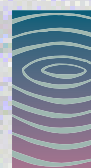
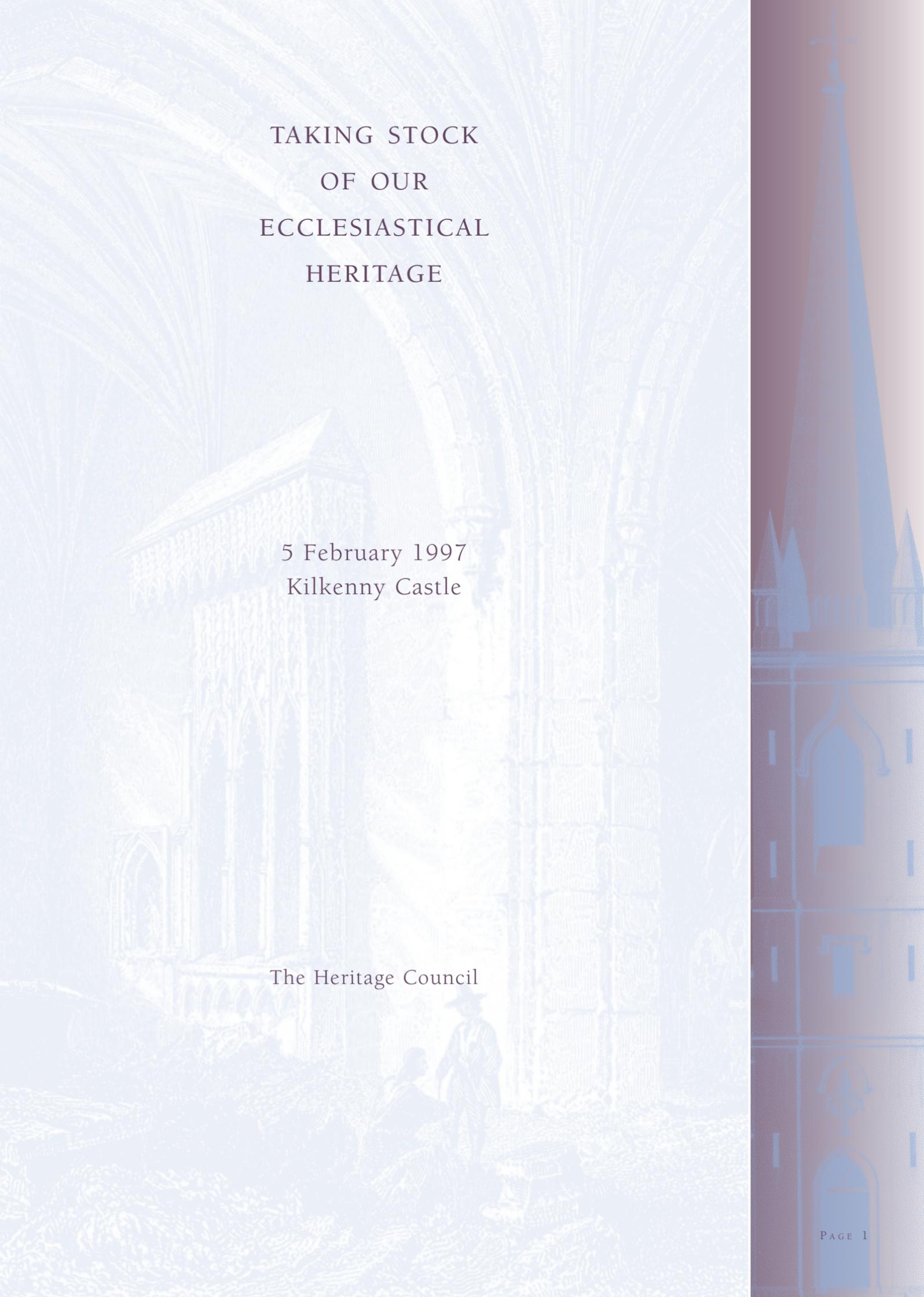


TOWARDS POLICIES FOR IRELAND'S HERITAGE

TAKING STOCK
OF OUR
ECCLESIASTICAL HERITAGE



THE HERITAGE COUNCIL
AN CHOMHAIRLE OIDHREACHTA



TAKING STOCK
OF OUR
ECCLESIASTICAL
HERITAGE

5 February 1997
Kilkenny Castle

The Heritage Council



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Ballymackenny Church, Co. Louth c. 1783
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FOREWORD

This volume includes the papers given at “Taking Stock of our Ecclesiastical Heritage,” a seminar held by the Heritage Council in February 1997 in Kilkenny Castle. The aim of this conference was to draw attention to this important element of our heritage - the heritage of churches - by launching the Survey of Churches in Ireland, as well as giving advice on basic care of churches and their contents.

Through the publication of the papers in this volume we hope the messages from the speakers will not be lost - that our ecclesiastical heritage is at risk and requires attention. It is one of the most commonplace aspects of heritage, but one that could be lost all too quickly.

The Ecclesiastical Working Group was set up by the Heritage Council in December 1995 to facilitate an exchange of views on different matters that affect ecclesiastical heritage, to create greater awareness of church heritage in general and to be pro-active in starting initiatives to protect this heritage.

It consists of representatives of:

Roman Catholic Church,

Church of Ireland,

Presbyterian Church

Methodist Church

Conservation architects and historians,

Conservators

Its principal task has been in particular to collate various surveys already carried out by different Churches and to establish a standard for a national survey of church buildings and their contents.

The reason for this activity is to raise appreciation of this heritage among those who live and work within it; to provide for greater security for ecclesiastical heritage both from theft and from neglect; to inform Heritage Council policy on churches.

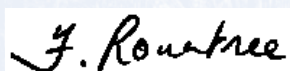
Ecclesiastical heritage in Ireland is at risk due to the changes in religious practice that have happened in Ireland over the past thirty years. As a result, the Ecclesiastical Heritage Working Group felt strongly from the outset that the survey should record both buildings and objects. Mona O'Rourke was commissioned to carry the research on this survey document and to compile the form. The first phase of the survey is well underway.

The first three papers give examples of practice abroad. Robin Thornes tells us of the risks facing portable heritage and the steps required to ensure that it is properly recorded. Stefan Binst outlines the work of Monumentanwatch in the Belgium and the Netherlands. Archbishop Marchisano places the survey in the context of work being carried out internationally by the Catholic Church. In the second section, Mona O'Rourke explains in detail the survey being carried out, and examines

the form. John Maiben Gilmartin introduces us to the underestimated treasures of nineteenth century Catholic Ireland. The last three papers tackle practical issues. James Howley advises on basic housekeeping in churches, measures that can be taken without great cost or effort. David Slattery outlines the problems that occur to stone under various circumstances such as atmospheric pollution, and Mark Bambrough gives a comprehensive guide to stained glass, its problems, and its conservation.

A list of stalls of the bookshops who attended as well as a general bibliography are included at the end.

We hope that this volume will be of use to you.



Freda Rountree

Chairperson
Heritage Council

RÉAMHRA

Is é atá san imleabhar seo na páipéir a léadh ag Taking Stock of our Ecclesiastical Heritage, comhdháil a thionóil an Chomhairle Oidhreachta i mí Feabhra 1997 i gCaisleán Chill Chainnigh. Ba é aidhm na comhdhála seo aird a tharraigt ar an ngné thábhachtach seo dár n-oidhreacht - an ghné eaglasta, agus an Suirbhé ar Eaglaisí in Éirinn a sheoladh. Ina theannta sin bhí sé i gceist comhairle a chur ar fáil maidir le conas aire bhunúsach a thabhairt d'eaglaisí agus gach a mbíonn iontu.

Tá súil againn go mbuanóidh na páipéirí san imleabhar seo a raibh á rá ag na cainteoirí, is é sin go bhfuil an Oidhreacht Eaglasta i mbaol agus gur ghá aird a thabhairt uirthi. Tá sí ar na gnéithe is coitianta agus is feiceálaí dár n-oidhreacht i gcoitinne ach fós d'fhéadfaí í a chailliúint go han-tapa.

Bunaíodh an Grúpa Oibre Eaglasta i mí na Nollag 1995 chun roinnt aidhmeanna a bhaint amach: chun deis a thabhairt tuairimí faoi cheisteanna éagsúla a bhain leis an oidhreacht eaglasta a phlé, chun aird a tharraingt ar an oidhreacht eaglasta i gcoitinne agus chun feidhmiú go gníomhach chun tionscnaimh leis an oidhreacht sin a chosaint a chur chun cinn. Tá ionadaithe ó na grúpaí seo a leanas ar an nGrúpa Oibre:

An Eaglais Chaitliceach

Eaglais na hÉireann

An Eaglais Phreispitéireach

An Eaglais Mheitidisteach

Oird Rialta

Ailtirí agus Staraithe Caomhnaithe

Caomhnóirí

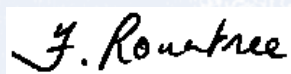
Ba é an príomhrud a bhí le déanamh go háirithe na suirbhéanna éagsúla a bhí déanta ag na heaglaisí éagsúla a chomhordú le chéile agus caighdeán a bhunú le haghaidh suirbhé náisiúnta ar fhoirgnimh eaglasta agus a bhfuil iontu. Is iad na cúiseanna a bhí leis seo tuiscint níos fearr ar an oidhreacht seo a chur ar fáil dóibh siúd a mhaireann léi agus a oibríonn léi; slándáil níos fearr a sholáthar don oidhreacht eaglasta chun í a chosaint ón ngoid agus ón neamhaird; agus chun bonn níos fearr a chur ar pholasaí na Comhairle Oidhreachta maidir le heaglaisí.

Tá an oidhreacht eaglasta in Éirinn i mbail de dheasca athruithe sa chleachtas eaglasta atá tite amach in Éirinn le tríocha bliain anuas. Dá bhrí seo bhraith an Grúpa Oibre Eaglasta go láidir ón tús gur cheart don suirbhé cur síos dhéanamh ar na heaglaisí féin agus a bhfuil d'earraí iontu araon. Coimisiúnaíodh Mona O'Rourke chun an taighde ar dhoiciméad an tsuirbhé a chur i gcrích agus chun an ceistiúchán a ullmhú. Tá an chéad chéim den tsuirbhé faoi lánseol.

Léiríonn na trí pháipéar tosaigh an cleachtas thar lear. Míníonn Robin Thornes an baol ina bhfuil an oidhreacht sho-iompartha agus cad is gá a dhéanamh chun cur síos uirthi mar is gceart. Tugann Patrick Vissiers imlíne d'obair Monumentanwatch sa Bheilg agus san Ísiltír. Cuireann Ardeaspag Marchisano an tsuirbhé i gcomhthéacs na hoibre atá idir lámha go hidirnáisiúnta ag an Eaglais Chaitliceach. Sa dara roinn míníonn Mona O'Rourke mionsonraí an tsuirbhé atá á dhéanamh agus scrúdaíonn sí an fhoirm. Cuireann John Gilmartin seoda caitliceacha ó Éirinn san naoú haois déag i láthair, seoda nach n-áirítear a luach i gceart. Tugann na trí pháipéar deireanacha faoi chúrsaí praiticiúla. Cuireann James Howley comhairle orainn faoin tíos bunúsach in eaglaisí agus tá moltaí aige nach gcosnóidh mórán ama nó airgid. Léiríonn David Slattery cuid de na fadhbanna a tharlaíonn don chloch i gcúinsi áirithe, i dtimpeallacht truaillithe aeir, mar shampla, agus tugann Mark Bamborough cuntas cuimsitheach ar an ngloine dhaite, ar na fadhbanna a bhaineann léi agus ar conas í a chaomhnú.

Tugtar liosta de na siopaí leabhar a d'fhreastail ar an gcomhdháil agus leabharliosta ginearálta faoi eaglaisí ag an deireadh.

Tá súil againn go mbeidh an foilseachán seo ina chabhair duit.



Freda Rountree

Cathaoirleach


INTRODUCTION

ALISTAIR ROWAN

The things that are taken for granted are often the most important in our national life. As Irish people we accept without question the countryside we grew up in: the flat expanses of the Midlands with their reedy loughs and wide rivers, the hills and mountains that mark the coasts, the granite harbours and coastal plains, the sand dunes and long strands. We take for granted all the inconsequential interventions made by our forefathers to control and organise this countryside; the ditches and ragged hedgerows, the dotted lines of trees - sycamore, beech and ash - that stand beside the roads, field walls of limestone, with and without mortar, little bridges, bridle paths, canals, and here and there, the cuttings and viaducts of the Victorian railway companies. This is the Irish landscape, in myriad shades of green, yellow, grey and brown, and in it, tucked into the valleys, at rural cross-roads, half way up hill sides, beside tarmac car parks or at the top of main streets in towns, are the churches of Ireland, national buildings which we ignore at our peril. The Irish ecclesiastical heritage is everywhere. It is ours to cherish and ours to care for.

Among the nations of Europe, the history of our country has insured that the state is endowed with an astonishing number of churches. The many denominational divisions have certainly seen to that, though our turbulent history has also decreed that the churches which survive today are, for the most part, modest. We have few great medieval cathedrals. The age of the Baroque, the Dublin city churches apart, has passed us by, and the eighteenth century generally has left a legacy of sensible, trim buildings in place of the flamboyant expressions of faith so typical of mainland Europe. We have some fine late-Georgian churches - the two cathedrals of Waterford are good examples - but it is really not until the nineteenth century that Ireland comes into its own as a church-building nation.

From 1801 the Protestant established church began systematically to replace its stock of churches with little slated halls, distinguished either by a neat three-storeyed tower or, if the patron of the parish was disposed to make a greater display, an elegant needle spire. The rebuilding of these parish churches was supported first by the Board of First Fruits, then by the Irish Ecclesiastical Commissioners, who spread their picturesque Gothic structures widely throughout the land. Catholic emancipation, granted in 1829, meant that much of the most progressive and consistent architecture of the Victorian period was to be seen in the building of Irish Catholic churches, magnificent classical buildings with temple fronts, towers and cupolas, built either in bright white Portland stone or in the glistening greys of native limestone. As the century progresses these great temples gave place to lofty Gothic churches whose arcaded interiors exult in the patterning of stained glass, the sheen of the polished marble and the glitter of white altars. The nonconformist



Protestant denominations, Presbyterians, Methodists and Congregationalists, each developed their own particular church type, often as a wide, lofty hall with sometimes a dramatic timber roof; then at the end of the century, many a parish took up an interest in what were thought to be the particularly national forms of Celtic Revival architecture and decoration.

At a distance of a century or, in some cases much more, all these buildings come down to us now as a cultural and religious heritage of exceptional value. The seminar organised by the Heritage Council in February 1997 and the papers that are recorded in this volume serve to remind us not only of the importance of such a heritage but, even more so, of our national responsibility, to see that the churches of Ireland in all their many and varied forms have a future which is secure. It is urgently necessary now that they are recorded properly in an appropriate and systematic way; that they are protected from unwarranted or careless alteration; that they are maintained and respected by those who use them as the living and spiritual expression of a country's faith and are supported by appropriate legislation and coherent conservation policies. Only then can we be sure that the things we take for granted now, and which many accept without a thought, will survive in a meaningful way into a very different world, so that future generations may enjoy and be inspired by them.

