

Heritage Ireland

Issue 7 SPRING 2018



NEWGRANGE

also this issue...

'HUNGER STRIKE: IRELAND 1877 – 1981'
PORTUMNA CASTLE KITCHEN GARDEN
SWISS COTTAGE

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Welcome



► **Top: Rock of Cashel.**
A spectacular group of Medieval buildings set on an outcrop of limestone in the Golden Vale including the 12th century round tower, High Cross and Romanesque Chapel, 13th century Gothic cathedral, 15th century Castle and the restored Hall of the Vicars Choral. © Tourism Ireland.

► **Above: Bumble bee on a Pink Sorrel Irish Wildflower at the National Botanic Gardens.**

► **Cover image: Newgrange, 5000 year old Passage Tomb famous for the Winter Solstice illumination which lights up the passage and chamber at sunrise.** Brú na Bóinne Visitor Centre, Co. Meath, is the access point to the passage tombs at Newgrange and Knowth. © Tourism Ireland.

Welcome to the Spring 2018 issue of *Heritage Ireland*, bringing you news and features on Ireland's most iconic heritage sites.

Spring is in the air and preparations are underway across all of our attractions as we ready ourselves for another exciting season. Of course many of our sites never sleep and we are delighted to welcome you year-round to places like Kilmainham Gaol, Dublin Castle, Newgrange, Rathfarnham Castle, the Rock of Cashel, Clonmacnoise, Kilkenny Castle, the National Botanic Gardens, Cahir Castle, Dún Aonghasa, Donegal Castle, the Battle of the Boyne Visitor Centre, Ionad Cultúrtha an Phiarsaigh, Glendalough, Pearse Museum, Reginald's Tower, Dunmore Cave, Farmleigh House and Charles Fort. Not to forget too all of our wonderful parklands which are also open year round. We hope you enjoy learning about our past through the wonderful historic sites all over the country and the many events hosted at those sites. We are waiting to welcome you!

Please visit our website at **www.heritageireland.ie** for more information about our heritage sites. Don't forget that you can keep abreast of your favourite properties on Facebook.

Keep an eye out for the Summer 2018 issue which will be available in early June and will be packed with ideas to keep you busy during our Irish summer.

Heritage Ireland Ezine Contributors



DR DOROTHEA DEPNER worked as a Visiting Research Fellow in Trinity College before joining National Historic Properties in the Office of Public Works in 2015. She has led the implementation of a new online marketing strategy for the section and is responsible for developing the visitor experience at Castletown House. She currently manages the Red Drawing Room conservation project.



LYNN O'KEEFFE-LASCAR has a DSc in Amenity Horticulture from Greenmount College, Antrim. She has extensive experience in community gardening, fruit and vegetable growing. Lynn looks after the wonderful kitchen garden at Portumna Castle.



CLARE TUFFY has over thirty years experience working in OPW's Heritage Service. She is based at Brú na Bóinne Visitor Centre in Co Meath.



DAVID LAWLOR is Head Guide at the Rock of Cashel. He started employment with the OPW as a student in 2000 where he worked as a guide at Roscrea Heritage for seven seasons. In 2007 he graduated with a Masters in Research in Irish History and worked at Kilkenny Castle for the 2007 season before starting full time employment at the Rock of Cashel in 2008. David has a passion for Irish history and culture and thoroughly enjoys interpreting the varied and mixed heritages of Ireland to visitors from all over the world.



CATHERINE O'CONNOR

Having returned to Ireland following five years teaching English in Madrid, Catherine joined the OPW in 1994 as a seasonal guide based at Kilmainham Gaol. Catherine worked in Visitor Services for six years and during 2000 - 2003 was co-ordinator of National Heritage Week. Catherine is Supervisor Guide with responsibility for Rathfarnham Castle, Maynooth Castle and St Audoen's Church Visitor Centre.



FRANK SHALVEY

Frank Shalvey works in the OPW Heritage Services managing portfolio and visitor issues related to the National Monuments estate.

NEWS

National Gold Award for Brú na Bóinne Visitor Centre Newgrange and Knowth

One of the Boyne Valley's landmark attractions, the Brú na Bóinne Visitor Centre Newgrange and Knowth, was awarded a National Gold Award at the CIE Tours for Excellence awards on 5th February 2018.

The UNESCO world heritage sites of Newgrange and Knowth, passage tombs from the Neolithic period, draw thousands of visitors to the Boyne Valley every year. Access to Newgrange and Knowth is through the Brú na Bóinne visitor centre and CIE have awarded Brú na Bóinne the gold award *"for the enormous contribution to the outstanding vacation experience of our clients, over many years in Ireland."*

The Office of Public Works and staff at Brú na Bóinne have dedicated this award to Claire Mullen, Head Guide in Brú na Bóinne Centre who died tragically in a road crash just days before this award was made. Claire's organisation of the bookings for CIE Tours International and her warm welcome to their clients played a huge part in their success in achieving the Overall National Heritage Award.



Please visit our Heritage Ireland website at
www.heritageireland.ie

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Brian O'Brien and
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Above: Aerial view of Brú na Bóinne Visitor's Centre.



Right:
Exhibit showing Early Boyne Valley hut and primitive boat

Below:
Exhibit showing the pulling mechanism for moving large boulders involving ropes and log-rolling



In Memory of OPW Guide, Claire Mullen

It is with great sadness and heavy hearts that we are writing this today. Our much loved friend and colleague, Claire Mullen, was suddenly taken from us on February 1st last. Claire was on her way to work when she was involved in a collision from which she did not survive.

For the past 22 years, Claire worked for the OPW as a guide both at Newgrange National Monument and at Old Mellifont Abbey and for the last 13 years she was the Head Guide at Brú na Bóinne Visitor Centre.

As this is one of the busiest OPW sites in the country with an average of 280,000 visitors each year, Claire had the enormous task of keeping the day to day organisation running smoothly. Whether confirming bookings, coordinating tours, arranging rosters and training new guides, Claire carried out all of these duties with the utmost dedication.

She had a pivotal role, whether dealing with the public or with her colleagues and she always knew just the right way to deal with a tricky situation. Anyone who came in contact with Claire either in the Centre or over the phone were always treated in a professional, courteous and friendly manner.

She loved all her colleagues and treated everyone equally. Her caring and warm nature was evident in the way she looked after us all. Young or old she was the Mother of our group, in fact the younger ones even nicknamed her Mammy Mullen! Claire will be greatly missed by us all. We are still numb from the shock of her loss. Life at Brú na Bóinne will never ever be the same.

All her colleagues at Brú na Bóinne (February 2018).



