

Heritage Outlook

THE MAGAZINE OF THE HERITAGE COUNCIL



Wrought Iron Gates

An important element of our architectural heritage

ALSO IN THIS ISSUE

It's a Small World

The astonishing world of Ireland's invertebrates

In Appreciation of Painted Signs

An important cultural heritage resource

Plus:

The Art Value of Architectural Heritage • Heritage Events • Biomimicry
• Heritage News • Photo Competition Results • **New** Education News



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Heritage Outlook Comment

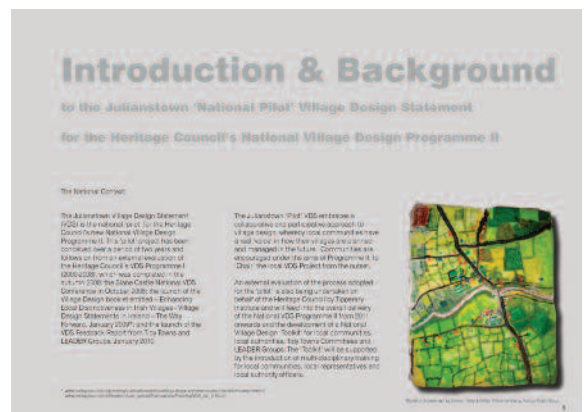
Shaping our villages for the future

As bad economic news pummels us from all sides it is important to take note of those situations that offer possibilities and remind us what working together can achieve. The past ten months in the Heritage Council have seen a number of projects emerge as fantastic role models for community involvement around the country. The most recent example was the launch of the Julianstown Village Design Statement which is an action plan, involving all stakeholders in the village, in planning for its future. It takes account of what is unique and distinctive about the village, looking to good design practice to see how best to develop the village. It involved young and old thinking about the basic aspects of village planning that heretofore had been the preserve of the public servants.

Julianstown has a population of 600 and is located in the East of County Meath. It is surrounded by the larger towns of Drogheda and Bettystown which means the village is often used as a route to avoid the tolls. Julianstown is a village with unique heritage and characteristics. Unfortunately it also suffers the same issues as many villages and towns across Ireland. Julianstown suffers from traffic problems, derelict buildings in the heart of the village, poorly sited development on the fringes, lack of amenities for cyclists and walkers, children unable to walk or cycle to school and a lack of local services that help enhance a greater sense of community such as small shops and cafe. The Village Design Statement engaged with all aspects of village life in a holistic way which in turn will feed into the Local Area Plan providing the residents with an influential say in the Planning process.

The residents of Julianstown identified the actions they want to see happen over the next decade that will shape the look and feel of their village and enhance their quality of life. They have decided to play a role in determining their own future and that of their fellow residents. For too long the value of good design, consideration of the resident's needs and the potential of a place's heritage assets were ignored to the detriment of most of us. Now, perhaps in the vacuum of the 'tiger', it is a good time to approach our communities with a bit more humility and thought on what makes a village or town work. At the launch of their Village Design Statement, the residents of Julianstown expressed their certitude that participating and shaping the outcome of their village was a lot more satisfying than being 'rolled' over.

Michael Starrett Chief Executive



Heritage News

Heritage Week 2010 Photo Competition

Some fantastic images were submitted for our Wild Child Photo Competition. The theme was to celebrate 2010 as International Year of Biodiversity and with well over 1000 images to pore over, our judging panel led by wild life expert and RTE contributor Eanna Ní Lamhna, had some tough decisions to make. So a big congratulations to all our winners and runners up for taking part and giving us something to shout about.



Above: **Adult Category Winner**

“Crab and Blue Bucket”

By John Gorman from Monaleen, Co. Limerick

We loved: A very good photograph, great texture and movement. The photographer captured a wonderful moment. The photograph contains humour and great personality.

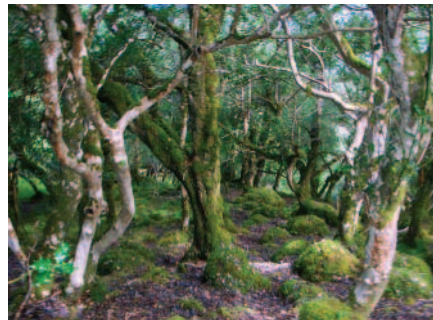
Right: **Adult Category Runner Up**

“Family having picnic along seaside road”

By John Gorman from Monaleen, Co. Limerick

We loved: This photograph shows an apparently timeless and quintessential Irish landscape scene, but one which has become all too rare.





Top: Adult Category Runner Up
"Birds on a Wire"

By Natalie Byrne from Tallaght, Dublin 24

We loved: Charming scene, well composed. The photographer captured a wonderful moment.

Left: Youth Category Winner
"Damselfly on a finger"

By Ciara McCabe from Knocknarea, Co. Sligo

We loved: Skilled photograph, well balanced and composed, portrays a relationship of trust and comfort between the human and the fly

Above: Youth Category Runner Up
"Woodland Scene"

By Mona Kapinga from Dundalk, Co. Louth

We loved: Well taken photograph with nice light and movement.

Heritage Week 2010 Photo Competition



Above: **Youth Category Runner Up**

“Butterfly on a buddleia”

By Michelle McCabe from Knocknarea, Co. Sligo

We loved: Good photograph of a typical back garden and showing the insect loving attributes of the buddleia plant – often considered the great weed of cities



Left: **Junior Category Winner**

“Girl with Lily pond leaf & snails”

By Sofia Fox, aged 7 from Richmond Cottages, Dublin

We loved: Great photograph, shows the genuine glee of the child which is tinged with a little trepidation also. A great depiction of the wonder and awe of biodiversity.



Above: **Junior Category Runner Up**
"Boys & wasps nest"

By Paul Gunnarson, aged 11, Co. Cork

We loved: This photo captures a wasp's nest being discovered by a young boy whose look shows a healthy degree of respect, fear and care.

Below: **Junior Category Runner Up**
"Insect on a pink flower"

By Padraig Clinton aged 11 from Dunshauglin, Co. Meath

We loved: Well taken photograph – good skill for this age group. Captured a nice moment of biodiversity.



National Heritage Week 2011 20-28th August

As we all know the early bird catches the worm and it's never too soon to start planning or at least thinking about events for the coming year. However if, like many of our soon to be sleepy friends in the garden, you're more focused on hibernating indoors with hot drinks and woolly jumpers then all you need do for now is note the **20th to the 28th of August** as next years dates for National Heritage Week.

Before we jump ahead we must say a big big big thank you to everyone who took part in National Heritage Week this year, from the wonderful organisers to everyone who attended events and those who took part in our photo competition. 2010 proved to be the most successful Heritage Week yet with **1300 events** taking place (an increase of 30% on 2009) and almost all organisers reported an increase in attendance; a true testament to the enduring and growing interest and enthusiasm we Irish have in our heritage.

As National Coordinators of the week there is no rest for the wicked and we are already thinking about next year. We hope that with your help we can repeat and exceed the success of 2010 in 2011. For now though, like our furry and some not so furry friends outdoors, we hope you enjoy long winter evenings hibernating in front of a warm fire and we will be in touch in the spring ready to leap into action again.



Forged Wrought Iron Gates

Shem Caulfield

These images of wrought iron gates are taken from my current exhibition entitled ***Settlement***. The exhibition as a whole is comprised of three distinct elements: a series of large scale drawings of everyday work implements in charcoal and acrylic on paper, a video installation also entitled ***Settlement***, and a photographic display of vernacular forged wrought iron gates.

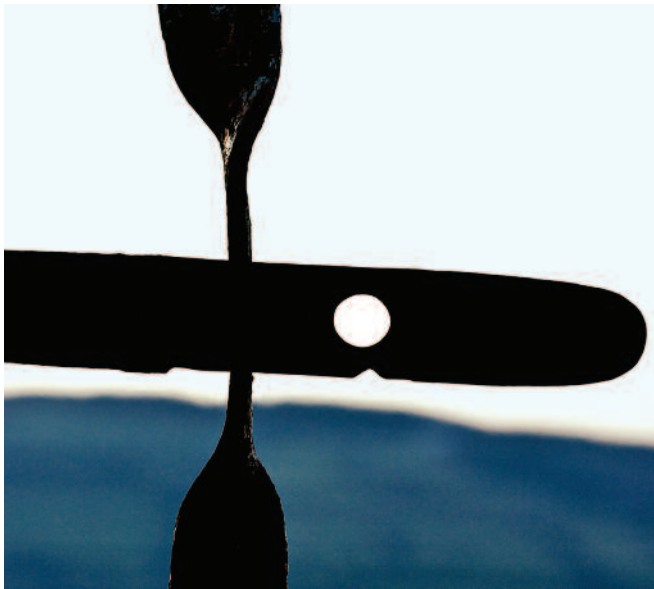
These photographs represent part of an extensive archive which I have been building since 2007. My aim is to pictorially, historically and geographically record the wrought iron gates that are still extant. Currently this archive contains images of some 300 farm gates primarily from County Kilkenny, however I do have a substantial number from other Counties.

Wrought iron gates form an important element of the architectural heritage of our rural landscape and they are fast disappearing. These gates remain beautiful examples of the creative ingenuity of the local forge. Design solutions, particularly around the closing mechanism seem to be unique to certain areas. These local styles suggests the work of the local blacksmith and warrant recording. Currently I am in the process of developing an archival model which will see these gates recorded photographically, with their location mapped on

Above: Cul sitheach (Coolsheehy)

Opposite Top: Lios thar ghlinn (Listerlin)

Opposite Bottom: Baile Ui Chonbhuidhne (Ballyconway)



Wrought iron gates form an important element of the architectural heritage of our rural landscape and they are fast disappearing.

GPS along with the towns land name in Irish. I aim to create further layers to this archive by locating the sites of local forges and mapping them on GPS along with any information about the blacksmith and forge that is available. My aim over the coming years is to develop this model and extend the research nationally.

The entire resource will be available in digital format on the web and I also hope to create a high quality book of photographic plates documenting this important archive.

I have witnessed a very deep, heartfelt response to this exhibition. Both the drawings and, in particular, the photographs have provoked strong emotional reactions that are not merely triggered by a nostalgia for the past, they are negotiating the values of integrity, honesty, endeavour. They are connecting with the simplicity of a physical engagement with our environment.

The current photographic exhibition contains thirty limited edition prints, printed with a seven colour print system on 308gsm Hahnemuhle photo rag paper which is 100% cotton. The paper and inks are both archival quality and the prints are described as digital pigment prints. The word *giclee* is often used to describe this process; a French word which means “to spurt” and refers to the jetting of ink in the format printer. The photographs are printed in a limited edition. Each print is 50 cm x 70cm, all are numbered and signed.



Wrought iron is a ductile and malleable material, it contains very little carbon and is fibrous in composition due to the presence of long strands of slag. Wrought iron was formed by puddling pig iron in a reverberatory furnace. This furnace kept the fuel and iron separate, when the iron was molten it was stirred or *rabbled* exposing it to the air where carbon was burnt off as gas thus creating a very pure iron. The iron went through a further process that saw it rolled hammered cut re heated hammered and rolled again, the more often this process was repeated the better the grade of wrought iron. Traditionally wrought iron was classified as “best” “best best” and “best best best” quality. The last puddling furnace for producing wrought iron in England closed in 1974 and since then no more wrought iron has been produced in Ireland, the UK or the rest of Europe.

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Above: Lios na mbeannacht (Blessington)
Below: Baile Ui Chonbhuidhne (Ballyconway)

...the photographs have provoked strong emotional reactions that are not merely triggered by a nostalgia for the past, they are negotiating the values of integrity, honesty, endeavour.



WHAT IS BIOMIMICRY?

by Zeynep Arhon

Certified Biomimicry Professional & Future Trends Consultant



Following the recent lecture by US Biomimicry Expert, Dr. Dayna Baumeister, co-founder of the Biomimicry Guild, Zeynep Arhon explains what Biomimicry is and shows us that nature can inspire industry to find solutions to their problems.

Biomimicry (from bios, meaning life, and mimesis, meaning to imitate) is the conscious emulation of nature's genius. It is studying humpback whale fin to develop a more efficient turbine, or termite mound to design a building without air conditioning, or symbiotic relationships between organisms to develop cooperation strategies. It is innovation inspired by nature.