ALISTAIR ROWAN

Alistair Rowan is the Principal at the Edinburgh College of Art. He has written extensively on architecture especially on the work of the Adam brothers. He is the editor of the series, *Buildings of Ireland*. The first volume, *The Buildings of Ireland, North Ulster* appeared in 1979 and the most recent volume, *The Buildings of Ireland, North Leinster* written in conjunction with Christine Casey was published in 1993. In 1987 he wrote a television series on Irish church architecture.

OBJECT ID: AN INTERNATIONAL DOCUMENTATION STANDARD FOR THE PROTECTION OF CULTURAL OBJECTS

ROBIN THORNES

GETTY INFORMATION INSTITUTE

THE THREAT


The illicit trade of cultural objects is now widely recognized as one of the most prevalent categories of international crime. The proceeds of thefts, forgery, ransoms and smuggling operations involving cultural objects are often used to fund other criminal activities, the objects themselves serving as both a medium of exchange between criminals and as a means of laundering the profits of crime.

Religious objects have been one of the major targets of art thieves in many parts of the world. In Russia the number of thefts from churches and chapels was estimated in 1994 to be 43% of the total number of thefts of cultural objects. In the Czech Republic thefts of cultural objects rose from less than 100 in 1989 to 2,000 in 1993. In Poland there are art thieves who specialize in stealing from churches, unguarded buildings which have been described as “a sieve of misplaced trust, through which valuable icons, altar paintings and statues constantly disappear.” In Latin America too, churches have systematically looted. Theft from churches has also become a significant problem in Western Europe in the last ten years, although the size of the problem varies from country to country. In Belgium in 1994 thefts from religious buildings accounted for 9% of cases involving cultural objects, whereas in Italy the figure was 35%. In the United Kingdom there are no statistics, but it is believed that approximately one-third of parish churches have lost objects in recent years. Worldwide, thefts from religious buildings accounted for 33% of the notices issued by INTERPOL's Secretariat General in 1995.

THE IMPORTANCE OF INVENTORIES

There is widespread agreement that documentation is crucial to the protection of cultural objects, for stolen objects which have not been photographed and adequately described are rarely recoverable by the rightful owners. Unfortunately, very few objects have been documented to a level that can materially assist in their recovery in the event of theft. It is important, therefore, that efforts are made to increase public awareness of the need to make adequate descriptions of objects.

Religious bodies and national governments are aware of the threat to the cultural heritage posed by the growing number of thefts, and are taking steps to improve security and ensure that adequate inventories are made. For example, the Pontifical Commission for the Cultural Heritage of the Church, established by the Vatican in 1988, recognizes the increasing problem of the illicit trade in religious objects, stressing that collections, any artistic or historic materials of monuments be “well kept in terms of their state of conservation; well documented by means of up to date inventories and catalogues according to modern standards which require the aid of photographic support material; well preserved in suitable spaces equipped with modern methods of surveillance.” That quote I believe was made by the Most Reverend Archbishop Francesco Marchisano who will be speaking to us later on.



Similarly, the Council for the Care of Churches (England) has issued a guide to church security which recommends the making of “a fully descriptive written record of all items in the church,” and “a photographic record of all the objects listed.” The growing threat to cultural objects has also led some inventory-making bodies to re-evaluate their approaches to documenting cultural objects, both in terms of the speed with which the inventories are made and the need to describe projects in the ways that will enable them to be identified in the event of theft.

However, it is one thing to encourage the compilation of descriptions of objects as a security measure, but another to develop effective means of circulating this documentation to organisations which can assist in their recovery if stolen. Ideally, the information that can identify a stolen or illegally exported object should be able to travel at least as fast as the object itself. This will mean the information may have to cross national borders and be circulated among a number of organisations. The development of electronic networks makes this technically possible. But the existence of digital information and computer networks to transmit information solves only part of the problem. What is also needed are standards that will facilitate the exchange of information in a form that is intelligible to both systems.

THE PROJECT

In 1993 the Getty Information Institute interviewed a number of leading national and international umbrella agencies and government bodies. There was broad agreement among those who participated on the benefits of collectively addressing issues relating to documentation practices and the implementation of international standards. In July of that year, the Institute convened a meeting in Paris to discuss the possibility of developing an international collaborative project to define documentation standards for the identification of cultural objects. The meeting was attended by representatives of the Conference for Security and Co-operation in Europe (now the Organisation for Security and Co-operation), the Council of Europe, the International Council of Museums, INTERPOL, UNESCO, and the U.S. Information Agency. The participants agreed that there was a need for such an initiative and recommended that it should focus on developing a standard for the information needed to identify cultural objects, and on the mechanisms for encouraging the implementation of the standard. As a result of these consultations a project was defined and initiated, of which the primary objectives were:

To provide a collaborative forum for organisations that have demonstrated an interest in the protection of cultural objects.

To recommend an international 'core' documentation standard for the identification of cultural objects.

To encourage the implementation of the standard.

The new standard is not seen as an alternative to existing standards, but rather, as a minimum standard created for a specific purpose, that of describing objects to enable them to be identified, and as such, to be incorporated into an existing systems and nested within existing standards. It is a type of standard that sometimes called 'core' standard, core because it is comprised of certain minimum categories of essential information that are common to a number of documentation systems, the presence of which makes it easier to record, use, and exchange information. Another important aspect of a core standard is that it provides the key to further information held in a database, both within an individual organisation or elsewhere, but does not seek to make organisations conform to systems which are incompatible with their own needs. Moreover, these standards are designed to be capable of being implemented using tradition ways of making inventories and catalogues as well as on sophisticated computerized databases.

DEVELOPING A STANDARD

Threats to cultural objects concern the organisations charged with their management, interpretation, and protection, as well as those bodies concerned with their recovery in the event of theft. Museums, law-enforcement and customs agencies, commercial art theft databases, the art trade, appraisers, and insurance companies around the world all create and hold documentation on cultural objects. From the outset the project has recognized the need to work collaboratively with key organisations in six key communities:

Cultural heritage organisations (including museums, national inventories and archaeological organisations)

Law-enforcement agencies

Customs agencies

Art trade

Appraisers


Insurance industry

The information needs of these organisations inevitably vary, but all need documentation that enables objects to be identified. Building a broad consensus across these communities on the categories of information that are essential for identifying objects has been seen as an essential precondition to a successful outcome for this initiative, for it is only by understanding and being responsive to the specific needs of these different communities that a universally applicable standard can be developed.

The first step towards establishing consensus on this core information has been to identify and compare the information requirements of each of these communities, gain an understanding of the purposes for which information is collected, and determine how it is used and with whom it is shared. These requirements have been identified by a combination of background research, interviews, and, most importantly, by major international questionnaire surveys. The first of these surveys was carried out between July and December 1994 by the Getty Information Institute, and was endorsed by the Council of Europe, the International Council of Museums, and UNESCO. The survey elicited responses from organisations in 43 countries. These included many major museums and galleries, heritage documentation centres, INTERPOL and a number of national law-enforcement agencies. The survey also took account of existing standards and standards-making initiatives in the museum world, including those of the International Council of Museums, the Museums Documentation Association (UK), and the Canadian Heritage Information Network.

The results of this preliminary survey, published in July 1995 in *Protecting Cultural Objects Through International Documentation Standards: A Preliminary Survey*, demonstrated that there did, indeed, exist a broad consensus on many of the categories of information which are candidates for inclusion in the proposed standard. Encouraged by these findings the project has gone on to survey the information needs of the other key communities namely dealers in art, antiques and antiquities, appraisers of personal property, art insurance specialists; and customs agencies. Over 1,000 responses were received from organisations in 84 countries and dependencies, making this survey the largest of its kind ever carried out.

The findings of the questionnaire surveys have been used to inform a series of roundtable meetings of experts drawn from the communities concerned. The first of these was a meeting of museum documentation experts, held in Edinburgh in November 1995. This was followed by a meeting of



art insurance specialists, held at Lloyd's of London in March 1996. The third meeting, held at Winterthur Museum, Delaware, brought together organisations representing dealers and appraisers of art, antiques and antiquities. The final meeting was for representatives of law-enforcement agencies and commercial organisations that operate computerized art theft databases. It was organised in partnership with UNESCO and the Czech Ministry of Culture, and held in Prague in November 1996.

The surveys and consultative meetings established that there is strong agreement on the categories of information that should comprise the standard. The resulting standard, or Object ID as it is to be known, has been developed in response to an identified need, simple to understand and easy to implement. Moreover, it represents a true consensus because it reflects current opinion and practice in the communities concerned with the protection of cultural objects.

IMPLEMENTING THE STANDARD

Object ID is best defined in terms of the ways in which it can be implemented.

It provides a checklist of the information that is required to identify stolen or missing objects. (See pages 25 – 26.)

It is a documentation standard that establishes the minimum level of information needed to describe an object.

It is a key building block in the development of information networks that will enable the rapid exchange of descriptions of objects among diverse organisations.

It provides a solid basis for training programs that teach the documenting of objects.

Combating the illicit trade in cultural objects requires international collaboration between a variety of types of organisations in both the public and private sector. This project is making a contribution by identifying a minimum standard for describing cultural objects, by encouraging the making of descriptions of objects in both private and public ownership, and by bringing together organisations that can encourage the implementation of the standard and those that will play a part in developing networks along which this information can pass.

Further Information:

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DR. ROBIN THORNES

Dr. Robin Thornes worked for the Royal Commission on the Historic Monuments of England from 1981 to 1994 becoming Head of the Architectural Survey in 1992. Since 1990 he has undertaken consultancy work for the Getty Information Institute. His first work for the Getty was to prepare a Guide to the Description of Architectural Drawings (co-authored with Dr. Vicki Porter of the Foundation for the Documents of Architecture). In the same year he joined the Council of Europe specialist working group which developed the Council's 'Core Data Index to Historic Buildings and Monuments of the Architectural Heritage'. In February 1994 he was appointed project coordinator of the Getty Information Institute's project: International Documentation Standards for the Protection of Cultural Objects. In 1996 he was elected a fellow of the Society of Antiquaries (London) and appointed to the Executive Committee of the Council for the Prevention of Art Theft.

MONUMENT WATCH IN FLANDERS (AND THE NETHERLANDS)

STEFAN BINST

MONUMENT WATCH

1. CONTEXT

Monument Watch in Flanders is a young initiative. The umbrella organisation (Monumentenwacht Vlaanderen) was founded in the autumn of 1991; by the end of 1992 the five provincial organisations, with one team each, were in operational order.

In the Netherlands Monument Watch has existed for more than 20 years. The Flemish organisation has been allowed to draw largely upon the Dutch experiences and both its basic concept and its functioning are fundamentally inspired by the Dutch example. Perhaps the main structural difference is that in the Netherlands, Monument Watch originated from the bottom up, i.e., within a group of owners, and developed organically into more comprehensive structures, whereas in Flanders, benefiting from the Dutch experience, from the outset a more or less coherent concept was centrally generated and then offered to the public.

Due to the author's background as project coordinator with Monument Watch Flanders, most of the following report will deal with the Flemish situation, with only a few cross references to the Netherlands. By no means, however, does this intend to minimize the importance of the Dutch example.

2. CONCEPT

Monument Watch operates simultaneously on two levels: through immediate action on specific buildings (the short term) it tries to operate a gradual change in attitude (medium or long term) with regards to the conservation of the architectural heritage.

Its central concept boils down to elementary common sense: the adage "prevention is better than a cure," applied to monuments.

The basic assumption is that, with the exception of calamities such as fire, earthquakes, war, building decay is a gradual process and often major damage is the result of minor damage that hasn't been taken care of in due time. Regular attention and maintenance can slow down the process of decay or, in some specific cases, even partially prevent it.

Self-evident though this may seem, common practice shows that the care of our built heritage has always been, and still is, to a large extent focused on restoration with its far reaching material impact on the building and its considerable investment of money, time, and skills. Once they have gone through the ordeal of a restoration campaign, owners tend to sit back and think they're all right again for a long time.

Until very recently, this approach consisting of isolated peaks of attention between ever shorter intervals of low interest was also *de facto* supported by the authorities as subsidies of grants were only provided for major restoration works. In Flanders it was not until 1992 before the Flemish Government adopted a grant scheme for maintenance works on listed monuments, once again inspired by the Dutch example.



3. PRIMARY FIELD OF ACTION

It is common knowledge that in certain cases reluctant owners deliberately use dereliction and the ensuing decay for speculative purposes. However, Monument Watch believes that, within certain limits, financial or other, most owners are willing to take care of their buildings. To them we offer our services as an independent advisory body.

After all, regular maintenance, i.e., carrying out the most appropriate intervention in the right time, requires constant up-to-date knowledge of the condition of the building and its needs. This is in itself a considerable task for the usually not specifically qualified, owner or administrator of the building. Delicate areas, such as roofs, gutters, and attics are very often difficult to reach for inspection. Furthermore the owner doesn't always know what to look for; in its early stages decay may not be that easy to detect; by the time it becomes apparent to the layman, the damage is often serious.

This is where Monument Watch intervenes: it has a number of carefully recruited, adequately equipped and trained teams of two persons each at the service of the owner or administrator of the building. Monument Watch specialists are recruited and selected on the basis of their previous knowledge of architecture and or monument conservation. They also take a practical test, going out with existing Monument Watch Teams. The aim of each team is to strive for a solid balance between theoretical and practical knowledge. Furthermore during their first months on the job ample time is devoted to basic training, both in practical matters: inspection and safety techniques, accompanied inspections, etc., and theoretical matters such as courses, seminars, and conferences. Incidentally, this additional training is built on regularly throughout their entire career.

Besides the usual administrative infrastructure, every Monument Watch team is fully equipped to reach the various parts of the buildings, inspect them and, in exceptional cases, carry out urgent repairs, while complying with the necessary safety requirements. Every team travels in a special equipped van fitted with a small work-bench and an office area.

On invitation the team visits the building and makes a thorough survey, from attics to cellar, inside and out, with special attention to places that are less accessible but at the same time sensitive to decay such as roofs, gutters. As a general principle this survey will be carried out once a year.

The survey results in a complete status report of the building, together with recommendations on the necessary works to be carried out in the immediate future or to be planned in the medium term. Thus the owner or administrator, informed in due time, can turn to the architect and/or building contractor of his own choice.

As a matter of principle the Monument Watch doesn't intervene with the responsibilities of the latter two: the status report doesn't contain building specifications or calculations, (the architect's job), nor do the teams carry out any considerable maintenance or repair works. Of course, these principles are applied within the limits of common sense: generally during the first visit gutters are cleaned, otherwise they can't be inspected nor relied upon for gaining access to other parts of the roof; in order to prevent further damage small and urgent defects, especially in places that are not easily accessible, may be repaired, sometimes with temporary means.

In Flanders Monument Watch does not limit its action to listed monuments. It is generally accepted that, while only between 5,000 and 6,000 buildings have up to now been listed, a total between 30,000 and 40,000 are worth listing. Therefore Monument Watch offers its services to all historically valuable buildings within the Flemish region. At present approximately one out of four buildings submitted for inspection is not yet listed.

4. LONG TERM AGENDA

Parallel to this immediate “in the field” action, Monument Watch tries to be instrumental in a more fundamental change in attitude: from a purely curative towards a more preventive approach of the conservation of the architectural heritage.