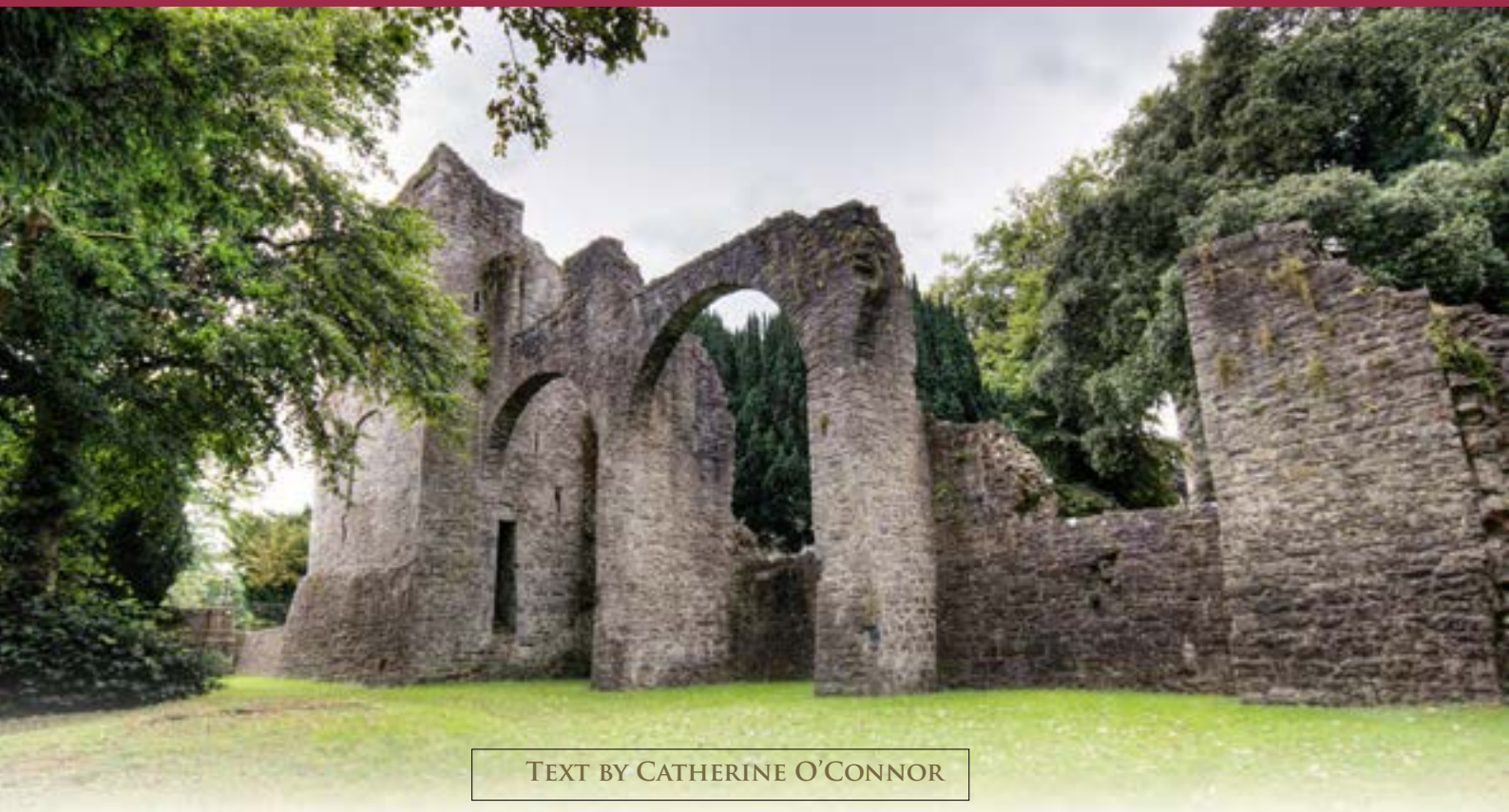


MAYNOOTH CASTLE



MAYNOOTH CASTLE

TO OPEN SEVEN DAYS A WEEK IN 2018



TEXT BY CATHERINE O'CONNOR

Maynooth Castle was once the centre of political power in Ireland, the home of the Fitzgerald family and a centre of culture which housed an extensive library and in which musicians and singers were employed.

The Fitzgeralds were wheeler-dealers, shrewd negotiators of Italian descent, with ties to the Medici of Florence and the Court of Charles V of Spain. They defended their territories fiercely, defied their King, sought alliances overseas, furnished their castle with fine objets d'art fashioned in silver and gold, exacted taxes in the form of cattle, horses and roses from their tenants, employed musicians and singers, presented falcons to their friends and destroyed their enemies. Maynooth Castle has a story as exciting as anything you'll see in Game of Thrones - family rivalries, fiesty women, royal connections, marriage alliances, intrigue, a rebellion led by a young Earl who loved fine clothes and played the lute, a siege, battles, betrayal, an infant earl smuggled out of harm's way in a basket, a pet ape which saved a child's life, executions at Tyburn and heads displayed on spikes outside the castle.

Visit Maynooth Castle and you'll hear all these stories and many more! Visitors can view the monumental keep

which contains a small exhibition on the history of the castle. They can also walk through the atmospheric grounds where they will find the remains of a grand 17th century manor house built by the Earl of Cork, a solar tower which houses an intact spiral staircase and an imposing gatehouse which bears the coat of arms of the Fitzgerald family.

We are delighted that Minister Moran has announced that Maynooth Castle will now open daily from 19th May until 26th September, a decision which will be welcomed by the local community and the growing number of visitors who are interested in visiting the castle and discovering more about this fascinating family and the great stone castle they built at the heart of the Fitzgerald territory.

Admission is free!
Open from: 17 May, 2018 to 26 September 2018
Daily, 10.00am - 6.00pm.
Grounds close 5.45pm. Last tour 4.30pm.

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www.heritage.ie/midlands-eastcoast/maynoothcastle/

NEWGRANGE

Winter Solstice

live stream



Fáilte Ireland and the OPW joined forces in 2017 to offer an opportunity to everyone, wherever they are, whether in Ireland or around the world, to share the magic of the Winter Solstice dawn at Newgrange, with a unique live stream from the monument.

On the morning of the Winter Solstice, the shortest day of the year, and on the days around it, the rising sun shines across the Boyne valley and into the world famous Neolithic passage tomb at Newgrange. The long and narrow passage is perfectly aligned with the sunrise. This amazing feat of engineering was constructed around 3200BC, making it one of the oldest astronomically aligned structures in the world.

It is all made possible by a small opening above the entrance known as the 'roof box' which allows the sun's rays to be concentrated and shine along the passageway onto the chamber floor. The sun casts a warm glow around the ancient chamber for precisely





- *Far left:*
The chamber at Newgrange illuminated by the sun. © Fáilte Ireland
- *Above:*
Evening sun at Newgrange.
© Tourism Ireland
- *Below:*
The lucky Solstice Winners.
© OPW
National Monuments
Photographic Service.



17 minutes before it retreats down the passage leaving the ancient tomb in darkness for another year.

Professor Michael O'Kelly rediscovered this phenomenon at Newgrange during his excavations of the site. On December 21st, 1967, he was the first person in millennia to see the light of the rising sun illuminate the inner chamber of the 5,000-year-old tomb.

Nowadays Newgrange is known across the globe for its winter solstice alignment and tickets to the sunrise event are some of the most sought-after in Ireland and beyond. Visitors to the Brú Na Bóinne Visitor Centre enter a draw and a small number of lucky winners are selected. In 2017 the annual Winter Solstice Lottery received over 33,000 applications to witness the event with winners from as far as Austria, Italy, Switzerland and the United States of America, showing the continuing fascination the Solstice has the world over.

Live streaming from the monument took place on the mornings of Wednesday and Thursday, 20-21 December. This unique Winter Solstice effect is weather dependent and, unfortunately, on the mornings in question the Sun declined to make an appearance. However, the live stream captured the very special atmosphere outside the monument where crowds gather to greet the Sun and celebrate sunrise on the morning of the Winter Solstice.



GREEN FLAG AWARDS FOR OPW NATIONAL HISTORIC PROPERTIES

In 2017 the OPW welcomed the news of seven OPW parks being awarded the Green Flag.

St. Stephen's Green Park, Castletown Demesne, Derrynane Historic Park, Garinish Island, Grangegorman Military Cemetery, the Irish National War Memorial Gardens and the Phoenix Park were awarded the Green Flag at a ceremony in Malahide Castle.

The Green Flag Awards, administered by An Taisce in the Republic of Ireland, recognise and encourage the provision of good quality parks and green spaces which are managed in environmentally sustainable ways. The awards are marked on eight criteria, including horticultural standards, cleanliness, sustainability and community involvement. The Green Flag Award Scheme supports best practice management of parks and green spaces across England, Wales, Scotland, Northern Ireland, The Netherlands, Belgium, Germany, Australia and New Zealand, and has been running in Ireland since its pilot in 2015.



St. Stephen's Green Park



Castletown House



Derrynane House



Irish War Memorial Gardens, Islandbridge



Grangeegorman Military Cemetery



Garinish Island



© Tourism Ireland



Phoenix Park



► Green Flag Award Ceremony in Malahide Castle.
L-R: Maurice Buckley Chairman, OPW; Rosemary Collier, Principal Officer OPW; Maurice Cleary Service Manager, Phoenix Park; Declan Bermingham, Landscape Foreman, Phoenix Park; Des Donnelly, Foreman; Paul McDonnell Park Superintendent; John McMahon, Commissioner, OPW. Photo: © Fennell Photography

Other images © Copyright Government of Ireland National Monuments Service Photographic Unit

OFFICIAL RE-OPENING OF *Ormond Castle*



Kevin 'Boxer' Moran T.D., Minister of State with special responsibility for the Office of Public Works (OPW) and Flood Relief welcomed the official opening on the 26th July 2017 of the newly restored Ormond Castle Heritage site in Carrick-on-Suir Co. Tipperary.

Ormond Castle is the best surviving example of an Elizabethan manor house in Ireland. It was built by Thomas, the 10th Earl of Ormond in the 1560s, adjacent to the earlier 15th century Castle, the remains of which are still visible today. It is the country's only major unfortified dwelling from that turbulent period and is therefore unique in Ireland. The state rooms contain some of the finest decorative plasterwork in the country, including plasterwork portraits of historical importance.



Following an extensive two and a half year conservation project, Ormond Castle re-opened to the public in 2017.



- Main image: Front facade of Ormond Castle following conservation works by the OPW
- Above: The Long Gallery at Ormond Castle post-conservation works
- Below centre: Wood panelled Earl's Chamber at Ormond Castle



The Castle, once home to the famous Butler family, had in recent years suffered from serious water penetration into the building which had worsened to a point where large parts of the interior were suffering and the unique original internal plasterwork was threatened. There were also issues with the structural integrity in certain areas of the building where strengthening was required to ensure the building remained intact. Additionally, the most striking feature of the building is the re-rendering of the coloured external façade. This is completely faithful to the period and ensures that the building is protected against further water ingress. These repairs, along with the replacement of the mechanical and electrical systems within the building will ensure that the Castle will be preserved in excellent condition for many years to come.

At the opening the Minister said, *"This is a wonderful building and the OPW staff have carried out a great job in restoring it to its original splendour. I am delighted to be here today to officially reopen the building to the public after more than 2 years of extensive work by my Office. The project that has been carried out is a significant achievement and a testament to the skill of the OPW staff and apprentices that worked on it. It's amazing to think that this beautiful building in Carrick-on-Suir, such a wonderful example of an Elizabethan Manor House,*



is so little known by visitors. Places like Newgrange and the Rock of Cashel rightly get a huge amount of attention from visitors, but the OPW also has a large number of other beautiful sites, like this, that are less well known and which I am sure visitors would really enjoy. The OPW want to bring these hidden gems forward and encourage more people to visit them."

