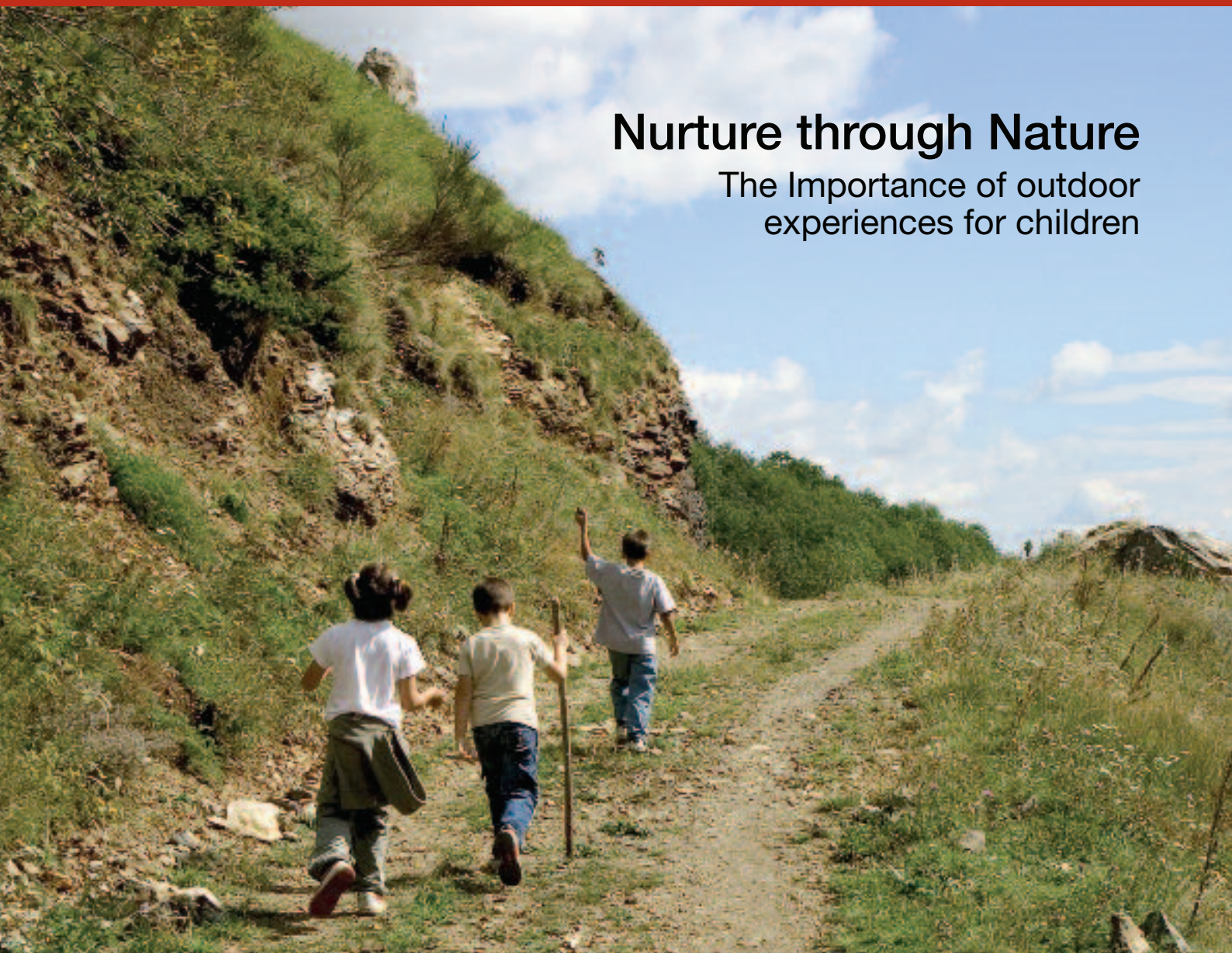


Heritage Outlook

THE MAGAZINE OF THE HERITAGE COUNCIL

Nurture through Nature

The Importance of outdoor experiences for children



Also in this issue

Bogland Beauties

Sculpture in the Parklands at Lough Boora

2010 International Year of Biodiversity

Recognising the importance of biodiversity in all our lives

Plus: CURTILAGE • HERITAGE EVENTS • FERGUS ESTUARY • HERITAGE NEWS

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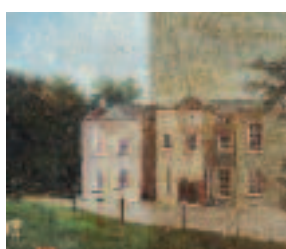
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Heritage Outlook Comment

Getting the Structures Right

Changing Home

Changing structures to meet changed circumstances is something we do as a matter of course in our daily routines and lives. Many of us started off our 'independent' lives sharing the family home, or living in a bed-sit or (if we were really lucky) a one bedroom flat. As our lives develop we very often find the structure in which we live (even those we inherit or hold dear) is no longer appropriate to the circumstances in which we find ourselves and so we change. We change structures internally to meet the new circumstances or we move to a new structure altogether. If we don't change we find our style is cramped and our frustrations become apparent and ultimately, the entire structure may collapse around us, i.e. it is no longer fit for purpose. The solution is simple – we don't stand still but embrace change and live and operate happily and fruitfully within a new structure.

Changing Organisations

Why is it therefore that for the most part as individuals we are adaptable and accept such change and yet in businesses and organisations there is such resistance to it? Is it down to poor communication of the benefits to be derived, is it just human nature to resist change or is it down to a need for effective leadership? And can any of these be separated?

The Heritage Council for its part has undertaken a lot of internal changes and restructuring over the past year. Structures put in place over a decade ago were no longer able to provide the flexibility to interpret and respond to the changing heritage issues, the external environment and the demands being placed on the organisation. One of the priorities has been the need to bring about a more integrated approach to solving heritage issues – to bring together the expertise of the complementary, if varied, disciplines to help achieve the organisations objectives. In many ways the changed economic circumstances greatly facilitated the speed at which the changes took place.

Having outlined its key objectives it put in place the structures best able to achieve its purpose. These include the promotion of a landscape approach as required by Ireland's ratification of the European Landscape Convention and dealing with the complexities of understanding the impacts of climate change on our natural and cultural heritage.

Changing Landscape

When you stand back and look at it, the issues are very complex. Our landscape is complex. It is only human nature that if we persist with the old way of thinking in individual/separate silos (whether professional silos including those dealing with architecture, archaeology, wildlife or planning or those sectoral/business interests dealing with agricultural, tourism, educational, environmental, financial, and social issues) and expect each of them individually to rise to the new challenges that we now face, it is very unlikely to work. Human nature and recent evidence in dealing with landscape scale issues dictate otherwise.

Perhaps the moment has come. As Rahm Emanuel, White House Chief of Staff is known to say, *"we should never waste a good crisis"*. We have all borne the brunt of the economic crisis and in different ways have come to realise how

ineffective our current structures are in dealing with the myriad of social, environmental and economic challenges we face. We are beginning to see in the faces and pockets of those around us the extent of the social change with which we are faced. We have seen in the recent flooding in the Shannon area how ineffective our state structures are in dealing with environmental catastrophe. We can't rely on the spirit/meithal to continuously dig us out of such messes. In short we need a new way of working.

I am not an economist – but on behalf of the Heritage Council I can point quite clearly to the exclusivity of short term economic values threatening our natural and cultural heritage from a very early stage - whether through our comments on successive Rural Tax Relief Schemes or in the comments made on successive national and regional development plans, or in our promotion of water corridor studies for the Shannon.

I am not a sociologist – but on behalf of the Heritage Council I can point quite clearly to the identification of the problems that are being stored up if in today's circumstances our outdated structures and way of thinking don't embrace meaningful public and community participation in the decision making process.

I am however an environmentalist – and on behalf of the Council can see how adoption of an effective National Landscape Strategy is a vital part of the solution. Landscape is where we all live, work and play. If the correct strategy is backed up by new ways of thinking and effective structures to implement it, then the landscape problems we are now facing, problems such as those experienced in the Shannon and on a much broader front due to the impact of climate change, can be effectively met. This will bring economic, social and environmental benefits to us all.

Changing Politics

At governmental level such structural change is possible and indeed necessary if we are to meet the changed economic, environmental and social circumstances that now confront us. Good communication of the benefits to be derived and effective leadership are required if the structural change needed is to be successful or even contemplated. We all recognise the problems and that the old structure has let us all down so badly. We now need to focus on the solutions.

Such a new approach has been put in place on a scale very similar to our own. The Scottish Parliament, with its newly found devolved responsibility and its change of political vision in 2007, restructured the entire Scottish Executive to meet its new overarching purpose. New Ministerial Portfolios and Structures requiring new ways of working were put in place to deliver that purpose. Old barriers were broken down. Very similar activity took place in New Zealand, also during the last decade.

That doesn't mean another tier of bureaucracy – it simply means leading us all to accept the need for a new way of working. Evidence shows and human nature dictates that neither organisations nor the system can do it for themselves – they need to be led.

Michael Starrett Chief Executive

Nature in the City - a guide to Biodiversity in Cork City An Action of the Cork City Biodiversity Plan 2009-2014

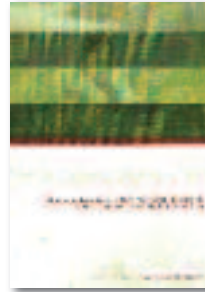
Biodiversity means the variety of life on Earth and encompasses everything from the smallest insect in our gardens to the largest whales in the ocean. It includes all living plants and animals whether rare or common. The term biodiversity is an attempt to represent in a single word the rich tapestry of life on Earth.

Cork City supports a wide and varied array of plants and animals. The green spaces of the city such as gardens and parks and areas such as the ponds, lakes, rivers and Cork Harbour provide havens for many species more usually found in rural situations. Indeed many of its urban structures e.g. the walls and buildings also provide homes to species that have adapted to living in cities.

This booklet helps to raise awareness of the wealth of nature in the city and indicates where and how nature can be seen and enjoyed. This publication also gives practical tips on how to improve biodiversity and where to get further information and advice.

For further information see: www.corkcityheritage.ie

Copies are available from the Planning & Development Directorate, City Hall, Cork City Tel. 021 492 4757 Fax. 021 492 4712 Email. heritage@corkcity.ie and can be downloaded from: www.heritagecouncil.ie/publications/



Red foxes are becoming increasingly well adapted to city life, taking advantage of our wasteful ways, scavenging on discarded food.



Ireland – Dig It!

The search is on for Irelands top Junior Archaeologists

Ireland – Dig It! is a brand new RTÉ TV series where teams of three 5th/6th class primary school students have the chance to play an exciting and energetic archaeology adventure on TV. Each team will be tested on their knowledge of local history and archaeology to win a place in the 'Ireland – Dig It!' final, where they'll have the chance to win a very special school trip for their entire class.

Mind the Gap Films is producing the programme with the support of the Heritage Council, the Local Authority Museums and The Hunt Museum, Limerick. Filming will take place throughout the summer months and part of each episode will be filmed at a different museum around the country. These museums are Cavan County Museum, County Museum Dundalk, the Hunt Museum and Waterford Museum of Treasures.

Ireland – Dig It! aims to educate young people about archaeology and our shared heritage, and to give them the opportunity to explore the past in a new, exciting hands-on way. The programme will take history out of the museums and bring it alive through a series of physical and mental archaeological challenges. It is due to air on The Den on RTÉ in the Autumn.



Waterford Student wins National Heritage Week Poster Competition Irish Oak to Provide Theme for National Heritage Week 2010

Waterford student, Diarmuid Brennan, who is in 4th year in De La Salle College, Waterford has been named as winner of the National Heritage Week Poster Competition. Diarmuid's poster has now been developed by a professional design agency and will feature in the National Heritage Week Advertising Campaign which will include TV, print and online.

The theme of Diarmuid's winning poster is 'Discover your Roots'. The poster contains an image of a tree with elements of Irish heritage visible at the roots of the tree. Speaking about his poster Diarmuid said "the tree is an Irish Oak which is symbolic of Irish heritage and is an iconic symbol of life. The roots represent where you've come from which is why different aspects of Ireland's heritage are intertwined within them. The roots also provide nourishment and enable the tree to bear fruits in the future". Diarmuid who is an all round A student intends to study art for his leaving cert and has just entered another art competition at a European level which celebrates the 20th anniversary of the United Nations Convention on the Rights of the Child.

Speaking about the competition, Isabell Smyth, Head of Communications at the Heritage Council said, "A big congratulations to Diarmuid Brennan and his teacher Nicola Lee from De La Salle College, Waterford. Diarmuid's picture captured the spirit of heritage as a resource that we draw on daily to nourish our creativity, which provides us with sustenance, and helps us through difficult times. The poster is a very fitting image for the National Heritage Week brand as it illustrates the complexity of our heritage and how the past is the resource we draw on to shape the future".

National Heritage Week, which takes place from 21st- 29th August 2010, promotes Ireland's rich and

diverse natural, cultural and built heritage through a week-long programme of events. Further information is available on www.heritageweek.ie



Michael Starrett, Chief Executive of the Heritage Council with poster competition winner Diarmuid Brennan of De La Salle College and Diarmuid's art teacher Nicola Lee.

The Final logo for National Heritage Week 2010.



Re-introduced birds continue to be persecuted



Efforts to restore Ireland's lost birds of prey have suffered more losses due to poisoning over the last few months and the Golden Eagle Trust have again appealed to farming organisations to tackle the issue of illegal toxin use. On February 18th a ten-month-old Irish-born golden eagle chick was found on Truskmore mountain, behind

Belbulbin in Co. Sligo. Just one month later, two Red Kites found dead in Co Wicklow tested positive for poison. The birds which were released last July in Wicklow, were discovered by members of the public. One was found near Aughrim, while the other was discovered floating in the sea just off Wicklow Head. Most recently, on April 3rd a White Tailed Eagle was found dead in Beaufort, near Killarney, Co. Kerry. The reason for its death has yet to be confirmed, although it is suspected to be poisoning as the bird was in perfect condition and there were no obvious signs of injury.

This is a major disappointment for the Golden Eagle Trust Ltd., which manages all three reintroductions projects in partnership with the National Parks & Wildlife Service.

For further information see www.goldeneagle.ie



Nurture through *Nature*

There is something fundamentally natural and heart-warming to see a child ‘mucked up to the eyeballs’, flushed with excitement, exhausted and happy after time spent outdoors working hard at play. Yet one could argue in this changing society this sight is not as commonplace as it used to be.

Thankfully many children still enjoy these simple yet valuable experiences - I assume I am speaking to the converted as readers of this heritage magazine you must have an interest and connection to nature and place, and hopefully believe in the importance of early immersion in nature for young children. For a growing number of children however, the opportunity to play robustly in nature with natural resources at hand, such as mud, grass, wood, stone or water, is extremely limited or at worst nonexistent. We are fast becoming a technologically tied, risk averse society and this is filtering down into children's play. Consider the play spaces and play opportunities of your childhood to the play spaces of today's children. Play is vital to children's health and development. As children we were oblivious to the fact that playing outdoors was learning for life, indeed it was life. We learned how to belong, to fit in, to play, to climb, to skip, to build, to imagine, to create, to problem solve, to take decisions, to have fun, to occupy ourselves and to manage ourselves and others. Through our play we learned to learn, to be curious, competent, careful, fearful, and brave; to take risks and to take stands. Not bad when all we thought we were doing was playing. One can argue that children today have much more material (and plastic) possessions but far less freedom and resourcefulness.

Outdoor play and connection to nature is very important for children's physical development, mental health and well being, but increasingly, concern is being expressed by many at the lack of opportunity for a growing number of children to access and experience play in the outdoors. Increased sedentary lifestyles, bad diets, and less time playing outdoors has detrimental effects on children's health. Obesity in young children is on the rise. Another aspect that may not immediately spring to mind is the impact on children's mental health. To be mentally strong children need to build self confidence, resilience and be able to assess and manage risk. How many of us adults use nature and the outdoors to de-stress and indeed to play? Likewise children need outdoor spaces to move, to roar, indeed just to BE. Think back to your childhood and just remember the freedom, the camaraderie and the countless opportunities for fun playing outdoors gave you.

Societal fear of danger is ever present in the minds of many parents and carers of young children, fear of strangers, fear of traffic, fear of drugs, fear of dirt, fear of rain and cold, fear of litigation to name just a few. Of course children's safety and well being is paramount, and as responsible adults we have a duty of care and to keep them safe, but are we on the road to eliminating vital play experiences for children under the illusion of keeping



One can argue that children today have much more material (and plastic) possessions but far less freedom and resourcefulness.



© Carol Duffy

them safe from bumps, bruises, scrapes, and falls? Society's challenge today is how to provide opportunities while protecting from harm. With support children can manage, master and enjoy their surroundings, learn how to recognise danger, assess risk and learn to keep themselves safe.

