



1916 Easter Uprising
Moore Street Restoration
Proposals for Restoration and Conservation Plan of Moore Street and wider
Architectural /Archaeological Heritage Area

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The Sun by Harry Clarke

**Front Cover Stained Glass Piece is a Panel from the Kevin Barry Memorial Window in University College Dublin
by the Harry Clarke studios**

Introduction.

Irish heritage and Irish heritage monuments (not all are listed) are gradually being destroyed on a daily basis, with an estimation of over 1000 heritage items lost every year.

A significant reason why this occurs is due to the misinterpretation of defining what an architectural / archaeological area is.

In communications and in legislation it would seem clear in many minds what is meant by an architectural / archaeological area, and once a sign or commemorative plaque is attached upon or near a monument, then it should follow that such an area is protected.

In practice all it means to developers, building contractors and councils is how close you can get to it without touching it, whilst the remaining surrounding area can be changed, re-developed, or destroyed leaving no connection to the monument itself, which in turn can be eroded and/or also destroyed.

In many cases the actual monument is destroyed if it is felt that no one will notice or care.

Whilst National Monuments can have the land adjoining them, (within its cartilage) extended for an area around it to offer supporting protection, often this is considered of lesser importance and/or ignored. Since "how far" supporting land should be extended and protected is unknown or unclear, we end up with a spurious situation where a few millimetres are far enough away. This ridiculous situation arises as the legislation is ambiguous. The following advice from the National Monuments Service is unclear.

[What is a National Monument in State care? \(Link\)](#)

"National monuments in State care include those which are in the ownership or guardianship of the Minister for the Environment, Heritage and Local Government. Other owners of national monuments are empowered under Section 5 of the National Monuments Act (1930) to appoint the Minister for the Environment, Heritage and Local Government as guardian of such monuments. This means in effect that while the property of such a monument remains vested in the owner, its maintenance and upkeep are the responsibility of the State.

Monuments which may be defined as national monuments are also in the ownership or guardianship of Local Authorities which have similar responsibilities under the National Monuments Acts (1930-2004) to the Department of the Environment, Heritage and Local Government. These monuments are not included in the data sets presented here"

Yet one minister (Minister for the Environment, Heritage and Local Government) can still destroy an ancient site with the [National Monuments \(Amendment\) Act 2004](#) and this has not changed. This needs to be removed from the Statutes.

Since 2004, what has changed is the recent [EU ruling on environmental impact assessment](#) which means in effect they must be redone and non-compliance will result in fines of up to €36,000 per day. (very encouraging)

Even if this amendment act was changed and reverted to its original standing committee, who then, did not have the power to destroy a monument (or a wildlife area, a protected view, a listed building, a protected structure or a preservation order) the latter enacted by Minister for the Environment, Heritage and Local Government, but who still can grant works to be carried out around it, a definition of what is an "ACA" (Architectural Conservation Area) is still ambiguous, and can be limited by a AHIA (Architectural Heritage Impact Assessment). Further anyone can apply to carry out an [Archaeological excavation by license](#) and its listing are not as rigorous as for a national monument. It is simply noted on the five year development plan as a general area, which would allow machinery to destroy it or go within millimetres of it.

Whilst the Environmental Impact Assessments EU ruling certainly helps, analysing an impact on an undefined area is open to interpretation.

This is why Ireland needs conservation plans to make ACA's "an area" of at least 500 Metres around a monument, and extend it as wide as possible to cover the whole of the land and to assume planning permission is needed within the land, which is already protected as opposed to having a whole nation unprotected in which we seek piecemeal to add vague protection into it or parts of it. This should be the norm in this day and age.

The recent decision to include Clarks shop on 55 Amiens Street as a listed building, along with the decision on 16/17 Moore Street, begins to define an architectural/archaeological area, which is larger than 500 metres, (from monument to monument) with hopefully a similar story for the ORahilly parade and Moore Lane, Sampsons Lane & Henry Place. The recent call by [Maureen OSullivan TD](#) and [Mary Fitzpatrick TD](#) for the whole of Moore Street to be protected would then become a reality, requiring a conservation plan framed in its correct context above.