To this purpose Monument Watch Flanders establishes relationships with the relevant authorities and their administrations, as well as with scientific institutions or research centres that deal with architectural conservation. It has participated in a number of initiatives intended to promote the socially supported conservation of the heritage, adequate craftsmanship etc.

For its own members Monument Watch publishes a newsletter. It organises or participates in seminars and publishes topical informative brochures.

5. STRUCTURES

In the Netherlands, in 1973 a small group of private owners, from their personal day to day experience, decided that they couldn't cope with the problems of maintenance by themselves and organised themselves into a structure that gradually grew throughout the country and only during the process became institutionalized. However, in Flanders Monument Watch was initiated from the top down. This guaranteed from the outset support from the relevant authorities both Flemish and provincial, as well as from the King Baudouin Foundation, an institution of public interest.

However, Monument Watch is not a public administration but a group of non-profit organisations, established under private law, at the service of the owner or administrator of the building. It consists of one central umbrella organisation plus one organisation per province. (In Flanders: 1+5, the Netherlands: 1+11).

All organisations have an identical social goal and are structurally interrelated. Furthermore the provincial organisations are closely linked to the respective provincial authorities.

In Flanders Monument Watch Flanders (the umbrella association) was at the origin of the movement and helped the provinces in setting up their structures. At present it functions as a platform for discussion and debate, where common policies are developed and decided upon and where common interests are looked after. It is also mainly involved with the broader dissemination of the fundamental philosophy.


Virtually all front line, “in the field” activities such as surveys, status reports, advice to individual owners concerning individuals buildings, are organised and carried out by the provincial organisations.

As such, Monument Watch tries to maintain the very sensitive equilibrium between the “central” and “intermediate” (provincial) level.

In 1992, Monument Watch started in Flanders with one team per province, i.e., a total of five teams. Due to the very large demand this number has already been increased to 10 teams. In comparison, at present the Netherlands has almost 40 teams.

6. FINANCING

The total operating cost per team has been estimated in Flanders at approximately £100,000 per year, 60% of which covers the salaries, social security etc. of the actual team. The rest, at present partially provided in kind by the provincial authorities and their administration, concerns support staff, housing, equipment, insurance etc.



Until now, in Flanders approximately 10% of the income is generated through subscription and inspection fees. Since Monument Watch renders services to the individual owner or administrator, it is generally accepted that s/he should pay for them, which at the same time engages their responsibilities as owner or administrator. However, it was decided from the start that the prices charged should remain below the real cost: an annual subscription fee of £30 per object plus an inspection fee of £11 (excluding VAT) per person per hour actually spent on the building. This allows for the inspection of a large church at an annual price at less than £500.

The remaining funds are raised through subsidies from both the Flemish and provincial authorities. The reasoning behind this is twofold. On the one hand, the chances are that at full cost virtually no-one will call upon the services of Monument Watch. After all Monument Watch only provides status reports and at the same time promotes regular inspections. Thus the general tradition of low maintenance would only be perpetuated. On the other hand the authorities have taken into account the long-term effect of this short investment. Through good maintenance a wider spacing in time of the consecutive major restoration campaigns may be expected. Thus the authorities, by financially stimulating this maintenance, won't be called upon that soon for restoration grants and the profitability of the money they do invest will increase, as investing now will prevent higher costs at a later date.

Although, in the format presented in this paper, Monument Watch will never be entirely financially self-supporting and structural support will always be needed, this does not mean that young organisations do not strive towards a better distribution between self-generated income and the subsidies.

Nevertheless, it remains extremely difficult to calculate or even estimate the direct impact and benefit of this approach, since on one hand, we are claiming long-term effects by widening the span between restoration campaigns from perhaps 40-60 to 70-80 years from an experience that is still limited to 20 years and, on the other hand, the benefit will have to be negatively generated by expenses that do not occur in the future.

7. PUBLIC RESPONSE

As in the Netherlands, the Flemish initiative has already proven very successful, to such extent that the demand largely exceeds capacity.

After one year, more than 550 "objects" have been submitted for inspection; after four years the number increased to over 1,200. Taking into account the proportion between listed and non-listed buildings, this means that after only two years Monument Watch covers c. 20% of all listed buildings in Flanders. By way of comparison: at the end of 1993 in the Netherlands a total of 10,133 buildings was submitted.

In Flanders until now the vast majority of buildings has been submitted by local authorities and church administration, c. 40% each, whereas only one out of five "objects" is privately owned. The reason for this seems mainly practical: the former two categories are limited in number, well organised and publicly known. Thus they can be approached directly. Of the private owners not even the Flemish administration can provide a recent list. This obliges us to rely on secondary channels, such as press coverage which has been very ample and positive.

Furthermore, private owners may prove to need a little more convincing. Although in the long run Monument Watch aims at better distribution of the three groups, bearing in mind the present demand which already exceeds capacity, there has also been a certain reluctance concerning supplementary active recruitment of more privately owned buildings.

As a consequence of the present situation it is mainly large “objects” i.e., buildings or groups of buildings, such as churches, town halls, beguinages, that are submitted for inspection. This, combined with the fact that in Flanders many buildings are still being visited for the first time and that most buildings suffer from delayed maintenance, leads to an average inspection capacity per team of some 70 “objects”. Now this number will increase as the teams grow more experienced and more buildings will be visited for the second or third or fourth time. Within the present context in Flanders an objective of 100 surveys per team per year is realistic.

8. ECONOMIC IMPACT/ RELATIONSHIPS WITH THE “ESTABLISHED ACTORS”

Monument Watch has made serious efforts to prove to both architects and building contractors that we are not competitors. What Monument Watch does simply wasn't done before.

Since, through the status reports, the attention of the owner or administrator is drawn to the needs of the building, Monument Watch actually generates work. An inquiry in Overijssel (the Netherlands) has shown that over 1993 a grand total of c. £3,700,000 worth of works was carried out as a consequence of their inspections, which gives an average per building between £4,000 and £5,000.

In Flanders it is still too soon for such estimates. However, indirect signs seem to show that owners or administrators tend to actually follow up the recommendations that Monument Watch has formulated.

Monument Watch is confident that before long in Flanders we will see the emergence of a genuine “maintenance market” for historic buildings. Up until now there was very little demand, in certain cases supply proves to be temporarily problematic: sometimes the owner has trouble finding a building contractor who is ready, willing and able to carry out maintenance works in sometimes rather inaccessible parts of the building, or, one who is sufficiently qualified. In this context the good relationship between Monument Watch and the building contractor associations will undoubtedly prove very useful.

8. CONCLUSION

Monument Watch is no miracle solution. Within the current options concerning the conservation of our built heritage, major interventions and restorations will always remain necessary. However, regular maintenance, of which Monument Watch wants to be an advocate, may reduce the need for restoration, thus helping provide a longer survival of the material authenticity of the building and an optimum performance of the invested means.

10. FURTHER INFORMATION

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STEFAN BINST

Stefan Binst is general project co-ordinator of Monumentenwacht (Monument Watch). Monument Watch was set up in September 1991. It is an association established under private law and is not part of any public authority. It aims to contribute to the (re)assessment and physical maintenance of the architectural heritage in the Flemish Region of Belgium. Its characteristic features are its preventative approach, and - more specifically - its promotion and support of regular maintenance for the relevant buildings. Monument Watch carries out regular on-site inspections, using the information thus gathered to draw up status reports on the condition of the monuments in question for the owners or managers of historically valuable buildings. At the same time, the association also wants to help raise awareness of and provide information for the general public, the relevant authorities, owners and managers, and professionals involved in monument conservation.

THE CULTURAL HERITAGE OF THE CATHOLIC CHURCH

MOST REV. ARCHBISHOP FRANCESCO MARCHISANO

PONTIFICAL COMMISSION FOR THE CULTURAL HERITAGE OF THE CHURCH


Before I begin my short dialogue with you regarding the work of the Pontifical Commission for the Cultural Heritage of the Church, the office of the Holy See which I have the honour to preside and direct, I would like to thank in a very special way the efficient organisers of this important seminars all the members of the statutory Heritage Council, and in particular the Director Mr. Starrett, Ms Freda Rountree, Ms Beatrice Kelly and Fr. Tomás O Caoimh; my fellow Brother Bishops in Christ and religious authorities, who honour this assembly with their presence and have lent their support to this important meeting as well as the impressive group of participants who are the living proof of the deep consciousness and exemplary interest which abides in this truly beautiful and blessed country of Ireland. It is my first time in Ireland, and I must confess, but I have only found one major fault with it.... it is so astonishingly enchanting for the richness of its natural and monumental surroundings, for the finesse of the hospitality which you can tell comes from the generous heart of its wonderful people, that you just don't want to leave!! So to all of you goes my profound gratitude for inviting me to attend because I know that I will cherish for years to come the memory of this wonderful time spent together.

This indeed is a very special event since we are all here with one major purpose: to declare openly our concern and our love for cultural heritage which has so highly contributed to the very concept of national heritage as well as the heritage of mankind; that heritage which has been produced by Church and religious communities throughout the centuries. Indeed, we couldn't even begin to imagine the specificity of Irish culture without mentioning for example the fundamental role of monasteries, friaries, religious congregations in formulating its unique syntax of artistic expression. Nor can we ignore their overwhelming contribution which invested the whole of European culture and that of mankind, leading it to such a high standards without which further developments of artistic genius would probably have not taken place.

Whether consciously or unconsciously, they had captured the very essence of a full and comprehensive definition of "heritage" - what modern society has been trying so hard to recapture in recent years - a complete integration of natural environment, urban development, monumental premises, centres for artistic creativity and learning, depositories for historical memory, forums for meditation, all seen as elements for spiritual growth. Your national territory is so rich in such splendid examples of church monuments and archaeological sites which are of primary importance for the entire history and spread of Christianity - and I am glad to make this point as President of the Pontifical Commission for Sacred Archaeology.

Its contribution to the formation of European culture is truly extraordinary, if we think back to the courageous itineraries of St. Brendan, St. Columba and his many followers. The primary aim of their journeys certainly was to evangelise, to implant the "Good News", but through it they were also implanting a cultural consciousness. The two went hand in hand.

This is the message which is at the basis of our work at the Pontifical Commission for the Cultural Heritage of the Church. For us this heritage must be allowed to communicate its fundamental intrinsic function which is to evangelise, to tell about and encourage the faith. The contemplation



of its beauty must elevate the human soul towards the contemplation of the Creator and His Creation, for as St. Thomas Aquinas reminds us, “*ex divina pulchritudine esse omnium derivatur*”, or as Allen Tate said, “Beauty is the doctrine of the incorporate world”. That is why, in our mind, a proper conservation policy must also foresee a policy of enhancement of this very heritage within the actual community of faithful. It must continue to serve that church community which sponsored its very “raison d’être”. The community must be made aware of its value, its persistence significance for total spiritual growth, and human fulfillment, meaning: the creative and intellectual growth of the individual, his understanding of a harmonious and respectful existence with the creation which surrounds him, his responsibility as a social being, and most of all his sense of belonging to God's loving plan of redemption. The cultural heritage of the Church produced by man through time to praise and give glory to God, must continue to lead men in their search for God, particularly today when so many young people and even entire nations are experiencing a real identity crisis.

All this implies taking the necessary step of obtaining and cultivating a precise knowledge of this heritage through the fundamental process of inventorying and cataloguing which is at the basis of an efficient conservation policy. As a follow-up to the previous seminar organised a couple of years ago which the Pontifical Commission for the Cultural Heritage of the Church was kindly invited to attend, I am very glad that this newly instituted statutory Heritage Council has taken up the serious task of discussing this issue in-depth in connection to the project of the Survey of Churches and their Contents which is being launched today.

Allow me to say that the Catholic Church had set the foundation for this type of work to take place long ago through a number of innovative and exemplary initiatives which were conducted in the course of the centuries. There is not time to recall them all but I just want to mention a few: the initiatives conducted by Pope Zefrin already in the second century AD which constitute the earliest records we have of a methodological inventory of church monuments, and those of his followers, Pope Calistus and Pope Damasus in the third and fourth centuries; the set of regulations set down by Pope Gregory the Great dating back to the sixth century also regarding church furnishings and artistic works; the important developments which took place in the fifteenth century thanks to Pope Pius the Second's decrees; and so on. But particularly important for our purposes is the most influential contribution made by the famous Edict of Cardinal Pacca of April 7 1820 which was instrumental in inspiring the drafts of many modern Church and national laws. This edict made the inventory procedure with accurate descriptions of each item a mandatory task of all those in charge of the cultural heritage within the Church community. It is as a result of their persistent concern shown by Church authorities and officials in the past, that inventorying all Church goods figures as a primary task in Canon Law regulations.

The work of the Pontifical Commission for the Cultural Heritage of the Church, instituted by Pope John Paul II in 1988, follows through this centuries long tradition. It was instituted with one major purpose: to supervise, support and encourage all initiatives sponsored by the Particular Churches around the world, that is Catholic Church communities in every nation, for the conservation and promotion of the Church's cultural heritage. In order to carry out such an encompassing task world-wide, it must work closely with the Episcopal Conference of Catholic Bishops set up in each nation and particularly with the Episcopal Commissions established by the conferences to look after this area of concern. The work of these commissions are often truly praiseworthy because they have become increasingly active in developing not only specific guidelines for the building of Church monuments but also, equally important, a real policy of conservation and promotion which touches all aspects of Church cultural heritage, while observing Canon Law regulations, the needs


created by liturgical reform and the rites of worship which reflect the specific character of the Catholic Church communities in their particular nation. And the same we can say about the Diocesan Commissions set up in so many dioceses which in general are working very well thanks to the exemplary dedication of religious lay people. There is no time to describe in detail all the activities conducted by the Pontifical Commission during this nine year period, but let us say that they have concentrated so far on three major areas: information, awareness and training.

Information: In 1989 and 1990 the Pontifical Commission launched two world-wide surveys, one concerning the cultural heritage in general and the other regarding archive collections, in order to obtain a more concise knowledge of the general conditions and management of this material in every Particular Church. As a follow-up, we decided to establish an international information exchange network in order to provide a channel of communication for all those working directly with this heritage in a diocesan level through which comments, suggestions, information on particular problem areas can then be exchanged. So far it has proven for us to be a particularly rewarding project which has met the enthusiasm and co operation of a great number of individuals - in Ireland, more than 20 dioceses have responded (over 500 have been contacted around the world). Some of the replies are particularly moving since it is for some the very first time that a Curia Office of the Holy See specifically acknowledges their work, often done on a voluntary basis just out of a spirit of love and service to the church. Through this network we hope to strengthen a spirit of brotherhood and fraternal support among everyone working in this field.

Awareness: It also became evident that a deeper awareness of specific areas of this heritage and their role within the Church community was needed. Thus, the Pontifical Commission began issuing a series of documents, for instance: one on church libraries back in March 1994; within a few months from now, one will be issued on church archives; and other documents are planned in the future on the nature and characteristics of sacred art and on proper inventorying and cataloguing procedures applicable to the Church's cultural heritage.