The conscious emulation of life's genius is a survival strategy for the human race, a path to a sustainable future. The starting point is to accept that we are only toddlers on this planet and nature has already solved the problems that we are tackling with. For designers, engineers, innovators and business leaders, the answer to the question "What would nature do here?" is a revelation. There is not one new idea, but many, because life on this planet has evolved through 3.8 billion years, yielding 30 million species that are success stories. That is why companies are now turning to nature for solutions. Here are a few examples:

"Biomimicry ushers in an era based not on what we can extract from nature, but on what we can learn from her. This shift from learning about nature to learning from nature requires a new method of inquiry, a new set of lenses, and above all a new humility."

Janine Benyus, author of the book "Biomimicry: Innovation Inspired by Nature", and founder of The Biomimicry Institute.



Above: Modeling the front-end of the train after the beak of kingfishers resulted in a quieter train and 15% less electricity use even while the train travels 10% faster. Kingfisher Diving © Ian Andrews | Dreamstime.com

Below: The Shinkansen Bullet Train is the fastest train in the world, travelling 200 miles per hour. Air pressure changes produced large thunder claps every time the train emerged from a tunnel heard a quarter-mile away. © photoclicks | Dreamstime.com



Learning from Kingfishers

The Shinkansen Bullet Train of the West Japan Railway Company is the fastest train in the world, travelling 200 miles per hour. The problem? Noise. Air pressure changes produced large thunder claps every time the train emerged from a tunnel, causing residents one-quarter a mile away to complain. Eiji Nakatsu, the train's chief engineer and an avid bird-watcher, asked himself, "Is there something in nature that travels quickly and smoothly between two very different mediums?" Modelling the front-end of the train after the beak of kingfishers, which dive from the air into bodies of water with very little splash to catch fish, resulted not only in a quieter train, but 15% less electricity use even while the train travels 10% faster.

"Creating conditions conducive to life is not optional; it's the rite of passage for any organism that manages to fit here over the long haul."

Janine Benyus

Learning from Spiders

More than 250,000 birds per day in Europe die from collisions with glass windows. Estimates in the United States run into the hundreds of millions. Birds either don't see the glass or they see reflections in the glass, such as trees, that make them try to fly through as if it isn't there.

ORNILUX is an insulated glass sheeting made by Arnold Glas, a German-based company, which is designed to reduce the causes of bird collisions. It uses a special ultraviolet (UV)-reflective coating that appears almost transparent to humans, but is clearly visible to birds, because they can see a broader UV spectrum than humans. The inspiration for the use of UV-reflective patterns came from knowledge of how some species of spiders incorporate UV-reflective silk strands to their webs to protect them against birds. Independent field testing showed that 76% of the birds tested avoided the ORNILUX panel and flew towards the conventional glass panel.

Some species of spiders incorporate UV-reflective silk strands to their webs to protect them against birds.
Golden Orb Weaver Spider © Craig Jewell | Dreamstime





The base of bioWAVE™ mimics kelp's holdfast, which is a flexible network of root-like haptera or anchors to attach the kelp to the ocean floor.

Bull Kelp *Nereocystis luetkeana* © Jackie Hilderling

Learning from Kelp

BioPower Systems is an Australian company that creates technologies to convert ocean power into a renewable source of energy for other applications. Its assumption is that oceans must have the best possible technology within them for marine life to have evolved in them for 3.8 billion years.

BioPower's wave power system, bioWAVE™, is based on the swaying motion of kelp in the presence of ocean waves. The hydrodynamic interaction of the buoyant blades with the oscillating flow field is designed for maximum energy absorption. In extreme wave conditions the bioWAVE™ automatically ceases operating and assumes a safe position lying flat against the seabed. This eliminates exposure to extreme forces, allowing for lighter designs and substantial cost savings.

Moreover, the base of bioWAVE™ mimics kelp's holdfast, which is a flexible network of root-like haptera or anchors to attach the kelp to the ocean floor. By being flexible, the haptera allow the kelp's base to rotate slightly, thus providing some protection from the high torque created by waves. The base of bioWAVE™ has multiple anchors that redistribute vertical and lateral forces.

Implications for business

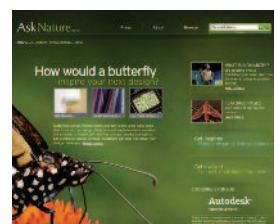
Biomimicry is not limited to developing new products. It can be applied to revisit business concepts and to reshape business initiatives. As Philips Research moved into Open Innovation as a new business area almost hundred years after its establishment, it wanted to understand nature's strategies to survive and thrive. An international team of Certified Biomimicry Professionals worked with Philips Research in order to answer how it could build new business in a new business area. The group focused on "cooperation" as a key survival and growth strategy in nature. Studying numerous species and interactions, the group extracted key guidelines for Philips Research Open Labs team. The project culminated in numerous application ideas and a Design Guideline tool that could be used by Open Labs in the future.

Why now?

The conscious emulation of life's genius is an innovation paradigm, a survival strategy for the human race, and a path to a sustainable future. Life has been performing design experiments in Earth's R&D lab for 3.8 billion years. The organisms that are around today are the best ideas, failures are fossils.

Whatever the design challenge or question in hand, the odds are high that one or more of the existing 30 million species has found a sustainable way to solve it. Today, more than ever in human history, we need to create products, processes, organisations, and policies that are well-adapted to life over the long haul. We need to create conditions conducive to life. Biomimicry offers a practical methodology to achieve this and a new way of viewing and valuing nature.

For more information on Biomimicry visit www.asknature.org, www.biomimicryinstitute.org or www.biomimicryguild.com



Zeynep is a Certified Biomimicry Professional and future trends consultant based in Istanbul, Turkey. At her company TRENDDESK she works towards stimulating innovation and building brands. She is a columnist, publisher, and co-trainer of the international two-year professional program in Biomimicry. Her corporate background includes strategic leadership & brand management at The Coca-Cola Company and Eczacıbaşı of Turkey. She holds BA Degree in International Relations & Political Science and an MBA (Boğaziçi University, Istanbul). Zeynep is among the fifteen graduates of the first cohort of Biomimicry Institute's two-year professional program (Montana, US).

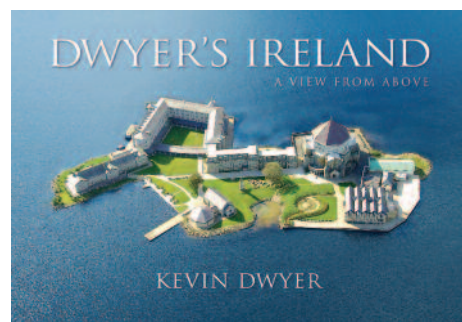
Contact info: zeynep@trenddesk.com, zeynep@biomimicry.net

Gallery: Dwyer's Ireland, a view from above

Text and Photographs Kevin Dwyer AIPPA.

In 1989 a client asked Kevin to submit a sample aerial photograph. He had never taken any so he sent one taken from a mountaintop. The result was a commission for an aerial photograph and his first helicopter flight; his new career 'took off'. In sunny weather, Ireland is one of the most beautiful places but Kevin sometimes waited a whole summer for suitable weather to be rewarded with a day from heaven. These photographs are gathered to share the beauty of Ireland as it unfolded on various flights over the years. They do not represent all of Ireland but are quite simply - here and there from the air. Kevin's wife, Fie, also took photographs from the 'other side of the helicopter'. The result is this stunning collection inviting one to explore this beautiful island country for oneself. Kevin captures the spirit and colour of Ireland, its varied landscape of rivers and lakes, coast and mountains, the tranquillity of ancient monasteries and vibrant cities and towns.

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KEVIN DWYER specialises in aerial photography. He also compiled *IRELAND – Our Island Home*, an aerial tour around Ireland's coastline (1997) and *IRELAND – The Inner Island*, a journey through Ireland's inland waterways (2000). A member of the Irish Cruising Club, Kevin has achieved much recognition for his contribution to the appreciation of the Irish coastline; his photography is widely published in nautical, cultural and educational publications.

Prints of photographs from his three books are available for purchase by visiting www.kevindwyer.ie



An air balloon in front of Fota House, County Cork in May 2004.



The star-shaped, seventeenth-century fort of Charles Fort, Kinsale, County Cork.

The lighthouse perched on The Old Head of Kinsale, County Cork.





Autumn colours and the Lakes of Killarney from high above Ladies View.

A monastic site on Illauntannig, one of the Magharee Islands north of the Dingle peninsula, County Kerry.





Bofin harbour with dredged channel and refurbished quay and a new runway on Inishbofin Island, County Galway.

Not from the air, but of the sky, an October sunset as seen from Derrynane with the Skellig islands on the horizon.





The beautiful sight of Clare Island in Clew Bay, County Mayo.

Tramore strand, Dunfanaghy, on the northern shore of Donegal, one of the most beautiful stretches of golden sand on the island of Ireland.



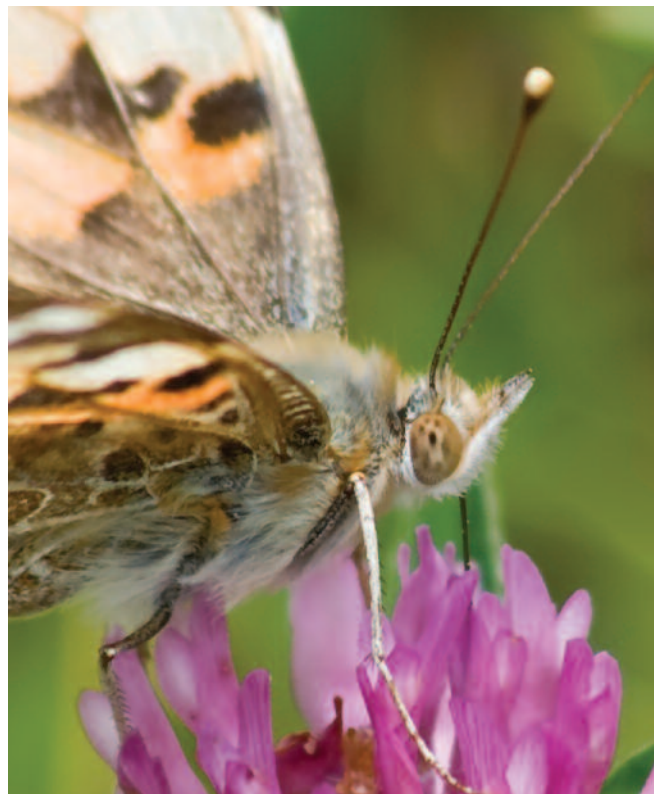


It's a small world

The study of Irish invertebrates is full of moments of astonishment. Like this one - a butterfly flies past my kitchen window heading north. It has travelled over 2,000 miles to reach the south coast of Ireland and it still hasn't completed its journey. And another - I look down the microscope at a minuscule beetle – less than a millimetre in length and it has wings like feathers – it is called a feather-winged beetle. And another... we're taking a walk as a family along a remote beach in Waterford and discover that hundreds of strange, slug-like animals have been washed up on the sand. We find out later that they are sea cucumbers. These animals have the ability to turn inside out so that it can poison its enemies as well as being able to turn their bodies from solid to mush. Strange but true!

As an insect scientist I am fascinated by these tiny, ingenious animals and I am constantly learning new things about the Irish insect fauna. One of the questions I was asking one day is 'how many species of insects do we have in Ireland?' And from that thought, I wondered how many species of everything we have in Ireland. A pretty simple question but one that I quickly learned there was no easy answer to. I was amazed. Do we really know so little about our biodiversity that we don't even know how many species we have? After some researching, I discovered that we know more about how many stars there are in the galaxy than how many species there are on Earth.

I was intrigued. So I spent evenings reading obscure journals, contacting experts and compiling the figures. With the caveat that we are continuing to find new species in Ireland, we came up with a figure of what we



we know more about how many stars there are in the galaxy than how many species there are on Earth.

Left: Hoverfly

Top: Painted Lady Butterfly

Right: Common Blue Butterfly





know to date - 26,000 species! Imagine - 26,000 species of plants, animals and fungi in this small island country of ours! And what fascinated me most was the breakdown of this figure. The vast majority of our biodiversity is made up of small creatures without backbones (invertebrates) - mostly tiny, obscure animals that we know nothing about. These are followed way behind by plants, fungi and vertebrates (the backboneed animals including mammals and birds).

