

Blackrock DART to Park Active Travel Scheme

Appendix F – Conservation Report



0.1 Introduction

Deaton Lysaght Architects were appointed by Dun Laoghaire Rathdown County Council to undertake a survey and report on the Proposed Works at Blackrock Dart station which affect the curtilage of the existing protected structure at Deepwell (A94 X3X2.)

Proposals for refurbishment and adaption of the existing structure are informed by the findings of this report.

A desktop historical survey was undertaken.

Access was provided to the following locations:

1. Blackrock Railway Station
2. Blackrock Park

The following areas were not publicly accessible and do not form part of this survey:

1. Deepwell (House and Gardens), Rock Hill, Blackrock, A94 X3X2
2. Adjoining premises:
 - Bath Place, A94 RH98
 - 25 Rock Hill, A94 R9C8
3. High level access to the walls to the rear of Deepwell was not provided.
4. Opening-up works were not undertaken.

0.2 Brief

The Contracting Authority provided the documents included in [Appendix A3](#) and requested that an Architectural Heritage Impact Assessment be prepared with respect to the Proposed Works.

1.0 Protection Status

Summary of the legal protection status of the structure/structures:

a) Record of Protected Structures

Source #1:

Appendix 4 Dun Laoghaire Rathdown County Development Plan 2022-2028

Structure Name	Address Number	Location	Description	RPS No.	Map No.	NIAH REF
Deepwell	-	Rock Hill, Blackrock, Co. Dublin.	House	110	2	-

b) Architectural Conservation Area

N/A

c) Recorded Monument

N/A

d) Zone of Archaeological Potential

N/A

e) Preservation Order

N/A

f) State Guardianship or Ownership

N/A

2.0 Written Record

A written description of the structure of an equivalent standard to the National Inventory of Architectural Heritage.

Source #1:

Architect's Site Inspection

Brief description of the Structure

The boundary wall structure of Deepwell, borders the subject site on its northern, north eastern and north western sides.

The wall structure consists mostly of granite rubble construction laid in horizontal courses of approximately 400mm height.

At the south western corner there are limestone quoins present where the angle of the wall changes direction. Other corners are rounded in plan and do not contain quoin stones.

The mortar bedding is predominantly lime based with evidence of later repairs and patching being carried out in cementitious materials. In some locations the mortar has been deeply eroded but for the most part is applied in a roughly flush struck manner.

The parapet of the wall is partly concealed by vegetation and may contain some original lime based features but for the most part is formed by sloping cementitious based haunching.

The capping is partially embedded with broken glass in some locations. A projecting lip is evident in some locations but otherwise the capping finishes flush with the masonry below.

Along the North Western boundary there is evidence that the height of the masonry wall has been raised by c. 500mm through the addition of cast concrete elements. At the north eastern corner there is evidence of corroded steel elements embedded in the capping.

These may have formed original railings, or been introduced at a later date, but very little evidence remains of them.

North West Facing Extents of the Boundary Wall (Facing Blackrock Park)

Feature	Comment
1. Note on the Composition	The wall in this location is c. 3m high above the adjoining public footpath which consist of tarmacadam. Where the boundary wall changes direction in plan, a metal railing is present with fixtures bolted into the boundary wall.
2. Note on the Condition	The wall in this location appears to be stable with no significant cracks, bulges or other deformations. There is considerable vegetation present at the top of the wall which may contribute to the deterioration the wall capping and washing out of infill masonry below. Repairs and raising of the wall in this location appear to have been carried out in cementitious materials. There is some presence of ivy growing out from the wall at the southern end.

North East Facing Extents of the Boundary Wall (Facing Blackrock DART Station Car Park)

Feature	Comment
1. Note on the Composition	The presence of industrial units along this elevation makes it impossible to tell whether the boundary wall extends beyond the timber entrance gates. Where the boundary wall meets the entrance gates there is a masonry pier (c. 3m high) which abuts the masonry boundary wall and is not believed to be of original construction. The gates are of contemporary construction and consist of galvanised steel structural framing elements and timber infill panelling.
2. Note on the Condition	The wall in this location appears to be stable with no significant cracks, bulges or other deformations. There is considerable vegetation present at the top of the wall which may contribute to the deterioration the wall capping and washing out of infill masonry below. There is some dark staining noticeable along the lower portion of the wall which may be caused by the presence of hard standing surfaces in this location. There is considerable presence of ivy growing at the junction with the gateway pier.

North Facing Extents of the Boundary Wall (Facing the DART Line)

Feature	Comment
1. Note on the Composition	The wall in this location is c. 3m high above the adjoining public footpath which consist of tarmacadam. It is higher at the western boundary and drops by c. 500mm with its lowest point at the eastern corner. Close to the eastern corner there appears to be a granite lintol present and evidence of quoin stones to both side of an opening that has been filled in with matching rubble construction.
2. Note on the Condition	The wall in this location appears to be stable with no significant cracks, bulges or other deformations. There is considerable vegetation present at the top of the wall which may contribute to the deterioration the wall capping and washing out of infill masonry below. There is ground level vegetation at the base of the wall and some staining to the lower portions of the wall

Interior (Garden Elevations) of the Boundary Wall

Feature	Comment
1. Note on the Composition	The internal garden elevations of the boundary wall were not accessible during the inspection and cannot be commented on.
2. Note on the Condition	The internal garden elevations of the boundary wall were not accessible during the inspection and cannot be commented on.

Site & Curtilage

Feature	Comment
1. Other structures in the site	<p>Within the site of Deepwell are contained the protected structure (a house) and associated features such as landscaping, mature trees and ancillary structure.</p> <p>Footpaths consisting of bound tarmacadam are present to three sides of the public domain which borders the site.</p> <p>At the north western corner there is a bridge across a small stream that contains some historic ironwork. The side railings and platform of this bridge appear to be of 20th century construction.</p> <p>At the northern boundary, separated by a distance of c.1m from the boundary wall is the DART line enclosure which consists of Precast and Cast In-Situ concrete elements with masonry infill below to form the edge of</p>

	<p>the platform. These elements are topped with a steel railing and lighting installations that are serviced via hatches accessible from the lower public walkway.</p> <p>Blackrock DART station is located opposite the north east corner of the site.</p> <p>There is a private vehicular entrance to the rear garden of Deepwell in the north east corner of the site. Single storey commercial premises are present and accessible from beside this gated entrance to Deepwell.</p>
2. Features of the site	<p>The site contains:</p> <ul style="list-style-type: none"> - A publicly pedestrian route - A stream - A DART line boundary - The pedestrian routes contain no significant slopes or falls and accessible by wheelchair users (with some difficulty due to the narrow width of the passage)
3. Relationship between building and landscape or streetscape	<p>The boundary wall of Deepwell forms an important enclosing feature to the associated house and gardens. It defines the border between public and private environments, offering environmental screening, privacy, security and contributes to the architectural character of the historic residential setting.</p> <p>Externally the boundary wall serves as an attractive element within the public realm. It limits passive surveillance due to its height and solid construction and restricts access at busy times due to the minimal gap between it and the adjoining DART boundary.</p> <p>To the west, the boundary wall when viewed from Blackrock Park offers an attractive setting to the landscaping of the area.</p> <p>To the east the boundary wall is largely concealed from the carpark of Blackrock DART station, but nevertheless forms a containing element by ordering the buildings which are clustered along its border.</p>

3.0 Survey

- a) Plans, sections and elevations at 1:50
- b) Where alterations are proposed which would affect the character, drawings at 1:20 would be required.
- c) Features such as fireplaces, stairs, cornices, joinery etc. may have to be described at 1:10 or 1:5.

[Please Refer to Appendix A1 for Survey Drawings](#)

4.0 Photographs

REQUIREMENT

A comprehensive (good quality) photographic survey with explanatory captions cross-referenced to the historical account (see below). The survey should include:

- a) Detail photographs of architectural and historical features of merit.
- b) Context of the structure.

[Please Refer to Appendix A2 for Survey Photographs](#)

5.0 Historical Account

Source #1:

Lynch, M. (2017) youwho.ie Available at: <https://www.youwho.ie/deepwell.html>

(Accessed: 29 February 2024).

Fairyhill / Deepwell

The original house was part of a seaside development orchestrated by Miss Julia Ann Blosset. Recognising the potential of this undeveloped area, Julia purchased from the Rt. Hon. Lord Viscount Fitzwilliam, the leasehold interest in a 2-acre plot for a term of 99 years. On this site and an additional plot extending to the current Bath Avenue, she built two houses and six handsome cabins. The larger property, which she named 'Fairy Hill' became her home until her marriage to Charles Vallancey in 1766. Prior to her intended nuptials Julia transferred the leasehold interest to her sister Susanna. An astute business-woman, her action may have been influenced by the marital status of her future husband who was a widower with nine children.

James Ormsby was the principle beneficiary of Susanna's estate. He did not live at 'Fairy Hill', which was occupied firstly by Dublin barrister Richard Hetherington who in consideration of the sum of £200 purchased tenancy for a period of 47 years, subject to an annual rent of £45. Hetherington later conveyed his interest in the property to John Cuthbert, who in 1808 paid £300 to secure tenure until 1849, in line with the original lease. Following Cuthbert's death, c.1818, 'Fairy Hill' was continuously on the market and in February 1822, in an unusual turn of events, a raffle of the property was arranged. Tickets were sold for £5 each subject to a maximum of two hundred. It is unclear if the raffle ever took place but 'Fairy Hill' remained for sale for a further twenty years. Newspaper advertisements describe a 'most salubrious' bathing lodge and pleasure garden with a river running through it and private bathing area at the end of the lawn. The house contained 'a parlour 27 feet by 16 which overlooks the sea, a handsome drawing room, four best rooms, servants' rooms ... and every other suitable accommodation'.

In 1842 'Fairy Hill' was purchased by Richard Samuel Guinness and his wife Katherine. Richard encountered financial difficulties resulting in forfeiture of the property which was redeemed in 1851 by his cousin Arthur Lee Guinness. The property was placed in trust for the lives of Richard's wife Katherine and their eight children. The Guinness family renamed the property 'Deepwell' and are credited with construction of the Palladian style maritime residence which is the envy of twenty- first century Dart commuters.