Right throughout life we draw on these vital skills. Take hurling, swimming and skiing as typical examples of risk assessment - every day people weigh up the risk factors of these sports against the value and benefits of these potentially dangerous activities. They minimise the potential risks by learning how to hurl, swim, or ski, they choose safe places to carry out the activity, and abide by the safety rules of these sports. As a child who assessed risk for you? The risk I talk about here is playing with and manipulating natural materials such as trees, wood, water and stones. Did you decide to climb a tree, play in a stream, swing on a lamppost, based on your own assessment of whether you could or couldn't do it? There were probably times when you assessed risk for yourself and other times when it was assessed for you by adults. Consider the difficulty for a child who has never learned to assess risk. Will they be able to make correct decisions on their own when they outgrow adult supervision? Recently I was concerned to see two 13 year old boys unable to retrieve their ball from a tree without step by step direction from an adult as to what to do, they had no clue or confidence as to where to start



don't walk on the grass, don't run in the schoolyard, don't make a mess, don't play football in the garden or even on the street, don't climb the trees, don't get dirty...

even though this tree was so climber-friendly that the eight year old who lived in the house could climb it very easily. The boys in fact were probably right not to attempt it by themselves as they had not acquired the skill to do so. There is however something sad about the fact that young boys or girls of this age lack a confidence and capability to enjoy something so enjoyable, skilful, and childlike as climbing trees. But consider the world they are growing up in - 'don't walk on the grass, don't run in the schoolyard, don't make a mess, don't play football in the garden or even on the street, don't climb the trees, don't get dirty, don't go out it's too cold, don't walk to school it's dangerous'....and the list goes on.

Irish society has changed dramatically over a short period of time and while there have been many improvements in childrens lives, these have not come without losses too. Today, children's play tends to be more structured and supervised. Gone are the many hours of unmitigated freedom to roam, run, build and play, with siblings or friends as companions and minders. The freedom we experience as children is fast disappearing. Supervision of children is at an all time high and this impacts on how children view themselves. We want them to feel capable and competent, but when adults control situations and always come up with the answer or the solution, children learn helplessness rather than develop a mastery orientation to life.

It is hard to engage deeply in play when closely monitored, limited in time and space. When all you have





Imagine playgrounds that have a more natural arrangement. Places that enabled the children play in a small patch of woodland where they could build dens, sail corks down a trickle of water, dig in muck, and explore stones.

to play with offers little to the imagination and only happens on rubber safety surfaced playgrounds. While the provision of the many new playgrounds in Ireland is an extremely welcome addition to the landscape for children and families, there are other options that we should explore and provide to enhance our children's lives. Imagine playgrounds that have a more natural arrangement. Places that enabled the children play in a small patch of woodland where they could build dens, sail corks down a trickle of water, dig in muck, and explore stones. We probably all played in such places as a child. Many of the larger parks around the country have these spaces naturally but how often are children driven to the car parks, brought into the all weather rubber surfaced playground to climb and swing, and ushered back to the car when they have finished without much thought to the additional wonders and possibilities of nature around them.

Children develop and learn through play. Playing means moving, talking, sensing, and experiencing, which the outdoors provides for on a grand scale. It provides opportunity for exploration and discovery of self, of others and of the world around them. It is vital that children have concrete experiences in their natural environments. We expect them to have abstract ideas of the natural world and particularly in the current climate of environmental awareness we educate them to respect and care for the natural world. Yet, are some children missing the first vital steps of this education, the messy and enjoyable part, the hands on experience of nature? How can we expect them to appreciate the importance of saving the rain forest if they have no concept of a forest and no experience of ever having walked in the



© Carol Duffy

rain? They often know considerable facts about the Amazonian rainforest, but cannot identify the flora, fauna, or birdlife in their garden or street. Consider the child looking at a picture of a flower without ever having touched one, or listening to a story about the beauty, wonder and power of the sea without ever having heard, seen, or touched a wave.

Children learn through their senses, so what natural environments and experiences are we providing to support them in developing a real affinity with nature that will last a lifetime and enrich their lives with a continuing sense of wonder and appreciation? Yesteryear this happened more naturally as children were likely to spend lots of their time outdoors, nowadays childhood can be very different i.e. regulated childcare, supervised activities, the pull of the computer games console and 24 hour TV, children with their own bedroom/indoor playspace, smaller families etc. Although these are factors that have improved our quality of life, the realities are they mitigate greatly against outdoor play. Childhood may have changed, yet we still want the best for our children, we seek the elusive balance, the best of both worlds. Our children need to live in their 21st century technological world but they also need their outdoor heritage.

So stop and think of the opportunities your child has for outdoor play, what type of play can they engage in and how eager are they to play outdoors. You may need to swap the plastic Wendy house for the homebuilt den /tepee, or the plastic food for the pot of muck, leaves, and stones. Just remember the fun of it, and be confident in the fact that you are supporting their imagination, creativity and overall well being and development.

Carol Duffy, Childhood Specialist, IPPA

They often know considerable facts about the Amazonian rainforest, but cannot identify the flora, fauna, or birdlife in their garden or street.



The Irish Preschool Play Association (IPPA)

The IPPA is a voluntary organisation working for young children and their families in Ireland. The IPPA's 2630 members run playgroups, parent and toddler groups, daycare crèches, and after school groups. In excess of 50,000 children attend services provided by IPPA members. We are committed to supporting our members in their provision of quality education, play and care for children. Outdoor play is one of the elements which we promote.

One of our current projects is to design and exhibit a natural play space for children at this years Bloom festival in the Phoenix Park, June 3-7th. We are delighted to acknowledge The Heritage Council as part sponsors of this project. Our engaging space is called IPPA's *Nature Playground of Possibilities*. The theme of the space is 'Playing Naturally: the sky is the limit, the earth is the canvas, natural materials are the tools, and imagination is the architect'.

The purpose of this space is to promote natural playscapes for children to foster their development, creativity, imagination, and connection to nature. We plan to provide a natural playspace with the natural toys of yesteryear-sticks, stones, hay, mud, dens and a few surprises.

The Fergus Estuary and its Islands:

Discovering a maritime historic landscape in Co. Clare

The Fergus estuary, Co. Clare is one of the most remarkable areas of coastal/estuarine wetlands in Ireland, with its vast areas of mudflats exposed at low tide providing a home for huge flocks of waders and migratory birds. The saltmarshes, mudflats, creeks, islands and reclaimed 'corcass' around the estuary thus provide a unique and valuable habitat and environment for Ireland's wildfowl, plants and wetland fauna.

As well as supporting this diversity of natural heritage, the estuary and its islands are also part of a unique maritime historic landscape, with evidence of human settlement and activity along the estuary's banks, in the marshlands and on the islands from prehistory until modern times. Since the Discovery Programme's pioneering intertidal archaeological surveys in the 1990s, when Bronze Age wooden structures and early Christian fishweirs were first discovered on the foreshore at low tide, it has been known that there is an unusual archaeological and palaeoenvironmental resource in the estuary, that can be used to reconstruct past peoples' interactions with this dynamic estuarine environment and the character of sea-level and environmental change since the last Ice Age.

Recently, a team from UCD School of Archaeology have returned to the Fergus estuary to venture out into the more remote parts of this vast wetland landscape in search of other archaeological sites. The project, which was funded by the Heritage Council, involves a study of the maritime historic landscapes of the Fergus estuary and islands, with an intention of promoting a wider understanding and appreciation of its distinctive heritage. The Fergus estuary's islands too have seen little previous archaeological investigations. These remarkable islands dominate the view from the surrounding area and were once heavily populated but are now abandoned. The research has now demonstrated that the Fergus estuary islands and their foreshores also hold a rich prehistoric, early medieval, late medieval and post-medieval maritime archaeological heritage.

In 2009, an archaeological survey of the Fergus estuary and its islands took place, principally Deer Island, Coney Island and Deenish Island. Background cartographic (17th-19th century maps), historical, aerial photographic and archaeological research established a dataset of general information about the maritime heritage of the islands. Research of historical maps revealed the presence of piers, quays, causeways,

2 weeks of intertidal archaeological surveys between July and September lead to the identification of 69 new archaeological sites.



Spectacularly well preserved Medieval fishweir (dated to AD 1400-1430) discovered in the intertidal zone of the Fergus Estuary. The structure is only visible at low tide and accessible only by boat.

All images © Aidan O'Sullivan



Opposite Page:

Archaeologists examine a Bronze Age structure at Islandmagrath on the Fergus Estuary

Right: Showing the funnel end of a Medieval fishweir at Boarland Rock. A basket would have been attached at the end of the funnel to catch the fish.

Below: Medieval fishweir at Boarland Rock - Each line of posts represents a single phase in use. This weir was probably in use for generations.



these remarkable fishweirs, probably the best preserved examples yet found from medieval Europe, have a worrying future.



beacons and other natural features between the islands and along the channels – a significant maritime infrastructure around the islands enabling navigation and pilotage. Aerial photographic analysis (e.g. Google Earth) also revealed the survival of previously unknown archaeological sites and enclosures, as well as extensive late medieval field systems on the islands and previously undiscovered harbours and landing places.

The islands also hold a rich medieval archaeological heritage, of churches, holy wells, enclosures and field systems. Around the islands, traces of maritime activities have now found. Canon Island, the location of the medieval Augustinian abbey is particularly densely surrounded by maritime archaeological features – such as harbours, causeways and reclamation banks to the north and east of the Abbey, which are presumably late medieval in date. Deer Island (a late medieval deer park perhaps?) and Coney Island (a medieval place name typically indicating the presence of rabbit warrens) were probably part of the late medieval monastic estates associated with Canon Island.

In the 18th century, local labourers and landless farmers were engaged by landlords to graze cattle on the islands. In the late 19th century, the islands saw an explosion of population and were teeming with life with hundreds of people residing there. In the Post-Medieval period, the inhabitants of the Fergus estuary islands were known to be engaged in fishing, seaweed harvesting and kelp production (with historical references to kelp walls and kilns); in pilotage for ships moving along the Shannon and Fergus estuary channels and in agricultural labour (both tillage and livestock management). Since the 1960s, like many offshore Irish islands, the Fergus estuary islands have been abandoned and lie empty. Our archaeological discoveries have included numerous post-medieval stone walls, which divided up the foreshore into portions or sciars. Each Island family had rights to a portion of the foreshore for harvesting

seaweed. There are also numerous piers and landing places for boats and navigation, some of which may be medieval in origin.

In 2009, 2 weeks of intertidal archaeological surveys between July and September lead to the identification of 69 new archaeological sites. Amongst the most remarkable discoveries have been 2 Iron Age wooden post alignments (with radiocarbon dates of c.100 BC-50 AD) – up to 370m in length. These may well be ritual causeways associated with religious practice.

Amongst the most exciting discoveries was a medieval fishweir complex at Boarland Rocks, Co. Clare, about 1.5km from dry land. There are at least 20 fishweirs located over a shoreline of 600m in length – essentially an intact medieval fishing landscape. These are remarkable archaeological sites – huge V-shaped wooden structures, constructed of post and wattle fences tied together in laces with withies (hazel rope). A narrow gap is left at the point where the walls meet and here a tightly woven basket was placed to catch the fish. This enabled communities to harvest massive amounts of fish through the season. Preliminary recording of the wooden fishweirs has been carried out and they have been radiocarbon dated to the mid-13th to the early 15th centuries AD. Almost certainly, these were constructed and used by the inhabitants of the Augustinian Abbey on Canon Island, Co. Clare, who were probably exploiting other estuarine resources around the islands. Strikingly, every visit to this complex has revealed new evidence about them.

However, these remarkable fishweirs, probably the best preserved examples yet found from medieval Europe, have a worrying future. In September 2009, an inspection of the Boarland Rock medieval fishweirs revealed that they were being eroded much more rapidly than had been previously estimated – indicating that the sites may well be entirely destroyed within 10 years. Various strategies are being planned to try and properly record and investigate these sites before they are lost.

The Fergus estuary and its islands are emerging as amongst the most exciting and richest maritime archaeological landscapes in Britain and Ireland. With additional funding from the Heritage Council for work in 2010, the research team hope to carry out further archaeological surveys.

Aidan O’Sullivan, Mary Dillon, Robert Sands, Conor McDermott, UCD School of Archaeology, in collaboration with the Heritage Council, Clare County Museum, Clare Archaeological and Historical Society, Clare County Council, The Discovery Programme and CNRS University of Rennes, France.

Funded by The Heritage Council’s Heritage Research Grants Scheme 2010.

Further information about this project and reports are available on the UCD School of Archaeology website at: www.ucd.ie/archaeology/research/researcha-z/FergusEstuary/

Survey methods for the Fergus Estuary Study

The project will adopt the methods and theories behind the concept of the ‘maritime historic landscape’, which explore how people in the past lived, worked and moved around ‘seascapes’; spaces dominated by maritime traditions and lifeways. It will also use ‘island archaeology’ approaches, which studies how islands created a sense of identity amongst their human populations, while also enabling connections with the wider world.

The archaeological surveys of the estuary and island foreshores will adopt the intertidal archaeological survey methods previously established for Ireland. These utilise an increasingly focused scale of investigation; beginning with ‘rapid reconnaissance by boat’ to discover sites across extensive areas (plotting sites using hand-held GPS, digital photography, video and written descriptions), then moving to an intensive survey phase whereby individual intertidal archaeological sites (fishweirs, shipwrecks, quays, jetties, kelp-walls, reclamation-walls, etc.) are surveyed, described and sampled for c14 dating.

This project is proposing to adopt Terrestrial Laser Scanning to precisely survey some key features; such as the c.20 Medieval (12th-15th centuries AD) wooden fishweirs discovered at Boarland Rock, Fergus estuary. These sites are being destroyed by erosion. They are situated 1.5km from dryland; are only accessible by boat; are only visible for 2.5 hours at Low Tide, comprising thousands of wooden posts over 600m of shoreline. This survey method may prove to be a key breakthrough in tackling intertidal archaeology internationally.

Public Outreach and Communication Activities

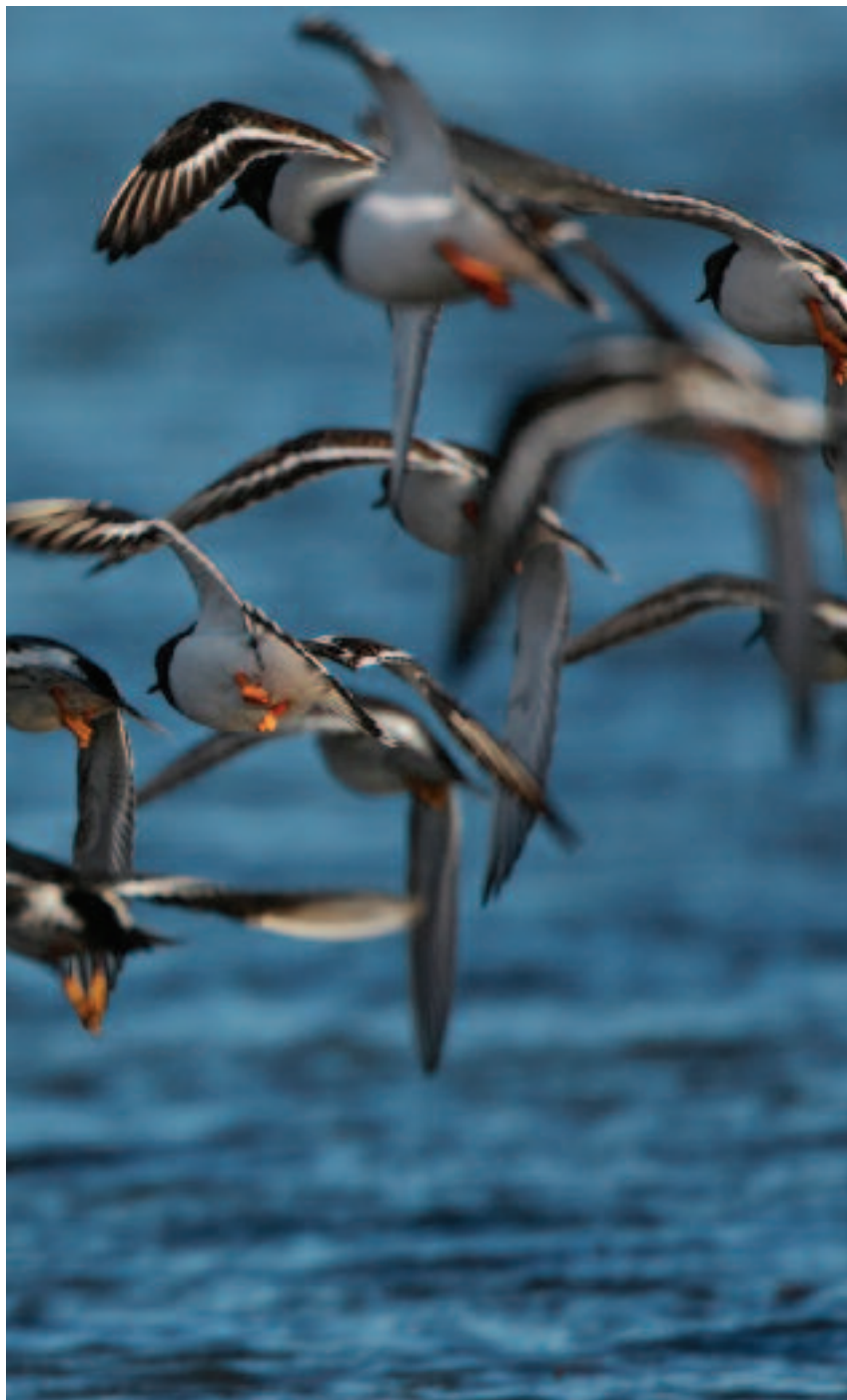
- To create and promote a knowledge, appreciation and understanding of the maritime cultural heritage of the Fergus estuary and its islands, both at an international and national scale and also amongst local communities who live today in the towns and villages around the estuary.
- To provide local bodies/institutions (e.g. Clare County Council, Clare County Museum and Clare County Library) with tangible new evidence for the value and importance of our maritime cultural heritage in Clare and beyond.
- To provide a local/regional case study for national policy providers demonstrating the distinctive nature of Ireland’s coastal and maritime heritage and illustrate the need for further intertidal archaeological surveys in particular.
- To demonstrate the unique and fragile nature of Ireland’s maritime heritage and provide a case study for its potential destruction (e.g. the ongoing erosion of the Boarland Rock fishweirs) by climate and sea-level change.