Yet we know very little about our invertebrates. Most can only be identified by a handful of experts - who are all retiring at a rapid rate. Most species are only known from one place in the country, simply because that is where the expert lives or where he or she went on their holidays.

For those groups that we have good data for, we know that they are under threat of extinction. Recent work has shown that one third of Irish snails and slugs are threatened with extinction and one quarter of Irish water beetles. For many of us, those figures are of passing interest - who really has any affinity with slugs and beetles? The fact that one-third of our bees are threatened with extinction must be worth sitting up and taking notice of. The vast majority of our biodiversity is made up of obscure things that we know very little about and yet are disappearing right under our noses. Why is this important and why should we care?

Sylvia Earle is a marine ecologist interested in the deep sea. She has explored the ocean using deep-sea submersibles and she has recently won an international award for her work. She spoke at the award ceremony and told how deep-sea explorers and astronauts are alike in that they really appreciate the importance of air, water, food and temperature - all the things you need to stay alive in space or under the sea. They have to learn everything they can about their life support systems and then do everything they can to take care of it. Her take home message was 'Earth is our life support system. We need to learn everything we can about it and then do everything we can to take care of it.'

Biodiversity is the foundation of this life support

'Earth is our life support system. We need to learn everything we can about it and then do everything we can to take care of it.'

Left: Grasshopper

Opposite Top: Dung Fly

Opposite Right: Ladybird Larva



system. Our invertebrates - these tiny, bizarre animals are important in their own right, of course, but they are an intrinsic part of our life support system. Think of the service that bees provide in pollinating our crops and what would happen if they disappeared? What about the service of nutrient recycling provided by many insects and earthworms to give us fertile soils? And the service of pest control? Surprisingly, an army of tiny, alien-like insects provide an important service of keeping other insect numbers under control. A free pest control service!

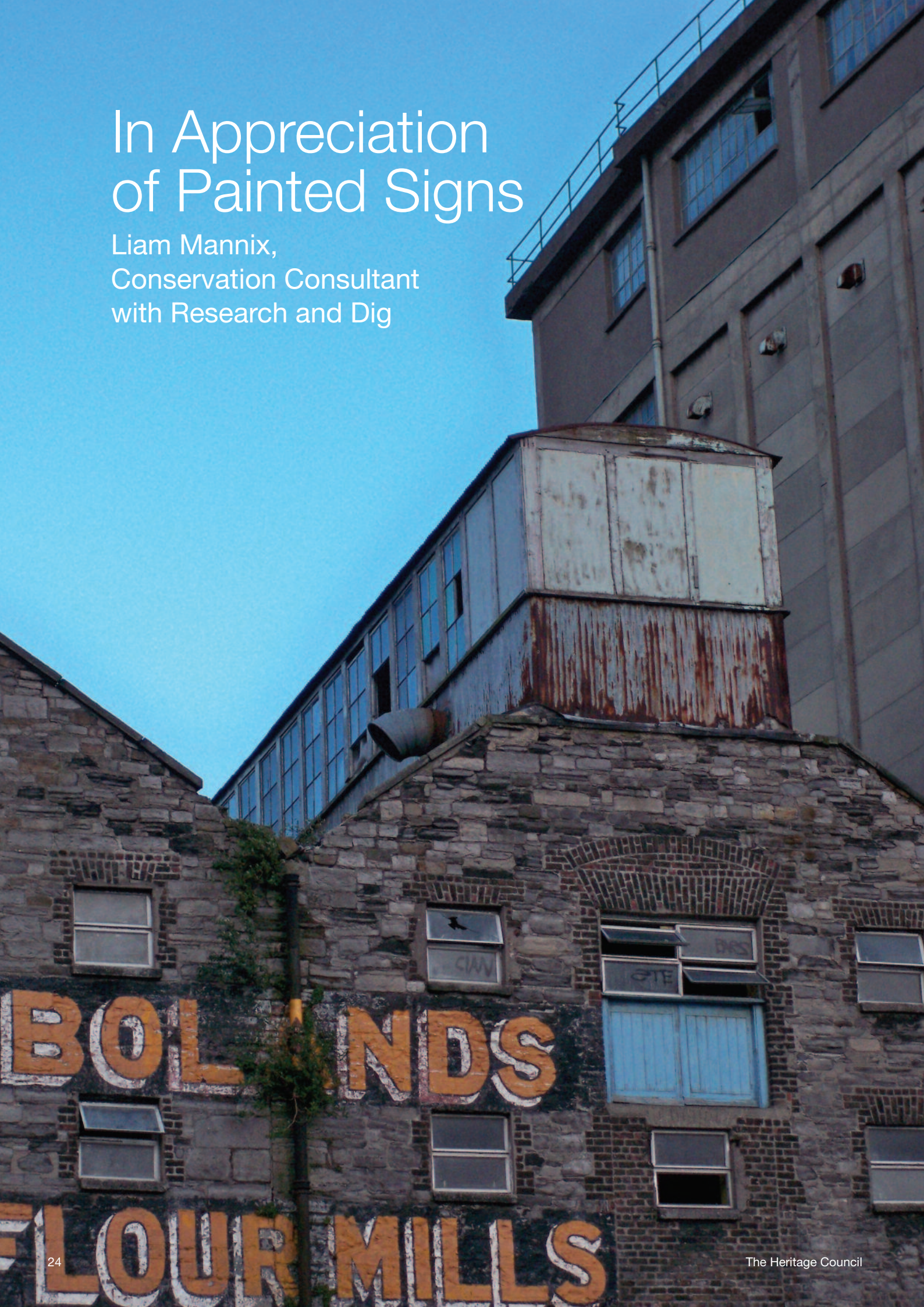
Imagine if these services were only available in small pockets of our landscapes – our nature reserves? Imagine if these services were absent on our farms, in our gardens, across the majority of our landscape? This year is International Year of Biodiversity, and as part of this Ireland has committed to halting the loss of our biodiversity. This is a fantastic commitment, a commitment to our economy and a sustainable future. And this commitment is ours. Not the politicians, the policy-makers, the civil servants – but ours. It is our resource, our life support system, and we want to look after it. We could, in fact, rename this year the International Year of our Life Support System. And perhaps we should consider that it is not just this year but every year? An idea worth spreading.

Eugenie Regan, National Biodiversity Data Centre



In Appreciation of Painted Signs

Liam Mannix,
Conservation Consultant
with Research and Dig



Throughout the country's urban centres on the elevations and gable ends of buildings are scattered a diminishing number of painted signs. A coat of paint thin they constitute a fragile information set providing a unique insight into the building itself and society in general. The tradition of hand painted signs still exists. However, it is under serious threat from computer aided designs and industrially manufactured signs. Painted onto masonry walls, glass, and timber panels, they advertise businesses or products. The signs and sign writing styles are distinctive to the writer and depending on their execution require a high level of skill and artistry.

Each coat of paint is an archaeological layer. To peel away the paint is to go back in time. Historic signs on a particular building provide clues to the style and taste of the owner/occupier. They also offer information on the nature of the business and who operated it. The painted signs of a town or city at a particular time provide indicators to the wider socio-economic trends being experienced.

Where painted signs previously proliferated, examples are now few and fading. Consequently, those historic signs still left have become historically significant. Signs can be visually appealing through their proportion, style, composition and execution. Typically, they were designed to complement the architectural style and form of the host building (Jackson and Lawrence, 2006). Their original intention was to be eye catching. Accordingly, signs are usually painted in the most prominent positions of buildings and many now have landmark qualities.

For some people a sign's distinctive location and design add to their sense of place. They can trigger nostalgic memories of now disappeared products, activities and personalities. To remove or paint over the sign is to erase a possibly comforting connection to previous shop owners or favoured products. The result is to fundamentally change a layer of memory from positive to negative. Of course, if a person had a bad experience with the product or previous site operators displayed in

Opposite: Bolands Flour Mills, Irish Volunteer stronghold during 1916 Easter Rising, Grand Canal Dock, Dublin.

Below: Boutique, St. Kieran's Street, Kilkenny.



Painted signs are an important if ignored cultural heritage resource.

Below: Painted Power's sign overlaying an earlier sign, Parliament Street, Kilkenny.

Opposite Top: Distinctive sign, painted 1970s, Asdill's Row, Temple Bar, Dublin.

Opposite Bottom: Pub front, Christchurch Place, Dublin.

the sign then removing the marker may help reduce the unfavourable feeling towards that place.

Many of the remaining historic painted signs exist on façades protected under the Planning and Development Act 2000. The façades may be part of a listed structure or lie within an Architectural Conservation Area (ACA). Individual buildings are listed if they are deemed to be of sufficient interest under at least one of the following criteria: architectural, historical, archaeological, artistic, cultural, scientific, social or technical. An ACA is a place, area, or group of structures of architectural, historical, archaeological, artistic, cultural, scientific, social or technical interest. Being within an ACA or on a listed structure does provide legal protection to historic signs. However, the ability of legislation to protect a sign is dependant on suitably qualified individuals in local authority planning departments making informed heritage decisions when assessing development applications.

Currently only a minority of city and county councils employ conservation officers. In their absence town

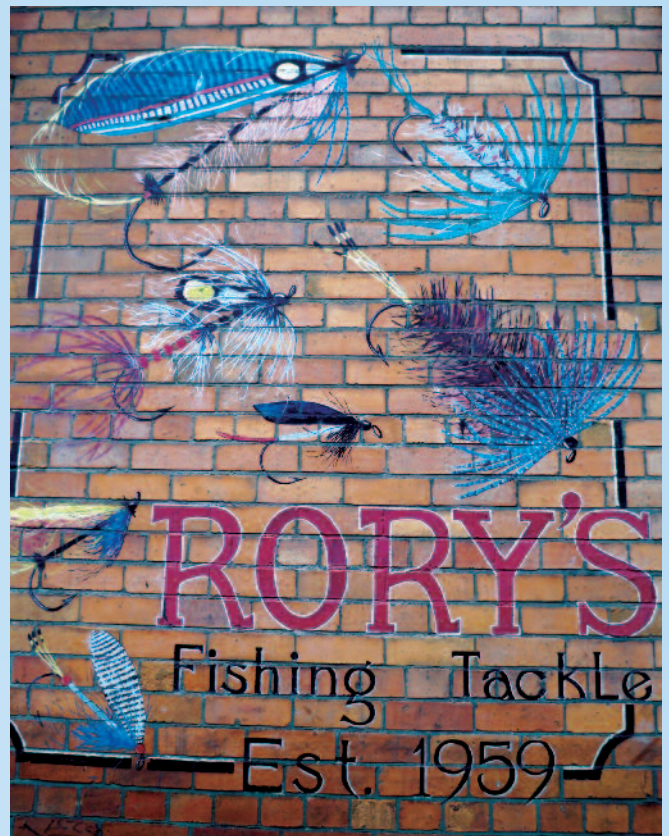


planners rule on applications unless forwarded to the Department of Environment, Heritage and Local Government. Unfortunately Irish town planning masters programmes as a whole do not deal comprehensively with conservation issues. It is one module of many. As a result the value of the historic signs which may be erased through façade cleaning or building augmentation is typically not flagged. The sign is then lost. The situation is even more precarious for historic signs on structures that have no heritage protection.

Painted signs are an important if under-recognised cultural heritage resource. Either contemporary or historic they are a unique imprint by an individual onto the streetscape. By the messages they contain signs can provide evidence of cultural change and the geographies of everyday life. Accordingly, there needs to be greater appreciation of painted signs both as a finite primary source but also as attractive additions to the country's urban centres.

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The Art Value of Architectural Heritage

In October 2009 The Department of the Environment, Heritage and Local Government published a new policy on Architecture. Part of the policy was a 'call for action' to foster an understanding of architecture as an art form. Architecture Officer, Colm Kenny, considers this concept.

Why do we need specifically to consider 'architecture as an art form'? This call for action can be understood as supporting a perhaps undervalued but specific contribution that architects currently make to society, alongside their spatial, technical, problem-solving, and project-managing skills. High quality contemporary architecture is promoted annually in the Irish Architectural Association's awards, and by the RIAI in its triennial awards. Certainly the work of gifted architects making new buildings needs to be celebrated, but is there an issue in the context of the architectural heritage? Our country houses have a plethora of books that extol their virtues: surely enough has been said? Be that as it may, the experience of conservation officers in persuading their Councils to add structures to the Record of Protected Structures seems to suggest that Councillors understand the value of vernacular buildings better than others. This suggests the need also to discuss the artistic legacy to be found in our built environment, whether the work of known historic figures, or the work of anonymous but skilled amateur arrangers of space façade and theatrical effect.