At the opening the Minister confirmed that the OPW, with the assistance of Fáilte Ireland, has plans to invest further in the site at Carrick-on-Suir by recreating the historic landscaped garden to the front of the property as part of a Phase 2 project and by providing Interpretation for visitors throughout the site.

The Minister said, "There is a huge opportunity here for a major increase in tourism in Carrick-on-Suir. With the support of local people and the various groups which the OPW has been working with, I am confident that there is a very bright future ahead."



► Centre photo: L-R: John McMahon, OPW Commissioner, Tommy Roche, OPW Foreman, Flora O'Mahony, OPW Architect, Minister Kevin 'Boxer' Moran, Mrs Moran, Eamonn Rafter, OPW District Works Manager and Maurice Buckley, OPW Chairman.

► Below left: Ormond Castle Guide Staff with Manager, Eleanor Morrissey and OPW Chairman, Maurice Buckley. L-R: Pauline Kennedy, Paul Hearne, Eleanor Morrissey, Maurice Buckley, Emma Collins, Seamus Culbert and Frances Aherne.

A Wedding Ceremony at the **CÉIDE FIELDS VISITOR CENTRE**

To the haunting whistling of 'The Lonesome Boatman' Jennifer took her father's arm and walked the short distance to the 'Pine Tree' which dominates the Visitor Centre at the Céide Fields where Darren awaited her. The Céide Fields Visitor Centre is an unusual and distinctive setting for a wedding which far exceeded the expectations of the wedding party and their guests. In particular the unique photographic opportunities offered by the site were a delight to both the couple and the photographers present.

The Céide Fields is only one of several OPW managed sites where Civil and Humanist ceremonies are allowed. The other OPW sites where it is possible to have such a ceremony are Charles Fort, Desmond Hall, Dungarvan Castle, The Mainguard, Corlea Trackway Visitor Centre, Kilkenny Castle Emo Court and Ionad an Bhlascaoid Mhóir.

At the end of the ceremony Jennifer and Darren were invited to sign the marriage register in front of witnesses, accompanied by a tenor performing 'Galileo's Lost His Smile'.



► One of the dramatic exhibits that confronts visitors on entering the centre is this 4,000 year old pine tree that was unearthed from nearby bogland.



Hunger Strike: Ireland 1877 – 1981

On the 21st September 2017 Mr. Kevin Moran TD, Minister of State with responsibility for the Office of Public Works officially opened the exhibition, *'Hunger Strike: Ireland 1877 – 1981'* at Kilmainham Gaol Museum, Dublin.

EXHIBITION AT KILMAINHAM GAOL MUSEUM 21 SEPT. 2017 – 28 FEB. 2018

***'Hunger Strike: Ireland 1877 – 1981'* exhibition is a fascinating depiction of how prisoners have used hunger striking as a means of protest since the foundation of the modern prison system in the nineteenth century. While prisoner's motives have varied, the Suffragettes, First World War conscious objectors and Irish political prisoners are among those who have used hunger striking to highlight the denial of their political prisoner status and to publicise their cause.**

Non-political prisoners also used hunger strikes as a form of protest against the dismal and over-crowded conditions in many prisons at the turn of the century, and to undermine the cruelty and inhumanity of the prison system at that time.

Hunger striking is often presumed to be a peculiarly Irish phenomenon; a form of protest embedded in Irish cultural traditions. The exhibition emphasises the fact that while hunger striking is intrinsically linked to Ireland, it also has a

global history. The exhibition promotes an awareness of hunger strike history that looks beyond the Irish War of Independence and Irish Civil War to recapture the experiences of numerous 'types' of prisoners who protested by refusing food throughout the twentieth century. It encourages public appreciation of the transnational nature of hunger striking and the inter-connectedness of different hunger strikes.

► *Top and facing page :*
Exhibition panels detailing key events and dates from 1877 – 1981.

▼ *Below:*
Kevin 'Boxer' Moran, T.D., Minister of State, viewing some of Thomas Ashe's personal effects on display at the official opening of the *Hunger Strike* exhibition.





To achieve this, the exhibition incorporates: asylum experimentations with force feeding (c.1870s-1920); English and Irish Suffragettes (1909-14), Irish republicans (1916-23), conscientious objectors (1914-18), IRA members (1939-45), peace activists (1950s/60s), convict prisoners (1909- c.1970s) and PIRA members (c.1960s - 90s). The relationship between Suffragette hunger striking activity and its adoption by Irish Republicans as a tactic throughout the twentieth century receives special attention.

Hunger striking prisoners also posed a major ethical question for the medical profession in the prisons, who faced the dilemma of force-feeding or letting prisoner's starve. The exhibition depicts startling images of political prisoners being force-fed which has been described by those who experienced it as tantamount to torture. In 1975, the World Medical Association declared force-feeding unethical.

The exhibition asks; why did these prisoners go on hunger strike? How did they experience hunger striking? How did prison staff respond to their protests? One aim was to draw attention to 'forgotten' or 'unexpected' hunger strikers. It seeks to encourage public audiences to consider hunger striking as a relatively frequent, usual aspect of 20th-century prison life, not as an extraordinary occurrence confined to a seminal figures in modern Irish history (e.g. Thomas Ashe, Terence MacSwiney or Bobby Sands).

Speaking at the launch Minister Moran said,

"This exhibition chronicles the lengths that prisoners went to during key moments in Irish political history to promote and advance their causes. Hunger striking was used to great effect by those seeking 'political prisoner' status and by Suffragettes in British and Irish Gaols...the hunger strike tactic has long been

used as a weapon of protest in Irish political culture from the death of Thomas Ashe in Mountjoy in 1917 to those who died in Long Kesh in the 1980s"

To mark the centenary of the death of Thomas Ashe, following an unskilled force-feeding effort on 25 September 1917, his political activity and the circumstances surrounding his death is a central component of this exhibition along with some never before seen personal objects relating to Ashe donated to Kilmainham Gaol Museum by Nora Ashe (Thomas sister) in the 1960s.

This exhibition arises from a project entitled *'Incarcerated bodies: hunger striking and internment, 1912-1923'*, which was funded by the Irish Research Council and a collaboration between the museum sector, Niall Bergin, Kilmainham Gaol Museum, and academic partners Ciara Breathnach, University of Limerick, Ian Miller, Ulster University and Laura McAtackney, Aarhus University, Denmark. The first part of the project was a symposium held at Kilmainham Gaol Museum in October 2016. With representation from history, archives, museum and librarianship studies, it dealt with themes of dark history, history of the body, cultures of display, material culture and the oral history of hunger striking.

Kilmainham Gaol Museum gratefully acknowledge the support of the Irish Research Council and the following institutions for permission to reproduce from their collections; the National Library of Ireland, National Archives of Ireland, Royal College of Surgeons in Ireland, British Pathé, Irish Film Institute, Irish Prison Service, The Museum of London and Clare Museum.