Gallery: Shorebirds of Ireland

Text by Jim Wilson, Photographs by Mark Carmody

Irish shorebirds live between the tides on mudflats and shingle, in estuaries and lagoons, on beaches and in bays. Jim Wilson and Mark Carmody introduce this world and its birds. Descriptions of how they adapted to this often harsh environment, and how they have evolved ways of exploiting the food supply, is followed by an account of their amazing annual migrations between Ireland and places such as arctic Canada and Siberia. The species portraits are enhanced with outstanding images.

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Turnstone. A flock of turnstones heading away.



MARK CARMODY spent three years as a postdoctoral research fellow in the field of genetics following completion of a PhD at University College Cork. He left research and spent three years in one of Japan's leading Intellectual Property Law firms based in Osaka, Japan. Having now returned to Ireland, he is currently working as a trainee European Patent Attorney with one of the leading Patent Law firms in Dublin. Mark has been birdwatching and involved in conservation from a young age. He has written for *WINGS* (the quarterly publication of the NGO BirdWatch Ireland) and is a member of the editorial team for the *Cork Bird Report*. His photographs have been published in the highly reputable European publication *Birding World*, Jim Wilson's *Ireland's Garden Birds*, and also as a featured photographer in *WINGS*. He is a member of BirdWatch Ireland and the Irish Whale and Dolphin Group.

JIM WILSON is a wildlife writer, broadcaster, filmmaker, tour leader and former chairman of BirdWatch Ireland. He co-wrote *Birdlife in Ireland* (Dublin 1996) and *Ireland's Garden Birds* (Cork 2008). He wrote an identification guide and produced an educational DVD both entitled *Whales and Dolphins of Ireland* for the Irish Whale and Dolphin Group and filmed and produced an educational DVD entitled *The Bats of Ireland* written by Conor Kelleher for Bat Conservation Ireland. Jim has been involved in the conservation of shorebirds in Ireland for many years. He regularly contributes to wetland bird surveys and to Operation Godwit, an International study of the Icelandic Black-tailed Godwit. He setup the International Schools Godwit Project.

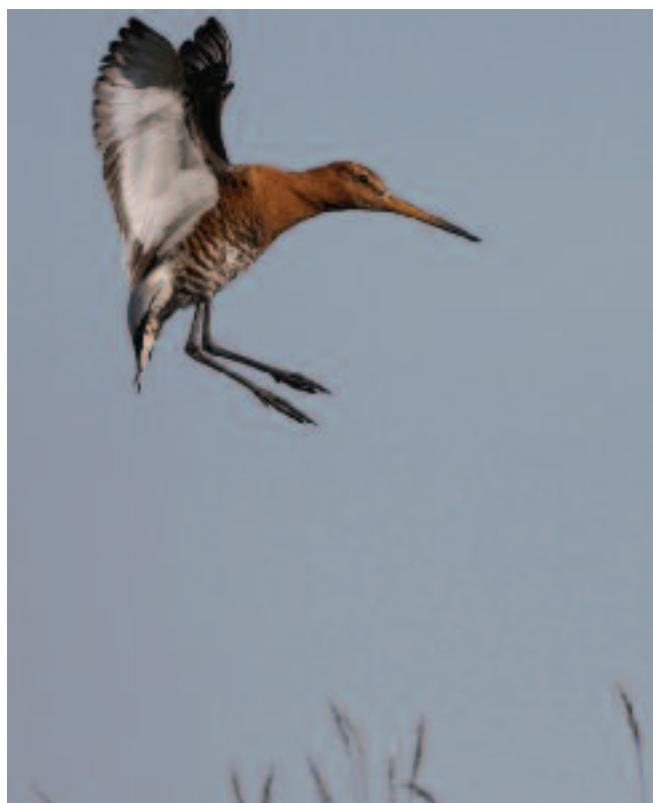
Limited edition prints of the photographs exhibited here are available to purchase by visiting www.markcarmodyphotography.com



Buff-breasted Sandpiper. A buff-breasted sandpiper looks at home on an Irish beach in the autumn but should be in North America heading for Argentina.



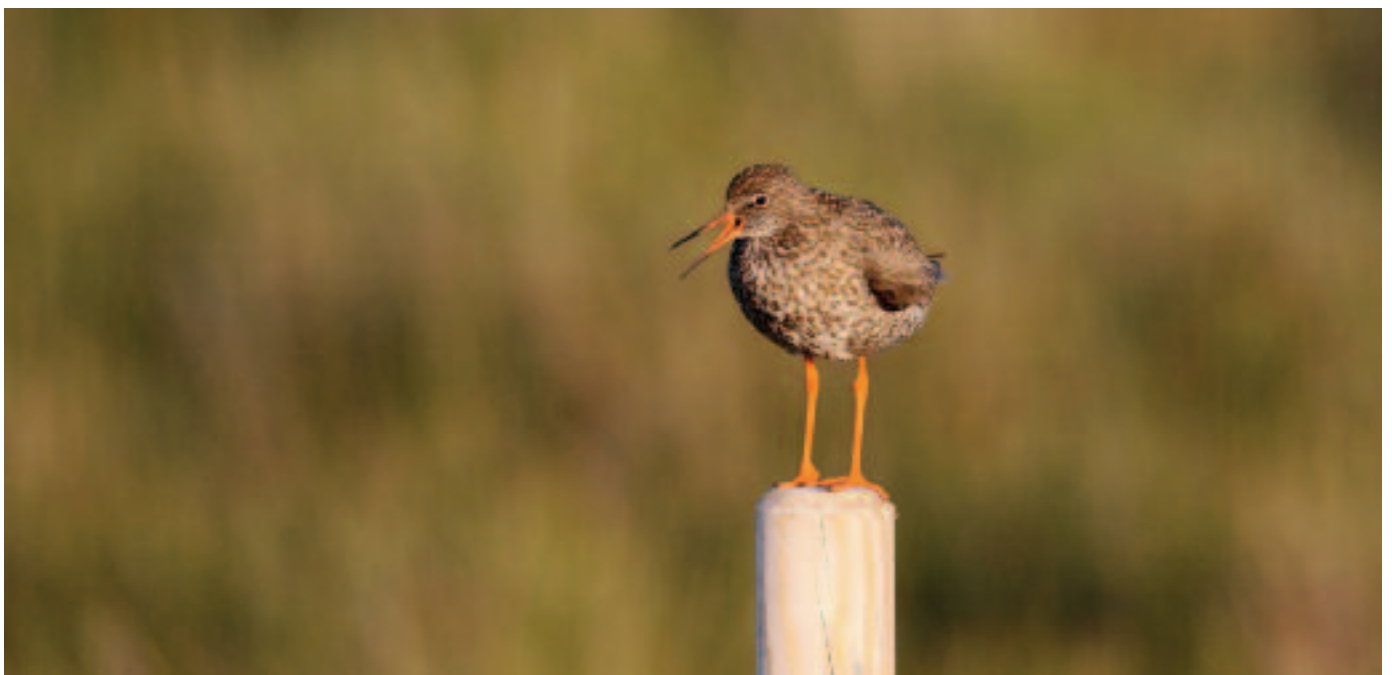
Black-tailed Godwit. A black-tailed godwit coming into land near its nest in a meadow in northern Iceland.





Knot. On the march, a rising tide herds these knot up the beach.

Redshank on Post. A redshank calls loudly from a fence post in the evening sun.





Glaucous Gull. One of the biggest gulls, glaucous gulls breed mainly in Iceland and some spend the winter here in Ireland.



Left: **Teal.** Four female and one male teal sift for small snails in the soft mud.

Below: **Shelduck.** Two male shelduck in chase. They can be identified by the large knob at the base of the beak.

Opposite: **Brent Geese.** Brent geese in the slipstream of the bird in front.







Biodiversity is Life - Biodiversity is Our Life

The United Nations declared 2010 to be the International Year of Biodiversity (IYB). It is a celebration of all life on earth – Biodiversity – and an opportunity for the world to recognise the importance of biodiversity for all our lives. It is a time to reflect on our achievements to safeguard biodiversity and to focus on the urgency of our challenge for the future.

We all need to do more - NOW IS THE TIME TO ACT.

At the launch of IYB in January, Minister for the Environment, John Gormley, stated that *“a large part of what we in Ireland will be attempting to achieve in 2010 will be to make as many people as possible aware that not only is biodiversity all around them but that they themselves are actually an integral part of biodiversity. The important message is that if we don't understand how vulnerable and important it is to our own wellbeing then how can we expect people to go the extra distance to protect it.”* Minister Gormley also looked to the report on ‘The Economic and Social Aspects of Biodiversity – Benefits and Costs of Biodiversity in Ireland’ produced in 2008. The report considered a number of key sectors including agriculture, forestry, infrastructure

development, and climate change. The report established a marginal value of biodiversity to Ireland of at least €2.6 billion per annum and that the true value was likely to be much higher if one considered other areas such as the benefits to human health.

Throughout the year the world is invited to take action to safeguard biodiversity. Countless initiatives will be organised to disseminate information, promote the protection of biodiversity and encourage organisations, institutions, companies and individuals to take direct action to reduce the constant loss of biological diversity worldwide.

All over Ireland, events to celebrate IYB 2010 are taking place, particularly over the summer months.

May 22nd is International Day of Biodiversity for 2010, and this year it will be an extra special event.

For events and information on 2010 International Year of Biodiversity & International Day of Biodiversity see: www.cbd.int/2010, www.noticenature.ie and www.biodiversityireland.ie. See Notice Board on page 42 for list of events.



Biodiversity Bingo is a new fun competition being run by the National Biodiversity Data Centre to mark the international year of biodiversity. Every fortnight it's a chance to get out and search for interesting species, learn to identify some new ones, and have fun recording our biodiversity.

Each fortnight from the 6th April – 13th September 2010, the Data Centre will select 6 species from a range of plants, birds, insects, and other groups. The aim is to

find as many of the 6 species as you can between the start and end date and submit them to the Data Centre through the online submission form. All entrants who submit records before the closing date will be entered into a draw for a special Biodiversity Bingo 2010 key ring and a €20 euro voucher for Amazon.co.uk.

To mark International Biodiversity Day, which falls on May 22nd, there will be an extended version of the game. There will be 25 species to spot between the 4th- 24th May. For this game the Field Studies Council have sponsored an excellent prize of a pack of 25 of their fold out identification charts.

See www.biodiversityireland.ie for full details.





National Biodiversity Data Centre BioBlitz

BioBlitz is a scientific race against time. The aim of this fun event is to find as many species as possible within a park over a 24 hour period.

Five of Ireland's magnificent state-owned properties are pitted against one another to see which property can find most species. From soaring eagles to the smallest bugs in the undergrowth, teams of scientists and volunteers will comb the Parks recording what they find.

This is a unique event where scientists, students and the general public can come together and learn how scientists and recorders use their skills to study the wildlife of an area. It will also introduce the non-specialist to the fabulous wealth of biodiversity that occurs all around us.

BioBlitz will be held in 5 locations spread around the country:

- **Glenveagh National Park, Co. Donegal**
- **Connemara National Park, Co. Galway**
- **Coole Park, Co. Galway**
- **Wicklow Mountains National Park, Co. Wicklow**
- **Newbridge Demesne, Fingal County Council**



'Base camp'

A team of specialists will be on hand during the BioBlitz to search for all sorts of organisms, including those that are found in darkness. Most will be identified in the field, but species that cannot be identified will be brought back to 'base camp' for other experts to examine using microscopes and other specialist equipment. At 'base camp' all records will be entered on a computerised database, and a running tally will be kept of the species list. Regular

updates from the five Parks will ensure participants know how their competitors are doing in the race to identify the most species.

When is it?

This event will commence at 17.00hrs on 21 May and finish at 17.00hrs on Biodiversity Day, 22 May 2010. This event will be one of a number of BioBlitz events happening around the world to celebrate International Year of Biodiversity 2010.

So get down to the site nearest you on Biodiversity Day, 22 May 2010 and help with Ireland's first BioBlitz!

Booking in advance is essential. Please contact the site you wish to visit:

- **Glenveagh National Park. Tel. 074 91 37698**
- **Connemara National Park. Tel. 095 41054**
- **Wicklow Mountains National Park. Tel. 0404 45656**
- **Coole Park. Tel. 091 631804**
- **Newbridge Demesne. Tel. 01 8905605**

BioBlitz is a collaborative initiative of the National Biodiversity Data Centre, National Parks and Wildlife Service and Fingal County Council.

For further details of the BioBlitz initiative contact: Dr. Liam Lysaght, National Biodiversity Data Centre. Tel: (051) 306240 or email: info@biodiversityireland.ie

See www.biodiversityireland.ie for more information

One third of Ireland's snail species are threatened with extinction according to new research compiled by the National Biodiversity Data Centre. Declining water quality, the building boom and certain agricultural and forestry practices are contributing to the species decline.

All images © National Biodiversity Data Centre





'Curtilage' is the area of ground directly connected with the functioning or inhabitation of the structure, such as a yard, a basement or a passageway to the structure

What is Curtilage?

Colm Murray goes beyond the bricks and mortar, exploring the setting of a building and its contribution to the landscape.

The Heritage Act 1995, in its definition of heritage, makes specific reference to the setting and attendant grounds of buildings, to streetscapes and urban vistas, as well as heritage gardens and parks. Many of these have strong relationships with particular individual buildings. Buildings are the focus of the human inhabitation of the landscape, the environment of man. We could say that outside the House lies the Garden, cultivated primarily for pleasure and display, beyond that the cultivated Countryside, utilised for the diversity of human purposes (food-growing, recreation, extraction of primary materials), and at the fringes of our existence lies the inhospitable Wilderness, the space of adventure, where the human presence is not dominant. So it is not surprising that when we identify buildings as having special cultural or historic value, we must inevitably be looking at something a little more extensive than the bricks and mortar; we see the relationships between the building and the space it commands in the World, the Place it creates.

Since 1999, the planning legislation gives protection to buildings included in the 'Record of Protected Structures', and the wording of the legislation extended the protection to include its 'Curtilage', the area of ground that is directly connected with the functioning or inhabitation of the structure. This protection recognises

that buildings create places, through the zones of influence that surround them and which are larger than their outer walls. It begins to address the practical necessities of protecting the values of those places along with the building. It is the first step outwards from buildings towards their landscapes and settings.

The Heritage Council seeks to clarify how to determine the curtilage of Protected Structures as a small step towards improving the way we manage our heritage holistically, and safeguard the setting of buildings as they make a contribution to landscapes. It hopes to provide observations, or indicators, to support them on the basis of Irish planning and legal cases, and to extrapolate from the principles recently established in UK court cases. It is intended to be made available on the Council's website as 'Useful Principles'. The 'advice' should not be prescriptive and would be best considered as observations rather than guidelines. The aim is to clarify for building owners what the implications of protection might be for them.

Protection of a protected structure extends to the land and structures lying within its curtilage. It is important to emphasise that curtilage refers to the land that is related to a building and that allows it to function. Thus 'curtilage' provides the legal connection between a structure, which carries and transmits the cultural value which architectural heritage legislation attempts to protect, and the land and property on which it stands, which itself has a long and complex tradition of treatment in law.

The initial research project, carried out by Mona O'Rourke, looked at case law here in Ireland, the British Isles and other common law jurisdictions, along with relevant articles and any other material relating to the subject. This was then collated into a user-friendly format as 'models of interpretation' for proposed end-users. A stakeholders group met in February 2010 to discuss the issues relating to the report. They noted the lack of discussion of the issue in deliberations on planning applications relating to protected structures – planners however, refer to 'setting', 'approaches' 'backdrop', 'views and vistas', and so on. It was also noted that the issue comes most sharply into focus when owners or occupants of protected structures seek a 'Declaration' from their planning authority regarding their protected structure. There was also an anxiety that more substantial places, such as the designed landscapes to be found in demesnes and public parks, are inadequately served by the concept.

Curtilage has its etymological roots and historical legal meaning in relation to dwellings. The observations of Judge Buckley supplies the authoritative advice for houses: *'There can be very few houses indeed that do not have associated with them at least some few square yards of land, constituting a yard or a basement area or passageway or something of the kind, owned and enjoyed with the house To the extent that it is reasonable to regard them as constituting one ... parcel of land, they will be properly regarded as all falling within one curtilage;*

they constitute an integral whole' (The 'Methuen-Campbell' case, 1979). This led to a judgment, in the case of the Grymsdyke Hotel ('Skerritts', 2001), that distant subsidiary buildings, which were designed by the architect to be an integral part of the functioning of a large-scale country house when it was built, were part of the integral whole, and fell within the curtilage and were therefore protected. The scale of the curtilage varies with the functional requirements, and indeed it could be said, the architectural intentions, of the house or other principal structure. Its usage in relation to other types of protected structure presents challenges of extrapolation from this basic core meaning. It is less clear how the curtilage of a church or cathedral might be established, for example.

