



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



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

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.

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.

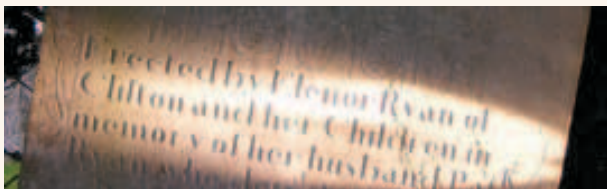
Chapter 4

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

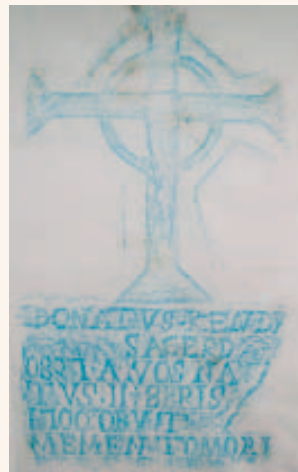
This chapter outlines various non-impact ways of gathering data from memorials and how to present this data to the general public in new and innovative ways that enhances visitor appreciation and participation in understanding your historic graveyard.



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



Lismore, Co. Waterford, cross-slab

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



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

- **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.

- **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



Cromogue, Co. Laois, cast iron
Celtic cross



Lismore, Co. Waterford, rustic
cross / log design

- **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.

■ **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

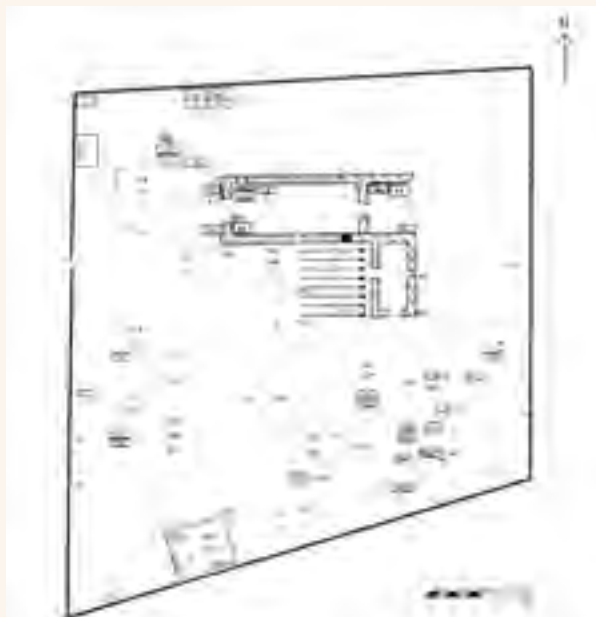
An accurate graveyard plan is one of the most important steps to be undertaken when recording memorials inside your historic graveyard. The location of the different features of your historic graveyard should be marked on a scaled plan and the memorials should be numbered and cross-referenced with your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



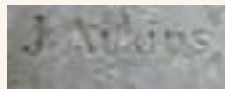
Sunflower



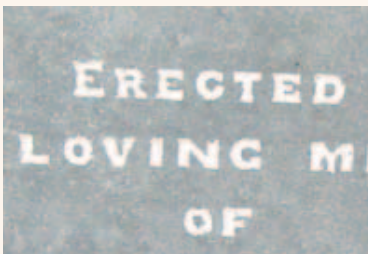
Vine and Grapes

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:



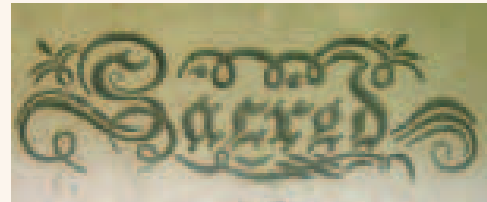
Roman – normal everyday style of type in which the vertical lines of the characters are straight up and not on an angle



