

HERITAGE OUTLOOK

THE MAGAZINE OF THE HERITAGE COUNCIL

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SUMMER 2006



PREHISTORIC MUSIC IN IRELAND
exploring prehistoric musical instruments in Ireland

THATCHING IN IRELAND
the role of thatch in vernacular architecture

BIODIVERSITY DAY
full list of events inside

HERITAGE WEEK REGISTRATION • FURNITURE CONSERVATION • WATERFORD IMAGE ARCHIVE PROJECT



*The Heritage Council works to protect and enhance the richness,
quality and diversity of our national heritage for everyone.*

www.heritagecouncil.ie

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THE
HERITAGE
COUNCIL

Established under the Heritage Act of 1995

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HERITAGE OUTLOOK

C O M M E N T

SPRING IS IN THE AIR

The newly appointed, and reappointed, members of the Heritage Council have all brought a new spring to the step of the organisation.

NEW vitality, new perspectives and a new blend, all underlined by a real clarity regarding the future of the Heritage Council. That clarity will allow the Council to build on its growing reputation and influence. In ten short years since its establishment, the Council has demonstrated just what can be achieved when a small, committed, and not overly bureaucratic organisation works in partnership with others to secure wider understanding of the significance and value of our national heritage.

NEW tasks for the Heritage Council too, including a request by the Minister to examine the needs of archaeological research in Ireland. A new five-year strategy for all Council's work is also being developed and this will have a detailed element of stakeholder consultation built in to its development. In some ways this too is a new departure, despite the fact that the Council has pioneered such an approach in its policy proposals on a wide range of topics.

NEW staff appointments have also added a fresh dynamic within the executive. This dynamic is preparing the Council not only for its new five-year work programme, but also for a move to its new home in the Palace, Kilkenny.

And yet within all this newness and a feeling of spring being in the air, there is, just like the seasonal changes, a certain familiarity and comfort surrounding everything that we do. That familiarity is based on never taking anything for granted. In particular the support of local communities and groups, individuals, organisations and agencies is something we must work hard to earn and maintain. Partnership can be seen as an often abused word, but from the Heritage Council's perspective its meaning has real resonance. By keeping the organisation small and focused it means we really do have to work to influence others. This is a much more challenging, rewarding and sustainable approach in the long term and requires a high degree of flexibility and adaptability to meet changing circumstances. Developing our new strategy in partnership with all interested parties will strengthen our resolve to hold on hard to the core principle of co-operation through consultation.

MICHAEL STARRETT Chief Executive

HERITAGE NEWS

CLARE BIOLOGICAL RECORDS CENTRE

The Clare Biological Records Centre was established to gather comprehensive information on wildlife throughout County Clare. This information system will help everyone interested to understand and appreciate the wildlife and their habitats in Clare. There are small volumes of information available for the county, but there are still gaps in the data needed to conserve the wildlife and enhance its biodiversity. Preparation work on gathering an index of all flora, fauna and wildlife habitats that exist in Clare has been ongoing since the launch of the Clare Heritage Plan in 2003. Biological Records Centres are common throughout Britain and Europe and Clare County Council are leading the way in Ireland as collators of this type of data.

The information gathered to date has been with the assistance of many ecological partners throughout the county and country. This information is stored by the Clare Biological Records Centre in the new database, which is accessible to everyone through the website www.clarebiodiversity.ie. This data will also be made available as an educational tool to individuals or organisations involved in the protection of wildlife in the county. The wide variety of information collected can



be accessed on the web site with descriptions, photographs and detailed maps showing species distribution and abundance in Clare.

Clare Biological Records Centre is managed by the Clare Biodiversity Group, which is a partnership between individuals and representatives from various organisations, both governmental and voluntary, in the county.

The aim of the Clare Biodiversity Group is to conserve the biodiversity of Clare and this involves directing the Local Biodiversity Action Plan. The plan outlines measures needed to conserve and protect rare and endangered animals and plants, along with their habitats throughout the county.

All at the Biological Records Centre are grateful to the Heritage Council, Leader and Clare County Council for the funding of this project and especially to all the recorders for providing data.

If you have any data you wish to contribute to Clare Biological Records Centre you can contact them on biodiversity@clarecoco.ie or 065-6821616.

John N Murphy Clare Biological Records Centre Data Base Manager

YOUR PLACE OR MINE? - Engaging New Audiences with Heritage

A National Conference organised by English Heritage and National Trust, Manchester Town Hall, 2nd-3rd November 2006.

The conference aims to motivate and inspire people involved in community engagement and heritage work, through sharing ideas and experiences, learning practical skills and debating key issues. A dynamic combination of workshops, debates, panel discussions and performance will look at the realities faced in the sector: from sustaining new audiences to understanding the needs of different social and cultural groups, from what to do when things go wrong, to embedding culture change across your organisation. There will be practical sessions for building skills, sharing ideas, learning from innovative projects and meeting new colleagues. The conference will include work on display and in performance by community groups, who will share the platform in talking about the impact of this work.

Who should attend?

- Professionals working in outreach or audience development across the heritage sector.
- Professionals in marketing, conservation, historic properties, and others within the heritage sector for whom engaging with communities is an increasingly important part of their work
- Policy makers and influencers with interests in heritage and cultural tourism
- Organisations outside the heritage sector who work with community groups who may not realise the potential of using the historic environment to involve and engage their groups.

For further information visit:

www.english-heritage.org.uk/yourplaceormine

Conference programme and booking information will be sent out in May. To join the conference mailing list, please send your name, address and contact details to:

Helen Charlton, Sussex Arts Marketing, 11b Dyke Rd Mews, 74 Dyke Rd, Brighton, BN1 3JD. Tel. 0044 (0)1273 882112 or email: conference@sam-culture.com

HERITAGE NEWS

ALIEN INVASION WE NEED TO STOP IT SPREADING NOW!

Japanese Knotweed (*Fallopia japonica*) is an alien, invasive plant species that was first introduced to Ireland more than 100 years ago. This plant forms dense thickets along roadsides, waste-grounds and waterways. It reproduces by vegetative means and is difficult to kill off once it becomes established. This plant is included among the list of the 100 most invasive alien species of the world.

Originally brought here as an ornamental garden plant, this species is native to Japan, Taiwan and Northern China, where it likes to grow in sunny places on hills and mountains.

A section of rhizome (a root-like underground stem) as small as 0.7 gramme can produce a new plant. This highlights the importance of preventing the movement of earth contaminated with Japanese knotweed rhizome, from one area to another, which is the main cause of its spread in Ireland.

Japanese knotweed is a very serious threat in Ireland. It forms dense cover forcing native plant species to die off. It also grows to heights of 2-3m and reduces visibility along roadsides while also making access to sites difficult for walkers and anglers. In winter the plant dies back leaving the soil exposed to erosion from flooding. This plant also poses a serious threat to buildings as it has an ability to push up through tarmac and can even penetrate foundations or walls often resulting in financial losses.

There are a number of different treatment options for the control of Japanese knotweed depending on situation/location, size of infes-

tation, site access and presence of other vegetation and cost.

1. **Chemical control** – This involves the use of herbicide. Herbicide should not be used near ponds, lakes, streams or other watercourses. It should only be applied during still weather to avoid contamination by herbicide outside the infested area.
2. **Physical control** – This is unlikely to eradicate Japanese knotweed. Pulling up mature stems with the roots over a three-year period has been shown to have good results over small areas, however this is very labour intensive. Regular cutting of an area can halt it spreading.

Japanese knotweed poses a serious threat to habitats and native plants and needs to be addressed. This plant is creating serious problems in other countries and is proving to be very costly to control. In Ireland, the policy of prevention is better than cure should be adopted. Earth from infected areas should never be moved elsewhere as this is the main cause of the spread of Japanese knotweed. Everybody is responsible for preventing this species from becoming established on his or her land. Landowners that are unfortunate enough to have the weed already on their property should take steps to kill it off immediately.

A leaflet on the problem of Japanese knotweed in Clare and how to identify it is available from Clare County Council. Contact the Heritage or Biodiversity Officer in the Planning Department, Clare County Council.

For controlling the invasion of Japanese Knotweed it is important to be able to recognise it at all stages of growth and throughout the seasons.



Early Growth
© Mark Prout



In full bloom
© Patrick Murrey



Winter
© Patrick Murrey



Winter
© Patrick Murrey



In Flower
© Mark Prout

CLARE CUCKOO SURVEY

2006 sees the start of the Clare Cuckoo Survey. The Biological Records Centre in Co. Clare is encouraging the general public and other interested parties to submit any records of calling Cuckoos or visual sightings. The collected and compiled data will help to get a better picture of the distribution of the Cuckoo throughout Clare. The Burren is thought to be a stronghold for Cuckoos, but it is only by mapping information that we can really prove this claim. The information will be mapped and made available to the general public for viewing on the Biological Records Centre website.

In Ireland the main host species for the Cuckoo are the ground nesting Meadow Pipits.



The Cuckoo-An Cúach

Sings his song in April

Lays its eggs in May

Chicks are fed in June

By August flies away

The male Cuckoo has a blue/grey colour on its back and upper body. The under body is heavily barred grey and white. Females & young Cuckoos are brown in appearance. Only the male Cuckoo calls. Female Cuckoos make a bubbling noise. Few of us manage to see the Cuckoo but are more familiar with the 'Cuc-koo' call.

Why has the Cuckoo become so scarce ?

There are many speculative reasons why the Cuckoo has become so scarce. Is it climatic change? Migratory problems? or simply just loss of habitat? All of these scenarios are possible. One belief is that pressure from expanding towns and villages with new housing developments etc. is squeezing out small areas of waste-ground and scrubby fringed habitats where the Cuckoo and its host species once lived. It was in these corridors between town and farmland that the familiar

call of the Cuckoo was heard by previous generations, an evocative call associated with summer.

Picking a suitable nest

After mating the female Cuckoo begins to search for a suitable nest and a foster parent to raise her chick. She spends her days flying over a set territory keeping a watchful eye for small birds building nests. When the host species lay their eggs, the female Cuckoo is stimulated to lay her own egg. She will fly over her chosen nest site and scare off her potential host (It is their resemblance to the fierce bird of prey the Sparrowhawk, which enables them to do this).

As soon as a nest is left un-attended the female Cuckoo scoops out one of the eggs from its hosts nest and gently replace it with her own egg. Cuckoos choose from a wide range of small birds as hosts to raise their young. These include; the little Wren, Meadow pipit, Stonechat, Sedge Warbler and Robins.

Cuckoo Migration Route

The adult Cuckoos are among the earliest of our summer visitors to leave. They have no need to help rear their young, so they are free to go once they have laid a supply of eggs. Most leave Ireland around late July. Young Cuckoos leave about one month later, when they are fully fledged, having never seen their parents.

It is thought that cuckoos from Ireland travel through central and western Europe, where they stop and feed before crossing to Africa. Some ornithologists believe they then cross the Mediterranean and Sahara in a single flight of over 3,000 km to regions of central Africa. They will spend their winter here and return to Ireland around mid-April of the following year.



Migration route taken by Cuckoo

If you hear or see a Cuckoo in Co. Clare you are asked to record the date and location and let the staff at the centre know. You can submit your records on-line at www.clare-biodiversity.ie or you can send details to:



John Murphy, Clare Biological Record Centre, Economic Development & Planning Department, Clare County Council. Tel. (065) 6821616 email: biodiversity@clarecoco.ie

HERITAGE NEWS

PEOPLE & NATURE

People and Nature – the Galway County Biodiversity Project was launched early this year following a very successful pilot project based in North East County Galway.

The People and Nature project is an action of the Galway County Heritage Plan 2004 – 2008 supported by Galway County Council, NUI Galway, Galway Rural Development, Galway County Heritage Forum and the Heritage Council. The aim of the project is to create a greater awareness and appreciation of the habitats and species in County Galway through biodiversity education and training along with gathering knowledge and promoting research.

People and Nature will be holding a number of events throughout the year to highlight the biodiversity of County Galway. To coincide with Biodiversity day a brochure of events will be launched at the end of May with details of activities, which include events such as biodiversity days, local bat watching groups, organic gardening courses, guided nature walks, talks and competitions. This summer, People and Nature are asking people to share their favourite images of Galway's wonderful natural heritage with the world by taking part in a Biodiversity Photo Competition. An exhibition of the entries will be held in the Library/County Hall for Heritage Week (Aug 26th-Sept 3rd). The winning photos will be used to design a series of postcards celebrating



the varied and characteristic natural heritage of County Galway.

A particular focus of the project is to work with local groups on biodiversity related programmes and to provide advice and guidelines to those involved in activities such as the Golden Mile competition and graveyard restoration. A biodiversity training programme, to be held during the summer and autumn, will focus on providing sound information and practical advice to County Council staff, FAS and RSS workers and other groups whose work may have impacts on local natural heritage. There is also a schools component to the project with a number of primary and secondary schools throughout the county involved in projects based around local biodiversity.

Along with the public awareness work, the People and Nature project aims to increase our knowledge of the biodiversity of County Galway through compiling a biodiversity data audit and promoting and supporting biodiversity related research within the county.