'Deepwell' was renovated and extended during the tenure of the Reihill family who added an extra wing and replaced the fireplaces with elaborate period pieces reclaimed, from various properties including Clonmel House, Harcourt St. The gardens, redesigned in 1995 by Mitchell and Associates Dublin and Helen Dublin, were awarded first prize by the Irish Institute of Landscape Gardeners.

AREA	<i>Rock Hill, Blackrock. A94 X3X2</i>
Map Location	<i>OSI Historic Maps 1837-42 and 1888-1913.</i>
YEAR BUILT	<i>Original structure c.1750. Rebuilt c.1854.</i>

VALUATION *Valued in 1847 at £45 and in 1900 at £70 stg.*

Number of Rooms *1901 - 15*

ARCHITECT *Unknown*

SOURCES *Pembroke Papers, National Archives Ireland; ; Newspaper articles; 1901 Census.*



OCCUPANTS

1750 - 1765	<i>Julia Ann Blosset purchased 99 year lease from Rt. Hon. Lord Viscount Fitzwilliam. Lease signed 8 October 1750.</i>
1765 - 1801	<i>Susanna Elizabeth Blosset.</i>
1801 - 1842	<i>James Ormsby, lessor. Stephen Ormsby, Versailles, Paris, lessor.</i>
1802 - 1808	<i>Richard Hetherington.</i>
1808 - 1818	<i>John Cuthbert</i>
1818	<i>Sir William Stamer Bart.</i>
1818 - 1841	<i>Sale or Rent</i>
1822	<i>Offered for raffle</i>
1834	<i>William Streaun</i>
1836	<i>Frederick E. Bourne.</i>
1842 - 1851	<i>Richard Samuel Guinness</i>
1851 - 1862	<i>Arthur Lee Guinness – Richard/ Katherine remaining in residence.</i>
1863 - 1868	<i>George Power, leasing from Arthur L Guinness.</i>
1868 - 1883	<i>Richard W O'Callaghan and family.</i>
1884 - 1897	<i>Thomas Eugene Scally</i>
1892	<i>For Sale - Auction including furniture</i>
1897 - 1909	<i>W R McTaggart</i>
1910	<i>Vacant</i>
1911 - 1915	<i>Nicholas Philip Murphy</i>
1917 - 1923	<i>J H McClean</i>
1924 - 1931	<i>W D Darling</i>
1932 - 19XX	<i>W F Clifford</i>
1937 - 1942	<i>Prof Patrick Semple, Dean of the Arts Faculty, UCD.</i>

1942 - 2014 *John Reihill*

2014 *Sold to an overseas buyer for just over eight million euro, the most expensive private house sold in 2014.*

STAFF

1836 *Mrs Cullen, Caretaker.*

1901 *Mary F White, Cook*

Helen W Walsh, Parlour Maid

Current Status *A Protected structure in private occupation.*

Contributor *Mairead Lynch*

Date *22 April 2017*

Source #2:

Hourican, E. (2013) ' Deepwell of laughter and tears, Irish Independent, 27 May.

[Online]. Available at: <https://www.independent.ie/life/deepwell-of-laughter-and-tears/29297147.html>

(Accessed: 29th Feb 2024).

Deepwell of laughter and tears

A familiar sight to DART travellers, the Blackrock landmark, Deepwell, is up for sale at €10m. Home to three generations of the coal-importing Reihill family, this iconic house contains a vivid piece of Dublin history, glamorous living and great sorrow. Emily Hourican recalls the tragedies and the triumphs that took place behind the elegant apricot facade

The personality of a house is something established over long years, created from the physical setting, the prevailing wind of those parts, the noises and colours that make up its backdrop, and by the slow absorption over many years of the personalities, parties and

dramas of those who inhabit it. Not all houses achieve this, but for the few that do, it's a question of longevity, and permeability.

Deepwell, once called Fairy Hill, is just such a house; a Manderley or even Charles Foster Kane's Xanadu. A monument to the beauties of its own form and the art collection it houses, but also to the people who have lived, loved, grown and died within it. Deepwell sits in a gentle hollow in Blackrock, bordered by the park on one side, and train tracks at the end.

The view from the top of that double staircase, down to the gardens and out to the sea beyond, places the house in the context of the bay itself, against which it seems to lean in a friendly way. However, seen from the windows of the DART that rolls past the bottom of the garden, the house is something of a curiosity, painted a deep apricot colour, with a double sweep of staircase leading down to the formal Italian gardens, as if the two arms of the house were thrown wide in welcome. Every time, the sight of it excites comment and speculation from DART travellers. 'Who lives there?' 'What house is that?'

In fact, the house was built in the 1700s by an enterprising woman called Julia Ann Blossett, who came early to the vogue for sea bathing that threw up other fine houses in the area, such as Maretimo, Carysfort, Lios an Uisce, and Sans Souci. Deepwell has been continuously occupied since the 1740s; over 200 years of family history and human ambition. Richard Samuel Guinness, who co-founded the banking firm Guinness Mahon, doubled the size of the property and built a new house in 1857, where he lived with his wife, Katherine Frances Jenkinson, and their eight children. It was then that the new house was renamed, to reflect the importance of the well of spring water that served the local houses and watered horses.

John Reihill Snr bought the house in 1942 from Richard Guinness. The story goes that he first viewed Deepwell with a friend, who had seven children to John's four. The friend decided it wasn't large enough for him, and so John bought it as a family home for his wife and four children. From a Fermanagh family, John Snr was an astute businessman who married the beautiful Elsie Stafford, eldest daughter of coal importer JJ Stafford, for whom John worked as a salesman. He then bought Tedcastle in 1952 and turned it into a vibrant, thriving business.

When Elsie had a stroke, in the 1960s, the couple moved into the Shelbourne Hotel, where they are remembered to this day by some of the doormen there, and Deepwell passed to John P, the eldest son.

This is the moment at which the house entered its golden period, a kind of Gatsby-esque glory of parties, of lazy summer afternoons around the outdoor pool and tennis courts, of children playing in the orchard and running wild through the long grass. Gracefully watched over first by Eimear, later Ann and finally Mairead, the house grew in beauty as the lives of those within it expanded.

At first, Deepwell was resolutely a family home, a comfortable jumble of mismatched furnishings and patterned carpet, full of the toys, books, comics and various dogs belonging to John and Eimear's six children. Despite the already considerable art collection, begun as a creative passion by John Snr, that had begun to line the walls with Yeats and Roderic O'Connor, the real business of the house was raising children in intoxicating freedom. It was a paradise for the young, with a stream to dam, trees to climb, even a half-submerged tunnel that ran from the bottom of the garden up to Frascati House – romantic legend had it that the tunnel was to facilitate the comings and goings of a previous owner of Deepwell who had been in love with a lady of Frascati House. A more prosaic explanation is probably correct – the transportation of seawater up to the outdoor pool in Frascati house – but there it was, yet another source of wonder and excitement.

Eimear Collins, from Cobh, in Co Cork, and related to Michael Collins, married young and had her six children quickly. She was a merry mistress of Deepwell, often described as a 'blonde Jackie O', and indeed a portrait that still hangs upstairs in the house, shows her cool, blonde beauty, with heavy-lidded eyes and a deeply pensive air. At the time the portrait was painted, she knew she was dying, and for all the coiffed hair and elegant dress – Tom Jones of Mayfair – there is plenty of silent tragedy in that gaze.

Eimear was "sticky fly paper" for men, in the words of her husband, and mesmerising to everyone from teenage boys to elderly men, as much for her kindness as her beauty. She was warm, bright and funny, with a love of music – especially Frank Sinatra, Perry Como and George Harrison. Her own mother, a teacher, came up from Cork once a month on Sunday to play the grand piano that stood in the drawing room, with its three-way view of the bay through large bay windows.

Money was a fairly new thing for Ireland in those days, and John Reihill proved clever at making it. His great and ingenious move was to strike a deal with Communist Poland, and import cheaper coal, to the eternal gratitude of the nation. This earned him the nickname 'the man who came in for the coal', and later 'King Coal'. Entertaining was a new game, too, for the Catholic merchant classes, and many of the children of those early business pioneers recall exuberant bashes that lasted through the night and into the next morning, "cigarette

ash and gin over our morning cornflakes; stepping over sleeping bodies to get to school" as one of them put it.

But poetry and music were as much a part of the story as food and drink. Regulars to Deepwell – including, in those days, Joe and Bunny Murphy of Tayto crisps, Norma and Michael Smurfit, Yvonne and Vincent Nolan – recall playing Sinatra classics on the piano, quoting realms of Yeats, or singing Danny Boy. Through it all, Eimear provided soul and a kind of depth of feeling that was both intellectual and emotional. Summers, meanwhile, were for cousins and family, splashing in the pool and cooking outdoors as music drifted through the open doors.

Eimear was sick for nearly four years before she died of cancer in 1972, tragically young at the age of 36. John was just 39, a widower with six children and a demanding business. The years of illness had inevitably taken their toll, on the children and on the house, replacing the days of high spirits and hilarity with something subdued and saddened. Eimear's funeral packed the streets of Blackrock, with sympathetic neighbours and well-wishers determined to pay their last respects to a much-loved woman. The strains of George Harrison's My Sweet Lord drifted from the house and down towards the sea for the entire day as the family mourned.

That was the ending of an era. The kind of innocent informality of those parties belong very much to their time. When John Reihill married again, to Ann Dillon Malone, also a widow, with three children of her own, a new phase in the extraordinary evolution of Deepwell began.

A woman of immense energy and vision, Ann transformed the comfortable family home into a house of such exquisite beauty that it has long been a by-word for what can be achieved by the very rare combination of good taste and considerable resources. With some guidance from architectural historians, she gradually restored every inch of the property to its original glory, often bettering the original incarnation. The task was a Herculean labour of love, one that was admirably achieved. And – no small task either – she once again filled the house with people, activity and comfort. Despite the impossibility of assuming a role that so much belonged to another – the role of mother – John was often to say that she had 'saved' him from himself.

The downstairs rooms were transformed with the deliberate intention of entertaining on a lavish scale. The long garden was skilfully recreated along formal Italian lines, cleverly

drawing the eye away from the awkwardness of the train tracks at the end. Out went the tennis court and orchard from the centre, replaced with elegant walkways and avenues. What had been a well-to-do merchant's house now became a palace of art, and of parties.

