

# Supplementary Booklet to Appendix 4

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**Character Appraisals and Mapping for each  
Proposed Architectural Conservation Area (ACA)**



**Vesey Place, De Vesci Terrace, and Willow Bank  
Architectural Conservation Area**

**Character Appraisal and Recommendations**



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## **1. Location and Description of Boundary of ACA**

### **De Vesce Terrace**

De Vesce Terrace commands a prominent position on high ground overlooking De Vesce Gardens to the west, Dun Leary Hill and Cumberland Street to the north. De Vesce Terrace survives intact together with its original coach houses.

### **Willow Bank**

Willow Bank is located lower down the hill to the south-east of De Vesce Terrace overlooking Vesce Gardens to the south, with York Road forming an eastern boundary. Dún Laoghaire VEC buildings and the higher density Smith's Villas are located along the northern boundary.

### **Vesey Place**

Vesey Place is located on the southern side of Vesey Gardens, facing north to north west. There are two terraces of houses in Vesey Place, the eastern part consists of a terrace of eleven three-storey over basement houses, while the western part consists of a terrace of ten houses of similar form.

To the rear of Vesey Place runs a mews lane-way known as Vesey Mews, access to which runs in the gap between the two terraces. On the mews lane are nine former stable buildings, which start behind Nos. 2 to 10 Vesey Place. There is also a structure behind No. 1, but this does not open onto the mews lane. The mews development to the rear of the eastern terrace of Vesey Place is less regular, with a mixture of original and modern structures standing behind Nos. 11 to 19.

Notwithstanding that the houses already enjoy a strong level of protection, within the ACA as Protected Structures their designation within an Architectural Conservation Area is fully justified. Vesey Place and De Vesci Terrace, together with the associated Vesey Gardens and De Vesci Gardens, form a coherent architectural and historical unit, which merits this designation.

The ACA includes all the properties in De Vesci Terrace and associated coach houses; De Vesci Gardens; Willow Bank; Vesey Gardens and the two terraces on Vesey Place. However, the boundary excludes some areas and buildings of architectural heritage value. In particular the coach houses and the laneway to the rear of Vesey Place and the nineteenth-century railings and granite walls, which run northwards from The Slopes to the end of Sloperton.

Modifications are, therefore, proposed to include within the Architectural Conservation Area the entire curtilages of the houses on Vesey Place; the laneway to the rear; together with all the granite wall and railings at the Slopes and Sloperton. The recommended revised boundary to the ACA is shown here.



## 2. CHARACTER APPRAISAL

### 2.1 Building Typology

De Vesci Terrace and Vesey Place are examples of a building typology characteristic of the early to mid-nineteenth century. This era saw the development of classically designed terraces with a stucco finish in the Dublin area (mirroring similar trends in London), particularly along the new railway line running south from Dublin City. These terraces were especially built in the new sea-side residential suburbs of Dún Laoghaire (then Kingstown), Monkstown, Blackrock, and Bray. This marked a departure in design from the town houses of the high Georgian period of Dublin, particularly in the change of external finish from exposed brick to stucco.

There was also an increased uniformity in the design of the houses, especially their exterior treatment. Parapet heights and chimneystacks were more uniform. Certain elements were now mass-produced, including plaster mouldings around windows and doors.

#### De Vesci Terrace

De Vesci Terrace comprises ten, two-storey over basement, dwelling houses with mews or stabling to the rear. The houses



*De Vesci terrace*



*No.s 10 and 10a De Vesci Terrace*

face westwards over De Vesci Gardens, running in a continuous line from north to south, No. 10 is an exception, having been extended in the mid-nineteenth century to four bays in width, to accommodate No. 10a.

The houses in De Vesci Terrace are substantial in floor area, being in excess of 400sq.m. They are typically about 12metres in width and extend to approximately 8.5metres in depth. The mews buildings are also of significant size, being two storeys in height, and some are used as dwellings.

The front facades of De Vesci Terrace are rusticated on the ground floor to resemble ashlar stonework. The entire frontage of each house has a continuous frieze, stringcourse, cornice and blocking course with a strong horizontal emphasis typical of the era. All but the front facades of the two central houses are painted white.

Nos. 5 and 6 the central two houses of the terrace form a breakfront creating a central form, while the end houses, Nos. 1 and 10 also step forward to provide stopends. At the centre point of the two middle houses the front roof parapet steps up to support the twin figures of Greek and Roman mythology, Castor and Pollux, the emblem of the De Vesci family. Castor and Pollux feature on the De Vesci family coat of arms, with the motto *Sub Hoc Signo Vinces* (Under This Sign You Will Conquer), appearing just below the twin figures.



*No 5 and No. 6 De Vesci Terrace 'Castor and Pollux'*



*No.10 and No. 10a De Vesci Terrace*

The centrally positioned entrance door to each house in the terrace is reached by a flight of granite steps, the number of steps increasing in number from No. 10 to No. 1, to allow for the topography. With the exception of No. 10, the entrance is framed by a classical portico, with a pair of sturdy Greek Doric columns supporting a simple entablature. The doors are square with rectangular toplights and bracket surrounds. Oriel casement windows, with lead canopy roofs, are located to each side of the entrance at ground floor level while the upper level sash windows on the front façade have simple, moulded architraves, surmounted with a cornice. The front upper windows of Nos. 1, 9 and 10 De Vesci Terrace are six-over-six sash windows, but those of the remaining houses are one-over-one sash type.

No. 10 was the largest house on the terrace, facing *'Gortleitragh House'*, at one time home of Lady Gillamore, for whom stables were provided at the back of the terrace. Originally No. 10 was known as *'De Vesci Park House'*, it was later extended and sub-divided into two dwellings – Nos. 10 and 10a.

The coach houses to the rear in many cases have been altered, although some still retain their original fanlights above the entrance doors. These buildings have slated roofs and rendered walls. But the render has been removed in several cases, exposing rubble granite walls.



*No.7 De Vesci Terrace*



*De Vesci Mews Lane*

## De Vesci Gardens

De Vesci Gardens, now privately owned by a committee of lessees and residents, have been maintained since 1844. The gardens are an integral part of De Vesci Terrace and Sloperton. Consisting of six acres of ground, they were laid out on the same level as De Vesci Terrace to overlook Dún Laoghaire Harbour and Dublin Bay. Approximately one and a half acres are set out as tennis courts with a small club house, while the remaining grounds are formally set out with walkways, arbours, planted flower beds and open lawns. Gravelled pathways wind through the gardens in the Victorian style to display the individual trees, shrubs, and plants.

The main gates to the gardens are at the junction of De Vesci Terrace and Sloperton, but there are other wrought iron pedestrian gates leading into the gardens. In the past, the gardens included a croquet lawn and a fine Victorian thatched summerhouse, which was used to host summer parties by the residents. Also scattered around the grounds were Victorian garden benches with a leaf branch pattern, many of which survive. The summerhouse and croquet lawn are no longer in existence. The Longford-De Vesci Estate generally turned down requests by others to use the gardens, but an exception was



*De Vesci Gardens*



*De Vesci Gardens*

made for the doctors and nurses of the nearby Monkstown Hospital on Pakenham Road (De Vesci Papers). In 1926 a small portion of the gardens on the northern side was compulsory purchased for road widening at Dún Laoghaire Hill.

In 1949 the Longford-De Vesci Estate proposed to sell off the gardens to the Council. However, the residents of De Vesci Terrace and Sloperton secured a lease for their continued private ownership of the gardens.

*The trustees and residents would not like to see the gardens handed over to the Local Authority (Vesey Papers, Kingstown Sales Committee).*

De Vesci Lodge, later described as the gardener's cottage, was built in 1836 behind No. 1 De Vesci Terrace, leading onto Cumberland Street (James McEvoy lease map 1844). Today a bungalow stands on the site.

### **Willow Bank**

Stewarts, the land agents, leased the lands for the two pairs of semi-detached houses overlooking the lower section of Vesey Place Pleasure Grounds. These four dwellings known as Willow Bank were built between 1860-1864. Set out on large plots on lands previously occupied by a gravel pit in the early nineteenth century, they consist of two pairs of two-storey over semi-



*De Vesci Lodge to rear of No.1*



*Willow Bank*

basement, semi-detached villas. The houses reflect some of the changes that occurred within residential design in mid-nineteenth century suburban Dublin, in the semi-detached format and overhanging eaves - replacing the terraces and parapets of the late Georgian era. Also representative of these changes is the change from full basement to half basement with raised ground floor level. The fenestration retains the essential characteristics of the previous era, consisting of sash windows, generally with six-over-six or four-over-four glazing patterns. A flight of steps originally gave access onto York Road, at the end of the Willow Bank road, but this has since largely disappeared.