For further information on the Photo Competition or any aspect of the project, please contact - **Elaine O'Riordan**, People and Nature Project Manager, Applied Ecology Unit, Centre for Environmental Science, NUI, Galway. Tel. (091) 493863 or email: galwaybap@hotmail.com

Children play an important role in the future protection and enhancement of biodiversity. The People and Nature project includes a schools component to involve the younger generation in protection of their local biodiversity.

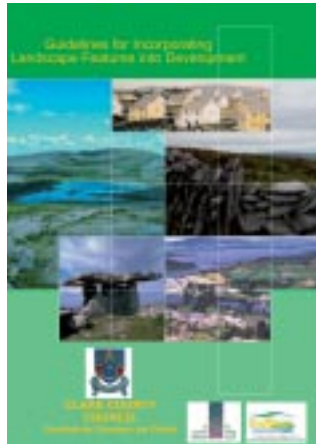
© Elaine O'Riordan



LANDSCAPE FEATURES AND DEVELOPMENT

Guidelines for Incorporating Landscape Features into Development was published by Clare County Council in January 2006. It is a guide intended for planners, architects and developers along with those interested in creating a sense of place.

Safeguarding and enhancing landscape character and sustaining a sense of place is an important planning objective. The aim of the guidelines is to provide an approach to the development of land that takes into account the values and functions of the natural environment and its landscape. The underlying principles of the guidelines are aimed at achieving sustainable development through the prudent use of natural resources at no extra cost.



The guide-

lines recommend that an holistic approach be applied to all new development which should aim to establish ways of conserving and enhancing the benefits of existing landscape features such as hedgerows, trees, woodlands, streams, wetland areas and other natural features. The benefits of such features are highlighted throughout the document, while explaining how they can easily be incorporated into proposed new developments if taken into account at the early planning stage. The problems and expense that can be caused by removal of such features are also highlighted along with recommendations for protection of such features from adverse impacts while development is taking place. These guidelines provide an accessible account of how to incorporate the local landscape into development and are essential reading for anyone involved in development in Ireland.

A copy of the guidelines are available on the Heritage Council Website,
www.heritagecouncil.ie

GALWAY COUNTY COUNCIL COUNTY HERITAGE AWARDS 2006

Galway County Council's County Heritage Awards Programme recognises the positive efforts and contributions of individuals and communities who have furthered the goal of heritage throughout the county. Nominations, which have made a positive contribution to the public interest and are of significance to the community in which they are based, will be considered for an award.

One award will be presented for each Electoral Area: Ballinasloe, Connemara, Loughrea, Oranmore and Tuam. In addition, there will be one special county award for the most outstanding achievement in heritage in 2006, an award for the best heritage publication

and an award specifically for primary schools.

If you think that you or your group deserves an award or if you would like to nominate an individual, school or group please contact Marie Mannion for a nomination form.

Marie Mannion, Heritage Officer, Galway County Council, Prospect Hill, Galway.
Tel. (091) 509198/509121 email:
mmannion@galwaycoco.ie

Nomination forms are also available at
www.galway.ie

The closing date for receipt of completed nomination form is Friday 26th May 2006 at 4pm.

KILKENNY BISHOP'S PALACE ARCHAEOLOGICAL INVESTIGATIONS

The Heritage Council has commenced archaeological investigations at the former Bishop's Palace in Kilkenny City. The Heritage Council will refurbish the Palace as its new head quarters. In keeping with the role of the Heritage Council, the Palace is located in the most ancient part of Kilkenny City, adjacent to St Canice's Cathedral and historical references suggest building works on the site of the Palace from the 1300s and possibly earlier.

The archaeological investigations, which are being directed by the Heritage Council's Archaeology Officer, Ian Doyle, have exposed the

complete floor plan of a late-seventeenth century – early eighteenth century building. This building was the kitchen wing of the Palace until it was demolished in the 1960s and would have been used for the preparation of food for the Bishop's household and for the entertainment of guests. Two fireplaces and a limestone paved surface are present in the building. The Heritage Council and the Office of Public Works, are currently examining ways to preserve this building intact under a new pavilion structure where it will survive into the future.

THATCH

- a metaphor for Ireland



*Fidelma Mullane
explains the role
of thatch in vernacular
architecture*

All image © Fidelma Mullane

What is happening to our thatched buildings? Are they important enough to be supported into the future? The thatched roof in Ireland has been vilified, treated as the cultural culprit that provides evidence of our sorry past and lack of progress, an embarrassing reminder of hard times, and is now assessed as an insurance risk without parallel. Yet, thatch has been highly praised by pen, postcard and painting. John Millington Synge did it, so too Paul Henry and John Hinde. It was not enough. Thatch as a tea-towel motif is too vast a subject for this short article. Wedding photographs are snapped with thatched cottage backdrops. Quiet men in films have lived in thatched houses and Peig Sayers lived in one until she upgraded to a slate roofed house on moving to the Blaskets.



It is time to imagine thatch as a cutting edge material, as efficient insulator and contemporary solar panel. This is exactly how it was used for thousands of years.

But, maybe thatch is existential like shelter, a roof extending over like a golden fleece, lonely as a cloud in the wind and rain. The Oxford English Dictionary tells us that the word 'thatch' is used informally to describe the hair on a person's head especially if thick or unruly. It could be that thatch is not a nostalgic material after all, that it is just a thick and unruly vegetable with a Latin name like any other plant. Take straw, for example. Innocent, it makes a cosy bed for animals and has wrapping qualities worthy of a Christo and Jeanne-Claude installation used as it is to wrap water pipes, potato pits and roofs.

The colours, textures and flexibility of straw could provide endless opportunity to work in a modern way with thatch, combining it with glass and steel. Golden straw is 'green', an all too renewable roofing material. Thatch could be used properly as a viable material in modern architecture if we could dispense with our cultural baggage where thatch is a real symbol, but not a real material. It is a world-view and ethos, a metaphor for Ireland. Thatch, once unacceptable to achieving social standing, has become in its anglicised style a status symbol. The rising popularity of recently built thatched second homes pays homage to the metaphor.

It is time to imagine thatch as a cutting edge material, as efficient insulator and contemporary solar panel. This is exactly how it was used for thousands of years. Using the same principle as the spring well where scraw and stone protect from the sun's heat and light, the traditional thatched public house has no need of coolers on taps. Here the perfect pint was served cool in the summer, warm in the winter.

The potential of Irish vernacular architecture traditions remains unexplored. In the context of sustainable building. Vernacular building practices have not formed the basis of a contemporary green building industry, as has been the case elsewhere. Our sustainable contemporary architecture takes its references from Austria and Germany and the Scandinavian countries. We have adopted useful models such as timber frame and straw bale buildings but we have forgotten to look at our own doorsteps. The most common

form of Irish traditional dwelling - the thatched, one-storey, one-room wide plan, provides another model of green architecture where buildings were constructed by locals for themselves using local materials. It is in this context that we should try to imagine the future of thatch in Ireland. Traditional architecture can become the imaginative platform for a new architecture in a new Ireland.

Straw was once the predominant thatching material throughout the country, but with the rapid decline in traditional cereal cultivation it became difficult to source. With the change from straw to Irish reed in the 1970s and '80s, and more recently since the 1990s to imported reed, non-native materials are becoming predominant. The trend has implications for the retention of the character of vernacular architecture and represents one of the most difficult challenges for the conservation of traditional buildings. The progression from straw to Irish reed and later to imported reed represents not just a move from one kind of material or method to another but a change that can undermine the vernacular quality of a structure. The tradition of growing and processing materials, a fundamental factor in defining local architecture, is becoming increasingly rare. The essential feature of traditional architecture is its local character. While its origin may not necessarily be local or even native, building practices become traditional by their crafting over time and through the passing on of the skills from generation to



Left:
John Brereton
thrusting the
straw into the
roof Co. Kildare

Above:
Shears, mallet
and legget –
the thatching
implements of
John Jo

Opposite page:
Thrust thatch
with oat straw
Co. Westmeath

Finished ridge
with bobbins
and stretchers
Co. Galway



*In the context of protection of
Ireland's traditional architecture,
thatch has become the dominant
and almost the only aspect of a
traditional structure considered
worthy of support.*

Scollop thatch-
ing with straw
on hip-roof
house Co.
Offaly



Roped thatch
buildings Co.
Donegal



generation. Thatch is a perfect example of a traditional craft where within each style, local variations can be observed.

In 1945, Kevin Danaher collected information on Roofs and Thatching via a postal questionnaire from the Irish Folklore Commission. On the basis of replies, he identified and mapped the main thatching methods as practiced on the roofs of dwellings throughout Ireland.

THATCHING STYLES

Scollop or pinned thatch was identified as the most widely used method with examples noted in almost every county. Traditionally wheaten, oaten and rye straws were employed for scollop thatching. Where plentiful, reed was also used. Scollop thatch is laid on the roof, frequently over a sod layer, in strips approximately 50cm wide, extending from the eaves to the ridge. Each layer of material is secured with a 'stretcher' or 'band', a hazel or sally rod laid across the bundles of material. The pins, most frequently made from hazel or sally rods, resemble a hairpin and are generally referred to as 'scallops' or 'sprays'. Two or three scollops, are pushed in and upwards through the straw to pin down the stretcher. The ends of the straw or reed are trimmed to provide an even, flush finish. The thatcher places the next two bundles of thatch to overlap the previous bundles and conceal the stretchers and scollops. This is why this method is often referred to as hidden scollop thatch. The ridge is finished in different ways depending on the thatcher's preference, many of whom have developed their own ridge signature with decorative lattice patterns.

Thrust thatch consists of thrusting handfuls of straw knotted at one end into the thatched roof using a small two-pronged fork named variously as a spurtle, or beating pin. The first layer of thatch is sewn to the roof timbers with a thatching needle and all subsequent layers of straw are thrust into the existing thatch. Thrust thatching is completed in strokes similar to the scollop thatching method, the main difference being that the straw in thrust thatching is often dampened and beaten down to provide a smooth finish to the roof slope. Scollops and stretchers are used only at the ridge and eaves. The distribution of this method, based on Danaher's analysis of the Irish Folklore Commission questionnaire replies, extends throughout most of Leinster and some areas of East Ulster.

Roped thatching was once the most common style of thatching along the west coast of Ireland from Kerry to Donegal. The thatching material, whether straw, flax, rushes or wild grasses, was laid on the roof over a



Bobbins at ridge Co. Laois



Mallet, thrusting fork and rake for thrust thatching Co. Westmeath

sod layer. This layer, referred to as the 'scraw' was always sourced in areas of poor land where the grass was tough and wiry with matted roots. It was laid on the roof timbers, grass side upwards, in long strips or even squares. The thatching material was secured to the roof with a network of 'súgán' or natural fibre ropes.

While the roped method is now almost redundant as a style of thatching for roofs of dwellings, it is still used extensively as a thatching method on outbuildings. The roped thatch tradition was recently recorded throughout Connemara on the roofs of small traditional outbuildings such as byres, hen houses and turf sheds. Mostly farmers, and not professional thatchers, continue to thatch using the same styles and materials as used over a hundred years ago. While it would be impractical if not impossible to include such structures in a

Record of Protected Structures, the heritage value of these buildings is quite significant. The traditional craft of roped thatch has been maintained in these modest buildings that continue to serve the needs of small farmers.

Kevin Danaher, in his analysis of thatching methods, referred briefly to pegged thatch. It can be considered a thatching method in its own right but it could also be described as a variation on the scollop thatch or roped methods. The thatch is secured to the roof by a system of pegs inserted into or tied around ropes that extend along the roof from gable to gable. Danaher noted its presence in 1945 in an area in North Antrim and Derry and also in the Casla-Lettermore district of Co. Galway. The method was considered to have died out. However, numerous examples of this method were recently recorded in Connemara.



Nick Furlong preparing the 'dull' for thrusting into the roof



Reed thatched dwelling
Co. Galway

CONSERVATION OF THATCH

The conservation of the roof comes sharply into focus when the thatch requires renewal. This happens on an annual or biannual basis with roped thatch. A thrust or scollop thatch roof can last between ten and twenty years but the ridge should be renewed every five years. In the matter of conservation of thatched roofs in Ireland, the Heritage Council has led the way with flagship projects such as the publication of a Policy Paper on Irish Thatched Roofs, the conservation of an eighteenth century thatched farmstead at Mayglass in County Wexford, and in particular, the provision of conservation advice and substantial grants for re-thatching under its Buildings at Risk scheme. The Heritage Council imposes conservation conditions when awarding grants for re-thatching. The same conservation principles apply to thatch as with any other element of an historic structure, particularly the principle of retaining as much as possible of the existing structure and replacing elements only where necessary. This means that as many layers of the old thatch as possible are retained along with the features that go to make up an historic roof, such as the carpentry, the sod layer or straw lining. The roof must be renewed with the same type of thatching material and the same thatching style as was traditionally employed.

