Archives & Records Association
Cumann Cartlann agus Taifead
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Genevieve Lyons Archive and Digital Collection at NUIG

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A WORD FROM THE CHAIR

Welcome to this year's Winter Newsletter, and my first as Chair of ARA, I.

I would like to take this opportunity to say a word of thanks for my nomination, and to acknowledge the contribution of outgoing Chair Gerard Byrne, and also outgoing Committee member Niamh McDonnell. We also welcome Lorraine Bourke and Alicia Conley as Diversity Allies for the region, who will be supporting ARA's focus on fostering inclusivity and effecting positive change across the sector. I look forward to working with our Committee and getting to know more of you over the course of my term.

In response to the restrictions brought about by Covid 19, we have been embracing the new world of digital engagement, hosting the Archives Online: New Approaches to Access training event and the Explore Your Archive launch event online via Zoom. Both were very well attended and feedback unanimously positive, and I would like to note the role of Committee members, particularly Fionnuala Parfrey and Niamh Ní Charra, as well as participating speakers and all of you who were in the audience, in making these events a success.

Thanks also to everyone who completed the ARA 2020 Skills Survey, results from which will be used to better understand training needs at both a regional and ARA-wide level, and will feed into future support mechanisms and professional development opportunities.

The ongoing need to advocate for appropriate preservation, records management and access to our region's official archives has most recently been exemplified by the issues surrounding the Mother and Baby Homes Commission of Investigation archive and database, with concerns raised across the membership. The ramifications of Covid 19 will likely further exacerbate existing pressures, impacting on resourcing and access to funding as we struggle with the economic fallout of the pandemic, thus it will become increasingly important to demonstrate the enduring value and relevance of the sector in all its facets going forward.

ARA, I will continue to represent the sector and your views in relation to all of these challenges as best we can.

Wishing you and yours a peaceful Christmas and a Happy New Year.
Janet Hancock
Chair, ARA, I.

STARTHA ÉAGSÚLA/ALTERNATIVE HISTORIES, AN ARCHITECTURAL EXHIBITION AT THE IRISH ARCHITECTURAL ARCHIVE

Colum O'Riordan, Irish Architectural Archive



Curated by Jantje Engels and Marius Grootveld, in collaboration with the Drawing Matter Trust (www.drawingmatter.org) and the Architecture Foundation, London, Startha Éagsúla/Alternative Histories is a unique international architectural exhibition now on show in the elegant Georgian first floor rooms of the Irish Architectural Archive, 45 Merrion Square.

Acknowledging that architecture is a corpus of inherited ideas, the curators invited more than eighty contemporary architectural practices across Europe (including five from Ireland) to imagine an exchange with architects from the past. Each office was assigned a different drawing from the collection of Drawing Matter – from the frontispiece of the abbé Laugier's 1753 Essai sur l'architecture, a plan of the Villa Snellman, to studies for a theatre by Carlo Scarpa. The architects were then tasked with making a model that not only responded to what they saw, but envisioned an alternative future for the original drawing while adhering to the constraints of the project: although comprising different materials and scales, the models had to be transportable, and their footprints had to fit within the surface area of the historic drawings.

As the documentary output of a particular type of human activity, architectural drawings are retained and preserved for their long-term evidentiary value. They are complex, with layers of meaning beyond the lines on the page. From early sketches, the first crystallisation of an idea or a design solution, to fully worked up schemes, from instructions for builders on site to a record of the final outcome of the construction process, drawings lay bare the evolution and progress of buildings, built and unbuilt. They may even outlast the buildings themselves, the

last witnesses to what once stood.

The models created for Alternative Histories are based on drawings which are evidence of decisions and transactions, of thought, talent and aspiration, drawings that are quintessentially archival. But archives are more than just a record of the past. The essence of Alternative Histories is a recognition of the potential of archives not just to tell us where we have come from but to point us towards untold futures, unravelling for each new viewer pathways undreamt of by their creators.