A Conservation plan has the following points to observe.

- 1) Finding the Significance of the site. (Obvious in the case of Moore Street to the 1916 rising)
- 2) Ascertaining the condition of the fabric (brick, wood, slate etc) of the sites constructions.
- 3) Determining what works are needed to Preserve, Restore & Conserve the Site, and what extra works in restoration are required in construction.
- 4) Making a schedule of works, a design and costings for 1, 2, & 3 above.
- 5) Suggesting one or more method or plan to evaluate the sites financial and economic future, this may include simply leaving it with no attached Business plan, which is a secondary consideration to 1, 2, 3 & 4 above. The first three points therefore determining the business plan not the other way around.

1. Background & Significance of the site Moore Street

Moore Street, Moore lane/ Henry Place in its existing condition are not a danger to the public and recent removals of part of a building on Moore lane are an attempt to aid alternative development which would see only 16 Moore Street preserved and placed into a modern shopping Mall surrounded by materials which are essentially, plastic, mdf and breeze blocks/concrete construction.

Obviously inappropriate and an eyesore, Ireland has many of these developments already to its portfolio of properties, and whilst the nineteen eighties developed these types of construction, they are already out of date with people who live in City centres. Consumers who prefer (if tourism statistics are reliable worldwide) to live, dine and consume in a different ambience, flock to a cultural quarter of café life, a pleasant walking and buildings which incorporate natural materials. With Trees and flowers and greenery.



17/ 18 Moore Lane

The buildings above on Moore lane was recently partially demolished in their height as it was felt it was a danger to the public. 16 Moore Street in a similar age and condition is not demolished and is to be renovated and restored to facilitate a modern development (as one proposal) yet the same logic or argument to demolish 16 Moore Street is not given?

'The buildings were an "integral part of the terrace" known to have been occupied by those involved in the Rising, including Michael Collins and Seán MacÉntee, [Mr Cooney said](#).

"We have the frankly bizarre situation that entire chunks of the 1916 terrace, although physically attached to a national monument and of immense historical significance, are themselves not listed structures and are being demolished piecemeal at the behest of Dublin City Council," he said.

The only logic behind this decision was a lack of protection order or national monument status, as of course the same conservation building techniques could be applied to it. Further an order to define an ACA in the understanding of the introduction must be applied and new standards made to its application.

The Map below shows the location of the National Monument ([source is the National Monuments Service database](#)) or see their [home page](#)

The Red Dot is the actual monument, between it and O'Connell Street is Moore lane, leading to Henry Place, then Henry Street and into the General Post Office where Padraig Pearce read out the declaration of Independence, south of Cathal Brugha Street, named after Cathal Brugha who received 18 bullet wounds.

This entire area (as outlined above) to include Moore Street and the General Post Office should be considered The ACA (Architectural Conservation Area)



For a little insight into Moore Street history, please watch the following YouTube video which is interesting as background to its historical context.

Moore Street Video

The Video ventures back to the 16th century and Henry Moore, and brings us up to date with its description of Moore Street being one of several markets which were common around Dublin. Many markets which were common around Moore Street were replaced by the Ilac centre.

The replacement of the markets by the Ilac centre occurred around 1972, and Moore Street has continued to act as a Market since that day, and in reality since the time of Henry Moore and therefore from Brehon law times. (a historical tenure)



Sept, 1972 Moore St, Dublin



Sept, 1972 Moore Street vendors, Dublin



Sept, 1972 Moore St, Dublin



Sept, 1972 Moore St Vendors, Dublin



Sept, 1972 Moore St, Dublin



Moore Street today

Moore Street would have also been home to many food Co-operatives, and during the period of the Easter Rising and the preceding two decades, would have played an important role as an outlet for direct food sales from Agricultural Co-operatives around the country.