In the context of protecting the architectural heritage, it is noteworthy that there are eight reasons for which a building might be protected as part of the built heritage: architectural, artistic, archaeological, cultural, historic, social, scientific and technical special interest. So what precisely is the artistic or architectural special interest that a structure could have (assuming that they are the same as each other)? Whenever building became more than mere shelter, when the requirement was to enclose space in a 'celebratory or magnificent' way, invested with cultural meaning to display power, beauty, authority, or spirituality, it demanded design, foresight, cleverness, skill, as well as an eye for proportion, harmony, appropriateness.

Irish architects Niall and Valerie Mulvin, in their seminal book *A Lost Tradition*, explored the inheritance of forms and traces, searching for the evidence of pattern in the remnants of ancient structures. A similar search for pattern is apparent in the architectural theory of Christopher Alexander. He meditated on a shared language of patterns to be found in buildings:



'Each building is a member of a family and yet unique... At first sight, we might imagine that each farmer made his barn beautiful, simply by paying attention to its function... But this does not explain the similarity of different barns. We might imagine then, that the farmer got his power to build a barn by copying the other barns around him... But this does not explain the great variety of barns... The proper answer to the question 'How is a farmer able to make a new barn?' lies in the fact that every barn is made from patterns... These patterns expressed as rules of thumb, which any farmer can combine and re-combine to make an infinite variety of new barns... And all the rules of thumb are part of larger systems which are languages'. (Christopher Alexander, *The Timeless Way of Building*)

Certainly the work of gifted architects making new buildings needs to be celebrated, but is there an issue in the context of the architectural heritage?

Opposite: Russborough House, Blessington, Co. Wicklow
© Colm Murray.

Above: O'Keefe's Sheds. Oil on gesso panel by Blaise Smith.

Below: The West portico of Bank of Ireland, College Green, designed by Edward Parke, c.1787 © Colm Murray.

Action 30 of the **Government Policy on Architecture 2009 – 2015** requests that:

*'The Department of the Environment, Heritage and Local Government, in consultation with the Arts Council and the Heritage Council, will develop an approach to fostering an understanding of **architecture as an art form** and as a component of our shared cultural inheritance by including an explicit architectural and built environment focus within the briefs of Local Authority Arts, Architectural Conservation and Heritage Officers'*



These languages of construction are to be seen in the old buildings of the towns and countryside of Ireland, in the regular street buildings, the typical houses, whether thatched or slated, in the palette of materials, in proportioning systems, and environmental controls like sash windows. The decorum of the previous developers of individual plots of urban land, in respecting the precedented image of a street, area or town, has been undervalued. Many of these 'good, but not outstanding' buildings have been lost heedlessly, in the last fifty years. The production and reproduction of typical building components is based on an artisanal sense of understanding of how to make good and useful, not necessarily exceptional or novel, buildings, that do not have to stand out or be distinguished from their surroundings for symbolic purposes. Like well-used tools, the same forms of solution to the basic problems of a particular building programme recur. Typical plans (in architectural practice referred to as 'typologies') have always been one of the basic tools of good architectural design – it provides the arrangement of spaces that conforms to the users expectations of how space should work, even if only as a starting point for a design. The consideration of the particularities of place and client lead to the endless variation that Alexander outlined in the quotation above. But where a client and an architect work together to achieve something exceptional, bringing this level of skill and competence to bear on a design is only a starting point.

There are greater expectations placed on architects by themselves (insofar as they reflect upon their work and refine their skills) and society, to produce unique, symbolically important, extravagant, luxurious, or otherwise very good buildings – to 'do their best'. This may involve thinking out a functional requirement from first principles to arrive at a novel, fresh or even revolutionary way for a building to serve its purpose. Or it may involve the investment of a high degree of thought, care, attention to detail in the re-working of a typical building, to achieve a precise visual or other (auditory, tactile, psychological) objective. In the past, the manipulation of the few languages of architecture provided a means of expressing ideas about how a building should be considered to be beautiful, as for example, in the evolution of styles of classical architecture outlined so lucidly by John Summerson in his book *'The Classical Language of Architecture'*.

The quintessentially architectural skill is in the arrangement of space. Examples include planning a series or enfilade of rooms to provide a contrast between a single long vista through their interlinking doors, and multiple different experiences in the more enclosed spaces along the way, or designing the major route through a building as a sequence of varied spatial or psychological experiences that stimulates our senses.

A related, but separate approach sees the building internally or externally as a set of material forms to be



The books are no substitute, however, for visiting buildings and experiencing them as living places.

Opposite: Ballysallagh House, featured in Maurice Craig's 'Classical Irish Houses of the Middle Size'. Built in the 1820s, it is exemplary of the emergence of the classical style in Irish domestic architecture.

Below: Creeslough Church, Donegal.
© Liam McCormack



considered as sculpture. Revered twentieth century architect Le Corbusier referred to architecture as 'the masterful play of forms in light'. Contemporary Portuguese architect Alvaro Siza sees his buildings as a primarily sculptural forms. Sixteenth century Italian architect Andrea Palladio gave his name to the Baroque style so revered in Ireland in the Eighteenth century - Palladian. This relies on the symmetrical arrangement of elongated country houses, articulating them into wings, arcades and central blocks, all clothed in stone walls vigorously and voluminously articulated with columns, entablatures and decoration of Roman and Greek origin. Russborough House in Co. Wicklow, which has received substantial grant aid from the Heritage Council over the last decade, exemplifies an exceptional achievement of architecture, considered artistically. Conceived of more as an art gallery in the country than as a house, designer Richard Castle was given the opportunity to mould stone, timber, plaster and indeed the surrounding landscape, into an experience of sensations of order, repose, privilege, and pleasure.

Much of the art historical discourse on architecture as an art revolves around the parsing and analysing of the decoration of buildings, and their temporal location in the succession of styles. This approach leads easily to thinking about buildings as primarily visual artefacts (rather than experiences), and ultimately to consideration of them in two dimensions rather than four (the three spatial dimensions and time). It is the most easily communicable approach to understanding architecture, as it fits in books and magazines.

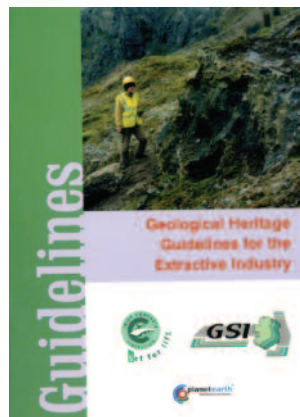
The books are no substitute, however, for visiting buildings and experiencing them as living places. There is a vicarious thrill to be had in seeing how unfamiliar buildings (big houses, modernist apartments, penthouse canteens) are used by other people. The recent Open House Dublin festival facilitated this, turning the city into a collection of architectural exhibits. If architectural heritage is to be made more accessible, literally and educationally, then perhaps this is the approach to take: treat the city itself as a museum of architecture.

Colm Murray, Architecture Officer

Geological Heritage Guidelines

The Irish Geological Heritage Programme (IGH) of the Geological Survey of Ireland (GSI), in partnership with the Irish Concrete Federation (ICF), recently issued some guidelines that will be helpful to anyone involved in appraising heritage matters for any proposed development, landscape assessment, planning strategy and environmental impact assessment. Whilst these guidelines were primarily developed for those in the quarrying industry, it has quickly become apparent that they have a wider value in raising awareness of geological heritage and pointing people in the right direction for information about it.

Geological heritage is poorly understood in the wider community, compared to archaeology, architecture, wildlife or many other facets of our heritage. The IGH Programme in the GSI has been establishing a picture of the most important geological heritage sites around the country, with the aim of designating Natural Heritage Areas for the geological importance, in the same way that bogs, woodlands, waterways or other habitats may be protected as NHAs, under the Wildlife (Amendment) Act 2000. With limited resources available, progress has been slow, but there is now a fairly detailed picture of sites under consideration either as of stand-alone geological importance or for integration with other natural heritage priorities. Indeed, many of the existing pNHA sites have great geological characteristics, or geodiversity, which provides the foundation to their biodiversity interest.



These guidelines offer brief definitions of geological heritage, an outline of some of the issues involved and discussion of the differing management requirements for geodiversity. It is often the case that we only have some of the geological sites of importance because someone has extracted rocks or minerals in a quarry or pit. Consequently large working quarries may be selected, simply because they are the best or only place to see representative sections of stratigraphy. The NHA status will not affect their existing permits. It may lead to discussions about modifying end use plans so that some faces may be retained as accessible for geological research and education for example. Some sites need a small element of ongoing extraction to maintain their interest otherwise the faces develop screes through weathering and then vegetate. Other sites may need total protection but they are only a very small minority, and in most cases any restrictions on the landowners of sites will be very limited. Sometimes a planned activity may enhance the geological interest, such as clearing field drains. Each site needs a customised approach.

The other definition raised in these Guidelines is that of the County Geological Site. These were adopted within the National Heritage Plan (2002), and virtually all local authorities now have a selection of County Geological Sites listed in their County Development Plan. Whilst these have no statutory protection like an NHA or SAC, they are within the planning system and cannot be destroyed or removed or otherwise damaged without some consultation. Previously most sites of importance known to geologists were off the radar of any of the rest of society.

Free copies of this booklet can be obtained from the GSI, the ICF or from: **Matthew Parkes**, Natural History Museum, Merrion Street, Dublin 2

Donegal Heritage 'Life & Lore' Collection

The Donegal Heritage 'Life & Lore' Collection was launched by Mairéad Ní Mhaonaigh of Altan & Donegal Person of the Year in May 2010. The collection of 64 CDs of oral recordings tells part of the story of County Donegal through the lives, and in the words, of some of its residents. These diverse accounts of life, heritage and culture in County Donegal were recorded by Maurice O'Keeffe and make an important contribution to capturing our sense of place. The Donegal Heritage 'Life & Lore' Collection was commissioned by the County Donegal Heritage Office, the County Donegal Heritage Forum and The Heritage Council as part of the County Donegal Heritage Plan.

Joseph Gallagher, County Donegal Heritage Officer



Mairéad Ní Mhaonaigh (Altan & Donegal Person of the Year) launches the Donegal Heritage 'Life & Lore' Collection in the County Museum, Letterkenny in May 2010.

Appeal for your Summer Bird Sightings

BirdWatch Ireland is appealing to people across Ireland to send in their summer bird sightings to help with a landmark project, The Bird Atlas 2007-11. Every sighting you send in from a Robin nesting in your garden shed to a Cuckoo calling on your local bog will really help to fill in the gaps on the species maps to ensure that your local area is well covered for the Atlas.

We are appealing for records of all bird species common and rare alike, but in particular records of declining or more difficult to find species such as Cuckoo, Spotted Flycatcher, Jay, warblers, waders, Golden Plover, Nightjar, Yellowhammer, Red Grouse, Treecreeper, Quail, Kingfisher, Woodcock, Chough, breeding seabirds, breeding duck and all birds of prey will be particularly useful. In addition to the bird record any breeding information or 'breeding evidence' as it's known, will greatly enhance the value of the record. The type of evidence would include a singing male, a pair of birds, a nest with eggs, or recently fledged young. A full list of the breeding evidence codes is available from www.birdatlas.net or contact Brian Caffrey for the list.

There are several easy ways to submit your records:

- Enter them online to the Atlas website as Roving Records www.birdatlas.net
- Enter them on a paper Roving Records form (download from www.birdatlas.net or contact Brian)
- Send them in an e-mail (e-mail below)
- Write a letter with your sightings and detailed locations (address below)

Brian Caffrey, The Irish Atlas Coordinator said "Thanks to the tremendous efforts of a dedicated band of Atlas volunteers across Ireland we are now well on our way to producing a fantastic Atlas that we can all be proud of. Now is your chance to play your part by sending in your bird sightings from this summer".