That this archival exhibition comes to the Irish Architectural Archive is highly appropriate. The Archive was established in 1976, initially to act as a repository of photographs of Irish architecture. However, within months of opening its doors, the IAA was offered a collection of drawings from the architectural practice of Ashlin and Coleman. Included were drawings from that practice's immediate predecessor, the firm established in 1860 by Edward W. Pugin and George Coppinger Ashlin, and from that practice's predecessor, the work of A.W.N. Pugin in Ireland in the late 1830s. Simply put, it was not a collection one said no to. From that moment on the IAA made it its mission to collect and preserve material of every kind relating to the architecture of the entire island of Ireland, and make it available to the public. Now under the chairmanship of Ruairí Quinn, it continues to fulfil this role.

The original Alternative Histories exhibition comprised 85 models produced by the same number of practices. Following runs in London (Cork Street Galleries March-April 2019), and Brussels (CIVA, September 2019), Alternative Histories has come to Dublin. For its Irish incarnation, the final leg of the exhibition's tour, the curators have invited nine additional Irish architectural practices to join the original five. Those were Norelie Breen, Clancy Moore, Tom de Paor, Ryan Kennihan, and Taka, while the newcomers are David Leech, Paul Dillon, Steve Larkin, Thomas O'Brien Architects, Elizabeth Hatz, Grafton Architects, Niall McLoughlin, GKMP, and O'Donnell & Tuomey. The Dublin iteration of the exhibition has a definite Irish twist.

Alternative Histories comes to Dublin at a time when Irish architecture is being lauded around the world, typified by, but certainly not confined to, O'Donnell and Tuomey winning the RIBA Gold Medal in 2015, and Grafton Architects winning the 2020 Gold Medal and the 2020 Pritzker Prize, to follow on from their celebrated curation of the 2018 Venice Architecture Biennale. Alternative Histories provides an opportunity to reflect, and to consider contemporary Irish architecture in both European and historical contexts. Unique in concept, the exhibition engages the broadest public in a fresh and accessible examination of the design process, fostering a deeper understanding of the way architects think, the culture of building creation and the alternative futures buildings can have.

The exhibition is open to the public Mondays to Fridays from Thursday 3 December 2020 to Friday 26 February 2021.

https://iarc.ie/exhibitions/previous-exhibitions/startha-eagsula-alternative-histories/



GRANGEGORMAN HISTORIES PRESENTS 'CHANGE MINDS' WEBINAR AT FIRST FORTNIGHT FESTIVAL

Roísín Cahill, Grangegorman Histories



Grangegorman, 1940s

Grangegorman Histories, a public history programme of research and shared discovery of the Grangegorman site and surrounding communities, are holding an introductory webinar to the 'Change Minds' project. The webinar will take place at 6pm on Friday, January 15 as part of the 2021 First Fortnight festival.

'Change Minds' began in Norfolk, UK where people living with mental health conditions and on low incomes researched two digitised 19th Century Norfolk County Asylum Case Books at Norfolk Record Office and Norwich Millennium Library.

Directors of the project, Laura Drysdale and Gary Tuson, will join participant Richard Johnson to speak about their experience and to explore the potential of introducing a variation of the 'Change Minds' project based on the Grangegorman Archive.

Attendance is free and more detailed information, along with booking instructions can be found at the following link: https://www.ria.ie/change-minds-archives-art-and-mental-health

GENEVIEVE LYONS ARCHIVE AND DIGITAL COLLECTION

Dr Barry Houlihan, NUIG

The archive of actress and writer, Genevieve Lyons, is now available from the Hardiman Library, NUI Galway. The archive documents the career in the theatre in Dublin during the 1940s and 1950s, of one of its most acclaimed and talented performers, Genevieve Lyons. The archive includes a range of photographs, annotated scripts, letters, diaries, press cuttings, and other papers from Lyons' career on the Dublin stage at a time when Ireland was undergoing much cultural and artistic change.

Genevieve Lyons was born in Dublin in 1930. A diary kept by Lyons in the late 1940s and early 1950s offers a personal insight into the emerging career of a young actress as well as being a social record of life in Dublin city at the time. Working in Bank of Ireland in the city centre, Lyons' love of the theatre saw her join the Brendan Smith Academy in 1948, where she learned and honed her craft, graduating with a Diploma in Acting in 1950.