Horace Plunkett was instrumental in setting up agricultural co-operatives in Ireland but he was also a partitionist protestant member of parliament for South Dublin. Horace Plunkett was the cousin of George Noble Plunkett or Count Plunkett, whose son Joseph was executed in 1916. Count Plunkett was a fan of Irish republican legitimatism, whilst it is fair to say that Horace Plunkett was not, although he argued with the Redmondites for something more than Home Rule. The Irish Dominion League strove to keep Ireland "United" and in the British Commonwealth, and it was founded by Horace Plunkett in 1914 and it remained until 1922. The free state of 1922 signed into place by Michael Collins eventually had Dominion status within the commonwealth, until 1937.

For two days (6 – 8th December 1922) the entire Ireland of Ireland was United (not as a Republic) until Ulster exercised its opt out, although this opt out only applied to then existing four counties as named in the treaty until a boundary commission fixed its exact size. That took until 1927. It is presumed that if Collins had lived the “two days” and the next five years of the boundary commission with Collins Co-operative land bank plans, Ulster may well look different than it does today.

Therefore Michael Collins and Horace Plunkett were instigators of Agricultural and Land Bank Co-operatives which from a purely economic standpoint played a massive role in the often untold economic war a separating country has to endure. Both men therefore helped alleviate poverty and find alternative funding arrangements for a country from scratch or from inception. Horace Plunkett was also the chairman of the Irish convention and had been in charge of the department of Irish Agriculture and technical instruction from 1899 to 1907. “AE” Russell was also a member of the Irish convention, and he communicated with James Connolly as they were both Journalists and political polemicists.

James Connolly was of course the right hand man of James Larkin. James Larkin was encouraged by AE and Plunkett to raise money for co-operatives bringing together also Sinn Fein and Conradh Na Gaelige.

Whilst Marxist theories were certainly a platform for co-operatives, many Soviets (councils) had formed previously to Marx writings and co-operatives were around at least 150 years before Marx wrote Capital.

With many economies in Europe bankrupted due to the Napoleonic wars, necessity brought crafts and guilds into the forefront of an economy from 1820 onwards, and although they did not prevent Famine in Ireland they certainly helped to create a craft industry and a Celtic revival, which of course also incorporated music and poetry, as well as manufacturing leading into the beginning of the 20th century.

William Butler Yeats friend and colleague of AE Russell was also inspirational to the Celtic revival which seemed synonymous with the Art Nouveau and Arts and Crafts style of art and manufacturing from 1860 – 1910 and into the 1930's.

William Butler Yeats was instrumental in designing “The Punt” or paper money and coins of the Irish Republic



This early designs with their Celtic style however, showing a likeness of Caitlin Ni Houlihan, was in reality Lady Lavery with whom Michael Collins was rumored to have an affair. James Larkin an opponent of World War 1 as was James Connolly, invoked the mystical tradition of Caitleen Ni Houlihan, citing that whilst it may be a prison awaiting, (if you rebelled against the Crown for her, Caitlin Ni Houlihan, as opposed to Lady Lavery) it would be a Joy to the Soul.



The influence of Celtic art is present within the coins and money, a distinctly matriarchal influence, which Art Nouveau and Arts & Crafts enjoyed, continuing up to the 1970's.



Si Ban Ryan Meave

World War 1 however transformed this type of imagery when it was blown to smithereens around the battlegrounds of Europe, and ultimately James Larkin & James Connolly saw especially the working classes die in Millions.

Co-operatives were influential around the world in producing art, crafts and practical products which helped to shape the nations cultural identity, as well as providing co-operation to sell food and agricultural produce direct to the public without wholesale pricing. Naturally this type of fresh, healthy produce would need a local distribution network, and a different approach to planning, from the top of planning.