The thatch roof represents only one element of a vernacular building. In the context of protection of Ireland's traditional architecture, thatch has become the dominant and almost the only aspect of a traditional structure considered worthy of support. Conservation policy and support mechanisms must now begin to address the whole vernacular structure and its landscape.



Butted reed ridge
Co. Galway



Trimming the straw with a shears
Co. Galway



Oat field for straw thatch
Co. Westmeath

Fidelma Mullane is a specialist in vernacular architecture and can be contacted at fmullane@eircom.net

FURNITURE CONSERVATION IN LETTERFRACK

A partnership in professional training and service



Conservation Letterfrack carry out detailed work on individual objects, such as these cutlery canisters, as well as larger scale projects such as furniture collections and historic interiors.

© Sven Habermann

Antique furniture and other wooden objects are unique and special parts of our historic culture. Letterfrack is home to two exceptional initiatives that impact directly on the conservation of this important part of our heritage. Galway Mayo Institute of Technology (GMIT) at Letterfrack is part of an educational partnership with Connemara West plc, a locally owned and managed community development company. Since 1987, the partnership has managed and run a range of furniture courses in education and training in all aspects of furniture design, manufacture and technology. In 2001, a three-year National Diploma programme in Furniture Conservation and Restoration was established in Letterfrack. The necessity for third level training in the conservation and restoration of wooden heritage objects has been recognised and highlighted by many professionals in the museum sector and the antique business in Ireland since the 1990s. The programme, which commenced in 2001 has already undergone significant developments. So far 23 students have graduated and another group of 12 students are currently in their second year. Graduates found work in conservation workshops, museums or have started their own business.

The next intake of students to the Furniture Conservation and Restoration Programme will take place in 2007 with a three-yearly intake from then on. The current three-year course will change into a four-year Bachelor Honours degree. The syllabus will continue to cover a wide range of subjects in relation to the conservation and restoration of wooden heritage objects. This includes historic manufacturing processes and materials, modern conservation/restoration techniques, scientific analysis, preventive conservation, documentation methods and business aspects. The ethics underlying the conservation profession form the foundation of the training in Letterfrack. Students starting in 2007 will have a common 1st year with all the other programmes offered by GMIT at Letterfrack. It will cover basic design and furniture-making

skills. In subsequent years, specific modules will be taught, such as historic woodworking techniques like veneering, marquetry, hand finishing and painted decoration. Students will learn how to examine an object, and how to analyse materials. They are trained in carrying out conservation/restoration treatments and their proper documentation. Students who wish to apply for this programme should have a keen interest in history and an appreciation for the objects that form our cultural heritage.

A further initiative in Letterfrack was the establishment of Conservation Letterfrack, a workshop managed by Connemara West plc since 1999. The motivation was to bring together a team of highly-skilled conservator-restorers, craftspeople and other specialists to offer a comprehensive conservation and restoration service to those involved in the maintenance of historic buildings, museums, collections and private individuals. Conservation Letterfrack undertakes conservation and restoration work on individual objects, furniture collections and the historic interiors of some of Ireland's finest buildings. It also undertakes surveys, condition reports, disaster management planning and advice on collection care.

There is a growing awareness of the importance of protection and preserving our national heritage. Historic houses, museums and other collection-based institutions should act as examples and repositories for these heritage objects. The initiatives in Letterfrack in training and education as well as the provision of conservation services are an important part of the necessary infrastructure to support this work.

For further information contact:

Henning Schulze, BSc Programme in Furniture Conservation and Restoration, GMIT at Letterfrack, Tel 095 41660, henning.schulze@gmit.ie, www.gmit.ie, www.letterfrack.net

Sven Habermann, Conservation Letterfrack Tel 095 41036, sven@conservationletterfrack.ie, www.conservationletterfrack.ie



The courses at Letterfrack aim to produce competent restorers with a high level of practical skill and an understanding of the historical and ethical aspects of furniture conservation.

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GALLERY WATERFORD COUNTY MUSEUM

The Waterford County Museum is a small voluntary run organisation located at St. Augustine St., Dungarvan, Co Waterford. In 2005 the County Waterford Image Archive Project was established, under the management of the County Museum and with the support from a number of agencies including Déise design, Waterford County Library, the Heritage Council and FÁS.

The primary aims and goals of establishing the archive was:

- To provide the public with greater access to historic images of County Waterford. The photographs will be disseminated worldwide hopefully encouraging interest in Waterford history and further image donation
- To preserve and make available information about each image
- To preserve the images for future generation. A digital copy of the original image is stored in the archive; in the event of an image being destroyed the museum can reproduce the image off the digital copy.

The archive currently contains some 2500 historic photographs, sketches, postcards and drawings of Co Waterford and is available to view online. The system has been designed to ultimately store ten's of thousands of images. It is intended that approximately 2500 additional images will be added per annum. In order to find new material for the archive on an ongoing basis the museum has set up a history outreach programme, already there are volunteer collectors in 10 villages around Waterford collecting photographs for the archive.

In March 2006 the digital image archive constructed by Waterford County Museum was awarded the Best Small Museum Web Site 2006, at the prestigious Museums & the Web International Conference.

The following are just a sample of images collected and available on the website. For more details and to view more of the collection see - www.waterfordcountyimages.org



Left to Right: Members of the Waterford County Museum Image Archive project team; Image Archivist Alan Healy, Museum President Willie Whelan, Curator Willie Fraher and Déise Software Developer Martin Whelan. © Waterford County Museum

Pretending to shoot a stuffed animal, Dungarvan
© Waterford County Museum



GALLERY WATERFORD COUNTY MUSEUM



Left: Mick and Jack Ryan, Irish rugby players. Below: Train hanging over Ballyvoyle Viaduct. Bottom: Corpus Christi ceremony, Kilmacthomas. All images © Waterford County Museum



**INTERNATIONAL
BIODIVERSITY DAY**

This year the United Nations have declared May 22nd, the International Day for Biological Diversity. The aim of this designated day is to increase understanding and awareness of biodiversity issues.

To celebrate Biodiversity Day the Heritage Council are launching a series of postcards enti-

tled *Disappearing Ireland*. The series consists of five postcards, each depicting an image of a species or habitat in special need of protection in Ireland. On the reverse a short explanation of why they are in need of protection is also included. Through widespread distribution of the postcards, it is hoped to increase awareness and appreciation of our Natural Heritage.

For a list of Biodiversity Day events, see Notice Board page 36.



Our Rivers and Lakes: Ireland's rivers and lakes are precious national resources that much of Ireland's wildlife depends on for living space and sources of food. National surveys of water quality show a decline in waters classed as unpolluted and a progressive increase in slight to moderate pollution. Reducing pollution from agriculture and human sewage remains one of our greatest challenges. Image © Mike Brown



Marsh Fritillary *Euphydryas aurinia*: The Marsh Fritillary is the only Irish butterfly species listed for protection under the EU Habitats Directive. It was once widespread in Ireland but has declined severely over the twentieth century. It has declined due to land drainage and changes to livestock farming systems. Image © Robert Thomson



Green-Winged Orchid *Orchis morio*: The Green-winged Orchid is a rare and declining species in Ireland. It was most frequent in hay meadows and species rich grassland pastures, but is now largely confined to sand dunes, heaths, roadside verges and sand pits. Image © Robert Thomson



Irish Hare *Lepus timidus hibernicus*: Irish hares occur in a wide range of habitats, including lowland raised bogs, blanket bogs, grasslands and sand dunes. Historically, the Irish hare was widespread and common throughout Ireland though populations are thought to have undergone a substantial decline in the last 15-25 years. The exact reasons for this decline are unknown. The National Parks and Wildlife Service is currently undertaking the first national survey to establish population levels. Image © Mike Brown



JOHN DE COURCY IRELAND 1911 - 2006

Heritage Council member and journalist **Ted Creedon** writes an unverified but compelling account of the circumstances surrounding the death of John de Courcy Ireland's father, in 1914.

Much has been written and broadcast about Dr. John de Courcy Ireland since his death in early April. He was not only an acknowledged expert on Irish maritime history but also on the maritime affairs of many of the world's seafaring nations.

He had a passion for the sea and dedicated much of his life, in terms of travel, research, writing and voluntary work to the subject. Nothing delighted him more than discovering some previously unknown reference to an Irish sailor, or an Irish ship, while researching maritime archives in Portugal, Argentina or Morocco.

John was born on October 19, 1911, in Lucknow, India, where his father is believed to have been attached to British military forces. John's father, known simply as de Courcy (which always amused John), had studied in Heidelberg University in Germany. He had a flair for languages and was a fluent German speaker.

According to various published sources he died of typhoid, in China, in 1914 while on 'active service'. What that active service was has always been something of a mystery.

Two years ago, while John was resident in Dublin's Clonskeagh Hospital, this writer visited him on several occasions on behalf of the Heritage Council. The Council's Marine and Coastal committee hoped to learn the locations of Irish maritime archival material, both in Ireland and overseas, which could be accessed for research purposes.

During one interview John related an extraordinary story about what he believed to be the circumstances surrounding his father's death.

"My father was a bit of a mystery. He was connected with the British India Office in London, which was an important part of the government in those days. He was a victim of the First World War, in 1914. He was involved in a

very tricky thing in a place called Tsing tao, in China. A lovely port. The British had their eyes on the port for the very good reason that the Germans had theirs on it too" he said.

His father was sent to Tsing tao by the British India Office, to negotiate a deal with the German military to secure China's neutrality during the war, according to John.

"He got the job of bringing together the representatives of the German army and the British India Office and they had a huge conference in Tsing tao. My mother was in China with him and was walking around the port one evening where she saw two very sleek-looking ships preparing to go to sea. They were the Scharnhorst and the Gneisenau, Admiral von Spee's two famous ships" John said.

Naval records show that the SMS Scharnhorst and the SMS Gneisenau, both armoured German cruisers, were based in Tsing tao in 1914 at the outbreak of the war.

"My father spoke German as well as a German, I'm told, and he opened that conference in Tsing tao. He had hoped to impress on the Germans that there would be no fighting between British and German forces in the Far East and Asia. And at the end, when he wound it up, the disaster occurred. An extraordinary thing happened. The German army officers all stood up, pulled out their revolvers and shot my father. Quite extraordinary. I've seen the building where it happened. And that was the end of my poor father" John said.

According to John the British government protested this incident to the German government at the time. *"I have felt that (loss) all my life. I never had a father. My father was a remarkable person, apparently, and he died in that very unhappy way. I'd love to know what exactly was his mission - what was my father's actual job when this occurred. It may have been secret"* he said.

Heritage & Development

Tim Carey discusses the conflicting issues of Development and Heritage and how they may be compatible



We are all tediously familiar with the story. Heritage holds up development or heritage destroyed because of development. It seems to be an almost constant news item in this country. The current unprecedented level of economic activity has transformed the country. At the same time there are more safeguards for heritage in terms of legislation and conservation groups. When the two worlds of heritage and development collide opinions frequently become polarised and fraught with difficulty. There are few more vexed issues.

Sustainability on one level is about wider environmental sustainability relating to resources, energy and materials. But sustainability is also about retaining aspects of the world we have inherited, as custodians, for future generations. It sounds glibly simplistic. Indeed, it is, as the reality is far more complex. While much attention in this country has focused on heritage and infrastructure development it is in the far more numerous smaller residential and commercial schemes, that have a larger incremental effect – something akin to death by a thousand cuts.

Stonehenge famously highlights the conflicts often erupting between Heritage and Development. Labelled ‘the national disgrace’ the construction of a road next to the monument caused outrage. Plans are now in place to re-route the road due to mounting concerns over the stability of the monument caused by the large volumes of traffic passing by.

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As a nation we are very fond of being the best or the worst at something. In soccer we have the best supporters in the world, in literature we produce per capita probably the finest list of writers of any country. Conversely we are rip off Ireland, we have the highest house prices in Europe and the M50 toll bridge is the most idiotic traffic jam in Europe. In terms of the protection of our heritage we are very hard on ourselves.

Perspective is as important in relation to heritage as it is in other areas of life. However, perspective is something that we lack on our island and it is as well to remind ourselves at times that we are not as bad as we think we are. While we of course have our own particular difficulties there are horrendous examples in all countries.

On a recent holiday in the Marche region

of Italy we passed through, on a daily basis, the largest Roman settlement in the region - which is saying something - at Urbisaglia. Dating from the first century BC the complex includes the substantial remains of the theatre and amphitheatre. Oh, and also a petrol station.

The Loire Valley is the patrimonial heartland of France from which springs for many French people their sense of national identity. Sitting in the back garden of our rented gite we looked over the well-tended fields to the sixteenth century fairy tale castle of Ussé which provided the inspiration for the fairy tale sleeping beauty. It was an idyllic scene the illusion of which was more than somewhat shattered when the warning siren went off in the Chinon nuclear power plant 6 miles away (after some minutes of sipping our coffee nervously we concluded from the lack of panic in the area that it was a safety drill) the huge plume of vapour from the plant taking on an even more ominous hue than normal. Or what about the state of large stretches of Roman wall in London, which makes our own city wall of Dublin seem positively resplendent in places.