OPW
Oifig na nOibreacha Poiblí
The Office of Public Works

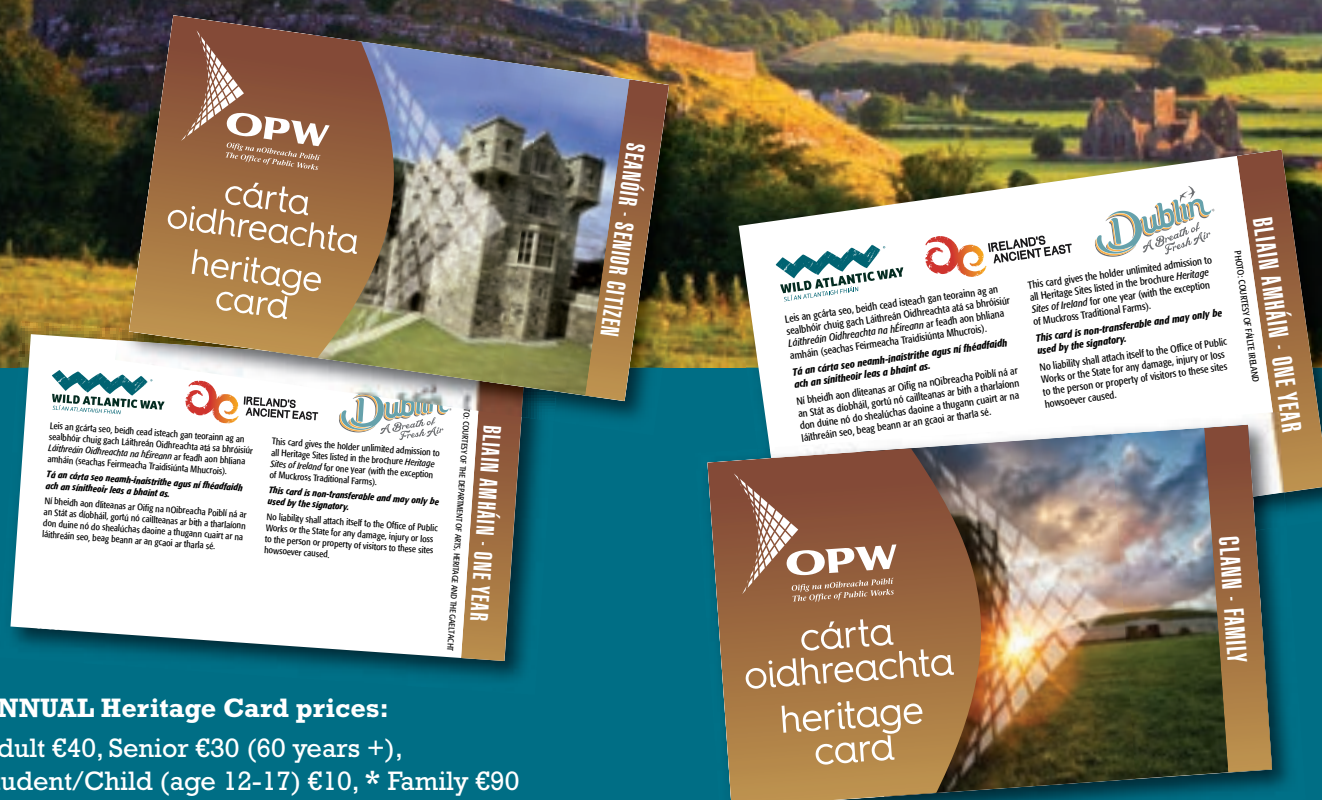
heritage card

Explore Ireland's Heritage

The Office of Public Works Heritage Card provides for free admission to all fee-paying state-managed OPW Heritage Sites located throughout the country.

2018 is a great year to visit a heritage site as many sites have new and additional developments, events and exhibitions. For information on location and opening times of sites that can be visited with an OPW Heritage Card, please visit www.heritageireland.ie/en/info/heritagecards/ This is your opportunity to explore Ireland's iconic sites such as Kilmainham Gaol, Newgrange, Dublin Castle, the Rock of Cashel and Clonmacnoise. Not only visit these jewels in the crown of Irish tourism, but to also discover the hidden gems – Portumna Castle, Emo Court, Swiss Cottage, Glebe House & Gallery, Mellifont Abbey, Knowth, Parke's Castle – to name but a few. Lose yourself at these gorgeous, lesser known sites and find a new favourite every visit.

How many can you explore this Spring/Summer?



ANNUAL Heritage Card prices:

Adult €40, Senior €30 (60 years +),
Student/Child (age 12-17) €10, * Family €90

Heritage Cards are valid for 1 Year from date of first use.

*** An OPW Family Heritage Card provides FREE admission for 2 Adults and 5 Children into all fee-paying state-managed sites throughout the country. Make precious memories this summer!**
www.heritageireland.ie

Scattery ISLAND



The West Coast's Hidden Gem

Less than an hour from Limerick city and Shannon Airport, located where the waters of the mighty Shannon meet the Wild Atlantic Way, lies Scattery Island - one of the least known but most impressive visitor attractions anywhere in Ireland. Although many tourist sites market themselves as being a 'hidden gem' a trip to Scattery really is a unique visitor experience located right on the Wild Atlantic Way.

TEXT BY PÁDRAIG O RUAIRC

Scattery island has a fascinating history and was once the home of legendary monsters, medieval saints, Irish chieftains, Vikings, adventurers, raiders and traders. Today the island is uninhabited and visitors can explore its ancient historic sites and experience its unspoilt natural beauty in peace and tranquillity without battling their way through gift shops and busloads of tourists. Visitors to Scattery are offered free entry to the island's new heritage centre and free walking tours by friendly and professional tour guides from OPW Heritage Services.

The free guided tours are very popular with younger visitors who can hear the legend of "An Cáthach" (the monster who once ruled the Island) and learn about Brian Boru – the High King of Ireland who defeated the Limerick Vikings in a great battle on Scattery. Older visitors can discover the daily life and struggles of the local community who lived in this beautiful but isolated location until the 1970's.

Visitors can explore the cathedral and churches of the ancient celtic monastery founded by Saint Senan in the sixth century and marvel at the island's round tower, one of the tallest and best surviving examples in Ireland which has withstood Atlantic storms for over a thousand years. More

adventurous day-trippers can also explore the abandoned ruins of the artillery fort on the south of the island which was built by the British army over two hundred years ago to prevent Napoleon's French armies sailing up the Shannon towards Limerick to invade Ireland.

As well as these historic sites the island also has a lighthouse, the deserted village where the islanders once lived and beautiful semi-natural grass land which is home to an array of wild bird, animal and plant life which is of great interest to ecologists and bird watchers who visit.

A new daily ferry service to Scattery Island was launched last year offering regular, fast and comfortable ferry sailings to Scattery from Kilrush. This new service departs Kilrush Marina and the full schedule of sailing times and further information on the service can be found on their website www.scatteryislandtours.com.

As well as the launch of new ferry service 2017 also brought an international focus to Scattery when the island won the prestigious European Destination of Excellence Award (EDEN Award) which for sustainable tourism. Scattery Island has also climbed the rankings on the independent travel review website *Trip Advisor* and is now rated as one in the Top 5 visitor attractions in Clare alongside such world famous sites as



the Cliffs of Moher, Bunratty Castle and The Burren National Park.

A large part of Scattery Island's recent success is due to the recent investment by the Office of Public Works (OPW), the Irish State Heritage Service who have conserved and maintained the island's monuments and built heritage for well over a century. In 2017 the OPW installed a new visitor exhibition in the island's heritage centre. Visitors to the island are greeted by a hardworking team of friendly, professional and knowledgeable OPW tour guides who offer guided tours and information completely free of charge.

Each of the island's four guides has a different expertise relevant to the



Images:

*Facing page (bottom)
Scattery Island Visitor's Centre.*

*Top left to right:
Ruin of ancient celtic
monastery founded by Saint
Senan in the sixth century
and the island's Round Tower.*

*Centre left to right:
Scattery Island Lighthouse
and ancient map of the island.*

island's history: Pádraig Ó Ruairc - the manager of the Scattery Island Heritage Centre has a PhD in History and a degree in Archaeology. John Mulqueen - the head of the guide team, is passionate about his local area and has over a decade's experience giving guided tours of the island. Two of the island's guides are also published authors - Michael Houlihan has written several history books including a study of the ancient holy wells of County Clare whilst the most recent addition to the guide team, Ruth Marshall, is a professional storyteller who has published a book on the folklore of County Clare.

If not everyone in your group is a history buff Scattery Island also offers tourists amazing panoramic views of the Shannon Estuary and in good weather is the ideal spot for a picnic. For hikers there are two walking trails marked around the island and free maps are supplied. Packed lunches and picnic blankets are available from the ferry service and full details can be found on their website.

There are a range of short and long stay options available ensuring you can

plan the perfect day out or you can also avail of the ferry company's bespoke River Cruise and Island Visit day trips custom designed to suit your requirements.

So why not book your trip today and enjoy the experiences Scattery Island, one of the Shannon regions real hidden treasures, has to offer.

Phone Scattery Island Tours on (085) 2505512 or (085) 2505514 or email info@scatteryislandtours.com

Scattery Island - Yours to Explore

Portumna Castle's Gardens

TEXT BY LYNN O'KEEFFE-LASCAR

Portumna Castle is one of very few remaining semi-fortified Jacobean Manor Houses in Ireland.

It was built by the Fourth Earl of Clanricarde (1573-1635) and his wife Frances Walsingham, Countess of Essex (d.1632). The build was completed by 1618 and this year we celebrate 400 years of its existence.

The imposing facade of the castle faces north and is approached by a long avenue passing through three formal gardens and aligned gateways. The Lady's Garden closest to the house is planted with old bush roses, which flower throughout the month of June, surrounded by box hedging and clipped bay lollipop trees. The second walled garden has wide formal paths, lawns and specimen trees including black walnuts. Through a small doorway to the





side of this space is the entrance to the old kitchen garden, walled-in and over an acre in size.

This garden was run for over 15 years as a community garden led by local horticulturist Ruth Carty. They planted fruit trees and bushes, and put in a polytunnel, flower beds and vegetable beds. They grew the fruit and vegetables for sale locally and maintained the space. When Ruth retired, it was decided by the OPW to take on a craft gardener, myself, Lynn O'Keeffe-Lascar in 2015.

Since then the focus of the garden has changed, it is now about the visitor experience, providing lots of colour, scent and interest from Easter to Halloween. I have added hundreds of bulbs to existing beds and borders, to flower in time from when the castle opens at Easter; these include Thalia daffodils, multi-stemmed scented hyacinths, blue and white cammasias, irises, tulips and finally alliums.

The main paths follow the original layout as found by the archaeologists when the garden was surveyed. That is a wide path approx. 4m in from the walls all around the whole garden and a central path. The south and west walls, lined with flower beds, are faced with red brick to hold the heat of the sun while the north and east walls are stone and are planted up with a large shrubbery and mixed fruit plantings.