Moore Street Dublin largest produce market, therefore along with the Rotunda market, Tafts market, Norfolk & Anglesey market (the latter for clothes and furniture), played a vital role in that regard.

Dublin in the [rare old times](#) had many fine and tourist drawing buildings, which tourists and natives prefer, as they add character to an old city, not just character but a feeling that people belonged within it. The rare old times however also bring back memories of poverty and overcrowded tenements, and development has sought to reduce these memories by modern architecture, which often (as many Architects state with regret) requires very little imagination, no personal handmade touches, and a costing for the cheapest tender. Instead and asking any European where they like to amble or relax in a city (New York, has Greenwich Village for example) they will always cite the old café quarter.

Ireland's economy has radically changed over the last three years, and whilst reliance on sector and service industries has produced this change, manufacturing and exports at sustainable levels is a sector which has been neglected. Tourism is a vital sector for the Irish economy, yet vital areas of Tourist interest are neglected and destroyed.

Moore Streets significance is reaching 2016, when one hundred years of the Irish republic will be celebrated, but celebrations held in a shopping mall will only reflect badly on the countries international and national image.

(contd on next page)

2. Ascertaining the condition of the fabric (brick, wood, slate etc) of the sites constructions.

Moore Street or much of what we know as Moore Street today was built around 1763, whilst the current terraced buildings were rebuilt in the late 1920's incorporating much of what was left of the original buildings pertaining to the battlefield of 1916. They are in very reasonable condition. No 16 is a national monument and a report by architects Shaffrey and Associates and urban historian John Montague had recommended that the building be put on the Record of Protected Structures for its connection to the Easter Rising and for its architectural merits.

The report also recommended that houses either side of No 16, at 14, 15 and 17, be added to the Record of Protected Structures. No 18 should also be added to avoid confusion in numbering of the houses, and it is possible the men of 1916, many of whom went on to fight in flying columns, the four courts and the free state army left the mystery of which building they surrendered in to confuse the enemy.



The Photographs above show the condition of the roof areas to the right of Moore Street as you look down from Henry Street. As is expected on buildings 90 years old they need re-roofing, and remedial works to point brickwork, replace wooden sash windows, and rebuild 17 & 18 from the bricks which were removed recently. It is known where they are stored and is a procedure which stock bricks of this type (excellent quality) will lend towards and can be duplicated in any external area of the Terraces.



This is the standard condition of Moore Street, damp, in need or remedial works and treatment, but not a danger to the public.

Walking from the General Post Office.

1.



1a



Cú Chulainn (1& 1a Son of Lugh the son God or Setanta, to the right of the picture in the alcove) needs to be placed back into the centre of the post office; plagues can be kept in the window, but also duplicated at the centre of the room. Portraits of the men of 1916 originally situated in the General Post Office, need to be returned and hung with perhaps new commissions such as the one in stained glass portrayed on this documents cover.

2



3



4



5



6



2,3, 4, 5 & 6 Showing the exits from the General Post Office, looking up along Henry Street towards Moore Street entrance.

For reasons which will become clearer later in this document, I have included the General Post Office Arcade, 7, 8, 9 & 10 is the entrance as viewed from Princess St North adjoining Abbey Street. With original & restored architecture.

7



8.



9.



10.



11.



12.



13.



14.



13 & 14 lead back into Henry Street looking into Moore Street.

15. Moore Street



16. Underground Market



17. ORahilly Parade Plaque



18. Moore lane from Parnell Street



19. Moore lane



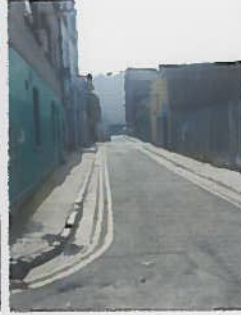
20. Moore lane contd



21. Henry Place



22. Henry Place



23. Sampson's lane



25, 26 & 27 Showing Henry Place from Henry Street. From here you are lead back into the General Post Office.