### **Vesey Place**

Vesey Place built between 1843 and 1855 and named after William Vesey, consists of two residential terraces located between The Slopes and York Road, overlooking Vesey Gardens to the north. There is a laneway to the rear called Vesey Mews leading to some substantial mews buildings.

### **Nos. 1-10 Vesey Place**

Nos. 1 to 10 were constructed first, between 1843 and 1848, as two storey over basement, three-bay houses. The plots are substantial and vary slightly in depth, being 67metres deep (including the mews) and are about 12metres wide on average.



*Willow Bank*



*Nos 1-10 Vesey Place*

The houses are comparable in scale with those of De Vesci Terrace, the main part being approximately 8metres deep, with a very substantial return bringing the overall depth up to approximately 12metres. At the front, the houses are set back from the public footpath by 11.5metres, with the boundary defined by decorative metal railings over a granite plinth wall.

The terrace is classical in style, with a painted, stucco finish to the front façade and each house is separated from its neighbour by plaster quoins. String courses divide the facades horizontally at ground and first floor cill levels, with a plain cornice and blocking course at parapet level.

The sash windows of the front façade, ground and first floor, are framed with simple architraves with classical mouldings, supported by decorative brackets above. The sash windows in the front elevations of Nos. 1 to 6 Vesey Place has six-over-six glazing patterns. The last four houses in the terrace, Nos. 7 to 10, have one-over one plate glass sashes, reflecting improved availability of larger panes of glass in the middle of the nineteenth century.

Each house has a substantial front entrance porch, which projects approximately 2metres from the main façade and is about 3metres in width (externally). These are also designed in classical style with plain pilasters at the corners surmounted by a frieze and cornice.



*No.1 Vesey Place*



*Mews lane between Nos. 10*

Below this entablature the pilasters frame a central panel into which a relatively simple, four panel timber doors are inserted, with a decorative fanlight over. The side elevations of each porch are also fitted with corner pilasters framing a round headed window at the same height as the entrance door. A decorative moulding, at the head of the door, returns around the side elevations, tying the composition together.

To the rear of Nos. 2 to 10 are the associated coach houses, many of which retain their original form, despite having been separated from the main dwelling. These mews buildings are of particularly good design quality and finish and are for the most part in use as separate dwellings. They are constructed in pairs of semi-detached buildings, with the principal elevations at right angles to the laneway. The mews buildings are of significant scale, being about 11metres x 5metres on plan and containing two floors.

### **Nos. 11-21 Vesey Place**

Nos. 11 to 21 Vesey Place, located between the Vesey Mews Lane and York Road, were constructed between 1849 and 1855. These houses are two bay, three-storey over basement. The original plots were, for the most part, similar in depth to those of Nos. 1 to 10 Vesey Place, but at 7.5metres width are significantly narrower, But Nos. 19 to 21 have more shallow plots.



*Mews lane to rear of Nos. 1- 10 Vesey Place*



*Nos. 11-21 Vesey Place (view from York Road)*

The houses are approximately 12metres deep, with some having additional returns. At the front, the houses are set back from the public footpath by a distance of 11.5metres, with the boundary defined by decorative metal railings over a granite plinth wall.

The front facades of Nos. 11 to 21 Vesey Place are finished in painted stucco. There are continuous stringcourses running horizontally at ground floor level and at first floor cill level. As with Nos. 1 to 10 Vesey Place, there is a strong, simple frieze, cornice and parapet treatment at the top of the front elevation. The houses are set out in pairs (i.e. with a handed plan), with two sets of granite steps leading up to each pair of front entrance doors.

In Nos. 11 to 20 Vesey Place, decorative brackets to each side of the entrance doorways support a single, strong entablature over both entrance doors. The doorways are typical of this type of nineteenth century architecture, and comparable examples from the period are found throughout Dún Laoghaire and Blackrock. The panelled entrance doors have half-glazed side lights and rectangular fanlights integrated into the door frame. An exception to this pattern is No. 21, at the eastern end of the terrace, which has an additional entrance porch located to the side of the house. The fenestration and doorway of No. 21 are also different, incorporating round heads to the windows.



*Nos. 11 and 12 Vesey Place*



*Nos. 19 and 20 Vesey Place*

The window openings in the front façade of Nos. 11 to 21 Vesey Place are classically proportioned, those on the top floor lacking the height of the ground and first floor windows. The latter have decorative moulded architraves, with a cornice and frieze over, whereas the second-floor windows are simpler, lacking a cornice over. Timber sash windows were used almost universally in buildings of the mid-nineteenth century, as during the previous century. But the improved availability of glass, due to both technological changes and taxation policy, lead to the introduction of larger window panes, dispensing with the typical Georgian style small panes of the previous era. Numbers 11 to 21 Vesey Place display a mixture of earlier forms – six-over-six sashes, with the larger panes of glass one-over-one sashes.

Substantial mews buildings were not erected to the rear of every house in the terrace of Nos. 11 to 21 Vesey Place, in direct contrast to Nos. 1 to 10 Vesey Place (cf. Second Edition OS Map). There are four older, two-storey mews houses on this section of the lane – Nos. 12, 13, 16 and 20a (rear of No. 18 Vesey Place). Modern houses have been inserted to the rear of Nos. 11, 14 and 15, but are set back from the established building line. A large area to the rear of Nos. 17 to 21 Vesey Place is used as a builder's yard.

In the 1950's and 1960's a number of the houses in Vesey Place were divided into flats, and the mews buildings were converted to provide residential use separated from the main house. During the late 1970's and early 1980's, the terraces again began to attract families and many of the Vesey Place houses were reconverted to single-family dwellings.



*No. 21 Vesey Place*



*Mews lane to rear of Nos. 11-14 Vesey*

## Vesey Gardens

This public open space separates Vesey Place from Willow Bank and Sloperton. The gardens are set out on two levels, the lower area located in front of Willow Bank, and at approximately the same ground level. In the early nineteenth century, this area was a gravel pit. The upper level of Vesey Gardens, to the north, stands in front of Nos. 1 to 10 Vesey Place. In the sixties, the upkeep of these gardens became problematic, as more of the houses in Vesey Place were converted into flats. In May 1966, the Longford-De Vesce Estate Architect was requested to submit plans to the Local Authority for approval of building on Vesey Gardens (De Vesey Papers). However, the proposal did not advance. In 1970, the Longford-De Vesce Estate became increasingly concerned because of the conversion of almost all the houses in Vesey Place to flats and significant dumping of waste in Vesey Gardens. At this time, the Gardens were described as being almost derelict. In 1972, it was proposed to sell the Gardens to Dún Laoghaire Corporation, but as a clause in the lease of these lands, which predated 1931, stated:

*“the gardens shall continue to be used only as pleasure grounds at present”.*

This clause prevented the sale of the Gardens and the Estate decided to cooperate with the trustees of the Gardens, by making only a nominal objection to a compulsory purchase order by Dún Laoghaire Borough Corporation. Vesey Gardens are now in the care of Dún Laoghaire-Rathdown County Council, with low granite walls that run around the perimeter of the parkland and with pathways running between the trees.



*Vesey Gardens - view from Vesey Place*



*Vesey Gardens - view from Willow Bank*

## 2.2 Building Materials and Finishes

### Roofs and Chimneys

The pitched roofs of the houses in De Vesce Terrace are in three parts. The front section is generally continuous with its neighbours, with a valley parallel with the ridge and separating the front from the rear. The rear roofs are in two, hipped semi-detached parts of unequal size. There are views of the rear roofs from Cumberland Street and from the VEC lands.

The roofs of numbers Vesey Place are in two main parts, with valleys in between. Nos. 1 to 10 have hipped, gabled returns at right angles to the main, front roof. Nos. 11 to 21 also have a continuous ridge to the front roof. The rear roofs are of similar scale, but subdivided by valleys running between hips, at right angles to the main ridge.

The roofs were originally covered with natural Welsh slates, some of which have been replaced by modern artificial equivalents. The very substantial parapets to the front of the houses in De Vesce Terrace and Vesey Place, limit views of the front roofs from the public realm. However, there are views of the roofs at the rear of Vesey Place from York Road and from Knapton Road.



*Rear roofscape De Vesce Terrace*



*Rear roofscape Vesey Place*

Chimney stacks, placed centrally over party walls, with twin rows of terracotta pots above, form a visually important feature of the terraces. At Nos. 1 to 10 Vesey Place the chimney stacks are painted to match the houses and most of the clay pots are original terracotta. The pots are in groups of ten to the front and in groups of six on the rear stacks. At Nos. 11 to 21 Vesey Place the chimney stacks are cement rendered with each stack to the front containing ten terracotta pots and six to the rear. Along De Vesci Terrace the grouped chimney stacks are finished in cement render with terracotta clay pots in groups above.

