

**from:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**to:** Carl Giffney <carlgiffney@gmail.com>  
**date:** 14 April 2012 18:24  
**mailed- by:** eircom.net  
**subject:** beginning

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Hi Carl  
Here is the first exchange...

An image from the Cork Examiner in 1974, that seems to fail at its own attempt at the representation of a colourful catastrophe. I would like it to see how you respond, given your interests in the road surfaces of Ireland.

Best

Sean

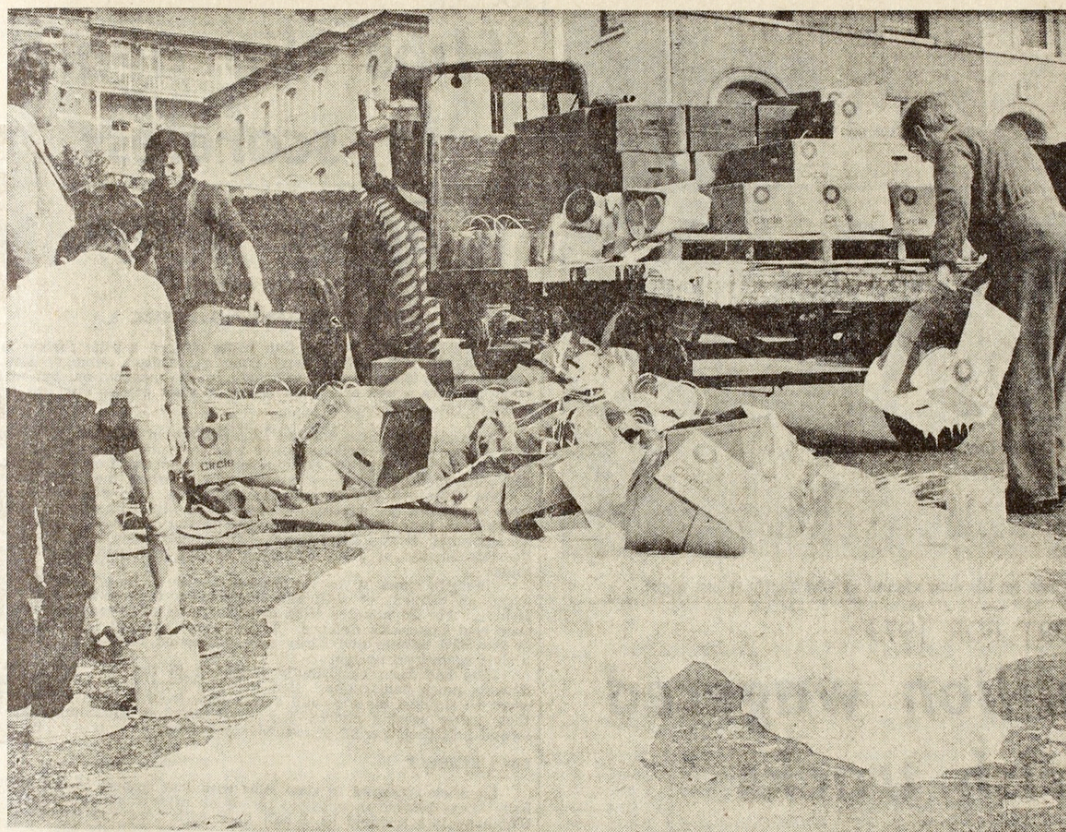
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**attachments:**

Cork Examiner 5-9-1974 page 9.jpg  
968K



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**COLOURFUL CATASTROPHE!**—The paint poured down the hill when gallons of it slipped from a trailer as it turned up Military Hill, Cork. —("Examiner")

<Cork Examiner 5-9-1974 page 9.jpg>

**from:** Carl Giffney <carlgiffney@gmail.com>  
**to:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**date:** 19 April 2012 14:57  
**mailed- by:** gmail.com  
**subject:** re: beginning

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Hi Sean,

Thanks- that is a great image. I'm not sure if this will happen with any image that you print and put on your wall, but I see much of the things that interest me at the moment being played out in it- things to do with supply, and anticipation and with unexpected change.