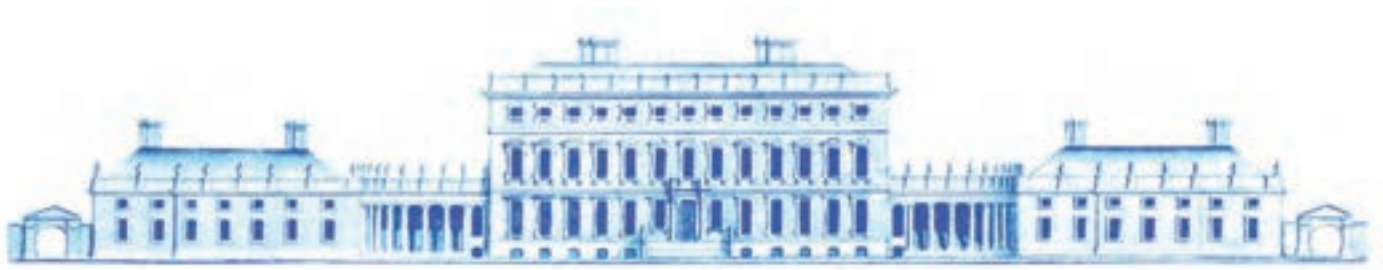
The central path is flanked by box hedging, narrow herbaceous borders either side and mature espalier trained apples. These trees burst into pink and white blossoms in May, before the herbaceous borders flower for the rest of summer.



Worth seeing in flower is the well-established wisteria archway that fills the garden with scent in mid-May, the mini woodland that has a carpet of primroses and bulbs in early spring and the large vegetable garden planted up with potatoes, herbs, peas, sweetcorn and pumpkins in summer. Of particular interest to children is the willow maze that grows taller and taller as the summer progresses. There are sunny bench seats along the south facing wall,

and shady arbours in the woodland, and even a thatched gazebo with a large pergola over cobbles draped in grapes.

I have a strong focus on wild life wherever I garden, my original horticultural training was in organic production, and I still follow those principles when possible. I have put in a small pond that is regularly used by birds to wash, including goldcrests, and I hope to see frog spawn in it soon too. I have a pair of robins (sometimes three but that usually causes consternation) who follow the gardeners around all the time hoping we'll dig something up for them. The garden buzzes with bumble bees, honey bees and butterflies, and I follow the advice of the National Pollinator Plan. This includes choosing flowering plants that best suit the bees, single flowers instead of doubles, areas of long grass, and having lots of flowers in the garden all year round. There are several native black honey bee colonies on site, which are being monitored by NUIG. These wild bees are very special to us, and are minded on site through the protection of their hives, and by growing lots of bee friendly crops such as phacelia, linseed and sunflowers, as well as hazel and willow. In return the bees are very well behaved, pollinate the strawberries, raspberries and pumpkins, and haven't stung anyone yet!



The Red Drawing Room Conservation Project at CASTLETOWN HOUSE

TEXT BY DOROTHEA DEPNER

When we speak of Castletown House, Co. Kildare, we tend to seize on its architectural significance as Ireland's first and largest neo-Palladian country house and focus on the house's heyday in the eighteenth century to the exclusion of later periods. At the time, it was proclaimed 'the only house in Ireland to which the term palace may be applied' and was synonymous with fine style and lavish entertaining that rivalled the viceregal court in Dublin. Built between 1722 and 1729 for William Conolly (1662-1729), Speaker of the Irish House of Commons, Castletown was intended as a political and social centre commensurate with his influence and immense wealth.

Although none of his heirs lived up to his stature, the house flourished when his great-nephew Thomas Conolly (1738-1803) settled there in 1759 with his young wife, Lady Louisa (1743-1821). The daughter of Charles Lennox, 2nd Duke of Richmond, Louisa brought with her the style and refinement she had been accustomed to at her childhood homes in Carton, Goodwood and Richmond House, and set about modernising her new home to suit her tastes. Her influence is still

omnipresent today, be it in the interior decoration she commissioned – the beautiful cantilevered staircase, the exquisite plaster decorations, the stunning Long Gallery or her own carefully curated Print Room, to name but a few – in the parkland she designed stretching towards the river Liffey or in the state-of-the art home farm built to her specifications. After her death, Castletown passed to the son of one of her husband's nieces, and comparatively little is known about his interventions or life in Castletown for subsequent generations of Conollys until the sale of the house at auction in

1965. Yet even though the family fortunes turned in the nineteenth century and investment into the house was scaled back, the rooms in Castletown today still bear witness to this later layer of history and interior design. None more so, perhaps, than the Red Drawing Room, or, as it was known in the Victorian period, the Crimson Drawing Room, named for its most distinctive feature: the crimson and white silk damask that covered the four walls, most of the seating furniture and that framed the three windows.

The photograph taken by Henry



► Figure 1: Photograph of the Crimson Drawing Room c. 1880 by Henry Shaw (courtesy of Chris Shaw)

Shaw (Fig. 1) c. 1880 shows the Crimson Drawing Room not long after its completion in all its splendour and gives a glimpse of the heady mixture of periods and tastes it combined: in the corner is one of a pair of Lady Louisa's French cabinets by Lacroix (bought for her in Paris by her sister Lady Caroline Fox in 1763), an array of exotic Bombay gilt furniture with its lace-like carvings is arranged around the centre of the room, and a collection of predominantly large religious paintings by famous Old Masters such as Vasari, Murillo or Mazzolini hangs against the backdrop of the patterned silk. This opulent scheme was devised by Thomas Conolly (1823-1876), whose habits were every bit as sociable and spendthrift as those of his ancestor of the same name. He sought adventure abroad and became acquainted with such illustrious figures as Napoleon III in Paris as well as General Lee in Virginia. During the American Civil War, he attempted to restore his family's fortune through blockade running (he failed) and kept a diary on the fall of the Confederacy. After Thomas returned from his travels, he married Sarah Eliza Shaw, the daughter of Joseph Shaw, owner of the Celbridge Paper Mills, which were one of the largest industrial complexes in Ireland at the time. Together they travelled to Italy in 1870/71, and although no account books of the period survive, it is most likely that Thomas embarked on the refurbishment of the Crimson Drawing Room shortly afterwards with funds supplied by his wife's dowry of

£10,000 (worth over £1,000,000 today). It may even be that the silk itself was ordered from Italy, as recent research has shown that the unusual artichoke and leaf pattern in Castletown can be found in the Sala delle Udienze in the Royal Palace in Genoa and, in green silk, in the Salone Verde in Palazzo Pitti, Florence. In the absence of account records for that period the exact provenance remains a mystery, but what can be said with certainty is that the damask was of the highest quality, its lustre and two tonal design the product of unsurpassable hand weaving on Jacquard looms.

However, over the course of more than a century both the Crimson Drawing Room and the fabric changed appearance. Most of the paintings and furniture were irretrievably lost at auction sales, the curtains and light fittings disappeared, and the vibrant fabric itself suffered from exposure to light, heat, and careless handling. By the time Castletown came into State ownership in 1994, the house's interior and exterior needed extensive repairs, but once those were completed in 1999, 'the conservation of the embrittled mid-nineteenth-century silk damask wall hanging in the Red Drawing Room' was identified as a next priority in *Building for Government: The Architecture of State Buildings*. Several reports were commissioned from different textile conservators, but it was only when the silk was understood within the context of the multiple historic layers that define the Red

Drawing Room today – and the Red Drawing Room's place within the ensemble of rooms that constitute the north enfilade in the house – that the project could be embarked on with confidence. Launched in 2015, this conservation project currently includes three partners – the OPW, the Castletown Foundation and the Apollo Foundation – and involves three different aspects of conservation and restoration, all of which aim to restore the historic character of the room: the conservation of the original nineteenth-century silk wall hangings, the replication of the original silk for curtains and drapes similar to the ones that were once in the room, and the curation of a Grand Tour picture hang and furniture arrangement in the spirit of historic records as far as possible. The project is expected to be completed this summer, and progress has been made on all three counts. On the West Wall and East Wall the silk panels were carefully cleaned and secured by two textile specialists, May Berkouwer and Ksynia Marko, who developed methods to successfully tackle even the most difficult areas in situ. The result is a harmonious, intact appearance of the treated walls where faded areas have been revived, areas of loss have been successfully infilled with silk dyed in a matching colour and tears have been closed in such a way that they are no longer visible (see Fig. 3).