The high water mark for the extent of protection afforded to subsidiary buildings in its curtilage by the protection of a principal building by listing comes in the Calderdale Mill case in Yorkshire, England, where mill workers' houses were deemed to be within the curtilage of, and therefore protected alongside, a mill structure, even though the houses were separated from the mill by a bridge, and in separate ownership at the time when the case came to the attention of the court. It is interesting to note that the judge in his ruling on this case was concerned that the demolition of the houses would have an adverse impact on the mill. And, although not stated expressly in the judgment, it is clear that he considered this to be an adverse aesthetic impact. The emphasis was on an integral whole, as opposed to the 'small and necessary piece of land'. This case remains atypical of the courts' treatment of the curtilage of listed buildings or protected structures.

Curtilage has its limits. Subsidiary structures explicitly called up as being in the 'attendant grounds' of a special principal structure can be protected by virtue of their relationship with the protected structure, no matter how distant from it. The emphasis remains on the 'structure'. The architectural heritage chapter of the *Planning and Development Act* does not concern itself directly with broader aspects of heritage, for example the living things in a garden, and cannot easily be utilised to 'protect' landscape, vistas, planting, or species or habitats which may be associated with buildings but which are protected under other legislative codes. Its basic purpose is to identify the property – land and subsidiary buildings – to which the special architectural heritage protective provisions of the Act apply. It should be noted that the chapter dealing with curtilage and setting in the Department of the Environment, Heritage and Local Government's *Architectural Heritage Protection Guidelines for Planning Authorities* provides very good advice on the aspects of buildings' settings that merit careful consideration and sensitive handling for their heritage value.

Yet still there is an elusive quality of places that remains vulnerable. The designed relationships across space in a garden, demesne, streetscape or landscape, the distances traversed, the inter-visibility, the journey that might be inscribed in a landscape; all these can

contain historic and aesthetic value also. Similar issues occur in the urban context. We can characterise Georgian Dublin, its orthogonal planning, the regular rational facades, irregular building lines and heights, sumptuous interiors glimpsed at dusk at lighting-up time. But what of that distant view of the Dublin Mountains opened up by the length of Fitzwilliam Street? The way the spires of the protestant churches formed a network of navigable landmarks across the city? When we think about places this big, even the Architectural Conservation Area protective mechanism in the Planning and Development Act seem inadequate to the challenge of the management of the character and quality of places through processes of change.

Ireland's special gardens and demesnes bring the issue into focus. The setting of a building, beyond its curtilage, may inspire our admiration and need protection, or at least careful management of change. The planning system can place a high value on beautiful places, whether garden, streetscape or landscape, but even

where aesthetic values are referred to in a development plan, they remain only one of many factors which planners give consideration to in making decisions.

The clarity and categorical priority that the Planning Acts bring to the protection of special structures does not extend to an imperative to manage change with the same respect for cultural or heritage values in places that have a special importance. In moving outwards from the scale of a building to the scale of a garden, streetscape or landscape, the tools for managing change must be refashioned to deal with further complexity of policy-making. There are multiple stakeholders of the public realm. Trees and plants have life cycles of growth and decay markedly different to the unchanging quality of structures. Habitats may need precise types of ecological intervention, or conversely, to be left utterly untouched by human intervention. The Landscape Working Group of the Heritage Council is grappling with the larger holistic issues, and about which the architectural heritage protection legislation, for simplicity's sake, must remain silent.



Georgian Dublin characterised by its orthogonal planning and regular rational facades

we see the relationships between the building and the space it commands in the World, the Place it creates

Curtilage: Summary of useful principles

The Irish Statutory guidance refers to the following three considerations when determining curtilage:

1. a functional connection between the structures;
2. an historical relationship between the main structure and the structure;
3. and the ownership past and present of the structures.

The study has led to the elaboration of these principles, and the addition of several new ones as follows:

1. Functional connection can be analysed into four strands:

1(a) Regard should be given to the use and function of the building and land. Whilst the term curtilage has a long legal etymology relating to houses, its use in relation to other building types relies on careful consideration of the functional requirements of the principal structure, and the need of the principal structure for a certain amount of space around it to fulfil that function.

1(b) The layout of the principal structure and other structures on the site, paying attention to the possibility that a parcel of land in single ownership might accommodate physically separate and independent occupants or functions. In an English case, the farmhouse and its farm were considered to be sufficiently distinct from each other that the farm buildings were deemed to be outside the curtilage of the farmhouse.

1(c) Whether the land near to a protected structure can be said to be so closely connected with the intended purpose of the principal structure that it forms or formed an integral part of the principal structure. Land containing a tennis court or swimming pool adjacent to a house in the country, for example, was not considered sufficiently integral to the dwellings to form part of their curtilage.

1(d) Whether a structure is ancillary, accessory or subordinate to the principal structure in both a functional and a physical sense. This concept is intuitively useful for relatively simple building types, such as houses, but is less straightforward for large factory or barracks sites. These typologies do not necessarily have a dominant building, to which all others on the site can be deemed to be subsidiary.

2. An historical relationship

Recent court decisions indicate that, whilst the historical connection or relationship between the main structure and other structure(s) has at least some importance, it is not always interpreted as providing conclusive grounds for asserting that buildings fall within the same curtilage. Recent cases emphasise the primary importance of the use of the land at the time when formal notification of

protection was given, rather than any other previous arrangement.

3. Ownership and occupation

Recent cases have found that the curtilage of a building can be smaller than the land in the same ownership as it. The way the buildings or land was occupied can determine the extent of unit of land that is needed for a particular building. The decision not to include a mews building within the curtilage of a house, because it was in separate occupancy even though it was in the same ownership as the principal house.

The cases studied highlight the following relevant considerations:

4. Size of curtilage

Size of the curtilage can present challenges in interpretation, for although a curtilage ought in principle to be small, it does not always follow that it must be so. The elaborateness of a house may affect the curtilage it commands – the *‘small court, yard or piece of ground attached to a dwelling house and forming one enclosure with it’* of the dictionary definition extends to the lawns and distant stables in the case of a country house. Where the site is as important as the structures, such as factories or barracks, it is more difficult to utilise the concept of the functional needs of the building to define how much of the space around the buildings is within its curtilage. Where there is any uncertainty as to whether or not a structure is within the curtilage of another, the appropriate action for a planning authority to take is to include the structure for protection under the *‘attendant grounds’* provision in the Planning Act.

5. Alteration of curtilage

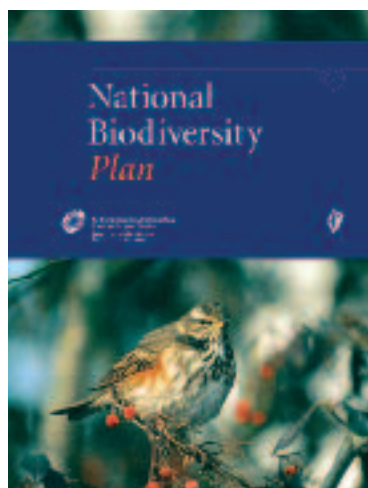
Case law highlights the potential for a curtilage to alter, and even to expand, as the utilisation of the land around the principal structure changes – gardening a greater area of ground related to a property would increase the curtilage of the structure.

6. Constructed boundaries of protected structures

It has been found in the U.K. that any owner of land, part of which shares a common boundary with a listed building, wishing to carry out any work to a boundary feature would need to seek formal planning permission, whereas they would not need to do so if bounding a building or structure which is not listed.

Colm Murray, Architecture Officer, The Heritage Council

Why do we need a new National Biodiversity Plan?



The first National Biodiversity Plan was published in 2002 and was due to be fully implemented by 2006. On its publication, we had, for the first time, a national strategy and policy for the conservation and sustainable use of biodiversity in Ireland. Whatever its flaws, it also had its strengths - and it provided a common purpose that united a myriad of stakeholders and our national efforts to halt the loss of biodiversity and our natural heritage. So in 2010 – the International Year of Biodiversity and four years after the Plan was due to be implemented – Where are we on the road to halting biodiversity loss? What milestones have we met? Did we achieve everything in the Biodiversity Plan? Since it was due for completion in 2006 - and because the world has changed since the first Plan was written in 2002 - is there a new Plan that stakeholders should be looking to, to give them guidance on how to do their bit for halting biodiversity loss?



Left: Many recommendations of the 2002 National Biodiversity Plan have been acted upon. The establishment of a Butterfly and Moth Monitoring Programme is just one of these.

Below: A wildflower meadow.

for many species, we have little or no information about the health of their populations and where they are currently found.



On the face of it, the answers to these questions may not seem very inspiring

- It is widely agreed that the European Union (including Ireland) has failed to meet its target to halt biodiversity loss by this year (2010).
- A significant number of the Actions in the first Plan have been implemented or implementation is ongoing, but the actual impact of what has been done on biodiversity is difficult to assess. In fact, NPWS' 2008 report *The Status of EU Protected Habitats and Species in Ireland* makes it quite clear how much remains to be done in order to effect significant change on the ground – and that report only deals with a proportion of our wildlife; for many species, we have little or no information about the health of their populations and where they are currently found.
- The second plan is yet to be produced. Consultations

commenced on the development of a second plan in 2007; public consultations were held; written submissions invited; workshops convened; enthusiasm and motivation generated amongst stakeholders, but the draft Plan is yet to be published.

You may ask, is this really a problem? If some actions from the first Plan have still to be carried out, can't we concentrate on those - do we really need a new one? Don't we know what we need to do anyway? For example, finish off any remaining actions outstanding from the first plan, implement European and Irish wildlife laws, generally 'do good things for wildlife'.

But think about this - since the first Plan was drafted at the turn of the century, the world, and the context in which the Plan now sits, is quite dramatically different in several ways. We need a new Plan, with strategy, policies and actions in it, that is fit for its current purpose:



Red list assessments of many animal groups have been undertaken since 2002. The Red Squirrel is now categorised as near threatened in Ireland. © Mike Brown

a new Plan is needed to give a re-invigorated sense of focus, direction and a common purpose to all stakeholders of biodiversity conservation and management in Ireland – and that is each and every one of us.

- fit to deal with the challenges to halting biodiversity loss as we currently understand them;
- fit to deal with the drivers behind biodiversity loss as we currently understand them;
- and now, in 2010, fit to deal with and achieve the updated targets for halting biodiversity loss that are currently being discussed at both global and European level.

For instance,

Changing International Context and Challenges

When the first Plan was written and published in 2002, it sat within the context of the Convention on Biological Diversity, the European Community's Biodiversity Strategy and the EU's commitment to halt biodiversity loss by 2010 though, interestingly, the last does not appear to be referred to in the first Biodiversity Plan. At the European level, the Strategy has since been succeeded by a Biodiversity Action Plan (2006) and a new EU Biodiversity Strategy will be developed this year to underpin the newly adopted EU target to halt the loss of biodiversity and the degradation of ecosystem services in the EU by 2020, restore them in so far as feasible, while stepping up the EU contribution to averting global biodiversity loss. Clearly the challenge before any new National Biodiversity Plan is now greater than that set for the first plan, and it needs to be drafted accordingly, identifying how Ireland will make its contribution to this.

Changing Climate

The need for climate change adaptation and mitigation is now broadly accepted; however, the first plan only mentions climate change once, and only in reference to the Convention on Climate Change rather than to any actions we should undertake to ensure Irish biodiversity can adapt to a different climate, or identify how our biodiversity can help to mitigate against the impact of climate change. The new Plan will need to deal with this

comprehensively and link to and inform other evolving national policies such as the Climate Change Adaptation Strategy and the National Landscape Strategy.

We know more than we did then

Since 2002, a great number of the actions included in the Plan have been acted upon. These are too numerous to mention in any great detail but include;

- A number of surveys of both habitats and wildlife species, both at the local and national levels;
- An assessment of the status of our habitats and species that are protected under the Habitats Directive;
- A National Biodiversity Data Centre has been established for the collation, management and dissemination of data and information on Ireland's biological diversity, and makes data more readily available for decision-making purposes;
- Red list assessments of some taxonomic groups, such as non-marine molluscs, have been undertaken;
- Butterfly and moth monitoring programmes have been established.

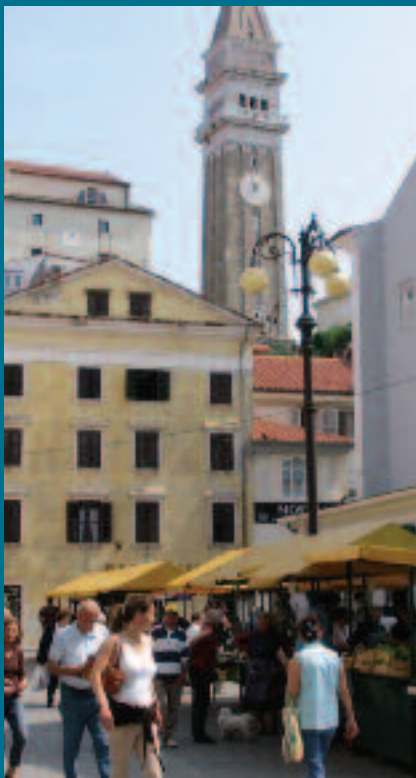
The wealth of information and knowledge that has been gathered in the last 8 years needs to be considered and applied in the development of a new Plan and its policies and actions.

Lastly, a new Plan is needed to give a re-invigorated sense of focus, direction and a common purpose to all stakeholders of biodiversity conservation and management in Ireland – and that is each and every one of us. We rely on biodiversity in our everyday lives for our clean water, for our food supplies, for medicines, and for recreation. A new Plan is needed to reach out to those who may not consider biodiversity to be relevant to them but whose engagement is critical if we are to halt its loss, and protect and retain the services it provides to us on a daily basis.

By **Cliona O'Brien**, Wildlife Officer, The Heritage Council.



Swords, Co. Dublin © Graham Fairclough



Pirano, Slovenia © Graham Fairclough

Faro challenges us to re-examine how we think about managing the past and how we plan for the future.

Community and Culture, Society and Sustainability

The Faro Convention on the Value of Cultural Heritage for Society

People all over Europe have different ideas on culture, identity and citizenship, but they all face the same question: how can different cultural identities co-exist on the basis of mutual respect and an active desire to live as one community? Increasing globalisation, marked by greater mobility and interconnectedness, drive people to search even more for connections and roots that reflect the individual's need to belong and to know who he or she is. While past international heritage conventions deal with objects (such as buildings, artefacts or habitats), the Faro Convention is concerned with people, and with the meaning of heritage and its contribution to the progress of European society.

The Faro Convention – formally the Council of Europe's 'Framework Convention on the Value of Cultural Heritage for Society' – will be five years old this autumn. It is the youngest and perhaps most radical member of the European 'family' of cultural heritage conventions that includes Grenada (architectural heritage), Valetta (archaeology) and Florence (landscape). It is not yet as famous as its slightly older sister, Florence, with which it has much in common, although it has been signed by 15 countries, 8 of which have fully ratified it. At the end of 2009 it was further promoted through a book and conference in Lisbon called 'Heritage and Beyond'.

Ireland promptly ratified the European Landscape Convention (ELC) within 18 months of its publication, and thus became one of the ten 'foundation' countries whose ratifications bring these Conventions into legal force. It has been slower to sign Faro, but so have most western countries, including Ireland's nearest neighbours the United Kingdom, France and Spain.

Perhaps this slowness is because Faro's basic principles seem to be already embedded in western European practice, but more clear-sighted reflection and self-critical analysis of how heritage – and landscape – are actually being 'done' might persuade us to revise such an opinion. Perhaps too, it is not necessary to wait for governments to sign – Faro, like Florence, is an



Laundry morning in Dubrovnik, Croatia

empowering convention that envisages action bottom up as well as government-led. It certainly seems worth using a page or two in *Heritage Outlook* to urge readers to explore *Faro* and its ideas, both for its own sake and for its complementary relationship to the *Landscape Convention* from Florence.

Like Florence, *Faro* challenges us to re-examine how we think about managing the past and how we plan for the future. In addition it throws new light on the approaches promoted by Grenada and Valetta, which in comparison appear as if from a different generation, with very different assumptions and perhaps less social relevance to the 21st century.

Just as the *European Landscape Convention* insists on people's 'ownership' of their own landscapes, so the *Faro Convention* puts into the front line the concept that everyone (and each group – 'heritage communities') has a right to culture and to cultural heritage. More importantly, *Faro* reminds us of our responsibilities too: a responsibility to respect and look after other people's heritage. The experience of post-Yugoslavian South East Europe was one of *Faro's* seeds, and half of the eight countries that have already ratified *Faro* are in that region. But as its strong championship by Portugal shows, what *Faro* says has relevance to any part of Europe where different communities co-exist, and where debate about the role of the free market and the relationship of public and private interests has gained a

new level of relevance since the world financial crisis.

Faro and Florence look forwards, suggesting new ways of looking, ways of seeing and ways of being. Neither is an old fashioned treaty full of prescriptions, proscriptions and prohibitions. Both invite us to think differently - more openly, more widely, more flexibly and more collaboratively. *Faro* shifts the focus of heritage from objects to people. Instead of heritage values being attributed top-down, and through national and/or expert provision, it offers the idea of plural, co-existing values that are individually assigned by people and communities themselves, through a democratic and equal right to participate in cultural life as defined in the *Universal Declaration of Human Rights*.

In short, *Faro* reinforces a view of heritage as a common resource, as well as a private asset, to be used – like landscape is - to foster human development and quality of life for all. This new *Convention* reminds us that heritage is a process as much as it is an object. We might even consider the word heritage as a verb, but if so it does not exclusively mean to protect. It has many diverse meanings – 'to heritage' can be to understand, to celebrate, to change and modify, to destroy and replace, to share, to use.

