

Guidance for the Care, Conservation and Recording of Historic Graveyards



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Images by Caimin O'Brien.

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An Chomhairle Oidhreachta
The Heritage Council



Contents

Chapter 1

Looking after your Historic Graveyard

- 1.1 Introduction
- 1.2 What is an Historic Graveyard?
- 1.3 What is a Lawn Cemetery?
- 1.4 The character of an Historic Graveyard
- 1.5 Features of an Historic Graveyard

Chapter 2

Legislative Protection of Historic Graveyards

- 2.1 National Monuments Act 1930-2004
- 2.2 Role of the Record of Monuments and Places
- 2.3 Ownership of Historic Graveyards
- 2.4 Role of the Church Authorities
- 2.5 Role of the National Monuments Service
- 2.6 Role of the National Museum of Ireland
- 2.7 Role of the Local Authority
- 2.8 Role of the Conservation Officer/Heritage Officer
- 2.9 Role of the Heritage Council

Chapter 3

Guidance for the Care and Conservation of Historic Graveyards

- 3.1 Best practice for the care of an historic graveyard
- 3.2 List of works that should be carried out in your graveyard

- 3.3 List of works that should not be carried out in your graveyard
- 3.4 Looking after your graveyard boundary
- 3.5 Looking after your historic ironwork
- 3.6 Looking after your memorials
- 3.7 Nature in your graveyard
- 3.8 Looking after grass in your graveyard
- 3.9 Pathways in your graveyard
- 3.10 Looking after masonry structures in your graveyard
- 3.11 Drawing up an annual management plan

Chapter 4

Guidance for Recording your Graveyard

- 4.1 Types of memorials in your graveyard
- 4.2 Drawing a plan of your graveyard
- 4.3 Recording a graveyard memorial
- 4.4 Computerisation of your records
- 4.5 Photographing memorials
- 4.6 Archiving your work

Chapter 5

Interpretation and Presentation of your Graveyard

- 5.1 The graveyard booklet
- 5.2 The virtual graveyard
- 5.3 Audio tours of your graveyard
- 5.4 Signage and your graveyard

Appendices

Appendix 1 List of historical sources

Appendix 2 List of online graveyard and memorial resources

Appendix 3 Useful addresses

Appendix 4 Sample graveyard recording form

Appendix 5 Electronic advice leaflets on best practice

Appendix 6 Sources of funding in relation to graveyards

Appendix 7 Bibliography

Foreword from the Heritage Council

Our historic graveyards are places of intense human activity. Along with providing a resting place for our departed and a place of remembrance, graveyards are of immense heritage value as sites of archaeological and architectural interest, as wildlife habitats and as repositories of local genealogy, sculpture and art. Across the Irish landscape countless generations erected churches for worship, round towers, enclosure walls, crypts and gravestones. Together all of these elements provide a huge source of information on worship, sorrow and loss, memory and identity. A visit to a historic cemetery and a cursory look at the many graveyard inscriptions brings us very close to earlier families and communities that confronted challenges such as famine, epidemics and conflict. In short, there is a lot we can learn from our historic cemeteries and this book will help unlock much of that information by assisting communities and researchers.

Local communities are traditionally very involved in the care of their local graveyards, whether through routine maintenance, active use or the keeping alive of tradition and memory. It is hoped that this publication will be of great use to anyone with an interest in local history and historic graveyards, as well as to graveyard maintenance committees, clergy, community groups, Tidy Towns groups, schools and local authorities.

On behalf of the Heritage Council, it is a pleasure to thank Caimin O'Brien for the text and illustrations, and the other contributors Mieke Muylleert (ecology), as well as Bernadette Guest and Rose Ryall of Waterford County Council.

Conor Newman

Chairperson

Michael Starrett

Chief Executive

Réamhrá

Is áiteanna iad ár reiligí stairiúla ina fheictear dian-ghníomhaíocht an duine daonna. Chomh maith le láthair scéithe don té atá imithe agus áit cuimhneacháin a chur ar fáil, tá luach oidhreachta ollmhór ag baint leo mar shuíomhanna de leas seandálaíochta agus ailtireachta, mar ghnáthóga fiadhúlra agus mar áiteanna stórais do ghinealas, dealbhóireacht agus ealaín áitiúil. Ar fud thírdhreach na hÉireann, thóg glúin i ndiaidh glúine séipéil adhartha, cloigthishe, ballaí imfhálaithe, másailéim agus clocha cinn. Cuireann na míreanna seo ar fad mórfhoinsí eolais ar fáil dúinn faoi adhradh, brón agus bás, cuimhní cinn agus féiniúlacht. Trí chuairt a thabhairt ar reilig stairiúil agus sracfhéachaint a thabhairt ar na scríbhinní reilige a bhfuil go leor acu ann, tugtar an-ghar sinn do theaghlaigh agus do phobail a bhí ann romhainn agus a raibh orthu déileáil le dúshlán mar gorta, eipidéimí, agus coimhlint. Go bunúsach, is mór an méid gur féidir linn a fhoghlaim ónár gcuid reiligí stairiúla agus cuideoidh an leabhar seo teacht ar go leor den eolas sin trí chúnamh a thabhairt do phobail agus do thaighdeoirí.

Go traidisiúnta, bíonn baint mhór ag pobail áitiúla le aire a thabhairt dá gcuid reiligí áitiúla, bíodh sin trí ghnáthchothabháil, úsáid ghníomhach nó trí thraidisiún agus cuimhní cinn a choinneáil beo. Tá siúl againn go mbeidh an foilseachán seo an-úsáideach do dhuine ar bith a bhfuil suim acu i stair áitiúil agus reiligí stairiúla, chomh maith le coistí cothabhála reilige, an chléir, grúpaí pobail, coistí na mBailte Slachtmhara, scoileanna agus údaráis áitiúla.

Thar cheann na Comhairle Oidhreachta, is mór an pléisiúr é buíochas a ghabháil le Caimin O'Brien as ucht an téacs agus na léaráidí, agus leis na rannpháirtithe eile Mieke Muyllaert (éiceolaíocht), chomh maith le Bernadette Guest agus Rose Ryall ó Chomhairle Contae Phort Láirge.

Conor Newman

Cathaoirleach

Michael Starrett

Príomhfheidhmeannach

Looking after your historic graveyard

1.1 Introduction

The historic graveyard plays an important role in the cultural life of Irish people and represents the focal point in the historical life of a parish. It is a place where the ancestors of the parish have been interred, a place where, in some instances, burial practices may be traced back to the origins of Christianity and in other graveyards to the 12th century with the introduction of the parish church and its adjoining graveyard. The graveyard is often seen as the symbol of the parish and offers important clues to the historical development of that parish. Keeping the graveyard *in good condition* is important to local people as it reflects pride in their parish and is an acknowledgement of the contribution our ancestors made to its development. This publication aims to provide local communities with guidance and suggestions about the best way of keeping your graveyard in accordance with international best practice as outlined in the Burra Charter¹.

1.2 What is an Historic Graveyard?

The term *Historic Graveyard* is used to describe all graveyards and burial grounds prior to the early 20th century. This includes graveyards and burial grounds dating from the 18th and 19th centuries and graveyards and burial grounds pre-1700 A.D.

A distinction is made between the terms “burial grounds” and “graveyard” where burial grounds are areas of land used for burials while graveyards are burial grounds associated with churches.

Graveyards dating from pre-1700 A.D. are given statutory protection under the National Monuments Act 1930-2004. A full list of archaeological sites and monuments including graveyards recorded by the Archaeological Survey of Ireland can be downloaded from the National Monuments Service website at www.archaeology.ie. There are currently 2,000 pre-1700 A.D. graveyards and 1,403 burial grounds listed by the Archaeological Survey of Ireland.

1.3 What is a Lawn Cemetery?

A *lawn cemetery* is a term used to describe a modern cemetery that may be only 100–200 years old. These are usually well maintained and have well-manicured flat lawn-style grass with sanitary services, car parking and regular burial plots, accessed by a rectilinear system of modern pathways leading to all sectors of the graveyard. As these graveyards are of recent origin and as family burial plots are well managed, the graveyard lacks the undulating surface or the *humps and bumps* of the historic graveyard. This flat lawn type surface and network of pathways facilitates the maintenance of a cemetery with the use of modern grass cutting machinery.

¹ The Burra Charter is an International Charter outlining best practice for the Care and Conservation of Cultural Places. www.icomos.org/australia/burracharter.html

Best practice:

The management principles behind the maintenance of a lawn cemetery should never be applied to an historic graveyard. The character or appearance of the historic graveyard will be destroyed by implementing such management practices and no attempt should be made to convert this type of graveyard into a lawn cemetery. Very often the character of an historic graveyard is irretrievably lost because people want their old graveyard to look like the modern lawn cemetery.

1.4 The Character of an Historic Graveyard

The character of a graveyard refers to the visual appearance and geographical setting that is unique to each historic graveyard. All of the features that contribute to the cultural significance of a graveyard represent the character of the place. It is a mixture of both the built heritage and the natural heritage which, when combined, is unique to every graveyard. This term also refers to the condition that these features have achieved over time, the leaning memorials with their lichen covered surfaces, the low protruding unmarked stones that identify burial plots, the undulating grassy surface often referred to as *the humps and bumps of the graveyard*, the ivy clad ruins, the old yew trees, the native flowers, the roosting bats, the old hedgerow, the stone built boundary wall, the rust covered ironwork etc. The combination of these features and their decaying state over time represents the character of the historic graveyard.



A modern lawn cemetery in Kilbeggan, Co. Westmeath

Best practice:

Any work undertaken within the graveyard should not destroy or have a negative impact but rather should enhance the character and setting of the graveyard. A balance needs to be achieved between too much *tidying up* work that may destroy the character and neglecting a graveyard that makes the place inaccessible to parishioner and visitor. Understanding the character of a graveyard before undertaking maintenance works is crucial so as not to inadvertently destroy the features that make your graveyard the unique place that is worth conserving and presenting to the public.

1.5 Features of an Historic Graveyard

The features of a typical historic graveyard are the undulating grassy surface that often rises above the surrounding land as a result of continual burial within a confined space over a long period of time. This successive deposition of burials often on top of each other results in raising the ground level of the historic graveyard, sometimes giving the interior a domed appearance. The late 17th century saw the rise of the middle class who wanted to commemorate their final resting place with an inscribed memorial that often took the form of the headstone. Over time these memorials have sunk down into the graveyard surface and in many instances have started to tilt at various angles giving the historic graveyard its unique appearance. The presence of these leaning memorials is one of the biggest contributors to the historic character of a graveyard. Over time these memorials have been colonised by various types of lichens contributing to the historic character of the memorial. Graveyard boundary walls were mainly constructed during the late 17th and early 18th centuries. These walls were constructed with lime mortar and were often accompanied by a stile and coffin rest located close to the graveyard gateway. Over time these walls have become nesting places for small animals and shallow rooting ferns that offer no threat to the structural stability of the wall.