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3) Determining what works are needed to Preserve, Restore & Conserve the Site, and what extra works in restoration are required in construction.

To bring these thoroughfares up to say Temple bar standards requires firstly to take up the tarmacadam overlaying the old cobbles (see picture 23, which also covers 15 – 27).

Restoration and Conservation Architecture will be required to bring Moore Lane, ORahilly Parade, Henry Place, Sampson's lane and even Moore Street to bring it back as once was.

Re-roofing, renewed or replaced windows (sash) pointing, and scouring of Architectural yards and Dublin City Council reclaimed stock to replace Street lamps, Victorian or rather early Republican doors, and shop fronts renewed or remade in original timbers. All sills to be renewed and/or reclaimed and installed.

Although access internally to the terraces is restricted all would need new timber joists and floors relaying, complete internal plastering, replacement fireplaces (period) period internal doors, coving, lighting, stairrills, stairs, banisters, bathroom furniture, kitchen furniture, and new (preferred Solar Hydrogen systems installed for ecological sustainability).

Overall a new design is needed which conserves the present market feel, and restores Moore Street as outlined above.

A very good example of this renewal, conservation, restoration and preservation is the [Pearse Centre](#) on Pearse Street, (*Sráid an Phiarsaigh*) the birthplace and family home of Padraig Pearse who read the declaration of independence from the steps of the General Post Office in 1916. The Pearse centre has a similar story to that of Moore Street. However now it is a cultural and heritage centre and all with original features and architecture of a superior age in quality and design.

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4) Making a schedule of works, a design and costings for 1, 2, & 3 above.

Until a final design is realised a full schedule of works cannot be determined, yet a colleague, Austin Broderick a structural engineer has outlined remedial works requiring attention, and has outlined a plan of works from Dublin City Council to do the following works, but as exempt from planning, with the removal of 17/18 Moore Street top story it is urgent to make full protection of the area. (See particularly ii & v below)

An application was received by Dublin City Council for a Section 5 exemption for "investigative opening up works, removing of modern lining to examine underlying structure, maintenance works to No. 14 - 17 Moore Street" on behalf of Chartered Land Ltd. This application was sent for referral on the 2nd of March 2010 to Jane O'Donoghue, who requested the applicant submit details of the consent/licensing agreement (under section 14 / 26 of the National Monuments Act (1930), as amended) with the Department of the Environment, Heritage and Local Government for the proposed works.

The works proposed are:

(i) "Routine Maintenance Works"

Maintain weather tight roof and ensure effective discharge of rainwater e.g. with bitumen based membrane, replacement of rainwater goods with Upvc goods on a temporary basis. Cast iron goods will be retained on site. Removal of vegetation, loose masonry at roof level to be rebbed or pointed with a hyranlic lime mortar. I would be a very concerned with the description given for weathering the roof, a bitumen membrane applied to a slate roof will mean all existing slates will be covered completely with a torch-on felt type material, which bonds to the slates, and in turn means complete demolition and removal of slates (no slates can be salvaged). On the rainwater goods, there is no indication on how "temporary" the Upvc gutters and down pipes will be in place, normally the existing would be carefully recorded, taken down and removed from site, where the iron work would be repaired and then refitted, storing the original on site would tend to indicate that this is a more permanent solution.

(ii) "Protection Works"

It is proposed to provide temporary propping within No.16 to the floor joists to mitigate against potential future loss of original fabric. It is proposed to provide plaster protection measures. It is proposed to infill the voids to consolidate the wall in the structure to the rear of No. 14. As I have had no access to the premises, this proposed item of works is difficult to comment on. First of all for the requirement to do such work (and with the description above) we must conclude that the buildings have been neglected for some time, water ingress is a problem, and possibly wet rot. If there is a basement in No. 16, or timber ground floor, propping will be difficult and will require removing sections of ceiling, floor, and the installation of concrete pads. As for infilling voids to the rear of No.14, the seriousness of this item speaks for itself.