### **Stucco Finish to Walls**

The consistent use of stucco or lime render is a strongly unifying feature of Vesey Place and De Vesci Terrace. This is typical of many of the terraces built in south County Dublin in the mid- nineteenth century following construction of the new Dublin to Kingstown railway line, which was subsequently extended to Bray.

The strong horizontal lines of the parapet-level cornice and first floor string courses, visible on De Vesci Terrace, are typical of the era, together with the channelling of the external render on the ground floor to resemble stonework. With the exception of the two central houses of the terrace, the front facades are painted white. Rear facades are generally left unpainted.



*Chimney Stacks and Pots Vesey Place*



*No.6 De Vesci Terrace*

In the case of Nos. 1 to 10 Vesey Place, the terrace has a painted, stucco finish to the front façade and each house is separated from its neighbour by plaster quoins. Again, the façades are divided horizontally by string courses at ground level and first floor cill level, with a plain cornice and blocking course at parapet level. The front façades of Nos. 11 to 21 Vesey Place are also finished in painted stucco with continuous stringcourses running horizontally at ground floor level and at first floor cill level. As with Nos. 1 to 10 Vesey Place, there is a strong, simple frieze, cornice, and parapet treatment at the top of the front elevation. Rear façades are left unpainted.

Finishes to Willow Bank houses are indented lightly to resemble stonework but are not painted.

### **Windows and Doorways**

Timber sash windows were used almost universally in buildings of the mid-nineteenth century, as they had been in the eighteenth century. Improved availability of glass, due to both technology changes and taxation policy, lead to the introduction of larger window panes around this time, replacing the typical *Georgian* small panes of the previous era. The development of De Vesce Terrace and Vesey Place was carried out around the time this change in fenestration occurred and it can be seen in the buildings.



*No. 7 Vesey Place*



*Oriel window and doorway De Vesce Terrace*

De Vesce Terrace and Vesey Place contain a variety of timber, double – hung, sliding sash windows. Some contain their original glazing patterns of six panes over six while others contain one of one plate glass sashes. Oriel windows of the type seen on De Vesce Terrace are characteristic of the mid-nineteenth century.

### Doors and Fanlights

The use of decorative brackets to each side of the doorways supporting strong, but simple cornices over, in Nos. 11 to 21 Vesey Place, is typical of this type of nineteenth century architecture. The more elaborate treatment of the doorways in the houses of Nos. 1 to 10 Vesey Place and of De Vesce Terrace is less common in the Dublin area. Fanlights are fitted to all front doorways, typically rectangular, but those of Nos. 1 to 10 Vesey Place are round headed. Doors are panelled solid timber types.

### Railings and Plinth Walls

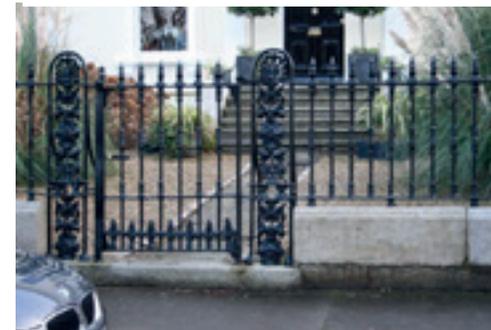
Within the proposed ACA the railings separating the front gardens from the public realm follow a range of design types. On De Vesce Terrace they stand on a granite capstone, over a substantial rendered wall. On Vesey Place, the railings sit on a low wall dressed granite plinth and the gates are flanked by ornate cast iron panels.



*Vesey Place doorways*



*Railings and plinth wall De Vesce Terrace*



*Railings and plinth wall Vesey Place*

## Walls to Boundaries

A feature of the overall development of the Longford-De Vesci lands is the use of rubble-built granite walls. These align the laneway to the rear of Vesey Place and the boundary of York Road with Vesey Gardens and the rear and side gardens of Nos. 19 to 21 Vesey Place.

A good quality boundary treatment is visible along the site of the former house 'Gortleitragh', which is now occupied by a modern apartment development.

There is a substantial retaining wall consisting of disparate finishes to the rear of De Vesci Terrace along the boundary with the VEC lands. This is visible from the public realm in Cumberland Street.



*Wall to Vesey Mews- view from Knapton Lawn*



*Retaining wall to rear De Vesci Terrace- view from VEC lands*



*Wall to site of apartment scheme on site of Gortleitragh- view from Vesey Gardens*

### 3. Streetscape Character and Appraisal

#### 3.1 Visual Character

The residential character of the proposed ACA has changed little since the Longford-De Vesce Estate originally developed the land.

De Vesce Terrace and Vesey Place are unified architectural compositions, of significant scale. De Vesce Terrace is approximately 125metres long and the two terraces of Vesey Place taken together are over 200metres, from end to end. Both display strong, classical designs facing onto substantial areas of parkland, which act as foils to the general formality of the buildings. This visual interplay is an important characteristic of these fine residential developments.

The replacement of *Gortleitrigh and The Slopes* with blocks of apartments and infill housing in the 1960s and 1970s represent the only major interventions into the Victorian architecture of the proposed Architectural Conservation Area. De Vesce Gardens continue to be managed by a committee of residents and Dún Laoghaire Rathdown County Council maintains Vesey Gardens.

#### 3.2 Plots and Boundaries

The plot sizes of the houses on De Vesce Terrace are substantial, but modest in relation to the scale of the houses. The plots are

approximately 35metres deep by 12metres wide including the site of the mews house.

The plot sizes of Nos. 1 to 10 Vesey Place are considerably larger. They vary slightly in depth, being about 67metres deep on average (including the mews) and are about 12metres wide. The plots of Nos. 11 to 21 Vesey Place are significantly narrower at about 7.5metres width. The depth of the plots of numbers 11 to 18 Vesey Place is generally similar to that of Nos. 1 to 10, but Nos. 19 to 21 have shallow plots, which taper on plan where they meet the boundary with York Road.

Boundary treatment to the front consists of metal railings (wrought and cast iron) on a granite plinth wall. The boundary to the rear is defined by a range of walls types, finishes to out-office or garage structures.

#### 3.3 Density and Building Use

De Vesce Terrace has a net density of about seventeen houses per hectare (not counting the mews buildings as separate dwellings). Building use within the terrace is residential. Vesey Place has a net density of approximately fifteen houses per hectare, not counting the mews buildings as separate dwellings. Building uses in the two terraces are predominantly residential but include some small-scale office activity.

### 3.4 Vistas

De Vesce Gardens overlook Dublin Bay with excellent views of the bay from the upper windows of the houses. But the main views from the houses in De Vesce Terrace are onto the Gardens. Vesey Place enjoys a view over Vesey Gardens. There are also limited views into the area from York Road.

### 3.5 Street Furniture and Surfacing

Wired services, particularly electrical, are a prominent feature along Vesey Place and De Vesce Terrace. Connections consist of crude fixings directly into the facades of houses, the visual impact of which is negative.

Parking control signs and parking ticket vending machines exist and have a negative visual impact. There are a number of benches both timber and iron within De Vesce Gardens, a number of which were installed when the gardens were originally set out including iron seating in a leafy style one of which has been incorporated into a sheltered arbour. The remnants of gas street lighting can be seen at De Vesce Terrace.

Footpaths are concrete with little use of traditional materials, with the exception of some granite kerbstones along De Vesce Terrace.



*View to Dublin Bay from De Vesce Gardens*



*Gas lit street lamp minus lantern – De Vesce Terrace*



*Iron seat in De Vesce Gardens*

## 4. Landscape Character and Appraisal

### 4.1 Open Spaces

The proposed ACA is unusually well provided with two open spaces of high quality in the form of De Vesci Gardens and Vesey Gardens. Both include an extensive collection of mature trees.

De Vesci Gardens is a private park containing fine planting, pathways, and seating. There is a tennis club, with four, all-weather courts, which have flood lighting. Access to De Vesci Gardens is limited to residents and other key holders, particularly members of the tennis club.

Vesey Gardens is a public open space, the boundaries of which are delimited by a low, granite rubble wall. Much of the land now forming the open space was the scene of gravel pit operations in the early nineteenth century, leaving a landscaped hollow within the park.



*De Vesci Gardens*



*Vesey Gardens*



*Stone seat in De Vesey Gardens*

## 5. THREATS AND POSITIVE FACTORS

### 5.1 Negative Elements

Original buildings within the ACA are generally well maintained with the houses on De Vesce Terrace retaining their original use as single-family residences. The houses on Vesey Place had mixed fortunes, with some being sub-divided into multi-unit residential use. While this had some negative impact, many of these houses have since reverted to single family use.

A possible threat to the integrity of Vesey Place is the formation of vehicular entrances, with off-street parking, in the front curtilages of the houses. There is one example of this on the terrace to date.

The wire-scape to the front of both Vesey Place and De Vesce Terrace is a negative visual factor. In particular, the crude fixing of connections to the façades of the buildings is regrettable.