In 1954, Lyons was a founder member of the newly formed Globe Theatre Company. Along with co-founders Godfrey Quigley, Michael O'Herlihy and Dennis Brennan, the Globe was an independent theatre company established in Dublin as "a unique experiment in the Irish theatre". The company sought to create a space outside of the urban centre of Dublin city for professional theatre. The first play presented by the company was the American funeral parlour comedy, The Biggest Thief in Town by Dalton Trumbo (1954). Based primarily at the Gas Works Theatre in Dun Laoghaire, the Globe Theatre Company regularly performed on major stages such as the Gate Theatre, the Olympia Theatre, the Gaiety Theatre and were frequently part of the annual Dublin Theatre Festival. The group specialised in international theatre, as well as Irish plays, and premiered many new international works for Irish audiences.

Lyons was widely acknowledged Dublin audiences as a supremely talented actor and choreographer. Reviews from the period routinely point to her skill in a range of roles, from August Strindberg's tragedy of Miss Julie at



Genevieve Lyons

the intimate Globe Theatre, the contemporary realism of Arthur Miller's A View From the Bridge at the Gate, to farce and musical revue at the Pike Theatre.

Key performances by Lyons include the role of Marion in the Irish premiere of J.P. Donleavy's stage adaptation of his novel, The Ginger Man, famously censored and shut down by the Catholic Church in 1959. Under charges of blasphemy and indecency, Archbishop McQuaid intervened to directly order the play be closed down. Actor Richard Harris, Lyons' co-star as 'Sebastian Dangerfield', protested he would go to the Vatican if needs be so that the play be allowed continue. Sadly, the play was closed after three performances. Lyons also won great acclaim as Sally Bowles in John Van Druton's I Am a Camera, which was seen by over 15,000 people at the Gas Works Theatre in Dun Laoghaire in 1956, a key new international work brought to Dublin audiences for the first time by the Globe.



Lyons married her fellow actor and Globe company member Godfrey Quigley in Autumn 1954. She performed with the company until the 1960s before moving to London. There, while raising her daughter, Lyons taught drama, wrote children's books and also later wrote over twenty other books and novels. Lyons passed away in London in 2018.

Michele McCrillis, daughter of Genevieve Lyons, comments, "I grew up captivated by the many stories my mother told me about the productions and actors she worked with in the 1950s. Going through her photographs, reviews and papers after her death, I was struck by the richness of this history and I am thrilled by the care the Hardiman Library has taken in preserving its place within this important archive of Irish theatre. I know my mother would be truly delighted that these materials will be available to the academic and theatre community."

A new digital collection from the Genevieve Lyons Archive presents over sixty never seen before photographs from Dublin Theatre in the 1940s and 1950s, from stages such as the Gas Works Theatre in Dun Laoghaire to the famous Pike Theatre on Herbert Lane, all venues where Lyons worked and broke new ground in Irish drama. The digital collection reveals images now seen for the first time of past stars of Irish stage and screen, including Anew McMaster, Pauline Delaney and Milo O'Shea, as well as key moments from Lyons' career.

John Cox, University Librarian at NUI Galway comments, "We are delighted to add this important collection to the Library's family of theatre archives and are very grateful to receive such a diversity of materials relating to the career of Genevieve Lyons. The digital availability of this collection will enhance its use as a valuable resource both on and beyond the NUI Galway campus."

Professor of Drama and Theatre Studies, Patrick Lonergan warmly welcomed the opening up of this collection. 'Researchers of Irish history and culture will find this collection exceptionally useful and stimulating. Genevieve Lyons' diaries, photographs, and other materials offer us a fascinating insight into Irish cultural life during the mid-century period – those important decades when the nation became more open to international influences."

The network of artists that Lyons was centrally part of were crucial for the modernisation of Irish culture. They programmed new and innovative international works, exposing Irish audiences to new ideas and forms of theatre. They challenged the often overbearing weight of cultural, political and clerical censorship in mid-century Ireland and created art that spoke to a new Ireland. Genevieve Lyons was central to this new cultural vision for Ireland and her archive is testament to her often forgotten achievements.