Dealing with heritage and development in a mature way is not easy. Of course there are times when it is a case of “either/or”. On some occasions it is heritage that is given precedence. To take perhaps extreme examples it would not be acceptable to build apartments on the Wexford Slobs or to demolish the burial chamber at Newgrange for a Lidl store. In others it is development that gains – archaeological sites will be excavated and trees felled to make way for houses. The most important sites are afford-

ed protection under various pieces of legislation, including the National Monuments Acts, the Planning Acts, the EU Birds and Habitats Directives and the Wildlife Act.

However, rarely is it an absolute case of “either/or”. This is the grey area in which most residential and commercial development takes place. How can development and heritage be compatible? One of the basic ways to try to ensure that this does happen is to actually put heritage on your mental map when you first start to run with an idea for a development. Very rarely can heritage be adequately accommodated as an afterthought. Heritage needs to be incorporated at the planning and design stage whether this be in a local area plan, the first draft design for a new building in an architecturally sensitive area or in doing a habitat survey of a site to be developed.

imagine the scene in London when excavations were taking place for the Guild Hall gallery in the City and they discovered the Roman amphitheatre. It must have been an interesting moment replete with choice expletives.

ARCHAEOLOGY

Archaeology often provides the most difficult of problems due to the fact that often the very existence of an archaeological site may not be known until ground is broken. While we have



Stonehenge,
Wiltshire
© www.empics.com

our own examples - imagine the scene in London when excavations were taking place for the Guild Hall gallery in the City and they discovered the Roman amphitheatre. It must have been an interesting moment replete with choice expletives. That they did not know where the Roman amphitheatre is surprising but it does put into context some of our own recent discoveries.

In architecture a quick fix solution, or lazy approach, is to put up a pastiche building that imitates the more historic buildings in its immediate environment. However, this often mocks the original structures by being merely a cheap and nasty imitation. At the same time it is somewhat dispiriting isn't it? Each generation should be allowed or have the philosophical confidence to put its own vision forward. One difficulty is that it can be difficult for people to pinpoint the reasons for liking or not liking something. How many lay people could discuss the particular merits of any building with precision? Often people fall back on the prejudicial position against anything that looks modern - the woe-ful standard of much of the building of the 1960s, 70s and 80s is perhaps largely to blame for this.

An often over looked alternative is for an existing building to be re-used rather than being replaced. A recent Dublin City Council survey indicates that not only does the re-use of buildings assist in retaining character but it is also environmentally sustainable and cost effective. In England the extremely successful property development firm Urban Splash has redeveloped some amazing structures with local authorities, but on a sound economic footing. Some of their buildings include the daunting scale of the Lister Mills in Bradford and the challenging economic environment around the Midland Hotel in Morecambe.

ECOLOGICAL LANDSCAPE DESIGN

In some ways the issue of ecological landscape design has begun to take root. In Ireland we are at an early stage with Biodiversity Plans in various stages of progression in a number of local authorities, with many going somewhat down the road of addressing biodiversity and planning. However, there is no doubt that ecological issues can be very emotive. Take, for example, the felling of trees on the main urban thoroughfare in Ireland at O'Connell Street.

The Heritage equation is not all one-sided. On the other side there is the question of providing for our own heritage of the future. Each generation should be entitled to make their own mark. But very often there is a negative reaction to anything new. It is interesting to speculate if today we would object to the construction of some things that we now cherish? Taking some examples from my own area (there



View of the
A303 road from
Stonehenge
© www.empics.com

are hundreds, if not thousands, of examples like these throughout Ireland) - would we get away with putting up the Lead Mines chimney on a hill outside Bray, would we get away with construction of houses on Sorrento Terrace, or a railway along a pristine section of coastline in south Dublin? These are pertinent questions and those who object to all new development should reflect on them.

However, at the same time this argument is used by some to mask often poor quality design that we have to endure on a daily basis. Their argument can be a vacuous one when confronted with the reality of what they are building. However, often it is an argument that has merit. Just because something is new does not mean it does not have merit. Things, alas, are rarely clear-cut in heritage.

One problem is that heritage is given a bad name by people who use it as a weapon. These people will find, indeed intensively seek out, a heritage issue to support their objection to a particular development to hide reasons that do not relate to that heritage - for example it will block their view or increase traffic on their road. Those who promote development then see heritage as a crank subject. Using heritage as a weapon like this rarely advances the cause of that heritage.

There is no doubt that heritage and development is an issue that is going to continue to feature as Ireland continues its rate of economic development. The beginning of the conservation movement in Ireland has been traced back to the Wood Quay controversy of the late 1970s. We have come a long way since then. However, we are far from dealing with the issue in a mature way. Too often it is confrontational and "either/or". I would suggest that what we need to do is to concentrate on policies, projects and practice beyond "either/or".

By **Tim Carey** from the Conference Planning and Design for Heritage and Development: Projects, Policies and Practice Beyond Either/Or held in Killiney Castle, October 18 and 19, 2005. A Dún Laoghaire-Rathdown County Council and Heritage Council Event. For more information see www.dlrcoco.ie/heritage/conference.pdf or email tcarey@dlrcoco.ie

Planning for Local Heritage

FIRST THREE COUNTY HERITAGE PLANS NOW BEING REVIEWED

COUNTY HERITAGE OFFICER PROGRAMME

County Heritage Officers are employed by Local Authorities in partnership with the Heritage Council. The success of this programme is illustrated through its continuing expansion: it developed from an initial intake of three County Heritage Officers in 1999 to 25 officers today. With the publication of the National Heritage Plan (2002) it is now Government policy that each Local Authority should employ a Heritage Officer and develop and implement a Local Heritage Plan.

Sligo, Laois and Offaly were the first Local Authorities to produce County Heritage Plans back in 2002. These five-year plans outlined recommendations for the management of heritage throughout the county. Heritage Officers in each of these counties have now started to compile new plans, which will run from 2007-2011. As part of their preparation there is a public consultation process, which provides an opportunity for all those interested to come together and help develop a practical action plan to protect and manage their local heritage.

COUNTY HERITAGE PLANS AND HERITAGE FORA

The emphasis in County Heritage Plans is very much on partnership, shared responsibility and co-ordination between all groups and individuals with an interest in, and responsibility for, heritage management in each county. The Heritage Officer works closely with a Local Heritage Forum, an advisory body with representatives from local government, state agencies, local development agencies, farming organisations and the community and voluntary sector. The current Heritage Plans for Laois, Offaly and Sligo were prepared by the Heritage Officer and Heritage Forum in each county, following extensive public consultation. Heritage Plans aim to be practical and realistic action plans containing broad objectives for the built, natural and cultural heritage of the county and a series of achievable actions for each objective.

A TASTE OF THE ACHIEVEMENTS IN EACH COUNTY

Discussed here are just some of the projects undertaken in each county as part of the Heritage Plan process.

LAOIS

- Surveys of habitats, hedgerows and eskers in Laois in preparation for the production of a Local Biodiversity Action Plan;
- Inventory of industrial heritage, including a field survey of mills and a survey of the Mountmellick

Branch of the Grand Canal;

- Workshops and training seminars on graveyard management; planning and wildlife for Tidy Towns groups; 'Running a Museum on a Shoestring'; reminiscence and social history recording; conservation of hedgerows, protected structures and heritage interpretation;
- Production of a series of posters detailing the rich natural, architectural and archaeological heritage of County Laois
- Village design statements have been published for Clonaslee and Durrow.
- Publication and interpretive signage on the Laois Heritage Trail, detailing 13 sites of heritage interest around the county;
- The 'Golden Mile' Competition has been introduced to raise awareness and appreciation of the value and importance of hedgerows;
- Outside Broadcasts from heritage sites and short pieces on a range of heritage topics for local radio.

SLIGO

A county education programme ran for two years, during which time the schools' field fences project won first prize at the European eSchola e-Learning Awards in 2003. The newly produced Monuments of Sligo poster went to all heritage groups and schools. Regular workshops and networking events are organised for heritage interest groups in the county and a very successful Field Monument Scheme offers free advice to landowners whose land contains some of Sligo's 6,500 listed monuments.

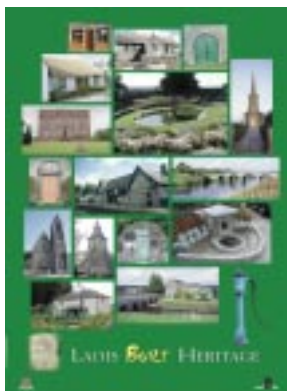
Reports produced (or currently in production) include:

- Archaeological and Industrial Heritage inventories of Co Sligo
- Geological Heritage of Co Sligo
- Audit of Archaeological objects from Co Sligo held in the National Museum of Ireland.
- Biodiversity database and Advice Notes for Sligo Local Authorities staff
- Conservation Management Plan for Carrowkeel and Inishmurray
- Village Design Statements for Ballisadare, Collooney, Easky, Grange

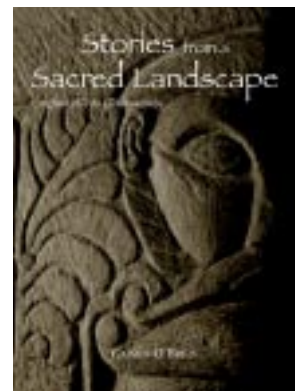
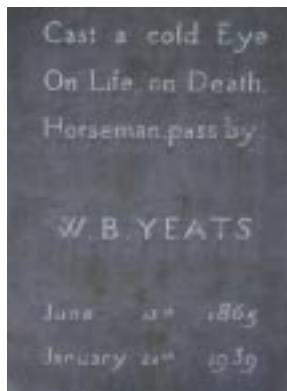
OFFALY

- Surveys of Offaly's thatch, mills, bridges, monastic sites, stained glass windows and hedges were carried out.
- Publications include 'Living Under Thatch' by Barry O'Reilly, 'Stories from a Sacred Landscape, Croghan Hill to Clonmacnoise' by Caimin O'Brien and posters of Offaly's monuments and

Laois Built Heritage poster, one of a series depicting the natural, architectural and archaeological heritage of the county



Just one of nearly 100 pictures of an inventory of structures and buildings associated with Yeats in Co. Sligo



Stories from Sacred Landscapes, Croghan Hill to Clonmacnoise by Caimin O'Brien. This was commissioned by Offaly County Council and is being launched in May 2006

natural heritage

- Biodiversity Action Strategy for Offaly
- Village Design Statements for Kilcormac and Pullough
- Annual Heritage Seminars held on biodiversity, graveyard management, hedgerow care, interpreting heritage
- Primary School teachers' workshops on biodiversity
- Schools workshops on hedgerows, owls, monastic sites, artefacts - with trips to the National Museum of Ireland
- Radio Three advertorials and series of outside broadcasts at heritage sites

INDEPENDENT EVALUATION

With the first local Heritage Plans now coming up for review, it is important that a systematic method of evaluation is used to determine whether the plans have been successful in attaining the results they set out to achieve. It will be equally important to assess what other impacts, either positive or negative, the Heritage Plans have had in each area, and to determine what lessons can be learned in order to improve the planning, implementation and management of future plans and programmes.

With this in mind, the Heritage Council has commissioned the development of a standard methodology for the evaluation of City and County Heritage Plans. Using this methodology, independent evaluations of the Heritage Plans in Counties Sligo, Offaly and Laois have now been commissioned and the results will be used to inform the development of the new County Heritage Plan for each area.

NEW COUNTY HERITAGE PLANS

With the current Heritage Plan in Counties Laois, Offaly and Sligo entering the final year of implementation in 2006, the process of developing a new plan for each County has already begun. Submissions have been invited from interested groups and members of the public on both a local and national level. Following the first phase of public consultation, a draft plan will be prepared based on the issues raised by the public. Following publication of the draft Heritage Plan, a second phase of public consultation will commence, to allow the public to comment on how well the draft Heritage

Plan represents their views on the future management of heritage in each county. It is intended that members of the County Council will adopt the new County Heritage Plans for Laois, Offaly and Sligo before the end of the year.

ISSUES FOR NEW PLANS

Ireland has changed considerably since 2001, when the first Heritage Plans were being prepared. At a national level, economic changes have meant that development pressure has greatly increased, and with it, considerable pressures on our built and natural heritage. Since then, the Government have published both the National Biodiversity Plan and the National Heritage Plan, both of which set out policy for the development of future local plans. Locally, new County Development Plans have been adopted for each county since the publication of their Heritage Plans. All of these changes, and others identified during the public consultation and independent evaluation stages, will inform and impact on the development of new Heritage Plans for Laois, Offaly and Sligo.

To find out what is happening with your local Heritage Plan, contact your Local Authority Heritage Officer. Further information on the Heritage Officer Programme, and contact details for all Heritage Officers are available at www.heritage-council.ie/local/index.html.