Training: It soon became quite evident for the information gathered through the surveys as well as the information network that this constitutes a primary concern in many particular churches. The goodwill is always there, but many priests, religious and lay people feel they lack fundamental training in order to properly evaluate the cultural heritage they have at hand. Thus, in the fall of 1991 the Pontifical Commission sponsored the creation of an advanced studies program at the Gregorian University. It is meant to offer general training in major areas such as art history, archive management, museum management, conservation guidelines for individuals in charge of some aspect of the cultural heritage of their diocese. This programme has served as an inspirational model for similar programs to be organised in Lisbon and Paris, and hopefully in two years time also in Latin America. In addition, in 1991 the Pontifical Commission issued a document concerning the importance of offering appropriate training, in this field of the Church's cultural heritage, as part of the "*ratio studiorum*" in seminaries and houses of religious formation so that future priests might be adequately prepared to properly deal with this area of concern.

While we are preparing a separate document on inventory and cataloguing procedures, we have always included and stressed this issue as a fundamental step towards the proper management of this heritage in a number of documents. For example, back in June of 1991 we addressed all the Episcopal Conferences in Europe recommending that a proper inventory of the collections of Church movables be conducted according to up to date and modern standards in view of the opening up of internal borders of European Community member states. But the issue has emerged persistently in recent years because of the increasing cases of theft and dispersment of this valuable material. Just this past September in Rome, reference was made again and again during an



international symposium sponsored by the Council of Europe, in connection to the celebration of the European Heritage Days, in which many law and order officials participated from various European countries.

Carrying out the proper inventory procedures raises a number of problems in itself, for instance the need to have some professional advice and counselling as the clergy and non-professional lay people are often the ones who are entrusted with this task. Many of them are just beginning to get better trained in this area. Also, the need to have the financial support and proper incentives to obtain the necessary working tools for conducting this type of work as well as allowing for the proper restoration measures to take place in order to implement an efficient conservation and restoration policy; the need to adequately store the information gathered by the inventory procedure and devise a careful access policy.

This is why we look upon this initiative with great hope because it could set a real example of a working partnership - of efficient co-operation and collaboration whereby experts in the field, state and church authorities can all work together, while recognising the proper owner of heritage, in that spirit of mutual respect, envisioned in documents which will be issued shortly by a number of international organisations in Europe. In this sense, I believe Ireland can assume, as it did long ago, an inspirational role for the spread of an innovative trend in the actual meaning of European culture and contribute highly towards the development of a new and profound awareness to take place. As we approach and prepare for the Jubilee Year, let this project represent a step forward toward a new era of understanding, brotherhood and peace. Let me just finish by recalling what the Holy Father has told me on numerous occasions: "If I was able to do some good to those afar when I was Archbishop of Cracow, it was because I always began with the cultural heritage, which has a language everyone knows and everyone accepts and using this language I was able to start a dialogue which would have not been possible otherwise". I believe this phrase of the Holy Father synthesises quite well the type of work being launched today which we all hope will prove to be very useful for the cultural and religious good of this glorious nation.

ARCHBISHOP FRANCESCO MARCHISANO

Archbishop Francesco Marchisano is head of the Pontifical Commission for the Cultural Heritage of the Church which is based in Rome. It was instituted by Pope John Paul II in 1988 to supervise, support and encourage all initiatives sponsored by the Particular Churches around the world for the conservation and promotion of the Church's cultural heritage.

THE SURVEY OF CHURCHES AND PLACES OF WORSHIP IN IRELAND

MONA O' ROURKE

I have been asked to speak to you about the Heritage Council's Survey of Churches in Ireland. I will outline initially what is hoped that the survey can achieve. Moving on from the objectives of the survey I will be telling you about its overall structure. I will then be focusing on the first phase of the survey which is the part which is being launched today. I will be bringing you through the survey documentation and I can hopefully deal with any queries which you may wish to raise in connection with the documentation at a later stage.

This project has been concerned with the design of a structure and a methodology for recording buildings and their collections which will comply with the internationally accepted standards for inventory and which will accommodate the particular needs of churches.

A full inventory of churches in Ireland would involve recording and photographing not only the building themselves, their environment and their interiors, but also their collections. A nationwide project of this scale could not possibly be undertaken without a trained team of interdisciplinary recorders, together with the necessary administrative and financial support to implement the task. This is not something which was seen to be achievable immediately. It is, however, feasible to make such an inventory of churches as described which has an acceptable structure and a clear methodology, if it were to be carried out on a phased basis. This phased survey is designed to produce a meaningful piece of work at each stage which can stand alone or be incorporated into the entire structure of the project.

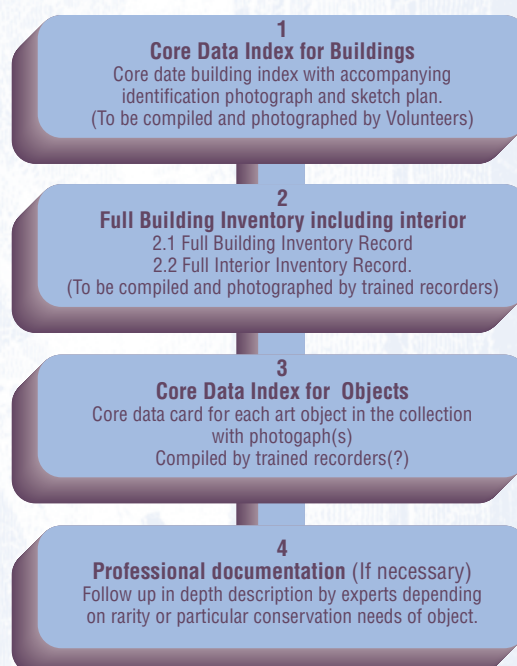
SUGGESTED STRUCTURE FOR THIS PROJECT

The tiers of information envisaged are shown in this data model

There are four levels:

1. CORE DATA INDEX FOR BUILDINGS

This is what Phase One is concerned with, so I will be returning to this and explaining what it involves in a moment. A pilot study was undertaken in May 1996 to test the survey document and the guidance notes. Two churches were recorded, St. Mary's Pro Cathedral, Dublin and Christ Church, Leeson Park also in Dublin. I will be using these to illustrate how this Core Data Index is compiled.





2. FULL BUILDING INVENTORY

This is an architectural inventory of a building including its interior which should be compiled by trained recorders with professional level photography. This phase involves selection of buildings for priority recording in a standardised format, the appropriate structure to implement this part of the survey has to be developed in time.

3. CORE DOCUMENTATION FOR CULTURAL OBJECTS

The range of objects which merit recording in the context of church collections extends to both movable and immovable cultural objects to include fixtures, fittings, windows including stained glass, memorials, sculpture, furnishings, musical instruments, vestments, needlework, church plate, glass, ceramics, and written material of cultural interest.

This part of the survey would be compiled by trained recorders with professional photography or volunteers with training and photography guidelines.

4. PROFESSIONAL DOCUMENTATION

Where necessary, the Object Index could be followed up by making more detailed records of objects by experts depending on rarity or particular conservation needs of the object.

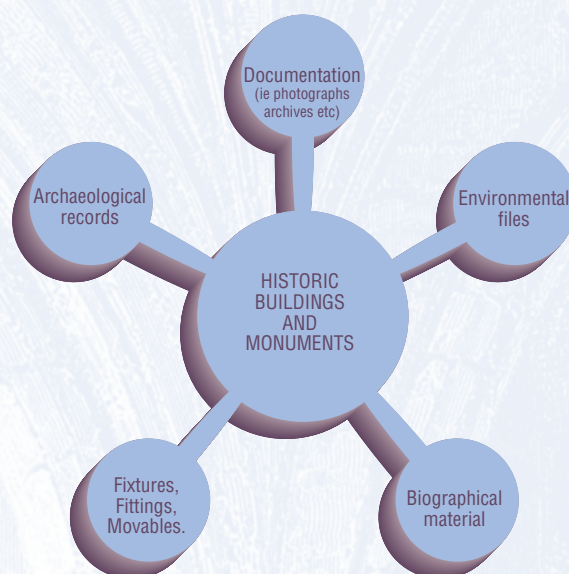
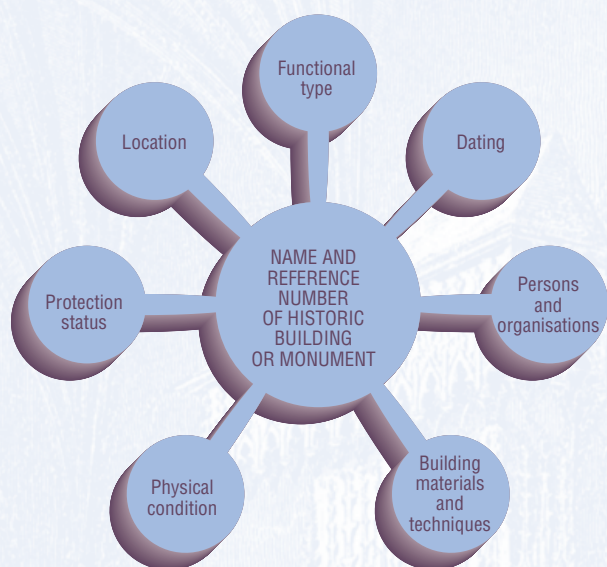
A number of international organisations have initiated a project called International Core Documentation Standards for the Protection of Cultural Objects. The project aims to protect cultural objects by means of international consensus on the minimum or core information necessary to identify them. Documentation standards which promote the consistent recording of information are due to be published in May 1997. The standard has been adopted for use in this project for recording the collections within church buildings, thanks to the collaboration of Dr. Robin Thornes of the Getty Information Institute.

As part of this project, a form has been devised for users to compile the information. The issue of training for recorders will be critical and this is under investigation as part of the development of this strand of the survey. A pilot study to make sample records for a range of objects was carried out in December 1996. The kind of information collated about the object includes the date, title, materials, measurements, maker, a written description, inscriptions and markings, distinguishing features, subject, special, remarks, sources, and a photograph record which is of vital importance in identifying and recovering stolen objects.

THE TECHNICAL ORIGINS OF THE SURVEY STANDARD

I am going to explain the technical origins of the survey standards prior to dealing with the specific information to be collated in the survey. Phase One involves the compilation of what is known as Building Core Data. This information is structured to comply with the requirements of Recommendation R(95)3 of the Council of Europe on Co-ordinating Documentation Methods. The architectural Core Data Index is a recommended minimum amount of information required in indexing, ordering and classifying material for each building held in a documentation centre. A Core Data File is intentionally limited and is not intended to be all embracing; in mathematical terms it is the lowest common denominator. These minimum elements will not answer highly complex questions. The Core Data may be seen as an important component of inventory. The index is not a comprehensive inventory record, it provides a key to further information which may be held elsewhere. Files which are cross referenced through the Building Core Data will be of various types relating to deeper levels of information available.

A schematic model of a monument record structure illustrating the components of a Building Core Data record. The kind of information collated includes its name, a unique reference number, location, functional type, dating, persons and organisations who have an association with the building, building materials and techniques, physical condition and protection status.



A schematic model of the potential relationship between Building Core Data Records and related information.


In the proposed system of inventory we would link the Core Data Index to the Full Building Inventory Records (level 2) and to the Object Records (level 3) initially. The potential is built into the structure of the Building Core Data Records to link up with for example archaeological records.

PHASE 1 THE METHODOLOGY

Two documents, a questionnaire and a survey form are to be completed by volunteers for each church building.

Guidance notes have been drawn up to help recorders fill in the Building Index Form. The guidance notes are to ensure that recorders have a clear understanding of the information they are being asked to compile. These notes also have the object of promoting consistency throughout the record which preserves the integrity of the inventory as a whole. In this regard common standard is achieved by the adoption of a predetermined format and terminology controls.

An administrative questionnaire is being sent out as one leg of Phase 1. This is one page long. The questionnaire has been devised to facilitate the next two levels of recording, i.e., the making of a Full Building Inventory if warranted and the Object Survey. It seeks information such as the access arrangements to the building; any useful sources to assist the next level of recording, and gives an opportunity to include any special remarks about the building. The second page operates as a reconnaissance study in terms of the church collections to determine the numbers and ranges of types of cultural objects involved. This page collates potentially sensitive information and it will remain with the appropriate authority for each church. In the sample questionnaires, for example, the stained glass windows are numbered: 57 in Christ Church Leeson Park and four in the Pro Cathedral. This illustrates the potential for enormous variation in the buildings in terms of what has had to be recorded.



The Core Data Index for Buildings is the second leg of Phase 1 and is to be compiled by volunteers from each church building with some level of administrative support. The building index form is five pages long and has nine headings with various subcategories of information. It also provides for the inclusion of some graphic information which strictly speaking does not form part of core data but it was felt that it would be wasteful not to use this opportunity to gather this information. A few categories of information are to be compiled by the project's administration. These sections of the Core Building Index appear on a separate sheet. Primarily this has been done to reduce the scope for errors it was felt that some of these categories of information such as map reference numbers or the protective status of a building might not be easily available to recorders. The administrative or curating body will merge all categories of information and computerise the completed forms. The final format will comply with the international requirements established under the Council of Europe Recommendation.

CONCLUSION

The record generated for this part of the survey should not be seen as an end in itself. It should be regarded as a point of departure for selecting buildings or groups of buildings for more detailed recording. The building index will serve to locate and to identify the range and type of buildings involved in the survey and to inform the creation of priority lists for more in depth recording in the future.

MONA O'ROURKE

Mona O'Rourke is a barrister who spent a number of years in private practice prior to studying Interior Design at the Inchbald School in London and Fine Art at the Institute of Auctioneers and Valuers in Dublin. She is a graduate of the Master of Urban and Building Conservation Degree Course from University College Dublin and has worked in the area of architectural inventory and documentation since 1993. Recent projects include the management and co-ordination of the Dublin Environmental Inventory, The Smithfield Inventory, and the Dublin Docklands Inventory. She is a tutor on the Urban and Building Conservation Course in U.C.D. and a guest lecturer in the areas of legislative protection for historic buildings and the historical development of interiors. She has worked on a variety of projects for the conservation, restoration or redecoration of historic interiors.

ECCLESIASTICAL WORKS OF ART


JOHN MAIBEN GILMARTIN

For all concerned about the art and design heritage of Ireland one of the most worrying recent developments has been the threatened position of ecclesiastical works of art ever since the changes wrought by Vatican II started to be implemented. The art and architecture of the past, particularly in the Roman Catholic Church, has been endangered recently by often well intentioned but poorly thought-out measures.

It should be made clear at the outset that the main object of my remarks is the appreciation and preservation of works of art in the Roman Catholic Church. Other denominations of course also bear responsibility for the heritage in their care. The medieval cathedrals, churches and libraries, and plate of the Church of Ireland must be carefully safeguarded. It is very regrettable that not long ago the magnificent baroque choir stalls in the Chapter House of the Church of Ireland Cathedral at Tuam were sold overseas. Recently a valuable library was threatened with dispersal from St. Canice's Cathedral. However, the reason that the main thrust of these remarks is directed at the Roman Catholic Church is because that denomination has experienced change on a much greater scale over the last quarter of a century than any of the other Christian bodies. This change has been accompanied by rigorous questioning of everything especially tradition. This has related in major change in liturgical arrangements and settings. Consequently many works of art are now thought by many to be outdated, irrelevant or impediments to the working of the church. Also it was not generally realized thirty years ago that a very rich patrimony of mainly nineteenth century art belonged to the Roman Catholic Church in Ireland. Nineteenth century art and design has only comparatively recently begun to be widely appreciated, whilst the heritage of earlier times has long been studied, respected and protected. Changed social circumstances also mean that large houses for the clergy are no longer practical; what is to happen to them is another problem to faced.