That active definition can also define one of landscape's main social roles as well, and of course, as *Faro* suggests, landscape and cultural heritage are intertwined, with the same relationship to society and

politics, and place and identity. Landscape – ‘an area as perceived by people’ – is part of cultural heritage just as much as any building, artistic tradition, music or living performance. Furthermore, all the components of cultural heritage – whether they are material or intangible, old or new – contribute to the construction of landscape through perception and association, cognition and construction. Landscape and heritage are both simultaneously material and perceptual.

Both heritage and landscape should be treated as key factors in mainstream – not sectoral or fringe – policy and politics. Using them as ‘ways of seeing’ and of shaping the world can help us deal with specific changes in the environment and also help in understanding and coping with fundamental key challenges and social issues such as demographic change, lifestyle and mobility, population movement, social equity or responses to climate change. Especially in relation to spatial planning and economic activity, cultural heritage is a resource, not an asset. Like landscape, it gains value when it is used. Faro proposes that cultural heritage if allowed to be dynamic as a living part of the world, can contribute to the making of identities, to inter-community relationships, and to governing how different identities interconnect and frame each other.

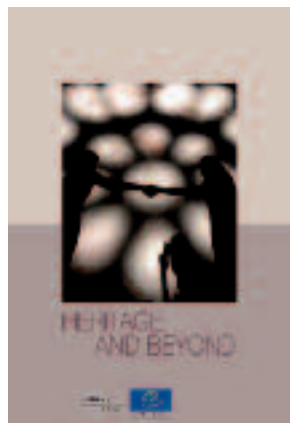
Cultural heritage and landscape are also part of the infrastructure of economic activity – and of the whole economy, not merely of tourism. This might have resonance with the way that society frames economic growth in relation to environmental, heritage and landscape issues, providing a way of guiding the Celtic Tiger through the landscape in the context of people’s agreement or opposition at individual, collective, community and political levels. Faro reminds us that everyone has a right to ‘their’ cultural heritage. At the same time, it emphasises everyone’s responsibility to respect other people’s and other groups’ heritage. Such formulations go beyond the local and global dichotomies. They form the basis for reaching out across borders. They suggest for example that we might look again at the idea of ecosystems: reversing the concept by regarding ecological services as the products of a cultural system, not vice versa, and thus recasting the approach as a cultural-systems approach.

Through the lens of the Florence and Faro conventions we can see how landscape and heritage offer important frameworks for people to interpret and interact with the world around them. Landscape and cultural heritage both illuminate the human relation with the environment, and frame crucial issues of social

equity, of rights and responsibilities, of public/ private interfaces. Landscape embodies people’s sense of place and belonging, and cultural heritage sits deeply in people’s identities. The two twin concepts might be said to reveal sustainability as a social rather than an environmental or economic concern, and as unavoidably rooted in culture. The two conventions are both therefore about process: how and why we make and protect cultural heritage, how and why landscape offers a unifying integrative filter on action, how and why heritage and landscape can influence aspirations and actions, suggest responses and adaptations, resolve problems and conflicts.

Faro needs to be ratified by only two more states to become an adopted treaty at European level. After that, individual national signature and ratification will bring it into force in other countries. But Faro ultimately offers ideas not legal regulations, and ideas can have effect free of any government endorsement. If they are found useful, they can open up new areas for dialogue and action, and Faro’s ideas and ambitions are already starting to provoke debate, and to change behaviour and policy. Why wait for governments – they always catch up eventually.

Graham Fairclough is the Head of Characterisation with English Heritage.



Heritage and Beyond explains how the Faro Convention is not just about protecting Europe's past but using it to foster human development and quality of life for all. © Council of Europe

The text of the Faro Convention can be downloaded at conventions.coe.int/Treaty/EN/Treaties/Html/199.htm

Additional material can be found at

www.coe.int/t/dg4/cultureheritage/heritage/identities/beyond_en.asp (a book, 'Heritage and Beyond')

www.coe.int/t/dg4/cultureheritage/heritage/identities/colloque-beyond_en.asp (the proceedings of a colloquy in 2009)

This new Convention reminds us that heritage is a process as much as it is an object.

Bogland Beauties



Top: 18 tonnes of willow and a work force of 8-10 people over 3 weeks were needed to create this intricate willow maze by Patrick Dougherty.

Above: Michael Bulfin's *Sky Train* and Kevin O'Dwyer's *60 Degrees* silhouetted by the early morning sun at Lough Boora.

Below: *Bog Wood Road* by Dutch artist Johan Sietzome. Inspired by the great forests that once blanketed this landscape over 3000 years ago. The pieces of black bog oak used in this sculpture were found onsite.

All images © Kevin O'Dwyer

Lough Boora is a paradise for outdoor enthusiasts interested in its unique flora and fauna, now enhanced by these works of art that change with the weather, through the seasons and the years.



Lough Boora Parklands are a unique public landscape feature in the Midlands of Ireland. Here in the wetlands and wildlife wilderness of a county Offaly bog, inspired by a rich natural and industrial legacy, artists have created a series of large-scale sculptures that are now part of the Parklands permanent collection.

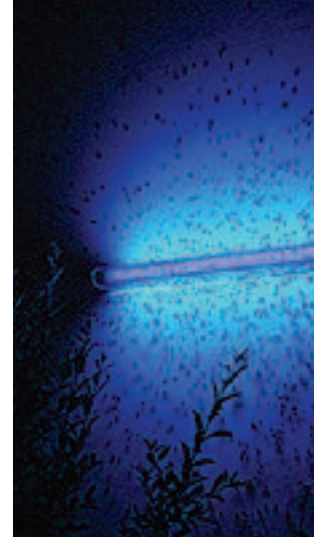
It all began as an international sculpture symposium in 2002 when seven Irish and International artists created works of art over a three week residency. The success of the event led to the formation of *Sculpture in the Parklands* and eight site-specific sculptures created during the symposium form the nucleus of the project. Sculpture in Parklands continues to invite artists to create significant site-specific works of art during their artist in residency programme each September. In addition to permanent sculpture and time based work, the project has a commitment to commission video artists, composers, choreographers and performance artists to interpret and document this unique landscape, folklore and industrial history.

Lough Boora is a paradise for outdoor enthusiasts interested in its unique flora and fauna, now enhanced by these works of art that change with the weather, through the seasons and the years. These are some of the most innovative land and environmental sculptures in Ireland and provide for a superb scenario for the exploration of themes of landscape transformation, human agency and environmental and ecological sustainability.

A wander through the site will bring you through the spectacular willow maze of Michael Dougherty, or along the Bog Wood Road, by Dutch Artist Johan Sietzoma. Michael Bulfin's *Sky Train* centres around a little yellow turf train, a regular site in the Parklands former life.

With over 20 permanent sculptures now in place, by artists from across the world, this is one of the real success stories of visual art in Ireland.

Nigel Rolfe and Alfio Bonanno have been selected as the artists-in-residence for 2010 at Sculpture in the Parklands. Nigel's work encompasses media that include sound and audio production, video and photography. Nigel will be resident over the summer months. Alfio Bonanno will be in residency in late September 2010. A pioneer of environmental art and a representative of the European Development of Art in Nature, Alfio is a site-specific, outdoor installation artist who has been creating large-scale sculptures within selected, natural environments for the past 35 years.



Love Motels for Insects, Bavarian Variation – Displayed in the city centre of Ingolstadt, Germany.
© Thomas Neumaier

Love Motel for Insects

Through funding received from the Heritage Council and Offaly County Council, Sculpture in the Parklands are hosting an exciting and innovative education programme this summer, that explores the boundaries between art, science and technology.

Internationally renowned artist and scientist Brandon Ballengee will deliver an education programme over a two-week period from July 19th to July 30th, that will focus on the rich biodiversity of the Lough Boora Parklands. The programme will include a week-long education programme for primary school age children, one-day workshops for all ages and a series of lectures and night walks to discover the rich nocturnal biodiversity of the Boora bogs.

Since 1996, Brandon Ballengee has collaborated with scientists to create hybrid environmental art/ecological research projects. He is directly involved with field study research and uses the visual impact of science to engage the public in a discussion of broader environmental issues. Brandon states *"My work attempts to blur the already ambiguous boundaries between environmental art and ecological research"*. In an interview with art critic and environmental writer John Grande he states, *"I believe art can change the way people see the world. Joseph Beuys bathed and swam in bogs to raise awareness about these sensitive ecosystems. Sharing Beuys fondness for mud, my work is created from information, species and other materials collected on field surveys or generated in biology laboratories. By bringing the public along, I try to bridge communities to local eco-systems and the great diversity of life found within them and also the causes of degradation."*

At each site the insects arrive onto the canvas to reproduce and create pheromone paintings!

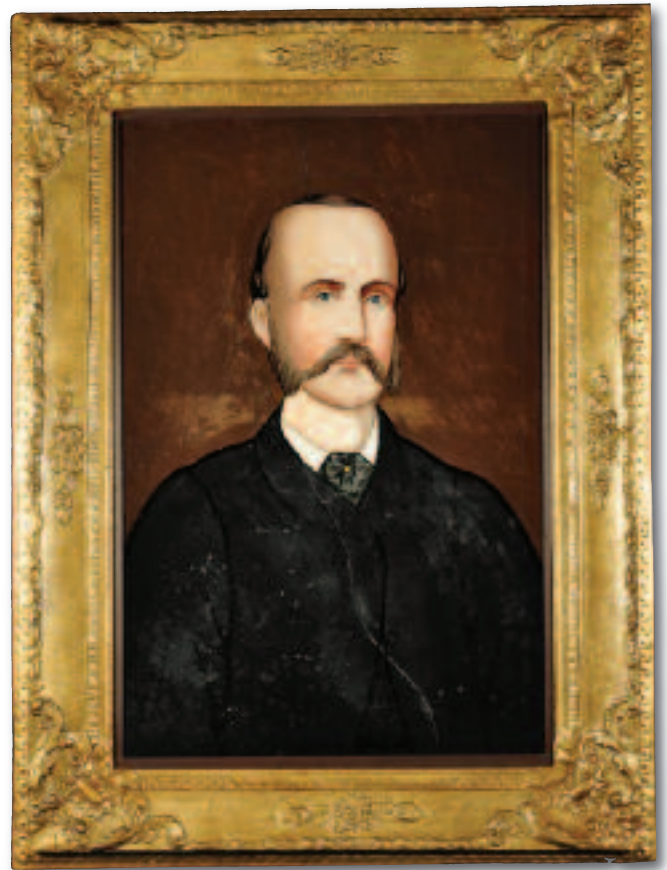
During Brandon's residency he will install a large canvas screen into the sculpture park entitled *Love Motel for Insects*. The installation will use ultra violet lights on the enormous blank canvas to attract insects and this will create an opportunity for public interaction with nocturnal arthropods, which are not often seen. This is an ongoing project that has been installed across the world from tropical rain forests, inner city bus stops, Brownfield sites, Scottish Highlands, German city centres and Venetian boats as part of the Venice Biennial. At each site the insects arrive onto the canvas to reproduce and create pheromone paintings! Members of the public will be invited to participate in night walks to the Love Motel installation and Brandon will talk about our nocturnal insect friends as well as document the rich insect biodiversity in the landscape. The last weekend of the residency will culminate with an Insect Festival, which will exhibit the artwork and insect documentation collected over the preceding two weeks.

Brandon has exhibited his art-work right across the world and regularly conducts field ecology and digital imaging workshops. This series of works began in Central American Rainforests in 2001 and since then have been exhibited in Australia, Asia, America and Europe. This will be its first visit to Ireland.

Kevin O'Dwyer, Director of the Sculpture in the Parklands states: *"This is the International Year of Biodiversity and I can't think of a better way to celebrate the year in the sculpture park. I hope that the public will support Brandon's programme so that we will be able to deliver additional education programmes in the future. The sculpture park was founded on the rich industrial and natural heritage of Lough Boora and this project continues with its mission to engage the public and celebrate our cultural and environmental heritage."*

The primary school workshop will be limited to 20 students and will take place from July 19th to 23rd 2010.

Further information on the Parklands and on the Summer events is available from www.sculptureintheparklands.com and to book places for the workshop Email. info@sculptureintheparklands.com



A new lease of life for art Painting restoration in Tipperary

Since 1995, the Heritage Council Grants Programme has assisted hundreds of projects of varying scales from diverse fields, each contributing to Irish heritage at local or national level. South Tipperary County Museum in Clonmel was successful under the 2008 Museums and Archives Scheme with a project based around the restoration of three paintings, which make up part of the museums collection.

The paintings in question are modern pieces, with the oldest one, a glass reverse painting, *Charles Stewart Parnell* by an unknown artist, probably dating to late 19th or early 20th Century. The second is an oil canvas painting *Perry's house at Newcastle*, also executed by an unknown artist in mid 20th Century. The scene shows a big house, thought to be in Newcastle, Co. Tipperary. Both of these paintings are complimented with ornamental frames decorated with leaf details. The third one is an oil canvas painting with frame entitled *Return of the Potato Diggers*, attributed to Grace Henry and executed in 20th Century. Its frame has very simple design with no decorative motives.

The work on the three paintings was carried out over a ten-month period in the County Museum's conservation laboratory. As well as presenting different production styles and techniques, the three paintings presented a number of different conservation issues associated with their damage. While the paintings had been in the possession of the

museum for many years, they could not be displayed due to their poor condition.

The painting in the worst condition was the glass reverse *Charles Stewart Parnell*. The glass support was broken in three parts and previous attempts to reinforce the reverse of the broken glass had resulted in further damages such as delamination and flaking of the painting layer over large areas of the image. The painting's frame was also in a poor condition, with an unstable structure, visible marks of previous non-professional reparations and over-gildings. Deterioration of the decoration was very advanced and the overall loss was estimated at around 30%.

The second painting *Perry's house at Newcastle* had damages to the painting layer with cracks, flaking paint, dirt and advanced varnish degradation. The painting's frame was over-gilded and had lost most of its moulded decoration.

Return of the Potato Diggers showed similar problems to the piece described above. The main issues were canvas deformations caused by a loose stretcher and loss of saturation of the painting layer due to ingrained dirt. The frame required minor surface repairs.

As with all conservation projects, the most significant part of the work is research and in the case of treated paintings and frames, which have complex surface

While the paintings had been in the possession of the museum for many years, they could not be displayed due to their poor condition.



Opposite page: Glass reverse painting *Charles Stewart Parnell* with frame before and after conservation.

Above: The paintings with exhibition panels showing the conservation process were displayed in the South Tipperary County Museum between Oct 2009 & Jan 2010.

Below: An oil canvas painting *Perry's house at Newcastle* before, during and after conservation.

All images © Damian Lizun

Glass Reverse Painting

Contrary to painting on a canvas or similar support, the reverse painting technique requires an artist to paint in reverse, or 'back to front'. Normally when an artwork is created on a support such as canvas, wood, or even on a wall, it is painted from the same angle and direction that it will ultimately be viewed from when completed. However, in the case of a reverse painting the painted side of the artwork (applied on one side of the glass) and the viewing side (perceived from the other side of the glass) means that the painted side of the artwork and the viewing side are opposed to one another.

decoration, the examination of the surface layers provides considerable amounts of valuable technical information. Thanks to different examination techniques one can establish the history and causes of damage to the objects, which are vital for selecting the most appropriate treatment methods. Initially the objects were examined using different types of light ranging from visible (VIS), ultraviolet (UV) to infrared (IR) light spectrum. This non-destructive process reveals information about surface structure, range and type of over-gildings on the frames. Additional penetration of IR waves exposed the presence of the preparatory drawing executed by artist in the painting *Perry's house at Newcastle*. In the next stages it was necessary to use more invasive methods - light microscopy and microchemical tests were carried out to identify pigments, binding mediums, gilding materials, natural fibres and wood species. The complex research work made up a core part of work on the objects allowing preparation of a list of necessary treatments.

The primary aim of the treatments was to halt further degradation to the paintings with frames by eliminating the causes of damages. The next was to preserve the original material and to reinstate the splendour of the objects in respect for the original material.

In the initial stages of work it was difficult to anticipate all conservation issues and the entire process was a learning experience, with vital information emerging throughout the process. The conservation of these objects highlighted a very important point. Conservation of glass reverse painting is always challenging due to its unique nature, but also due to the fact that there is very little information available on treatment options. However, there has recently been an increase in interest about these type of paintings that perhaps reflects a growing awareness of their complex conservation issues. Treatment to the frames returned their original decorative function to the paintings and now they can fully complement them. The paintings after conservation regained their original splendour and freshness. Through this work the museum hopes to raise awareness of science in the conservation of art and perhaps offer a different way of experiencing art for people.

The author Damian Lizun is paintings and polychromy sculpture conservator and works for South Tipperary County Museum.

The author would like to thank Curator Marie McMahon for supervision of the project and all museum staff for continuing support during work.





21.08.2010 – 29.08.2010

**EVENT REGISTRATION
NOW OPEN!**

Connect with your local community
Make new contacts
Learn new skills

National Heritage Week 2010 takes place nationwide from 21st – 29th August 2010.

Speaking about the event, Rebecca Reynolds, National Coordinator of the week at the Heritage Council said, "With over 1000 events taking place each year around the country, National Heritage Week is not only a chance for family fun and to spend quality time outdoors, but a fantastic opportunity for people to learn new skills and get involved in their local community and heritage. The week is open to everyone; you can get involved by organising your own event, attending events or volunteering with local groups in your area".



Wild Child Day

This year National Heritage Week will kick off with Wild Child Day on Saturday the 21st of August! So if you're planning events for the under 12's hold them on Wild Child Day and be part of a national campaign to encourage families and children to get outdoors and experience all the beauty and benefits of what our natural world has to offer.