To the rear of De Vesce Terrace and Vesey Place the laneways have been maintained to a generally high standard. There is some negative impact due to fragmented treatment of the properties onto Vesey Mews Lane at its eastern end and the use of the lands to the rear of Nos. 18 to 21 Vesey Place, as a builder's yard does not add to the residential amenity of the area. Use of this area seems to have been unresolved historically, as shown by the 1870 OS Second Edition map.



*Wired services Vesey Place*



*Vesey Mews Lane- East*

The redevelopment of properties in the environs of the ACA, on the sites of 'Gortleitragh' and 'The Slopes', has had a negative impact on the architectural integrity of this area of nineteenth century buildings. It is important that any future developments on lands in the vicinity are of high architectural standard, executed in a manner, which is not detrimental to the integrity of the ACA.

## 5.2 Positive Elements

The location of the area on the edge of Dún Laoghaire and close to the many amenities of the town, is a positive factor in terms of the future of the ACA, as it remains a desirable place to live. The principal buildings are well built, and most are well maintained, the mews buildings less so. The standard of finish of the houses is high, the apparent affluence of the area also provides a financial underpinning of its architectural heritage.



*Site of Gortleitragh*



*De Vesce Mews*

## **6. ASSESSMENT OF SPECIAL INTEREST**

### **6.1 Architectural Interest**

The mid-nineteenth century saw the appearance of residential terraces along, and adjacent to, the coast of south County Dublin. De Vesce Terrace and Vesey Place are fine examples of such classical terraces, with stucco finish and Greek Revival details. They are architectural compositions of quality and scale, which merit inclusion on the record of protected structures. It is considered that the terraces are of regional interest in architectural heritage terms. The Willow Bank houses are also good examples of a later type, but arguably of less significance in architectural heritage significance.

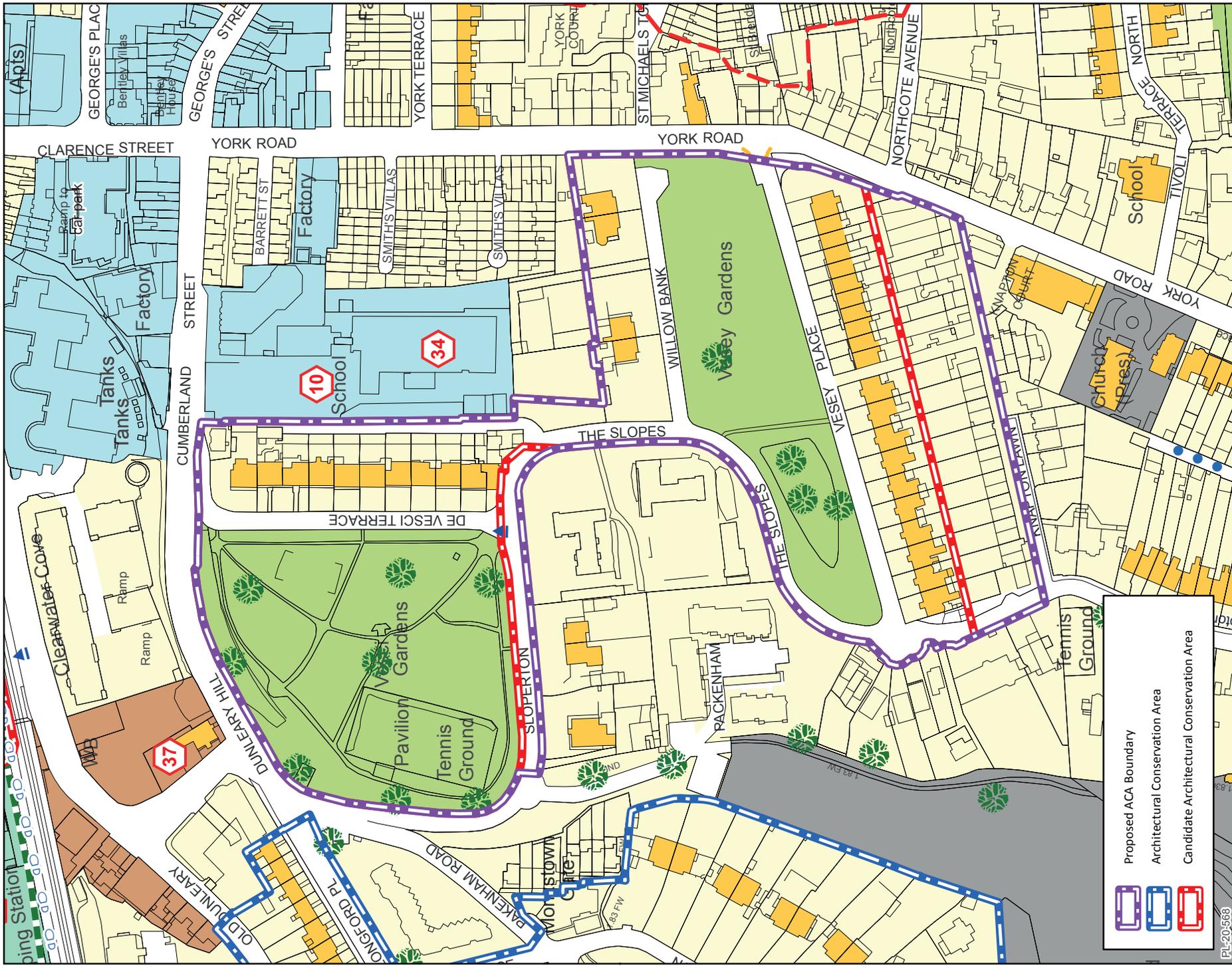
The mews buildings to the rear of the main houses in De Vesce Terrace and Vesey Place are of significance, firstly, as part of the overall nineteenth-century composition and as they contain original built fabric. They were generally constructed to a lower standard than the houses, but those to the rear of Nos. 1 to 10 Vesey Place are of particularly good quality in design and finish.

### **6.2 Cultural Interest**

The type of development represented by De Vesce Terrace and Vesey Place of large, classically designed, stucco faced terraces constructed for the upper middle classes ceased to be built later in the nineteenth century. De Vesce Terrace and Vesey Place represent a brief, late flowering of the Regency style in Irish architecture.

### **6.3 Historical Interest**

In addition to the architectural significance of Vesey Place and De Vesce Terrace, the development is also of relevance to the history of the large, land-owning class in Ireland. Unlike many of their, the Longford and De Vesce families were fortunate to have the opportunity of developing lands along the new railway line for residential use close to Dublin City. This development provided both families with new sources of income at a time when other rural landlords were coming under increasing economic and political pressure, leading ultimately to the loss of their estates and the demise of their class.



 Proposed ACA Boundary  
 Architectural Conservation Area  
 Candidate Architectural Conservation Area

PL-20-568



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**Dún Laoghaire-Rathdown Draft County Development Plan**  
**Proposed Changes to Architectural Conservation Area (ACA)**  
**De Vesci Terrace & Gardens, Willowbank, Vesey Place & Gardens, Dun Laoghaire**