Seir Kieran, Co. Offaly - unmarked gravestones, leaning memorials and the undulating surface contribute to the character of the historic graveyard

Best practice:

Before commencing any work it is best to consult with the Conservation Officer/Heritage Officer who will provide guidance on best practise. Metal memorials, metal graveyard gateways, and metal railings around burial plots should be maintained in order to prevent these materials from disappearing from the graveyard due to corrosion from the natural elements of weathering. Old yew trees and other species of mature trees that have been in the graveyard for a long period of time should be maintained and advice should be sought on their ecological importance. Where such trees are causing structural problems to a monument within the graveyard expert advice should be sought from both the built and natural heritage perspectives as to finding out which is the best way forward. The disused church ruin located inside an historic graveyard is very often the focal point of the graveyard. There is a requirement under the National Monuments Act, that notification be submitted to the National Monuments Service two months prior to commencement of works on a graveyard. Where a graveyard is in the care/ownership of a local authority Ministerial consent along with notification is required under Section 14 of the Act (as amended) where the graveyard is a national monument.



The inscription on this memorial in Churchtown, Co. Laois, is enhanced by its lichen covering



This well preserved inscription is protected from weathering due to its leaning position. This memorial should not be re-erected into an upright position as this would lead to the weathering of the inscription and also detract from the character of the graveyard.

Chapter 2

Legislative Protection of Historic Graveyards

2.1 National Monuments Act 1930 to 2004

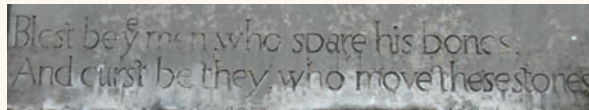
The National Monuments Act 1930-2004 is the primary legislation that provides legal protection to monuments that are listed in the Record of Monuments and Places. These are known as Recorded Monuments and their protection is provided for in Section 12 (3) of the National Monuments (Amendment) Act 1994. This provides that where the occupier or owner of a monument or place included in the Record, or any person proposes, to carry out, or to cause or permit the carrying out of, any work at or in relation to such a monument or place, he or she shall give notice in writing to the Minister of the proposal to carry out work and shall not, except in the case of urgent necessity and with the consent of the Minister, commence the work until two months after the giving of notice. A person contravening this requirement shall be guilty of an offence and be liable on summary conviction to a maximum penalty of a €1200 fine and 12 months imprisonment and on conviction on indictment to a maximum penalty of a €75,000 fine and 5 years imprisonment.

2.2 Role of the Record of Monuments and Places for each county

The Record of Monuments and Places consists of a manual which is a listing of monuments and a set of maps. Both the manual and the maps are arranged numerically by six-inch Ordnance Survey sheets. The manual contains the monument number; a 10-figure Irish Grid Reference, the

townland(s) in which the monument is located, followed by its classification. The first two digits of the monument number refer to the county code (for example WA for Waterford) followed by the six-inch Ordnance Survey sheet number, followed by its unique monument number that appears on the RMP map. The monument number for Kilmolash graveyard is WA029-027002, which means that the graveyard is monument number 027002 on six-inch sheet number 29. A copy of the manual and the maps can be accessed in your county library. A full listing of historic graveyards and all other archaeological monuments in each county can be accessed online at www.archaeology.ie.

The records maintained by the Archaeological Survey of Ireland (National Monuments Service, Department of Arts, Heritage and The Gaeltacht, DAH6) contain 2000 entries for graveyards and 1403 for burial grounds in Ireland.



This inscription from Oughaval, Co. Laois, gives a strong warning about moving memorials

2.3 Ownership of Historic Graveyards

The permission of the owners of the historic graveyard should be sought before carrying out any work within a graveyard. The majority of historic graveyards in Ireland are in the ownership or care of the local authority. In other instances the Church of Ireland may be the legal owners. Contact your local Conservation/Heritage Officer if you are unsure about the ownership of your local historic graveyard.

2.4 Role of the Church Authorities

Where the Church are the legal owners or guardians of the historic graveyard they should ensure that all works carried out in the graveyard are undertaken with best practise for the care and conservation of historic graveyards. Graveyards in Ireland are generally under the denomination of Roman Catholic or Church of Ireland. Where a Church of Ireland building has been converted to residential or other use the graveyard continues to remain in the ownership of the Church of Ireland Representative Church Body.

2.5 Role of the National Monuments Service

The National Monuments Service are the statutory body responsible for the protection of historic graveyards under the National Monuments Act 1930-2004. Local graveyard committees should contact the National Monuments Service and the Local Authority prior to undertaking any works inside or anywhere in the vicinity of a historic graveyard. There is a requirement under the National Monuments Act, that notification be submitted to the National Monuments Service two months prior to

W4029-024	029-08/2	21213/ 9552	BEWLEY	CHURCH SITE
W4029-025	029-08/5	21235/ 9481	CURRAGHROCHE	EARTHWORK SITE
			CURRAGHREEN	
W4029-026	029-08/5	21277/ 9496	BEWLEY	RINGFORT (RATH \ CASHEL)
W4029-027	029-08/6	21311/ 9469	KILMOLASH	CHURCH
W4029-028	029-09/3	20606/ 9408	BALLYNARANA	CASTLE SITE
W4029-029	029-10/5	20762/ 9328	OKYLE	GRAVEYARD SITE

Extract from the RMP manual showing (from left to right) the monument record number; the OS 6-inch sheet/plan/trace, Irish Grid reference easting/northing, townland and classification



Extract from the RMP map (Sheet 29) showing Kilmolash church & graveyard (No. 27) in Co. Waterford

commencement of works on a graveyard. Where a graveyard is in the care/ownership of a local authority, ministerial consent along with notification is required under Section 14 of the Act (as amended) where the graveyard is a national monument.

2.6 Role of the National Museum of Ireland

It is a legal requirement for any person who finds any object or portable artefact inside an historic graveyard to report this find within 4 days of their discovery to the Director of the National Museum of Ireland, Kildare Street, Dublin 2. It is illegal for any unlicensed person to use or possess any metal detecting device in or around the vicinity of an historic graveyard.

2.7 Role of the Local Authority

Some historic graveyards are under the management or ownership of the Local Authority. Where local authorities are planning to carry out works in or around the vicinity of historic graveyards in their care they are legally obliged to give 2 months written notification to the National Monuments Service in advance of these works. They should seek to implement best practise for the care and conservation of these historic places and consult the professional advice of the local authority Conservation Officer/Heritage Officer.

2.8 Role of the Conservation Officer/Heritage Officer

The Conservation/Heritage Officer can ensure that best practice is carried out in works undertaken by local graveyard committees and by the local authority in relation to the care and conservation of such places. The Conservation/Heritage Officer can provide information to local people and to the local authority about best practice for their graveyards, and can raise a greater awareness about how to look after historic graveyards and how to implement projects encouraging the recording and promotion of historic graveyards.

2.9 Role of the Heritage Council

The Heritage Council provides grant assistance to community groups for a range of heritage projects, including graveyard projects. Such works must follow good heritage practice as set out in this booklet.

Chapter 3

Guidelines for the Care and Conservation of Historic Graveyards

3.1 Best practice for the care of an historic graveyard

The care and conservation of historic graveyards should be guided by general principles of conservation that are often referred to as 'best practice'. These international guidelines have been formulated and adopted by conservation agencies and are used as a guiding philosophy when carrying out work on places of cultural significance. The conservation principles most suitable for a historic graveyard are outlined in a document known as the 'The Burra Charter: The Australia ICOMOS² Charter for Places of Cultural Significance 1999'. This document explains terms such as place, cultural significance, conservation, preservation, maintenance, fabric, etc., all of which are used by conservation agencies when formulating policy on how to look after places of cultural significance such as historic graveyards. The charter goes on to outline the principles behind conserving and maintaining a place of cultural significance without inadvertently destroying its cultural significance. The list of works below, outlining what tasks should and should not be carried out in a graveyard follow international best practice for the care and conservation of historic graveyards.

It is important that communities carrying out maintenance works inside an historic graveyard are aware of the best practice for the care and conservation of such a place.

² ICOMOS stands for International Council on Monuments and Sites

Before commencing any works, consult with the Local Authority Conservation Officer/Heritage Officer who will provide advice on best practise. If the site is within a zone of archaeological potential any works that cause ground disturbance or works to the built fabric (including walls, buildings or boundaries) will require two months written notification to be submitted to the National Monuments Service. Where a graveyard is in the care/ownership of a local authority, ministerial consent along with notification is required under Section 14 of the Act (as amended) where the graveyard is a national monument.

Regular monitoring of your graveyard along with routine small-scale annual maintenance work will prevent minor problems in a graveyard from growing into major problems that are expensive and time consuming to remedy.



The varying angles of the memorials and the surrounding vegetation create a historic character at Lismore, Co. Waterford.

3.2 List of works that should be carried out in your graveyard

- Do contact your local Conservation Officer/Heritage Officer before starting any work in a graveyard
- Do check the ownership & legal status of the graveyard – seek owners permission
- Do contact both the National Monuments Service and National Parks & Wildlife Service of the Department of Arts, Heritage and The Gaeltacht
- Do plan out the programme of works carefully, beginning with the least difficult tasks

(From the National Monuments booklet the Care & Conservation of Graveyards, this booklet can be downloaded free from www.archeology)

- Do clear the site using only hand trimmers or other hand tools
- Designate dump sites away from monuments/memorials
- Survey the site, marking in the church, any other buildings, and all gravestones
- Retain healthy trees – choose native species
- Leave all hummocks in the ground, they may mark structural and archaeological features
- Maintain existing pathways
- Keep boundary walls, banks and hedges
- Wait until the site is cleared to decide on conservation of structural remains
- Keep all architectural and sculptural fragments, record their position and report their finding to the National Monuments Service and National Museum of Ireland

3.3 List of works that should not be carried out in your graveyard

(From the National Monuments booklet the Care & Conservation of Graveyards)

- Do not start without professional advice and a clear work plan
- Do not try to demolish or remove anything from the site without the approval of the National Monuments Service
- Do not dig graves near walls; they can cause structural damage
- Do not attempt unlicensed excavation, it is illegal (this includes removal of rubble from collapsed walls)
- Do not use any machinery to clear or level the site or gain access to graves
- Do not burn off vegetation, or use total spectrum weedkillers
- Do not plant wild plants without expert advice
- Do not uproot ivy, trees or gravestones
- Do not pull ivy off fragile memorials
- Do not use wire brushes or sandblasters
- Do not apply paint to gravestone inscriptions
- Do not re-point any masonry without professional advice
- Do not use ribbon pointing on old boundary walls or buildings
- Do not level off pathways
- Do not use graveslabs for paving
- Do not lay new pathways without consulting an archaeologist
- Do not move gravestones unnecessarily or without archaeological advice & supervision
- Do not burn rubbish on site, close to buildings or memorials. Under the Waste Management Act 1996 (as amended), it is an offence to dispose of waste in a manner which causes or is likely to cause environmental pollution. Contact the Environment Section of your local authority for further advice.