Because what was the point of such beauty if not to share it? The generosity of John and Ann's parties is still legendary. On a fairly barren social landscape, the isolated bright lights shone gaily. But even so, those of Deepwell stood out as extra bright, twinkling across the bay, just as the lights of Jay Gatsby's parties shone across the Sound between East and West Egg. Except that where Gatsby's parties had the charm of irregularity, those of Deepwell were carefully orchestrated to produce the very best results.

Madeleine Keane, literary editor of this paper, recalls going to many such over the years. Supper parties, Christmas parties, drinks parties. "They were so stylish and stunning. There was always Champagne, fresh flowers, gorgeous food and interesting people. A wonderful mix of art and business. No one ever suggested it was time to go home, and at six in the morning we were often still there. At a certain stage, the floor would be cleared and there would be music and dancing, old dancing with young as the generations mixed easily."

"You walked in and the house would be filled with light and lovely things," recalls Ciaran MacGonigal, who likens Ann to the great hostesses of the age, such as Sheila Dunsany, of Dunsany Castle, Anne Ross, of Birr Castle, and Eileen Plunkett, of Luttrellstown. "She had a very metropolitan, London taste. Whatever the latest thing was, in food, drink, music, you always found it first at Deepwell. She was really a marvellous creator of, guider of and hostess of parties."

And then he recalls a lunch party, before the Cavalry Ball at the Horse Show one year, where the painter Edward Maguire laughed so hard that he broke the chair he was sitting in.

Many of the parties were 21sts and weddings, as John's six children and Ann's three began, one after another, to reach the milestones of their lives. The girls would be dressed by Pat Crowley, their hair and make-up done, and the house would be filled with clever, witty people. Guests were picked with care – to provide the right mix of sympathy and spark – and treated with consideration. In matters of food intolerances, preferences or even chewing ability, Ann was inevitably thoughtful and discreet.

"Deceptively simple," is another guest's recollection of Deepwell parties.

"Days and days of work would go into them, but the impression was always of charming ease. Wonderful wines, wonderful Champagne, wonderful food. You could meet anyone

there, painters, writers, minor deposed European royalty or fascinating German jet-set, like Gunilla Von Bismarck."

As the guests were collected and the milestones celebrated, the house also filled up with a stunning collection of mainly Irish art, continuing the tradition set down by John Reihill Snr. Only last year, A Fair Day, Mayo, by Jack Yeats, sold for €1m to an anonymous bidder. It had been bought for £250 by John Snr in 1944, and had remained in the family ever since. Anne Harris, editor of this paper, recalls going to a meeting with Ann Reihill in Deepwell, in the days when she was editing Image magazine. "All I could see were the Irish impressionists," she laughed. "I couldn't concentrate on the rest of the house, or on the meeting. All I could see were Yeats and Roderic O'Connor." Another room contained a series of largely unfinished work by various Irish artists, including Sean Keating. The story goes that John Jnr would be sent over by his father, with a fistful of money, to ask the painter in question, 'have you finished yet?' Sometimes, if the answer was 'no' too often, the painting would simply be bought in its unfinished state, and hung.

The list of those who attended parties at Deepwell goes on and on; a who's who of Ireland and beyond. Miranda Iveagh, Sonia Rogers, Maurice Craig and Agnes Bernelle, Sheila Dunsany, Pat and Conor Crowley, Terry and Ronan Keane, Baron de Breffni and Ulli, Cecily MacMenamin, Sybil Connolly, Ib Jorgensen, Tony Ryan, Jonathan Irwin and Mikaela Rawlinson, Norma Smurfit, Claus and Iris Michel, Kevin and Rose Kelly, a vibrant mix of creative and business talent, all chosen for their charm and decorative qualities as much as their success. "All against a backdrop of solid, wealthy American bankers," is another guest's recollection of those fabulous parties.

Those of the children married from the house include Zita Reihill's wedding to John Gleeson and Karen's to David Britton. John's second daughter, Christina, married Mark Inglefield in Chelsea Church in London. Each time, the house lent itself to transformation into a picture-book romantic setting. Of John's six children, the three boys, John Junior, Mark and Raymond, all joined Tedcastles, while his three daughters followed the arts. Zita is a painter, Christina a writer and psychotherapist, and Karen an art restorer.

But, of course, life does not proceed without bumps and troughs, and yet another layer to the history and mythology of Deepwell is added by the pretty classical temple at the bottom of the garden, put up in memory of Hugo Dillon Malone, son of Ann, who died tragically young in a car crash. Like the temple for Tara Guinness at Luggala, it is a graceful reminder of the constancy of death in life.

Yet another incarnation of Deepwell came after the separation of Ann and John, when he shared the house and his life with Mairead Dunlevy, who he met around the time his eldest sister, Elizabeth, died. Mairead was curator of the Hunt Museum in Limerick, and a highly regarded historian of Irish fashion. There was also something about her that faintly recalled Eimear, and precipitated in John a deep, romantic attachment.

They would hold hands and walk the pier, participating in the local life of Blackrock as well as taking the same cruises John once took with Eimear. They were together for five years, before Mairead, too, died of cancer. Gradually, the busy social life of Deepwell quieted around them. The last party held there was for Christina Reihill's poetry performance of Soul Burgers, at the Dun Laoghaire Pavilion.

After it, John invited 30 of her friends back for a supper of chicken curry, served on starched linen and with silver cutlery, and spoke most lovingly of his daughter's brave and creative response to addiction.

John himself died three months ago. Despite the imprint of the women he loved and who loved him – Eimear, Ann, Mairead – in many ways Deepwell has been his story, the evolving canvas of his life echoing the richest phase of the house.

It is now on the market, for €10m, and will shortly pass to a new owner, a new stage in its existence. Whoever buys it will be buying a small but vivid piece of Dublin history, along with the 2.37 acres of land, and the elegant, gracious house.

And for those who attended the parties, who grew up there, discovered life there, married from there, mourned the passing of loved ones from there, the light from those windows, twinkling with countless memories, will continue to shine out across the bay; "So we beat on, boats against the current, borne back ceaselessly into the past."

7.0 Architectural Heritage Impact Assessment

REQUIREMENT

a) **An evaluation of the quality and importance of the structure presented in a summary form.**

Quality Elements

- The boundary wall construction, in particular the original stone details including lime mortar jointing and any remaining features related to capping and openings.
- The layout of the gardens belonging to Deepwell contain formal landscaping, mature vegetation and ancillary structures which contribute to the setting of the protected structure.

Importance

The structure's importance lies in the following areas:

Deepwell consists of a mid 19-century house, built on the site of an earlier 18th Century dwelling, and is set in mature grounds with several original features retained.

b) Evaluation

An evaluation of the implications of the development on the character of the structure and the area in which it is located, highlighting how the elements of the character (which contributes to its architectural, historical, archaeological, artistic, cultural, scientific, social and/or technical interest) would be materially altered by the development.

Implications on the Character of the Structure

The proposed works involve creating a new public route at the north of the site, connecting Blackrock DART station with Blackrock Park.

The existing (non-original) vehicular gate to the east of the site will need to be relocated to accommodate the proposed layout.

The North section of the rear wall will be retained and will form the boundary of the new public route. It is proposed to extend this wall in order to create a seamless perimeter with the Irish Rail lands to the North of the site, thereby eliminating access to the current narrow passageway. It is proposed to create a new opening in the western edge of the boundary to link the new route Blackrock park and there will be some alterations, including possible demolitions, required at the eastern boundary where the wall meets the existing vehicular gate.

The most significant impact will be on the layout of the existing gardens, including the folly structure and their axial relationship with the existing dwelling at Deepwell. The current Parterre garden layout would be reduced in size and the symmetrical composition would be altered resulting in the existing water feature being repositioned to a non central location. The circulation route, which currently aligns with the perimeter of the garden site would also be affected, along with any raised beds, shrubbery, gardens and other landscaping features which sit within the path of the proposed public route. While the parterre garden layout is relatively recent, it still forms part of the setting of the protected structure. The proposed new

link will interfere with the setting, the folly will be affected, and the geometry of the parterre will be truncated.

The height of the existing wall varies, and it is intended to raise the topmost level to a uniform height of 2m above the height of the proposed cycle track. It is noted in the drawings that the maximum increase in height will be c.250mm and formed in masonry construction. This intervention, as well as the proposed addition of non-original extensions to close access into the alleyway will affect the original fabric of the wall and have an impact on the character of the protected structure. As noted in greater detail below, where it is proposed to alter the layout of the existing walls, it should be possible to read non-original elements as later additions to the original masonry.

Recommendations

REQUIREMENT

a) Recommendations and mitigation measures, including an outline of proposed conservation works (list of tasks for a building contractor or scope of works statement) for agreement with the planning authority.

Recommendations

1. Capping

The existing boundary wall should be protected and retained. The existing vegetation which conceals the capping should be removed to facilitate the careful removal of cementitious capping and replacement with a new (NHL5) lime based half rounded capping. A trial panel should be carried out to determine if the capping can be removed without negatively affecting the masonry below. In all instances, hand tools only should be used and mechanical methods such as Kango/jack hammers, Consaws and other power tools should not be used to prevent excess vibration of the masonry.

Where new capping is being installed to achieve the proposed 2m overall height, this capping should be finished with a (NHL5) lime based half rounded capping built up in layers

over carefully selected masonry that is bedded in lime mortar and laid to form the curved profile. Refer to reference images below:



(i)
Half round profile to be built up using suitably selected smaller stones laid to form profile and filled with lime based mortar.



(ii)
Works to proceed in built up layers to provide suitable thickness to capping.



(iii) Works to be protected from rapid curing during the construction



(iv) Finished surface of capping to have slight projection over masonry below.

2. Pointing

A condition survey of the existing mortar joints should be carried prior to commencement of construction. The purpose of this survey should include identifying samples of the original mortar mix. These samples should be subject to Petrographic testing by a suitably qualified specialist to determine the composition of the original materials and allow for a matching mix to be designed for repair works. Once a mix has been agreed with the architect, it should be

used to fill any sections identified as being in poor condition and where the original mortar has been washed out. A sample panel (600 x 600mm) of the mortar pointing should be prepared for approval by the conservation architect. The new profile of the mortar should match the original rough flush struck appearance of the original detail.