I can't help but imagining the colour of that scene. It really is in black and white.

I was driving in an industrial estate yesterday in Offaly and saw a scene. To stop catastrophes on the road, in this case, it seems that someone in the County Council has come up with a way of modifying the back of a maintenance truck to allow it to direct traffic either left or right. They have simply added a movable circle that can be set at an angle and fixed with some wing nuts. It creates quite a shrill optic. I have attached an image that I took with my phone.

Carl.

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**attachments:**

CG SL 2.JPG  
871K



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<CG SL 2.JPG>

**from:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**to:** Carl Giffney <carlgiffney@gmail.com>  
**date:** 22 April 2012 15:04  
**mailed- by:** eircom.net  
**subject:** re: beginning

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Hi Carl  
All good in London, here is my next item to exchange

[www.rural-roads.co.uk/m45/m45bbc.html](http://www.rural-roads.co.uk/m45/m45bbc.html)

An April Fools joke of 2006  
Looking forward to your reply

Sean

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"The A6144(M) should enjoy the same status as the M45 and should be preserved as part of our heritage."

#### **New Restrictions**

As part of the process of designating the motorway as a heritage road, it will, in future, enjoy the same level of protection as a grade 2 listed building.

It is planned that all signs will be replaced with 1950s style motorway signage, and the modern motorway phones will be rehoused in the 1950s style blue cabinets. The motorway will be patrolled by 1950s style police cars.

The designation will also mean that vehicles built after 1970 will not be permitted to use the road.

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**from:** Carl Giffney <carlgiffney@gmail.com>  
**to:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**date:** 23 April 2012 21:43  
**mailed- by:** gmail.com  
**subject:** re: beginning

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Hi Sean,

That is an enjoyable notice by the BBC - very well judged, not too overstated yet not too believable. I particularly like the idea of the M6 Spaghetti Junction becoming a national monument. In ways, it is already. It is a bit of a J G Ballard April fools. It reminds me of the time I spent making an audio tour of the roundabouts of Limerick City....

I was in Galway when I read the BBC article, while there I also thought to drop in and see the City Museum. It was closed but outside I saw some stone benches. I have attached two mobile phone images.

As you can see in the first, there are five of them in a now grubby looking public square. You will notice that one of them is a different colour- in fact it is a different kind of object all together. It seems that the original stone seat has gone missing and someone has created a replica of sorts. It is built out of plywood and has been finished to look like the others. I thought it was a veneer at first- but in fact someone has hand painted it to look like granite. It is hollow and scuffed.

I went to the museum to see some representations of historic scenes. At the minute I am very interested in what is revealed in diorama making - but this kind of replica making, seen with the benches and their missing member, is more apt in many ways. In the act of making a replica or a representation of something that is not around, I see that much more about the present circumstance is revealed.

Carl

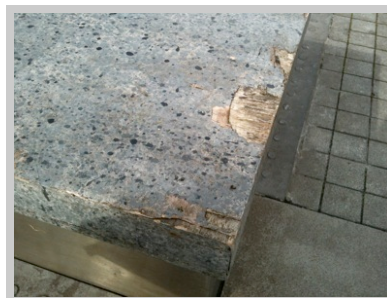
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**attachments:**

CG SL 4A.jpg  
1138K



CG SL 4B.jpg  
1420K







<CG SL 4A.jpg>  
<CG SL 4B.jpg>

**from:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**to:** Carl Giffney <carlgiffney@gmail.com>  
**date:** 25 April 2012 15:08  
**mailed- by:** eircom.net  
**subject:** re: beginning

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Hey Carl

I've attached here my next offering.

These are the gates of Howth Castle, rebuilt around 1900 I think, but they cannot close with the shape of the stone present. This ploy is due to the promise given from the owners of the castle to pirate queen Grace O'Malley that the door and gate of the castle would always be open to her...