(iii) "Investigation Works"

Removal of plasterboard to expose roof rafter and wall plates at No.16 to assess rot. To remove the linings from walls, floors and ceilings to expose the underlying fabric at No. 15 and 17. Localised opening up will be carried out at No.'s 14 - 17 to identify fabric condition e.g. lifting floor boards. This will mean the complete demolition and removal of all wall and ceiling plasterwork in No.'s 15 & 17, along with all floors, leaving the shell. Other investigative works should be done locally, and should be minor in extent, although this is not stated.

(iv) "Monitoring"

Barrett Mahoney carried out a follow up structural inspection of the building in June 2009 and a recommendation is made for monitoring cracks.

(v) "Essential Works"

The basement of No.17 was flooded and needs to be dried out. The area needs to be cleaned and dried. The reasons for the flooding should be ascertained, and remedial works carried out to prevent this happening again.

Developers [Stephen Little & Associates](#) who have stated [14-17 Moore Street are to be preserved and a commemorative centre built](#), and Dublin City Council must believe that Moore Street is in reasonable condition.

Without full access to the terraces it is impossible to ascertain a full idea of works other than already mentioned. Yet construction for a commemorative centre will involve considerably re-design.

Dublin has many fine reclamation yards and sources of procurement for different items if they are needed, yet to manufacture items would be ideal in Irelands new export economy. Combining crafts of old (which are required to renovate old buildings and artefacts) with modern high technology is a worthwhile project.

(Contd on the next page)

5) Suggesting one or more method or plan to evaluate the sites financial and economic future, this may include simply leaving it with no attached Business plan, which is a secondary consideration to 1, 2, 3 & 4 above. The first three points therefore determining the business plan not the other way around.

A. The works intended by developers Stephen Little & Associates for the former site of the Carlton Cinema is as follows.

Wednesday, March 24, 2010

Permission granted for €900 Million 'Dublin Central' Scheme

An Bord Pleanála today granted permission for the €900m shopping centre development on Dublin's O'Connell St, the site of the former Carlton Cinema. The 800,000 square foot development, called Dublin Central, is to be completed by 2016, and will be anchored by a new John Lewis department store.

The development will rise to a total of six storeys. **Buildings at Nos 14-17 Moore St are to be preserved, and a commemorative centre will be built.** The facade of the Carlton cinema will be moved but other building facades on O'Connell St will be retained in their original places.

The Planning permission covers a total of 83 retail units, 14 cafés and 22 apartments, as well as 700 car parking spaces.



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B. The Save Moore Street Campaign have an inspired idea to bring a café culture, commemorative centre and a copy of the declaration of Independence laid out across Moore Street in large letters for pedestrians to see and read and digest.

Led by James Connolly Heron the Great Grandson of James Connolly, the campaign have a [Facebook page](#)
The Moore Street campaign [speaking in Wynn's Hotel](#) shows what would be available in the commemorative centre, with relatives of the men and woman of 1916.

[James Connolly Heron](#) leads a walking tour of the area with Cuban delegates, and relatives of the men and woman of 1916, which is described as the most important battlefield in Irish history. The Chartered land development as described by a relative relates the sadness at a development which offers car parking for 700 cars and 22 apartments, which in this recession is unsustainable economically and ecologically unsustainable.

It offers nothing to Market traders and is a repeat of the Ilac centre and other developments of shopping centres around Dublin and the country.

The Save Moore Street Campaign has also raised interest with [An Taoiseach Enda Kenny](#) who is also seen here talking the tour with James Connolly Heron.

The Save Moore Street Campaign have a design on request and have shown the design in Wynn's hotel, it is what most people in most European cities prefer, a old quarter which is not full of Public Houses but which is entertaining, interesting and creative.

An extra addition to their plans may be provided by the following American organisation.