A survey should be carried out to determine the presence of roosting bats within any existing gaps prior to filling such voids with mortar.

3. Ivy Removal

Existing Vegetation to be removed Using a hand saw cut the main ivy stem(s) at the base of the root and again at least 300mm above the first cut. The section of stem should be removed. This will cut off the water supply to the plant and the ivy matt to the wall will die back. The exposed stem should be treated with biocide immediately to kill the root as the plant has the capacity to seal its open wounds within a few hours rendering biocide ineffective. Once the ivy has died it should be removed and the condition of the boundary wall assessed for structural repair. The selected biocide should be of the 'Ecoplug' type whereby all weed killer is encapsulated and does not pose a threat to operatives. It should be possible to drill a hole, hammer in the capsule and release glyphosate through the sides of the capsule directly into the stump.

4. Forming new openings

Where it is necessary to form new openings in the existing boundary wall the new jambs should be formed in matching granite quoin stones, with dressed stone to be installed to match the existing course height of the rubble masonry. Alternative jamb materials may be appropriate subject to detailed consideration. Consideration should be given as to whether it is feasible to form an opening below a new lintol, thereby preserving the linear character of the boundary wall, should the site levels prove feasible.

Where new foundations are required to support new masonry elements they should be designed and executed with careful consideration for the existing depth and dimensions of the original substructure.

5. Extending Existing Wall

Where it is proposed to extend or alter the layout of the existing walls, it should be possible to read these elements as later additions to the original masonry. Dividing elements such as a screened gap or temporary section of railing may contribute to maintaining this legible chronology. Where the new wall is required, it should comprise of matching random rubble (and not square cut guillotined stone) of a similar size and composition to the original walls. Course heights should align with the original wall and the capping details should also match in form, detail and materials.

6. Erection of New Boundary Wall to Deepwell

Any new structure built to the south of the existing wall should meet the requirements of the existing landowner with respect to privacy, security and detailed design.

The structure should be of comparable height with the existing wall, consisting of a solid masonry core on new foundations with cladding to both sides. The cladding should consist of coursed rubble granite (sourced from reputable salvage suppliers) and pointed to match the original stone wall using an NHL 2 mortar. The capping detail should be formed in lime mortar to the detail agreed with the adjoining land owner.

Consideration should be given to the incorporation of ecological measures for Bats and Swifts and sounding devices within the erection of this new wall.

Additional specification notes for new stone rubble finishes:

External walls clad in granite rubble with foundations and restraint supports to engineer's detail.

Locally sourced granite rubble to be hard, sound, free from decay, weathering and fissures. Stones with porous matter or with boulder skin shall be rejected. The size of stones shall not be less than 15cm in any direction and stones with round surface shall not be used.

Lime Mortar shall be used in accordance with engineer's specification. Stones shall be laid so that all joints are fully packed with NHL Lime mortar. Face joints shall be minimum 20mm

thick. The joints shall be struck flush and finished at time of laying. Stone surface should be cleared of mortar splashings to give uniform appearance upon completion.

All the stones shall be thoroughly wetted before laying. Corner stones or quoins shall be dressed to correct angle and shall match the height of the course in which they occur. The short bed of the stone shall be at least equal to height. The quoins shall be laid with header and stretcher in alternate layers.

Every stone to be carefully fitted to the adjacent stones so as to form neat and close joints. Vertical joints shall be staggered as far as possible.

Stone to be laid in c.400mm high courses (to match existing wall) and be brought to level course at coping level with levelling to be done with NHL mortar with graded stone aggregate of 20mm nominal size.

The chips and spalls of stones shall be used wherever necessary to avoid thick mortar beds or joints and it should also be ensured that no hollow spaces are left anywhere in the masonry. The use of chips shall be restricted to the filling of interstices between adjacent stones and this in no case shall exceed 20% of the quantity of the stone masonry.

The work shall be protected from rain or sun while it is green.

3 No. Sample 600 x 600mm trial panels showing stone finish and pointing detail to be prepared for approval by architect.

7. Alterations to Deepwell Gardens (Landscaping)

The position of the proposed new wall will have a negative impact on the existing axial layout of the formal landscaping. A revised landscaping layout should be agreed in consultation

with the owner of Deepwell as part of accommodation works and subject to agreement with the landowner. The revised landscaping layout should facilitate the proposed works while maintaining, as much as possible, the original character of the gardens and their relationship to the protected structure.

Re-planting of the box hedging to provide a new and more symmetrical garden layout should be considered.

8. Alterations to Deepwell Gardens (Structures)

A full topographic and utilities survey is to be completed of the Deepwell Gardens as part of accommodation works. All vegetation subject to removal is to be identified and agreed in advance with the owner. A method statement is to be provided in advance of works commencing outlining the proposed disconnection, demolition, alteration or relocation of the following elements:

- Piped and ducted services (mechanical and electrical)
- Pavements and pathways
- Raised beds
- Garden structures (including the single storey Grecian folly)

The decision to retain the folly structure on site (on the existing axis but closer to the house) or relocate it to an alternative location outside of the Deepwell garden boundary is to be agreed with the owner of Deepwell, and may require the design of new foundations and services connections to suit the preferred location. In all cases, the demolition works are to proceed with extreme care so that the maximum extent of original material can be salvaged. Stone elements are to be surveyed and numbered with chalk so that their location can be replicated. All windows are to be carefully removed and stored for reinstallation. All original fabric including natural slates and other finishes are to be carefully removed and stored for reinstallation.

Existing slates to be carefully removed, with any natural slates to be retained on site for reuse;

- Allow for all existing natural slates to be protected, graded according to size and stored on site for reuse.

Slates should not be allowed to become wet when in packs or banded together, as efflorescence and staining can occur.

Storage locations must be inside a building or similar shelter with polythene hoods placed to cover the slates with no water vapour to be allowed to enter from below. Clearance should be maintained between cover and slates to allow free air movement and help prevent condensation forming within the pack (which could cause efflorescence).

- Contractor to check existing slates to confirm quantity suitable for reuse (depending on number of previous fixing holes)

9. Alterations to Deepwell Gardens (Mature Trees)

The presence of mature trees contributes to the character of the protected structure, but as noted in the Tree Survey Report by Dr. Philip Blackstock;

'Most of the trees and shrubs reported on here were planted about fifty years ago, probably to provide low screening from the Railway.'

Please refer to the preparatory studies prepared by others which sets out the justification for removing these trees to facilitate the proposed works.

10. Works to Blackrock Park Bridge

The original cast and wrought iron features of the existing bridge should be retained and incorporated / relocated as part of the final design of the public realm. Best practice conservation methods should be employed with respect to the removal of rust, loose paint and filling of holes which may contribute to further degradation due to the presence of sitting water.

11. Conclusion

The proposed works will have a negative impact on the gardens of Deepwell and their relationship with the protected structure.

The ambition of the project however, which seeks to improve accessibility and connectivity between two busy urban destinations and enhance the existing coastal transport network is seen as significant enough to justify alterations to the non-original parterre garden design associated with the existing protected structure, subject to the mitigation recommendations set out in this report. The current bottle-neck of congested pedestrian activity between the DART station and Blackrock Park is considered undesirable and unsafe for the urban context of Blackrock and therefore merits action being taken in an appropriately sensitive manner.

Appendices

[APPENDIX A1 - Survey Drawings](#)

[APPENDIX A2 - Survey Photographs](#)

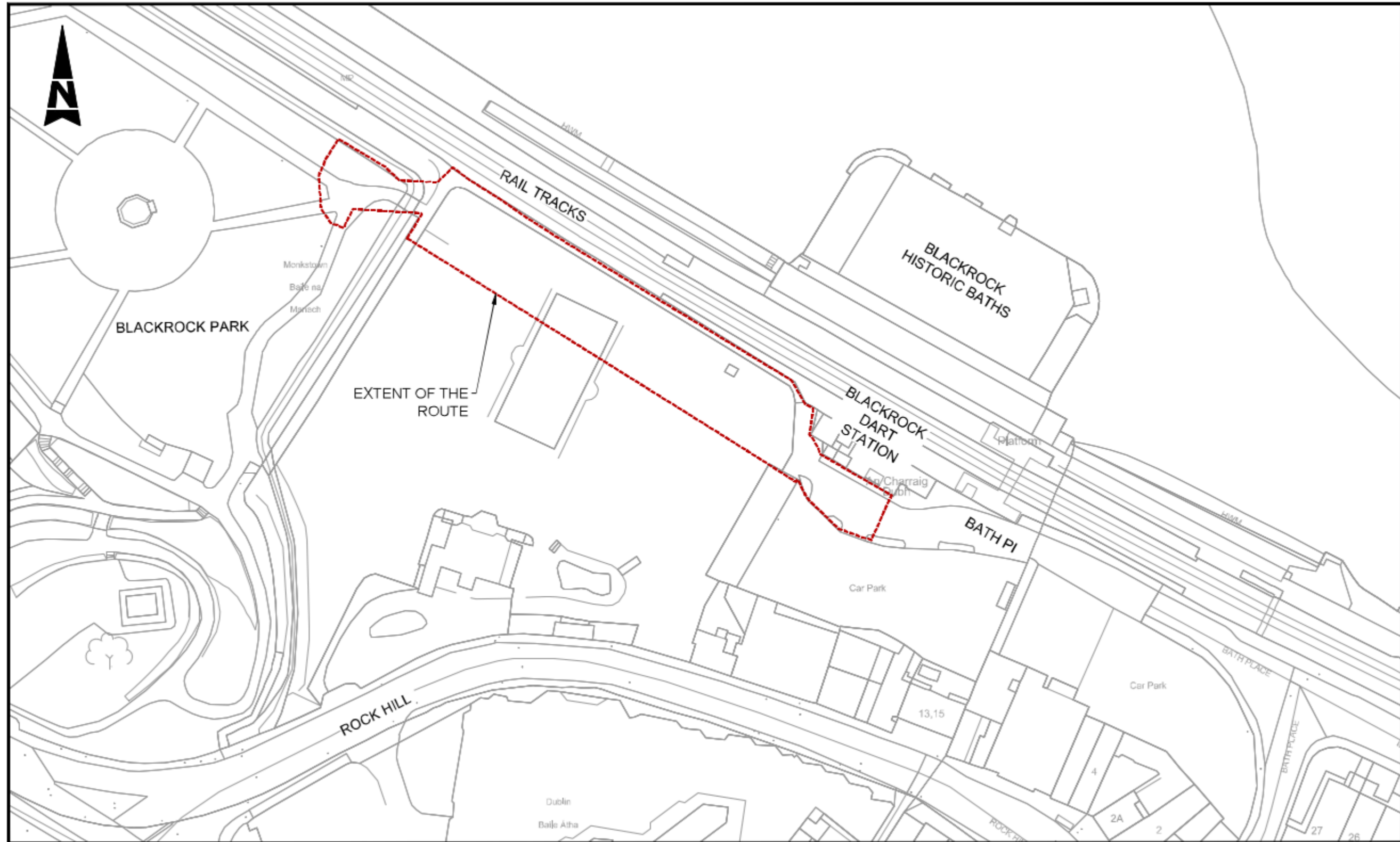
[APPENDIX A3 – Proposed Works Drawings](#)

[APPENDIX E - Historical maps and photographs](#)

APPENDIX A1 – Survey Drawings

Extract of Ordnance Survey Map provided by Contracting Authority showing extent of proposed site location.