3.4 Looking after your graveyard boundary

During the 18th and 19th centuries the majority of historic graveyards were enclosed by a stone wall built with lime mortar and local rubble stone. This new boundary wall sometimes enclosed an area smaller than the original graveyard resulting in burials outside the graveyard wall in

the surrounding field. It is important that no ground works are undertaken in the field immediately surrounding the graveyard wall as this may disturb burials.

- Repairs to boundary walls should be undertaken with care and the general principle of *repair like with like* should be applied.
- Repairs should be carried out with lime mortar and new stone should be similar to the original stonework.
- No ribbon pointing should be applied to the graveyard wall, repointing should be recessed and should follow the style of the original pointing visible in the wall.
- Re-use of original stones should be used if repairing collapsed portions of a graveyard wall in order to maintain the historic character of the wall.
- Voids or small holes should be left in the faces of the wall as this will encourage the growth of shallow rooting vegetation and nesting animals.
- Deep rooting trees such as sycamores should be kept away from the boundary wall as their roots can often cause serious undermining of the graveyard wall. Small sycamore saplings should be removed from the vicinity of graveyard boundary walls.
- For other species of trees seek expert advice from your Heritage Officer before undertaking any work on trees.
- Features within the graveyard wall such as coffin stands and stiles should be retained.
- Where the boundary of a graveyard consists of an earthen bank surmounted by a hedgerow this feature should be maintained and should not be replaced by a modern fence such as post and wire or by a modern concrete wall.
- It is important that no digging for the foundations of a new boundary wall or rebuilding of an existing wall be undertaken. This type of work requires 2 months written notification and then permission from the National Monuments Service and will not be permitted without the supervision of an archaeologist.
- Free advice on the conservation of stone walls and other architectural structures can be downloaded from the Department of Arts, Heritage and The Gaeltacht website: www.ahg.gov.ie

3.5 Looking after historic ironwork

Entrances to graveyards, graveyard boundaries, memorial surrounds and memorials are often made from wrought or cast iron. This historic ironwork needs to be maintained in order to prevent corrosion. Original railings and iron entrance gateways contribute greatly to the historic character of a graveyard and should be maintained. Originally this ironwork would have been painted which provided a protective coating against corrosion. The loss of the protective paint from the ironwork is the main cause of corrosion or rusting to historic ironwork in a graveyard. Wrought iron is more susceptible to rust than cast iron, the latter being more brittle and thin and is more likely to be damaged by grass cutting or by hitting machinery off it than by rust. It is essential therefore, that the ironwork remains painted. The railing surrounds of the Curran family memorial erected in 1879 in St Augustine's graveyard in Dungarvan, Co. Waterford is an excellent example of wrought iron railings imported from the Saracen foundry in Glasgow. This foundry was Scotland's most important manufacturer of ornamental ironwork. Graveyards close to an iron foundry usually contain a large proportion of metal memorials as can be seen in the two graveyards at Clonenagh, Co. Laois. This graveyard is 4km west of the village of Mountrath which contained the iron foundry of the McCarthy family.



McCarthy's foundry in Mountrath, Co. Laois, produced memorials such as this one from Clonenagh, Co. Laois



Clonenagh, Co. Laois, decorative cast iron railing enclosing a grave

The following steps should be undertaken to take care of your historic ironwork:

No work on any ironwork should be carried out before seeking advice from your Heritage Officer and/or from a professional conservator. All work on ironwork should follow the guidelines provided by The Department of Arts, Heritage and The Gaeltacht.

- Ironwork should be repainted approximately every five to 10 years, or at the first signs of rust. Rust occurs when you have iron mixing with water (or moisture), and oxygen. Painted surfaces prevent such mixing and therefore inhibit corrosion of ironwork.
 - If the iron displays signs of corrosion it is normal practice to remove this corrosion (rust) before applying a new coat of protective paint.
 - Sometimes it is unnecessary to remove the rust from the iron as it may in some instances provide a layer on top of the metal. In most instances it may only be necessary to remove loose paint and corrosion in addition to any grease and dirt before applying a new coat of paint.
 - Corrosion may be removed by using scrapers, wire brushes or chemical stripping products. Before undertaking any conservation work the ironwork should be photographed for archival purposes and any original colour scheme should be noted.
 - When the corrosion has been removed the ironwork should be painted with one or two coats of a zinc based primer coat or rust inhibitor, followed by an undercoat, followed by two coats of thinly applied paint of suitable colour.
- Thick coatings of paint should never be applied as this obscures detail and can chip easier than a thinner coat. Gloss enamel paints should be avoided.
 - Where possible the original colour scheme of the ironwork should be re-applied. Boundary ironwork was usually painted with a single colour and the use of gold paint to railing heads should be avoided.
 - An alternative method, is the use of a rust converter, which is a paint-like product applied directly to corroded or rusting metal after light scraping and degreasing to remove light surface corrosion. This product stabilises the corrosion by converting the rust into a more stable chemical.

A guidance booklet on the conservation of historic iron work is available from download from The Department of Arts, Heritage and The Gaeltacht website: www.ahg.gov.ie



This cast iron cherub on the railing of a burial plot at Tulsk, Co. Roscommon, is in need of basic conservation work after seeking professional guidance



Cast iron memorial railings in Whitechurch, Co. Waterford



St Augustines graveyard, Co. Waterford, iron railings (1879 AD)



Stamp of Walter MacFarlane's Saracen Foundry, Glasgow



Kill graveyard, Co. Waterford – a well maintained wrought iron memorial

3.6 Looking after your memorials

One of the most dominant and important features in a historic graveyard are the memorials indicating the location of family burial plots. The upstanding headstone is the most common form of memorial within a graveyard and this type of memorial first makes its appearance around the second half of the seventeenth century. During the eighteenth century with the rise of the middle class in urban and rural areas the use of low unmarked stones as a grave-marker was replaced by the upright headstone or some other form of memorial. The position of the memorial along with its design and inscription reflected the social status of the deceased. The location of headstones in relation to the church within your graveyard is often a reflection of the hierarchy of that community at the time when the memorial was being erected. It is vital therefore that memorials should never be moved from their original position within the graveyard. Memorials within historic graveyards are often leaning forward where the ground has subsided due to the less compact soil of the burial plot. The presence of these leaning memorials contributes greatly to the historic character of the graveyard and their presence in this manner sets the historic graveyard apart from the modern lawn cemetery where all the memorials are set in an upright position arranged in regimented rows. Only where there is an urgent health and safety issue, such as the fear of collapse should the memorial be reset in upright position. Tilting memorials should be monitored over a period of time in order to ascertain if there is a health and safety issue or if the memorial is in imminent danger of collapse. Before undertaking re-setting of a memorial, expert advice should be sought

from the local Conservation Officer/Heritage Officer or from the National Monuments Service about the best method to use. The inscriptions and symbols on memorials offer the local historian, the genealogist, the art historian and the archaeologist a unique insight into the life of the deceased and the type of society in which they lived. Very often memorial inscriptions are covered in lichen, dirt or pollution making the inscription difficult to decipher, or the process of natural erosion has resulted in the weathering away of the lettering on the memorial. Memorials with dirty or faint inscriptions are often *cleaned* with an abrasive substance, an abrasive method or a high impact technique that in the short term enhances the visibility of the inscription but in the long term speeds up the process of erosion.



Leaning memorials enhance the character of this graveyard at Clonmore, Co. Carlow

Memorials should never be cleaned with power washers, sand blasters or with chemical cleaners as these methods enhance the process of decay and will in the long term speed up the loss of the inscription carved onto the *cleaned memorial*. The only safe way to clean a memorial is to wash the stone with water by using a damp cloth and followed by gentle brushing that will result in the removal of bird droppings and other biological growths that may be obscuring the inscription on the memorial.

Try and avoid the removal of lichens and mosses from the surface of a memorial as these organisms can help preserve the surface of a memorial from further deterioration. Do try and maintain the original patina or surface appearance of a memorial as this helps prevent weathering. Advice leaflets on the removal of graffiti from memorials can be downloaded from the Historic Scotland website at www.historic-scotland.gov.uk.



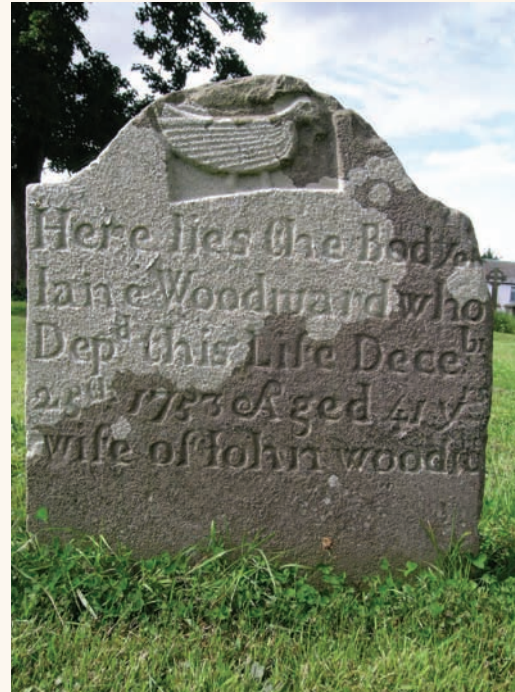
The sandblasting of memorials speeds up the process of decay of stone and should be avoided



At this graveyard, memorials have been removed from their original location and placed against a graveyard wall. The heavy ribbon pointing of the graveyard wall should also be avoided



An empty lawn type surface after the removal of memorials



The appearance of this memorial at Ballinakill, Co. Laois, is enhanced and protected by the partial covering of white lichen



An overly heavy chalk rubbing of a memorial inscription can cause damage

Do not take rubbings of carved stones, or use chalk to outline the carvings on a memorial as these impact methods can cause damage to memorials. Leaning memorials that are tilting forward have better preserved inscriptions than upright memorials because the angle at which they are tilted means that they are sheltered from the natural agents of weathering such as the wind and rain. This is another reason why memorials should be left in their leaning position as re-erecting them into an upright position may speed up the process of decay. Memorials that are re-erected should never be set into a concrete base as this hard material will place stress on the softer memorial and will eventually cause severe damage. Weathering of the stone is inevitable, therefore it is important that proper memorial recording be undertaken as this will ensure preservation of the information that will eventually be lost due to the natural process of weathering. Removing the turf around the base of a memorial should

never be undertaken for several reasons as (a) this will undermine the stability of the memorial, (b) you may disturb human remains that are resting just beneath the surface of the soil and (c) the bare exposed soil is now a perfecting breeding ground for briars, tree saplings and ivy that will grow up from the base and eventually envelop and in some cases pull apart the memorial. Professional advice should be sought from specialist conservation people about the repairs of broken stone memorials. These memorials should never be repaired with hard cement-based mortars as this material will cause severe damage.



Cement deterioration is visible in this memorial surround



This headstone has been covered in black paint, which obscures the carved detail



Sod has been removed from the base of this memorial which will allow weeds and ivy to become established



Weedkiller has been sprayed around the base of this headstone allowing the ivy to thrive



This vandalised chest tomb is in need of basic conservation work



The painting of memorials, such as these examples, should not be encouraged

3.7 Nature in your graveyard

The normally low levels of human activity in historic graveyards makes them ideal refuges for flora and fauna. This is particularly important where much of the land is intensively farmed. Graveyard grasslands can support a high number of native grasses and wildflowers compared to improved agricultural land as well as providing food and nesting areas for some birds and mammals. The botanical diversity of graveyards has been extolled by Botanical Recorder Paul R. Green in a visit he made to Knockanore Churchyard, Co. Waterford, in 2006³, where he found a variety of orchid species amongst the grass areas and interesting fern species on the stone walls.