[USDA The Cooperative approach to crafts](#)

(2011 is the international year of crafts, with a conference in June in Dublin)

{see next page}

C. Whilst these two developments are taking shape, it is clear that this unique and surviving area of Dublin would benefit from the Save 16 Moore Street campaigns efforts to make-it-a cultural quarter. Page-6 and its map displays the area concerned, whilst Page 18 shows the Chartered land development.

Below are photographs showing the size of the area concerned. (looking down on O'Connell and construction façade, left, to the right Moore Street)

32



33



34



35

Whilst 16 Moore Street is below where the white roofed area just above the centre of the picture, and the terraces extend further down.

One further idea extra but connected to save Moore Street would be to add some of this proposed Chartered land development (to the Moore Street protected status) and Green the area. Alternatively all of this area could become "greened" and used for an extended area to the Moore Street development. Picture 32 shows the reverse of the Façade from O'Connell Street, where the proposed John Lewis Store will be. Even this area with a smaller shop (or without any) could be used for alternative development.

What type of development would compliment a cultural quarter and café society area?

2011 is the year of Irish crafts (see next page)

[2011 Year of Crafts \(link\)](#)

Moore Street if properly designed and developed has ample room for a commemorative centre, and terraces which have been restored in a similar situation, such as the Pearce Centre (see page 15) as well as having a restored walkway such as the General Post Office arcade below (see also pages 11-15). The GPO arcade is only to show a walkway thoroughfare which would open onto Moore Street where the Floor laid declaration of independence will be situated.



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Within it a hive of industry in various workshops could manufacture crafts and art which would be actual manufacturing outlets which the public could then observe.

As a Co-operative these traditional crafts could produce goods and sell them, and the craftsmen and woman as artisans could also become Conservation specialists making bespoke items for building and construction projects, combining with "High Tec" research and development. Further they could also undertake a lot of the work in renovation, and conservation/ preservation of the Moore Street area itself, with other outside co-operative employees when required. This would make it self financing and the people employed in the co-operative could also avail of Government grants, at national and European level.

2011 is also the year of the [World Crafts Council–Europe, General Assembly & Year of Craft 2011 Public Conference](#), (link) and its international conference will be held in Dublin in June 2011. A project such as an arts and crafts co-operative could receive considerably enjoyment and success as a venture in this area of Moore Street, which as we seen in the beginning of this document is an integral part of Moore Streets history, and would have also been an aim of James Connolly and in economics of Michael Collins co-operative land banks.

What type of crafts could be utilized in this scheme. ?

The following links are designed to give an impression of what a co-operative arts and crafts workshop would look like. (Workshops)

[Stained glass](#)

[Stained Glass 2](#)

[Musical Instruments](#)

[Harp](#)

[Harp 2](#)

[Uilleann pipes Liam OFlynn plays and shows Leo Rowsome making pipes](#)

[Reed making](#)

[Flute Making](#)

[Leather saddles \(shoes, boots & belts / straps\)](#)

[Weaving](#)

[Printing historic and contemporary printing side by side, in essence of manner of printing systems.](#)

[Bespoke Tailoring \(and dressmaking, millenry\)](#)

[Pottery](#)

[Silversmithing and Jewellery](#)

[Foundry and metalwork](#)

[Blacksmith](#)

[Cabinet making](#)

[Wood Turners](#)

[French Polishers](#)

Carpenters, Filmmakers and Music production the list is endless. Urban artisans, craftsmen and craftswoman do not often have enough space for their own workshops, and so need a space to be provided. Further grouping these different skills together will cause a blend of ideas and new art to flourish. (see again [USDA The Cooperative approach to crafts](#))

Why a co-operative of crafts and arts ? (combined with existing Moore Street agricultural markets)

As mentioned in the introduction exports and manufacture are ways out of the recession. The Men and Woman of 1916 invoked the ancient Fianna in their uprising, and one tribe of the Fianna often described by William Butler Yeats was the Tuatha De Danaan. Today we have Fianna Fail and Fianna Gael

The symbols of the Tuatha De Danaan are as follows, the Sun, the Plough and the Hazel (37, 38, 40)



The works and imagery, poetry, crafts and music of the Tuatha De Danaan continue to astound people worldwide to this day, and they are considered the most magical of all Irish Tribes. Their history and power, and its fascination continue to draw people from all over the world, which is why (as one obvious reason) all ancient archaeological sites as well as contemporary sites need to be preserved.