The Genevieve Lyons Digital Collection is viewable online: https://digital.library.nuigalway.ie/islandora/object/islandora%3A7324

You can search the full catalogue of the Genevieve Lyons Archive here: https://bit.ly/3csi6pk

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EXPLORE YOUR ARCHIVE 2020
A LAUNCH WEEK LIKE NO OTHER

Niamh Ní Charra, ARA, Ireland Committee Communications and Campaigns Officer



Emma Dabiri, ARA Ireland EYA ambassador 2020

The Explore Your Archive launch week ran from Saturday 21st to Sunday 29th November this year, with ARA Ireland's launch event taking place on Thursday 19th. This was a launch week, and launch event like no other, with Covid-19 restrictions limiting all events to online only, and members missing out on meeting and catching up at our annual launch event, always a fun and social occasion.

The fully virtual nature of this year's launch did not dampen spirits however, and we are immensely grateful to all who took part as best their circumstances allowed, and who embraced the new norm wholeheartedly.

We kicked off proceedings with a launch event which took place via zoom for the first time this year. It opened with an inspiring speech from our new Chair, Janet Hancock, and was followed by a brief introduction to this year's ambassador, Emma Dabiri. Emma was not able to attend the online event itself but kindly pre-recorded a few words which we hope to upload to our website soon (text of her message can already be viewed here). Emma has also been very active in retweeting ARA Ireland tweets relating to the campaign and indeed the tweet announcing her as our ambassador received a very impressive 26.7k impressions and 529 engagements.

This was followed by a brief explanation of what the Explore Your Archive campaign is about, and mini-introductions to all our committee members for those who were new to the scene. At this juncture I would also like to thank all of this year's UCD students who joined (and Dr Elizabeth Mullins who helped facilitate this) and we look forward to meeting you all in person very soon.

Normally at this stage in proceedings everyone would break up, head for the wine/water, mingle and catch up. Since this wasn't possible and as we were limited to online participation only, I chose to add a few new elements to keep people entertained. For the first time, we ran a series of competitions with the winner of each getting a copy of Emma's phenomenal book "Don't Touch My Hair".

Winners and special mentions for each category are as follows:

- Best dressed - Jessica Lucia, with honourable mention to Pól Ó Duibhir for his energy and for wearing of a Fez!



• Zoom background – Nora Thornton, with honourable mention to Hannah Lynch.



• Best Bake/Cocktail/Mocktail – Julie Crowley takes the crown, with honourable mention to Fionnuala Parfrey's partner for suggesting the cocktail "The Flaming Four-Courts"!!



• Best customised poster – OPW-Maynooth University Archive and Research Centre (Nicola Kelly), with special mention to NUI Galway archives (Barry Houlihan).