Throughout Ireland most Catholic churches have been re-ordered during the last twenty five years and often this on-going process has meant wholesale changes such as the removal of valuable sanctuary fittings, altar rails, choir stalls and especially pulpits. But other less visible objects of art have disappeared too during ill-advised reordering or change. Textiles and plate sometimes of considerable historic and intrinsic value have been disposed of, often for trifling sums or for none! Textiles have been especially vulnerable. A noticeable change for the better has recently become perceptible in the attitude of those with responsibility for such heritage objects. All this does not mean in anyway a criticism of Vatican II or of decisions flowing from it, but rather the need for a much more enlightened approach on how to deal with heritage situations which seem to be outdated in the context of new ecclesiastical norms.

In this discourse I am trying to concisely illustrate the key aspects of this problem. My first topic is the finely designed convent complex of Loretto at Fermoy. Here we have a building which developed in stages from the mid to late nineteenth century. There are two typical early nineteenth century houses plus the later purpose-built convent buildings and the chapel designed by George Ashlin. This complex is an important example of nineteenth century design. The Regency houses with their projecting eaves, finely carved door cases and sashed windows are handsome, characteristic examples of Regency design in Cork. They should be thus be carefully treated, no PVC windows, for example, should be permitted. Indeed such windows should be avoided always in historic buildings. The convent interiors have also been admirably conserved. There are handsome parlours with Gothic fireplaces, with the original diapering and painted ceilings by



Hodgkinsons as well as their Victorian furnishings still in place. It is a remarkably elegant court Gothic Revival building. Every part of the interior design is as it was originally intended. The choir stalls lead the eye to a splendid white marble high altar complete with its six unique candlesticks made of white marble; an appropriate altar for the “*Novus Ordo*” has been sensitively inserted. It is an important heritage building and the Loreto Sisters have shown great responsibility in ensuring that this whole complex has survived. To their credit even the labour intensive polished wooden floors are still maintained and the ubiquitous wall-to-wall luxury carpets have been held at bay! Of course such buildings are primarily for worship and should not become museums but in exceptional cases of outstanding design, and Canon Law provides this, minimal interference with such buildings and their decor should be the norm. Sadly the same cannot be said of the neighboring Presentation convent. Here, the converse is true of what has been said about the Loretto convent. When the Presentation Sisters left their old convent some years ago a diocesan organisation moved in. As often happens, in the transition the chapel has denuded of nearly all its furnishings save for an important nineteenth century bust of Bishop Murphy. The broken remains of the marble altar and sanctuary fittings are heaped in a side room where exiled statues gaze sadly at the desolate scene. The organ has been pulled down and destroyed, and its pipes like entrails are scattered about in a dismal heap on the organ loft floor. This is clearly an exceptionally drastic example of how not to cope with a former heritage convent site! The handsome Regency convent house beside the chapel remains intact and well cared for.


Another example of the hazards facing heritage works of art and architecture is the recent fate of the Convent of Charity at Kilcornan, Co. Galway. This was founded in 1846 by the Redington family, who were landlords in the Clarinbridge district of County Galway. This convent was in a small house, possibly late eighteenth century remodelled by the Redingtons into a charming collegiate style building complete with a Gothic puginesque chapel. Within, a spectacular marble altar, arguably one of the finest in Ireland culminated in a tabernacle upon which stood one of the great sculptor John Hogan's finest works, “The Transfiguration”. Above this hung a sixteen foot oil painting also of the Transfiguration, a subject dear to the Sisters of Charity whose aims are to transfigure suffering. The altar, sculpture and painting were enhanced by notable objects of art including silver gilt plate in the form of a Valadier-influenced Roman monstrance and chalice as well as a set of silver reliquaries and a large box reliquary. Some good Roman-style textiles mainly in the form of chasubles, complemented this notable assemblage of church treasures.

However about two years ago the Sisters removed to a nearby bungalow, bringing with them, “The Transfiguration” by Hogan. This important Irish heritage piece now sits rather incongruously in their new prayer room. Meanwhile the great altar has been re-erected in a much smaller chapel, at Rooveagh about two miles away. Here the altar is clearly out of proportion in its new setting and it appears disturbingly incomplete without the culminating glory of Hogan's “Transfiguration”. Sadly the rest of the Kilcornan treasures, with the exception of the monstrance and chalice, have now been dissipated in various directions and so lost to Clarinbridge. The people of Clarinbridge did not wish to lose the Kilcornan altar and so it remains in the district of Rooveagh and is fairly accessible.

However, a better place for it could surely have been found? And it is now incomplete. The portrait of the benefactress of the Sisters, Mrs. F.X.E. Redington, has been given to the management of the new hotel, “The Oyster Manor Court”, which has been built on the site of the demolished convent. The old facade has been retained. The portrait is inaccurately described as that of “Annie Redington” and the hospitality room in the hotel is known as “The Annie Redington Room”, the mother-in-law, Mrs. F.X.E. Redington, having been mistaken as her daughter-in-law! The reliquaries and textiles

have found responsible and caring owners for the present. This is a case book example of the problems facing all who care for our heritage and its conservation. "What could have been done?" one may ask. A heritage centre in Clarinbridge could surely have conserved all these local treasures. Whilst the outstanding altar and its sculptural group should have been kept together, so if the local people agreed, and no suitable place could be found locally, it could have been re-erected in Galway Cathedral, giving that the interior much needed enhancement and cultural attractions for worshippers and tourists alike. Perhaps heritage centres at all cathedrals could also be established along the lines met with in even the smallest urban centres of continental Europe? Instead we have impoverishment of heritage in growing tourist areas. Very little appreciation of the technical aspect of conservation as yet exists even amongst well-intentioned conservationists, for instance in Killarney Cathedral Museum, sometime ago I found good textiles hanging on wire clothes hangers instead of being laid in presses interleaved with tissue. Similarly I know of an important midlands church where historic textiles in the museum have been utterly faded by the sun! All this points to the need for conservation officers to be appointed to advise on such matters, perhaps to the Heritage Council and offering a nationwide service.

Recently in a second-hand Dublin brass shop a notable monstrance came to my attention. The origin of this type of religious plate lie in the late medieval period when monstrances were first used to expose the Sacred Host for the veneration of the faithful. It is an exclusively Roman Catholic liturgical object and was of great importance in Catholic liturgical life from the sixteenth century until about 1970. Then new thinking following the Vatican II on the communal meal aspect of the Eucharist, and the antipathy of all the other Christian denominations to stopping the action of the Mass and taking the Real Presence and exposing it in a monstrance for devotion independent of the Eucharistic Liturgy, led to a drastic decline in the performance of the ceremony of Benediction. Consequently while monstrances were not abolished, they are now frequently used and have been discarded in great numbers. Often these liturgical objects are of considerable artistic and intrinsic value, nevertheless they are found today discarded in antique and brassware shops and even bars and on domestic sideboards used for decoration! Such a fate was surely in store for the monstrance under discussion. It formerly belonged to the Sisters of Charity in Waterford. When they rationalized their domestic circumstances recently, the monstrance was disposed of. It bears the inscription "The Gift of Thomas Meagher Esq. Waterford, to God and Our Lady of Charity 1842 -pray for him". It bears the assay marks of Sheffield and the date 1841, the notable Sheffield silversmith, John Watson, was the maker. The style is neo-classical, it is small scale piece of elegant design with the modest "Gloria" and a grape and vine leaf with wheat sheaves motif, emblematic of the Eucharist. It is also ornamented with amethysts, brilliants, and a garnet. This piece is interesting for reasons other than its good design and intrinsic worth for records tell us that no less a person A.W.N. Pugin was asked by Mr. Meagher, the donor of the monstrance, and a great benefactor of the Sisters of Charity in Waterford, to find and furnish plate to their convent and this is clearly one such piece. It thus sheds a new light on Pugin as more indifferent to or tolerant of Classicism than would heretofore have been thought possible! Another aspect of the piece is that it was presented by Thomas Meagher, who was the father known as "Meagher of the Sword", who after his imprisonment in Tasmania for High Treason went to great things in the U.S.A, becoming Governor of Montana and a leader in the American Civil War. President J.F. Kennedy gave Meagher's banner to Ireland when he visited the Dáil. This association endows the piece with a national heritage character, whilst its elegant classicism and purchase by A.W.N. Pugin sheds a new light on that great nineteenth century designer. Despite all this the piece was discovered abandoned on the Dublin commercial market! How many other heritage pieces have suffered this fate? Space does not allow for further examples or discussion about this alarming trend but clearly it must be reversed.



However, the positive and the good must not be disregarded. Mention should be made of initiatives of high merit, such as the maintenance of Cobh Cathedral both externally and internally. This building has an outstanding interior which almost alone of Irish nineteenth century cathedrals survives intact. The beneficent authorities at Cobh have also seen that their fine collection of textiles has been superbly restored and conserved. Likewise at Loughrea Cathedral splendid conservation work has been done on the textiles owned by the Diocese of Clonfert. Letterkenny Cathedral has been splendidly conserved too. While the clamour over Carlow Cathedral dies down, in the next door Diocese of Ferns, Pugin's magnificent cathedral has been admirably restored even to the re-assembling of the discarded pulpit which has been put back in its former position! While a valuable pulpit disappears from one cathedral, another of comparable artistic value re-appears in the neighboring cathedral! It is inconceivable that these goings on would happen in continental Europe where historic artifacts and changed liturgical circumstances appear to coexist perfectly happily. Nobody wishes to see the clergy and sisterhoods live in unmanageable, outdated buildings either; a solution must be found for this problem too.

Hopefully those involved in the Heritage Council and in Irish conservation may devise a method whereby the ecclesiastical authorities and religious who wish to alter, or dispose of their building and artifacts, may be able to turn for professional advice and assistance to appropriate persons and organisations and this prevent the loss of much that is of great value to our heritage.

JOHN MAIBEN GILMARTIN

Educated in Trinity College Dublin and University College Dublin, he spent a year at the British School in Rome before starting work in the National Gallery, Dublin. He moved to Birmingham Museum and Art Gallery as Deputy Keeper of the Art Gallery for a number of years. On return to Ireland, he lectured for a year in Limerick College of Art and Design and then in 1984 took up his current position of lecturer in the History and Theory of Art and Design in the Dublin Institute of Technology School of Art and Design. He has lectured abroad in Heidelberg and at the Smithsonian Institute, Washington D.C. He was a founder member of the Irish Georgian Society and is on the Council of the Friends of the National Collections of Ireland, and the Friends of the National Library of Ireland. He is a member of the newly founded Irish Religious Houses Heritage Preservation Society, and has been researching the heritage of religious houses under the auspices of the Dept. of Modern History, Maynooth, N.U.I.

GOOD HOUSEKEEPING - MAINTENANCE IS CHEAP

JAMES HOWLEY

INTRODUCTION

One hundred and twenty years ago, almost to the month, William Morris founded the Society for the Protection of Ancient Buildings. He did so in reaction to the widespread practice of that time, which resulted in large scale restoration of ancient churches by zealous clergy and over-enthusiastic architects of the Gothic Revival. Environmental improvements were made to raise comfort levels, and the multi-layered build up, of perhaps centuries of change, was often unified into one recognisable historical style. The restoration of Christ Church and Armagh cathedrals by English architects, are two of the most significant examples to be found in Ireland. The practice brought about the needless destruction of vast quantities of historic fabric and ancient craftsmanship, not least in the removal of perfectly sound external renders and internal plasters. The preservation of these original wall coverings may seem a small thing in terms of craftsmanship, when compared to carved stone or wood, decorative and stained glass; however, this simple treatment has an importance in historic buildings far beyond its modest composition. Plastered walls are often the largest visible surfaces to be found within a church, and up until the second half of the nineteenth century, almost all stone buildings in Ireland were rendered externally at the time of their construction. This trend of stripping off renders and plasters to expose, often poor quality rubble stonework, is not only aesthetically displeasing, but historically incorrect and often detrimental to both the environmental performance and weathering properties of the building. It was partly as a result of the importance that they placed on original plasters and renders, that the Society for the Protection of Ancient Buildings was nicknamed, “anti-scrape”.

At the core of Morris' philosophy which was heavily influenced by his friend and mentor, John Ruskin, is the belief that old buildings should look old, and that historic fabrics should be respected and preserved, even where it survives in a weak or damaged state. For Ruskin and Morris, the essence of historic fabric lay in the wear and tear displayed by its antiquity and the spirit of the craftsman who created it, and not in its original perfection. This notion is, I believe, particularly relevant to church architecture.

Church leaders of all denominations rightly point to the scriptures to emphasise the idea that a “church” is a communion of believers and not merely a non-secular building. This is of course true, and particularly poignant in a country where for many years Christian worship took place out of doors, around Mass rocks on isolated hill sides. However, to dismiss churches as mere envelopes of environmental control, is to undervalue the depth and expression of the faith demonstrated by our forebearers. In a tradition that goes back to the medieval guilds and beyond, artists, craftsmen, architects, patrons and communities often expressed their faith in the buildings they raised, artifacts they created to the glory of their God. Of these artifacts, many of the carved pulpits, stained glass windows, figure sculpting, chancel dressings and other adornments have been specially commissioned for commemorative purposes, which brings us into direct contact with members of former congregations. It is therefore possible through the fabric of old churches, their artifacts and memorials, for present day worshippers to commune not only with each other, but also with the members of previous congregations who sat in the same pews and worshipped the same God in former times. Such art, architecture and artifacts, combined with the sense of history that old buildings evoke so well, are key elements in the strong sense of spirituality that exists in many churches, and which conveys meaning to believers and apostates alike.



CULTURAL SIGNIFICANCE

In *The Architecture of Humanism*, Geoffrey Scott suggested that, “The history of civilisation leaves in architecture its truest, because its most unconscious record”, and I believe this to be true. If so, the ecclesiastical architecture of Ireland must surely be the most culturally significant of all the architectural chapters which tell the story of our civilisation. One has only to trace the history of church building in Ireland, which stretches back to the very first enclosed stone buildings to appear on this island, to appreciate the significance. The variety of Irish churches is remarkable, from the modest churches found within early monastic settlements such as Glendalough or Clonmacnoise; St. Columba's cell at Kells and the Gallarus Oratory in Kerry; the splendid Romanesque examples to be found at Cormac's Chapel in Cashel and Clonfert Cathedral; to the elegant precincts of the Cistercians and Augustinians, and the more modest churches of numerous friaries and priories; the elegant classical churches of the eighteenth century, to the simple barn churches of the late eighteenth century and early nineteenth century following Catholic Emancipation. Churches by architects of the highest renown such as Gandon, Johnston, Cobden, Madden, McCarthy, Burgess and the prolific A.W.N. Pugin; Arts and Crafts masterpieces such as the Honan Chapel in Cork, and the interior of Loughrea Cathedral. Finally, there is the more recent explosion of Catholic churches of this present century, the high point of which must surely be the Donegal churches of the late Liam McCormack. This architectural legacy is immense, its historical significance, even more so; and for these reasons alone, our churches, ancient and modern, Protestant and Catholic, roofed and ruined should be cherished as national treasures. There is not time within this short paper to go into the complicated history which has resulted in all of the older churches being in the care of the Protestant minority, and most of the newer churches from the nineteenth century onwards, in the care of the Catholic majority. But despite the general discrepancies in age, the common problems are similar and equally relevant to the buildings of both denominations. Most worrying of all, is that the historic fabric of many churches, from both doctrines, is suffering equally either through neglect, or over- zealous restoration. It is high time that the “anti-scrape” movement established its principles in Ireland.

