for concession membership. Concession members receive the same benefits as Individual members.

Institutional (£40, £35 if paying by standing order*). Institutional members, who are usually libraries of universities or similar, receive the annual Journal of the Building Limes Forum.

**Note that you may only pay by standing order if you have an account with a UK bank.*

The membership form may be downloaded by clicking on the link in the right-hand column under 'Useful Documents'.

Pay on-line!

You may join the Building Limes Forum or pay your annual subscription on-line using the secure site workwithus.org which will accept payments to the BLF by credit or debit card (sorry, not American Express or Diners).

Join Today - www.buildinglimesforum.org.uk or www.buildinglimesforumireland.com and follow the links.