Italic – style of letter which slopes to the right

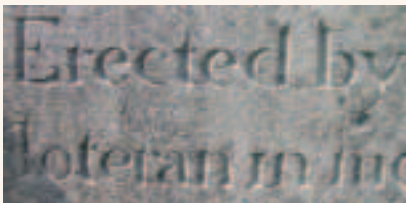


Copperplate – style of writing where a sharp pointed nib is used instead of the flat nib used in most calligraphic writing. Its name comes from the sharp lines of the writing style resembling the etches of engraved copper. Copperplate script was popular in the 18th century. Formal copperplate script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

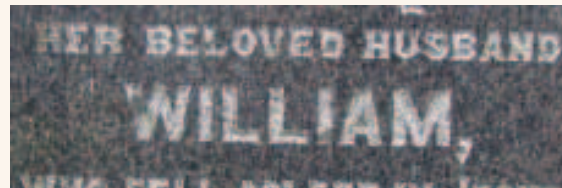


Gothic – style of print commonly used for German printing

The most common techniques of inscription are:



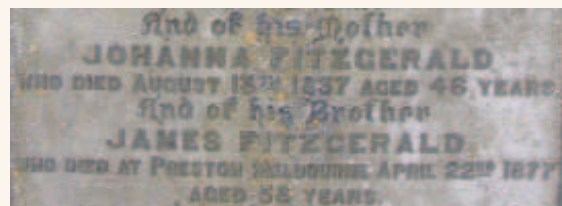
Incised – where the letters are cut or engraved into the surface of the memorial



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

Chapter 5

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 Environment, Heritage and Local Government.

■ 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.

■ 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.

■ 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.



Example of a good interpretative panel



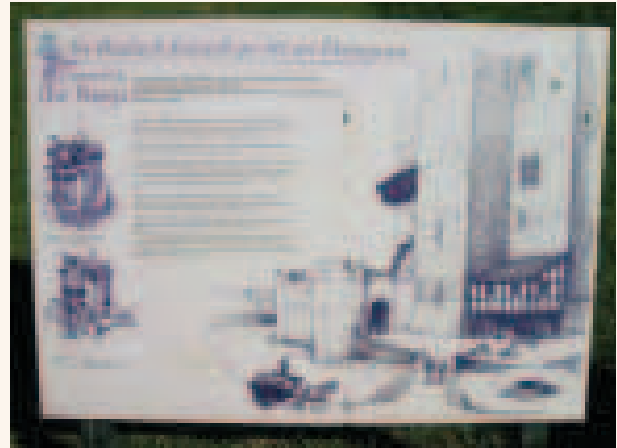
Example of an inappropriate vertical graveyard sign



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			TABLE TWO LISTS THE SURNAMES ON THE PARISH REGISTER, FOR WHICH A STONE COULD NOT BE IDENTIFIED, ALONG WITH THE YEAR OF BURIAL	
Number	Memorial Name	Years	Name on Parish Register	Year
12	Greene	1916, '97, '31, '58	Mara, Dysart, Keegan, Meelick	1876
19	McNamara		Honey, Sheffield	1877
18	Bland	1786	Purcell, Lavin Mills, Delaney, Ridge	1879
45	Conroy	1898	Ahughy, Rathkeoguen, Bland, Portlaine	1880
37, 39, 60	Phelan	1767, '67, '95, '73	Bland, New Road	1881
79	Connan	1765, 1803	Keegan, Meelick	1884
87	Darby	1791	Gray, Rathkeoguen, Bland, New Road	1884
89	Buddi		Murphy, Clonfield	1886
91	Conner	176-	Keegan, Meelick, Honey, Bland Road	1887
130	Foley	1781, '91	Dennison, Summerhill	1892
132, 133	Buddi	1817, '64, '73, '11	Gray, Dysart	1898
138	Kelly	1767	Gray, Rathkeoguen, Kinella, Meelick	1901
139, 140	Buddi	1907, '09	Shaw, Dysart	1911
141	Denny	1779	Kinella, Meelick, Gray, Rathkeoguen	1915
142	Lahar	1808, 26	Molloy, Dennison, Summerhill	1919
145	Dennison	1776, '87	Gray, Dysart	1924
165-168	Lahar	1912, '38, 1764, '67	Dennison, Summerhill	1925
169	Dennison	1795	Hiley	1929
177	Connan	1768	Dennison, Rathkeoguen	1930
184	Beggs	1756	Kinella, Meelick	1931
199	Beggs	1791	Murphy, Clonfield	1933
200	Beggs	1756	Murphy, Clonfield, Lahar, Dysart	1938
201	Lavin	1782, 1812	Murphy, Clonfield	1956
202	Walsh	1775		
203	Cunningham	1793		
206	O'Keefe	1779, 1814		
208	Denny	1724		
216, 217	Buddi	1814, '48, '13, '16		
219	Mara	1932, '48, '46		
214	Buddi Vault			
217	Robinson	1803		
218	Quill	1722		
224	Hancock	1773		
228	O'Meara	1843		
243	Conner	1767		
244	Lahar	1773		
251	Randall	1892, 1918		