Planning Department  
 M Henchy  
 Director

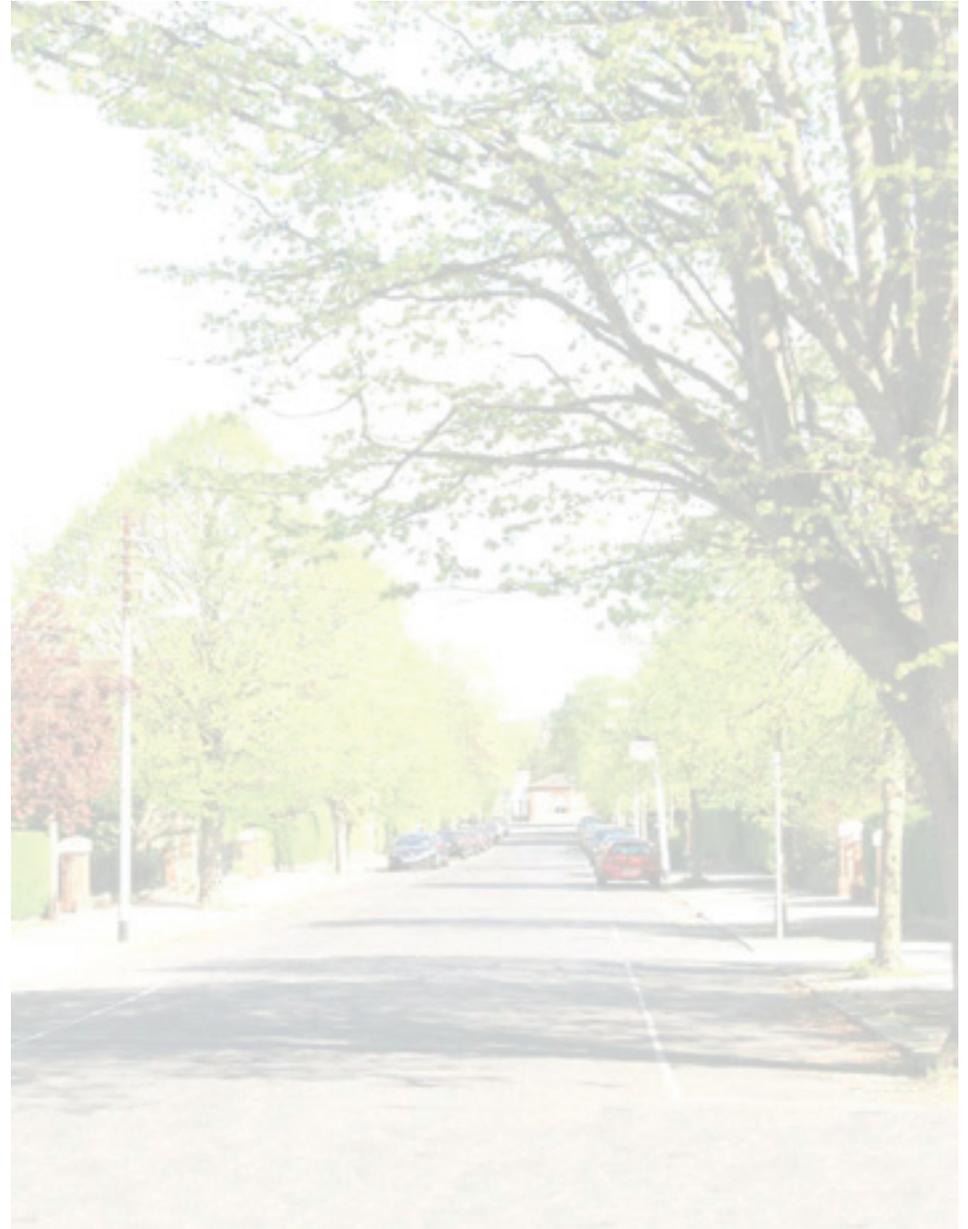
Senior Planner:	L McGauran	Chief Technician:	
Prepared By:	E Nevin/S O'Hara	Drawn By:	M Hennessy
Date:	January 2021	Scale:	1:2,500
		Drawing No:	PL-20-568



**Marlborough Road**

**Architectural Conservation Area**

**Character Appraisal and Recommendations**



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## 1. Location and Description of Boundary of ACA

Marlborough Road is in the townland of Glenageary, to the south east of Dún Laoghaire. The road runs more or less due south from its junction with Station Road before turning through a right angle to run westwards, to meet Adelaide Road.

The street was laid out in the late nineteenth century, when about half of the houses were built, the remainder following in the inter-war years of the twentieth century. The houses built in the later phase are generally on a smaller scale. Despite the lapse of time, there are stylistic similarities between the first and second phase houses, the former coming early in the Arts and Crafts movement and the latter at the end of that period.

The Marlborough ACA boundary includes all the houses in Marlborough Road extending back to a line that corresponds to the end of their rear gardens and incorporates the full length of the road on both sides. At the Adelaide Road and at the Station Road ends, the boundary runs along the property boundary at the back of the footpath. The northern end of the ACA includes the entire grounds of the two most northerly properties on each side of the road – ‘Rathruadh’, ‘Cultra’, ‘Glencar’ and ‘Lützen’. There is one Protected Structure within the defined boundary – ‘Hazelhurst’, near the bend in the road.



## 2. Character Appraisal

The houses in Marlborough Road were built in two distinct phases, with thirty years between them in which no houses were built. Analysis of the character appraisal shows that despite this time difference, there are some elements in common to both periods.

### 2.1 Building Typology

There are three phases of building at Marlborough Road – the original houses begun in the late 1870s, the slightly later houses of the nineteenth century, and those that were built between 1928 and 1932.

### 2.2 Nineteenth Century Houses

The sixteen houses built in the nineteenth century include four pairs of semi-detached houses and eight detached houses. All are basically two-storey, some with basements and some with attics. Two of the pairs of semi-detached houses have basements, and two of the detached houses, while three of the detached houses have attic storeys. Only one has both attic and basement, 'Warriston', which is probably the largest house in the street. 'Warriston' and 'Cultra' had the highest rateable valuation of any building in Marlborough Road, at £73. Lyndhurst had the next highest valuation, at £68, followed by 'Hazelhurst', at £64.

### Facades

Eight of the nineteenth century houses are faced in brick. These include the two pairs of semi-detached houses at either end of the road, and the detached houses at 'Aclare', 'Hazelhurst', 'Lyndhurst', and 'Warriston'. The semi-detached houses are built in the style that was common in the City's southern suburbs at the time, with high flights of granite steps leading to the front doors. There are bracketed eaves, polychrome brick, and granite quoins. The original brickwork had tuck pointing or wiggling. These houses have single bays to the side set back behind the front building line.

'Hazelhurst' and 'Lyndhurst' have very similar details, with parallel quoins of raised brick, label moulds and covered eaves. Each has a single storey brick bay to the front, stop chamfered brickwork and other brick detailing.



*Detail of brick at Lyndhurst*



*Detail of No. 1 Marlborough Road*

'Aclare' was built in the first phase of construction in the late 1870s, and is similar in style to the two pairs of brick semi-detached houses, but without the basement. 'Warriston' is slightly later and is built in a softer toned brick and with detailing in Portland stone.

The eight other nineteenth century houses are rendered and painted, though 'Limasol' was only painted for the first time in about 2005. These include two pairs of semi-detached houses along the southern section of the street, along with 'Marlborough House' and, all dating from the late 1870s, and with significant amount of detailing in the render. 'Crevamor' is slightly later in date, but not dissimilar to the first rendered houses, with moulded rendered surrounds to the windows and front door.

The last two rendered houses of the nineteenth century are 'Rathruadh' and 'Cultra', both built by the architect 'John L Robinson', and both similar in style. These incorporate red brick at ground floor level, painted render on the upper floor, with tile hanging in the gables. The brickwork is laid in English garden wall bond in both houses, this being a feature of the late nineteenth century.



*Detail of render on No. 3 Marlborough Road*



### **Roofs**

Most of the nineteenth century houses in Marlborough Road have natural quarry slate roofs. The exceptions are 'Rathruadh' and 'Cultra', which have tiles. In most cases the roofs are hipped, sometimes with a gable facing the front, and with the slate laid in simple courses and capped with ceramic ridge tiles. 'Crevamor' has a roll moulding on the ridge and hip tiles, while 'Hazelhurst' has two courses of scalloped slates. 'Cultra' has red ceramic pantiles, while 'Rathruadh' has flat ceramic tiles with scalloped courses near the ridge and decorative ridge tiles.



*Detail of tiles at Rathruadh*

## Chimneys

Many of the chimneys are rendered and lack any particular features, though some have corbelling. In several instances, the chimney stacks have been rebuilt and lack the corbelling. Some, such as 'Larnaca' and 'Limasol', have decorative render panels on the stacks. 'Hazelhurst' has elaborate brick detailing, while 'Rathruadh', 'Cultra' and 'Warriston' have tall, imposing stacks rising from the eaves, those on 'Rathruadh' having detailed vertical mouldings. At 'Warriston' and 'Cultra' the stacks are connected to the steeply pitched roofs by a form of dormer.



*Hazelhurst*



*Original pot on Glencar*



*Warriston*



*Rathruadh*



*Original pots on Larnaca and Limasol*

A surprising feature of the nineteenth century houses in Marlborough Road is that most of them have very simple chimney pots. Those seen in the photograph of 'Warriston' in the centre above are typical and are similar to the twentieth century style, with the cylindrical flue liners rising above the stack. A few originals survive, such as one Dublin-style pot on 'Glencar', suggesting that this was the style on 'Lützen' and 'Glencar' originally, while replaced with replicas in other styles.

## Windows

Almost all the surviving original windows to the front of the nineteenth century houses in Marlborough Road are one-over-one sliding timber sashes. To the side and rear the windows tend to be two-over-two sashes, while some have margin lights. 'Lyndhurst' and 'Hazelhurst' each have a casement window to the front, but these are not in the same position on the frontage, and they are likely to be replacements.

The survival rate of timber sash windows amongst the nineteenth century houses in Marlborough Road is good, and the character of the houses has been maintained faithfully.

'Rathruadh' and 'Cultra' differ from the other early houses in their style of windows. Both houses have been refurbished, but it would appear that they had casement windows from the outset.