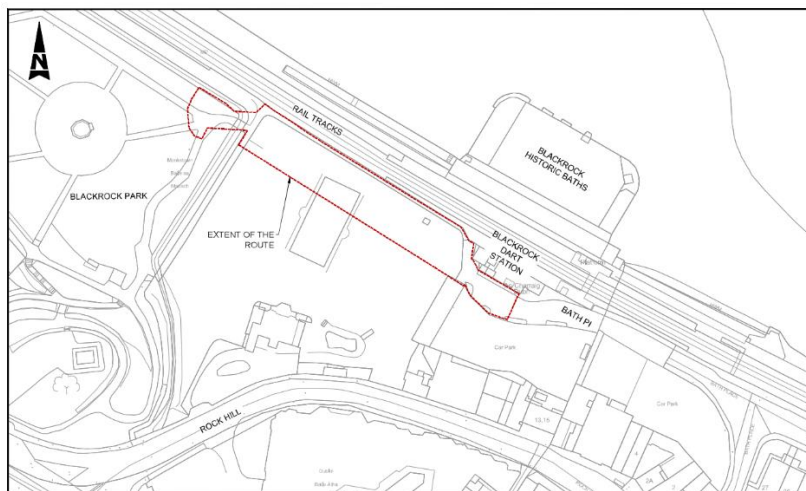




APPENDIX A2 – Survey Photographs

EXTERNAL

(Does not include areas within the garden of Deepwell)



North East Facing

General Views

1
View of commercial premises located adjacent to existing gate



2

View of vehicular access gate to Deepwell with adjoining pillar and overgrown vegetation (with DART station shown to the right)



North West Facing

General Views

1
View of non original railing
fixed to limestone quoin stones
at change in direction.



2
Section of wall where height
has been raised by the
addition of a cast in-situ
element



3
View towards Blackrock Park
Bridge



4



5
View of curved corner



6
View of curved corner looking
towards DART station



North Facing

General Views

1
View towards Blackrock Park



2
View of curved corner looking
towards DART station



3
View of lintol and stone infill
below



Boundary Wall Details

Details

1
Limestone Quoin Details and
non-original railing



2
Interface between cast
concrete elements and
original wall



3
Presence of occasional
limestone rubble elements
possibly introduced during
previous repairs



4
Lime mortar detail



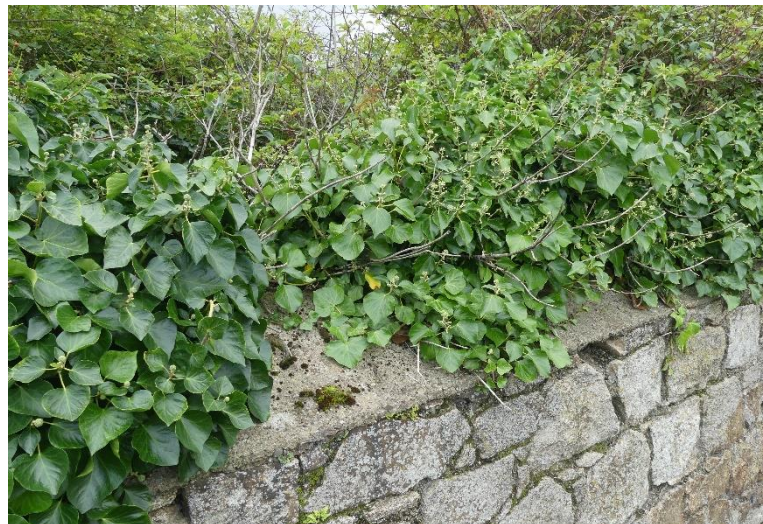
5
Cementitious mortar detail



6
Various mortar conditions



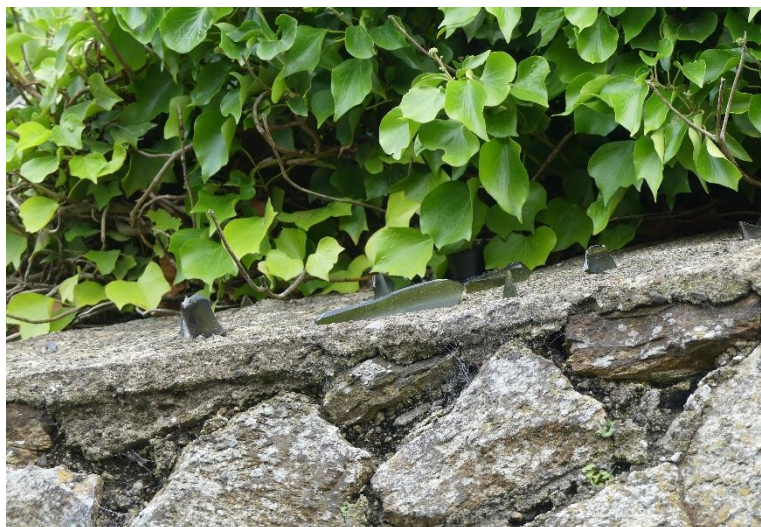
7
Overgrown wall capping with
concrete haunching



8
Presence of embedded metal
fixtures in wall capping



9
Embedded broken glass within
wall capping



Blackrock Park

General Views

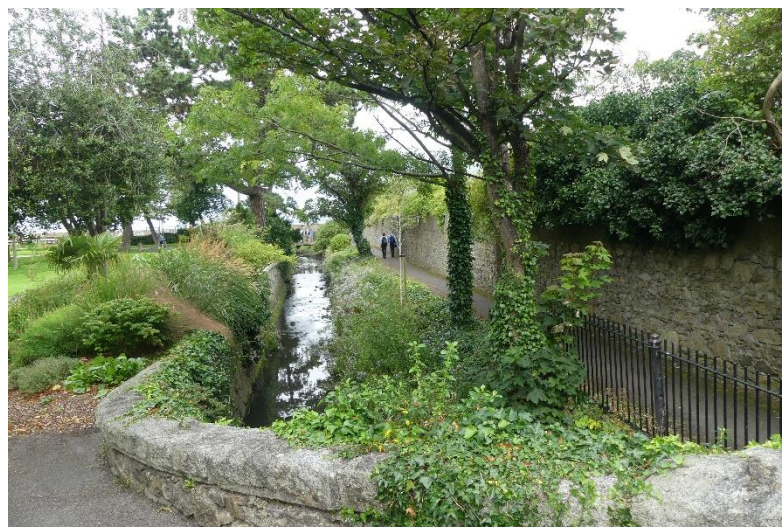
1
View of bridge with
Deepwell Boundary wall on
the left