Historic graveyards are typically bounded by dry stone walls or walls bound with lime mortar and these walls allow plants to gain a foothold resulting in an interesting flora in cracks and crevices. Stone walls may also be used by lizards and birds for nesting feeding and roosting. Bats and Owls may use Church Towers or rooves. Old boundary banks and hedgerows provide habitat for animals such as badgers and hedgehogs.

Historic Graveyards should be seen as an oasis of nature a place where flora and fauna should be encouraged by undertaking a maintenance regime that welcomes nature into the graveyard. In many instances such maintenance regimes will be cheaper and will require less time than implementing a maintenance programme that is labour intensive and expensive.

The wildlife value of graveyards can be damaged by:

- Intensive mowing and application of fertiliser and herbicides can cause loss of native grassland flora.
- Application of herbicide can cause loss of insect life and reduce available food for bats, birds and other animals.
- Cutting back ivy, scrub, hedges and trees at the wrong time of year can disturb nesting birds.
- Works on Church Towers, or roofs or crypts can cause disturbance to roosting birds or bats.

³ Irish Botanical News Number 16 March 2006

- Consult your local Heritage Officer on the ecological value of the site before carrying out any works on the natural heritage of the graveyard. Drawing up a sketch map showing the range of habitats in the graveyard such as grassy areas, stone walls and buildings, mature trees, hedges and scrubby or wild areas can be useful to plan works.
- Hedges and trees should only be trimmed between September and March to avoid disturbance during the Bird Nesting season.
- Old church buildings, towers, mature trees and crypts or other underground areas may be used by bats. A bat survey may need to be carried out before starting any works on these areas.
- A felling licence may be required to knock mature trees where these are dangerous and at risk to human safety. The advice of a professionally qualified tree-surgeon should be sought on such trees.
- Spraying of herbicides to control weeds or grass is very undesirable as it kills native plants and the insects that live on them and may poison birds and animals that either come in contact with the chemicals or eat seeds and insects that have been sprayed. These chemicals can also cause pollution of streams by being washed into nearby drains.
- As most historic graveyards are relatively small in area it is usually feasible to use more environmentally-friendly plant control methods such as hoeing or digging or pouring on boiling water: Boiling water should not be used on or very close to graves or headstones.
- Application of fertiliser to graveyard grasslands is not necessary or desirable. Fertiliser causes certain grass and weed species such as docks and nettles to grow very strongly. Other native grasses and wildflowers cannot compete and eventually die out. This reduces the value of the graveyard grassland for wildlife.
- Unless vegetation is causing structural damage to buildings or walls it is better to trim it back than to cut it down altogether. This helps maintain its value for birds and insects.
- The introduction of new plants into a graveyard should be given careful consideration. Only shallow rooting plants preferably of native origin should be considered. The planting of deep rooting species should be avoided as these roots can cause considerable structural problems to memorials, graveyard boundary walls, church walls and any other masonry structures within the graveyard.
- Floodlighting within the graveyard should be discouraged because of the negative impact it causes to nesting birds and bats within the graveyard and has a negative visual impact on the monument.
- The digging of drains, services and cables for floodlighting requires 2 months written notice and should be avoided as this type of work has a negative impact on the sub-surface archaeology and on the flora and fauna of your graveyard.
- The existing grassy undulating surface of the graveyard should be maintained.
- Pruning should only be done to remove dead or diseased branches, or to ensure the safety of monuments and visitors.



The planting of trees near graveyard walls should be avoided as their root system will eventually cause collapse, as shown here at Antrim, Co. Laois. There is a need to monitor self seeding trees in a graveyard and remove saplings near walls to avoid future long term damage and costs



Ballinroad Graveyard, Co. Waterford, with wildflower meadow



Stone walls with small crevices or lime mortar can support wall plants including certain ferns that only grow on exposed rock



Try to remove sycamore saplings and ivy when young and before they get well-established



Burning in a graveyard should be avoided at all costs as it can cause severe damage to memorials



The inappropriate use of weedkiller around the base of headstones encourages growth of ivy on memorials



The damage caused by a Sycamore tree can be clearly seen in this graveyard



Holes drilled into stump of Sycamore tree and treated with protim brushwood – never pull up the stump of a tree – let it die and rot in situ

3.8 Looking after grass in your graveyard

The undulating surface or the '*humps and bumps*' of a graveyard should be maintained as this feature is part of the character of an historic graveyard. Very often the surface of the graveyard is levelled flat so as the grass can be cut easily with a mowing machine. It is not acceptable to fill in these hollows with topsoil as it destroys the character and appearance of a historic graveyard. One of the main areas of concern in graveyards is the uncontrolled growth of vegetation that often leads to graveyards being inaccessible during the summer months. In some graveyards this growth has been tackled with weedkiller that has only exacerbated the issue by replacing overgrown grass and ivy with thorns and briars that are harder to control and eradicate. In certain counties local farmers have helped to control the growth of grass by using their sheep to periodically graze in the graveyard for a short period of time. This is the ideal way of maintaining grass within an historic graveyard as the sheep will keep the grass under control and will also prevent the growth of ivy and briars on masonry structures. The sheep will graze up to the base of a wall and memorials preventing ivy or briars from getting established on masonry structures that are free of such vegetation cover. Sheep cause no ground disturbance within the graveyard, and there is no public liability issue with using such animals to maintain a graveyard. Consider placing a sign up at the entrance informing the public about the grazing sheep and ask visitors to place a metal guard over the flowers which

they bring to the grave. The use of strimmers in graveyards is preferable to the use of mowing machines as these are easier to operate in graveyards with undulating surfaces. However the operator of such strimmers needs to be careful when working in close proximity to upright memorials in order to avoid cutting the surface of the headstones. The old grass should be kept and re-seeding of new grass should be avoided along with the digging of new flowerbeds within the graveyard. If possible consider the option of allowing the grass to grow into a meadow and mow pathways through the long grass as access routes to various parts of the graveyard. This method will encourage the growth of various flowers and will encourage the nesting of wildlife within the graveyard. Do not dispose of grass-cuttings and hedge-trimmings at the base of hedges, in ditches or in wildlife areas, as they suppress the natural flora. Neat and unobtrusive composting areas can be kept in the graveyard. Fresh or composted grass cuttings can be used to keep down weeds e.g. around the base of single trees.



This graveyard at Ardmore, Co. Waterford is full of character with its 'humps and bumps'



In this graveyard, bricks have flourished after the use of weedkiller



Sheep grazing in Kilmacow graveyard, Co. Kilkenny - an effective way of controlling vegetation



Antrim, Co. Laois, goats grazing in the graveyard are a natural and very effective way of clearing woody scrub. Unlike sheep it is important to keep goats securely tethered as they will escape otherwise

3.9 Pathways in your graveyard

Where possible, old pathways should be maintained and kept clear of vegetation. New pathways should never be constructed without consultation with the local Conservation/Heritage Officer and the National Monuments Service. The use of tarmacadam and concrete as a material for pathways should be avoided. When the grass is allowed to grow into a meadow it can be very easy to mow narrow pathways through the meadow creating a natural and visually attractive pathway. This has the added benefit of not causing any ground disturbance and therefore requires no notification to the local authority or the National Monuments Service.

If a new pathway has to be constructed careful consideration should be given to the design and type of pathway of the graveyard and 2 months written notification of such works must be submitted to the National Monuments Service. The digging of foundations for a new pathway should be avoided and where possible the pathway should be laid on top of the existing ground surface. Another possibility is to bring in topsoil and raise up the surface as a base for the new pathway. The type of pathway should be visually sensitive to the character of the graveyard and ideally should be constructed with materials that form a natural appearance in the graveyard. Tarmacadam and concrete pathways have a serious negative visual impact on the character of a graveyard. It is most important that these forms of work are avoided. These two types of pathways require high maintenance and need to be maintained on an annual basis as once they start to deteriorate they can pose a serious risk to the health and safety of a visitor. Flagstone paths using local natural stone from the area and which are laid on the surface of the graveyard offers

a visually attractive alternative and is an example of a maintenance-free path. Over time the flags settle and start to sink down into the graveyard and become flush with the surface of the graveyard, making it easy to run a lawn mower or strimmer over the pathway.



Clooncallow graveyard, Co. Longford – mown pathway



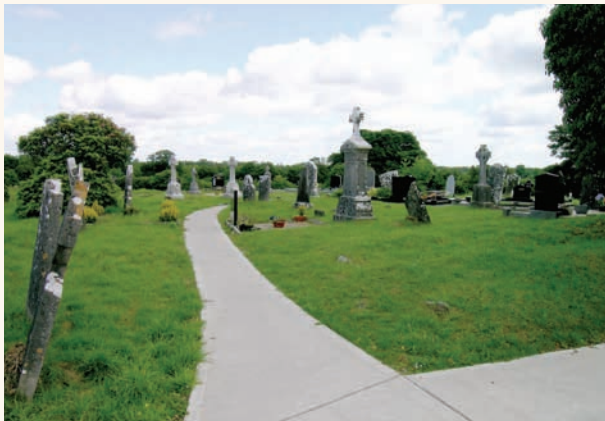
Tarmac pathways can become dangerous as they deteriorate over time



The creation of a Tarmac circular drive has significantly changed the character of this historic graveyard



A graveyard with narrow curving pathway without edging, at Lismore, Co. Waterford



A concrete pathway can have a negative effect on graveyard character and has long term maintenance and health and safety issues



A deteriorating concrete pathway which will require maintenance works

3.10 Looking after masonry structures in your graveyard

Trees and other deep rooting plants that are located near gravestones and other masonry structures can undermine the stability of these monuments. Control of existing growth should be undertaken by pruning and by removal of saplings from the vicinity of masonry structures before they become established. A quinquennial (5 year) inspection of the graveyard, the boundary wall and other masonry structures for the appearance of sycamore saplings should form an important element of a graveyard management plan. All tree saplings should be removed from areas in the graveyard where they are likely to cause future problems to nearby masonry structures. Mature sycamores can cause considerable damage to masonry monuments. Where mature trees and shrubs are causing structural damage it is appropriate to cut them back by hand, preferably down to ground level and then poison the exposed stumps with an appropriate herbicide, by drilling holes into the stump and injecting the poison deep into the tree. Allow the stump to rot away and never pull up the tree stump as doing so would cause considerable ground disturbance.

In some instances an ivy-clad church ruin within the graveyard should be maintained as an ivy-clad ruin due to costs and the expertise required to carry out remedial conservation work on such a building. No attempt should be made to remove well established ivy from a masonry structure. The roots of mature ivy can penetrate deep between masonry joints and can eventually lead to collapse of the masonry structure. On the other hand, a building that is covered in mature ivy is also being supported by the roots of the ivy. No attempt should be made to remove this ivy without having in place a conservation plan and

finances to implement the plan under the supervision of a conservation architect. Such work is expensive and should only be started once all other aspects of the graveyard have been maintained in accordance with best practice.