The main part of this talk will be based on several ideas contained within two main buildings. The first is maintenance and repair and the second, expertise and information. These ideas are so simple and universally relevant that I have decided not to distract from them by showing you slides of either good or bad practice. I also wish to avoid feeding you my own particular aesthetic perceptions of what is pleasing or not pleasing, as I should prefer it if you would all leave this room with the desire of applying your own personal critique. So that you, the principal guardians and users of the churches will become their first and strongest line of defence; and that you will eventually come around to seeing the old and worn as vulnerable and unique, and will regard the scraped and sand-blasted, repointed and replastered as an unacceptable attack on the history and tradition of your buildings, and the legacy of your forebears. Appreciation and understanding are all that is needed for we cannot protect that which we do not recognise as special, and in most cases destruction is merely the result of myopia of inexperience.

MAINTENANCE

In his seminal work, *The Seven Lamps of Architecture*, John Ruskin tells us, “Take good care of your monuments and you will not need to repair them.” This is the most sensible advice ever given for the successful care of old buildings. Today, and I find it especially so in Ireland, many architects and clients seek the ideal of the “maintenance free building”. This is a myth; there is no such thing this side of Paradise. I have also heard reference being made to “difficult and costly maintenance”; there is no such thing. Regular on-going maintenance, is the least expensive activity we can undertake in preserving our historic buildings, and in particular, our churches which stand empty and unused


for most of the time. Regular is the key word. In Ireland the common approach to maintenance, where funds are available, is to undertake a full renovation of the building, and then forget about it for the next thirty or forty years until the next full renovation becomes necessary. This depressing and wasteful cycle is particularly prevalent in the relatively richer Catholic parishes.

On the question of cost effectiveness, let us consider the example of this simple and very common situation. Gutters are positioned at what is probably the most vulnerable part of any church structure, the eaves, where the walls meet the roof. These are then emptied by the rainwater pipes discharging into gullies connected to drains and soak-away, their purpose being to carry off large volumes of water from the roof safely away from the building. If the gutter or the down pipe falls, or is allowed to become blocked with leaves, a great concentration of water may enter the building fabric at the point where timber is embedded in masonry and is most vulnerable to fungal attack and rot. When the drains are blocked, water builds up at the base of the adjoining wall which may cause concentrations of rising damp or undermining the foundations. To avoid these failures occurring should only require an expenditure of a few hundred pounds a year to pay for an expert survey, and a local builder with a ladder and a set of drain rods. The consequences of having to repair the damage which results from ignoring these failures, may cost tens of thousands, or even hundreds of thousands of pounds to make good; often with severe and damaging implications for the historic fabric of the church. All that is required is good house-keeping and a vigilant eye from the regular congregation, supported by expert advice when necessary, and most of all prompt action once problems are identified. If the roof coverings remain intact, the gutters and down pipes flow freely and do not leak, and the drains carry the water away from the base of the walls you will be well on the way to avoiding most of the major problems which blight our churches.

In the interior of the building the most pressing difficulties are those of heating and ventilation. Modern day expectations of environmental control place unrealistically high demands on historic churches, where their main pattern of infrequent use, their methods of construction and large internal volumes, often makes it difficult to achieve the high comfort levels we have become used to in our homes. In many churches the heating systems are old and poorly maintained, which makes them ineffective and expensive to run. But heating is just one factor which affects the comfort levels and the internal fabric of the church; ventilation is equally if not more important. Worshippers bring moisture into the church on their shoes, coats, umbrellas on rainy days, and add more through their breathing during the service. Unfortunately most windows in old churches have long seized up or been deliberately sealed (along with ventilation grills) to avoid draughts, with the result that the moisture is trapped within to condense on hard surfaces causing mould and staining. A common misconception is to assume that this dampness is caused by penetration from outside, which often leads to any number of unfortunate and ineffective “cures”, such as external repointing or re-rendering, or internal replastering- often in hard, modern and unsuitable materials. In most churches there is scope for good cross ventilation even if the windows have seized up, by opening the main entrance doors and the internal and external doors of the vestry (or sacristy) on good dry windy days. Buildings need to be aired, just as much if not more so, than clothes.

REPAIRS

Where repairs are necessary, and even a well maintained building will need some repair from time to time, it is essential to use the correct materials and methods of workmanship. These are generally perceived by builders today as being complicated and expensive. In fact, they are quite the opposite, being traditional, straight forward, and most important of all, well tried and tested. The only problem is that much of this simple technology, which has been used successfully since before the



birth of Christ, has now been forgotten or obscured. This is probably as a direct result of the aggressive marketing of the large multi-national companies that dominate the manufacture and supply of building products and materials. In the typical Irish church, there should be no place for sensitive, chemical damp proof courses, silicon water repellents, gypsum plaster and non-breathable modern paints. Using such methods and materials can do untold and long term damage, by creating impermeable barriers to moisture. For the successful repair of historic buildings there should be only one specification for mortars, renders and plasters and that is simply a combination of slaked lime putty, and clean sand of various grades and proportions, depending on the application. Lime render is like a tweed coat, and cement render a plastic mackintosh. Lime is more pliable and resistant to splitting or cracking, it is a better insulator, and like wool it will get wet evenly and dry out evenly. Cement, like the mackintosh, will keep water out only as long as it remains perfect, and it seldom remains perfect for very long. When it cracks water is channelled in, to be trapped along with all the condensing sweat that has already built up on the inner face of these impervious barriers. Modern synthetic carpets and rubber backed wool carpets may have an equally damaging effect on original floor finishes by interrupting evaporation which often leads to sweating and decay. Dampness in an old building will only become a serious problem where it becomes concentrated against an impervious barrier. Traditional materials such as lime and stone are able to “breathe”, allowing moisture to pass through them to be evaporated and dispersed by good ventilation.

In addition to the correct use of lime, the careful selection of other materials for repair of historic churches is equally important. Up until the second half of this century, churches were generally well constructed from good quality, long lasting materials. Their creators were ambitious for their buildings which they built to last. From the abundant examples that survive, we must learn the lesson that good quality also equates to good value in the long term. There should be no place in an historic church for low quality modern components, such as light weight flush doors, cheap aluminum door furniture, and other basic standards solutions. Our ambition for the longevity of our repairs should match that of our forefathers who originally created the building. PVC and extruded aluminum gutters and down pipes are further poor examples, cheaper than cast iron certainly, but much more expensive once you have replaced them for the fourth time within the expected life of the higher quality material. The reuse of salvaged and second hand natural slates is another common practice, about which I have many doubts. At best, I suspect that the life of a reasonably sound salvaged slate is about half that of a new one, yet contractors and architects often encourage their reuse. As the labour and scaffolding costs are often the greatest part of a reroofing contract, the use of dubious salvaged slates or cheap, short life artificial slates seldom offers a long term saving. Having said that, however, it should be emphasised that even a cheap corrugated iron roof, is better than a leaking roof, or no roof at all. Perhaps the greatest advantage of using higher quality products and materials such as cast iron rainwater goods, new slates, good quality joinery and hardware, is that in addition to offering the best value in the long term, they will invariably look much better and sit more comfortably within a historic setting. If we are to have confidence in the longevity of our religion, surely we should have an equal confidence in the longevity of the materials and repairs we introduce to our churches.

One final and fundamental aspect of the idea of maintenance and repair concerns accessibility. Roofs and towers are often the most vulnerable areas of any church building. Inspections of these areas will (and should) only be undertaken if the ladders and cat walks are adequate and safe, and the spaces fully lit by artificial light. Beetle infestation, fungal attack, roof failure and signs of water ingress are all very difficult to identify by torch light when you are stepping gingerly across open ceiling joists; and the parishioner or architect who would do this is a fool. I say this only from direct experience having been foolish enough to carry out such dangerous, inspections on a number of occasions. I will not do this again, and the new Safety, Health and Welfare at Work, (for Construction)

Regulations, 1995, now places the full responsibility for the instigation of health and safety, even for minor works of maintenance, clearly in the hands of the employer, which in this case will be the individual churches. I suspect that for many of the Irish clergy, the provision of extensive, safe and well lit access to roofs and towers should be among your first priorities.

EXPERTISE


Your first priority, however, should be to obtain a suitably qualified and experienced advisor, who is familiar with good conservation practice, and preferably understands churches. Within the practice of architecture, the conservation of historic buildings is a specialty, and within this specialty, the conservation of churches requires additional expertise. If you do not employ an experienced advisor, you should; and if your present advisor is not expert in these matters you should direct him or her, towards the recognised courses and sources of information that exist. From these, they can in time to acquire a proper understanding of church buildings, the problems they will confront in repairing them, and the best practice to be followed in addressing these problems. Of the many churches I have inspected over the past twelve months for the Heritage Council, I would consider the lack of expertise to be the most costly factor, leading to the most damaging consequences, in proposed or recently completed work. In many cases architects are not even consulted, and in others, non-specialist architects have initiated wasteful and unnecessary work.

Contractors are only human, and if theirs is the sole opinion sought on the need for a building repair, the result will in most cases be the total renovation or replacement of the object as builders will invariably find the greatest financial reward in the utmost destruction of original fabric. An inexperienced architect may also be all-too-ready to condemn an eminently repairable part of an historic building. It simply requires the expertise and confidence to know that in very many instances, old plaster or render can be made good, and old doors and windows repaired. Judging by the number of original entrance doors that I come across stored in the belfries, crypts and out buildings of churches, many clergy and parishioners must share my view, that the original, with its decorative hinges, early locks and door furniture, and the wear and patina of age, is not only preferable aesthetically, but equal if not superior in function, to the sterile varnished replica which has replaced it. Why else should they retain the originals? Solidly made church doors, like old timber windows do not deteriorate easily, being well made from carefully selected timber. For a reasonably skilled carpenter the replacement of a window cill or the bottom rail of a door or sash window, presents little or no challenge and the cost is almost always less than an unsatisfactory replica.

The need for all churches to seek out the right advisors with the correct levels of expertise is as vital and cost effective as good regular maintenance. But I need say no more on this subject, as two of the following speakers will shortly demonstrate the highest levels of expertise in two very important areas of church fabric, stonework and stained glass. I will however mention briefly some of the more important sources of information which are available today.

INFORMATION

Since William Morris started to turn the tide in Britain in 1877, an impressive body of published information has built up on the care and repair of historic buildings. Of these the Council for the Care of Churches publications are among the most impressive. There are almost thirty titles in this collection including: *How to look after your Church*, *Heating your Church*, *Redecorating your Church*, and *A Guide to Church Inspection and Repair*. Other titles cover such matters as security, lighting, churchyards, bells, lightening conductors, and virtually every other relevant aspects of church



architecture and how to preserve it. All of these publications are extremely thorough, clearly presented, modestly priced and written by acknowledged experts in their individual fields. Another excellent source is entitled, *Treasures on Earth*, edited by Peter Burman and published by Donhead. This is a collection of essays, also written by recognised experts on a variety of subjects and is subtitled, “ A good housekeeping guide to churches and their contents.” *Treasures on Earth* is perhaps a more scholarly presentation of many of the same issues as the Council for the Care of Churches publications, but it is most relevant, and should be in the library of anyone with an active interest in the preservation of historic churches either as a guardian or an expert advisor. The recently published, *The Care and Conservation of Graveyards*, is another fine publication which reminds us about the importance of settings. Churches are very often the smaller part of a much larger historic place.

As I have already suggested, a knowledge and understanding of traditional lime plasters, renders and mortars is essential, and we are most fortunate in the recent establishment of Cornerstone, a small company which provides specialist conservation training in traditional lime plastering and rendering along with the correct and most sensitive methods in repointing and repairing stonework. Cornerstone is based at Larch Hill near Kilcock, Co. Kildare and their one day courses should, I feel, be obligatory to any architect or contractor wishing to work on an old church. More extensive and specialist courses exist in the United Kingdom, specifically related to church conservation and repair. The best of these is the annual three day course at the Institute of Advanced Architectural Studies, at the University of York, which is usually held in November. Details of all of these sources are available here today. Please do not leave without the various leaflets and order forms, and be sure to order the books, follow the good practice they describe, and if you do not have expert advice, seek it out; or at the very least - insist that your present advisors become more expert by studying these publications and attending the courses.

CONCLUSIONS

And always remember that good advice, like good practice, good maintenance is, in the long term, very cheap. It will save unnecessary expenditure and avoid the loss of irreplaceable historic fabric from our churches over which we are merely the temporary guardians, and a very small part of that much greater historical progression which is as old, and as infinite as faith itself.

JAMES HOWLEY

James Howley is an architect and historian. Originally from Belfast, he spent many years studying and working in England and France, before returning to Ireland where he now lives and works in Sandycove Dublin. He is a graduate of the MA course in Building Construction and the Institute of Advanced Architectural Studies, University of York, and is the author of *The Follies and Garden Buildings of Ireland*, published in 1993 by Yale University Press. Currently, he is working on a second book on the phenomenon and conservation of Irish ruins. In 1987 he established his own architectural practice, and much of his subsequent work has involved the repair and reuse of historic buildings. During the past fifteen months he has inspected around fifty buildings for the Heritage Council, many of which have been churches.

STONE WORK IN IRISH CHURCHES

DAVID SLATTERY

INTRODUCTION

There is no doubt that the church buildings in this country embody the finest collection of carved stone that any group of buildings does and that collection of stone doesn't simply only extend to the exteriors of the buildings but to the interiors as well. The quality of the carving in many areas is so fine and so particular that even if money were available it would be very difficult to match it today and the costs involved now in attempting to complete repairs or replacement to the standards which were achieved in eighteenth and nineteenth century church buildings is extremely difficult.

STRUCTURAL PROBLEMS

The first and most important thing in addressing any sort of stone problems in a building is to ascertain whether they are structural and whether there is likely to be some form of structural failure before you attempt to go and repair the building. If it is going to fall down there isn't much point in spending a lot of money carrying out repairs. If there is structural movement and if that structural movement appears to be active and dynamic, the first priority to investigate. It is worth noting that in looking at a church, particularly a church with a spiral tower, that the level of damage which you see at ground level may not in any way reflect the level of damage which occurs at higher levels and particularly the level that occurs on the areas where the prevailing wind and rain is hitting the building. It is very unwise to make assumptions from the ground as to the condition of the building.

PROBLEMS CAUSED BY ATMOSPHERIC POLLUTION.

All types of stone can be severely affected by atmospheric pollution, causing the stone to deteriorate.

St. John's Church in Sandymount Dublin was built in the nineteenth century in local granite and an imported limestone from France. The limestone is used in all the areas of carving as softer stones are often used where the areas are going to be highly carved. This stone has undergone massive deterioration and is simply crumbling away. In the rubble granite walls the pointing had eroded around these stones. Many of them are very small and as a result of the erosion the actual stones themselves were dropping out of the wall.