The experience gathered on the first two walls will stand the conservators in good stead as they prepare for their biggest trial: scaling the worst damaged

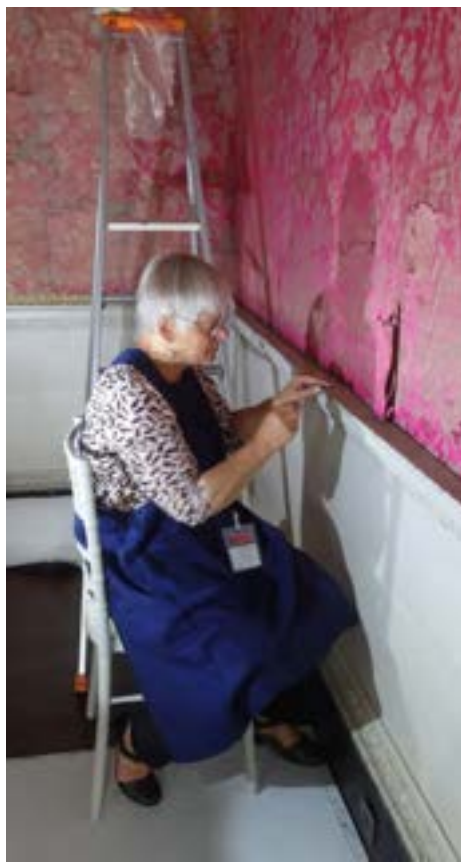


◀ Figure 2: The Red Drawing Room prior to conservation (Photo by Con Brogan, National Monuments Photographic Section)

▲ Figure 3: West Wall after conservation, July 2017 (Photo by May Berkouwer)

South Wall. Even within the genteel surroundings of the Red Drawing Room, conserving this brittle wall is nothing short of pioneering work, though the tools of the trade may be delicate tweezers, silk crepeline or adhesive net (Figs 4 & 5).

In parallel with these conservation works, Humphries Weaving in the United Kingdom was commissioned to faithfully copy the intricate design and weave of the wall hangings and to develop a red and white silk thread that matches the colour of the vibrancy of the original silk. Although their looms are not the same as those that were used in the nineteenth century, the silk reproduction they produced is remarkably like the original. Soon, the new fabric will be used for three pairs of curtains to dress the windows and to reupholster some of Lady Louisa's Chinese Chippendale chairs which are



still in Castletown and which we know were covered in the same fabric as the walls when the Crimson Drawing Room was refurbished in the 1870s. Once the walls have been fully conserved, it will be time to install picture rails and an exciting new picture hang of Old Masters on loan from the Schorr Collection which will include, for example, paintings by Rubens and Giordano. One more good reason to put Castletown House on your itinerary this summer and to discover, or rediscover, a whole new facet of this Italian palace on the banks of the Liffey!

Visit www.castletown.ie to plan your visit or to find out more about the conservation project on our blog. Or watch this YouTube video of the two conservators at work on the East Wall: https://www.youtube.com/watch?v=-vAn1_hM2vi&sns=em.



▲ *Figure 4: May Berkouwer shown infilling a split seam join on the West Wall with dyed silk crepeline and securing the panel with an adhesive Beva film strip (photo by Trinity Digital Studios, OPW)*

◆ *Figure 5: Ksynia Marko is removing tacks at the bottom of a panel on the West Wall in order to release fabric folded back on itself and in this way to close up a horizontal tear running across the silk higher up (photo by May Berkouwer)*

▼ *Below: Castletown House, Celbridge, County Kildare – a Palladian country house built in 1722 for William Conolly, the Speaker of the Irish House of Commons.*



HERITAGE IRELAND

Irish Sign Language Interpreted Tours Series



2018 ISL Tours:

- **Pearse Museum** 29th April at 3pm
- **National Botanic Gardens** 26th May, 3.30pm
- **Rathfarnham Castle** 9th June at 12 noon
- **St. Audoen's Church** 21st July at 2pm
- **Áras an Uachtaráin** 1st September, 12.30pm
- **Kilmainham Gaol** 22nd September at 3pm
- **Dublin Castle** 21st October at 3pm

Tours run from April to September



Entrance & Tour is free of charge
but places are limited so please book
soon by emailing info@heritageireland.ie



The Work of Dan Edwards, Craftsman and Artist

EXHIBITION



It was only fitting that this very special exhibition, held during Heritage Week 2017 to celebrate the work of Dan Edwards, was located in Temple Connor at Clonmacnoise.

Dan followed in his father's footsteps as a blacksmith, immersed in the everyday work of a smith, welding and repairing machinery and making gates. However, Dan was always interested in sculpture and fine crafts and the challenge of creating objects of art from scratch.

Reared in the shadow of the great monastic settlement of Clonmacnoise it is not surprising that Dan has an interest in and a great love for everything to do with this sacred place. Dan did a lot of work around Clonmacnoise over the years saying, "Anything I'd do in Clonmacnoise, I'd do for nothing for the chance of getting it done."

Dan was involved in a number of projects in Clonmacnoise including the mounting of the grave slabs in the display area and the execution of the beautiful plaque, that usually hangs over the entrance to the Visitor Centre. The plaque, inspired by the Clonmacnoise grave slab 'Or Ar Fiachraidh', with a centre piece of brass and a metal surround, celebrates the establishment of the monastic settlement in 545 AD. It shows St. Ciaran and Diarmuid marking the foundation of the monastery and includes other imagery associated with the folklore of St. Ciaran.

Dan's contribution as an artist and to his community has been immense and no more evident than the wonderful book by Declan Ryan dedicated to him - *The life and Times of a Craftsman and Artist*.

The OPW would like to thank the Most Reverend Patricia Storey, the Bishop of Meath and Kildare, and the Reverend Trevor Sullivan for allowing us to mount the exhibition in Temple Connor. Thanks also to Tom Moore, Nicola Gleeson, Pascal Sweeney and all the staff at Clonmacnoise, who worked so hard to bring this exhibition together, including creating the slideshow, gently negotiating the loan of items and collecting the works.

We are pleased to share this selection of images with all those who couldn't attend the exhibition in person.



► Images: 'The Work of Dan Edwards' an OPW Exhibition at Clonmacnoise, Co Offaly.
Photographs by David Ruffles



► Above: Kevin 'Boxer' Moran Minister of State for the Office of Public Works and Flood Relief congratulates Author Declan Ryan on the launch of his autobiography of Dan Edwards, 'The Work of Dan Edwards'.
Photographs by David Ruffles



Kevin 'Boxer' Moran Minister of State for the Office of Public Works and Flood Relief opens Exhibition of 'The Work of Dan Edwards, Craftsman and Artist'
Exhibition at Clonmacnoise, **Wednesday | 23rd August 2017 | 2.30pm**



Photographs by David Ruffles

► Left: Eamon Dooley (Councillor), Marcella Corcoran-Kennedy TD with Kevin 'Boxer' Moran Minister of State for the Office of Public Works and Flood Relief opens The Work of Dan Edwards an OPW Exhibition at Clonmacnoise, Co Offaly.

► Centre: Maurice Buckley (Chairman OPW), Eamon Dooley (Councillor), Marcella Corcoran-Kennedy TD with Minister Kevin Moran TD.



► Below: Clonmacnoise OPW Staff with Minister Moran. L-R: Chloe Rowan, Tom Moore, Nicola Gleeson, Seamus Kelly, Marcella Corcoran-Kennedy TD, Anthony Ryan, Minister Kevin Moran TD, Paschal Sweeney, Marguerita Nohilly, Johnny Duffy, Frank Geraghty and Nuala Lowry.



Book Launch & Exhibition of 'The Work of Dan Edwards, Craftsman and Artist'



Kevin 'Boxer' Moran Minister of State for the Office of Public Works and Flood Relief with Fr Frank Grey at 'The Work of Dan Edwards' an OPW Exhibition at Clonmacnoise, Co Offaly. Photographs by David Ruffles.



Cousins of Dan Edwards, Kay Nicholson née Lyons and Brid Heggarty née Lyons at 'The Work of Dan Edwards' an OPW Exhibition at Clonmacnoise, Co Offaly.



Fr Tom Cox and Reverend Trevor Sullivan at 'The Work of Dan Edwards' Exhibition.



Paddy Daly, Catherine & Martin Curley at 'The Work of Dan Edwards' an OPW Exhibition at Clonmacnoise, Co. Offaly.



GAA legends Seán Lowry and Matt O'Connor at the launch of 'The Work of Dan Edwards' exhibition at Clonmacnoise.



Tom O'Malley, Nicola Gleeson (OPW), Minister Kevin Moran, Ella O'Malley, Marcella Corcoran-Kelly TD and Chloe Rowan (OPW) at 'The Work of Dan Edwards' an OPW Exhibition at Clonmacnoise, Co Offaly.



'The Work of Dan Edwards'



'The Work of Dan Edwards' Exhibition at Temple Connor, Clonmacnoise



NEWGRANGE

AN INSPIRING MONUMENT

In recent years, Brú na Bóinne Visitor Centre has hosted many different art exhibitions. Artists, both professional and amateur, old and young are invited to display their work. The only proviso is that the art must "in some way reflect, explore or illuminate some aspect of the meaning or archaeology of Brú na Bóinne".

NEWGRANGE

AN INSPIRING MONUMENT

TEXT BY CLARE TUFFY

In the summer of 1897, the Irish author and artist AE (George Russell) visited Newgrange. Later he wrote that as he lay in front of the monument in the sunshine, he fell into a sort of a dreamy meditation that produced a vision. This 'vision' led to his well known poem 'Dream Of Angus Oge'--

'This was my palace. In days past many a one plucked here the purple flower of magic and the fruit of the tree of life...but look: you will see it is the palace of a god.'

And even as he spoke, a light began to glow and to pervade the cave, and to obliterate the stone walls and the antique hieroglyphics engraved thereon, and to melt the earthen floor into itself like a fiery sun suddenly uprisen within the world, and there was everywhere a wandering ecstasy of sound: Light and sound were one; light had a voice, and the music hung glittering in the air... '



His poem describes sunlight flooding into the ancient chamber some 70 years before it was actually witnessed for the first time in modern times by Professor O'Kelly during his excavations in the 1960s.