Any masonry structure that is free from ivy growth should be monitored on an annual basis in order to ensure that ivy cannot get itself established onto any structure with an historic graveyard. Any young plants with deep roots should be removed immediately they appear and before damage can be caused by their root system. For graveyards where masonry structures have been conserved it is important that the building is inspected to prevent growth of deep rooting vegetation on the conserved structure. The appearance of wall flowers, ferns and other shallow rooting plants should not be removed as these plants enhance the character of a building, they have a positive visual impact and they cause no structural damage. Where ivy has become established it may be possible to maintain the ivy by cutting it back flush to the wall of the masonry structure, and this will prevent the ivy from blowing in the wind. In some cases where the ivy is not so extensive it may be possible to kill the ivy by cutting the stems near the base of the ground and injecting the stumps with herbicide. Allow the ivy to die back and then consult with a conservation architect or structural engineer in order to assess the stability of the exposed masonry before making any decision to remove the ivy. The planting of new trees near masonry structures should be avoided.

3.11 Drawing up an annual Management Plan

It is very important that graveyards are maintained every year by undertaking small jobs such as grass cutting that are required annually and that will prevent the graveyard from deteriorating and undermine the work undertaken by local committees. A *'little bit every year'* makes the world of difference in maintaining a graveyard in a good condition. Once off work undertaken in a graveyard will be fruitless and a waste of the effort undertaken by local committees if an annual management plan is not implemented. Such management plans need to be simple, short and should identify the works that need to be undertaken every year in order to keep a well-maintained graveyard. Masonry structures within

historic graveyards should be inspected on a quinquennial basis (every 5 years) in order to identify at an early stage any problems that may arise before they become major and expensive problems to remedy. A management plan ideally should be one page long and should identify simple and low or cost effective tasks.



Ongoing conservation works with timber bracing used to support a masonry wall temporarily at Stradbally, Co. Waterford

When drawing up such a plan graveyard committees should

- Draw up a management plan with your Conservation Officer/Heritage Officer.
- Set out policy and strategy for management of the physical attributes of the graveyard such as painting of the graveyard ironwork, maintenance of graveyard wall etc.
- Implement multi-annual plan, such as cutting grass regime, ivy control, sycamore control and control of other deep rooting species that may cause damage to memorials and other masonry structures within a graveyard
- Identify who is going to carry out the plan every year and at what time this work needs to be carried out
- Undertake quinquennial (5 year) inspection of masonry structures within your historic graveyard
- Do not attempt major conservation works on masonry structures, maintain them as they are – ivy clad ruins should be maintained as ivy-clad ruins – such work is expensive and can only be undertaken by a professional conservation team.

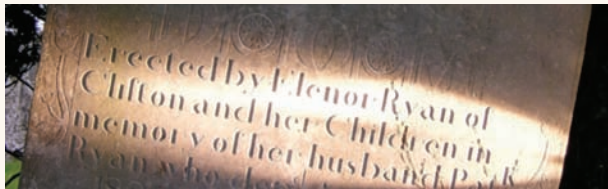
Chapter 4

Guidance when Recording your Graveyard

Memorials in a graveyard are in a constant state of decay from the natural process of weathering. It is important therefore to record the location and gather detailed information of every memorial before this data is lost as a result of this natural decaying process. Non-impact methods of recording should be used such as chalk rubbings of inscriptions or use of wire brushes to clean lichen off memorials as these impact methods speed up the process of decay. Non-impact methods of recording memorials should be used such as lighting the memorial with artificial light as described under the relevant section below.

Reading Inscriptions

There are several non-impact methods of reading inscriptions. The best method is to use an artificial light source from the side under dark conditions to light the memorial that highlights even the faintest of inscriptions. If this technique does not reveal the inscription no other cleaning method will reveal such detail.



Non-impact method of reading inscriptions using artificial light from an oblique angle at dusk

This chapter outlines various non-impact ways of gathering data from memorials and how to present this data to the general public in new and innovative ways that enhances visitor appreciation and participation in understanding your historic graveyard.



Birr, Co. Offaly, memorial inscription has been lost due to natural weathering process



Anatrim, Co. Laois



A rubbing of a memorial is an example of a high-impact method and should only be taken once and can only be carried out on memorials whose condition is in sound condition. This method is less damaging to a memorial than rubbing with a chalk or sandblasting or any other abrasive method used to enhance the inscription of a memorial. Once the rubbing has been taken it can be sealed using hair spray and then photographed against a white background. To take a rubbing you require masking tape to attach the detail paper to the memorial and heelball or cobbler's wax with which to carry out the rubbing.

4.1 Types of memorials in your graveyard

There are numerous types of memorials that can be found inside an historic graveyard and very often the style of the memorial can be distinctive to the region in which the graveyard is located. The most common types of memorials found in a graveyard are:

- **Early medieval cross-inscribed slab** – Stone slab that is decorated with an inscribed cross that is used as a memorial from the 5th to the 12th century.



Latteragh, Co. Tipperary

- **Effigial tomb** – A chest-tomb where the recumbent slab is carved with an effigy or figure in the likeness of the deceased.

- **Wall or Mural tablet** – An inscribed plaque set into or placed onto the surface of a wall and used to serve as a memorial or to commemorate a particular event.



Lismore, Co. Waterford, cross-slab



A 17th century altar tomb of Nathaniel Fox at Foxhall Glebe, Co. Longford

- **Graveslab** – Recumbent slab lying flat on the surface of the graveyard that sometimes tapers towards the bottom and is often decorated with a fleur-de-lis motif. These recumbent slabs usually mark the resting place of noble families from the 13th to the 17th centuries.



A medieval graveslab with hurl and sliotar at Clonca, Co. Donegal



A 17th century graveslab decorated with fleur-de-lis and IHS at Killimor, Co. Galway,

- **Altar tomb** – A monumental chest-tomb often placed in a prominent position inside a church that resembles an altar and which often contains a carved effigy of the deceased accompanied by an elaborate mural tablet both of which are protected by an overhead stone canopy.

- **Headstone** – The most common type and can be described as an upright memorial marking the resting place of the deceased. The shape of the top of the headstone can identify regional styles of this type of memorial. It is therefore important that different styles of headstone shapes are recorded from the graveyard. This type of memorial makes its appearance around the end of the 17th century.



Lismore, Co. Waterford, headstone

- **Ledger slab** – A flat recumbent slab lying horizontally on the surface of the graveyard, sometimes these can be confused with collapsed headstones that have been laid flat on the surface of the graveyard.



Moydow, Co. Longford, ledger slab

- **Table tomb** – A memorial that looks like a table as it consists of a flat horizontal slab resting on four legs. The inscription is carved onto the surface of the horizontal slab.



Oughaval, Co. Laois, table tomb

- **Chest tomb / box tombs**

A memorial resembling a chest as it consists of a flat horizontal slab supported by four vertical stone panels or brick walling which encloses the space beneath the horizontal slab forming a box-like structure. Also known as a box tomb.



Lismore, Co. Waterford, chest tomb



Skreen, Co. Sligo, box tomb also known as a chest tomb.

- **Obelisk** – Vertical memorial consisting of a four-sided column which tapers towards the top and is often surmounted by an urn, cross, or some other form of decorative carving.
- **Pedestal tomb** – Vertical memorial which consists of a base or pedestal that is often rectangular or square in section and is surmounted by a stone carving such as a broken column, or column with urn, or an obelisk. This style of memorial is heavily influenced by the Classical or Gothic revival style.
- **Cast iron and wrought iron memorials** – An example of a memorial made of cast iron and usually found in graveyards that are located close to a local iron foundry.



Kilmolash, Co. Waterford, pedestal tomb with obelisk



Edgeworthstown, Co. Longford, pedestal tomb with broken column.



Castledermot, Co. Kildare, wrought iron memorial



Lismore, Co. Waterford, cast iron memorial plaque

- **Cross** – There are various types of crosses such as the Celtic cross, a modern imitation of the classic High Cross, the Latin cross and the rustic cross all of which have been popular as a memorial type during different periods of our past.



Cromogue, Co. Laois, cast iron Celtic cross



Lismore, Co. Waterford, rustic cross / log design

■ **Statue** – It is rare to find statues of figures being used as memorials but where present the most common figures used are the Virgin Mary and angels.

■ **Mausoleum** – Freestanding roofed building often of classical design within the graveyard constructed by upper-class families for the interment of their descendants. These *mausolea* often contain niches built into the sidewalls of the interior into which the coffins of the deceased are inserted.

■ **Boulder memorial** – A large boulder of natural shape that has a flat area on its surface on which the inscription is carved.



Skreen, Co. Sligo, 19th century mausoleum of the Young and O'Donnell families

■ **Coped stone** – Horizontal memorial that has four sloping sides resembling the shape of a hipped roof.



Lismore, Co. Waterford, coped stone

■ **Unmarked stone** – The low boulders or unmarked stones protruding above the surface of the graveyard are often unmarked memorials that indicate the location of people who could not afford the costs of an inscribed memorial. This is one of the reasons why no small stones should ever be moved from the surface of the graveyard.



Antrim, Co. Laois, rows of unmarked memorials indicating burial plots

■ **Cenotaph** – A memorial to a deceased individual whose body has been interred in another place.

4.2 Drawing a plan of your graveyard

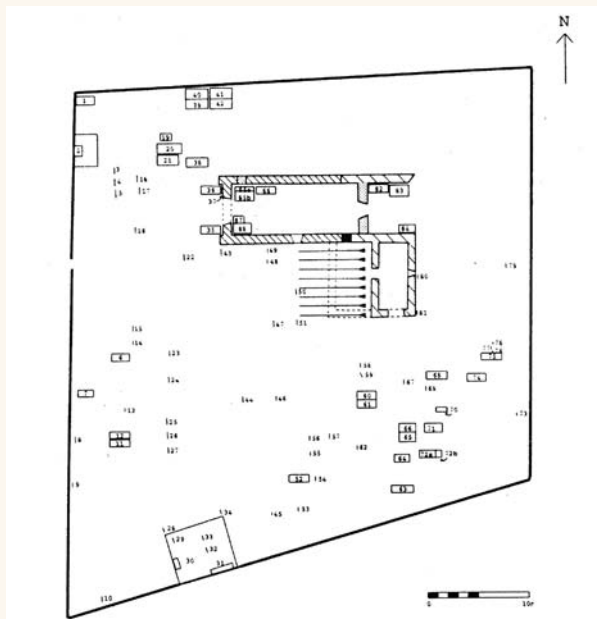
An accurate graveyard plan is one of the most important steps to be undertaken when recording memorials inside your historic graveyard. The location of the different features of your historic graveyard should be marked on a scaled plan and the memorials should be numbered and cross-referenced with your photographs and with the memorial recording forms.