[www.howthcastle.ie/legends-of-howth-castle.html](http://www.howthcastle.ie/legends-of-howth-castle.html)

It seems as if all this material are situations, rather than simply images or narrative. They all seem to be kinds of blind spots of undefined situations in some way or other. Do you think we could think of them as so...

Best  
Sean

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**attachments:**

IMG\_9774.JPG  
2985K



IMG\_9763.JPG  
5359K



[view](#) [share](#) [download](#)





<IMG\_9774.JPG>





<IMG\_9763.JPG>



# HOWTH CASTLE

*riverrun, past Eve and Adams, from  
swerve of shore to bend of bay, brings us  
by a commodius vicus of recirculation  
back to Howth Castle and Environs*  
**James Joyce**

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## Legends of Howth Castle

### The Abduction of the Heir by Grace O'Malley

The Story of the abduction of the heir of the house of Howth by Gráinne Uaile, Grace O'Malley, is the best known of all the tales associated with the house. Tradition has it that in around 1575 returning from a visit to Queen Elizabeth Grace O'Malley landed at Howth and proceeded to the castle hoping to be admitted to dine with Lord Howth and to obtain supplies for her voyage back to Mayo. She found the gates of the castle closed against her. A breach she felt of the ancient Irish traditions of hospitality.

Later though the heir to the Lord was taken to the shore to see the ship and she abducted him taking him back to Clew Bay. He was returned on the promise that the gates be never closed at the dinner hour and a place laid at table for the unexpected guest. To this day the extra place is laid.

Grace O'Malley did not visit Queen Elizabeth till 1593 by which time there is no heir of the right age, but she was in Dublin in 1576 visiting the Lord Deputy and this seems the most plausible date for the incident. Other sources link the abduction to Richard O'Cuairci, a hundred years earlier but this version does not explain how in the oral tradition the link with Gráinne Uaile is so unequivocal and persistent.



### The Berisford Ghost Legend

In the Drawing Room of the castle hangs the portrait of a handsome woman. To the back of the portrait is attached an unsigned and undated note stating that the painting once had a black ribbon round the wrist but that this was removed during cleaning. The woman is of Nicola Hamilton born 1667 who married firstly Sir Tristram Berisford and subsequently General Richard Gorges. The younger daughter of this marriage was Lucy Gorges, wife of the 27th Lord Howth, Swift's "blue-eyed nymph".

The legend is that when she was quite young she made an agreement with John Le Poer, Earl of Tyrone that whoever died first would come back and appear to the other. On dying Lord Tyrone came to her in the night, assured her of the truth of the Christian Revelation and made various predictions, that her first husband would soon die, that her son would marry the Tyrone heiress, and that she herself would die in her forty-seventh year, all of which came true. To convince her of the reality of his presence he grasped her wrist causing her an injury and permanent scar which she concealed beneath a black ribbon.

The ease with which the ribbon was removed from the portrait does little to enhance the veracity of the story.



*Howth Castle, Howth Co. Dublin. Over 800 Years of History.*



**from:** Carl Giffney <carlgiffney@gmail.com>  
**to:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**date:** 30 April 2012 00:12  
**mailed- by:** gmail.com  
**subject:** re: beginning

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Thanks Sean,

The gates of Howth got me thinking about skeuomorphs. I reckon that you are familiar with these architecturally. My understanding is that a skeuomorph is an element of a design that has been kept on from its predecessor even though it is not necessarily functional anymore. It is usually kept on for its visual presence and is commonly seen when the materials that something is constructed out of evolves. An example would be the shape of a wooden joint used in ancient Greek temple building found cut into stone in later versions for no structural purpose.

I found three examples while driving to Waterford.

**1. Stone:** After some renovation at the AIB bank the stonework on the left looks straight forward enough. On the right the decorative stone features panels, trimming and architraves that look very wooden indeed.

**2. Metal:** A spiral stairs with a metal rope to hold.

**3. Electronics:** Finally, the indicator in my van plays a recorded sound when you switch it on. The recorded sound is of the mechanism of an old indicator clicking. It is a bit like a camera phone making the sound of a shutter when you take a photo.