National Heritage Week Volunteer Programme

If you're looking for volunteers to help with a community project or events during National Heritage Week we'd love to hear from you.

We often hear from people wishing to volunteer during National Heritage Week so this year we've started a Volunteer Programme. It couldn't be simpler - If you need a volunteer to help out with your National Heritage Week event(s) just let us know and we'll post the details on our website.



For further information, log on to www.heritageweek.ie,
email events@heritagecouncil.ie or CallSave 1850 200 878

Heritage News

Expansion of Heritage in Schools Scheme

The Heritage Council & the Irish National Teachers' Organisation are delighted to have recruited 35 new specialists to join the Heritage in Schools Scheme for 2010. These new specialists cover a variety of areas including sustainable development, biodiversity, ecology, marine biology, and bees.

These new recruits are additional to the 131 specialists already listed in the Heritage in Schools Directory, which was issued to schools in 2009.

The primary aim of the scheme is to raise awareness of the natural and built heritage among children, teachers and parents. The scheme hopes to establish a real and

vibrant understanding of heritage in our primary schools, to encourage children and teachers to leave the classroom and enjoy a first hand experience of their local environment, and to open children's eyes to the world around them. The value of the Heritage in Schools Scheme is in the richness of variety and depth of knowledge and skills it makes available to children and teachers while supporting the aims and objectives of the Social, Environment and Scientific Education (SESE) curriculum.

For further information see www.heritagecouncil.ie/education or www.into.ie



New Specialist Profile Mary Wallace, Wexford

Mary is a visual artist with a special interest in working with children in the area of artistic and cultural heritage. The students will investigate and experience our heritage through model-making, book-making, collage, batik, drawing and painting. She will work collaboratively with teachers on project work within the Visual Art and SESE areas of the curriculum: whether to explore our national heritage - from the multi-coloured locks of Cúchulainn, Boyne

Valley carvings, illuminated manuscripts, high crosses to paintings by Leech or Yeats; or the wealth of resources in your locality - history, myths, legends, Vikings, Normans, walled towns, castles, monastic settlements, nature reserves and more.

Contact Mary on Tel. 086 892 3606 / 053 914 6226 or Email: mwmmarywallace@eircom.net

Above: Samples of student artwork created at a workshop with Mary.

Heritage Council Conservation Award

The inaugural Heritage Council Conservation Award was presented to John Gillis, Senior Conservator at the National Museum of Ireland for his outstanding work on the conservation of the Fadden More Psalter.

The Psalter is an 8th Century illuminated manuscript, which was found in a bog in Co. Tipperary, in July 2006. The first Irish manuscript to be discovered in over 200 years, it consists of five quires inside a tanned leather cover made from a single piece of skin. It has spent most of its life buried in peat and contains many original features and unusual aspects usually lost to manuscripts above ground due to re-binding and other changes to the structure.

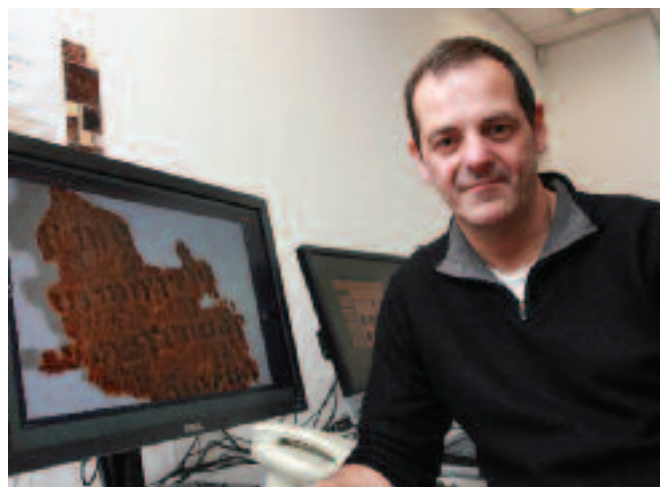
The very poor state of preservation and the unique nature of the find set an enormous challenge for John and his team. These challenges included the trial and development of a system to de-water the saturated vellum, the difficult and complicated removal of clumps of vellum fragments before separating out and cleaning, which was accompanied by painstaking and detailed recording in order to establish the folio number and to allow collation analysis.

The treatment was carried out in many stages and throughout the process, John Gillis devoted enormous amounts of thought, patience and skilled application and was completely clear in his reasoning every step of the way. This was a process not driven by complex technology but by the ability and understanding of the conservator.

The project is extremely exciting and ground-breaking both in an Irish and international context and John has tremendous enthusiasm for his subject which is infectious and engaging. He believes that the Psalter contains a wealth of new information on a number of levels from art history to palaeography and codicology.

As a result of the Heritage Council Conservation Award, John Gillis will now be able to conduct further research into the cover of the book, which is unique in a western context and has strong links in both style and materials to Coptic bindings from the 4th century. This in turn brings fresh evidence of the long running debate about the Coptic Church and its pre-Patrician influence in Ireland

A dedicated exhibition for the manuscript is planned for 2011.



Images from top: The tanned leather back cover of the Fadden More Psalter. Detail on just one of the small vellum fragments.

John Gillis, senior conservator of the Fadden More Psalter, undertaking restoration work at Collins Barracks branch of the National Museum.

All images © Heritage Council

Heritage Council Lecture - Biomimicry

To celebrate the International Year of Biodiversity the Heritage Council are planning to host a very inspiring evening of lectures later in the year. Headlining the event will be Dayna Baumeister, a Biomimicry expert who will be speaking in Ireland for the first time.

Dayna is Co-founder of the Biomimicry Guild, a world leading innovation company which draws on deep knowledge of biological adaptations to help engineers, architects, and business leaders solve design and engineering challenges sustainably. With a background in biology, a devotion to applied natural history, and a passion for sharing the wonders of nature with others, Dayna has worked in the field of Biomimicry since 1998 as an educator, researcher and design consultant.

What is Biomimicry?

While many businesses are going 'green' by taking basic steps to conserve resources, a host of others are taking the back-to-nature idea one step further. They are learning how to design products for energy efficiency based on Biomimicry - an emerging discipline that studies nature's best ideas and then imitates these designs and processes to solve human problems in a sustainable way.

Designs inspired by nature

Velcro - probably the most famous example of biomimicry was the invention of Velcro brand fasteners by Swiss engineer George de Mestral, who took the idea from the burrs that stuck to his dog's hair. Under the microscope he noted the tiny hooks on the end of the

burr's spines that caught anything with a loop - such as clothing, hair or animal fur. The 2-part Velcro fastener system uses strips or patches of a hooked material opposite strips or patches of a loose-looped weave of nylon that holds the hooks. Velcro is now a multi-million dollar enterprise.

WhalePower Wind Turbine - Inspired by the flippers Humpback whales use to enable their surprising agility in the water, WhalePower has developed turbine blades with bumps called tubercles on the leading edge that promise greater efficiency in applications from wind turbines to hydroelectric turbines, irrigation pumps to ventilation fans. Using such blades to catch the wind as communities and nations switch to renewable sources could provide a 20% increase in efficiency that will help to make wind power generation fully competitive with other alternatives.

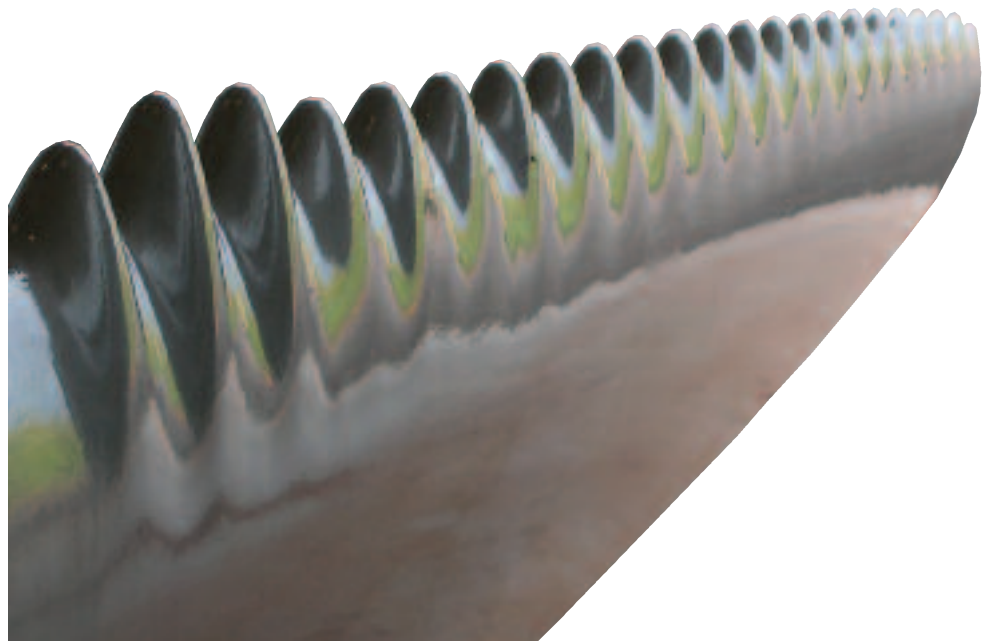
Bullet Train - The 500-series Shinkansen Japanese bullet train running between Tokyo and Hakata is one of the fastest trains in the world. The goal was to cut out the extremely loud claps that occurred when the train emerged from tunnels. Engineers looked towards the Kingfisher, which dives seamlessly into water at great speed. A nose-cone design for the front of the train was the answer, based on the shape of the bird's beak.

The lecture will take place in Dublin on September 7th. Venue is yet to be confirmed. Check the Heritage Council website later in the year for further details - www.heritagecouncil.ie



Above: Co-founder of the Biomimicry Institute, Dayna Baumeister.
© Biomimicry Institute

Right: These new wind turbines designed by WhalePower hope to increase the efficiency of wind power generation by 20%. © WhalePower



Who do you want to be? Review of Blood of the Irish

People are fascinated about the past, in particular about their own past, and this fascination has always been a rich vein of material for television producers and film makers. *Blood of the Irish* is a compelling two-piece documentary on the origins of the Irish and is very watchable for a number of reasons. Diarmuid Gavin will be known to most people as *the* Irish celebrity gardener, whose steady presence on our TV screens may have divided opinion somewhat in recent years. Yet, he brings to this programme the right blend of inquisitiveness, cynicism and irreverence that successfully draws together and carries along the many different strands of the documentary. Visually, the *Blood of the Irish* is very compelling, beautifully shot and featuring a lovely attention to detail that differentiates the programme from other, more run of the mill productions. Examples of this detail include the sparks from a campfire spiralling out in double helixes as an on-location Gavin talks about people moving out of Africa, or shots of the Julian Opie O'Connell Street walking figures reflected in people's eyes, as the migration of groups across Europe is discussed.

The documentary brings together some of the very latest discoveries in Irish archaeology and related sciences from an impressive body of experts, but it isn't all about science and scientists, and makes a deliberate effort to connect back to the public. The DNA project

involving school children from the Clare area and the bones of a 3,500 year old child excavated on the Burren is a very nice example of the documentary makers' efforts to bring home the relevance of this cutting edge science. Neither does the programme gloss over the issue of current population dynamics, but acknowledges the more genetically heterogenous Irish of the future. This is tackled in a refreshingly modern and inclusive manner, with the important point being made that if we go back far enough we are genetically related to everyone in Europe, and back further still to everyone on the planet. As Diarmuid Gavin puts it nicely in his closing lines, it is simply a question of who you want to be.

Blood of the Irish is available for purchase nationwide. Reviewed by Jessica Smyth, Postdoctoral fellow at the School of Archaeology, UCD.



New Seaweed Poster

Seaweed is one of Ireland's least-used resources. As an island with a 7,000 kilometre coastline, located in the warm and fertile waters of the Gulf Stream, we have an abundance of many different kinds of seaweed. Although we currently use only a small fraction of Irish seaweed, this situation is changing. Attention is turning to the sea as a source of food, energy and raw material for the chemical and pharmaceutical industries. Ireland's interesting history of harvesting seaweed is about to begin a new chapter.

Find out more with this fascinating new poster, the latest in a series of Heritage Posters by the Heritage Council. It is available free from the Heritage Council Tel. 056 777 0777 Email. mail@heritagecouncil.ie or can be downloaded from www.heritagecouncil.ie

Natural History Museum Reopens

The Natural History Museum of Ireland, which had been closed for almost three years following the collapse of an internal staircase, was reopened to the public once again on April 29th. The museum, with artifacts dating back to the 1800s, is a major national attraction and the entire collection comprises of approximately two million specimens, including such exhibits as a Bengal Tiger presented by King George V in 1913. New features for an improved visitor experience include an education space on the ground floor, new seating at several locations within the building, a reading area at first floor level, ramp access to the front door to facilitate wheelchair users and families with buggies, wheelchair accessible toilets and improved visitor safety.

While the Natural History Museum was closed the Education and Outreach Department were developing resources for all visitors to the Museum. Two new 'hands-on' areas have been developed, the *Discovery Zone* and a *Reading Area*. These two areas will give the visitor an opportunity to become hands on with some objects and to read and discover more about Irish Natural History and the world of Science. The *Discovery Zone* has been developed as a flexible space, which will act as the setting for many of the educational programmes for visitors, both for family activities such as *Inspectoriums* (workshops which use our handling collection such as a sabre tooth cat skull) and as a space where Museum educators can hold workshops for school groups. Self learning resources such as activity sheets have also been developed for primary schools and even more resources and workshops are planned for the autumn term.

For the summer months the Education Department have developed a variety of Museum Educator led sessions and tours for families. Families can choose from participating in one of our weekday hands-on *Inspectorium* sessions or following one of our Family Tours to meet some of the biggest animals in the Museum. One Sunday a month there are special art or hands-on themed workshops in the Museum for all the family.



Exhibits on the first floor feature mammals from around the world and you can't miss the 20m long whale skeleton suspended from the roof.

© Natural History Museum

Inspectoriums - These extremely popular hands on sessions will take place in the *Discovery Zone*. Themes this summer will include *Skullduggery* – what we can learn by examining animal skulls, and *The Beak Fits the Bird* – exploring how the diet of birds can be learned by looking at the beaks of birds. Sessions will happen on Wednesday and Friday afternoons and are drop in, so no booking is required.

Family Tours - Once a week on Saturday afternoons at 3.00pm there will be a free guided tour for Families. This tour invites the visitor to meet some animal families on the ground floor before meeting some of the giants of the animal world such as the giraffe and walrus on the upper floor.

Admission to the Museum is free, and normal hours are Tuesday-Saturday 10am–5pm, Sundays 2pm–5pm, Closed Mondays.

For further information on the Natural History Museum and all events please go to www.museum.ie



Staff from the museum prepare the animals for exhibition.
© Natural History Museum

Notice Board

NATIONAL MUSEUM OF IRELAND – DECORATIVE ARTS AND HISTORY Collins Barracks, Dublin

Saturday 22 May: Make a Big Mark: Make your mark at the Museum on Drawing Day. Drawing packs and materials provided for artists of all ages. Drop-in event. 10am-5pm.

Saturday 22 May: Trace your relatives from the Great War: Hear valuable advice from members of the Royal Dublin Fusiliers Association on how to find records of those who served during the First World War 1914-18. Drop-in event. Adult Event. 10.30am-12pm.

Thursday 27 May: 'Babies on Board': Monthly tour for parents, grandparents or carers with pre-toddler age children. Buggies welcome! Places are limited and are allocated on a first come, first served basis. 11.30am-12.15pm.

Sunday 6 June: Solve the History Mystery: If old objects could really talk, what would they tell us? Have a look at mysterious objects, which all the family can touch and explore together. Families with children 6 yrs+. 3-4pm.

Saturday 12 June: The Devil is in the Detail: Talk with Rudolf Heltzel, Silversmith, in the Palatine Room. Places are limited and are allocated on a first come, first served basis. Adult Event. 12-12.30pm.

Sunday 13 June: Hands on History: Fun family learning with the Museum's collection of objects especially for handling. Places are limited and are allocated on a first come, first served basis. Families with children 5 yrs+. 3-4pm.

Wednesday 16 June: The Buddha in Bloomsday: Talk with Dr. Audrey Whitty, Curator at NMI, on the Reclining Buddha, the object famously alluded to by James Joyce in 'Ulysses'. Places are limited and are allocated on a first come, first served basis. Adult Event. 2.30-3pm.

Sunday 20 June: Music workshop with Síle Daly, Musician and Mountaineer, in association with Music Network. Places are limited and are allocated on a first come, first served basis. Families with children 5 yrs+. 3-4pm.

Thursday 1 July: National Museum of Ireland's Archive and Library Collections: Open Session for Researchers and Students. An opportunity for researchers, students and anyone with an interest to get behind the scenes to see the Museum's archives and library. Booking essential.

Saturday 3 July: Summer Craft Demonstration: Observe and be inspired by the skilled crafts people from the Irish Felt Makers Association. This is a drop in event so there is no need to book. All ages welcome. 2-4pm.

Thursday 8 July: Tour of the Conservation Studios: See how artefacts are conserved for the future. Includes a look at furniture and textile conservation, book-binding and archaeological conservation. Booking essential.