Where it is not possible to use surveying equipment to produce a scaled plan it is possible to produce an accurate sketch plan by printing out a scaled outline plan of your graveyard from the Ordnance Survey of Ireland's historic mapping website which is available through your local library. On this website you can print out the outline of your graveyard at a scale of 1:2000. This outline plan can then be enlarged on a photocopier to a scale of 1:200 or larger scale. With this enlarged scale plan you can then accurately plot the location of memorials by triangulation from features already marked on the scaled outline plan. For example, in a rectangular graveyard the location of a memorial can be plotted by measuring in from the corners of the graveyard. Each measurement can be marked with a compass arc by placing the compass point on the corner of the graveyard wall and extend the compass out to the distance of the measurement recorded and then draw an arc. You then go to the other corner of the graveyard wall and repeat the procedure, the intersection of the arcs marks the location of the memorial which you then identify with a unique number. This identity number also known as the memorial number is used on the memorial recording form and is used as the filename for the digital photograph. The memorial number can be written on the back of the

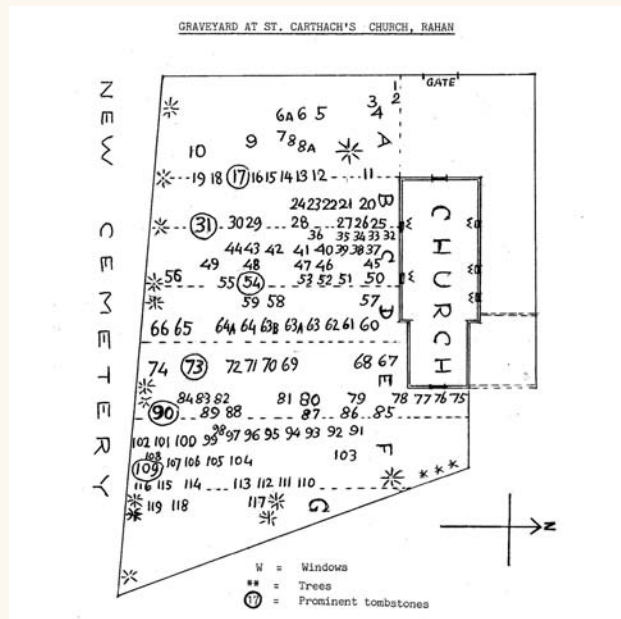
memorial in chalk to aid identification or using small plant labels with the memorial number can be placed in front of the memorial. In large graveyards where there are many memorials it is best to divide the graveyard into 10m grids with each grid having a unique letter that is placed in front of the memorial number. This numbering system allows the viewer to quickly identify the location of a memorial in a graveyard where there are many memorials.

To draw a scaled graveyard plan you will require a scale ruler, a compass, a large drawing board with outline scaled plan of graveyard, permatrace or drawing film, masking tape, a compass, an eraser, pencils, a pencil sharpener and two 50m measuring tapes, a low small stool and at least four people. Alternatively a local graveyard committee can commission an archaeologist or professional surveyor to draw up a scaled plan showing all the features of the historic graveyard.

The graveyard plan should also show location of features such as graveyard entrance, graveyard stile, coffin rest, outline of church ruins, outline of mausolea, graveyard pathways and any important ecological features such as important trees or areas where wild flowers are or nesting wildlife are present. See appendix 2 for examples of graveyard plans that can be accessed on the internet. A free electronic booklet on how to make a graveyard plan can be downloaded from the Carved Stones Advisor Project, see appendix 5 for more details.



Plan of Lynally graveyard, Co. Offaly, showing location of numbered memorials, church building, boundary wall and entrance, the north sign for orientation and a scale bar



Sketch plan of Rahan graveyard, Co. Offaly, carried out by members of the local historical society showing location of numbered memorials, boundary wall, church building, gateway and the north sign for orientation

4.3 Recording a graveyard memorial

Once the graveyard plan has been drawn and the memorials have been numbered the next task is the recording of each individual memorial. A recording form should always be used as this will ensure that the recorder makes a complete record of the memorials and ensures that this information is collected in a consistent and uniform manner. See appendix 4 for an example of a graveyard recording form, other types of graveyard recording forms are available in the back of Harold Mytum's book *Recording and Analysing Graveyards*.

Every graveyard has its own unique personality and in some places the recorder may need to change or alter the recording form according to the memorials present in the graveyard. The recording form is straightforward and by filling in the questionnaire type boxes will ensure that all data is gathered from the memorial. It is important to record not only the graveyard inscription but also the symbolism that is carved on a memorial.

The following checklist should be undertaken when recording a monument

- The location of the graveyard memorial and plotting the memorial on a scaled or sketch plan and assigning this memorial a unique identification number that is annotated on the plan.
- Record the type of memorial, is it a headstone, chest tomb, table tomb, etc.
- Record what material the memorial is made from
- Record the shape of the top of the memorial
- Take measurements of the memorial, its height, width and thickness
- Record the inscription and on what faces the inscription occurs – the orientation of the memorial – what direction does the main inscription face?, does the memorial face east, north, south or west? Copy the inscription line for line as it appears on the memorial and its use of lower case and upper case letters
- Record the style of inscription lettering, is it italics, roman, gothic, etc.
- Record the technique of inscription, is it inlaid, in relief or incised etc.
- Record the symbols present on the memorial
- Record the mason's name if present on the memorial
- Record the condition of the memorial
- Record the condition of the inscription
- Photograph the memorial, close-up of the inscription and symbols and other features such as masons name etc.
- Sign and date your recording form

Typical symbols found on memorials are:



Anchor



Cherub



Cross Fleury



Dove



Chalice



Cross Bottony



Cross Latin



Dove with olive sprig also known as Noah's Dove



Hands clasped



Harp



Heart Sacred with crown of thorns and flaming crown within sunburst



Heart pierced with arrows



Hourglass



IHS with cross rising from bar of H and omega (last letter in Greek alphabet, symbolises death) below



IHS with omega, inverted heart and 3 nails below within a sunburst



Passion symbols



Lily



Moon



Palm of Victory contained on memorials in historic graveyards.



Patera



Rose



Shamrock



Six pointed star



Sun



Sunrays or quarter sunbursts



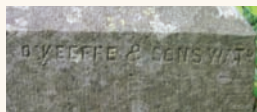
Sunflower



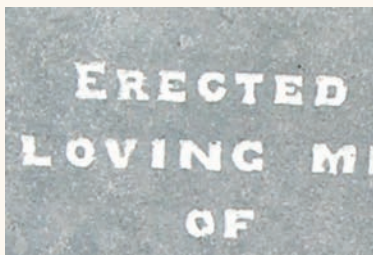
Vine and Grapes

Masons names are extremely important to record and can be found either low down near the bottom of the memorial, on the side of the memorial, on the top or on the back of the memorial. Different schools of masons making specific types of memorials in different parts of the county can be identified. Sometimes the signature of the mason, stonecutter or monumental sculptor will be accompanied by their place of work.

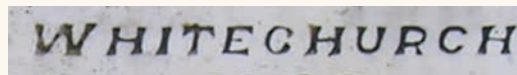
Samples of Masons Signatures:



Styles of lettering consist of the following:



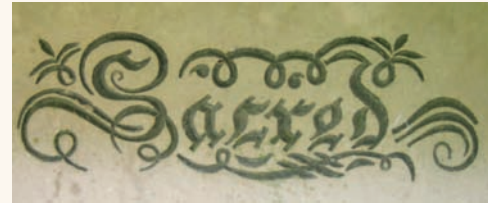
Roman – normal everyday style of type in which the vertical lines of the characters are straight up and not on an angle



Italic – style of letter which slopes to the right

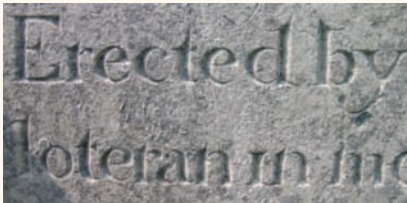


Copperplate – style of writing where a sharp pointed nib is used instead of the flat nib used in most calligraphic writing. Its name comes from the sharp lines of the writing style resembling the etches of engraved copper. Copperplate script was popular in the 18th century. Formal copperplate script is written close to a 90-degree angle when linking letters.



Gothic – style of print commonly used for German printing

The most common techniques of inscription are:



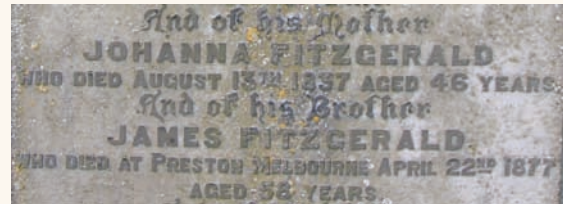
Incised – where the letters are cut or engraved into the surface of the memorial



Inlaid – where a material has been set into the cut or incised letters



False Relief – where the letters of the memorial have been carved into the surface of the memorial to give the impression that the letters are in relief but they are still flush with the surface of the memorial
Relief – where the letters are raised above the surface of the memorial



Applied – where the letters are attached onto the surface (appliqué) of the memorials.

4.4 Computerisation of your records

The next step after gathering the data from the memorials is the need to transfer this paper information into a digital format that can then be interrogated in numerous ways in a timely manner. Grave memorial forms can be submitted to your local County Library or Heritage officer.

You may also be interested in transferring your memorial data into a digital format that can be interrogated in numerous ways for your own interest. A database for this purpose is available from the Conservation/Heritage officer of the local authority. Once this data has been transferred from the paper forms into the database the data can then be outputted automatically in prepared report forms that have been designed to meet the requirements of local graveyard committees. Numerous other report forms can be designed in the future to meet the needs of other graveyard recorders. An example of such a report is that once the data has been entered, the database can automatically produce an alphabetical surname index of all the memorials from that specific graveyard. There are numerous other ways that the information can be interrogated such as looking at the correlation between time periods and the type of memorials constructed and by looking at the different time periods when particular types of symbols were being used etc. Computer skills and a database programme will be required in order to transfer this data from paper files into the database.