It is wonderful to imagine a situation where the origins of skeuomorphs have all been forgotten.

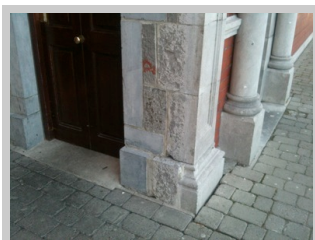
[Its also a nice way to look at something like Stonehenge].

Carl.

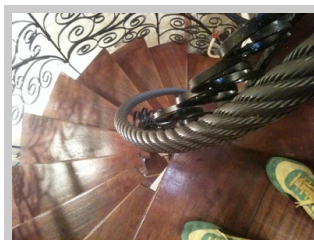
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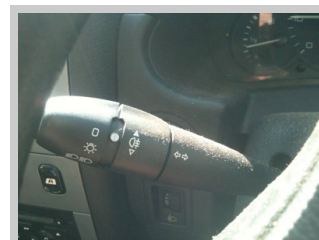
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1160K



CG SL 6B.JPG  
1422K



CG SL 6C.JPG  
1045K





<CG SL 6A.JPG>  
<CG SL 6B.JPG>





<CG SL 6C.JPG>

**from:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**to:** Carl Giffney <carlgiffney@gmail.com>  
**date:** 2 May 2012 15:08  
**mailed- by:** eircom.net  
**subject:** re: beginning

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Thanks Carl,

This is great. I had one more suggestion for inclusion, but it involves some footwork on your behalf if you had the time. In the architectural archive there is a file on Castletown house in Kildare, and some photographs of a carving of a pineapple what has fallen to the ground.

Sean

**from:** Carl Giffney <carlgiffney@gmail.com>  
**to:** Sean Lynch <seanlynchmoyvane@eircom.net>  
**date:** 5 May 2012 18:32  
**mailed- by:** gmail.com  
**subject:** re: beginning

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Hi Sean,

Here is the image that I managed to retrieve from the file on the *The Wonderful Barn* at Castletown house.

‘A pineapple on ground before restoration’

That is a nice file. I actually drove to the Connolly folly on my way to The Good Hatchery. I didn’t realise that it is just beside the M4. I wanted to see how this pineapple fitted in with the folly, in terms of it being a stone pineapple. It fits in very well.

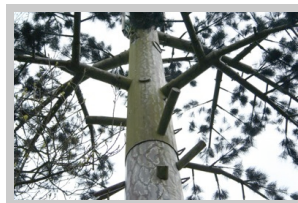
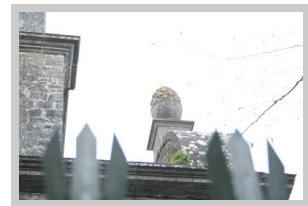
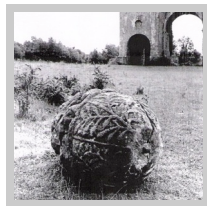
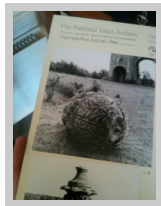
On thinking about this representation and continuing my journey I noticed something nearby- outside Mullingar. In our trajectory from physical skeuomorphs it represents a point of the opposite side of the circle in many ways. It is telecommunication mast station that has been formed into the appearance of a pine tree. I believe that they are pretty common though I have never spotted one before.

I have attached all these images together.