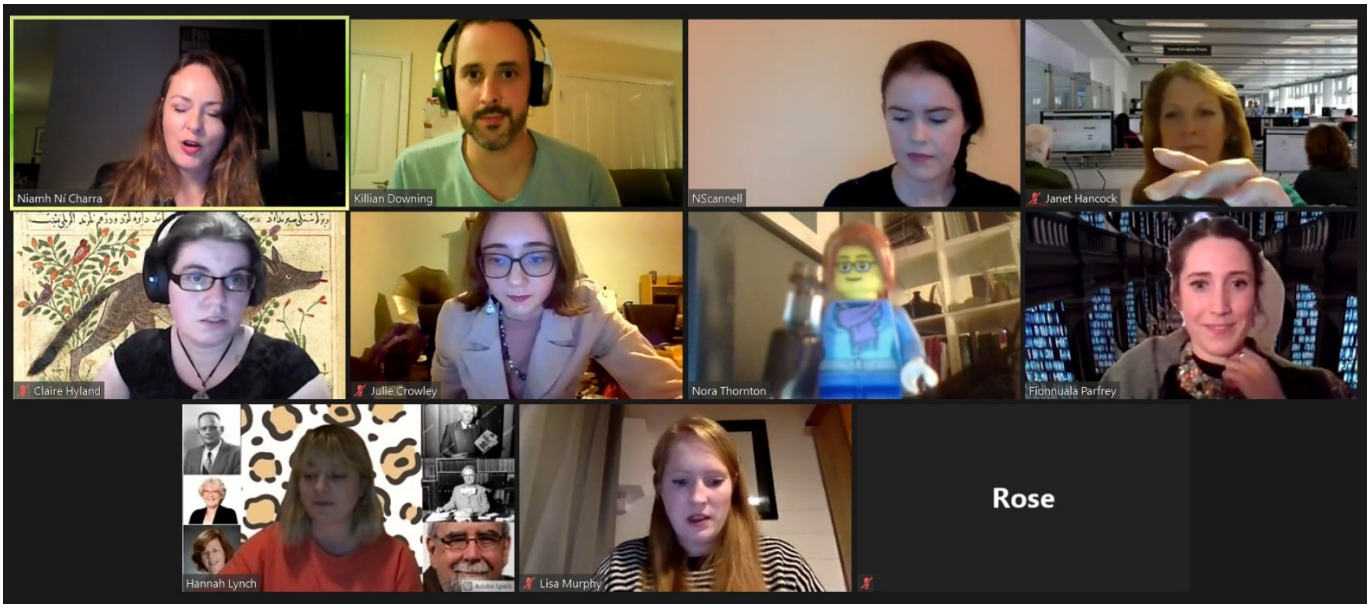
Honourable mention also needs to go to the ARA Ireland committee for fastest fingers, as they had the unenviable task of scrolling through all the zoom screens as fast as they could, before agreeing on the winners.

While the committee were eyeing up all the zoom attendees for potential winners, I meanwhile moved on to our first ever ARA Ireland EYA quiz. Many thanks to Fionnuala and Niamh Scannell for their help in coming up with questions, to you all for entering into it in the spirit intended, and to those who were fastest submitting the correct answers – special mention here to round winners and runners up Carol Quinn, Fr Pat Egan, John Chambers (not a fix, honest!) and Edel Purcell. It was a lovely way to finish the evening and particularly heart-warming was to see members tuning in from all over Ireland.

The Explore Your Archive launch week itself kicked off the following Saturday. Unlike previous years, events were entirely online. While we missed the opportunity to host physical exhibitions, talks, presentations, walks etc. many members embraced the new reality of online events, with many holding online talks, writing blogs and showcasing newly digitised collections. The ARA Ireland website was used to promote all of these events, and to showcase some of these digitised collections through the featured archives page. There are some fantastic collections to be explored on this page, none more poignant than the online exhibition from RCPI "The Most Terrible of All the Ministers of Death": Smallpox and the introduction of vaccination to Ireland.

The ARA Ireland website will continue to promote archive related events throughout the year, so please feel free to contact me to share those details (niamhnicharra@gmail.com).

Of course, a report on the annual launch week has to include the always popular social media campaign, and this year was no exception. I was delighted to see members embracing this year's EYA themes with gusto and the engagement on social media reflect this. For the 13 day period from our launch event to the end of the campaign our twitter account received 119.1k impressions, with the month of November getting 192k in total. It also garnered 431 mentions, 3512 profile visits, 135 new followers and 503 likes for the month. In fact in the days leading up to the launch week, we broke the 5k mark and



Zoom launch in action

now have 5,122 lovely followers. The most popular theme was that of "Labels" with some gorgeous labels being shared by institutions all over Ireland, and a special mention for the most popular single tweet of the week goes to the Duchas.ie account for the theme "Education". As in 2019, Instagram and Facebook were also used to promote the events and themes, and while Facebook seems to be used less in recent years, our Instagram followers are also on the increase.

It is important to remember that the November launch week, and proceeding launch event, are part of a year-long Explore Your Archive campaign. We would therefore urge you to keep an eye on our social media accounts for more information and events, and please do make sure to check our website regularly for news, events, and other updates.

The Explore Your Archive launch week felt like an immensely positive end to a very difficult and stressful year for all of our members, and I would like to reiterate again our thanks to you all for embracing what was a very unusual Explore Your Archives launch.