In September 1898, Maud Gonne wrote to WB Yeats,

'I am sending you a parcel containing...a little box of earth from New Grange, from the very centre of that wonderful Irish pyramid...try some experiments with it. I am doing so

and I will write and tell you more when I have time'. Being of such central importance to Irish mythology and mystery was irresistible to Yeats and his circle.

Newgrange was re-discovered in 1699 and has inspired, fascinated and impressed visitors ever since. Today's tourists write to us and tell us that their visit to the ancient site has had a deep impact on them, that the memory of their visit has stayed with them and that they feel drawn back. When asked how they feel about the monuments, visitors say that they experienced astonishment, reverence, a connection with the past and, for many, that they had felt a definite sense of something 'sacred' about the place.

Newgrange remains a profoundly inspiring monument, one that easily transcends age, culture, language in the same way that all truly great and ageless works of art do. This is why Newgrange is so important to us all and why it is recognised by UNESCO as a World Heritage Site. Everyone has a theory as to the how and why of the site and no one can but be impressed by its engineering and its art.



Northeast of the city of Flagstaff in northern Arizona is the Roden Crater, probably the largest art project ever. In the mid 1970's, the artist James Turrell bought the land where the 400,000-year-old, 4.8km-wide crater is situated and has since been transforming the inner cone of the crater into a massive observatory, designed specifically for viewing and experiencing sky-light, solar and celestial phenomena. He was inspired by Newgrange, the Temple of Karnak in Egypt and Maes Howe in Scotland.

Joseph Beuys, the co-founder of the German Green Party, and an artist who is now regarded as one of the most influential creative forces of the second half of the 20th century, visited Newgrange in 1974. He was very moved by his visit and in his drawing entitled *The Three Energies of Newgrange*, he sought to interpret and draw meaning from the spirals and lozenges on the Entrance stone. He later incorporated the tri-spiral into his artwork, just as countless others have done.

In Ireland, Newgrange has influenced and motivated many well known artists in recent years such as Bea Orpen, Nano Reid, Louis De Brocquy, Sean Hillen, Richard Moore.

Seamus Heaney was, of course, a regular visitor to the site and his poem 'A Dream of Solstice' celebrates the rising sun at the turn of the Millennium on December 21st 1999. His words convey wonderfully a sense that the 5,000 year monument is central to a Cosmic order –

*'Dawn light began stealing
Through the cold universe to
County Meath,
Over weirs where the Boyne water,
fugent, darkling,
Turns its thick axle, over rick-
sized stones
Millennia deep in their own
unmoving
And unmoved alignment.'*



Joseph Beuys at Newgrange in 1974

Richard Murphy writes about the roof box through which the sun shines at mid winter dawn in his 1985 poem 'Newgrange'--

*'One cairn eye stayed open to feed
the dead*

*A ray of wintry hope, fixed on
rebirth'*

Poet Paul Durcan's 'A Snail in my Prime' also celebrates the monument and this poem in turn was set to music by Irish composer Michael Holohan (who also worked as a Newgrange

Guide in the 1980's). Michael has also composed music celebrating Dowth, Knowth, and the Winter Solstice. Other music associated with Newgrange includes songs by Clannad and the Wolfe Tones.

In recent years, Brú na Bóinne Visitor Centre has hosted many different art exhibitions.

Artists, both professional and amateur, old and young are invited to display their work. The only proviso is that the art must "in some way reflect, explore or illuminate some aspect of the meaning or archaeology of Brú na Bóinne".

When we began to host exhibitions in the late 1990's we thought that the supply of new work would dry up very quickly. To the contrary, the number of people and groups applying to have their art on display has increased over the years. These exhibitions give visitors a different view and are an extension to the regular interpretation of the monuments.

We have hosted works by exhibitors using many different materials...including paintings, sculptures, embroidery, lace work, felting, photography, metal work and ceramics. The youngest exhibitors have been primary school students and the oldest were local artists celebrating their creativity during the Bealtaine festival.



Dublin Conference on HISTORIC BUILDING INFORMATION MODELLING (HBIM)

Hosted by OPW

TEXT BY FRANK SHALVEY

The Heritage Services Division of OPW hosted an international conference in Collins Barracks, Dublin in November 2017 on the topic of Historic Building Information Modelling (HBIM), drawing together a number of the leading practitioners involved in Ireland and the UK to showcase the approaches being taken to this growing area of reconstructive building technology and discuss some of the recent high profile projects undertaken using BIM. The Conference was chaired by former OPW Conservation Architect and current Chairman of ICOMOS (International Council on Monuments & Sites), Paul Mc Mahon and the attendees included many involved in the maintenance, conservation and restoration of heritage buildings in Ireland.

Historic building information modelling (HBIM) is a new system of modelling historic structures that uses innovative technology to help with the conservation of our older structures and buildings. The process begins with the remote collection of survey data using a terrestrial laser scanner combined with digital cameras. A range of software programs is then used to combine the image and scan data into three-dimensional



▼ HBIM Leinster House,
Laser Scan Survey
Modelling.

*Copies of the Conference papers are
available to view on the OPW website at:
www.opw.ie/en/heritage/*





models that present unique perspectives of historic building structures that can be interpreted by professionals working with these properties. The data produced therefore provides Conservation Architects, Engineers and project teams with the information they need to make key decisions about how to deal with conservation issues in these important historic structures.

"There are a number of advantages to using this technology already emerging and a great potential for the future" said John Cahill, OPW's Assistant Principal Architect for Conservation and the organiser and host for the Collins Barracks conference. "Often in conservation architecture, we are faced with a dilemma in assessing how exactly to deal with issues at historic buildings. Sometimes, we can know that the fabric of the structure is being lost with the passage of time and the effects of environmental erosion for example, but it's often difficult to access the problem to assess how bad it is without a significant amount of opening up, essentially dismantling some of the fabric to see the condition of the structure up close. HBIM allows us to visualise the structures in their existing condition in three dimensions and make the necessary assessments on the basis of the information we can see on our screens in the office. This is essentially the marriage of traditional skills in building conservation and repair with the most modern technological advances in laser scanning and 3D modelling".

The Collins Barracks conference drew together practitioners from a number of countries including the UK and Ireland together with Conservation Architects and Engineers from the public and private sectors who are engaged in works at various historic buildings and structures. Among the presenters was Sofia Antonopoulou, of the Conservation Directorate of Historic Environment Scotland, an organisation with whom OPW has shared much expertise and knowledge and expertise on conservation

techniques in recent years and Anthony Corns of the Irish Discovery Programme who are engaged with the OPW in research on a number of historic structures initiatives currently. Also contributing were;

- Paul Bryan of Historic England, the agency responsible for maintenance and management of England's historic sites and monuments;
- Anthony Corns of the Discovery Programme, an Irish agency supporting advanced research into Ireland's past and its cultural heritage;
- Martine Gallant, Project Lead for the HBIM on the conservation of the West Block Parliament in Ottawa;
- Marianne Partyka of Pagepark, a UK Consultancy specialising in this area, and
- Maurice Murphy of the School of Surveying and Construction at DIT.

The Conference explored a range of topics related to this area, describing how to knit the HBIM process into established project management structures within organisations and how to understand the challenges involved in assimilating the technology with conventional building records, the advantages in maintaining accurate building intervention records and the ongoing experiences of project managers and designers in dealing with high profile projects at buildings such as Leinster House, the Irish Parliament building, the Canadian Parliament in Ottawa and the Glasgow School of Art.

As with any new technology which is growing in popularity and significance, the drive is now uppermost to establish common approaches and help project sponsors to better understand the technology and avoid some of the most common pitfalls. The Conference heard in detail from Paul Bryan of Historic England about how they have approached this and participants were given a



Images: (Facing page and above), HBIM Leinster House, Laser Scan Survey Modelling.

(Above right), John Cahill Assistant Principal Architect OPW addressing the Conference.

(Below), Paul Mc Mahon ICOMOS

highlighted tour of Historic England's recent publication "BIM for Heritage: Developing a Historic Building Information Model" which aims to serve as a guide for those organisations wishing to engage with this area.

"HBIM is a technology which is not yet in common use across the building industry in Ireland", concluded John Cahill at the Conference, "but its potential is undeniable and its use is growing as more and more as practitioners understand the advantages the technology can bring as the science moves from the sphere of academic research to practical application. Ireland is well positioned currently to take advantage of the expertise that is available within agencies such as Discovery Programme for example and OPW intends, as the lead agency in Ireland involved in the management and conservation of historic buildings, to be fully involved as the technology rolls out in future years."

MAKING MAJESTY

Discover what life was like in Dublin Castle under British rule through a series of talks and family activities at the *Making Majesty* exhibition

The Office of Public Works invites the public to discover the *Making Majesty* exhibition at Dublin Castle through a series of talks and events running until 28 April 2018. The exhibition explores the shaping of the royal and viceregal image at Dublin Castle through grand architecture, stately ceremonies and fine furnishings. Through a series of engaging events, pop-up talks, and a panel discussion, life in and around the Castle will be explored.