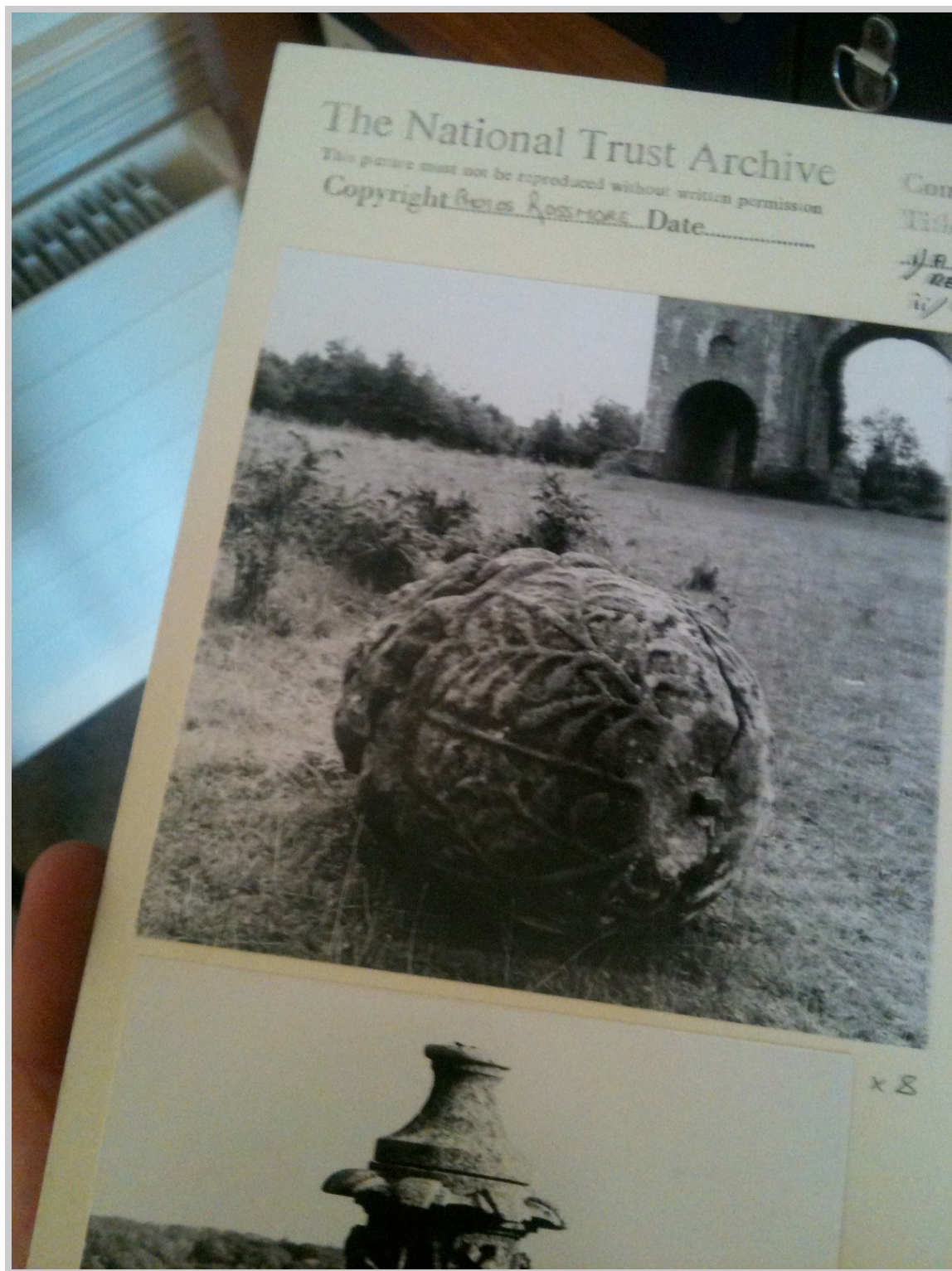
Carl.

**attachments:**

|               |               |              |              |              |              |              |
|---------------|---------------|--------------|--------------|--------------|--------------|--------------|
| archive 1.jpg | archive 2.jpg | CG SL 10.jpg | CG SL 11.jpg | CG SL 12.jpg | CG SL 13.jpg | CG SL 14.jpg |
| 871K          | 6779K         | 1002K        | 1233K        | 994K         | 994K         | 994K         |











< archive 2.jpg >





<CG SL 10.jpg>  
<CG SL 11.jpg>





<CG SL 12.jpg>  
<CG SL 13.jpg>





<CG SL 14.jpg>