Until next year,
Fanaigí slán, fanaigí sabháilte agus beirigí bua / Stay safe, stay healthy and take care

Niamh



RCPI exhibition: Nurses Getting Vaccinated



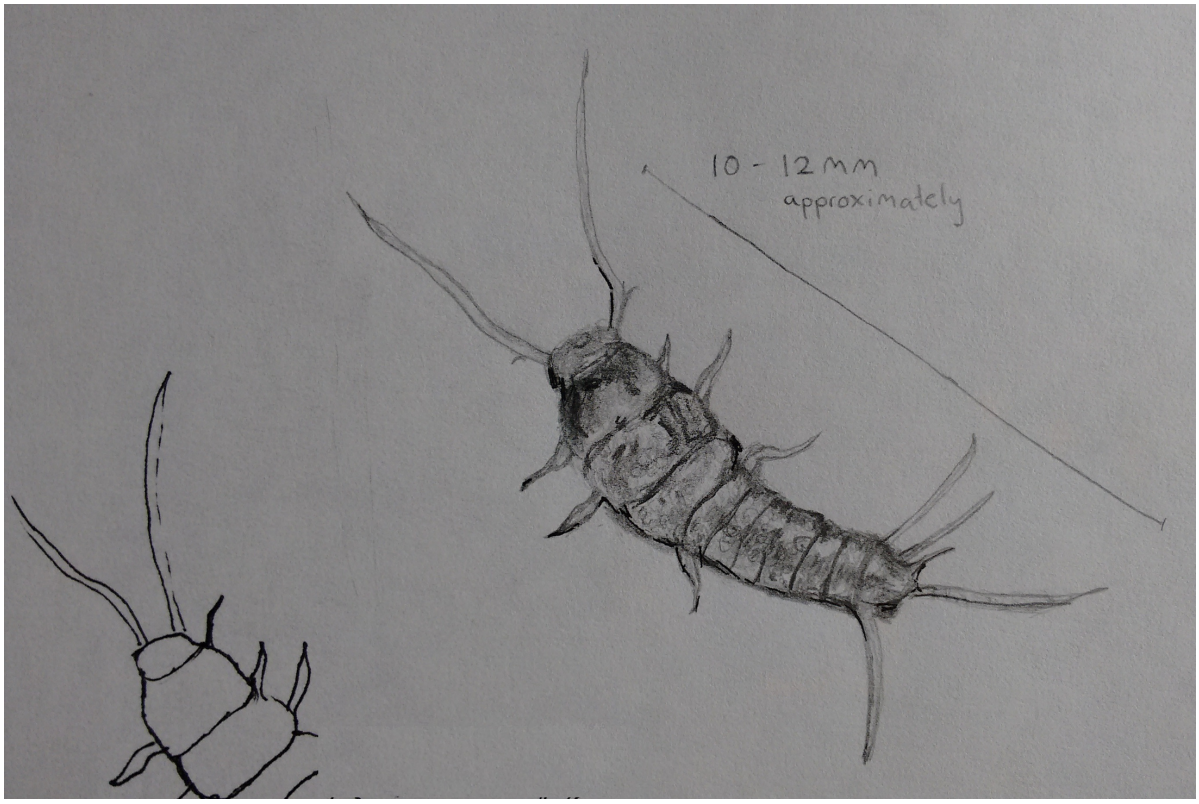
Happy winners


CUARDAIGH
DO
CHARTLANN
EXPLORE
YOUR
ARCHIVE

PESTS IN YOUR PAPERS!

WHAT ARE THEY, AND WHAT CAN YOU DO TO REMOVE THEM FROM THE ARCHIVE?

Zoe Reid, National Archives of Ireland



Drawing of silver fish

The pests found in archives are generally either insects, rodents, or birds. Often, infestations and damage result from poor document hygiene, poor building maintenance, or very high humidity. They can crawl or fly into a building from outside or are brought in with infested records. Generally, they prefer to inhabit undisturbed areas of an archive and leave recognisable evidence of their activity in the form of droppings, gnaw marks, grazing damage, and boreholes. The most common insects found in Irish archives are silverfish, psocids (booklice), and small clothes moths in the past few years.