2
View of Deepwell boundary
wall from Blackrock Park



3
Looking North from
Blackrock Park with
Deepwell boundary on the
right



4
Looking west with original
metal post on the right



5
Looking west with original
metal post on the left and
partial metal detailing
supported with strut



6
Detail of metal post looking
east from bridge



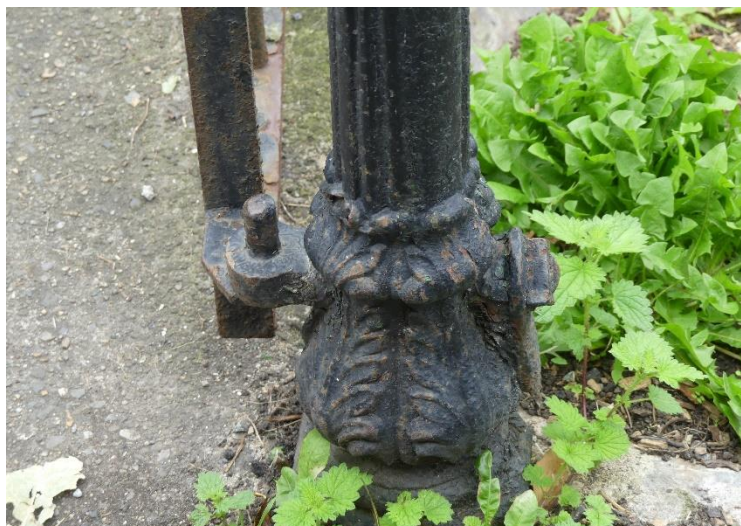
7
Top of cast iron post detail



8
Top of cast iron post detail



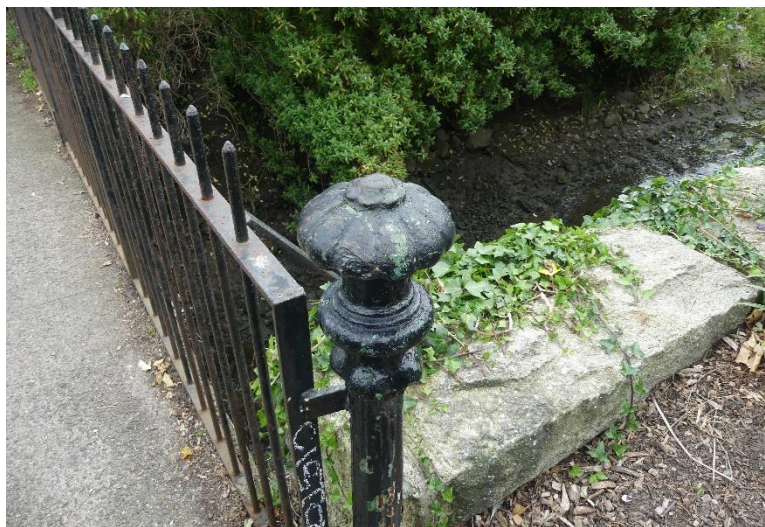
9
Base of cast iron post detail



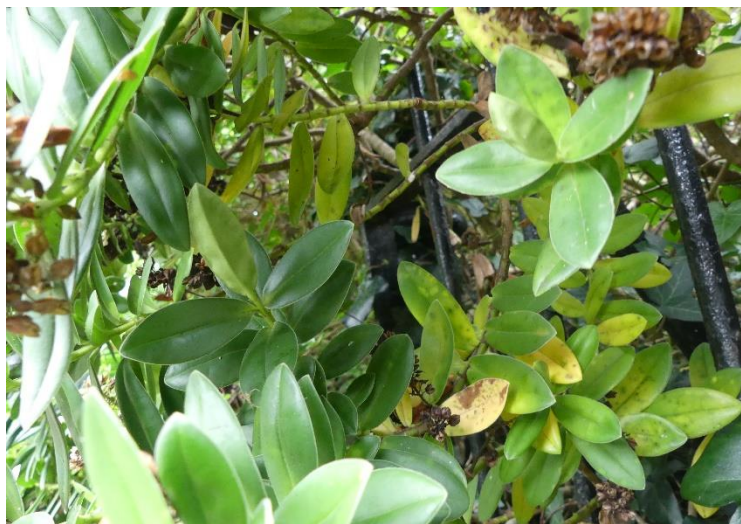
10
View from Park looking East
with cast iron post on the
right



11
Post capping detail



12
Presence of original post
concealed by vegetation
opposite



APPENDIX A3 – Proposed Works

Drawings





PART 8 PLANNING DRAWINGS

Sheet List Table		
DRAWING NO.	TITLE	REVISION
S217648 / HTR / DR / 0000	COVER SHEET	-
S217648 / HTR / DR / 0110	SITE CONTEXT AND BOUNDARIES MAP	-
S217648 / HTR / DR / 0111	SITE LAYOUT	-
S217648 / HTR / DR / 0112	GENERAL ARRANGEMENT	-
S217648 / HTR / DR / 0113	PROPOSED BRIDGE DETAILS	-
S217648 / HTR / DR / 0114	TRIANGULAR PIER DETAILS	-
S217648/ HTR / DR / 0301	BOUNDARY TREATMENT SHEET 1	-
S217648/ HTR / DR / 0501	SURFACE WATER DRAINAGE	-

BLACKROCK DART-PARK ACTIVE TRAVEL SCHEME





- GENERAL NOTES**
1. ALL DIMENSIONS ARE IN MILLIMETRES UNLESS NOTED OTHERWISE
 2. ONLY WRITTEN DIMENSIONS SHALL BE USED. NO DIMENSIONS SHALL BE SCALED FROM THE DRAWINGS
 3. ALL LEVELS ARE IN METRES AND ARE TO MALIN HEAD DATUM
 4. ALL COORDINATES ARE IN METRES AND ARE TO IRISH TRANSVERSE MERCATOR
 5. DRAWINGS ARE TO BE READ IN CONJUNCTION WITH THE SPECIFICATION

FOR PLANNING

SITE LAYOUT PLAN

Scale	Sheet Number	Rev
1:500 @ A1	5217648 / HTR / DR / 0111	-

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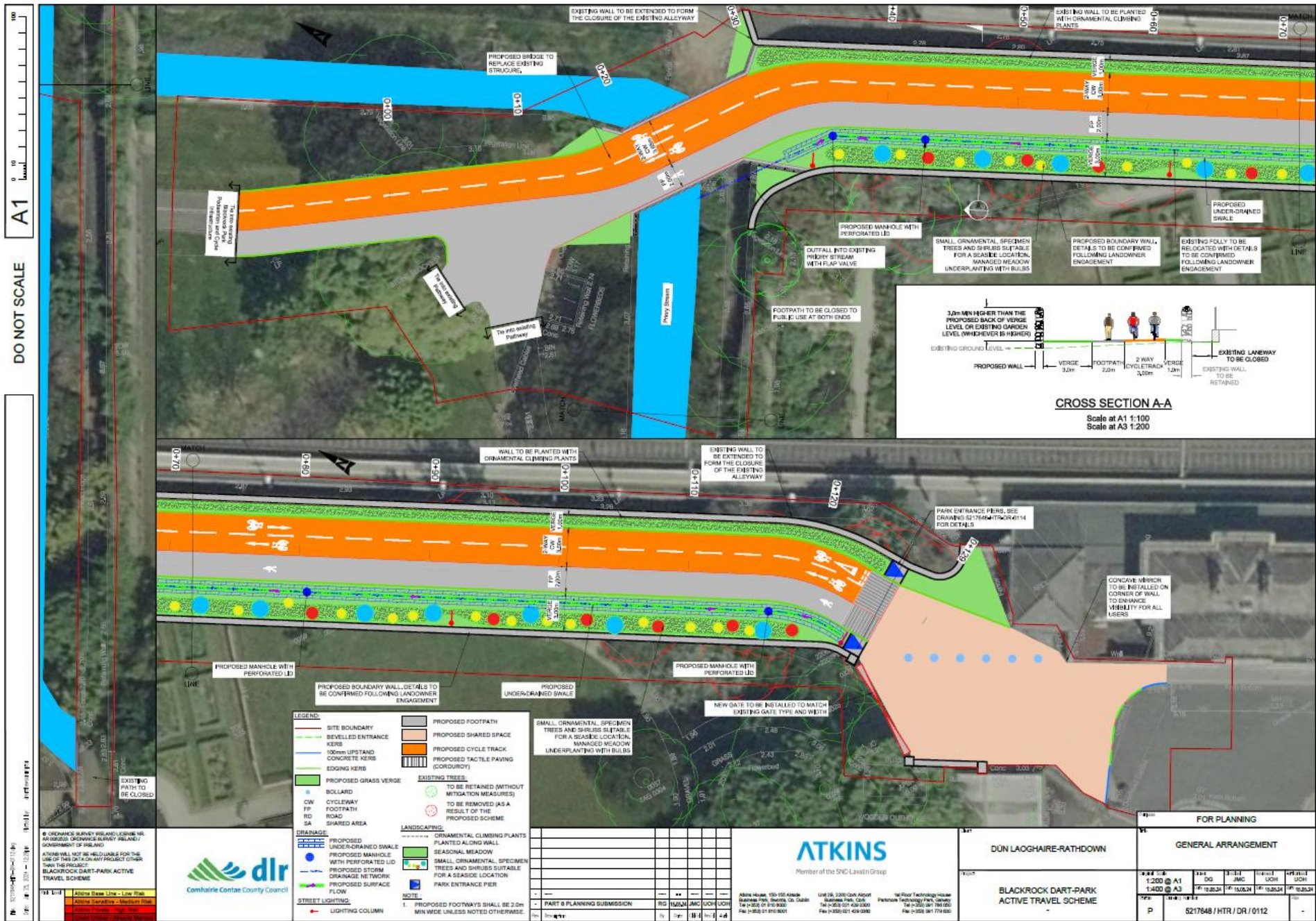
DUN LAOGHAIRE-RATHDOWN

BLACKROCK DART-PARK ACTIVE TRAVEL SCHEME

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Rev	Date	By	CHK'd	Rev'd	App'd
1					

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 Date: 24/01/2024 - 10:28:00
 Plotted by: j.mccormack





DO NOT SCALE
 A1
 0 10 20 30 40 50 60 70 80 90 100
 Scale bar in millimeters.

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Rev	1	2	3	4	5	6	7	8	9	10
Date										
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Appr										

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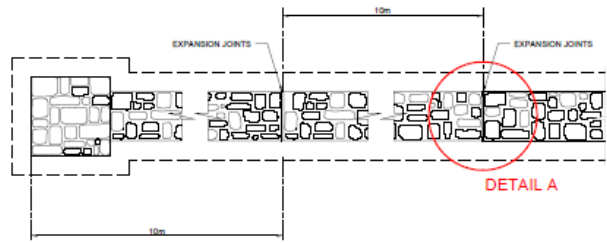
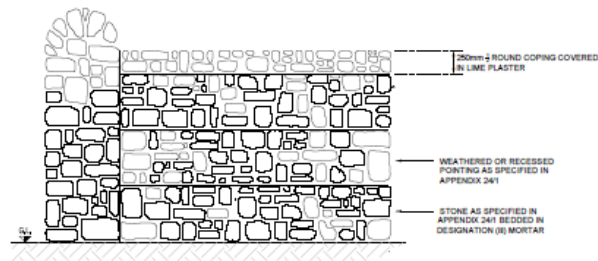
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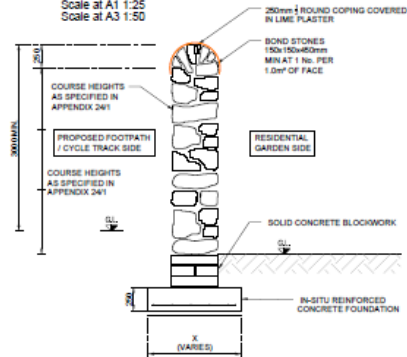
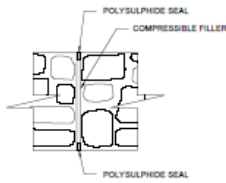
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Sheet	5217648 / HTR / DR / 0113					

A1

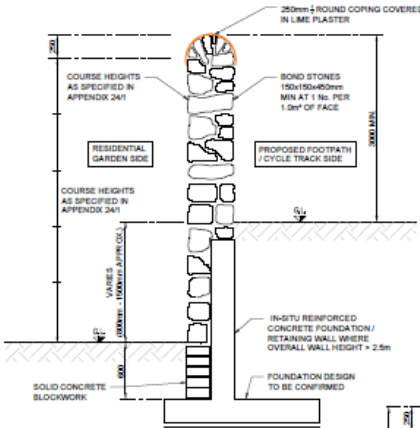
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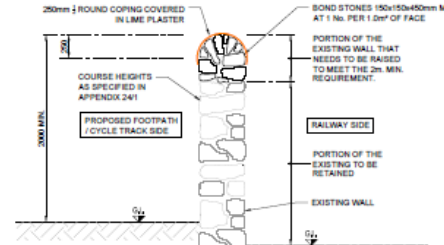
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Scale at A3 1:50