One of the most famous Georgian churches in Dublin is St. George's, Hardwicke Place, which was constructed of a mixed granite, Portland stone and imported limestone. The Portland stone has been used in all of the areas of carvings, the capitals, the columns. There have been enormous problems with the tower and they relate to the methods of construction with the use of ferrous metal and also atmospheric pollution. Even the granite has eroded significantly and the level of erosion of pointing and bedding has led to settlement in the stone and has caused structural failure.

St. Catherine's Church, Dublin is constructed almost entirely in granite. As a result of atmospheric pollution and lack of maintenance, this very fine exterior is now in a very seriously eroded condition.

Statuary on church buildings is also affected by atmospheric pollution. With the costs involved in attempting to repair statues or recarve them, statues are being removed from the parapets and the cornices of church buildings. However, these statues are important and if they can possibly be left in place, they should be. Often when visiting a church, a statue is found that was on the roof, and is taken down and simply left in decayed condition.



CLEANING OF STONE

There is a lot of talk about the pros and cons of cleaning buildings, but there is no doubt that in the case of certain types of stone, the crust of dirt that has built up on the surface, inhibits the porosity and breathing capacity of the stone, thus causing a hard skin to form on the surface. As a result the stone deteriorates further, so in situations like this it is very important to clean buildings.

On St. Coleman's Cathedral, Cobh we used nebula sprays to clean the limestone and it was a very successful method, as it caused no damage to the stone and the only thing that had to be watched very carefully was that saturation did not occur. This limestone has a very low porosity, so it has the ability to take the water through the joints and not absorb it into the body of the stone as most porous materials have. So care must be taken to ensure that the building itself doesn't become saturated as part of the cleaning process. We also used nebula sprays in St. Coleman's on the statuary and on the King's Inns in Dublin to break down the heavy crusts on the stone. These were just nebula sprays of water used on timers which were immensely successful and it is not a costly way of cleaning buildings.

The other methodology which we have used quite extensively in cleaning stone is poultice cleaning. Again it is a method which does not cause any damage to stonework and is appropriate where statuary or highly carved stone is involved, so it was used on the entrance to University Church in Dublin.

REPAIRS

In many instances it is not simply a case of dealing with the problems which a building has by its nature, its location and the materials which are contained in it, but also dealing with repairs that were carried out in the past, and attempting to repair repairs.

Cleaning trials should be carried out to match new stone with old because it is very difficult to carry out repairs to a building which has not been not cleaned. In St. Catherine's Church, Thomas Street in Dublin, where granite has been replaced with new stone, the window sill has been replaced, but unfortunately whoever went to the trouble of working the stone, shaping it and getting it into place, omitted to attempt to try match it with the surrounding material.

There have been examples here and many examples in Britain in recent years where slating was seen to show signs of deterioration within a matter of years of its replacement. St. Coleman's Cathedral had a lovely greenish slate on the roof which was replaced with a Vermont Evergreen slate which is a very beautiful and a very good slate and so far so good, nothing has happened to it, and it has a very good geological pedigree. The other important consideration is that as a green slate it is comparatively inexpensive when you compare it to Westmoon slate which is probably the best known green slate and is an expensive building material which is also very difficult to obtain.

PROBLEMS CAUSED BY FERROUS METAL

The other great problem with many nineteenth century church buildings is the use of ferrous metal to tie the stones together. The main problem with St. George's Church itself is caused by this. The stone work itself is in fairly good condition, but the ferrous cramps and ties which were used to tie the building together are rusting and expanding. Ferrous metal can expand to seven times its original volume during a rusting process so the level of damage can be very considerable. This is one of the major problems that we faced in the restoration of the Custom House. A further example is the Rates Office in Dublin, which has recently undergone repair work and again the presence of cramps and dowels within the stone has caused the major problem with the building rather than

Basically, do as little as possible; this is the least invasive and safest approach. Most conservation today is re-active, dealing with the current condition of structural decay; there is however a need on occasions to be pro-active to prevent certain situations developing, especially for important works.

METHODOLOGY OF CONSERVATION

Depending on the importance and difficulty of the window to be conserved/restored the following main areas will form part of any stained glass programme.

Documentation within the conservation world is in a state of evolution and constant re-evaluation. The following guidelines for documentation have been compiled by the Conservation Committee of British Society of Master Glass Painters in response to increasing demand for guidance. Part A of the following guidelines have already received the Council for the Care of Churches (C.C.C.) approval.

A CONDITION REPORT COMPRISING:

- Photographs- both general views and details- of relevant window and of any other stained glass in the building which might be relevant to the particular case.
- A simple sketch of the building's ground-plan indicating the location of the window(s) and of any other relevant fittings/ furniture etc. The C.V.M.A. numbering system is gradually gaining wide acceptance in the UK.
- Description of the window(s), i.e. total number of lights and how they are divided into sections/ panels; there should be a brief note on subject/iconography, indicating treatment i.e. with canopies, in medallions with quarries etc.
- For a window of ancient glass some attempt should be made to establish the date of the window, its iconographic, technical and historical significance, in both a local and national context. If necessary this should have been established with reference to art historical advice.
- For nineteenth century and twentieth century windows the designer/maker of the window should be identified, or the report should show at least some definite evidence that a serious attempt has been made to identify the designer/maker even without positive result. In both cases, relevant bibliographical sources should be cited.
- Historical plain glazing is an especially vulnerable aspect of our historic heritage. Any preliminary report must comment on the character and age of the plain glazing involved. Every effort must be made to retain hand-made plain glazing and any losses should be matched with glass of similar character, lucency and tone.
- The report should cover, description of condition, extent of damage and whether guarded with wire guards, polycarbonate etc. Damage must be specified in detail, and must indicate whether glass has been shattered, lost or has suffered deterioration of paint etc. The report should indicate details of original lead sizes and profiles and whether there is any evidence of previous restoration work.
- There should be a detailed description of the proposed remedial treatment, to include precise references to all replacements of painted and unpainted work, any edge bonding or plating, re-leading etc. In all instances materials used must be specified, as far as possible, including non-ferrous bars or other structural frame work, also mortar mixes for fixing etc.

- There should also be full details of the studio and sub-contractor to be used, to include details of insurance public liability, goods in trust, and goods in transit.
- Proposals, where relevant, for window protection, should specify materials to be used, i.e., wire guards, polycarbonate etc. and methods of fixing. The proposals should also indicate that there has been appropriate liaison with the church's architect and that aspects such as proper ventilation etc. have been fully considered.

Assuming that the Studio is successful in submitting its tender, the Condition Report should be augmented as work proceeds by the addition of

B. THE CONSERVATION REPORT COMPRISING:

- All panels should be recorded before work begins and at the completion of the conservation programme. The recording of specific details as work proceeds may also prove useful. It is also important to ensure that all prints/slides are labeled and filed/bound with the report.
- Annotated rubbings should be made of each wood panel worked on. The Council for the Care of Churches advocated the use of a range of symbols that can be used on annotated rubbings; these can be added to if necessary.
- Also a short written summary outlining:
 - major steps taken in the conservation programme
 - a list of all materials used (including brand names as appropriate)
 - details of work frame and support of panel(s)
 - names and addresses of those involved, including architect(s), contractor(s), sub-contractor(s) where relevant.

PROCESS OF REPAIR

Stained glass window are made up of three elements, glass, lead and paint.

Glass: modern glass contains soda, lime, silica and sand.

Lead contains various impurities to give it strength such as tin, copper, silver and antimony.

Glass paint contains frit (glass), flux (lead), and other metallic colouring oxides.

Cleaning: can be done either wet or dry depending on the condition of the glass. Which ever method is adopted should be fully controllable and understood by the conservator, the potential for irreversible damage to the glass surface and painted layers is very high during the cleaning process. Glass paint could be considered the most important part of stained glass because it transforms the window into a work of art; it is this painted surface which can be extremely vulnerable to insensitive cleaning.

Edge bonding: needs to be balanced carefully between the use of chemical and mechanical methods, such as various adhesives and lead or foil repairs. As with cleaning the choice of products is wide and variable. Methods of repairing breaks should be balanced between the desire to return a degree of legibility, and the need for structural stability.

Painting: involves both restoration and conservation glass painting. For a new piece to be acceptable

it must sit comfortably within the panel. Conservation painting involves the recreating of surface textures and the modulation of light without generally, the use of line; whilst restoration painting as its name suggests recreates the piece as it was.

Re-leading: should be kept to a minimum if at all possible. It is of the utmost importance to retain any original leadwork, because it is part of the integrated structure of the window and as such demands our respect and care. If however, there is a need to re-lead, try to maintain the true character of the matrix as the lead in many instances was used as the drawn line by the artist who made it.

PROTECTION

Protection of stained glass is necessary in many cases to guard against vandalism and the environment.

Environmental protection helps shield the stained glass against atmospheric attack such as condensation, acid rain and sulphur emission. Most weathering products on the surface of glass are sulphates, and depending on the composition of the glass are either gypsum or syngenite.

Types of Environmental Protection: Isothermal Glazing, externally ventilated using either mirror image or large ventilated plated. There are also other methods.

Physical protection defends mainly against attack through vandalism.

Types of Physical Protection: toughened glass, Georgian Wired, rough cast, plastic sheets, storm glazing and wire guards which come in stainless steel (option of powder coated), mild steel (galvanized) and copper weldmesh. The most common form of guards in use today is 12 gauge mild steel or stainless steel weldmesh, either powder coated or galvanized. There is of course always the option of the traditional crimped and woven copper guard

When deciding what is the most appropriate method of protection always consider 'Fitness For Use' and the least interventionist option.

Firstly identify why you need it.

Secondly choose the most appropriate material to meet the need, i.e, glass, guards etc.

Then consider its impact on both the stained glass and that of the building.

Finally make sure that the company who are to do the work fully understand how the chosen form of protection is to be fitted.

GENERAL PROBLEMS

Protective glazing should be properly spaced and adequately ventilated. All too often protective glazing can be seen touching the stained glass with no ventilation at all. This affords very little protection because it allows the force of a missile to be completely transferred to the stained glass. If the protective glazing is not ventilated top and bottom a micro climate will be formed, resulting in cyclical condensation which will be seen streaming down the inside of the protective glazing, leaving a watermark. The interspace will have very high levels of condensation which will eventually accelerate decay and also encourage biological growth. Also the increased temperature within the interspace may result in the stained glass panel deforming and buckling to the inside as the lead heats up.



Leakage can occur

- Through old or poor cementing (water proofing), resulting in the window flexing and the cement cracking.
- Through flexing of the window due to underbarring which will also cause the cement to crack, allowing water in.
- Around the edge of a window, possibly through cracks in the mortar (mortar is also porous), it is often thought that any leak must be through the panel, this is not always the case, mortar can also be flushed out of adjoining ashlar joints.
- Through the divisions in the panels, but this would only tend to happen because of horizontal driving rain.
- In plated pieces
- There is often the misconception of windows leaking when in fact it is condensation settling on the surface. Whatever the reason for the leak it is important to identify correctly where it is coming from before any unnecessary action is taken and damage is caused. In many cases the window will not need to be removed, especially if it is a ventilation or stonework problem.

Glass breakage can be caused by:

- The glass being put under stress through buckling.
- Movement in the window through poor fixing, or the fittings themselves, especially the ties coming loose. When ties come loose the window rattles, causing stress on mortar and the lead joints.
- Movement in the masonry around the window causing distortion and stress resulting in breakage.

Structural problems can result from:

- Poor soldering
- Insufficient fixing ties
- Incorrectly spaced tie bars (18"max.)
- Bad leadwork design
- Tie bars set too far away from the panel
- Ferrous metal fixings being used in the stone work, which in certain circumstances will lead to rust jacking and the spalling of stone.
- Weak and insubstantial lead in conjunction with under barring.
- The window being leaded up too tight.
- Pointing which has been forced around the back edge of a panel, into the groove during fixing. This will prevent the panel from expanding at high temperatures, leading to buckling.
- Lateral wind pressure, leading to lead deformation.

Paint loss can be caused by:

- The natural process of decay, which can by progression eat its way under the painted areas and loosen the glass structure below.

- The removal of corrosion products during a conservation. This may result in a weakness around the paint causing it to flake, exfoliate or thin.
- Poor firing, both under and over. This will result in an unstable surface which is susceptible to moisture.
- Inappropriate cleaning methods.

VANDALISM

This is an increasing problem, made more difficult if there is insufficient information for the restorer to re-create the missing areas. It is important that every church makes a full and detailed photographic survey of each painted window, and if possible each panel within each window. If a window is discovered to be broken, either collect up all the pieces yourself or leave it to a specialist stained glass studio; never dispose of the broken pieces. This glass is of the utmost value to the conservator in the recreation of missing details, especially in the absence of good photographs.

TO CONCLUDE

The preservation of our heritage in stained glass balances aesthetic sensitivity with a thorough understanding of the practical and scientific issues. This approach can only be achieved through philosophical solutions being tempered by pragmatic reality.

Ireland has since the eighteenth century achieved an enviable reputation for the quality of much of its stained glass by achieving international recognition. With the now developing collective awareness of their value and importance, the legacy of Irish stained glass, and its plain glazing schemes will, I'm sure, be preserved for the future.

MARK BAMBROUGH

Upon leaving school, he was fortunate enough to receive a traditional four year apprenticeship in stained glass, which eventually lead to him being accepted by the York Glaziers Trust. After twelve years at the Trust he took a year out and completed an MA in Conservation Studies at King's Manor, York University. He is currently head of stained glass conservation at Lincoln Cathedral and a member of the technical committee of the British Society of Master Glass Painters.

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NOTES ON STALLS AT CONFERENCE:

1. APCK Bookshop, Dawson St, Dublin 2

Books from the Council from the Council of Churches

2. National Monuments and Historic Properties Service, 51 St Stephen's Green, Dublin 2

Care of archaeological monuments and graveyards

3. Vincent Wildlife Trust, Donaghpatrick, Headford, Co. Galway

Information on bats in churches

4. Cornerstone, Larch Hill, Kilcock, Co. Meath

Information on practical conservation including courses on lime mortars, stone work etc.

5. Irish Georgian Society, 74 Merrion Square, Dublin 2

Information on the society and its activities

6. Irish Professional Conservators and Restorers Association, C/O Niamh McGuinne, National Gallery of Ireland, Merrion Square, Dublin 2

Information on the association

7. Kilkenny Archaeological Society, Rothe House, Kilkenny

Books on Kilkenny, local studies and heritage

ENDPIECE

“Naturally, in the course of the years since then, the Cathedral [in Armagh] has undergone many of the restorations which either lapse of time makes necessary, or which arise from the pious desire of benefactors to beautify and embellish. Of these only one need claim our notice - because of a step then taken which posterity has regretted. By the year 1834 extensive repairs had become necessary, and were undertaken under the direction of an eminent architect of the time, L.N. Cottingham (who shortly before had restored Hereford Cathedral and St Alban's Abbey). One of his measures was to reface the exterior of the Cathedral with red sandstone brought over from English quarries. Such treatment of an ancient building was of course quite in accordance with the canons of taste which prevailed at the period; and expense was not spared. The result was everything that the authors desired - an exterior which has the merit of being harmonious and mellow. But it is achieved at the cost of concealing and hiding from view the rightful exterior of the venerable Cathedral. Far better, we may think, if the thirteenth century masonry of O'Scannail - with such repairs the ravages of time of hostile action had made necessary - had been left to bear visible witness to a long and eventful history.” *



*This extract is taken from a booklet published in 1950 called “The Cathedral Church of St. Patrick”.