Contact:

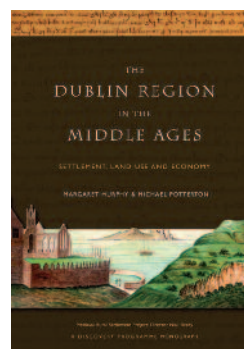
Brian Caffrey - Irish Atlas Coordinator
BirdWatch Ireland, Midlands Office, Crank House,
Banagher, Co. Offaly

e-mail: bcaffrey@birdwatchireland.ie

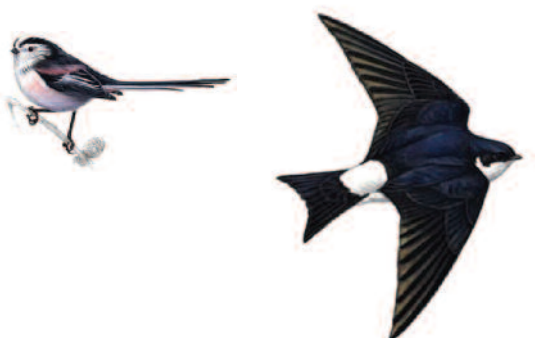
Phone: (05791) 51676



Important new book from the Discovery Programme



The Discovery Programme, which is funded by the Heritage Council, is delighted to announce the publication of *The Dublin region in the Middle Ages: settlement, land-use and economy*, by Dr Margaret Murphy and Dr Michael Potterton. Although there has already been a series of more minor articles and chapters in other books, this volume, which has been published by Four Courts Press on behalf of the Discovery Programme, is the first major publication from the Medieval Rural Settlement Project.



Heritage News

Heritage Week Event Winners



Best Children's Event at
Aughnanure Castle, Oughterard,
Co. Galway

A medieval challenge which saw members of the public live as a medieval family from 1210 in Taaffe's Castle, Carlingford has won the top award for Best Overall Event during National Heritage Week 2010. The event, which was organised by Carlingford Heritage Centre, also won the award for Most Innovative Event. The judging committee felt that the Medieval Challenge held to celebrate the 800 years of heritage in Carlingford captured the imagination of young and old, both locally and nationally. It attracted significant attention, with approximately 7000 visitors over a seven day period, and was designed to educate people about the daily lives of people during the medieval period. People could interact with the medieval family as they went about their daily routine in the medieval village which was created for the week.

The award for Best Event Organised by a Community Group / ENGO / Individual was given to an Irish Walled Town Heritage Day at Rinn Duin organised by St. John's Parish Heritage Group, Lecarrow, Co. Roscommon. Highlights of the event, which was held on Sunday 22nd August 2010, included clay pipe making demonstrations, costumed guides throughout the medieval trail at Rinn Duin, and demonstrations and workshops by the Irish Field Archery Associations.

Speaking about the winners, Michael Starrett, Chief Executive of the Heritage Council said, *"these awards are an opportunity for National Heritage Week Event Organisers to be recognised for the tremendous work they do in organising and running events throughout the week. This year was the most successful National Heritage Week to date with over 700 organisations and individuals organising events nationwide. The week would simply not take place without the dedication and commitment of these people and we are delighted to recognise their achievements"*.

Other Event Organiser winners included:

Best Children's Event (under 12's) – Medieval Madness at Aughnacore Castle organised by the OPW, Aughnacore Castle, Oughterard, Co. Galway. This event encompassed

several children's events and activities based around a medieval theme, with the main event being a children's medieval tournament to find a Chieftain and Pirate Queen of the Castle. Running races, fancy dress, tug of war and a historical quest were all completed as part of the tournament. Archery and fencing workshops also took place for the young warrior to perfect their skills and experience the training regime of a real medieval warrior.

Best Interactive Event – Water Open Day organised by Lifetime Lab, Lee Road, Cork. This event explored the positive impact of water as a heritage resource and highlighted its role across areas such as recreation, culture, engineering, employment, health and tourism. The event was free to the public and an estimated 800 visitors took part. Outdoor activities included birds of prey displays, giant bubble making, launching water rockets and creating a giant wall hanging. Indoor activities included looking at how hydro power and geo thermal works, looking at the science of water and how water treatment works before we drink it.

These awards are recognition for the time and effort Event Organisers nationwide put into running events throughout Heritage Week. For all those planning events for next year, the dates for National Heritage Week 2011 have now been set for 20th – 28th August 2011. To keep up to date on all plans for next year, log on to www.heritageweek.ie or follow us on Facebook and Twitter.



Recreating medieval
family life at Taaffe's
Castle, Carlingford

Selling Nature Short

The EUROPARC Federation, established in 1973, represents over 400 members in 36 countries and is now the recognised, professional organisation for European protected areas. The Federation is an independent, non-governmental organisation that brings together organisations responsible for the management of most of Europe's protected areas. The 2010 EUROPARC Federation conference took place in the Abruzzo, Lazio and Molise National Park Italy between September 29th-October 2nd, and during this time the members contributed to the Pescasseroli Declaration 2010. This document reminds governments that protected areas are key players in saving natural heritage in Europe and around the world and urges them to invest more in nature conservation.

2010 is the International year of Biodiversity. Protected areas are the keystones in the preservation of Europe's nature and biodiversity and models of sustainable development. Knowing that these areas are embedded in cultural and national identities and that the biodiversity held within them is our fundamental life support system, the EUROPARC Federation, its members and supporters urge appropriate investment in Europe's protected areas so that society can still benefit from the fundamental services nature provides us with in the future.

The Pescasseroli Declaration calls upon national and regional governments and the European Commission to:

- recognise and reflect in their policies, programmes and resource allocations the need to ensure biodiversity is maintained and ecosystem services secured for the future natural health and economic wealth of Europe.
- use the skills and experience built up in protected areas to pilot innovative approaches to integrated land use and sustainable rural development;

- integrate relevant public policies that will enable protected areas to better fulfil their role as management models with long established community engagement .

Protected areas represent Europe's last natural assets. Through their effective management they play a significant role in climate change mitigation, store valuable water supplies, protect soils and agriculture and maintain healthy ecosystems. Importantly they sustain local economies, provide recreation health and well being resources and inspire national and local pride. Almost one quarter of the European population, some 125 Million people, are affected directly by Europe's protected areas, with the entire population dependant on the services they produce. Yet government decisions across Europe have the potential to diminish these valuable areas through significant cuts in the management of these protected areas. Severe budget cuts (up to 50%) are anticipated in 2011 reflecting a regressive step and risking the valuable work that protected areas have built up over past decades. The lack of investment by governments seriously undercuts the ability of such natural sites to adequately secure the value of these natural resources, sustain economies and release the ecosystem benefits needed for society.

The EUROPARC Federation believes that Europe's protected areas have led the way towards sustainable development and conservation of biodiversity, However they can only maximise their contribution if they are adequately recognised, resourced and operate within a supportive framework of public policy, both national and international, with specialised and well trained staff.

The Pescasseroli Declaration is available to download at www.europarc.org/news/selling-nature-short



Heritage News

Traditional Building Skills Field School on Gola Island

The Ulster Architectural Heritage Society in partnership with Donegal County Council and the Gola Development Committee hosted a traditional building skills field school on Gola Island, County Donegal in early June 2010. Under expert supervision, fifteen participants restored part of Teach Charlie Ned, a vernacular cottage. Those taking part were given instruction how to dismantle and rebuild fragile chimneys, apply lime mortar to walls, re-slate a roof using natural slates, repair and renew timber sliding sash windows and apply the very latest technology in double-glazing to upgrade existing windows.

Gola Island is situated just one kilometre off the County Donegal coast. Many families left the island in the 1960s but the fine, solid granite buildings they occupied still remain. Over the course of the weekend, almost 200 people participated in the free tours of the vernacular architecture of Gola Island which were held to coincide with the field school. The tours emphasised the form and function of vernacular architecture, local building materials, traditional building skills, cultural landscape character and clachan settlements. In the All-Ireland Traditional Building Craft Skills' report in 2009, the National Heritage Training Group identified increased public awareness of the value and importance of traditional buildings and the conservation of vernacular

buildings as key measures to creating a sustainable demand for traditional building skills. The Traditional Building Skills' Field School was funded by the Ulster Architectural Heritage Society; the Department of the Environment, Heritage & Local Government; The Heritage Council and Donegal County Council under the County Donegal Heritage Plan.



Participants in the Traditional Building Skills' Field School on Gola Island, County Donegal in June 2010 pictured outside Teach Charlie Ned.

Space, Place & Nature in Sligo: Connecting our Built Heritage & the Urban Environment

More than half of the world's population live in cities. Given that urbanisation will continue to be a strong and unstoppable trend, how can we build cities that are enjoyable to live in, resource-effective and will support human and environmental health, rather than becoming harmful to both? One surprisingly straight forward way to do this is by encouraging walking.

The act of walking is something that most of us take for granted. And yet, putting in place the supports that encourage people to integrate walking into their daily lives has the effect of improving not only our personal health, but also our environment. The buzz words are low carbon travel but the incentive to walk is simply to have walkable streets and vibrant, attractive public spaces – space to walk safely with the kids while carrying the shopping, attractive seating to stop along the way, little pocket parks to gather on a dry or sunny day. Essentially, looking at our built environment is a critical component of protecting our natural environment.

WalkingMatters is organising a conference to look at these issues, with speakers from the arts and tourism,

and a public health professional with a background in saving whales. The conference will be opened by architect and planner, Minister Ciarán Cuffe and the keynote speaker is Senator David Norris who did so much to protect the beautiful built environment of Georgian Dublin. The conference will be held on November 5th in the Glasshouse Hotel Sligo.

A central part of the conference, which is supported by the Heritage Council, is a drawing event – **The Big Draw**. Guided by a professional artist, Lucy Brennan-Shiel, the aim of The Big Draw is to encourage people of all ages to explore ideas and express their creativity. In Sligo, the focus of the workshops will be to look at our streets and public spaces in Sligo Town and explore graphically their vision for how things could be. The Big Draw is part of the international Campaign for Drawing.

Patricia Gardiner, WalkingMatters, Tel. (071) 9141621/ (087) 8033042, Email. Info@walkingmatters.ie

Conference Details available at www.walkingmatters.ie

The Medieval Rural Settlement Project

The various excavations in our main cities over the past forty years or so, as well as other related research, have given us a fairly rounded idea of what life was like in our towns during the Middle Ages. However, the Discovery Programme recognised that there was as much known about what contemporary life was like in rural Ireland – perhaps especially in those parts of the country that remained under Gaelic control. The Medieval Rural Settlement Project was set up in 2002, under the direction of Dr Niall Brady, to consider the nature of the archaeological landscape associated with rural Ireland in the period c.AD 1100–1650. The project has a number of modules, chosen to represent a cross-section of the diverse cultural landscapes of later medieval Ireland. The first module, which has now been published in this beautiful new book, considers the lands around the city of Dublin – the country's medieval capital. Three other modules form part of the overall study: the pioneering examination under Dr Brady's personal direction of a rural, Anglo-Norman manor at Castlemore (near Tullow), Co. Carlow, using only geophysical survey and field-walking; the excavation, also under Dr Brady's specific direction of a newly discovered O'Connor castle at Tusk, Co. Roscommon, as well as its relationship with a number of other nearby medieval structures; and a study – involving all forms of survey as well as excavation – of the wider landscape of Gaelic Roscommon during the medieval period, under the supervision of Brian Shanahan. Those other modules – the actual research for which is now completed – will be published in two books and a series of articles over the coming year or two.



Pastures near Rathdrum, Co. Wicklow © John Kenny

The Dublin region in the Middle Ages: settlement, land-use and economy, is a study of the medieval region that contained and was defined by the presence of Ireland's largest nucleated settlement. Imaginatively and seamlessly combining documentary and archaeological data, the volume explores the primary settlement features of that hinterland area, including: defensive monuments such as castles; manors and organised estates; the church and the various types of ecclesiastical organisations of the period; and, of course, the Pale. It examines the ways in which the resources of

the region were managed and exploited to produce food, fuel and raw materials for both town (especially Dublin itself) and country, and investigates the processing of the raw materials for human consumption. Then as now, the city profoundly affected its surrounding area because of its need for resources and through the ownership of the land by the citizens of Dublin as well as through the control of trade by the city merchants. In addition to presenting a timely examination of that urban-rural interaction, it is intended that the volume will also contribute to other wider academic debates on topics such as settlement landscapes, the role of lordship, and the productivity of the agriculture of the time.