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.environ.ie/en/Publications/Heritage/NationalMonuments/

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/dublin-podcasts

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

Appendix 3

Useful Addresses

National Monuments Service,
Dept. of the Environment, Heritage & Local
Government,
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

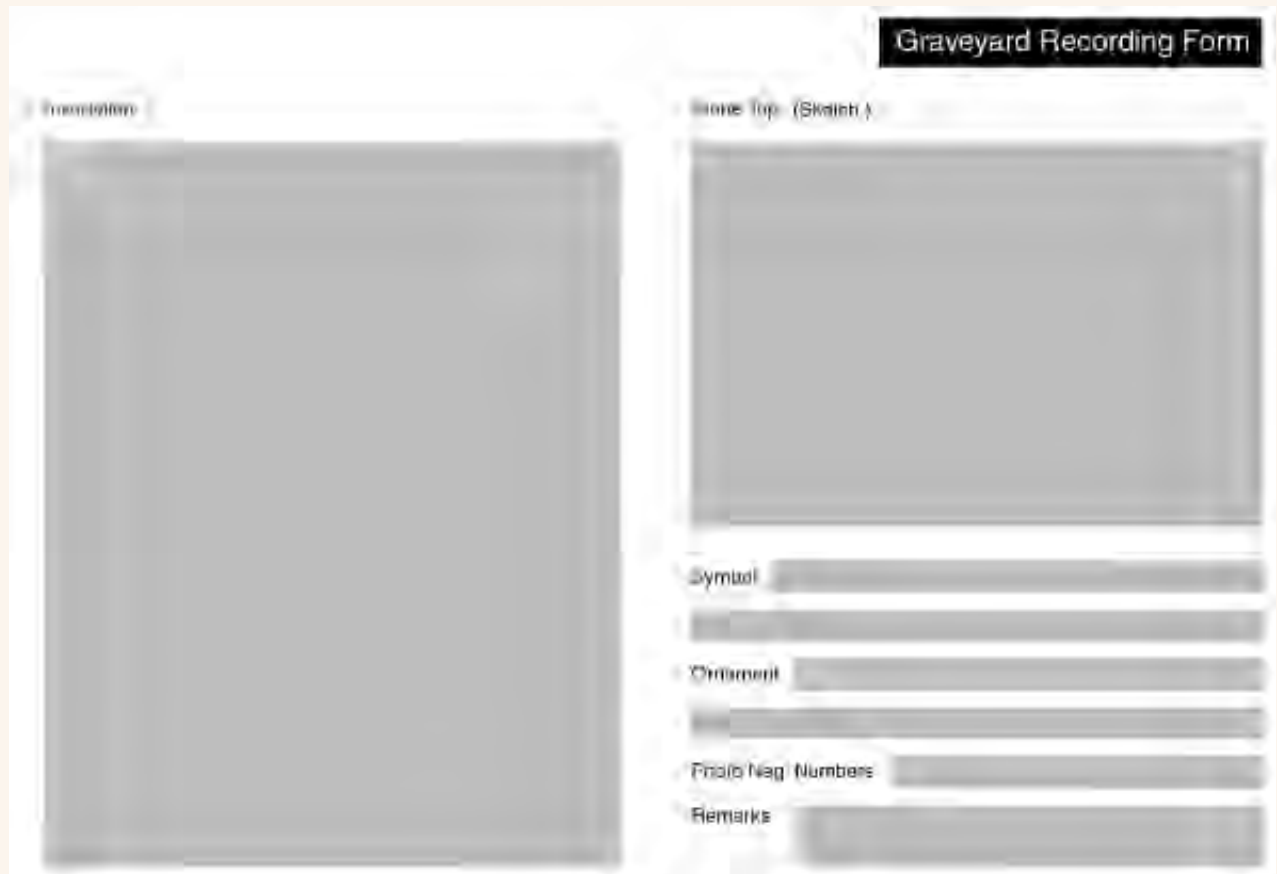
Front side

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

Appendix 4

Sample memorial recording form – front and back sides

Back side



The image shows the back side of a 'Graveyard Recording Form'. The form is divided into two main sections. The left section is labeled 'Frontal View' and contains a large, empty rectangular box for a drawing. The right section is labeled 'Stone Top (Sketch)' and also contains a large, empty rectangular box for a drawing. Below the 'Stone Top (Sketch)' box, there are several labeled input fields: 'Symbol', 'Ornament', 'Photo Neg. Numbers', and 'Remarks'. Each of these fields has a corresponding horizontal line for text entry.

Graveyard Recording Form

Frontal View

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 Environment, Heritage and Local Government is available to download on www.archaeology.ie

Guidance on Iron- the repair of wrought and cast ironwork is available to download on www.environ.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 historic ironwork and other conservation advice can be downloaded from the Architectural Policy Unit of the Department of the Environment, Heritage and Local Government at www.environ.ie/en/Publications/Heritage/ArchitecturalPolicy/