4.5 Photographing memorials

Photographing a memorial is an excellent non-impact method of recording gravestones unlike rubbings that can cause damage due to their impact method. Good quality photography under suitable conditions will record the faintest detail on a memorial and negates the need to undertake high impact techniques such as chalk outlining and gravestone rubbings. The majority of memorials face eastwards which means that the recording of memorials should be undertaken during the first half of the day when the sunlight is highlighting the memorial inscriptions and their symbols. During the day the photographer can use a mirror to reflect the sun's light onto the memorial at an angle that enhances the inscription. By altering the position of the mirror the photographer can alter the angle at which the reflected light strikes the memorial, the mirror should be at least the same height if not taller than the memorial it is trying to light. The mirror should be placed in full sun so that the reflected light shines across the stone at the desired angle. The mirror can be placed in full sun as much as approx. 30 metre or 100 feet from the stone to pick up the available spot of sunlight and throw it onto the stone. The artificial lighting of memorials at night time with the use of a portable power generator and two small halogen lights is a quick and effective way of photographing memorial inscriptions and symbols that are difficult to decipher during daylight hours. The artificial lighting should strike across the face of the stone from the side or from the top ideally at an angle of approx. 30 degrees. If possible the whole surface of the stone should be illuminated prior to taking the photograph. In many instances the photographer will have to move the lighting at the side of the memorial until he or she is happy that the light is set at the optimum angle that highlights the stone to its maximum visibility. Two people will be required when setting

up the shot with one person moving the lights and a second person in front of the memorial offering feedback about the quality of the lighting and the clarity of the inscriptions. When photographing a memorial the recorder must ensure that the memorial number is in the photograph so that the digital photograph can be renamed when downloading these images to the computer. If possible write the memorial number on the back of the memorial with chalk and photograph this side and then shoot the front image without the number in the picture as this will detract from the aesthetic of the shot. The recorder should ensure that all photographs are legible and can be easily read on a computer screen. The aim is to produce a sharp and clear photograph that illustrates the memorial, its decorative carving standing in relief, and its inscription that should be clear and readable. A dark photograph where the inscription is illegible is not very useful and should not be kept. Every attempt should

be made to take a photograph that clearly illustrates the inscription and the symbols carved on each memorial. All of the images with their filenames corresponding to the memorial numbers should then be stored in a folder under the name of the graveyard or under its unique RMP Number. Once this work has been completed the data should be backed up on an external hard-drive and multiple DVD or CD copies should be made and sent to your local library or Heritage officer.



Artificial lighting from an oblique angle of a memorial during dark conditions highlights the inscription



Non-impact method of reading inscriptions using artificial light at dusk

4.6 Archiving your work

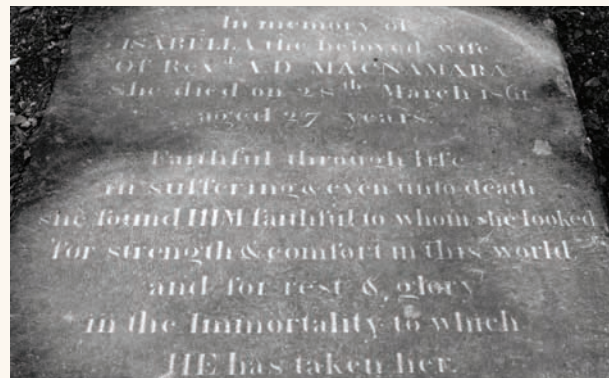
The process of recording your graveyard in the above manner means that when you have completed the above tasks you will be left with a valuable paper and digital archive in the form of completed paper recording forms, a scaled graveyard plan, and a set of digital photographs. A copy of all of this data should be deposited with the County Archive or Library to ensure its future preservation. It will also ensure free access to individuals and researchers interested in a particular graveyard or particular information contained on memorials in historic graveyards.



Morning winter sunlight



Artificial lighting deflected onto headstone which enhances the inscription



Talc powder improves legibility of inscription

Interpretation and Presentation of your Graveyard

The interpretation and presentation of the meaning of your historic graveyard is an integral part of the conservation process and fundamental to positive conservation outcomes. Recording your historic graveyard enables local people with the opportunity to interpret and present this data in various formats to various audiences. Listed below are several ways of interpreting and presenting the data that has been gathered during the graveyard recording process. The interpretation and presentation of this information is guided by international guidelines known as the ICOMOS ENAME Charter² which provides a philosophy enabling the best and most effective way of interpreting and presenting your historic graveyard to the general public.

5.1 The graveyard booklet

Traditionally this would be seen as the ultimate aim of a graveyard recording scheme where the results of the work would be presented to the general public in a local publication. However this type of publication has several deficiencies in that it is time consuming and difficult to produce a good quality publication, it is expensive, it is accessible only to a local and selective audience, after a short period of time the publication is no longer accessible and the data becomes difficult to access as the publication becomes scarce. Visitors to the graveyard who do not

have the booklet have little chance of accessing the data contained within the publication and therefore are unable to enjoy the full potential of their visit to your local historic graveyard. There is no interactivity between the visitor to the graveyard and the booklet and it is cost prohibitive to produce a photographic catalogue of all memorials within the graveyard. A good graveyard booklet should contain a scaled graveyard plan with numbered memorials, historical summary about the development of the graveyard from its origins to the present day, an alphabetical surname index of the memorials, full catalogue of memorial inscriptions, a discussion on memorial inscriptions, memorial typology and memorial symbolism followed by a bibliography. This type of publication requires a lot of energy and expertise and will be expensive to publish. It may be better to undertake the following projects listed below which overcome the deficiencies of traditional publication and once these tasks have been achieved the local committee could then turn their attention to producing a graveyard publication.

5.2 The virtual graveyard

The advent of the internet provides a great opportunity to present your local historic graveyard to a national

⁴ ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites www.enamecharter.org

and international audience. The creation of a virtual graveyard on the internet can be easily achieved by converting the graveyard plan into a virtual plan that is interactive with the general public through the internet. An interactive surname index can be linked to the plan that enables the user to click on any surname which can take you to the plan and can then show you a photograph of that memorial along with a transcript of the inscription. See appendix 2 for good examples of virtual graveyards that can be accessed on the internet. It can be used as a research tool by academics wanting to study aspects of memorial art and symbolism. It can also be used as a tourism product for the general public encouraging visitors to visit the graveyard and appreciate the unique qualities of the graveyard. It can also be used by people living abroad and who have descendants buried in a local graveyard which they may want to visit in the future. The virtual graveyard could be linked to the heritage section of the local authority website. There are no management costs in maintaining and running an internet virtual graveyard website and it has a longer lifespan than a local publication. The creation of such a website would also discourage people from sandblasting, painting, or rubbing memorials as this information would now be clearly accessible on the graveyard internet site. A small information plaque on the graveyard gateway or graveyard wall could be used to tell visitors that a website address can be accessed that provides all information on memorials and their locations in that graveyard.

5.3 Audio tours of your graveyard

On site interaction between the individual visitor and the historic graveyard in an environmentally friendly way has encouraged the development of audio tours that can be

downloaded in MP3 format from the internet and played on an MP3 player when walking around the graveyard. This enables the visitor to be guided around the graveyard and enables them to enjoy and experience on an individual basis the historic character of your local graveyard. The audio tours should be a maximum of 3 minutes in duration and can be packaged together in short tours highlighting different aspects of your local historic graveyard. The visitor has the opportunity to understand the various historical, archaeological and architectural features that make up the character of your graveyard. Information presented in the audio tours should be guided under the principles outlined in the ENAME Charter: A small information plaque on the graveyard gateway or graveyard wall could be used to tell visitors that *“audio guides in MP3 format can be downloaded from the following website address.”*

5.4 Signage and your graveyard

Poorly located and inappropriate signage type can have a negative visual impact on the character of an historic graveyard. The following items should be taken into consideration before erecting a sign in your historic graveyard:

- Do we need planning permission for signage and notification to the National Monuments Service? Check with the Planning Department of the Local Authority and the National Monuments Service of the Department of Arts, Heritage and The Gaeltacht.

■ What type of panel shall we use? An information panel provides information about the graveyard while an interpretative panel interprets the way the graveyard was used and what it may have looked like in previous centuries. Interpretive panels bring together text, photographs, illustrations, and graphic design to tell a story about how the graveyard was used in the past. Information panels can be boring to the visitor. Well designed and highly illustrated panels that encourage interactivity should be interesting and thought provoking to the visitor. People enjoy panels when they are actively involved in the learning process and when they are using as many senses as possible.



Example of a good interpretative panel

■ What form of sign shall we erect? The design of your panel should conform to international best practice. This type of freestanding sign should be approximately 24 to 30 inches high with a 30 to 45 degree angle towards the visitor that will make the sign visible to most people. This will prevent the sign from having a negative visual impact on the graveyard. Upright roadside type signage has no place inside an historic graveyard. The sign should be placed on the surface of the graveyard. Under no circumstances should any foundation holes be dug for the placement of signage inside an historic graveyard.



Example of an inappropriate vertical graveyard sign

■ Where will we place the sign? Placement of the panel should be given serious consideration as inappropriate placement will have a negative visual impact and may minimise the level of interactivity between the visitor and the panel.



Good placement of graveyard plaque



Good example of a well-designed plaque



Informative and well-designed interpretation panel



Good signage content showing graveyard plan and numbered memorials on panel in graveyard

Signage can also be used to provide information on wildlife in the graveyard and explain management schemes such as why the grass is left unmown or why some ivy is left uncut on walls for the benefit of wildlife.

TABLE ONE LISTS THE MEMORIAL NUMBERS OF THE INSCRIBED STONES, THE SURNAMES ON THE STONES AND THE YEARS OF BURIAL.

Number	Memorial Name	Years
12	Greene	1936,47,'51,'54
19	McNamara	
38	Ellard	1786
45	Conroy	1898
57,59,60	Phelan	1767,67,'95,'73
79	Conran	1765,1803
87	Daely	1791
89	Budds	
91	Connor	176-
130	Foley	1781,'91
132-133	Budds	1817,'64,'75,'11
138	Kelly	1767
139,140	Budds	1907,'09
141	Devoy	1779,26
142	Lalor	1809,26
145	Dempsey	1776,'87
165-168	Lalor	1912,'38,1764,'67
169	Dowling	1795
177	Conran	1768
194	Berjgin	
199	Moore	1756
200	Berjgin	1791
201	Lewis	1782,1812
202	Walsh	1773
203	Cunningham	1793
206	O'Keefe	1729,1814
208	Devoy	1724
210,211	Baldwin	1834,'49,'13,'16
212	Morrin	1932,'44,'46
214	Budds Vault	
217	Robinson	1803
219	Quill	1732
224	Hancock	1773
228	O'Meara	1845
243	Connor	1797
244	Farrell	1773
251	Rankin	1892,1919

TABLE TWO LISTS THE SURNAMES ON THE PARISH REGISTER, FOR WHICH A STONE COULD NOT BE IDENTIFIED, ALONG WITH THE YEAR OF BURIAL.

Name on Parish Register	Year
Mara, Dysart, Keegan, Meelick.	1876
Hosey, Sheffield.	1877
Purcell, Lalors Mills, Delaney, Ridge	1879
Murphy, Rathleague, Bland, Portlaoise.	1880
Bland, New Road.	1883
Keegan, Meelick.	1884
Grey, Rathleague, Bland, New Road.	1884
Murphy, Glenfield.	1886
Keegan, Meelick, Hosey, Borris Road.	1887
Drennan, Summerhill.	1892
Gray, Dysart.	1898
Gray, Rathleague, Kinsella, Meelick.	1901
Gray, Peter.	1904
Shea, Dysart.	1911
Kinsella, Meelick, Gray, Rathleague.	1912
Kinsella, Meelick.	1915
Maher, Drennan, Summerhill.	1919
Gray, Dysart.	1924
Drennan, Summerhill.	1925
Hosey	1929
Drennan, Rathleague.	1930
Kinsella, Meelick.	1931
Murphy, Glenfield.	1933
Murphy, Glenfield, Lalor, Dysart.	1939
Murphy, Glenfield.	1956

Memorial surname index on panel in graveyard

Appendix I

List of Historical Sources

Church of Ireland Records can be accessed from the librarian of the Representative Church Body Library, Braemor Park, Churchtown, Dublin 14.

www.anglican.org/library.html

General Register Office, Joyce House, Lombard St. Dublin- records of all Births, Deaths and Marriages registered in the whole of Ireland from January 1st 1864

www.groireland.ie

Irish Genealogical Research Society; The Genealogical Office, Dublin

National Library of Ireland www.nli.ie microfilm of all Roman Catholic Parish registers to 1880 and Church of Ireland registers

The 1901/1911 Census of Ireland can be accessed online at the following website address

www.census.nationalarchives.ie

The National Archives of Ireland, Bishop Street, Dublin 8

While many graveyards do not have surviving Burial Registers there are some that do. Contact the County Archive for further information.