Clean, dry paper is not very nutritious for most insects. However, additional materials applied to paper, such as gelatine or starch-based glues, will provide nutrition. Books can have a lot of animal glue in the bindings and covers. The cloth which has been used to cover books can also be a source of food. When paper is damp, it can support mould growth, which is eaten by some insect species, causing damage to the paper surface at the same time.

Identification of Pests.

Silverfish (Lepisma saccharina) also known as fish moths in some countries, are always associated with damp conditions, and they require high humidity to breed and multiply. They are primitive, scaly, wingless insects about 12mm in length, with three tail-end bristles. Silverfish have light to dark pearl grey, tapered bodies. They like damp and enclosed spaces, and they are easy to spot when disturbed.

Silverfish damage is typical; they feed on gelatine, used for paper size and in photographic emulsion, on the surface of paper and photographs. They can remove the size from paper using their front mandibles. Glossy papers and the glue in bindings also prove attractive. Damage is easily characterised; it appears as though the surface of the document has been grazed. Their preferred habitat is cool and damp 22-26°C and 70-95% RH.

Booklice or (psocids technically, they are not lice) are much smaller in size, 2-3 mm. They feed on microscopic mould present on paper, parts of dead insects, pollen, and starch-based material.

If booklice are detected, it is an indication that humidity levels are too high. Psocids have soft bodies and are almost transparent. The head is larger than the middle section of the body, and they have long antennae, sometimes wings are present. Oval white eggs are laid near to food sources, and the hatched nymphs will then feed on mould. They avoid light and like a temperature range between 23-29°C.

Pale backed clothes moths (Monopis crocicaptiella) are tiny between 3-5 mm and dart around, only flying when it is warm or when they have been disturbed. They hide in dark places laying batches of eggs on wool, fur, feather, or even the bristle of brushes. Evidence of their activity can be seen as powdery dust, known as frass, or the discarded casings created by the larvae to grow in or holes. They prefer natural organic materials rather than human-made synthetic materials. Moths are particularly attracted to warm, dark spaces, organic materials, and items that might have lingering body oils or food residue residues.

Pest Monitoring

The first step in assessing whether a pest problem exists within the collection is monitoring a storage area for activity.

Sticky traps are not expensive, and they are effective in trapping all of the common library and archive pests. There are various designs; some are better suited to certain types of insect. The traps are composed of a flat strip covered in a very tacky adhesive. There may be a pheromone tablet added to increase attraction to the trap; these work with varying success and not all insects can smell. There is a range of traps available from conservation suppliers. Look at the Preservation Equipment website to see what is available and some great pictures and more information to identify your pests:

Common museum pest identification and trap selection - Preservation Equipment Ltd.

Insect and Pest Traps - Preservation Equipment Ltd.

Using a floor plan of the storage area, set out where traps are to be placed and document when they are laid out, retrieved, and discovered. Good trap sites are; under storage furniture, near skirting boards, under window sills, near to cracks and gaps in walls, especially exterior walls, close to air vents and ducting, in exhibition cases, and more generally anywhere that dust can accumulate.

It may seem obvious, but traps should not be placed too close to archive objects. If the trap's adhesive meets archival items, it could prove very difficult to remove and cause severe damage. If an infestation is suspected, traps should be checked 48 hours after being put down. Following an infestation problem, they should be checked weekly for about three months. Otherwise, traps can be monitored every two to three months when they need to be replaced.

Monitoring programmes will yield a lot of information about what insects are present, in what number, where they are concentrated, sometimes even their movement pattern, which is calculated by noting in which direction they are passing through traps.

If you see something act - don't hope that they will go away by themselves; they won't, you have to remove them. Find the source, and clean and vacuum the area thoroughly. Monitoring and good housekeeping are two of the most underrated weapons you have in the battle against pests. They are not glamourous jobs, but they do work.

I want to thank paper conservator Charlotte Anstis for her permission to reproduce her drawing of a silverfish.