The Discovery Programme is a public organisation for advanced research in Irish archaeology. Its sole activity is to engage in full-time archaeological and related research in order to enhance our knowledge of Ireland's past. The organisation was set up in 1991 and was funded initially by the government through direct grants. Now, as an independent body, it is funded mainly by an annual grant from the Heritage Council. It is governed by a Council and Directorate whose members comprise leading Irish archaeologists from the whole of the country (north and south). After wide consultation the latter bodies identify gaps in our knowledge of the archaeology of Ireland which then become the basis for the organisation's various research projects.

Dr Margaret Murphy was formerly a historian with the Medieval Rural Settlement Project. She is now a history lecturer in Carlow College and has published widely on various aspects of the social, economic and ecclesiastical history of the later Middle Ages.

Dr Michael Potterton is a former Senior Research Archaeologist with the Discovery Programme and is author or editor of six books, including *Uncovering Medieval Trim* (2009) and *Rural settlement in medieval Ireland* (2009).

Brian Lacey, CEO, the Discovery Programme



The builders of the late medieval tower at the church in Lusk, Co. Dublin, constructed a circular turret at three corners of the new tower. It was built in such a way that the existing round tower (back left) fits neatly into the fourth corner © Michael Potterton

Education

New schools programme at Russborough House

Russborough House, near Blessington, built in 1741 is widely considered to be architect Richard Cassells' finest achievement and has been dubbed "the most beautiful house in Ireland". Russborough has recently branched out to the education sector with the development of a new schools programme focusing on the Industrial revolution era, called "Touch, Smell, Hear, See and Taste our Heritage". This programme offers a unique opportunity for students to; Experience the laborious and cumbersome tasks of 18th century craftsmanship and explore some of the reasons and visions behind industrialisation; View live demonstrations of industrialised crafts processes - used then and now - carried out by professional crafts people in their own workshops; Handle objects from that time, swing a hammer, handle a cloth, feel what it may have been like for the men, women and children working during the industrial age; Participate in exploring what food was eaten by workers at the time compared to what the wealthy occupants of the big house would have been served, and Discover & explore the magnificent Russborough house. The main house remains open for visitors Sundays and bank holidays in October and by

appointment at other times over the winter.

Following the fire damage to the West Wing earlier this year, a restoration scheme has continued which will see the great West Wing converted to create self catering accommodation for visitors under the stewardship of the Irish Landmark Trust due to open in early 2011.

For more information or to make booking contact Tel: 045 865239 or www.russborough.ie

Take a Fantastic Journey with the New Fota Learning Zone



Fota Learning Zone, is an innovative new digital resource for Fota House in Cork and it allows teachers and students to work online to plan their visit based on their specific curriculum needs. This means that the whole visitor experience is a much richer one as it brings the history of this wonderful house to life and it allows students to use this space to see the school curriculum in a whole new way. It has technical appeal too, as it encourages students to use skills in areas such as self-directed learning via "WebQuests". These WebQuests refer to learning exercises that give the student an authentic task they must complete and are usually undertaken as a group project.

The Leaving Certificate resources contain a number of themed learning units including: 'Land Acts', and 'Heritage in the Marketplace'. The Transition Year resources are more multi-disciplinary and cover a range of topics relating to the social, functional and architectural history of Fota and will offer the students an opportunity to develop skills in real life situations.

The resource also features a 'Teacher's Area' containing a wealth of information in the form of 'Fact Packs' for pre and post-visit activities and a guide on possible curriculum linkages. This project was funded with a grant of €28,000 from The Heritage Council and was launched by Professor Conor Newman during Heritage Week. www.fotalearningzone.ie

New biodiversity website aimed at primary schools



A new web site has been released to help increase biodiversity awareness among Primary school children. The web site www.ispynature.com encourages pupils to place sightings of plants or animals on a map and write in some nature notes with the sighting. Using an email address they can return to look at the map and nature notes as their sightings increase (perhaps of the school grounds or their garden/farm at home). Downloadable PDF guides for teachers and pupils are available, along with a special module on Ireland's lichens (Ireland has a richer biodiversity of lichen than green plants, yet it is a group for which there is little awareness). For further information, comments and feedback please contact paulwhelan@biology.ie

Notice Board

Whose Culture Is It?



Social Inclusion and Cultural Diversity
in Ireland's Cultural Spaces

THE COUNCIL OF NATIONAL CULTURAL INSTITUTIONS

Friday 19 November. Whose Culture is it? – Social Inclusion and Cultural Diversity in Ireland's Cultural Spaces.

Ireland's social make up has changed enormously over the past decade. Our streets, shops and workplaces reflect a more culturally diverse society, bringing rich opportunities for interaction and exchange. Our cultural institutions have a unique role to play in mediating these changes as caretakers of national collections and shapers of the national discourse on identity. Join us in conversation as we investigate the extent to which our cultural institutions and spaces have taken on these challenges in Ireland and the U.K., and explore opportunities to shape a more inclusive dialogue that will reinvigorate our understanding of culture.

A one day seminar hosted by the Chester Beatty Library. Seating limited. Booking required before Wednesday November 10th at mail@heritagecouncil.ie. For further enquires please contact Isabell Smyth on 087 967 6889 or email ismyth@heritagecouncil.ie and/or Jenny Siung at jennys@cbl.ie

ROYAL IRISH ACADEMY

Monday 20 December. Academy Discourse: Climate Justice: Challenge and Opportunity. Mrs Mary Robinson, MRIA. 6pm.

For more information on the events and to register, please see www.ria.ie

IRISH WILDLIFE TRUST

Saturday 6 November. Bike Around The Phoenix Park – Discover the nature of Dublin's largest park on two wheels. Visit the Furry Glen, the 40 acres and some of the parks lesser known spots. Meet at the Pope's Cross at 11am, duration approximately 2 hours. Free but booking essential by emailing enquiries@iwt.ie

Sunday 28 November. Wet and Wild - WELLIE UP! Its wet and wild weekend. November means rain so that means MUD and PUDDLES! Time to embrace winter and come along to our wet and wild challenge hunt. Bring your friends and family and try your hand at cracking codes and solving riddles and perhaps even take home a prize!! Marley Park Rathfarnham. Book before Friday 26 November. 11am - 2pm

Saturday 26 February. Paper making - Ever wondered how we discovered paper? Where did we learn the technique? Animals big and small have much to teach us. This skill came from observing wasps and how they build their homes. Come

and learn how to recycle old newspapers and make beautiful cards and sculptures with paper. Book before 23 February. 11-2pm.

For further information or bookings contact the Irish Wildlife Trust on 01-8602839 or email us at education@iwt.ie web: www.iwt.ie

CHESTER BEATTY LIBRARY

Dublin Castle, Dublin 2

Heroes and Kings of the Shahnama 19 November 2010 – 20 March 2011. Brave heroes slaying fierce, fire-breathing dragons, armies of courageous men battling hordes of evil divs, and sometimes foolish kings attempting to fly to heaven are just some of the subjects depicted in the paintings that illustrate the Shahnama (Book of Kings), the Iranian national epic that relates the glorious and often gory feats of the heroes and kings of pre-Islamic Iran. To mark the 1000th anniversary of the poet Firdawsī's completion of the Shahnama in the year 1010, the Library presents this major exhibition of more than 170 manuscripts and single folios produced between the early 14th and 19th centuries and drawn from the Library's own important hahnama collection. There will be a number of events organised as part of the exhibition programme.



Iskandar (Alexander the Great) Marries Roshanak
Shahnama (Book of Kings)
c. AD 1650 Iran
CBL Per 270.66

Thursday 25 & Friday 26 November. Miniature painting workshop with Iranian artist Roxana Manouchehri - Artist Roxana Manouchehri will present a two-day Persian miniature painting workshop with particular focus on the Shahnama exhibition. Limited to 15, €40 per head. Materials provided. 12-4pm each day.

Wednesday 1 December. Gallery Tour - Shahnama exhibition with Dr Elaine Wright, Curator of the Islamic Collections. 1pm.

Thursday 2 December. Festival of Carols and Readings - The Occasional Singers, conducted by Robin Moore, return to the Library for a festive performance of music and words for Christmas. Admission is €25 (Members €20) and includes mulled wine and mince pies after the performance. Please book with Lisa Fitzsimons, tel: 4070779, carols@cbl.ie. 7pm.

Notice Board

Saturday 4 December. Silk Worm Club - for 6-11 year olds. Superheroes with contemporary Iranian artist Roxana Manouchehri. Make your own finger puppets based on legendary characters, warriors, princes and princesses, demons, kings and queens and mythological creatures as found in the Shahnama. Please book online from Monday 29 November 9.30am onwards on www.cbl.ie. Limited to 20 places, a small number of places will be set aside for people with no computers. 2-3.30pm

The Chester Beatty Library has a variety of events coming up, including tours, workshops, talks and demonstrations. For details on all events please see www.cbl.ie or contact the Chester Beatty Library, Dublin Castle, Dublin 2.

Telephone: 01 407 07 50. Fax: 01 407 07 60

Email: info@cbl.ie. Website: www.cbl.ie

NATIONAL MUSEUM OF IRELAND – COUNTRY LIFE

Turlough Park, Castlebar, Co. Mayo

Saturday 6 – 27 November. Saturday Club: 'Sketch, Draw & Shade' - Using the Museum's collections as inspiration, learn how to sketch your favourite objects with local art teacher Denise Clarke. Booking required. 10am – 12pm.

Sunday 7 November. 'Our Place in Space' - To highlight the start of Science Week 2010, join Dr. Matthew Parkes, Geologist at the National Museum of Ireland, as he investigates our place in space. Learn about the solar system, see samples of moon rock and look at some of the meteorites that have landed on Earth. Booking required.

Thursday 25 November. Junior Workshop: Housing in the Past - Join Tom Doyle of the Education & Outreach Department to explore housing in the past through hands-on activities. Booking required. 3.30 – 4.30pm.

Sunday 12 December. Performance: Carol Singing - Enjoy traditional Christmas carols with the Foxford National School Band. Booking required. 2.30–4.30pm.

Sunday 19 December. Christmas Family Day Traditional Music Performance 'The Holly and The Ivy'. Join Emer Mayock and guests for a performance of traditional Irish Christmas tunes. No booking required. 2.30–3.30pm.

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

NATIONAL MUSEUM OF IRELAND – ARCHAEOLOGY

Kildare St., Dublin

Wednesday 10 November. Science Week Lecture: Depicting Faces from the Bog - A lecture by Dr Caroline Wilkinson, Forensic Anthropologist at the Centre for Anatomy & Human Identification, University of Dundee, about the methods used to recreate the face of an Iron Age person, Clonycavan man, discovered in Co. Meath in 2003. No booking required. 1–2pm.

Wednesday 10 November. Science Week Tour: Bog Bodies - Join this special Science Week Tour to learn more about the

special preservative qualities of bogs and the 2000 year old, Iron Age bog bodies found in bogs across Ireland. No booking required. 3-4.30pm.

Saturday 13 and Sunday 14 November. Public Tour: Kingship and Sacrifice - This tour of the Kingship and Sacrifice exhibition looks at Iron Age finds from bogs including the mysterious bog bodies. 2 Euro fee. Tickets at Museum shop. No charge for children aged 16 yrs or under. No booking required. 3.30-4.30pm.

Saturday 20 November. Adult Gallery Talk: The Shrine of St. Patrick's Tooth and the Devotion to St. Patrick - Join Cillian de Grás, Historian, on this talk about the relics and shrines connected to St. Patrick in the Medieval Ireland Exhibition. No booking required. 12-12.30pm.

Saturday 20 and Sunday 21 November & Saturday 27 and Sunday 28 November. Public Tour: Prehistoric Ireland - This tour takes a chronological look at Ireland's earliest people from the Mesolithic up to the Late Bronze Age and includes the impressive Irish Gold Collection. 2 euro fee. Tickets at Museum shop. No charge for children aged 16 yrs or under. No booking required. 3.30-4.30pm.

Sunday 28 November. My Museum: Junior Archaeologist! - Examine the mysterious and ancient stone carvings in the Museum and sketch what you find using an archaeologist's record sheet and clipboard. Can you figure out what they mean? No booking required. Ages 7+. 3-4pm.