*Oriel window at No. 1*



*Window to side of No. 1 Marlborough Road*

## Bay windows

All of the nineteenth century houses in Marlborough Road have bay windows to the front, but the size and form varies. In some, the bays are two-storey, rising up to roof level, with their roof being an extension of the main roof – this is seen at Nos. 5, 6, 7, 8, 10, 19 and 20, and in the first four of these each house has two such bays. In 'Warriston', 'Rathruadh', and 'Cultra', the two-storey bays are within the gable to the front, and they rise through all storeys, except the attic, and have their own flat roof. In the case of 'Rathruadh', there is also a single-storey bay. Nos. 3 and 4 both have a single-storey bay on the main house and a second one in a single-storey wing to the side. 'Hazelhurst' and 'Lyndhurst', each has a single-storey bay to the front with its own roof, the one at 'Lyndhurst' slated, while 'Hazelhurst' has a tiled roof. Finally, Nos. 1 and 2, the earliest houses in the street, have the earlier version of a bay, in the form of an oriel window, in timber, projecting at ground floor level.

## Front doors

The nineteenth century houses in Marlborough Road generally retain their original panelled front doors, though the panelling varies in style. Many of the earliest houses have a fanlight over the door and no sidelights, and some, such as 'Larnaca' and 'Limasol' have elaborate doorcases.

In the later examples, the doors are set within glazed screens, with rectangular side lights and glazing above the door, though this is also seen in some early examples such as, Nos. 3 and 4.



*Recessed door at Warriston*



*Front doorway to Larnaca*

## Porches

None of the earliest houses in the street have porches, either from the time of construction or as a later addition, with the exception of 'Aclare', where the front door is set back into the building to form an open-fronted porch.

Some form of porch is provided on many of the houses that were built after the first phase of building. At 'Warriston', 'Cultra' and 'Rathruadh' the door is set back into the building, to provide an open-fronted porch. At 'Warriston' this is a substantial open, while at 'Cultra' and 'Rathruadh' it is narrower, and gothic-arched.

The two last houses to be built in Marlborough Road in the nineteenth century were 'Hazelhurst' and 'Lyndhurst', and these both have original porches, with pierced timber screens, and brick detailing such as chamfered brick or label moulds.



*Porch at Hazelhurst*



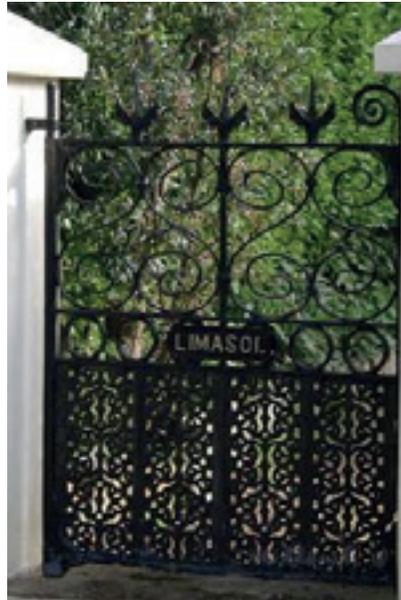
*Porch at Lyndhurst*

## Boundaries and entrances

In most cases amongst the nineteenth century houses in Marlborough Road the front boundary is marked by a low wall with iron railings. There is a great deal of variation, but the typical boundary has iron railings supplemented by a hedge.



*Wrought iron with cast iron details*



*Iron railings on plinth wall, with hedge*

In some cases, there is a substantial frontage, while at 'Larnaca' the frontage is wide enough to accommodate a gate and little else. The plinth walls include some rendered masonry, though the majority are of dressed granite, such as at 'Marlborough House', or rock-faced granite, as at 'Glencar', illustrated above. At 'Crevamor' there is a railing without a plinth wall.

The railings themselves include simple wrought iron bars with cast iron embellishments, as seen in most of the first phase of building along the southern stretch of the road.

The outstanding exception to the pattern along the southern stretch is at 'Limasol', which has very fine wrought iron railings on a rendered plinth wall, and a pedestrian gate of exceptional quality, also in wrought iron. The vehicular gate is a modern replacement, and not in this style.



*Wrought iron railing and gate at Limasol*

'Glencar' and 'Lützen', at the northern end of the street, and 'Warriston', next door, all have cast iron railings. These include braced cast iron gate piers and gates, though at both 'Lützen' and 'Warriston' the gates and one pier have been removed in recent years to widen the opening.



*Cast iron railings at Lützen*

Lyndhurst and Hazelhurst have wrought iron railings with cast iron fittings, and each has gate piers of cast iron, though in different styles. At Hazelhurst the piers are in open work, while Lyndhurst has solid iron posts.



*Railings, piers and gates at Lyndhurst*

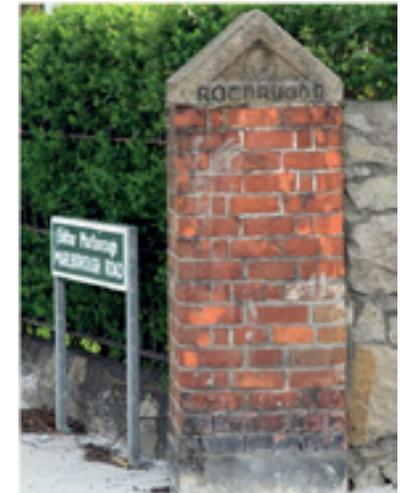


*Railings, piers and gates at Hazelhurst*

At Cultra and Rathruadh the railings are of wrought iron and the piers of brick. The gateway at Cultra has been widened, but in keeping with the original. The gateway at Rathruadh has been relocated from the corner of the street, and one of the original gate piers still remains at the corner with the house name on the pier



*Pier and gate at Cultra*



*Original pier at Rathruadh*

## Alterations and extensions

There has been a significant number of extensions added to the nineteenth century houses at Marlborough Road. In all cases, however, these have been carried out with due regard to the character of the original house and of the street. In many instances it is difficult to be certain whether an extension or an outbuilding is part of the original fabric or whether it is an addition in the original style. Nos. 3 and 4 have single-storey wings to the side, which appear to be original, while the substantial buildings behind the wing at No. 4 may be later additions. Both 'Rathruadh' and 'Cultra' have been refurbished in recent years to a very high standard and there may have been alterations to both houses that do not stand out as not being original. In cases such as 'Crevamor' and 'Lützen' sympathetic extensions have been added.



*Garage at Rathruadh*



*Extension to the side of Lützen*

Additional parking has been provided in many of the properties and *the prevailing approach has been to provide a parking area within the front garden using a yellowish gravel.* This blends well with the properties. Some garages have been constructed, the earliest in the inter-war period have a character of their own, such as at 'St. Elmo' and 'Warriston'. The garage at 'Rathruadh' has been built in recent years and has incorporated the essential materials from the main house faithfully, including a steeply-pitched roof with ceramic tiles and with scalloped courses of tiles towards the ridge.

## Rainwater Goods

While the nineteenth century houses in Marlborough Road are in many different sizes and styles, and were built over a period of twenty years, the overwhelming majority of them have the same form of guttering – cast iron in an ogee profile. Originally, they would also have had cast iron hoppers and downpipes. In many instances the gutters are well concealed, as they are designed into the form of the eaves. In a few instances, gutters have been replaced, though this has generally held to the original form, with only a small number of half-round gutters appearing in the street.

## 2.3 Twentieth Century Houses

The houses that were built in this phase, between 1928 and 1932, were erected by a single developer, and while there is a significant variation between the houses there is a great deal of architectural language that is common throughout the seventeen houses.

### Facades

The twentieth century houses in Marlborough Road were built with roughcast render finish to the facades. All seventeen of the houses have a breakfront projecting from the front elevation, sixteen of them gabled to the front. In fourteen of the cases, these projections are more or less in their original form, with timbering in the gable, and it would appear that every one of them originally had a gabled projection to the front with timbering. Most of the houses were three-bay initially, having two bays in addition to the gabled front projection. Four of the houses appear to have been two-bay initially.



*No. 11 Marlborough Road*



*Typical houses of ca.1930 – St. Ann's and Maxfort*

While the facades of most of the houses are painted, some are not, and this suggests that they were not painted originally. There are slight differences in the pitch of the gables, depending on the width of the breakfront, or the height of the ridge, either of which would affect the form of the gable. The pitch of the roof also varies slightly from house to house. In some cases, there is a projecting bow window to the front at ground floor level.

### Roofs

These houses were all built with red ceramic tiles on the main roof of the house, including the projection to the gable. Where there were porches these also tended to be roofed in red tiles, as were the garages. The ridge and hip tiles are generally of red clay, though in some cases the ridge is clad with a copper strip.

The photograph of No. 11 Marlborough Road illustrates the red tiled roofs, including the veranda to the front. The roof has a relatively steep pitch compared with many of the houses, and this is seen clearly in the gable.

## Chimneys

The original chimneys on these houses are of a common type, with a roughcast rendered stack with a dentil course of brick near the top. The original pots were all simple cylindrical clay pots of low height, representing the flue lining continuing above the stack. In a few cases, chimneys have been rebuilt, and in some of these instances taller, bigger pots have been fitted.