TYPICAL CHURCHES



- 1 The old St. Mary's Church at Crumlin, Co. Dublin, with its late medieval tower, early eighteenth-century door surround and early nineteenth century nave. Since the construction of the new church in 1942, it has until recently served as a parish hall. Now vandalised and abandoned, a local group is trying to restore it as a community centre.



- 2 Carnalway Church Kilcullen, Co. Kildare. A late nineteenth-century remodelling, in Hiberno-Romanesque style, of a mid nineteenth-century *Board of First Fruits* structure. Carnalway was built as the estate church for the nearby Harristown House. Both exterior and interior are enriched by fine Arts and Crafts detail.



- 3 St. Michael's Church, in Gorey, Co. Wexford. One of A.W.N. Pugin's most interesting Irish churches. Completed in 1842, along with the adjoining convent, it demonstrated the increasing confidence and ambition of the Catholic Church following emancipation. Amongst the very best examples of churches of this period in Ireland, it presents a particularly striking silhouette when approaching Gorey from the north.

COMMON PROBLEMS

- 4 Plain plastered walls, stone window surrounds and original windows are the simple delights that can make even the most modest church beautiful and memorable. Traditional lime and sand plasters with appropriate lime-based coatings, not only look much better than modern gypsum based plasters, but they will also cope with dampness and restrict the build up of damaging salts. All window ventilators should be carefully maintained, as good and regular ventilation is fundamental to the successful preservation of the fabric of all churches.



- 5 Missing and damaged rain water goods are one of the most common causes of problems in church buildings. As they carry such large volumes of rainfall off the building, any break or blockage will create heavy concentrations of water, usually with destructive and damaging effects.

- 7 Hard, cement-rich dashing to a nineteenth-century church is damaging to the original historic and will often cause many more problems than those it attempts to cure. In this instance the down-pipes were not removed, and having been partially embedded have quickly perished, leaving only an unsightly and vulnerable scar.



- 6 Most of the external joinery found in eighteenth and nineteenth-century churches has been well constructed from good quality well seasoned timber. They rarely need replacement and where areas of damaged have occurred can in most cases be readily repaired. Where replacement is absolutely necessary, the new joinery should be detailed and finished as the original. Varnished hardwood was rarely, if ever, used.



- 8 An original Gothic-style window in a nineteenth-century church, set within fine cut stone surrounds, completely dominated by raised cement-rich pointing. Such treatment of a roughly-coursed, rubble wall not only disfigures its appearances, but may also lead to water being trapped within the softer bedding mortars and eventually penetrating through to the interior faces.



- 11 Cement-rich render on a large medieval church, presenting a hard, flat and lifeless appearance. Such hard, impervious barriers will prevent the building from being able to breathe, and when hair cracks appear will take in water and trap it, often with serious consequences. Where they abut soft carved stonework, the historic detail can often be damaged.

- 9 Original cast iron windows and both rough and smooth renders on a nineteenth-century church. Original lime renders such as these are often removed unnecessarily. Softer lime-rich coatings are much more forgiving than modern cement-based renders, and will almost always weather more beautifully. Such lime-based renders can be readily repaired if the correct materials and expertise are used.



- 10 Crude cement-rich pointing in this nineteenth-century church has almost obliterated the fine pattern of the stonework, which in this instance is a particular regional detail. Such examples of local distinctiveness are now becoming all too rare in the churches of the Irish countryside.

- 12 Fine ashlar granite on the tower of an eighteenth-century church, the fine joints have been cut open by the use of an electric grinder, prior to the insertion of hard, raised pointing. Not only has the stone been severely damaged in the process, but the raised joints will collect water and will also trap any water that enters the fabric.



INTRODUCING OBJECT ID

What is Object ID?

Object ID is an international standard for describing art, antiques, and antiquities. It has been developed through the collaboration of museums, cultural heritage organisations, police and customs agencies, and art and antiques trade, appraisers and the insurance industry.

Why use Object ID?

A stolen object is unlikely to be recovered and returned to you unless it has been photographed and adequately described. The Object ID checklist helps you provide the information needed to identify an object as yours.

How do I use Object ID?

Object ID is easy to use. Just follow the checklist on the back of this page and try to answer as many of the questions as possible.

Where can I find out more about Object ID?

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Credits:

Tate Gallery, London/Art Resource, New York
Morisot, Berthe. Girl on a Divan, c. 1885.
Tate Gallery, London, Great Britain.

Art Resource, New York
Polychrome Figure of a Priest, possibly the Patriarch Ryumyo.
Late Kamakura period. Private Collection.

Giraudon/Art Resource, New York
Large Breast-plate, in gold.
Musée Institut d'Afrique Noir, Dakar, Senegal.

Giraudon/Art Resource, New York
Silver bowl from Bordeaux, 1744.
Musée des Arts Decoratifs, Paris, France.

Beniaminson/Art Resource, New York
Anonymous, 17th century. St. John the Baptist. Russian icon.
Kremlin Armoury, The Kremlin, Moscow, Russia.



OBJECT ID CHECKLIST

Take Photographs

Photographs are of vital importance in identifying and recovering stolen objects.

In addition to overall views, take close-ups of inscriptions, markings, and any damage or repairs.

If possible, include a scale or object of known size in the image.

Answer these questions:

Type of Object

What kind of objects is it (e.g., painting, sculpture, clock, mask)?

Material & Techniques

What materials is the object made of

(e.g. brass, wood, oil on canvas)?

How was it made (e.g., carved, cast, etched)?

Measurements

What is the size and / or weight of the object ? Specify which unit of measurement is being used (e.g., cm., in.) and to which demension the measurement refers (e.g., height, width, depth).

Inscription & Markings

Are there any identifying markings, numbers, or inscriptions on the object (e.g., a signature, dedication, title, maker's marks, purity marks, property marks)?

Distinguishing Features

Does the object have any physical characteristics that could help to identify it (e.g., damage, repairs, or manufacturing defects)?

Title

Does the object have a title by which it is known and might be identified (e.g., The Scream)?

Subject

What is pictured or represented

(e.g., landscape, battle, woman holding child)?

Date or Period

When was the object made (e.g., 1893, early 17th Century, Late Bronze age)?

Maker

Do you know who made the object?

This may be the name of a known individual (e.g., Thomas Tompion), a company (e.g., Tiffany), or a cultural group (e.g., Hopi).

Write a short description

This can also include any additional information which helps to identify the object (e.g., color and shape of the object, where it was made).

KEEP IT SECURE

Having documented the object, keep this in a secure place.

The intact high altar, Loretto, Fermoy, Co. Cork.



Photo: (J. Gilmartin)

The monstrance given by T. Meagher to the Sisters of Charity, Waterford.

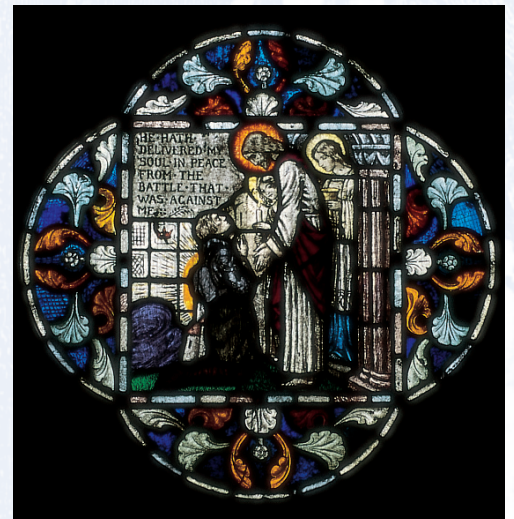


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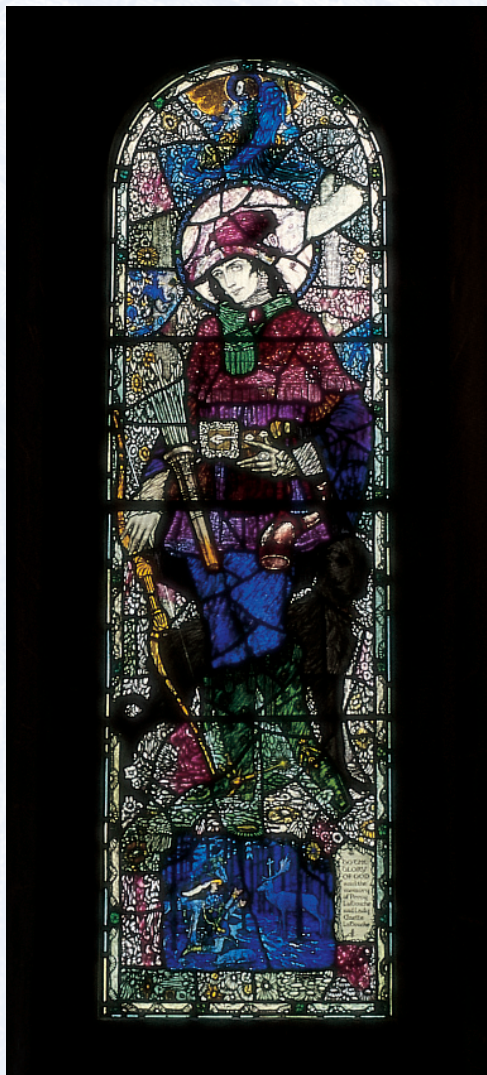


- 13 The St. Brendan window at St. Brendan's Cathedral, Loughrea, Co. Galway. A rare and very beautiful example of the work of the artist Sarah Purser who created the stained glass workshop of An Túr Gloine. The work of An Túr Gloine along with that of Harry Clarke, produced a body of work of international importance, which ranks along side the best stained glass of any period throughout the world.

- 14 "He has delivered my soul in peace from the battle that was against me." A fine quatrefoil panel at Kilcullen Church of Ireland, Co. Kildare, probably by An Túr Gloine artist Ethel Rhind. Ethel Rhind (c.1879-1952) was also highly regarded for her *opus sectile* work.

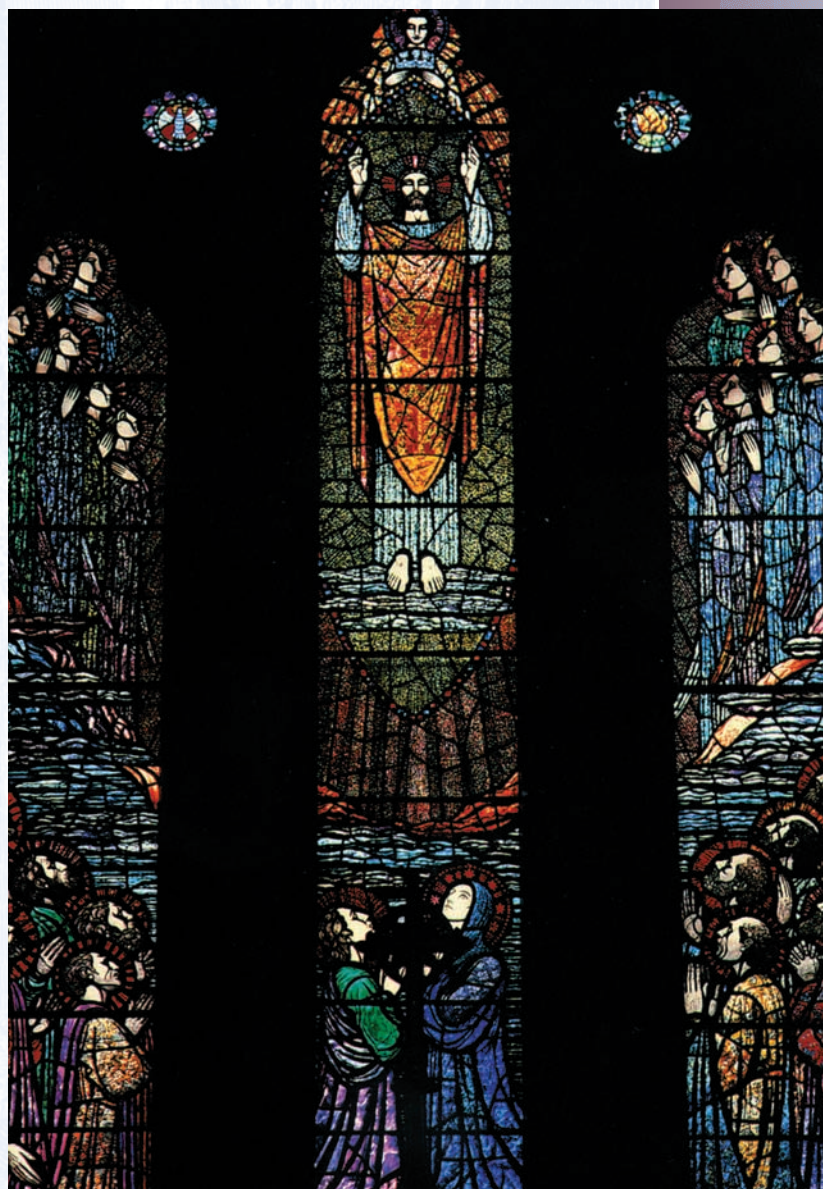


- 15 In very many cases in Ireland, fine stained glass windows are protected by so called storm glazing to protect it from vandalism and the weather. Unless this is very carefully detailed with adequate ventilation top and bottom, such glazing can cause extensive damage, through water entrapment and excessive thermal gain. Good quality stainless steel mesh with a powder coated finish is the protection recommended by stained glass conservators.



- ◁ 16 *St. Hubert, the Touche memorial window at Carnalway, Co. Kildare. Completed in 1921, this beautiful window is one of the finest examples of the work of Harry Clarke, Ireland's greatest stained glass artist, whose work achieved world wide recognition during his short but productive life.*

- 17 *The Ascension, a three light window by Michael Healy at St. Brendan's Cathedral, Loughrea, Co. Galway, completed in 1936. Healy was a member of An Túr Gloine for almost forty years. He combined great artistic technique with a deep faith that almost lead to his taking holy orders. His work at Loughrea is amongst his very best.*





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- 18 St. Peter's Church, Drogheda, Co. Dublin. A fine mid eighteenth-century structure, which is one of the best provincial churches of the period. The late Baroque plasterwork which adorns the memorials at the chancel end of the church is of the highest quality. It includes large birds and garlands of fruit and flowers, in a manner more typical of grand Dublin houses than of churches.

- ◁ 19 St. Fin Barre's Cathedral, Cork Co. Cork, designed by the English architect William Burges following an international competition. Consecrated in 1870, but not fully completed until some time later, this is one of the finest of all Irish churches from any period. It is one Burges's greatest work.



- ◁ 20 All Saints Church, Raheny, Co. Dublin. This is a beautiful Victorian church was designed by George Ashlin, (son-in-law of A.W.N. Pugin). No expense was spared in its construction, the cost of which was supported by Lord and Lady Ardilaun, whose demesne of St. Anne's is close by. Generally well preserved, but now subject to petty vandalism, this building deserved much wider recognition.