Sunday 28 November. Public Tour: Viking Ireland - Did you know that the Vikings lived in Dublin? Join this tour to discover the lives of the Vikings who lived here and see warrior graves, gleaming broaches and ice-skates made of bone. 2 euro fee. Tickets at Museum shop. No charge for children aged 16 yrs or under. No booking required. 3.30-4.30pm.

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

NATIONAL MUSEUM OF IRELAND - DECORATIVE ARTS & HISTORY

Collins Barracks, Dublin

Sunday 7 November. Hands on History in Science Week - Fun family learning with the Museum's collection of objects for handling with a special focus on conservation with Eimir O'Brien, Museum educator. No booking required. Places are limited and are allocated on a first come, first served basis. Families with children 7 yrs+. 3 - 4pm.

Wednesday 10 November. Conservation Tour - An opportunity to get behind the scenes at the Museum to see how artefacts are conserved for the future. Includes a look at furniture and textile conservation and archaeological conservation. Booking essential. Adults. 2.30 - 3.30pm.

Saturday 13 November. Ireland and World War One: A special day of to mark Ireland's involvement in World War One. The programme includes a talk with His Excellency, Altay Cengizer, the Turkish Ambassador; historical re-enactment and a session with the Royal Dublin Fusiliers Association. No booking required.

Notice Board

Sunday 28 November. Public Tour: My Favourite Things at Collins Barracks - Join Michael Kenny, Keeper of the Museum's decorative arts and historical collections on a special tour to see some of his favourite artefacts in the Museum. No booking is required. Places are limited and are allocated on a first come, first served basis. 3.00 - 4.00pm.

Saturday 11 December. Christmas Open Day - Christmas starts at Collins Barracks with a special gallery talk with the Museum's Director Dr Pat Wallace, carol-singing, a festive art and craft workshop and the 12 Days of Christmas trail. No booking required. All Ages. 3.00 - 4.00pm.

Sunday 19 December. My Museum: The Christmas Turkey and other tales. As Christmas draws closer why not step out of the hustle and bustle and drop into the Museum to hear one of Ireland's favourite storytellers, Niall de Búrca tell the story of Michael, his mammy and the Christmas Turkey, and some other wonderful festive tales. No booking required. Places are limited are allocated on a first come, first served basis. 3 - 4pm.

AIRFIELD

Kilmacud Road Upper, Dundrum, Dublin 14

Friday 12 November. Kila's Eoin Dillon - Member of Kila and one of Ireland's great pipers, Eoin Dillon's performances offer the chance to revel in the charms and unmistakable character of the Uilleann Pipes. This evening he and his fellow musicians will perform music from his recent album The Golden Mean with original tunes covering the musical spectrum from dramatic fast paced reels to rich slow gentle laments. He is joined by Steven Larkin on fiddle, Des Cahalan on guitar, Seanan Brenann on guitar and Kevin Murphy on cello. 8pm €16 / €14

The following dedicated events on the last Saturday of every month:

Saturday 25 September, 30 October, 27 November.

Vintage and Craft Market - Airfield's Vintage and Craft Market takes place on the last Saturday of the month as part of our Sustainable Saturdays. The Market offers unique presents and crafts from vintage jewellery to cute handmade aprons! 11am-5pm. Free Admission.

Airfield Book Swap - Swap your pre-loved books and discover a new literary treasure. We are looking to develop good quality fiction, poetry, gardening, cookery, craft and children's sections. No money changes hands, only good reads! All welcome. 11am-3pm.

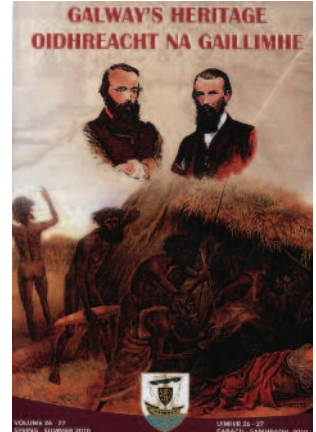
GIY (Grow it Yourself) - Dundrum GIY at Airfield brings together people interested in growing their own food. to exchange tips and produce and learn from each other. Beginners and veterans welcome! 12-3pm

December 11 and 12. Green Santa - Come along and meet our very wise Santa in the special surroundings of the winter wonderland in our Mongolian Yurt. Santa will tell children stories about Christmas long ago and share Nature's wisdom. He may even remember a few Christmas secrets about Mums and Dads when they were small. €6 Suitable for ages 3+. 1pm and 3pm.

For more information on events, prices and to book Email.

booking@airfield.ie Tel. 01-298 4301 or log on to www.airfield.ie

GALWAY HERITAGE/ OIDHREACHT NA GAILLIMHE



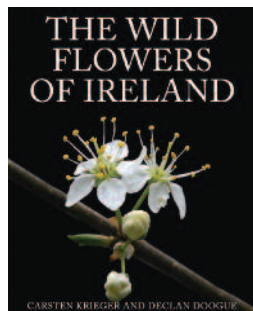
Volumes 24-27 of this magazine will be available shortly from the Galway City Council Website www.galwaycity.ie. Some copies are Volumes 22-25 are available from Jim Higgins, Heritage Officer, Galway City Council, City Hall, College Road, Galway.

September to December 2010. Galway Depicted Exhibition – Images of Late Medieval and Early Modern Galway. Images based on the cartographic, architectural and archaeological evidence bring Medieval Galway to life. Paintings and drawings by Carey are juxtaposed with images from the well known Pictorial Map of Galway of the 1660s. Contact Jim Higgins, Heritage Office, Galway City Council for details.

August to December 2010. Botharin na Smaointe/Down Memory Lane – Photographic exhibition on loan from the Museum of Irish Country Life, Turlough Park House. On display at Mutton Island Heritage Centre Galway. Booking required Tel. 091-536547.

BURRENBEO

The Burrenbeo Trust carries out a guided walk on the 1st Sunday of every month at 2pm throughout the year. This is a two hour walk with a local heritage expert in a different place and on subject matter each time. The Trust also hosts a lecture on the 3rd Thursday of each month at 8.30pm throughout the year. This is on a different heritage subject each month. For more information look up the events page on www.burrenbeo.com



The Wild Flowers of Ireland

By Declan Doogue and Carsten Kriege

Declan Doogue is one of Ireland's leading field botanists. He has had a passion for documenting Ireland's wild flowers from a young age. For him, every flower has a story to tell about their area of habitation. They are a living testament to the climate, land use and geology of the area and to the environmental changes occurring around them.

The 300 wild flowers documented here are arranged by habitat, from lawns and parks, old ruins, urban waste ground, roadside verges, sand dunes, canals, woodland, rivers, lakes and bogs, to the rare environment of the Burren.

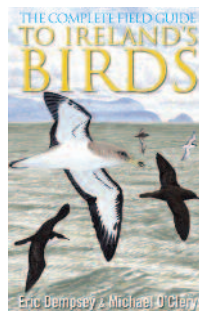
The book also touches on the many ecological changes that affect our native flora. The environmental pounding our countryside has taken over the last century has reduced the amount of habitat available for plants, with farming mechanisms responsible for the destruction of 95% of rare plants. Absorbing the beauty and variety of the flora to be found in Ireland helps to form a connection between people and the countryside. This connection has been weakened in recent times with the closing off of much of the countryside. This has lead to the aesthetic pleasure of seeing plants in their natural surroundings being taken away from us.

However, there is still plenty of variety to be found and there is no need to travel long distances to look for exotic species. The search for plants in their natural surroundings can begin in urban and suburban environments or with that walk in the countryside. The Wild Flowers of Ireland has something for everyone, whether you simply want to be able to see and name the various plants that stand out in the course of a walk or you are interested in protecting our rare species and going further afield to see them.

The text is only half the story here. Carsten Krieger's exceptional photographs bring the subject to life in a vivid and immediate way. Born in rural Germany, Carsten moved to the west of Ireland in 2002. His work appears regularly in magazines, calendars and books. Besides supporting several conservation groups and highlighting conservation issues through his work, he has worked as picture editor and photographer for the environmental magazine *Rocky Road* and as staff photographer for the Irish Peatland Conservation Council. Carsten's work has also been featured on RTE's Nationwide series.

Published by Gill & Macmillan
www.gillmacmillan.ie/gift-books/gift-books/the-wildflowers-of-ireland

ISBN 9780717146611



The Complete Field Guide to Ireland's Birds

By Eric Dempsey and Michael O'Clery

For many birdwatchers the end of September and beginning of October is the time for birdwatching. Ireland becomes an avian airport of sorts with millions of birds on the move. Some are leaving Ireland for the warmer climes of the Mediterranean while others are landing from North America to escape their cold winters. Many others are simply stopping off in Ireland en-route to other destinations. It is hard not to marvel at the journey many of these birds have made to reach our little island.

Published to coincide with peak migration time, this new field guide is an essential companion for anyone interested in birds and wildlife in this country. It covers over 420 species of bird and shows how to identify them through their appearance, voice, diet and preferred habitat. You will learn to identify hundreds of birds, whether they are in your own back garden, along the coasts or in the marshlands of the midland counties.

For those of us who do not wish to stick our noses outside the door on cold, wet, winter days, it is easy to attract birds to your garden and observe their activities through the window. This guide will help you identify the Finches, Blue Tits and Gold Finches that are drawn in by nut and seed feeders hung outside.

Here is the essential guide for identifying Ireland's birds, whether for the dedicated watcher willing to travel to see rarer species in their habitats or the keen gardener curious about the birds that can be found nearer home.

Eric Dempsey is a professional bird guide and runs a two-year course on Ireland's birds in the People's College in Parnell Square. He is a team member on RTE's Mooney Show and was involved in the night-long Dawn Chorus radio shows from 2005 to 2008. He has also contributed to the *Irish Times* supplements on migration and urban wildlife. He lives in Dublin.

Michael O'Clery is one of Ireland's best-known wildlife artists with paintings and illustrations appearing in a variety of books and journals worldwide. His work has been exhibited throughout Ireland and his paintings are in many private collections. He is the co-author and designer of *Finding Birds in Ireland – the complete guide*.

Published by Gill & Macmillan

ISBN 9780717146680

Books



John Rocque's Dublin: A guide to the Georgian city

By Colm Lennon and John Montague in association with Dublin City Council

John Rocque's Dublin reproduces forty extracts from an exact survey of the city and suburbs of Dublin (1756). Each one is accompanied by a commentary which highlights some of the features of the city's political, social, economic and cultural history.

John Rocque's range of maps of the city of Dublin published in the 1750s depicted a greatly enlarged urban area, extending well beyond the medieval walled city. Rocque, a French Huguenot, was an experienced cartographer and surveyor by the time he first visited Dublin in 1754, having already produced exceptional maps of Bristol and London. An exact survey of the city and suburbs of Dublin (1756) was among Rocque's most important contributions to urban cartography in Ireland.

Published by Royal Irish Academy
www.ria.ie/Publications/Shop.aspx

ISBN 978-1-904890-69-0



The Law of the Sea

By former Ambassador Mahon Hayes

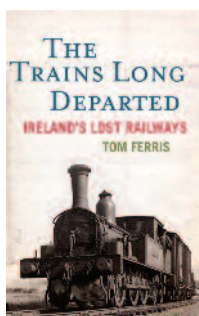
This book presents an important case study of how a small but effective delegation from a relatively small country prepared for a major multilateral conference and developed and

executed its national marine policy in a large conference with a complex and comprehensive agenda.

Over 150 nations participated in the Third United Nations Conference on the Law of the Sea, which ran from 1973 to 1982 in a major international effort to define the rights and duties of nations in the use of the world's oceans. Ireland played a key role in achieving international consensus on many of the intractable issues addressed at the Conference, and this is the first book to present a narrative account of the negotiations from the point of view of the Irish delegation.

Published by Royal Irish Academy
www.ria.ie/Publications/Shop.aspx

ISBN 978-1-904890-72-0



The Trains Long Departed

By Tom Ferris

The first Irish railway was established as early as 1834 and by 1914 the network covered the entire island. However, the development of the internal combustion engine, combined with the inherent unprofitability of many of the smaller and more remote lines resulted in a drastic cull of the system in the course of the twentieth century.

It is these lost railways of Ireland that are the subject of Tom Ferris's new book. Some mainlines were simply uneconomic; all the various narrow gauge lines, many of which had been promoted with the encouragement of the British government in the late nineteenth century to stimulate economic development in remote places, were without exception unprofitable. The resultant purging of the system has left the entire north-west quarter of the island without a single kilometre of useable track in the early twenty-first century and many other parts with only a sparse service.