For details of other events or to make a booking for one of the above contact the Bookings Office. Tel. 01 648 6453 Fax. 01 679 1025 Email: bookings@museum.ie Web:

www.museum.ie

WICKLOW MOUNTAINS NATIONAL PARKS

Dawn Chorus with BirdWatch Ireland for National Biodiversity Week



Sunday 16 May is Dawn Chorus Day, and all over Ireland people will be getting up incredibly early to join a guided walk to listen to and learn the birds' songs. The National Park is delighted to once again welcome the staff of BirdWatch Ireland to host this walk. Allow 2 hours. There is no limit to the number of participants – all are welcome. There is an optional Birdsong Workshop in the Education Centre after the walk. Suitable for all ages. Starts at 5am at the Information Office, Upper Lake, Glendalough. For more information, please phone 0404 45425.

Family Fun Days

Over the summer months Wicklow Mountains National Park will run a variety of themed Family Fun Days. Bring your primary school aged children along to the Education Centre for a mixed afternoon of nature-based activities, including art and nature walks. An adult must stay with the children, and be prepared to help! Booking is essential. Bookings taken from 8th July. Tel. 0404 45656 (weekdays).

Events will take place from 2-4pm and dates and themes are as follows:

Thursday 15 July – Flowers

Thursday 22 July - Birds

Thursday 29 July - Bug Safari

Thursday 5 August – Mammals

Thursday 12 August - Glendalough Bat Day

Thursday 19 August - Bug Safari

Thursday 19 August – Habitats

Saturday 26 June: Bug Walk: Take a safari through the amazing world of bugs. Starts at 11am from the Info Office, Upper Lake. Bring a jar with a lid to help examine the mini-beasts. Family friendly, although not suitable for buggies. Booking is essential. Bookings taken from 12th June. Tel. 0404 45425.

Saturday 24 July: Bog Walk: Explore one of Ireland's most important habitats - the ever-declining bog. Starts at 11am. This walk will be on and off track and wet underfoot, so all participants must be suitably equipped, (hiking boots and suitable rain gear). Allow 2 hours. This event is aimed at adults but may be suitable for secondary school aged children with an interest in natural history. Booking is essential. Bookings taken from 10th July. Tel. 0404 45425.

Notice Board

Saturday 21 August: Tree ID Walk for National Heritage Week: Starts at 11am from the Info Office, Upper Lake. Learn how to identify trees and discover their history, folklore, ecology and uses. Participants should wear suitable footwear for venturing off track. Aimed at adults but also suitable for secondary aged children with an interest in natural history. Not suitable for buggies. Allow 2 hours. Booking is essential. Bookings taken from 7th August. Tel. 0404 45425.

For more events and information on all of the above visit www.wicklowmountainsnationalpark.ie

NATIONAL BOTANICAL GARDENS

Glasnevin, Dublin 9

Exhibitions: All exhibitions will take place in the Gallery of the Visitor Centre

Saturday 22 - Sunday 23 May: Sustainable Environment Fair: Visit the stands in the Visitor Centre presented by leading environmental and conservation organisations. Outdoor farmers market on Sunday 23rd with organic vegetables and much more. Free admission. From 10.30am.

12 June - 11 July: Sculpture in the Arboretum: To coincide with the 4th Global Botanic Gardens Congress taking place at the National Botanic Gardens in June, the Gardens and the 'Sculpture in Context' organisation will host a unique exhibition of large-scale sculpture by some of Ireland's leading artists. Participating artists include; Cliodna Cussen, Leo Higgins, James Horan, Adam May, Mark Ryan and Bob Quinn.

29 June - 11 July: An Óige's 72nd Annual Photographic Exhibition: This popular Annual Photographic Exhibition is organised by An Óige's Photographic Group, and includes a wide range of prize-winning images for 2010.

Lectures, Tours & Other Events

Saturday 22 May: In honour of International Day of Biodiversity a special guided tour of native plants in the Gardens will be offered. Come and see the range of native plants in the collections, as well as the developing new Native Plant Conservation Area being constructed. Free Admission. Meet at the Visitor Centre for 3pm.

Saturday 22 May: Guided Walk – 'Biodiversity at Kilmacurragh': Participants should meet at the Car Park for Kilmacurragh Arboretum. In celebration of International Biodiversity Day. 3pm.

For further information on all events contact the National Botanic Gardens, Glasnevin, Dublin 9. Tel. 01 804 0300 Web. www.botanicgardens.ie

IRISH WILDLIFE TRUST

IWT Newt Survey

If you are interested in native wildlife and want to learn real conservation biology skills then join our newt survey. This summer we will be running the survey in counties Dublin, Galway, Monaghan and Waterford. We are looking for keen volunteer surveyors to attend our county training days in late May.

For more information on the survey or training days contact Kieran at newts@iwt.ie or on 01 860 2839

Wild Watch

To celebrate the International Year of Biodiversity, the Irish Wildlife Trust is hosting a nationwide event on **Saturday 28th & Sunday 29th August**. Events lead by a network of expert naturalists will be held in every county to discover, explore and enjoy what the natural world has to offer in dozens of the best wildlife sites around the country. Participants will learn about biodiversity, how to identify and record species including invasive species and what they can do to halt the loss of biodiversity. For more information and to make a booking contact Joanne on Tel. 01 8602839 Email. enquiries@iwt.ie Web. www.iwt.ie

CHESTER BEATTY LIBRARY

Dublin Castle, Dublin 2

Muraqqa'

Imperial Mughal Albums from the Chester Beatty Library



25 June - 3 October 2010

Named by *The Art Newspaper* as one of the top ten Asian exhibitions worldwide for 2008 and back home after a four-venue tour of America, this is a stunning, not-to-be missed exhibition of paintings from the land of the Taj Mahal. The Library holds one of the finest collections of Indian Mughal paintings in existence, and this exhibition is a rare opportunity to see many of the best of those works. The exhibition focuses on a group of six albums (*muraqqa's*) compiled in India between about 1600 and 1658 for the Mughal emperors Jahangir and Shah Jahan (builder of the Taj Mahal). Each album folio originally consisted of a painting on one side and a panel of calligraphy on the other, all set within beautifully illuminated borders. Many of the paintings are exquisitely rendered portraits of emperors, princes and courtiers—all dressed in the finest textiles and jewels—but there are also images of court life, and of Sufis, saints, and animals. The exhibition is accompanied by a fully-illustrated, multiple award-winning catalogue.

The Chester Beatty Library has a variety of events taking place over the Summer months, including tours, talks, demonstrations and workshops. For details on all events please see www.cbl.ie or contact the Chester Beatty Library Tel. 01 407 0750 Email. info@cbl.ie

Notice Board



SUMMER AT AIRFIELD HOUSE

Upper Kilmacud Road, Dundrum, Dublin 14

Sustainable Saturdays: On the last Saturday of every month, Airfield will celebrate an aspect of sustainable living with talks and workshops. Beekeeping, poultry farming, and soap making are amongst the subjects to be discussed - and don't forget to bring along a book for our Book Swap Stall - and take away a new free book to read.

Grow It Yourself – GIY: Dundrum GIY meet on Sustainable Saturday - the last Saturday of every month at 3pm. Airfield is now a GIY Ireland Centre. GIY brings people who are interested in growing their own food together to talk and learn from each other and to exchange tips, produce and war stories. Admission Free. All welcome.

Family Sundays at Airfield: Come along and explore Airfield's Farm and Gardens and enjoy a different farm, gardening or art activity each week. Admission Adults €6, Children €3.

The Wednesday Garden Tour: With head gardener Emer O'Reilly every Wed at 2pm.

Private Garden tours can be booked for Groups.

Saturday 22 & Sunday 23 May:

National Drawing Day: In celebration of National Drawing Day, and International Biodiversity Day, enjoy a variety of drawing activities in response to Airfield's biodiversity - with tree wrapping, bug drawing and a mandala made with natural materials. All ages welcome. Admission Adults €6, Children €3. 12.30-4pm

For more information on events, prices and to book for upcoming events contact Airfield House on Tel. 01 298 4301. Email booking@airfield.com Web. www.airfield.ie

NATIONAL MUSEUM OF IRELAND – COUNTRY LIFE

Turlough Park, Castlebar, Co. Mayo

Friday 21 May: The Knitting Circle: Exchange patterns, learn new techniques, bring along your knitting and join in. All ages welcome, children under 12 must be accompanied by adults. 11am-1pm. (Third Friday of every month)

Saturday 22 & Sunday 23 May: Féile na Tuaithe: Free Family Festival. Enjoy craft and food market; traditional craft demonstrations; professional working dog trials; family

Airfield is Dublin's only working urban farm.

Today visitors of all ages can experience what it is like to be on a farm whilst in the middle of the city. © Airfield House

entertainment, music and face-painting; visual art trail with Mayo Art Squad and lots more. 12-5pm.

Sunday 6 June: Horseshoes & Harness: Farmers working with horses needed skilled craftspeople to back up their work, including blacksmiths, harness makers and cart builders. Join Dr. Jonathan Bell to hear more about these craftsmen. Booking required. Adults & children 7 yrs +. 2.30-3.30pm.

Sunday 20 June: Winter 2009: A Sign of Things to Come? 1947, 1963, 2009 - Putting recent weather patterns into an historical context with John O'Flanagan, Manager of the MET Office in Knock. Booking required. Adults & children 7 yrs+. 2.30-3.30pm.

Thursday 24 June: Clay Weaving Workshop: Learn about the different types of baskets in the museum's handling collection and weave a basket from clay with Tommy Casby. Booking required. Children under 6 yrs accompanied by an adult. 3.30-4.30pm.

Sunday 4 July: From the Irish Seaweed Kitchen: Join Dr. Prannie Rhatigan as she identifies and gives an overview of the traditional uses of some seaweeds found off Irish shores. Booking required. All Ages. 2.30-3.30pm.

For more information or to make a booking contact the Bookings Office. Tel. 094 903 1751 Email: educationph@museum.ie Web. www.museum.ie

IRISH WHALE AND DOLPHIN GROUP

The summer series of IWDG weekend whale watching courses will take place on Cape Clear Island, Co. Cork, on 18-20 June, 16-18 July and 10-12 September. Cost for IWDG members €70 (non-members €90). Weekends include lecture series, land and boat-based whale watches. For further details see www.iwdg.ie or email padraig.whooley@iwdg.ie

Cetacean Identification and Whale-Watching Course:

Sunday 16 May: Kilrush, Co. Clare

Cost: €35. Contact: simon.berrow@iwdg.ie Tel. 086-8545450

Whale Watch Ireland 2010: All-Ireland Whale Watch Day, Sunday 22 August, 2-5pm

Free event, open to everyone, comprising guided land-based watches from headlands throughout the four provinces. For further details see www.iwdg.ie



Humpback Whale Fluke. Whale Watch Ireland 2010 takes place on Sunday 22nd August.

© Pádraig Whooley

Notice Board

NATIONAL MUSEUM OF IRELAND – ARCHAEOLOGY Kildare Street, Dublin

Saturday 15 May: Adult Gallery Talk: Evidence of Daily Life in the Iron Age from Irish Bogs. Join Dr. Katharina Becker, Archaeologist, for this talk about finds from Irish bogs that give us evidence of everyday life in Iron Age Ireland. Places limited to 20 and are allocated on a first come, first served basis. 12-12.30pm.

Wednesday 19 - Friday 21 May: Bealtaine Festival: 'What a Relief!' Three Day Ceramics Art Workshop. Guided by ceramics expert Caomhán Mac Con Iomaire, explore your creative side with this 3-day introduction to ceramics for the Bealtaine Festival. No experience needed and materials provided. Booking essential. 11am-1pm.

Saturday 22 May: National Drawing Day: Archaeological Illustration Special with Aoife Patterson, Archaeological Illustrator, who will guide and inspire your own drawings of artefacts that are on display in the National Museum. No experience needed and materials provided. Places are limited and are allocated on a first come, first served basis. 2-4pm.

Sunday 23 May: Fairy Folk-Finger Puppets: Traditionally May is the month when fairies were thought to be most active throughout the Irish countryside. Take part in our finger puppet workshop with artist Sinead McGeeney. Make your own finger puppet fairies from felt and other bits n' bobs. Places are limited and are allocated on a first come, first served basis. Family with children 8 yrs+. 3-4pm.

Wednesday 26 May: Bronze Age Ireland Tour and Pottery Handling Session: Join this tour which investigates the weapons, burial techniques and jewellery of Ireland's Bronze Age people. Places are limited to 30 and are allocated on a first come, first served basis. Adult Event. 11am-12pm.

Saturday 19 June: A Viking Teenager in Dublin: Join Maeve Sikora, Archaeologist at NMI, in a discussion on the recent excavation of a Viking grave in Dublin and the new scientific research which is attempting to find out more about where the early Viking settlers in Ireland came from. Places limited to 30 and are allocated on a first come, first served basis. Adult Event. 12-12.30pm.

Sunday 27 June: Uncover Buried Stories with Storybear! Join Storybear on his magic rug to explore and uncover the exciting delights that are to be found in the Museum and in your own imagination. Places are limited to 25 and are allocated on a first come, first served basis. Family with children 7-10 yrs. 3-4pm.

For more information or to make a booking contact the museum booking office. Tel. 01 6486453 Email: bookings@museum.ie Web. www.museum.ie

IRISH PEATLAND CONSERVATION COUNCIL Bog of Allen Nature Centre, Lullymore, Rathangan, Co. Kildare

Sunday 23 May: To celebrate National Biodiversity week the Bog of Allen Nature Centre will be hosting a Biodiversity Show from 12-4pm. A talk on Ireland's butterflies will be followed by a walk to Lullymore West bog reserve where the endangered Marsh Fritillary butterfly is breeding.



Marsh Fritillary
© Jesmond Harding

Monday 12 June: Visit the Art Gallery at the Bog of Allen Nature Centre and be inspired by the bog work of Irish artists. All proceeds to the Save the Bogs Campaign. View a selection of art on line at Save the Bogs Gallery.

Thursday 1 July – Wednesday 7 July: An Introduction to Composting, Nature Crafts and the Wild boglands' teacher training course at Kildare Education Centre. This course is designed to introduce teachers to the basics of composting, simple craft ideas, an introduction into the wild boglands of Ireland, some field study techniques and other activities teachers can carry out with their students when visiting a peatland. For further information and to book a place on this course contact the Kildare Education Centre on 045-530200

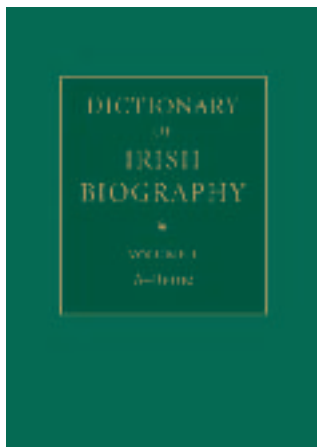
Sunday 25 July: INTERNATIONAL BOG DAY - Join us at the Bog of Allen Nature Centre from 2-5pm to celebrate this worldwide event. Events will include an introduction to IPCC's new Conservation Plan followed by a walk to Lodge bog where participants will see some of the ongoing conservation work been undertaken by staff and volunteers. Adults and children welcome. Free Admission. Bring a picnic.

Monday 2 August: Holiday fun in the Nature Shop. Special promotion of bug boxes, wildlife identification charts and activity cards. Catalogue available on website or by post. Tel 045 860133

Monday 9 August - Friday 13 August: Summer Camp - Mon-Fri: 10am -1pm. Go Wild with Nature Summer Camp at the Bog of Allen Nature Centre for children aged between 7 and 13 years. Places limited. Cost: €50, 10% discount for second and subsequent siblings.

Monday 21 August - Friday 29 August: HERITAGE WEEK - Volunteer Days at Lullymore West Bog, Co. Kildare. Work with us to help block drains that were opened during the development of this peatland in the past. The drain blocking will help us to preserve the habitat of the endangered marsh fritillary butterfly. Bring wellies and packed lunch. Please contact us to find out more about volunteering or visit our website.

For further information on all events and summer camp contact IPCC, Bog of Allen Nature Centre, Lullymore, Rathangan, Co. Kildare. Tel. 045-860133 Email: bogs@ipcc.ie Website www.ipcc.ie



Seamus Heaney launching the *Dictionary of Irish Biography* in Belfast



Dictionary of Irish Biography

Edited by James McGuire & James Quinn

9,700 lives; 700 contributors; 8 million words; over 2000 years of history

A collaborative project between Cambridge University Press and the Royal Irish Academy, the *Dictionary of Irish Biography*, is the most comprehensive and authoritative biographical dictionary yet published for Ireland.

The Dictionary is made up of 9,700 biographies written by over 700 contributors, and spans over two thousand years of Ireland's history. It includes the lives of deceased Irish men and women who made a significant contribution in Ireland and abroad, as well as those born overseas who had noteworthy careers in Ireland - from St Patrick to Patrick Pearse, Grainne O'Malley to Maud Gonne MacBride, Dáibhí Ó Bruadair to Samuel Beckett, Shane O'Neil to Eamon deValera and Edward Carson to Bobby Sands. A distinctive feature of the Dictionary is the particular attention paid to outstanding women who have previously been overlooked and its broad coverage of the modern period.

Biographical subjects include artists, architects, scientists, lawyers, journalists, actors, musicians, bankers, sporting figures, writers, engineers, criminals, public servants, politicians and philanthropists. Contributors are principally professional historians but many are from diverse fields and include: T.K. Whitaker, economist; Gerard Hogan SC; Colm Tóibín, writer; Adrian Hardiman, Supreme Court judge; and Peter McVerry, social worker.

The Dictionary is being published simultaneously in nine volumes and online. The online version of the Dictionary will be an ongoing project, with new biographies being added twice a year. The first set of new entries will appear from May 2010.