By **Catherine Casey, Amanda Pedlow and Sharon Eastwood**

Comments, queries or submissions on the County Heritage Plans detailed here should be addressed to:

Catherine Casey, Laois County Council, Áras an Chontae, Portlaoise, Co Laois, email ccasey@laoiscoco.ie; www.laois.ie/heritage

Amanda Pedlow, Offaly County Council, Áras an Chontae, Tullamore, Co Offaly, email apedlow@offalycoco.ie; www.offaly.ie/offalyheritage

Sharon Eastwood, Sligo County Council, County Hall, Riverside, Sligo, email heritage@sligococo.ie; www.sligococo.ie

feral FERRET survey

In early 2005 the Feral Ferret Survey was launched, to determine the distribution of feral ferrets in Ireland. The ferret is a member of the weasel family and is the domestic form of the western polecat. It is very similar to the American mink in size and shape. Two colour forms of the ferret occur in captivity. The first is albino, white with red eyes and the second form is variable but may be very similar to the wild polecat, with dark brown outer hairs and creamy under fur on the body and a 'bandit like' mask over the eyes. In captivity ferrets are kept as pets and also for hunting rabbits by ferreterers. Sometimes ferrets escape from captivity or are lost during hunting. If a number of ferrets or a pregnant female escape, then the establishment of feral colonies can sometimes occur. Currently the only free living populations known from Ireland are in North County Monaghan, near the Cavan border and on Rathlin Island off the North Antrim coast. The survey hopes to map the distribution of the known populations and to investigate if other feral populations occur in locations on the mainland and offshore islands.

One of the prime aims of the survey is to determine if the population of ferrets in Monaghan has spread further in the county and to the adjacent counties of Cavan, Tyrone, Fermanagh and Armagh. There is also a possibility that a population is present in East Cork/West Waterford, therefore records from this region are also of extreme importance.

The survey is based on collecting carcasses of road casualties and pest control. Photographic and live sighting of wild ferrets are also been recorded. Members of the public are requested to look out for dead ferrets on their travels. If you come across a dead ferret you are asked, if possible, to store it in a cool or frozen place to preserve it and contact Daniel Buckley, the Ferret Survey Coordinator immediately for posting instructions.

If people are unable to post the corpse, they are asked to photograph the Dorsal (top) surface, the Ventral (Bottom) surface and the face of the animal. However, postage of carcasses would be preferred, as they will be need-

ed for morphological and dietary studies. Carcasses from gamekeepers, hunters and farmers are also requested.

Daniel is also very interested in talking to ferreterers in Ireland for information about ferrets, such as records of lost animals and possible locations of feral populations. In Britain it is common practice among ferreterers to cross domestic ferrets with wild polecats to improve bloodstock and Daniel is interested to know if Irish ferreterers are importing polecats into Ireland for this purpose.

For more details on the project contact - **Daniel Buckley**, Ferret Survey Coordinator, Toames East, Macroom, Co. Cork. Tel. 086 3691982 email: ferretsurvey@gmail.com

© Daniel Buckley



AN TAISCE'S CORK CITY OF CULTURE PROJECT

An Taisce Cork hosts Heritage Photography Exhibition "Accessible Appreciation"

October 10th – 17th, 2005



2005 saw Cork City celebrate its year as European Capital of Culture. As part of the celebrations, An Taisce held a week long Photographic Exhibition based on Cork's built heritage. This took place in its Mobile Education Unit on a pedestrianised street outside the Crawford Gallery in Cork City. Along with the exhibition they also displayed a 34-slide Powerpoint show displaying some of the best examples of Cork's buildings and structures. The project, which was awarded grant aid of €6000 from the Heritage Council fulfilled its key objective – to make heritage appreciation easily accessible to the public. Using 13 story-boards and a Powerpoint slide show, the exhibition covered five themes to illustrate Cork's built heritage.

These theme's included Cork landmark buildings, its bridges and its contemporary architecture. The exhibition was complemented by the production of CDs containing the 34 Powerpoint slides used during the project. This aspect of the project proved to be very popular with many of the local schools, third level colleges, members of Cork City Council and the general public availing of them. Over 1000 visitors came to the unit to view the exhibition. As a result of the success of the project, An Taisce intends to look at the possibility of repeating the project model in other towns and cities in Ireland (funding and/or sponsorship permitting).

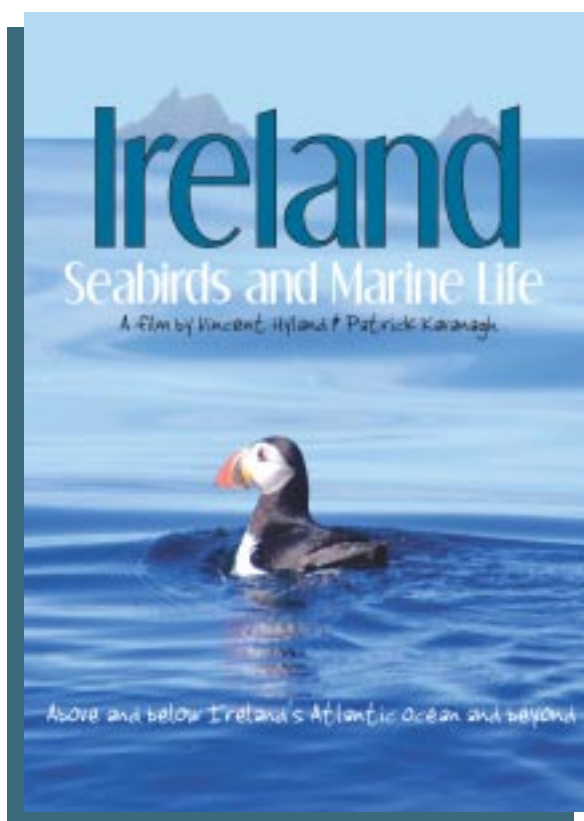
Deirdre Joyce, Spatial Heritage Unit, An Taisce. Tel. 01 7077069. www.antaisce.org

Samples of Cork buildings displayed during the week long exhibition. All images © An Taisce



Ireland - Seabirds and Marine Life

A NEW 2 HOUR DVD OUT NOW!



The first ever comprehensive account of Ireland's Atlantic Marine Wildlife on one DVD. From the film-maker of the award winning Jacky and Daw, Vinny Hyland, the DVD consists of 9 short films exploring the amazing marine life existent in the offshore seas above and below Ireland's western fringes. Stunning visuals from Antarctica and the Galapagos Islands begin this journey of discovery setting

the stage for a wonderful encounter with Ireland's fascinating marine wildlife. From winter through spring, summer and autumn all the major species are covered - nesting seabirds, Grey Seals, Bottlenose & Common Dolphins and much more. The film is aimed at anyone with an interest in marine wildlife and will be a valuable addition to educators looking for Irish based content in schools.



Further information, video preview and to order a copy go to - www.vincenthyland.com/sealife.htm
Also available from selected retail outlets and tourist offices throughout Ireland

Watch out for - Coming in 2006!

Jacky and Daw - the secret lives of nesting Jackdaws.

Remember Jacky and Daw, featured in Wild Ireland magazine, on the web and on RTE Mooney Goes Wild? After an absence of 5 years this must-watch film about the nesting behaviour of Ireland's most famous Jackdaws is coming to DVD.



Further information including a preview at www.vincenthyland.com/jackdaws.htm Available September 2006

Attracting Younger Audiences to Museums



Creative Work
in Progress

A number of initiatives promote the engagement of young people with cultural heritage institutions. The National Children's Strategy states, 'Children will have access to play, sport, recreation and cultural activities to enrich their experience of childhood'. This emphasises the notion of listening, thinking and acting more effectively for children. The Council of National Cultural Institutions Policy Framework for Education, Community, Outreach supports the idea that 'Publicly-funded cultural resources have a particular responsibility in respect of children and young people, while the Child Protection Guidelines, recently published by the Arts Council, will help to ensure that organisations are better positioned in their facilitation of events for younger audiences.

The best thing a museum can do to attract younger people is to become family-friendly. By ensuring that staff and volunteers are welcoming and that the museum seeks to attract families in its publicity, this can be easily achieved. It is a

good idea to consult with young people in the creation of programmes that are intended for them. Heed their advice when it comes to snappy sharp design because they will identify material that is geared towards them and recognise the effort that is being made

on their behalf. Consider placing display cases and hanging works of art in positions that they can easily see and where they can read the label – at the same time help them to learn that there are things that they should not touch.

Create programmes that they can participate in and see the results of their work. Have different activities – informal discussions, workshops, storytelling, dressing up – that they can take part in so parents don't have to do all the work. Even simple ideas like having an 'art cart' with discovery trails, activity sheets and paper enables young people to have fun. Encourage the shop to sell items that are inexpensive and that will be treasured. Plan for dedicated family-friendly days when activities involve adults and children. Programme other days with events that are just for children. While 'I.T.' is the buzzword, not every museum can afford the investment in technology. Try attracting all ages with a schedule of interactive experiences that includes teenagers, who often appreciate museum objects and fine art as much as adults. Getting involved in events such as International Museums Day, which is held every year can encourage new generations to express their creative talent by using museums.

Museums are there for all to enjoy, as a means of securing our past and to ensure that our heritage is carried to future generations. Encouragement at a young age will sustain through to adulthood and develop a nation with a knowledge of and respect for our cultural heritage.

Marie Bourke, Keeper,
Head of Education, National Gallery of Ireland
*See Notice Board section for details on events in
our museums.*

A Young
Artist



Prehistoric Music in Ireland

Maria and Simon O'Dwyer explore the prehistoric
musical instruments of Ireland



The study of music and instruments from prehistoric times is a relatively new phenomenon. As a discipline of archaeology it has remained on the periphery, the preserve of a small number of dedicated enthusiasts around the world. In recent years, however, there has been a growing awareness of the importance of the prehistoric musical instrument collections and the very large contributions that they can offer to our knowledge of the evolution and interactions of civilisation in prehistory. It is curious to note that the oldest surviving instruments emerge at the same time and in the same settings as the first cave art from 40,000 years ago. Examples of surviving instruments are relatively rare, yet many ancient images of musicians occur and musical traditions that have their origins in prehistory are still practised today.

The study of ancient instruments is more than just about music. Insights can be gained into culture, religion, migration, organic and metal craftsmanship and the evolution of the vast complexity and diversity that is music in modern times. When, for example, an Iron Age bronze trumpra from Ireland is almost identical to a Nepalese version played in the living tradition many intriguing questions are posed.

In the second half of the 20th Century worldwide interest in prehistoric musical instruments steadily increased. Surviving instruments are seen as a way to enlarge our knowledge of the early people who made and played them. Ireland's extensive collection of surviving prehistoric trumpets, horns, bells and others instruments is unique in the world. These instruments span at least 3,000 years from 2000 BC to 1,000 AD and are the products of several distinct cultural ages. Until the mid-1980s only archaeological studies had been carried out on the Bronze Age horns and Iron Age trumpets. Then in 1986 Prehistoric Music Ireland was set up and the first accurate reproductions of a pair of bronze horns from Co. Antrim were made. Almost immediately new and exciting discoveries about how to make and play these instruments

Loughnashade trumpra, the only one of four to survive, found in the 'lake of treasures' in Emhain Macha, Co. Armagh. It dates from the first century BC.

Along with crafted metal work, instruments formed from stones and bones have also been recovered



A collection of bronze horns recovered

Recovered from Co. Kerry, this particular instrument is extremely finely cast. Its fundamental note is D and it has a particularly deep haunting tone



came to light. It became clear that a very high level of craftsmanship and intellect would have been required to develop them. Since then, Prehistoric Music Ireland has been reproducing and studying Bronze Age horns and Iron Age trumpas including An Trumpa Créda, (loughnashade original), the Ard Brinn (trumpa fada), crothalls (Bronze Age bells), the Mayophone (Early Medieval free reed horn) from Co Mayo and the Wicklow Pipes (4,000 year old wooden pipes), stone and bone flutes and instruments from abroad.

It is curious to note that the oldest surviving instruments emerge at the same time and in the same settings as the first cave art from 40,000 years ago

To understand the role that music has played throughout the ages it is important to explore the origin, development and proliferation of music and instruments. Music can be seen as audio expression, as a means to communicate and collaborate in entertainment, media, war and spiritualism, existing along side visual art. The oldest instruments, usually bone flutes recovered from deep caves in France and Germany, have their origins at the same time and in close proximity to the first example of cave art some 37,000 to 40,000 years ago. Structured sounds and pictures have been interwoven ever since. The most immediate example that comes to mind is the remarkable success of the music video in recent years. Many cultures have music in their legends of origin. A particularly ancient example that survives is that of Aboriginal people in North Australia who tell that a didgeridoo was played by a god and a man came out at the end. Music has a long association with war and conquest. Some of the oldest visual images depicting war include horns, pipes and drums. Instruments that were made specifically for this purpose have been developed to a high degree.

From Persian mouth pipes in the centuries BC to Celtic war trumpas in the middle Iron Age to Highland war pipes which were deployed in battle in World War I, music has been used to embolden friends and terrify enemies.