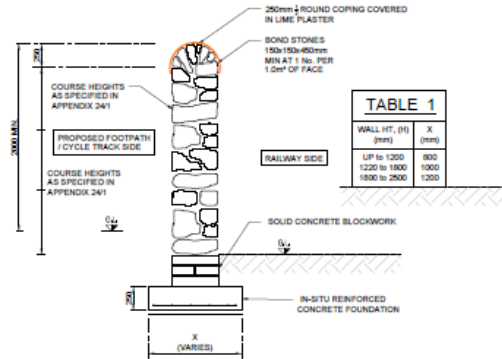
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Scale at A3 1:50



SECTION - WALL TYPE 1
Scale at A1 1:25
Scale at A3 1:50

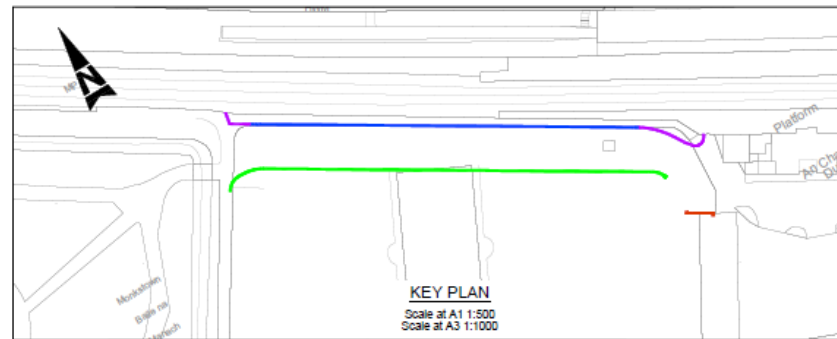


SECTION - WALL TYPE 2
Scale at A1 1:25
Scale at A3 1:50



SECTION - WALL TYPE 3
Scale at A1 1:25
Scale at A3 1:50

TABLE 1		
WALL HT. (H) (mm)	X (mm)	
UP TO 1200	800	
1200 TO 1800	1000	
1800 TO 2500	1200	



GENERAL NOTES

1. ALL DIMENSIONS ARE IN MILLIMETRES UNLESS NOTED OTHERWISE
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4. ALL COORDINATES ARE IN METRES AND ARE TO HIGH TRANSVERSE MERCATOR
5. DRAWINGS ARE TO BE READ IN CONJUNCTION WITH THE SPECIFICATION

LEGEND:

- WALL TYPE 1
- WALL TYPE 2
- WALL TYPE 3
- WALL TYPE 4

WALL NOTES:

1. MASONRY WALLS TO I.S. E.N. 1996 FULL ADHESION OF STONEWORK TO MORTAR AT ALL INTERFACES.
2. MINIMUM ALLOWABLE BEARING CAPACITY OF FORMATION IS 25 kN/m² (UNIFORMLY DISTRIBUTED) OR 50 kN/m² (TRIANGULARLY DISTRIBUTED).
3. MOVEMENT JOINTS AT 10m CENTRES (25mm COMPRESSIBLE FILLER AND 12mm POLYSULPHIDE SEAL)

FOR PLANNING

BOUNDARY TREATMENT



DUN LAOGHAIRE-RATHDOWN

BLACKROCK DART-PARK ACTIVE TRAVEL SCHEME

APP	NO	DATE	BY	FOR	STATUS
As Shown	1	15/03/24	RG	JMC	UOR
P	1	15/03/24	RG	JMC	UOR

5217848/HTR/DR/0301

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ATTN: Planning
 Allow Base Line - Low Flow
 Allow Canals & MUD on this
 Allow Canals & MUD on this
 Allow Canals & MUD on this

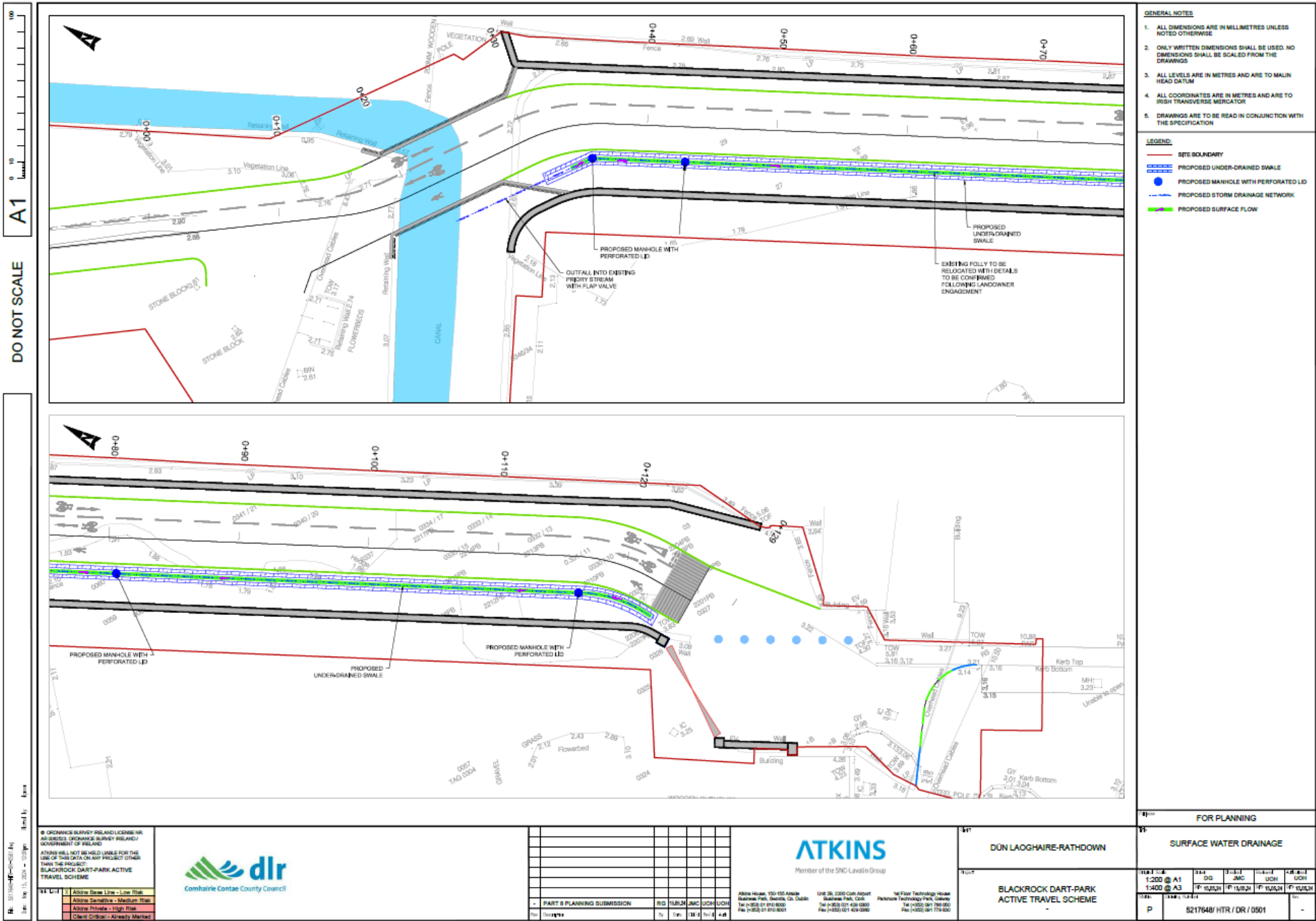
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1	1	15/03/24	RG	JMC	UOR

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APPENDIX A3 – Proposed Works

Photo Montages





View 1 – Southbound Elevated View
Existing



View 1 – Southbound Elevated View
Proposed



View 3 – Blackrock Park Entry
Existing



View 3 – Blackrock Park Entry
Proposed



View 4 – Bath Place Entry
Existing



View 4 – Bath Place Entry
Proposed



View 5 – Mid-Route view
Proposed

APPENDIX E - Historical maps and photographs

CONTENTS:

6 Inch First Edition Black & White (1829-41)

6 Inch First Edition Colour (1829-41)

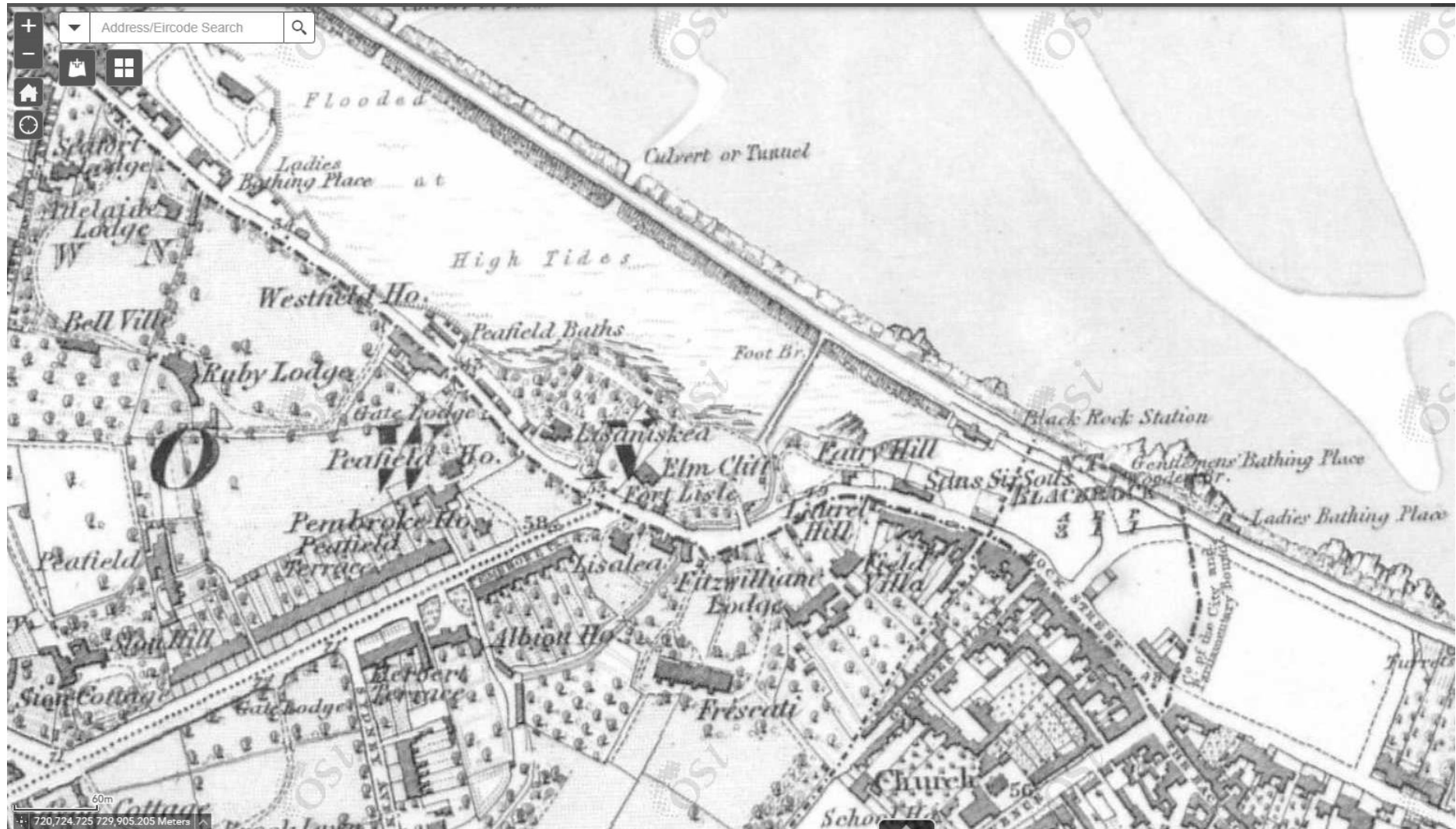
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6 Inch Last Edition Black & White (1830-1930)



6 Inch First Edition Black & White (1829-41)





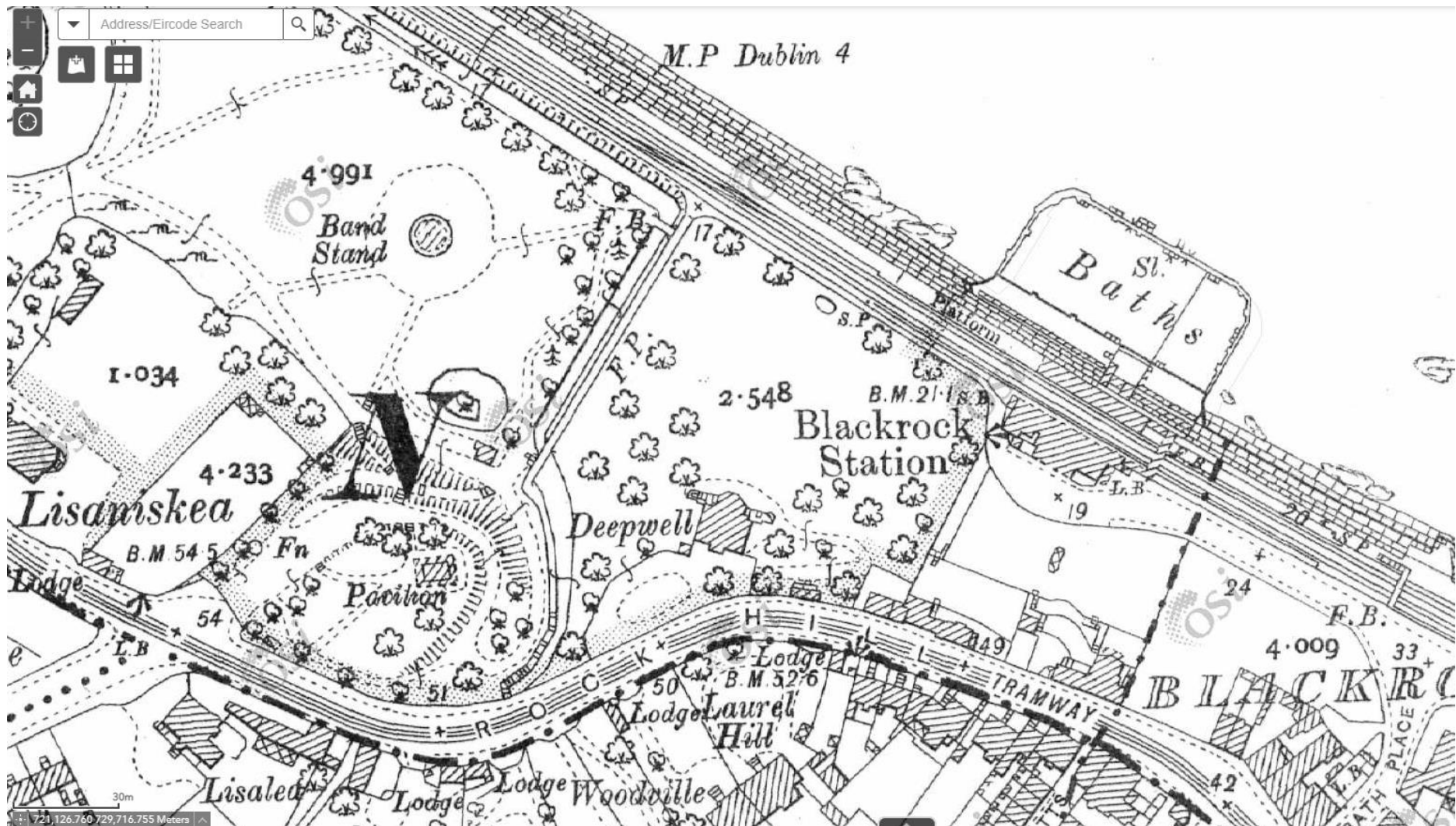
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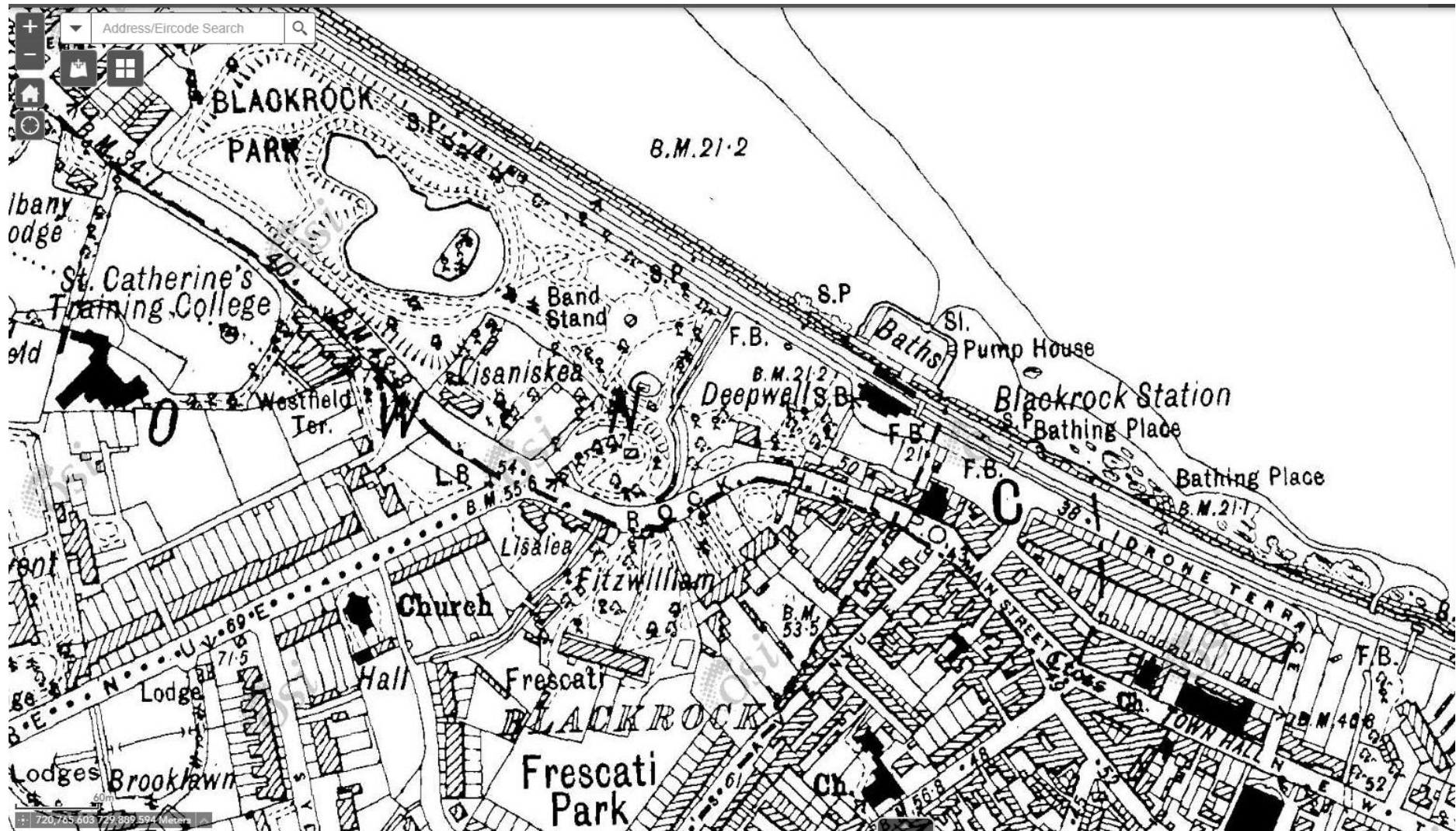
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Directors: Michael Lysaght B Arch FRIAI Dip Proj Mgmt. Elisabeth Churchard Dip Arch Tech MRIAI (Tech).
Colm O'Sullivan B Arch B.Sc (Arch) MRIAI Dip.Arb. Seán Fogarty B Arch B.Sc (Arch) MRIAI
Consultant: John Deaton B Arch Dip Arb. FCI Arb.



25 Inch Last Edition Black & White Last Edition (1897-1913)



6 Inch Last Edition Black & White (1830-1930)



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