*Typical original chimney stacks and plain pots*

## Windows

It appears that in every case, the original windows of the twentieth century houses in Marlborough Road, have been replaced. In most houses the replacements have been with uPVC, with a small number in aluminium or timber. The style of the replacement windows varies, with some being inappropriate and out of character with the design of the house, while other windows have managed to suit the architecture of the house, whether

or not they replicate the original form. It is difficult to be sure what the original form of the windows in these houses was, in the absence of surviving examples, but it is more than likely that the windows in No.11, which appear to be replacements, have captured the essence of the originals. This is seen in the photograph of No. 11 above.



*Door and porch at Killary*

## Doors

Very few original doors survive amongst the twentieth century houses, and many of those that have been fitted are not sympathetic to the original character. As with windows, it is difficult to be certain what the original style was, but it would appear that the doors in 'Ferndown' and 'Killary', while different, may be original, or in the original style. If they are not, they are certainly in keeping with the character of the house.

## Porches

Most of these houses were built with some form of porch at the front door. The front doors to the two-bay houses are to the side of the house, and are not visible from the street, now that the gardens have matured. In the other houses, there are three types of porch or shelter. The veranda consists of a tiled canopy roof supported on wrought timber stanchions, and the roof is tiled to match the main roof. There is a window to the side of the door to light the hallway. Some of the houses have a simple small flat canopy roof supported on timber brackets, an example at 'Killary' being illustrated in the photograph of its front door above. The third type is a more substantial porch, often with a room projecting to the front of the house as part of the porch. In these instances, the front of the porch is open in a broad Spanish arch, and the roof is tiled. An example at 'Ferndown' is illustrated below with the photograph of its front door.



*Veranda to front of Roselea*

## Boundaries and entrances

The form of the boundaries of the twentieth century houses is consistent, and in all cases the original form was wrought iron railings, usually with a decorative form, and these are set on a low plinth wall of rock-faced granite. In a great number of instances, the railings have been supplemented over the years with a front boundary hedge. The houses all had vehicular entrances from the time that they were built, and these were of brick, wider at the bottom to form a plinth, narrowing to a shaft, and with a capping of concrete.



*Front door and porch at Ferndown*

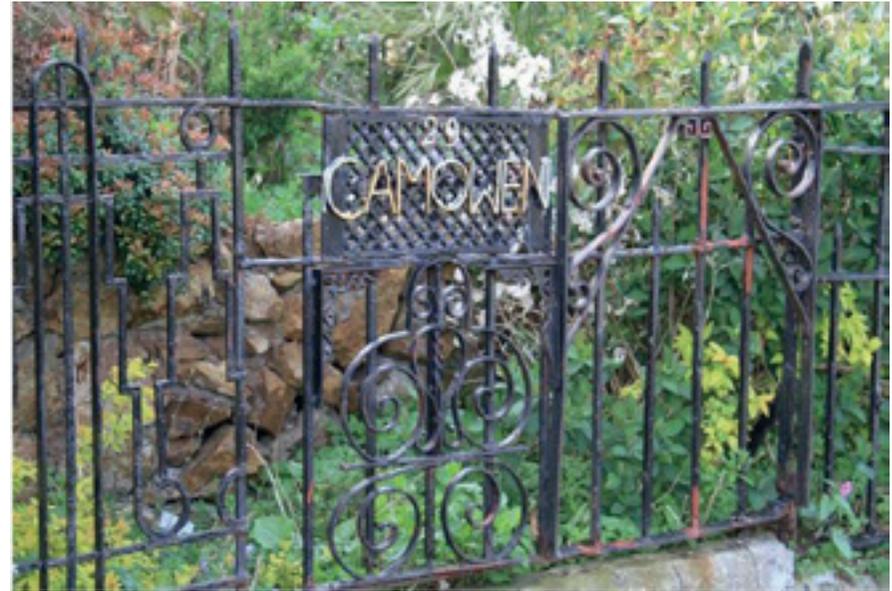


*Typical wrought iron railings on rock-faced granite plinth*

At 'Camowen', the railings have been supplemented with a range of gates, and other items of wrought iron. The brick piers have been clad in stone, and a pair of elaborate wrought iron gates erected. To the front of the gateway, as noted below, there is a semi-circular area of stone set into the pavement.



*Gateway at Camowen*



*Detail of railings at Camowen*

## Garages

All of the seventeen houses built in Marlborough Road between 1928 and 1932, had motor garages provided as part of the original development. These were a product of their period, being designed to hold a relatively small car by the standards of the 21<sup>st</sup> century. The design and materials are similar to those of the main house, with gabled fronts and red tiled roofs. The double-leaf timber sheeted doors have two rows of square lights towards the top. Less than half of the garages remain intact, though a few more are still present, but have been converted to living accommodation.



*Garage at Killala*



*Garage at Woodstock*

### Alterations and extensions

Some of the twentieth century houses in Marlborough Road remain more or less unchanged over the years. In other cases, very dramatic alterations and extensions have been made to the houses, and in one or two instances, it is no longer obvious whether the original house has been demolished, and another built on the site. In the cases of 'Larkvale' and 'Windrush' it would appear that the original form of the house may still be discerned, even though the house has changed, but the differences at 'Achill' are more radical, with the loss of the gable to the front, and little remains of the original character.



*Achill*



*Larkvale*



*Windrush*

In other instances, some fairly large extensions have been erected, but the original form of the house is still clearly visible. Such is the case at 'Cul na Greine' (opposite), for instance, where the large extension is to the rear of the building line, and the character is retained.



*Camowen*



*Cul na Greine, with extension at left*

The facade of 'Camowen' was altered many years ago to continue the timbered theme in the gable across the entire frontage. A two-storey extension has been built to one side, in a similar theme, and with a steeply-pitched tile-clad roof.

### **Rainwater goods**

The original gutters on these houses had an ogee profile, and this has been maintained usually. Even when gutters have been replaced the new guttering tends to have an ogee profile.

### **3.0 Streetscape Character and Appraisal:**

#### **3.1 Visual Character**

There are thirty-three houses within the Architectural Conservation Area. Seven of these lie along the southern stretch, to the southern of the part of the road that runs to Adelaide Road. Thirteen are on the eastern side of the road, where it runs northwards from the southern bend up to Station Road. The remaining thirteen are on the western side, backing on towards Adelaide Road.

Sixteen of the houses dates from the nineteenth century, being built over a twenty-year period from the late 1870s. These include ten at the southern end, five at the northern end, and one in the middle. The other seventeen houses date from the period 1928 to 1932, and were built by the one developer.

The first houses were built along the southern side of the street, from the junction with Adelaide Road at the end of the 1870s. There are no houses fronting on to the street on the northern side of this stretch. The houses in the second batch were built on either side of the road at the northern end in the 1880s, with one in the middle.

The final two houses built in the nineteenth century were at the southern end of the north-south part of the road, adjacent to the original houses. A thirty-year interval followed before the balance of the street was developed, and this all happened rapidly, undertaken by a single developer.

Many of the earlier houses were semi-detached, resulting in three pairs of semi-detached houses along the southern stretch of the road, and one pair at the northern end. The remainder of the houses in the earlier phases, and all of the houses in the twentieth century development are detached.

The majority of houses in the street are two-storeys in height without basement or attic storeys. The exceptions are the pairs of semi-detached houses at each end of the road, which are two-storey over basement. The two detached houses at the northern end, which are two storey plus attic storey, and 'Warriston', near the northern end, which is two-storey with both attic and basement.

#### **3.2 Public Realm**

The principal public realm within the Marlborough Road ACA is comprised of the footways and the carriageway of the public road. The original granite kerbstones survive along much of the road, though there are significant numbers missing. In most places where the footway has been dropped to accommodate the vehicular entrance to a house, the work has been carried out with the loss of kerbstones. Along the rest of the footways the surface is of mass concrete, severely cracked in some places. The most striking element in the public realm is the range of street trees. These range along both sides of the north-south section of the road, but as the east-west section is narrower there are no street trees here. The trees combine with those in private gardens, and the substantial width of the road to give a stately boulevard character to the street.

There are three vistas in Marlborough Road that terminate at buildings. The north-south stretch looks towards Glenageary station, and towards 'Limasol', while the east-west stretch views towards 'Aclare'.



*Aclare, as closer of vista to east*



*Street trees, with vista to railway station*



*Limasol as closer to vista to south*



*Gateway to rear access lane, leading to Sharavogue*

The secondary public realm at Marlborough Road, is the former rear access laneway that led to the substantial houses at Glenageary Road Upper – ‘Sharavogue’ and ‘Kilcolman’. This would have been a rear access, possibly giving access to the utilitarian part of the properties, for gardeners and other workmen, but it is more likely that it was intended as a shortcut to Glenageary station for the occupants of the big houses. The pathway was part of the original design of Marlborough Road. The quality of the wrought iron gate is superb. This pathway now leads to the houses at Sharavogue.