Musical traditions and instruments have evolved to great standards of perfection and specialisation resulting in the huge diversity of sound and song that we have today. By tracing music back through the ages we can find the progression of steps which allowed a bow and arrow to evolve into a grand piano or a kudo horn to lead to a brass band. Central to this story is the way instruments emerged in different parts of the world and then became removed and interchanged through travel, trade and conquest. These musical movements could help to verify existing knowledge of otherwise unrelated events or legends. Continuing research reveals a far greater degree of movement and communication than previously thought. A lute may begin its evolution in China, playing Chinese music, and then be carried west all the way to Europe and though the music is different and the instrument may have been altered to suit another tradition, it is still a lute. A fascinating aspect of music through the ages is the re-emergence of an ancient instrument into the present day musical traditions. A sound that has been asleep for 3,000 years is awakened and immersed in a living music so that it is altered and enriched by the experience. The instrument is acting as an audio time capsule which can bring back a flavour of an era long gone but can also function as a 'new' sound which will enable a music form to evolve in a different way. Thus the past really does become the future.

Simon O'Dwyer and Maria Cullen O'Dwyer are Prehistoric Music Ireland, based in Co. Galway. Their work comprises 15 years reproducing and musically exploring Irish instruments from prehistory. For more details on their work see www.prehistoricmusic.com
All images © Astrid Neumann

BIODIVERSITY GRANTS 2006



Barn owl
© Robert Thomson

In 2005 the Minister for Environment, Heritage and Local Government announced the establishment of a new 1m Biodiversity Fund in line with the recommendations on the Implementation and Review of the National Biodiversity Plan. To be delivered throughout 2006 and 2007, this new fund was established to support the implementation of the National Biodiversity Plan and to further the government commitment to enhancing Ireland's biological diversity. The fund was administered by the Heritage Council and was open to community groups and individuals to manage nature conservation sites in their own locality.

With an emphasis on local level, priority was given to projects that assist the management of sites which contain habitats of special conservation importance in Ireland, or which support threatened or vulnerable species. These include habitats or species protected under national legislation or listed in the EU Habitats and Birds Directives. A total sum of 500,000 was allocated to projects throughout the country in 2006. Below is a sample of just some of the grants awarded as part of the Biodiversity Fund Programme 2006.

THE BARNOWL NEST BOX PROJECT

Barn owls are a species in decline. Where suitable nesting sites exist, the opportunity to increase their breeding success should be provided. The aim of this project is to provide nest boxes for barn owls. The area involved is a mixed tillage and rough grassland agricultural area. The hedgerows are mature and there are a large number of suitable mature trees. It is a suitable area for the project as barn owls are frequently

observed. Nest boxes will be constructed using good quality materials and following an approved and recommended design. Birdwatch Ireland has agreed to manage the Barn owl nest box project and will advise on the installation of boxes.

THE CENTRE FOR ENVIRONMENTAL LIVING AND TRAINING (CELT) WOODLAND AND WETLAND HABITATS PROJECT

Bealkelly wood, Tuamgraney, Co. Clare covers some 80 acres on the terminal moraine deposited during the Ice Age which marks the south and western shores of Lough Derg on the River Shannon. This woodland is partly mixed and partly native - the latter covering over 60 acres with fairly typical oak/ash/hazel/holly/willow interspersed with some wild cherry, rowan and crab apple. The ground flora is of high biodiversity since a range of habitats exists, including streams, ponds, marsh, and dense, medium and open canopy areas and lakeshore. A large pond and a winter-running stream currently have limited biodiversity due to overgrowth of scrub and poor flow pattern obstructed by weed. The overall aim is to clear an amount of shrub and prune a number of trees, allowing more light to the ground flora, and to landscape the pond and stream to improve habitats for plants, invertebrates and fish.

MOUNT PLUNKETT NATURE RESERVE

Mount Plunkett nature reserve, Co Roscommon, consists of 37.7 acres of land, including 600m of water frontage, flood lands



Restoration of
natural fishery at
Lickeen Lake

and grasslands, which are used by ground-hatching birds. It also contains an extensive area of woodland and good upland, perfect for linnet crops, which would provide a much needed food supply for small birds. The aim of this project is to enhance existing wetlands/woodlands and to establish a riparian zone and linnet plots and for general habitat improvement i.e. to create a wildlife pond at Mountplunkett House.

Work to be carried out includes:

- Putting in a road to allow access for educational purposes and access to manage the riparian zone;
- Seeding of 3 fields of Linnet crops to provide feed for birds;
- Opening up the harbour to provide a wildlife pond and wetlands area, and
- Planting of 200 trees including oak, cherry, hazel, spindle and holly to provide food and shelter for the birds.

ROUNDSTONE BEACHES ENVIRONMENTAL PROJECT

This headland project at Roundstone, Co. Galway is essential for the stability of the beaches in this area. The proposed work aims to increase the biodiversity by helping protect and reinstate the existing habitat. In order to stabilize the headland the walkway will be redirected and the entrance gates moved to a more suitable location. This will ensure a better flow of pedestrians at the entrance. To facilitate the traffic flow extensive work to stabilize the dunes at this location will also be carried out. Appropriate signage will also be developed to ensure the protection of planted and repaired areas.

CORNCRAKE HABITAT RESTORATION PROJECT

This Birdwatch Ireland project aims to develop and deliver management to maintain, improve and expand Corncrake habitat on the Donegal Islands. It also aims to undertake work currently underlined in existing habitat management plans including:

- Investigate the feasibility of rabbit control or exclusion on Inishbofin Island
- Draft a management plan for an additional

two islands in Donegal - Inishmeane and Gola

- Assessments of all habitat management work done to date on these islands to review the success or otherwise of each area and make recommendations as appropriate
- Where possible and appropriate, develop demonstration areas for best practice in managing land for Corncrakes.

If these aims and objectives are met it is expected that the amount of suitable habitat for Corncrakes will increase and in turn the populations on these islands will rise, which is also key to increasing numbers on nearby mainland areas.

RESTORATION OF NATURAL FISHERY AT LICKEEN LAKE

In common with similar fisheries, there has been a reduction in stocks of wild brown trout in Lickeen Lake over the past 30 years, while the original Arctic char appear to have disappeared altogether. The decline is caused by a number of factors including:

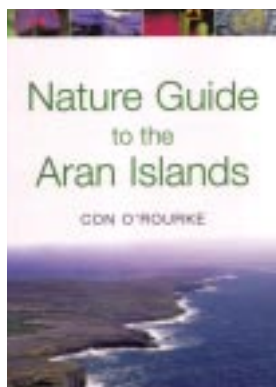
- General agricultural pollution from cattle-rearing around the lake
- A serious fish kill in 1998
- Specific pollution by aluminium discharge from a local water treatment plant, the subject of a complaint in 1998 to the EU Commission
- A huge increase in the population of non-indigenous fish, particularly rudd, which compete for resources with the native trout.

It is planned to purchase a set of electric-fishing equipment and suitable nets for use in evaluating the population and health of existing fish stocks. It also aims to reduce the population of rudd, which would be removed live and passed to the Central Fisheries Board for transfer to coarse fishing waters in Dublin and the east of Ireland.

To learn more about The Heritage Council Grants Programme, please see
www.heritagecouncil.ie

“BOOKS”

These books are supported under the Heritage Council's publications grant scheme.



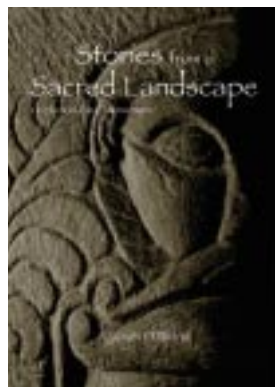
Nature Guide to the Aran Islands

by Con O'Rourke

This consummate description of the wildlife of the Aran Islands – its flora, fauna, geology and climate – is by an expert intimately familiar with the landscape. The outcome of lifelong study and observation, it condenses key facts from the writing on Aran, illustrates them copiously with colour photographs and fuses the whole into a concise source for exploring the diverse ecosystem of the islands. The Nature Guide to the Aran Islands throws open a window onto one of Western Europe's environmental treasure-troves, and is an invaluable and enduring work of reference.

Published by The Lilliput Press, 2006.

ISBN 1-84351-078-2



Stories from a Sacred Landscape: Croghan Hill to Clonmacnoise

by Caimin O'Brien

With the flair of a storyteller and the keen eye of a practicing archaeologist, Caimin O'Brien looks beneath the monastic ruins of County Offaly to uncover Stories from a Sacred Landscape: Croghan Hill to Clonmacnoise. O'Brien draws on archaeology, history, poetry, folklore and legend to create vivid portraits of twenty-three sacred places within Offaly. He recounts the tales that surround the county's first saints and the monasteries they founded. Because four of the five ancient provinces of Ireland met in Offaly, its monasteries played a crucial economic and political role in Irish history.

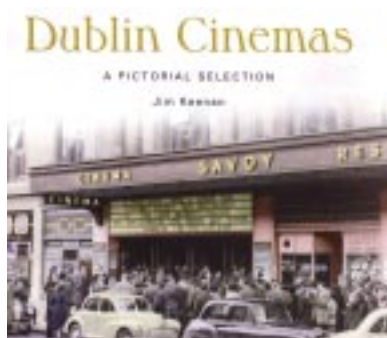
O'Brien follows the stories of Offaly's monastic foundations through tribal conflict, Anglo-Norman conquest, Gaelic Revival, the Reformation and on to the present day. Lavish illustrations make Stories from a Sacred Landscape a visual feast.

It features images of Offaly's monastic landscape by the internationally renowned photographer James Fraher. The book also contains full-colour photographs of the treasures produced in Offaly's monasteries, including exquisite gold, silver and bronze artworks and glorious illuminated manuscripts. In addition, it highlights the artistry of monastic stonemasons and of the county's stained glass windows, many by Harry Clarke Studios. Stories from a Sacred Landscape is essential reading for anyone with an interest in religion, politics and Irish history. O'Brien's unique and comprehensive approach to his native county will change forever the way that people see Offaly's sacred landscape.

Published by Offaly County Council, 2006.

This book is available from bookshops and through www.mercierpress.ie

ISBN 1-85635-489-X



Dublin Cinemas, A Pictorial Selection

by *Jim Keenan*

This book features many of Dublin's oldest and best-loved cinemas. The images evoke memories of an earlier pre-television era when each suburb had its own local cinema, and seven cinemas graced O'Connell Street. Most of these old cinemas have long since vanished, but this pictorial compilation records a selection of them for posterity. It includes not only the luxurious down-town venues, but also many of the city's notorious 'flea pits'.

While most of the photographs are of cinema facades, some show the ornately designed interiors. The magnificent, original auditoria of two Super Cinemas, the Theatre Royal and the Savoy, are particularly well illustrated.

Although the book is mainly devoted to cinema buildings, it is also illustrated with maps, advertisements and photographs of cinema staff. Augmented with short commentaries, it provides a varied and valuable record of some of Dublin's most memorable cinemas.

Published by Picture House Publication, 2005

ISBN 0-9550683-0-4

The Ancient Books of Ireland

by *Michael Slavin*

Ireland's Ancient books are among the most fascinating and beautiful in the world. In the lavishly-illustrated *The Ancient Books of Ireland* Slavin used stunning images from books such as *The Annals of the Four Masters* and *The Book of Kells*, to showcase the magnificent script and remarkable illuminations from sixteen heirlooms of early Irish literature. He also reveals the stories and legends with these exquisite 1,000-year-old manuscripts and describes how they survived Ireland's turbulent history.

Delve into:

- The oldest Irish book – the sixth-century *An Cathach*, which is the world's second oldest copy of the Psalms.
- The ninth-century *Book of Armagh*, which contains the earliest accounts of St Patrick's arrival in Ireland and was once pawned, for £5, to pay for the work of a British spy.



- Ireland's most revered sagas and legends – in the eleventh-century *Book of the Dun Cow*, which was the cause of a battle between warring clans.
- The twelfth-century *Book of Leinster* and the fourteenth-century *Book of Ballymote*, which reveal ancient invasion legends.

Slavin brings these sixteen literary treasures back into the public domain so that, for the first time, readers can explore their origin and contents in one collection.

The Ancient Books of Ireland is a unique contribution to the treasure trove of world literature.

Published by Wolfhound Press, 2005

ISBN 0-86327-928-7

Above and Beyond (essays in memory of Leo Swan)

edited by *Tom Condit and Christiaan Corlett*

This volume is a collection of original essays that not only celebrate the contribution of the late Leo Swan to Irish archaeology but also provide important additions to the field of local studies, in particular for counties Meath, Sligo, Kerry, Westmeath, Wicklow and Dublin. The book also contains contributions on other study areas, including the craft of blacksmithing, Early Christian studies, the Vikings and archaeological survey.

Leo Swan will long be remembered as a generous personality, a pioneering archaeologist and an encouraging teacher. He was also an airman whose energy, personality and humour illuminated whatever lecture theatre, classroom or social gathering he graced, always leaving those he encountered enriched, entertained and invariably the better for having met a really great character. Hopefully, this volume encompasses most of Leo's interests: Meath, the north-west, aerial photography, Early Christian Ireland, museum artefacts and the post-medieval period.