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

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- 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.
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- 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.
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- 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.
- Longfield, Ada K.** (1974) *Some Irish churchyard sculpture*. Ballycotton.
- Longfield, Ada K.** (1943) 'Some 18th century Irish tombstones.' *JRSAI* **LXXIII**, 29-39.
- Longfield, Ada K.** (1944) 'Some 18th century Irish tomb-stones (continued).', *JRSAI* **LXXIV**, 63-72.
- Longfield, Ada K.** (1945) 'Some 18th century Irish tombstones (continued).', *JRSAI* **LXXV**, 76-84.
- Longfield, Ada K.** (1946) 'Some 18th century Irish tombstones (continued). IV, J. Butler; Hugh Rogan, David Doyle etc.', *JRSAI* **LXXVI**, 81-88.
- Longfield, Ada K.** (1947) 'Some late 18th and early 19th century Irish tombstones.', *JRSAI* **LXXVII**, 1-4.
- Longfield, Ada K.** (1948) 'Some late 18th and early 19th century Irish tombstones. VI.-East County Louth.', *JRSAI* **LXXVIII**, 170-174.
- Longfield, Ada K.** (1954) 'Some 18th century Irish tombstones (continued): VII. Clonmel, Kiltoom, Seir Keiran, etc.', *JRSAI* **LXXXIV**, 173-178.

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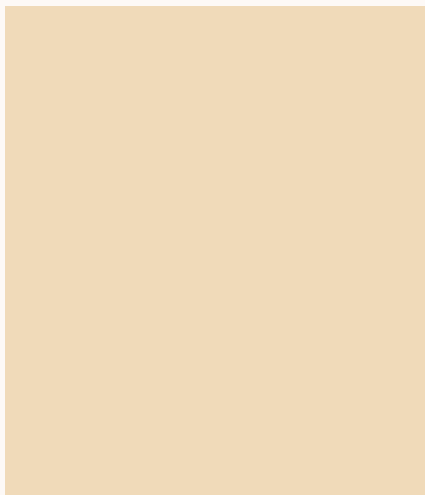
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