The biographies are arranged alphabetically starting with Jacques Abbadie (d. 1727), a Huguenot refugee who became dean of Killaloe, through to Zozimus (aka Michael Moran) (d. 1846), the Liberties-born balladeer. St Brigid is the earliest woman featured and the earliest man was Palladius, an envoy sent to Ireland by Pope Celestine. The most recent biographical subject is Dorothy Walker, writer and critic, who died in December 2002. Approximately 1,000 of the 9,700 people featured were born outside of Ireland. The shortest-lived person in the Dictionary is Nellie Organ (1903-08), a pious child from Co. Waterford, whose cause for beatification received widespread popular support after her death.

The most common surnames in the Dictionary are: O'Connor, Butler, O'Brien, Mac/McCarthy and Murphy. Amongst the least well known figures are: Vere Goold, born in Co. Waterford, the only Wimbledon finalist to have been convicted of murder, and Percy Ludgate from Skibbereen, Co. Cork who was a pioneer in digital computing.

Published by Cambridge University Press in collaboration with the Royal Irish Academy
ISBN 13: 978 0521633314



Drystone Walls of the Aran Islands Exploring the Cultural Landscape

By Mary Laheen

Ireland has an exceptional cultural landscape but until now, those interested in conservation of the built environment have concentrated on cities and buildings. *Drystone Walls of the Aran Islands* is the first book to deal with a heritage associated with rural life.

The Aran Islands is one of Ireland's richest cultural landscapes, with a drystone-wall field-boundary system almost entirely made by man. The spectacular beauty of this landscape has inspired countless writers, such as Liam O'Flaherty and Tim Robinson. The landscape also retains remarkable continuity with the past - Celtic occupation, Christianity, invasion, famine and evictions - a unique combination of the forces of humankind and nature.

Mary Laheen explores this landscape which is being threatened by the road-maker, the developer and the industrialised farmer among others. She outlines the background history and factors that have influenced the landscape and looks at one ceathrú, a quarter of a townland, a specific farm in that ceathrú, and the pattern of landholding and farming practised today.

This thought-provoking book also looks at the Aran Islands in the context of current international policies on the significance of cultural landscapes and puts forward possible frameworks on managing such landscapes for the future.

Mary Laheen teaches Architectural Design at UCD, where she graduated in 1981. She practiced architecture in New York and San Francisco and set up her own practice in Dublin in 1995. Associated with the Aran Islands for many years, she designed the Irish language school, Coláiste Ó Direáin, in the early 1990s.

Published by The Collins Press
ISBN 978 1 84889 025 1





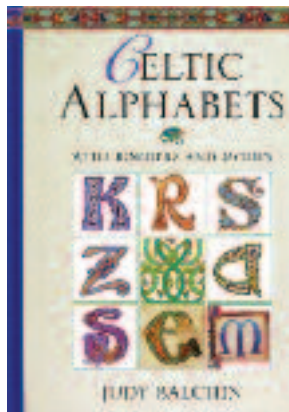
If Trees Could Talk

Wicklow's Trees and Woodlands over Four Centuries

By Michael Carey

Wicklow is the most forested county in Ireland, supporting a sustainable forest industry employing over 1,000 people. Its woodland history and culture go back many centuries and are deeply embedded in rural areas throughout the county. Michael Carey explores the evidence of former woodland cover and the various tree planting initiatives carried out in the county between the seventeenth and the twentieth centuries. The uses made of timber and the profitability of the industry during the eighteenth and nineteenth centuries are also discussed and include a review of documentary material relating to the old Watson-Wentworth-Fitzwilliam estate based at Coolatin near Shillelagh in the south of the county. The progression of the industry over the period is referenced to the overall social and political evolution of the county and related issues.

Published by COFORD
ISBN 1 902696 64 6



Celtic Alphabets

with borders and motifs

By Judy Balchin

Inspired by Celtic lettering and illumination, this practical book contains eleven alphabets along with a diverse selection of beautiful borders and motifs. Using step-by-step photographs, popular author Judy Balchin shows us how to create stunning designs incorporating painting and gilding techniques. Using a mixture of both traditional and modern Celtic styles Balchin presents a book full of inspiration and ideas for your own designs and projects. Lavishly illustrated throughout, the alphabets are presented in colour and black-and-white for ease of use and the letters, motifs and numerals can be used as templates to get you started.

Published by Gill and Macmillan
ISBN 978 07 17 147786

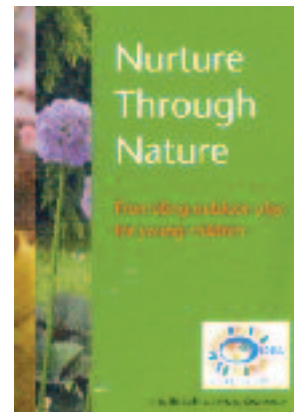


Irish Legends Sticker Book

Traditional Stories for Children

A delightful collection of traditional Irish legends, beautifully illustrated and simply retold to be read by and to children of all ages. Each legend is accompanied by a set of stickers unique to the story. Includes The Children of Lir, Deirdre of the Sorrows, The Salmon of Knowledge and Fionn and the Dragon.

Published by Gill and Macmillan
ISBN 978 01717147748



Nurture through Nature

Promoting Outdoor Play for Young Children

This book is for childcare practitioners, parents and all other adults who are interested in providing outdoor play opportunities for young children. It aims to promote outdoor play by showing children's experiences in a range of outdoor environments, exploring possibilities for outdoor play, and raising awareness of its benefits. A unique and engaging perspective is taken to promote outdoor play - six stories of children at play are illustrated and the benefits and learning gained are described.

Divided into three sections, *Nurture through Nature*:

- looks back at outdoor play of previous generations and introduces concepts and issues relating to outdoor play today
- introduces 'Learning Stories' which are used throughout the book to promote outdoor play
- identifies what is involved in the design and creation of an inclusive outdoor play area, which is one where children have the opportunity to play regardless of their ability

The delights of the outdoors are among the deepest, most passionate joys of childhood and this book aims to enhance children's lives through improving play opportunities and outdoor provisions.

Published by, and available from IPPA, the Early Childhood Organisation
ISBN 978 0 9547592 1 6

Books



The Song At Your Backdoor

By Joseph Horgan

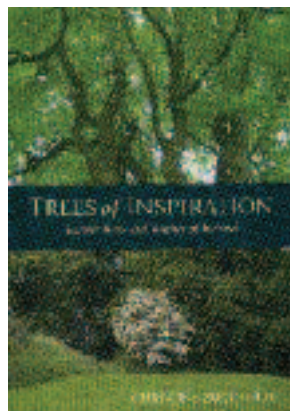
"This book is about a walk, by and large, criss-crossing over eight or nine miles of land. It is about a yard and a lane, although it does take in those land edges and roads a further distance away. I did not believe that I would get to know this stretch of land fully (...but) I did stop, nonetheless, at the gap in a hedge, at the rock on a lane, at the view to a wood, at a stream in a field. I wanted to see."

Taking his backdoor as a starting point, Joseph Horgan sets out to explore the natural world, bringing with him the words of writers, poets, naturalists and scientists, such as Patrick Kavanagh and Robert Lloyd Praeger, who roamed and wrote about the Irish countryside. As he observes and considers everyday sights, familiar birds and animals, he attempts to reclaim the wonders of nature as we become increasingly alienated from it.

The book spans one autumn and one winter, framed by the departure of the swallows from the author's backyard and concluding with their return. In between, the author travels on foot or by bicycle along some quiet country lanes of 21st-century rural Ireland. Mingling his observations and thoughts with references from seventh-century poetry to modern geological studies, the author encourages us to look again at nature around us and to respect and protect it. This portrait of natural riches reminds us of what is lost, and what we stand to lose, if we take it for granted, deafened by man-made noise.

Joseph Horgan came to live in Ireland in 1999. Twice shortlisted for the Hennessy Award for new Irish Writing, in 2004 he won the Patrick Kavanagh award for poetry. His work has been broadcast on RTÉ radio and television and he writes a weekly column for the Irish Post. His poetry has been widely published and his first collection, *Slipping Letters Beneath the Sea*, was published in 2008. He lives in County Cork with his wife and children.

Published by The Collins Press
ISBN 978 1 84889 033 6



Trees of Inspiration Sacred Trees and Bushes of Ireland

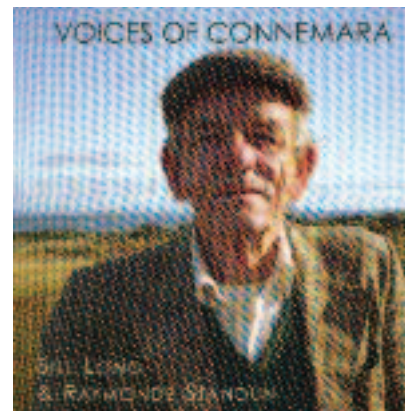
By Christine Zucchelli

From ancient times people appreciated the other-worldly value of trees, singling out individual trees for special veneration. In Ireland the roots of tree worship reach deep into pagan Celtic religion and spirituality. This book explores the stories and legends of Ireland's sacred trees, of Fairy Thorns and Rag Trees, of Mass Bushes and Monument Trees, and reveals their social and historical functions from pagan times to the present.

Revered landmark trees were meeting places to install chieftains, hear lawsuits, celebrate seasonal festivals, or to hold military, political and secret religious conventions. Sacred trees were channels of communication with the divine, through which seers and saints, poets and scholars gained insight and sacred knowledge.

In words and images, this is a rich compendium about our relationship with trees, and gathers many tree-related remnants of our pagan spiritual past and tree-related oral history into one place.

Published by The Collins Press
ISBN 978 1848 890138



Voices of Connemara

By Bill Long & Raymonde Standún

When Raymonde Standún set about photographing the local people of the South Connemara Gaeltacht, she quickly sensed that here were stories to be told that lay beyond the reach of a camera: unique places; unique people; a nucleus of Irish culture, its language, music and dance. *Voices of Connemara* keep this heritage alive in pictures as well as in the written word.

Collected here are 51 interviews, among them: Martin Flaherty on the Black and Tans; Julia Greaney on the Fair Day at Spiddal; Cáit Nic an Iomaire on making her own wedding dress; and Festy Conlon on his father's first fife.

Set against Standún's stunning images and stories of poitin for two bob, the baker's island delivery boat and the trials of line-fishing, alongside darker tales, still vibrant in the collective memory, of landlord brutality, famine and emigration.

Edited by Bill Long, who also introduces the volume, here are the extraordinary voices of the ordinary people of Connemara, voices of the living as well as the dead.

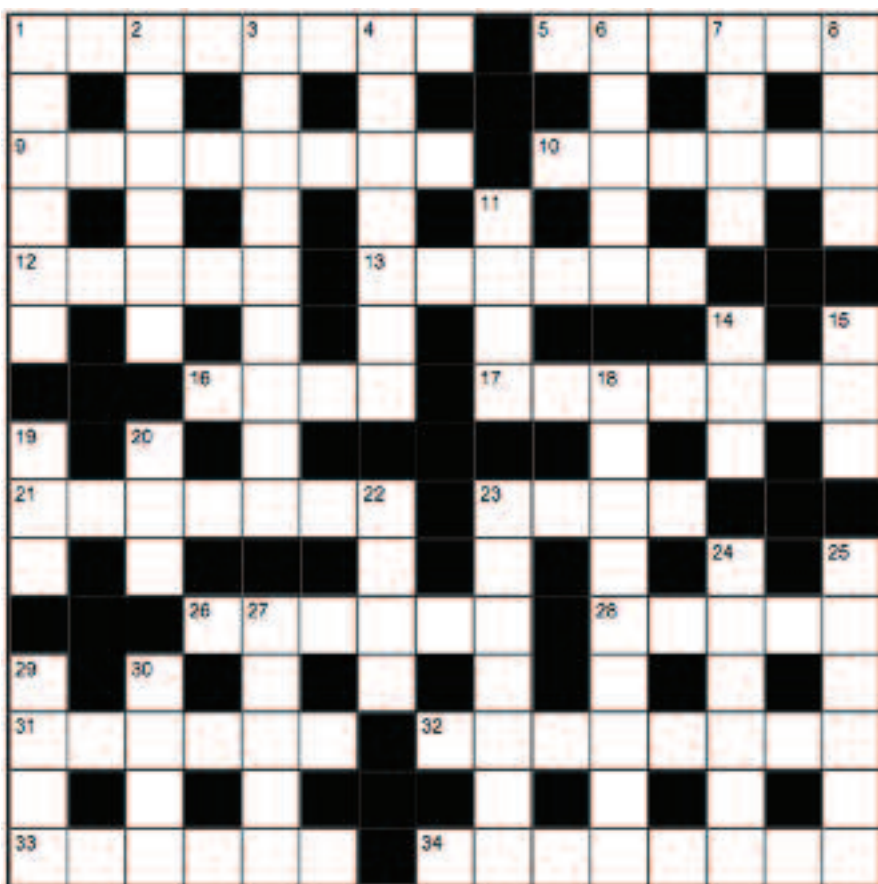
Published by New Island
ISBN 978 1 84840 040 5

As Good as it Gets!

Ramblers gather at Crone in the sunlit forest clearing,
lifelong friends, chatting car-side, toggling out.
Rucksacked and ready, we move out and up
continuing an adventure started long ago,
when eager youths raced green forest floors:
the sun smiled and watched the young folk grow.
Sharing carefree laughter of young girls passing
everyone enjoying a wonderful Wicklow way.
Let the good times last, we say!
THANK GOD for this great, happy day!
We pass scented logs of pines
piled high on either side - our guard of honour.
Once robust trees, they sheltered us in rainy times.
On Maulin's summit, serene and spiritual,
we pause, spellbound, speechless.
Too soon returning to waiting cars,
we pray for another day, just like today.

By Sean Quinn

The editor welcomes your letters, poems and other submissions. Please send your contributions to:
The Editor, Heritage Outlook, The Heritage Council, Church Lane, Kilkenny. Or email: heritageoutlook@gmail.com



Crossword

No.14 *Compiled by Nóinín*

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HERITAGE OUTLOOK
Crossword Competition,
Attention: Isabell,
The Heritage Council,
Church Lane, Kilkenny, Co. Kilkenny.

Closing Date: **August 1st 2010**

Congratulations to **Anne Cunningham**, Raheen, Co. Limerick, who sent in the winning entry to our last crossword competition.

ACROSS

- 1 And 21 Across. Early Christian church on Dingle peninsula (8,7)
- 5 Type of roof made from dry vegetation (6)
- 9 Position of prominent object in particular landscape (8)
- 10 Type of decoration or design based on flowers (6)
- 12 Make improvements to text but don't end me! (5)
- 13 Pseudonym or fictitious name, like Ann Moy? (6)
- 16 Fine-grained soil used by potters (4)
- 17 Warrior's belt worn to support sword - as in 'Blackadder'? (7)
- 21 See 1 Across
- 23 Early inhabitant of Ireland, Britain and NW France (4)
- 26 King of the Fairies... bore no ill will! (6)
- 28 Poet, dramatist and senator, co-founded Abbey Theatre (5)
- 31 Grand imposing entrance as on megalithic tombs (6)
- 32 Burning to death of heretics in Spanish Inquisition (4-2-2)
- 33 Harry ____ stained glass artist and illustrator (6)
- 34 Man-made object such as found at archaeological dig (8)

DOWN

- 1 One who applies overlay of gold (6)
- 2 Horizontal beam over door or window (6)
- 3 Nocturnal burrowing mammal with amoral lid of leathery armour? (9)
- 4 King Ethelred the ____, he was never prepared! (7)
- 6 Native tree - Cuileann - said to protect house from lightning (5)
- 7 See 8 Down
- 8 And 7 Down. ____ of ____ Co Meath seat of Ard Rí na hÉireann (4,4)
- 11 Burial chamber - passage, 31 Across or wedge (4)
- 14 Large vase, pot or samovar (3)
- 15 Law or decree (3)
- 18 Can we lure Molly to this Co Kildare Heritage & Discovery Park? (9)
- 19 Prominent rock or high rocky hill (3)
- 20 Walking route such as the Wicklow, Beara or Dingle ____ (3)
- 22 Fine cord of twisted fibres or tall story? (4)
- 23 Overcome... curb... subdue (7)
- 24 North American nation of maple leaf (6)
- 25 Visual percept .. panorama .. scene (6)
- 27 Speckled tea-loaf or tear in cloth? (5)
- 29 Type of long narrative poem such as Beowulf (4)
- 30 Domain, sphere or arena (4)

Solutions to Crossword No. 13, Heritage Outlook Autumn/Winter 2009:

ACROSS: 1. jerpoint abbey; 8. notched; 9. catalan; 10.deo; 11. psalm; 12. delilah; 14. née; 15. ore; 16.hog; 17. staigue; 19. beehive; 22. ice; 25. err; 26. duo; 27. corrode; 28. cells; 29.mbe; 30. estella; 31. statute; 32. cliffs of moher

DOWN: 1. juniper; 2. retrace; 3. ogham; 4. nodding; 5.battle-axe; 6. yule log; 7. banshee; 9. codes; 13. arum; 16. hoi polloi; 18. hero; 19. beckett; 20. erratic; 21. edema; 22. ionesco; 23. bulrush; 24. masseur; 28. charm

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What is Heritage?

Under the National Heritage Act (1995), 'heritage' is defined as including the following areas:

Monuments

Archeological Objects

Heritage Objects

Architectural Heritage

Flora and Fauna

Wildlife Habitats

Landscapes

Seascapes and Wrecks

Geology

Heritage Gardens
and Parks

Inland Waterways

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