Over 30 of Ireland's leading archaeologists and a number of other specialists have contributed to this book. It contains high-quality accessible papers that will add significantly to the area of local studies while being understandable to the non-specialist reader.

Published by Wordwell Ltd, 2005

ISBN 1-869857-86-0

Prehistoric Music of Ireland

by Simon O'Dwyer

This book is an exploration of the ancient musical instruments of Ireland based on the latest findings of archaeology, supplemented by information contained in some of the Early Medieval manuscripts and numerous legendary references.

Recent research into Bronze age wooden pipes, bronze horns, Iron Age Celtic trumpas and Early Medieval instruments has revealed a musical world of great richness and diversity. These investigations have uncovered fascinating evidence of ancient music and the possibility that it may be the origin of the musical tradition which is so much a part of life today.

Simon O'Dwyer has dedicated his life's work to the study and along with others to the reconstruction of prehistoric instruments.

Published by Tempus Publishing, 2004.

ISBN 0-7524-3129-3



Poetry

Scoil na nAingeal Naofa, Boyle

I saw a stone-fly on a tree.....

The wind hears blackbirds singing.

I say a stone-fly on a tree

A baby eel elver in the river

Grass on the ground

Water lice in the water.

I saw a stone fly on the tree

With six legs and two antennae.

Christine Lynch

Leech like a small nut,

Rams horn snail in a shell like a circle.

Pond snail

In a thin shell

With a funny looking head.

Katie Goldrick

An elver, a small slimy snake with no eyes

A wren, a very small bird

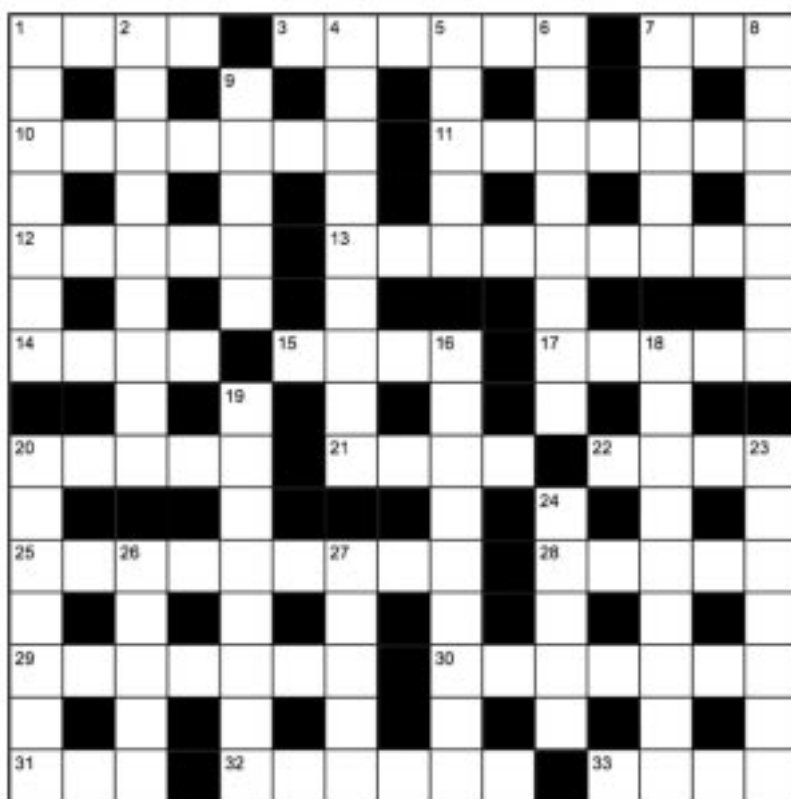
Blood suckers like small red ants

Water, light blue, sort of clear

An egg being hatched, a small little ball.

Jessica McCauley





Crossword No. 6

(compiled by Nóinín)

ACROSS

- 1 Nature's containers for some plant seeds (4)
- 3 Coniferous tree - quite smartly turned out (6)
- 7 Viper of southern Europe (3)
- 10 Alluring beauty or charm (7)
- 11 Medieval forerunner of chemistry (7)
- 12 Once more - anew (5)
- 13 ___ National Park, Golden Eagles' new home (9)
- 14 And 32 Across. Co Meath Anglo-Norman fortification - always in a state of neatness? (4,6)
- 15 See 9 Down
- 17 Good mixer - this invigorating medicine (5)
- 20 16th Century ___ House, now museum in Kilkenny (5)
- 21 Was he a wild goose who took flight from Donegal in 1607? (4)
- 22 Impure film on surface of liquid (4)
- 25 My mate Peter is mild and free from extremes (9)
- 28 Cathedral in Normandy where Joan of Arc was burnt in 1431 (5)
- 29 Depository containing historical records (7)
- 30 Very poisonous metallic element (7)
- 31 Health resort near a spring or at the seaside (3)
- 32 See 14 Across
- 33 Suite of rooms, musical notation or just plain horizontal (4)

DOWN

- 1 Elaborate representation of scenes from history (7)
- 2 W B Yeats was one, as was Beckett (9)
- 4 Falcon which wanders thro' ripe green places (9)
- 5 Accept or habitual practice (5)
- 6 Lay bare through digging (8)
- 7 Central area of ancient Roman amphitheatre (5)
- 8 Person sensitive to things beyond the natural range of perception (7)
- 9 And 15 Across and 24 Down. Legacy of Christian past in Co Kildare near song-choir's home (5,4,5)
- 16 Loathe Sir, this perennial flowerless herb of damp ditches (9)
- 18 Belonging to the night (9)
- 19 Clear ice from this thickened aromatic root vegetable (8)
- 20 Any customary observances or practices (7)
- 23 Douglas would be a capital name for this type of pet (4,3)
- 24 See 9 Down
- 26 Birthplace of Mohammad (5)
- 27 Particular regions, domains or environments (5)

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

HERITAGE OUTLOOK
Crossword Competition,
Attention: Isabell
The Heritage Council,
Rothe House, Parliament
Street, Kilkenny,
Co Kilkenny.

Closing date: August 1st 2006

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

Answers to Crossword no.5, Heritage Outlook Winter 2005/Spring 2006:
ACROSS: 1. Medieval; 5. Alpaca; 9. Megalith; 10. Egress; 12. Abut; 13. Equestrian; 15. Lore; 16. Scourge; 19. Ocelots; 21. West; 24. Terracotta; 25. Tsar; 27. Arable; 28. Landmark; 29. Hoeing; 30. Idleness.
DOWN: 1. Mammal; 2. Dugout; 3. Eels; 4. Antique; 6. Lighthouse; 7. Ateliers; 8. Absentee; 11. Fens; 14. Bogofallen; 17. Footpath; 18. Recreate; 20. Scow; 21. Wetland; 22. Estate; 23. Drakes; 26. Adze

Notice Board

INTERNATIONAL BIODIVERSITY DAY

Biodiversity is a source of essential goods and ecological services that constitute the source of life for all. The celebration each year of International Biodiversity Day is an occasion to reflect on our responsibility to safeguard this precious heritage for future generations.

This year the United Nations have declared May 22nd, the International Day for Biological Diversity. The aim of this designated day is to increase understanding and awareness of biodiversity issues. Events are organised throughout the country and include the following:

MAY 20TH - WICKLOW MOUNTAINS NATIONAL PARK, to celebrate Biodiversity Day, Wicklow Mountains National Park will be launching a self-guiding Family Pack, full of activities to help you explore the nature of Glendalough. These packs will be available free of charge from the Information Office. For details contact the Education Centre (0404) 45656; Information Office (0404) 45425; or email: wickloweducationcentre@environ.ie

MAY 21ST - FINGAL BIODIVERSITY DAY, Newbridge Demesne, Donabate. 11am - 4pm. A fun and educational day for the whole family. Events include an organic market, falconry display, guided walks, bird & bat box making and traditional craft demonstrations. For more information contact Hans Visser, Fingal Biodiversity Officer, (01) 890 5605 or 087 1214641

MAY 21ST - DAWN CHORUS WALK, Brittas Lake, Clonaslee, Co Laois. 4.30am sharp. Meet at the Green, Birr Road, Clonaslee. Breakfast afterwards at Bloom's Restaurant. For further information contact Catherine Casey, Laois Heritage Officer (057) 86 74348; or email: ccasey@laoiscoco.ie

MAY 21ST - BULL ISLAND NATURE RESERVE, Series of morning talks on the Marine wildlife of Dublin Bay and afternoon nature walk led by Parks Supervisor Pat Corrigan. Admission is free and all are welcome. For further details contact Siobhán Egan, Biodiversity Officer, Dublin City Council (01) 222 3400.

MAY 22ND - MIDLANDS RADIO 3 BROADCAST from Dunmore Woods, Durrow, Co Laois to celebrate Biodiversity Day. Interviews about local biodiversity between 10am and 12pm. Tune to 103.3 FM. For further information contact Catherine Casey, Laois Heritage Officer (057) 86 74348; or email: ccasey@laoiscoco.ie

MAY 22ND - BATS OF BUSHY PARK, Talk and guided walk by Bat Conservation Ireland. Meet at Bushy Park tennis pavilion at 8.15pm. Admission is free and all are welcome. For further details contact Siobhán Egan, Biodiversity Officer, Dublin City Council (01) 222 3400.

MAY 22ND - BIRDS IN THE CITY, Talk by Eric Dempsey, professional bird expert on birds in Dublin City and what there is to see where. Central library, Ilac Centre at 1pm. Admission is free and all are welcome. For further details contact Siobhán Egan, Biodiversity Officer, Dublin City Council (01) 222 3400.

MAY 22ND - 26TH - COASTAL AWARENESS WORKSHOPS for primary schools. Bull Island visitor centre and Interpretation Centre by Dublin City Council and the Irish Wildlife Trust. For further details contact Siobhán Egan, Biodiversity Officer, Dublin City Council (01) 222 3400.



MAY 22ND - 26TH - MARINE WILDLIFE SCHOOL ROADSHOW will take place in schools along the Fingal Coast. The aim of this show is to highlight the diversity and importance of marine life. For more information contact Hans Visser, Fingal Biodiversity Officer, (01) 890 5605 or 087 1214641

MAY 23RD - BIRDS OF SANDYMOUNT STRAND, An evening guided walk by Birdwatch Ireland. Details to be confirmed. For further details contact Siobhán Egan, Biodiversity Officer, Dublin City Council (01) 222 3400.

MAY 24TH - WILDLIFE ON THE LIFFEY, A talk by Christopher Moriarity, naturalist and author of 'Exploring Dublin'. Council chambers, City Hall, 7pm. Admission is free and all are welcome. For further details contact Siobhán Egan, Biodiversity Officer, Dublin City Council (01) 222 3400.



MAY 27TH - CLARE BIODIVERSITY DAY, Dromore Woods, Ruan, Co. Clare. Following on from two very successful years the Clare Biodiversity Day is happening again! Kicking off at 2pm it promises to be a fun packed day for all the family. Activities include wild games, woodland and river walks, puppet shows and bird-box making. For more information contact Elaine Keegan, Clare Biodiversity Officer, (065) 6846456 or email: elainkeegan@clarecoco.ie

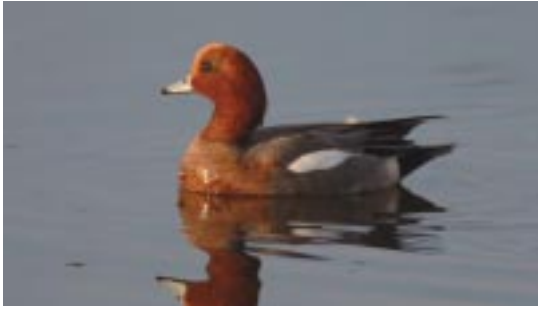
NATIONAL BOTANICAL GARDENS

MAY 20TH - SUSTAINABILITY IN THE GARDEN

A guided tour outlining the ways in which the National Botanical Gardens are contributing to sustainability, highlighting how visitors can be more sustainable in their own homes and gardens too, through recycling, developing sustainable gardening practices, environmental pest control and encouraging wildlife. Booking advisable. Contact 01 804 0319 for more details and bookings.

MAY 24TH - COMPOSTING LECTURE, by Paul Fitters from Teagasc College of Amenity Horticulture. Visitor centre lecture theatre. 3pm. Contact 01 804 0319 for more details and bookings.

Notice Board



WEXFORD WILDFOWL RESERVE

As part of an ever-increasing education programme, the Wexford Wildfowl Reserve are holding a number of weekly events. Each Wednesday evening from 7-9pm they are holding an outdoor-based discovery session looking at different aspects of our biodiversity. On Sundays a wildlife walk will take place at 2pm in the Snipe fields - the new Outdoor Educational Area. On May 22nd Don Conroy will be there. For further details contact the reserve at (053) 91 23129.