[Jim Fitzpatrick](#) is recognised internationally for his work, and the picture below (no 41, next page) is of Tailtu, a Tuatha De Goddess, from where we derive Tailtown in County Meath. Tailtu was an annual Tuatha De Danaan festival held every year.

The Tuatha De Danaan were skilled artisans being the masters of the arts, including metalwork, music and poetry. The Dagda, whose house is Newgrange, was considered to be the father of the arts. Brigid his daughter is also the Holy Woman of the arts, forge, & healing.

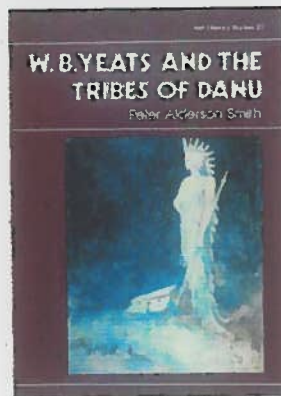
Therefore there is a tradition back into megalithic history, and brings us to 1916, and to the present day.

Tailtu



41

William Butler Yeats also published his most famous book *The Tribes of Danu*.



42

Conclusion

This report is an overview of what is possible i.e. Greening Moore Street and surrounding area, with new trees, floral window boxes, gardens (vegetable & park) and cafes, and it has sought to add to existing suggestions and plans, to create an environment for self sustaining development in order to make a manufacturing base, which employs traditional methods, but which will also employ contemporary production and modern methods alongside them. For instance a printer using a wooden press could also have a modern laptop to produce graphic design. A Dressmaker/tailor will need computers. A Blacksmith can press assembly line products, as wood turners can produce multiple items such as handles etc.

The heritage industry in urban sites such as Dublin needs bespoke items, (sash windows, renewed and remade etc) and in this year of the Crafts, with the up and coming international conference, it is likely that in the middle of Moore Street with its food shops and food co-operatives, an older trades co-operative could take shape.

Works of art could also be created as different craftspeople share ideas.

There are basements under Moore Street for storage, and in between these crafts workshops on view to the public, an emporium of food and cafes could also exist.

Further, land zoned for Chartered land ltd could be tightened (or this co-operative idea enlarged) to allow for its design. Vehicle access has only the same marginal problems as it would for John Lewis, and a part of this Co-operative could also employ an office to oversee operations.

In our modern age we are competing with large superstores for furniture and clothes etc, but cheap furniture is not all the market, there would be national and international demand for all items.

Musical instruments such as flute and pipes are in great demand, and in a co-operative all items would be very competitive in any case.

It would help these ancient arts flourish if the rents were not met by craftsmen or woman for two to three years, and after only partially introduced as these arts are in danger. This arrangement would need further consideration, but to counter – balance it some of the co-operatives work would be to rejuvenate the area, as indeed Kilmainham Jail was restored and rejuvenated. (By local people with a keen interest)

Without pushing my own work I have travelled all over Ireland and I have met nearly every type of craftsmen and woman and I have seen their beautiful work, and I have their details. Local people should also be employed and given first consideration as this plan could be duplicated in every city. Galleries could sell items from anywhere in the country in any case.

I also have a Co-operative, entitled [Erinannach Co-operative Society Ltd](#) which has brought together people from all over Ireland and internationally to make a list (3000 members) and share ideas for such a venture. And it can be accessed form this [portal](#) also.

It has, along with other professional's also submitted submissions to protect the River Boyne, as a [Conservation plan](#) (link) which has further details on Conservation law and practice, and is available in the portal link.