Graveyard Plans- there are some plans for Graveyards laidout/improved in the early 1900s by the Rural District Councils available from the County Archive



Memorials recording the sporting prowess of the deceased in the game of hurling have been recorded from the medieval period and onwards into the early nineteenth century. This memorial at Killoughy, Co. Offaly, commemorates the resting place of Michael Duigan who died in 1801 and shows how hurling played an important role in the sporting pastimes of Irish people before the foundation of the G.A.A. in 1884

Appendix 2

List of Online Graveyard and Memorial Resources

An electronic copy of the National Monuments booklet on the 'Care and Conservation of Graveyards' can be downloaded from the following website address

www.archaeology.ie

Information on various aspects of care, conservation & recording of graveyards can be accessed from Historic Scotland's website at www.historic-scotland.gov.uk

An online example of a virtual graveyard plan can be accessed at the following website address

www.badsey.net/mis/intro.htm and an Irish example can be accessed at <http://www.qub.ac.uk/schools/CentreforArchaeologicalFieldworkCAF/Projects/DevenishIslandGraveyardSurvey/>

Information on Irish war memorials can be accessed at www.irishwarmemorials.ie/

An outline plan of your graveyard can be accessed on the Ordnance Survey website at www.osi.ie where you can print out the plan of your graveyard at a scale of 1:2000

Information on survey and drawing a graveyard plan can be accessed at www.ejclark.force9.co.uk/guidelines/plan/ and at www.british-genealogy.com/resources/graves/rec_plan.htm

Information on techniques of recording memorials and other aspects of graveyard recording can be accessed at www.british-genealogy.com/resources/graves/recording.htm

Various technical guidance leaflets on all aspects of management, conservation and recording of graveyards and memorials can be downloaded from www.scottishgraveyards.org.uk/index.shtml

Online genealogical information can be accessed at www.irish-roots.ie/index.asp

A list of historic graveyards of pre-1700 date can be downloaded from the National Monuments Service at www.archaeology.ie

Griffiths Valuation of Ireland is available online at www.askaboutireland.com

Examples of historical audio tours of Dublin which can be played on an ipod, mobile phone or mp3 player can be downloaded from

www.visitdublin.com/multimedia/dublinpodcasts

An audio tour of Netley Abbey, a Cistercian foundation in Hampshire, England can be downloaded from www.english-heritage.org.uk/daysout/properties/netley-abbey/audio/

Digital videos of various aspects of your graveyards history can be uploaded onto youtube which can then be accessed by a worldwide audience at www.youtube.com

A digital copy of the publication 'Ruins: the conservation and repair of masonry ruins' is available at www.ahg.gov.ie

Appendix 3

Useful Addresses

National Monuments Service,
Department of Arts,
Heritage and The Gaeltacht,
The Customs House
Dublin 1.

National Museum of Ireland,
Kildare Street,
Dublin 2.

The Heritage Council,
Áras na hOidhreachta
Church Lane,
Kilkenny.

**Librarian of the Representative Church Body Library
(C of I records),**
Braemor Park,
Churchtown,
Dublin 14.

General Register Office,
Joyce House,
Lombard St.
Dublin.
(Records of all Births and Deaths registered in the
whole of Ireland from January 1, 1864 to December
31, 1921)
(Has a list of all marriages occurring from April 1,
1845 to December 31, 1863)

Irish Genealogical Research Society
The Genealogical Office
National Library of Ireland
Dublin

The National Archives of Ireland
Bishop Street,
Dublin 8.

National Parks & Wildlife Service
7 Ely Place,
Dublin 2

Appendix 4

Sample memorial recording form – front and back sides

Front side

Graveyard Recording Form						
Graveyard		Denomination		Memorial Number		
Surname	Christian	Address	Occupation	Birth	Death	Age
Orientation		Stone Type		Number of People Commemorated		
No. of Components		Limestone		Condition of Monument		
Inscribed Faces		Sandstone				
Dimensions		Granite		Condition of Inscription		
Height		Slate				
Width		Marble		Stonemason or Undertaker		
Thickness		Other		Name of Recorder		Date
	Upright					
	Flat					

Appendix 4

Sample memorial recording form – front and back sides

Back side

Graveyard Recording Form

Inscription

Stone Top (Sketch)

Symbol

Ornament

Photo Neg. Numbers

Remarks

Appendix 5

Electronic advice leaflets on best practice

Guidance on Care and Conservation of Graveyards published by the Department of Arts, Heritage and The Gaeltacht is available to download on www.archaeology.ie

Guidance on the conservation of ruins is available to download from the website of the Department of Arts, Heritage and The Gaeltacht www.ahg.gov.ie

Guidance on Iron- the repair of wrought and cast ironwork is available to download on www.ahg.gov.ie

Graveyards and Gravestones Electronic Leaflets are free and can be downloaded from Historic Scotland's website: www.historic-scotland.gov.uk/

An electronic leaflet on '*Good practice in maintaining a historic graveyard*' can be downloaded from www.historic-scotland.gov.uk/

An electronic leaflet on looking after gravestones can be downloaded from www.historic-scotland.gov.uk/

An electronic leaflet on abandoned structures within graveyards can be downloaded from www.historic-scotland.gov.uk/

Advice leaflet on the care and cleaning of memorials can be downloaded from www.scottishgraveyards.org.uk/downloads/

An *Inform* conservation guidance leaflet on historic ironwork can be downloaded from the Historic Scotland website at www.historic-scotland.gov.uk

An *Inform* conservation guidance leaflet on the safe removal of Graffiti from memorials and for a general discussion on cleaning memorials can be downloaded from the Historic Scotland website at www.historic-scotland.gov.uk/

A free electronic advice booklet entitled *An Introduction to Graveyard Recording* can be downloaded from www.scottishgraveyards.org.uk/

A free electronic guidance notes for making a graveyard plan can be downloaded from www.scottishgraveyards.org.uk/

Information on '*Drawing a Graveyard Plan*' by Evan J Clark (2002) can be accessed online at www.ejclark.fsnet.co.uk this website provides a step by step guide on how to make a graveyard plan, with useful diagrams.

Advice notes for the care and conservation of ruins, historic ironwork and other conservation advice can be downloaded from the website of the Department of Arts, Heritage and The Gaeltacht www.ahg.gov.ie

Appendix 6

Sources of funding in relation to graveyards

Contact your local Conservation Officer/ Heritage Officer for details of funding available to graveyard committees

Some local authorities operate a Cemetery Grant Scheme to assist Cemetery Committees and Community Groups to maintain their Local Cemetery – contact your local Conservation Officer /Heritage Officer for details

To apply for Heritage funding, visit the Heritage Council website at: www.heritagecouncil.ie/grants/index.html

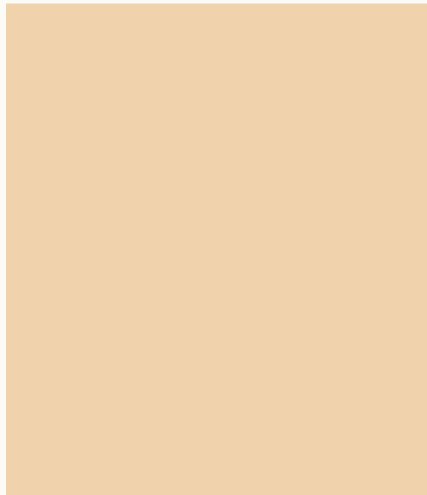
The provision of the above funding from the Heritage Council has a specific deadline and an application form needs to be completed by the specified deadline.

Appendix 7

Selective list of publications on graveyard and memorial studies in Ireland & Britain

- Anon,** (1881) *Report of the commissioners of church temporalities in Ireland in the period 1869-80, 107-34.* Dublin.
- Bartram, A.** (1978) *Tombstone lettering in the British Isles*, Lund Humphries, London.
- Bourke, E. et. al.** (1995) *The Care and Conservation of Graveyards*, OPW.
- Burgess, F.** (1963) *English churchyard memorials*. London. Lutterworth.
- Chapple, R. M.** (2000) 'A statistical analysis and preliminary classification of gravestones from Craughwell, Co. Galway.', *Journal of the Galway Archaeological and Historical Society* **52**, 155-71.
- Chapple, R. M.** (1997) *Cilloigcillín: gravestone inscriptions from the graveyard of Killogilleen, Craughwell, Co. Galway*. Galway.
- Chapple, R. M.** (1995) *The Church of Prayers: gravestone inscriptions from the graveyard of Killora, Craughwell, Co. Galway*. Galway.
- De hÓra, K.** (1987-88) 'Some Guidelines for Church and Graveyard Cleaning and Conservation', *Journal of the Galway Archaeological and Historical Society*, Volume 41, 126-131.
- De hÓir, S.** (1997), 'Instruments of the Passion on some Kilkenny headstones.' in Kirwan, J. (ed.) *Kilkenny – studies in honour of Margaret M. Phelan*.
- Grant, A.P.** (1973) 'The present condition of the gravestones in the French Church of Waterford A.D. 1972.' *JRSAI* **103**, 65-69.
- Green P.R.** (2006) *Knockanore: Botanically the best church in Co. Waterford (V.C. H6)?* in *Irish Botanical News* Number 16 March 2006
- Grogan, E.** (1998) 'Eighteenth century headstones and the stonemason tradition in county Wicklow: the work of Dennis Cullen of Monaseed.' *Wicklow archaeology and history* **1**, 41-63.
- Harris, A.L.** (1998) 'The funerary monuments of Richard Boyle, earl of Cork.', *Church Monuments* **13**, 70–86.
- Hickey, E.** (1976) *Images of stone. Figure sculpture in the Lough Erne basin.* Belfast. Blackstaff.
- Hunt, J.** (1974) *Irish Medieval Figure Sculpture 1200-1600* (2 vols), Dublin and London.
- Igoe, V.** (2001) *Dublin Burial Grounds & Graveyards*, Dublin, Wolfhound.
- King, H.** (1998) 'The pre-1700 memorials in St Patrick's Cathedral', In C. Manning (ed.), *Dublin and beyond the Pale. Studies in honour of Patrick Healy*, 75–104. Bray: Wordwell.
- Loeber, R.** (1981) 'Sculptured memorials to the dead in early seventeenth-century Ireland: a survey from *Monumenta Eblanae* and other sources.', *Proceedings of the Royal Irish Academy* **81C**, 267–93.
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