The Trains Long Departed tells the story of these lost railways, the repository of optimism, disappointment and nostalgia.

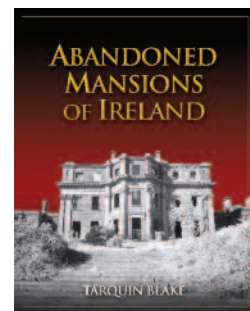
Author

Tom Ferris is an author and publisher. Originally from Co. Tyrone, he now lives in

Wales. He is one of Ireland's leading authorities on railway history and the author of many previous books. He is author of *Irish Railways: A New History* (2008)

Published by Gill & Macmillan
www.gillmacmillan.ie/history/history/the-trains-long-departed

ISBN 9780717148854



Ireland's Abandoned Mansions

By Tarquin Blake

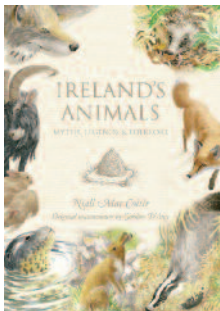
From the mid-eighteenth century Irish country houses flourished. Landowners generated easy income leasing land to tenants. As their wealth increased, so did the size of their country mansions. But factors such as the Great Famine, land reforms, the increasing expense of maintenance and the IRA targeting the houses during the War of Independence took their toll. Gradually, abandoned and forgotten, the houses sank into decay.

In 2008 Tarquin Blake found his first abandoned 'Big House' and so began exploring the lost architecture of Ireland. Here, he documents what is left of fifty mansion houses with brief histories and beautiful photographs of the haunting ruins. Included are Mountpelier Lodge (Dublin Hellfire Club), the birthplaces of Daniel O'Connell and the Duke of Wellington, and the one-time homes of Grace O'Malley and of brewing family the Smithwicks of Kilkenny. The inclusion of details from the 1911 Census offers a glimpse of the closing days of the aristocracy and their mansions.

Published by Collins Press
277 x 219 mm, €27.99/£24.99
Available to purchase online at
www.collinspress.ie

ISBN 9781848890619

Books



Ireland's Animals - Myths, Legends and Folklore

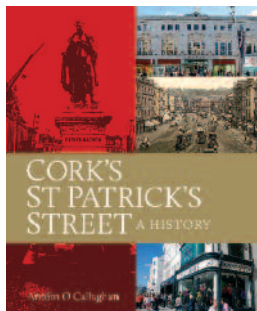
By Niall MacCoitir (with original watercolours by Gordon Darcy)

This compilation of folklore, legends and history relating to animals in Ireland uses the Classical elements of fire, earth, air and water to discuss the personalities and spirits of animals. It includes description of their relations with people and being hunted for food, fur, sport, or as vermin, as well as their position today. Find out how and when non-native animals arrived in Ireland and how the boundary between wild and domestic animals has been more uncertain than people realise.

The book ends with an imaginative section inspired by stories of animal transformation, looking at twelve animals and how we can visualise ourselves as having their special qualities and so enrich our lives and deal with situations differently.

Published by Collins Press
380 pp. 234 x 156 mm
€27.99/£24.99 Available to purchase at www.collinspress.ie

ISBN 9781848890602



Patrick Street: a history of Cork City's main street

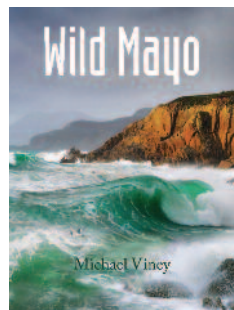
By Antoin O'Callaghan

This unique and wide-ranging history traces the evolution of St Patrick's Street, from the motivation behind its naming after the national rather than local saint, through times of war and of peace, of famine, fire,

depression and boom. Affectionately known as 'Pana' to generations of Corkonians, this street has provided a place for assembly in communal sorrow, celebration, or anger, in religious processions, parades and protests. St Patrick's Street lies at the heart of Cork life, and the history of its people and buildings is in many ways the history of the city, and, in a broader sense, of the nation. Here, that history is engagingly related, and copiously illustrated with photographs, maps, and plans.

Published by Collins Press
200 pp, 247 x 189 mm
€29.99/£26.99 Available to purchase online at www.collinspress.ie

ISBN 9781848890572



Wild Mayo

By Michael Viney

This beautifully-illustrated book on the landscape and wildlife of County Mayo takes the reader on a wonderful journey of discovery through Mayo's landscape. It details the flora and wildlife that can be found in the remarkable range of Mayo habitats from mountain summit to peatland, lakes and rivers, farmland, limestone pavement, and Atlantic shore.

Michael Viney is a writer, painter and naturalist, who lives in Thallabawn, west of Louisburgh has written a number of books on natural heritage and has written and illustrated a weekly column on nature and ecology in the Irish Times for the last 30 years.

Published by the Heritage Office, Mayo County Council.

Available in local bookstores.

A limited number of signed copies are available from the Heritage Office, Mayo County Council, Tel 094 9047684, email: dcunningham@mayococo.ie, cost €15.



Our Wetlands Heritage

By The Irish Wildlife Trust

The Irish Wildlife Trust is delighted to announce the publication of a new booklet called 'Our Wetlands Heritage'. The booklet explores our wetland's wildlife, everything from dragonflies, butterflies, frogs and newts to wetland birds and mammals right up to our largest carnivore the otter. The booklet also explores the value of wetlands, and associated threats and what we can do to ensure their protection for the future.

You can order a copy today by phone using your credit card to 01-8602839 or send a cheque or postal order for €5.00 (+ P&P 95c) to Irish Wildlife Trust, Sigmund Business Centre, 93A Lagan Road, Dublin Industrial Estate, Glasnevin, Dublin 11.

IWT would like to thank the Heritage Council for funding the printing of this booklet under the Heritage Education, Communications and Outreach Grants Scheme 2010.

Poetry



Protecting the Buds

It was time.
We bound the young apple trees,
looping the fine black thread
from twig to angled twig.

A low grey day. Winter, half turning,
waited on spring toiling after.
The moist air doused thought,
the bullfinches sat in the thorn hedge, waiting.

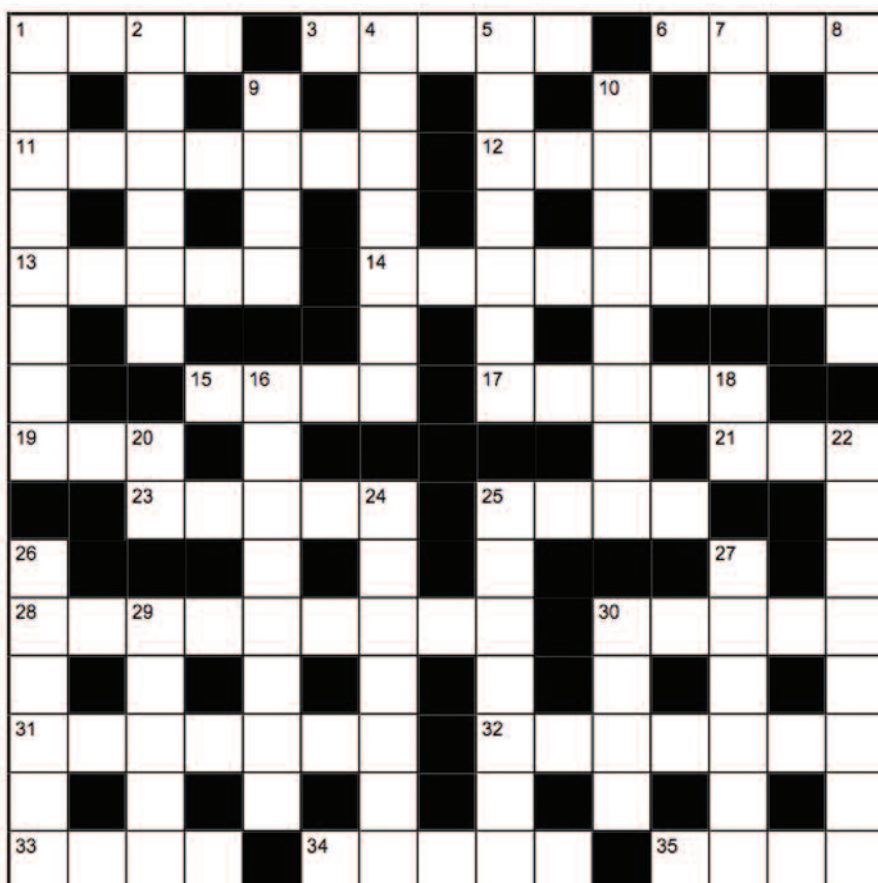
We knew that the snare was only defence,
hardly more than an incantation -
that it left the trees webbed,
their downy grey buds still presenting.

With their black caps
and their armoured beaks,
the pillagers sat impassive.
Their beauty and their fierce intention.

A helplessness.
It was like watching children
with all their own bright, fatal thoughts
ranged round about them.

By Kerry Hardie,
Skeoughvosteen, Co Kilkenny
www.townlands.net

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



Crossword

No.15 *Compiled by Nóinín*

To win a book voucher worth €50, please send your completed grid, plus your name and address, to:

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

Closing Date: **February 1st 2011.**

Congratulations to **Jimmy Gilmartin**,
Whitestream, Bonniconlon, Ballina,
Co Mayo, who sent in the winning
entry to our last crossword
competition.

ACROSS

1. Urban area with fixed boundary (4)
3. Smooth dentine, used in a musical instrument (5)
6. Type of raising agent once used at Hallow E'en (4)
11. Round curl or native butterfly (7)
12. Bishop's staff, painter William or crossword compiler, the late Derek? (7)
13. So men experience these portents too? (5)
14. One who follows teachings of Jesus (9)
15. Religious painting venerated in Eastern church (4)
17. Satirist, Jonathan quite a fast flier? (5)
19. Raised spot in boggy land or evil old woman? (3)
21. Designed by Gandon, ___ Court in Co Laois (3)
23. Trial print or factual evidence? (5)
25. Plant harvested for thatching (4)
28. Could a fat racist make these useful objects? (9)
30. Long pointed rod or lance (5)
31. Imprisons within walls (7)
32. Red-listed bird of prey - has a low bran diet? (4,3)
33. Kiln for drying hops (4)
34. Profoundly wise men (5)
35. Little bird hunted on 26th December (4)

DOWN

1. And 22 Down. 17th c. harper-composer (8,1'7)
2. And 10 Down. Sunlight enters Newgrange only at this time (6,8)
4. City and papal residence (7)
5. They provide evidence of past events (7)
7. Excuse or defence (5)
8. Area in Dublin where the 26 Down is situated (6)
9. Charitable donations to the poor (4)
10. See 2 Down
16. Was corn left near this 12th c. Co Galway cathedral (8)
18. Seventh note of tonic sol-fa (2)
20. Physician who is not a specialist (2)
22. See 1 Down
24. Red/magenta-flowered hedgerow plant of south-west (7)
25. So funny it gives Sir bile! (7)
26. 18th c. neo-classical pleasure house in 8 Down (6)
27. Personal account as that of John McGahern (6)
29. Portal, passage or wedge, they're all very grave! (5)
30. Villein or labourer under feudal system (4)

Solutions to Crossword No. 14, Heritage Outlook Summer 2010:

ACROSS: 1. gallarus; 5. thatch; 9. landmark; 10. floral; 12. emend; 13. anonym; 16. clay; 17. baldrick; 21. oratory; 23. celt; 26. oberon; 28. yeats; 31. portal; 32. auto-da-fé; 33. Clarke; 34. artefact

DOWN: 1. glider; 2. lintel; 3. armadillo; 4. unready; 6. holly; 7. tara; 8. hill; 11. tomb; 14. urn; 15. act; 18. lullymore; 19. tor; 20. way; 22. yarn; 23 conquer; 24. Canada; 25. aspect; 27. brack; 29. epic; 30. area

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What is Heritage?

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

Monuments

Archeological Objects

Heritage Objects

Architectural Heritage

Flora and Fauna

Wildlife Habitats

Landscapes

Seascapes and Wrecks

Geology

Heritage Gardens
and Parks

Inland Waterways

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The Irish Landmark Trust Batty Langley Lodge - Co Kildare

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