Talks will explore diverse subjects, including “Dining and Dancing at Dublin Castle”, what was in the kitchens of Dublin Castle in Georgian times, and how food, music and architecture were combined to produce extraordinary entertainments. “Buying Irish at the Viceregal Court” reveals that this is not just a modern marketing campaign but that several viceroys of Ireland adopted a vigorous ‘buy Irish’ policy at the Castle. This contrasts with the notion of the Court as an Anglo-centric entity that relied on British skills and examples. Corrie Tubman will provide a fascinating behind-the-scenes account of her year



► Queen Victoria in Dublin, a print that appeared in *The Illustrated London News*, 21 April 1900

spent conserving the National Gallery of Ireland’s painting of King George IV processing through Dublin by William Turner de Lond. This colossal work of art is currently on display at *Making Majesty*.

Modelling the Rock of Cashel

TEXT BY DAVID LAWLOR



Johnny Fogarty was born in Cashel on the 28th August, 1930. He spent his summers as a child playing in the shadows of the iconic national monument. He recalls how the caretaker Joe Minouge was always trying to keep himself and his friends out of the place but that he "literally lived on the Rock and he had a hard job to keep us out".

Johnny remembers how the idea to build the replica model came about during a conversation with his neighbour Alan Walsh who works as a potter. The two men were discussing the fact that there was no scaled down version of the Rock of Cashel for tourists to buy so the inspiration came about to create a scaled down model himself.

Johnny visited the site to take measurements and sourced the plans locally before reducing down the dimensions on a scale of 48:1 and started to build the model from there. It took endless hours to create the model on display today and Johnny recalls how he would often be out in the workshop regularly until well after midnight. All in all it took two months to create and plywood was the main raw material used.

The model is now on display in the Hall of the Vicars Choral at the Rock of Cashel and Johnny takes great pride in the endless amount of tourists who pass very positive comments on the craftsmanship involved in creating such a display. The guide staff also use the display as a means to interpret the site and it's particularly useful if the exterior buildings are closed due to high winds.

Johnny's Rock of Cashel model is a reflection of a local man, who at 88 years of age, is still as active as the summer evenings spent as a boy in the shadows of St. Patrick's Rock.



▶ Johnny Fogarty with his replica model of the Rock of Cashel, now on display in the Hall of the Vicars Choral at the Rock of Cashel



EXHIBITIONS

at National Botanic Gardens, Glasnevin



April

**Thursday 29th March
– Wednesday 25th April**

Exhibition: Three threads of the orchid tapestry created by Frederick William Moore

In 1911 Frederick William Moore (1857-1949) was knighted for his services to horticulture, a sentiment reiterated by Robert Lloyd Praeger in Moore's obituary when he referred to him as "a tower of strength in all matters related to gardening and horticulture".

As recognition of his specialist approach to orchids and his ability to successfully cultivate and flower these novelties, nine species of orchid were named in his honour. As science expanded knowledge of this remarkable family of plants, some of those named have been re-classified. Nonetheless their association with Moore cannot be erased.

Margareta Pertl has painted orchids for more than two decades, executing her work at both the National Botanic Gardens, Glasnevin and the Botanical Garden of the University of Vienna (Botanischer Garten der Universität Wien). Some years ago, inspired by Frederick Moore's ties to the German orchidologist, Heinrich Gustav Reichenbach, Greta decided to paint all of the plants named after Sir Frederick Moore. The paintings are now complete and will be exhibited for the first time in the National

Botanic Gardens in spring 2018. An exhibition catalogue with fine art prints and elaboration on the tales of the depicted orchids by Brendan Sayers will be available.

The exhibition will be accompanied by orchid associated material from the archives from the Garden's Library and also by recent paintings from the Royal Horticultural Society's orchid artist, Deborah Lambkin. Also in April, the Orchid Committee of the Royal Horticultural Society will hold a public meeting in the Gardens. And during it all Frederick Moore's orchids will take pride of place.

Daily in the Gallery Space, Education & Visitor Centre .

May

**Saturday 5th May
– Saturday 27th May 2018**

Éireannach - A Worldwide Exhibition linking people with plants through Botanical art

Botanical Art Worldwide is a ground-breaking collaboration between botanical artists, organizations and institutions worldwide, creating and exhibiting botanical artworks of native plants found in each participating country.



The Irish exhibition is entitled Éireannach. The Irish Society of Botanical Artists will be hosting an open day on the 18th of May which will include a tour of the exhibition, demonstrations and a chance to meet the artists involved.

For this project, artists are working to document wild plants where they live to create a record of today's botanical diversity. Currently twenty-three countries are participating, representing artists and plants of six continents. Participating countries will provide digital slide shows of up to forty works, to be compiled with all other countries' images and shown at each venue during the run of each exhibition. Although each country's exhibition will have its own opening and closing dates, all exhibitions will be on view on May 18, 2018, and each will have events scheduled to celebrate this historic project.

Daily in the Gallery Space, Education & Visitor Centre

◀ *Facing page (bottom): Cherry Blossom and Palm House at National Botanic Gardens.*

◀ *Left: Masdevallia_mooreana Margareta Pertl, Botanical Art*

▼ *Below: Encyclia_mooreana Margareta Pertl, Botanical Art*

▶ *Right: Gerard Byrne oil on canvas 'Lost in Paradise National Botanic Gardens Dublin' oil on canvas 120cm x 170cm 'Monstera Leaves'*



June

**Thursday 31st May
– Sunday 10th June**

An Óige, Annual Photography Exhibition

This Annual Photography Exhibition, now in its 80th year, is organised by An Óige Photographic Group. It features a wide range of prize-winning images for 2018, including a section exploring the National Botanic Gardens.

Daily in the Gallery Space, Education & Visitor Centre



July

**Friday 22nd June
– Sunday 15th July**

Inside Outside 'n' Beyond: Gerard Byrne celebrates 30 years of painting the National Botanic Gardens

Having travelled the world as one of leading exponents of modern impressionist painting Gerard has returned repeatedly over the last thirty years to the National Botanical Gardens in Dublin, a location close to his heart and home and where as a young wide-eyed painter he perfected his mastery. Gerard continues to find inspiration painting amongst the diversity and abundance of the world famous Gardens. Many of his spectacular and celebrated paintings not only convey the vibrancy and lushness of the flora they feature dramatic renderings of the iconic wrought iron architecture of the great Georgian Palm Houses.

Daily in the Gallery Space, Education & Visitor Centre.



Swiss Cottage

EXTENDED OPENING TIMES



***The OPW is delighted to announce
Extended opening times at the Swiss
Cottage in Cahir, Co. Tipperary.***

A delightful "cottage orné" built in the early 1800s by Richard Butler, 1st Earl of Glengall to a design by the famous Regency architect John Nash. Its interior contains a graceful spiral staircase and some elegantly decorated rooms. The wallpaper in the Salon manufactured by the Dufour factory is one of the first commercially produced Parisian wallpapers.

Swiss Cottage is open to the public from
16th March 2018 until 4th November 2018.

Telephone No: +353 52 74 41144
Email: swisscottage@opw.ie
Website: www.heritageireland.ie

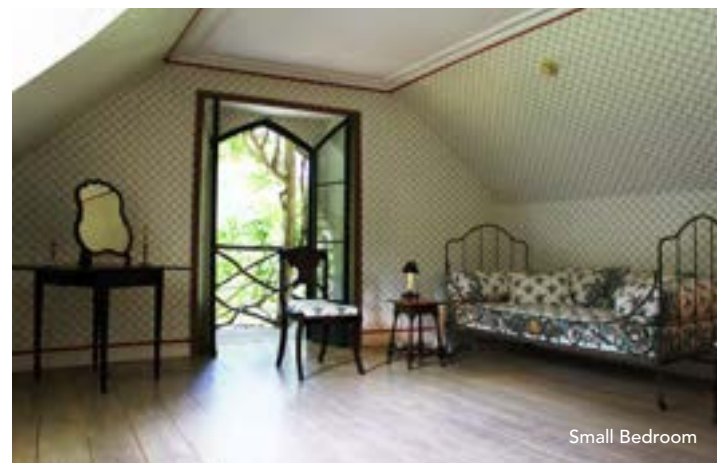




Master Bedroom



Music Room



Small Bedroom



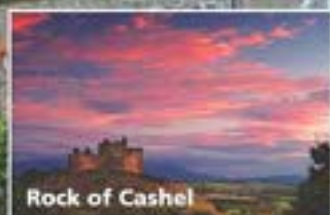
Swiss Cottage Exterior

Explore Ireland's Heritage

KIDS GO FREE*



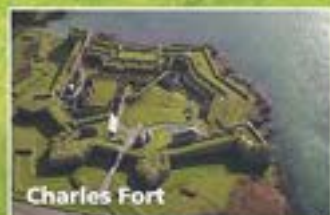
Newgrange



Rock of Cashel



Castletown House



Charles Fort



Swiss Cottage



Garinish Island

*Children Under 12 years old
go free in all OPW managed
Heritage Sites

For more information see:
www.opw.ie