IRISH WHALE AND DOLPHIN GROUP

MAY 19TH-21ST - IWDG WHALE-WATCHING COURSE, Tory Island, Co. Donegal. This weekend course will be led by Simon Berrow. For bookings and enquiries email: simon.berrow@iwdg.ie

JUNE 2ND-4TH - IWDG WHALE SIGHTINGS/STRANDINGS COURSE, Dingle, Co. Kerry. This weekend course will be led by Mick O'Connell. For bookings and enquiries email: mick.oconnell@iwdg.ie

JULY 14TH-16TH - IWDG WHALE-WATCHING COURSE, Cape Clear, Co. Cork. Weekend course led by Padraig Whooley. Fee €90 (non-members). Bookings and enquiries to (023) 31911, email: padraig.whooley@iwdg.ie

JULY 28TH-30TH - IWDG WHALE-WATCHING COURSE, Rathlin Island, Co. Antrim. This weekend course will be led by Ian Enlander. For bookings and enquiries email: ian.enlander@doeni.gov.ni

AUGUST 6TH - WHALE WATCH IRELAND 2006 is a national whale watch day. Now in its fifth year, this free event comprises of guided land-based whale watches at headlands throughout the four provinces. See www.iwdg.ie for more details.

AUGUST 18TH-20TH - IWDG WHALE-WATCHING COURSE, Cape Clear, Co. Cork. Weekend course led by Padraig Whooley. Fee €90 (non-members). Bookings and enquiries to (023) 31911, email: padraig.whooley@iwdg.ie

SEPTEMBER 8TH-10TH - IWDG WHALE-WATCHING COURSE, Tory Island, Co. Donegal. This weekend course will be led by Simon Berrow. For bookings and enquiries email: simon.berrow@iwdg.ie

SEPTEMBER 15TH-17TH - IWDG WHALE WATCHING COURSE, Cape Clear, Co. Cork. Weekend course led by Padraig Whooley. Fee €90 (non-members). Bookings and enquiries to (023) 31911, email: padraig.whooley@iwdg.ie

THE NATIONAL MUSEUM OF IRELAND

The National Museum of Ireland has long been a resource for people of all ages, providing a wide range of opportunities for the discovery and enjoyment of Ireland's rich heritage. Whether you are 8 years old or 80, there are events taking place throughout the year to suit you - including guided tours, public lectures, workshops and demonstrations.

Listed below are just a few happening over the coming

months. For more details and for information on other events, contact the Education & Outreach Department, National Museum of Ireland Tel. 01 6486456, LoCall 1890 687 386 Ext 453 or see education@museum.ie

MAY 26TH - 500 YEARS OF IRISH SILVER - GALLERY TALK, Museum of Decorative Arts & History, Dublin. A special talk with Ida Delamere. Places are limited to 25 and are allocated on a first come first served basis. 11-12pm.

JUNE 7TH - TOUR OF WHITEWASH & THATCH, Museum of Country Life, Mayo. Join curator Rosa Meehan to tour this new temporary exhibition of drawings of traditional houses. Age 7+. 2.30-3.30pm.

JUNE 17TH - GARDEN WILDLIFE, Museum of Natural History, Dublin. Gardens great and small have hidden wildlife. Come along on our adults' tour to find out which creatures might lurk in your garden. 2-3pm.

JULY 2ND - KINGS & ROYALTY IN EARLY IRELAND, Museum of Archaeology & History, Dublin. Learn about the weird and wonderful lives of Ireland's earliest kings and queens with Cillian de Grás. Age 7+. 3-4pm.

INTERNATIONAL MUSEUMS DAY

International Museums Day has been celebrated all over the world since 1977. Each year a theme is decided upon by the International Council of Museums (ICOM). This year it takes place on May 18th and the theme selected by the Irish Congress of Museums is 'Museums & Young People'. The focus will be on how museums can contribute to shaping tomorrow's society by interacting with young people. The Heritage Council of Ireland will be supporting Museums Day 2006 and for details of an associated workshop see www.heritagecouncil.ie

IRISH PEATLAND CONSERVATION COUNCIL

Events at the Bog of Allen Nature Centre, Lullymore, Co. Kildare.

Booking is essential. Contact the IPCC at (045) 860133

MAY 27TH - OPEN DAY, PLANT SALE & SALE OF WORK at the bog of Allen Centre. 10am-4pm. Family day with events including guided tours of bog exhibitions, face painting, plant sale and children's crafts. Funds raised go to the Save the Bog Campaign. Admission 2. For more information contact (045) 860133. Volunteers and donations of goods welcome.

JUNE 19TH - VISIT THE ART GALLERY AT THE BOG OF ALLEN NATURE CENTRE and be inspired by Irish artists. For more information contact (045) 860133 and see previews by logging on to www.ipcc.ie. All proceeds to the Save the Bog Campaign.

JULY 3RD - 7TH - GO WILD WITH NATURE SUMMER CAMP at the Bog of Allen Nature Centre. For children aged 7-13 years. Activities supervised by experienced tutors to include nature crafts, earthwalks, pond dipping and bog trip. Mon-Fri, 10am to 1pm. €50, with 10% discount for second and subsequent siblings. Contact IPCC at (045) 860133 for further details.

JULY 30TH - INTERNATIONAL BOG DAY Join us for the launch of the Bog of Allen Nature Centre Gardens. Family activities all day including guided walks. Adults and Children welcome and admission is free. Contact IPCC at (045) 860133 for further details.

JULY 31ST - AUGUST 4TH - GO WILD WITH NATURE SUMMER CAMP, at the Bog of Allen Nature Centre. For children aged 7-13 years. Activities supervised by experienced tutors to include nature crafts, earthwalks, pond dipping and bog trip.

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Mon-Fri, 10am to 1pm. €50, with 10% discount for second and subsequent siblings. Contact IPCC at (045) 860133 for further details.

AUGUST 8TH - HOLIDAY FUN IN THE NATURE SHOP Special promotion of bug boxes, wildlife identification charts, activity cards and bird callers. Catalogue available on www.ipcc.ie or by post, call (045) 860133.

BAT CONSERVATION IRELAND

MAY 26TH-28TH - BAT DETECTION WORKSHOP, Petersburg Outdoor Education Centre, Clonbur, Co Galway. Bat Conservation Ireland present a 2 day/night Bat Detector Workshop, designed for beginners/improvers the course will be tutored by BCI Bat specialists. Registration fee is €160 and includes food, tutoring and two nights accommodation. For more details contact Tina Aughney at: tinaaughney@eircom.net, (086) 4049468 / Batline (046) 9242882 or see events page www.batconservationireland.org.

IRISH WILDLIFE TRUST

BIO-EVENT COMPETITION FOR BIODIVERSITY DAY 2006 - Open to Children of 7-12 years

Organise an event or walk in your local area to create awareness of biodiversity on the 22nd or weekend of 27th and 28th of May. Register the event/or walk with the IWT. Contact the IWT for entry forms to the competition, which must be returned by May 19th or download from www.iwt.ie. After the event, send in an Event Report Description of no more than 500 words telling us about your event with photographs illustrating your event. These reports will be judged by IWT and the best report and event will receive a prize and will be shown in our magazine Irish Wildlife. For more details contact IWT on (01) 8602839

JUNE 17TH - BADGER DAY falls on June 18th this year. To celebrate the IWT is holding a talk on Badgers followed by a walk to show people the tracks and signs of these wonderful mammals. Speaker & Guide will be Billy Flynn of the Irish Wildlife Trust. For details on time and venue contact IWT on (01) 8602839

WORLD OCEANS FESTIVAL

JUNE 9TH - 11TH - CELEBRATE WORLD OCEANS FESTIVAL at T-Bay Surf & Wildlife Centre, Tramore, Co. Waterford. Organised in partnership with the Irish Wildlife Trust this promises to be an exciting day on the Tramore beach for all the family. For more details see www.worldoceansfestival.com or contact IWT at enquiries@iwt.ie

WICKLOW MOUNTAINS NATIONAL PARK

Education Centre (0404) 45656; Information Office (0404) 45425; email: wickloweducationcentre@environ.ie

SUMMER LECTURES - All lectures on Thursday evenings at 8pm in the Education Centre, Upper Lake, Glendalough. Booking not required.

JUNE 15TH - PROTECTING IRELAND'S WOODLAND AND RED SQUIRRELS, by Geoff Hamilton.

JUNE 22ND - THE HUNT FOR THE BORDER BANDITS: The Irish Feral Ferret Survey, by Daniel Buckley, Zoology Department, UCC.

JUNE 29TH - A CENTURY OF PEOPLE: PENGUINS IN ANTARCTICA, by Jonathan Shackleton.

JULY 6TH - WHAT LIES BENEATH: IRELAND'S MARINE LIFE FROM SEDIMENTS TO SHARKS, by Thomas Furey, Team Leader, Seabed Survey.

JULY 13TH - PARTRIDGES IN PERIL: THE CORNCRAKE'S POOR RELATION, by Kieran Buckley, Conservation Ranger, Louth.

JULY 20TH - WICKLOW'S FAMOUS SONS, by Arthur Flynn, writer and playwright.

JULY 27TH - 25 YEARS OF THE WICKLOW WAY, by Cara Doyle, Wicklow Uplands Council.

AUGUST 3RD - MAGIC, WITCHES & WISE WOMEN IN IRELAND, by George McClafferty, Manager, Glendalough Visitor Centre.

AUGUST 10TH - THE MOUNTAIN BUMBLE BEE, FRIEND OR FOE? By Dr Jane Stout, Botany Dept, TCD.

AUGUST 17TH - FLYING HIGH: THE COMMON BUZZARD IN WICKLOW, by Damien Clarke, Conservation Ranger, Wicklow Mountains National Park.

SPECIAL INTEREST WALKS:

All walks (except July 23rd) start at the Information Office, Upper Lake, Glendalough, at 2pm. All walks require advance bookings, Education Centre (0404) 45656; Information Office (0404) 45425; email: wickloweducationcentre@environ.ie

MAY 21ST - BUG WALK

JUNE 11TH - WILDFLOWER WALK

JULY 9TH - BOG WALK

JULY 23RD - GROUSE HIKE AT DJOUCÉ

AUGUST 6TH - DRAGONFLY WALK

AUGUST 27TH - BUG WALK

BAT WALK: start at dusk at the Information Office, Upper Lake, Glendalough, on the following Thursdays: June 15th; July 6th; July 20th; August 17th.

NATURE RAMBLES - start at the Information Office, Upper Lake, Glendalough, at 2pm on the following Saturdays (booking essential): May 7th; August 20th; September 2nd.

DAWN CHORUS WALK with Birdwatch Ireland - join us at 5.30am at the Information Office on May 14th - Dawn Chorus Day. Followed by a birdsong workshop in the education centre.

FAMILY FUN DAYS - new for 2006 family fun days will take place from 2-4pm on Thursday afternoons in July & August. All age groups are welcome to explore nature with us through walks, games, art and general fun. Children must be accompanied by an adult. Booking essential. Education Centre (0404) 45656; Information Office (0404) 45425; email: wickloweducationcentre@environ.ie

INDUSTRIAL HERITAGE NETWORKING CONFERENCE

NOV 15TH - ONE-DAY CONFERENCE organised by the Heritage Council in conjunction with the Industrial Heritage Association of Ireland. An Opportunity for all societies with an interest in any form of industrial heritage: transport, mills, textiles, public utilities etc. to join with Heritage Officers and national bodies to encourage better understanding of the whole field of our Industrial Heritage and to develop enhanced networking. The Coach House Dublin Castle.

For more details contact Dr. Ron Cox, Museum Building, Trinity College Dublin 2. (01) 6082544 or email: rcox@tcd.ie

If you have any events you would like us to include in Heritage Outlook or on our website, Please send them to events@heritagecouncil.com

HERITAGE COUNCIL STAFF

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Archaeologist

Paula Drohan
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Alison Harvey
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What is Heritage?

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

- Monuments
- Archaeological Objects
- Heritage Objects
- Architectural heritage
- Flora and Fauna
- Wildlife Habitats - Landscapes
- Seascapes and Wrecks - Geology
- Heritage Gardens and Parks
- Inland Waterways

LOCAL AUTHORITY HERITAGE OFFICERS

Carlow: Vacant

Carlow County Council
County Buildings
Athy Road, Carlow
Tel. 059-9136201/
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heritageofficer@carlowcoco.ie

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seachtain
oidhreacht

heritage
week

lúnasa 26 – meán fómhair 03
august 26 – september 03



Pictured is the kingfisher which is commonly found on Irish rivers, streams and wetlands.

Heritage Week is an inspiring programme of nationwide events celebrating the depth and diversity of our national heritage. Heritage Week could not take place without the input of individuals and organisations that organise events across Ireland. If you want to be included in the programme of events for Heritage Week 2006 you must register online before 30 June at www.heritageweek.ie.

This is a simple and straightforward process, but you can contact **Maria Walsh** at 1 850 200 878 or email events@heritagecouncil.com if you need further assistance.

HERITAGE WEEK IS COORDINATED BY THE HERITAGE COUNCIL IN CONJUNCTION WITH THE DEPARTMENT OF THE ENVIRONMENT, HERITAGE AND LOCAL GOVERNMENT