*Gateway to path, leading to Sharavogue*

## 4. Threats and Opportunities

In general, Marlborough Road is a high quality and well-kept street, with substantial houses that each contribute to the overall character. The houses themselves have for the most part been maintained well and repaired as and when necessary.

Wherever extensions and alterations have taken place they have usually been in keeping with the original style of the house, such that it is not always an easy matter to distinguish the additions from the original fabric.

Given that half of the houses were built before the motor age, and the other half at a time when there were few cars on the road, it is not surprising that there have been many alterations to accommodate the car. The occupants of many of the nineteenth century houses would have had wheeled transport of some kind, possibly a dog cart or cabriolet, rather than a coach and four. Many of the houses appear to have had vehicular entrances from the outset and this has resulted in early gate piers, some of them in cast iron. This is not only an attractive feature but has helped to minimise the amount of inappropriate alteration to front boundaries to facilitate vehicular access.

### 4.1 Negative elements

Marlborough Road is remarkably stable and does not have many negative attributes. Perhaps the most obvious issue is the condition of the footpaths and kerbing. The paths are mostly of mass concrete, and are badly broken up in places. The original broad granite kerb stones remain in place along much of the road, though they are missing in some places, and in a few locations the kerbstones have been crushed out of alignment or even broken, presumably by heavy vehicles. The carriageway is not in a bad condition.

Within the individual properties, there are some houses and outbuildings that are maintained to a higher standard than others, and this would be a feature of virtually any location.

The loss of the original character of houses has happened in only a few instances, with the wholesale reconstruction or massive extension of the houses, and care should be taken in future to ensure that any extensions are carried out with due regard for the original character of the house. More prevalent is the almost complete loss of the original

windows from the twentieth century houses, with many of the replacements managing only a half-hearted imitation of the style of the originals, if at all, and with a consequent loss of character. Again, the successful replacement of windows in some cases indicates that it is possible to do so without negative effects.

The widening of vehicular accesses to houses has not always been carried out with the character of the property in mind. In some instances the original entrance has been widened with no attempt being made to move the piers to the new location, particularly where the piers are of iron, and some broken ends of cast iron railings are left in an unfinished state. In several instances the original gates have been removed, and the gateways no longer have the benefit of any gates at all. Where replacement gates have been fitted to fill the wider gap following enlargement of the entrance, these generally are not fully in accordance with the quality or style of the original gates or railings.

The large scale of some of the parking areas in the grounds of houses has resulted in the domination of the garden areas, to the detriment of the garden planting, and the appearance of the property.

### 4.2 Positive elements

One of the most fortunate aspects of the nineteenth century houses is the extent to which the original windows, or windows in the original style, survive. The replacement of timber sash windows with casements of any kind – uPVC, aluminium or even timber – would seriously detract from the overall character, and it is to be welcomed that this has not happened.

While it has been noted that there have been some unfortunate losses of gates, gate piers or sections of railings it must be said that this is only a minority of the gateways in the street. While many of the entrances have been widened, this has been done with care, and the original brick piers have been rebuilt in a new location. At 'Rathruadh', the gateway has been relocated to a new part of the boundary, and it is fortunate that one of the original piers, with the house name, remains in position; the new piers are in keeping with the street as a whole, while not being

replicas of the gate piers that flanked the first gateway to the property.

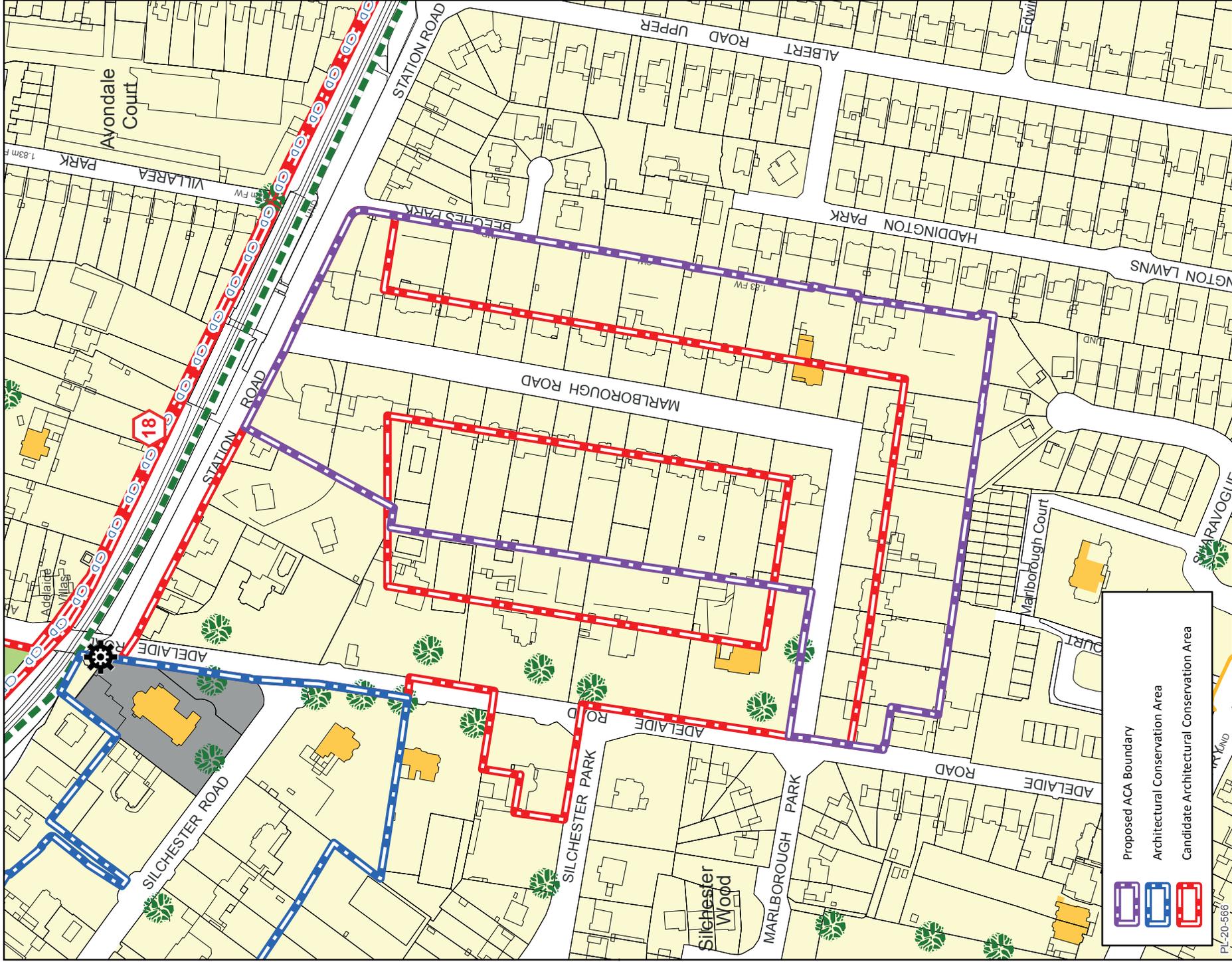
The planting in Marlborough Road is a positive feature of the street. There are some instances where trees, shrubs or hedges have been allowed to get too large, but in general the planting in the gardens is well managed and in scale with the street. The street trees on the north-south stretch of the road add greatly to the appearance, and these appear to be well managed.

## **5. Assessment of special interest**

### **5.1 Architectural Interest**

Marlborough Road is considered to be of special architectural interest through the high quality of the buildings of both the late nineteenth century, and the inter-war period, and the high degree of survival of the original character of the individual buildings.

The nineteenth century houses are representative of the substantial houses being built for the professional, and business classes, in the later part of that century, close to the railway station for ease of commuting to jobs in the city. These houses have managed to retain a great deal of their architectural character. The inter-war houses of the twentieth century represent a new style of house, for that period that again catered for the professional and business classes. Each of these houses has its own character, while conforming to a palette of features that is common through the entire assemblage.




  
 Proposed ACA Boundary
   
 Architectural Conservation Area
   
 Candidate Architectural Conservation Area

**Dún Laoghaire-Rathdown Draft County Development Plan**  
**Proposed Changes to Architectural Conservation Area (ACA)**  
**Marlborough Road, Glenageary, Co.Dublin**


  
 Planning Department  
 M Henchy  
 Director

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 0 12.5 25 50 75 100 125 Meters  
 Senior Planner: L McGauran  
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 Date: January 2021  
 Scale: 1:2,500  
 Drawing No: PL-20-566

**Seafort Parade**  
**Architectural Conservation Area**  
**Character Appraisal and Recommendations**



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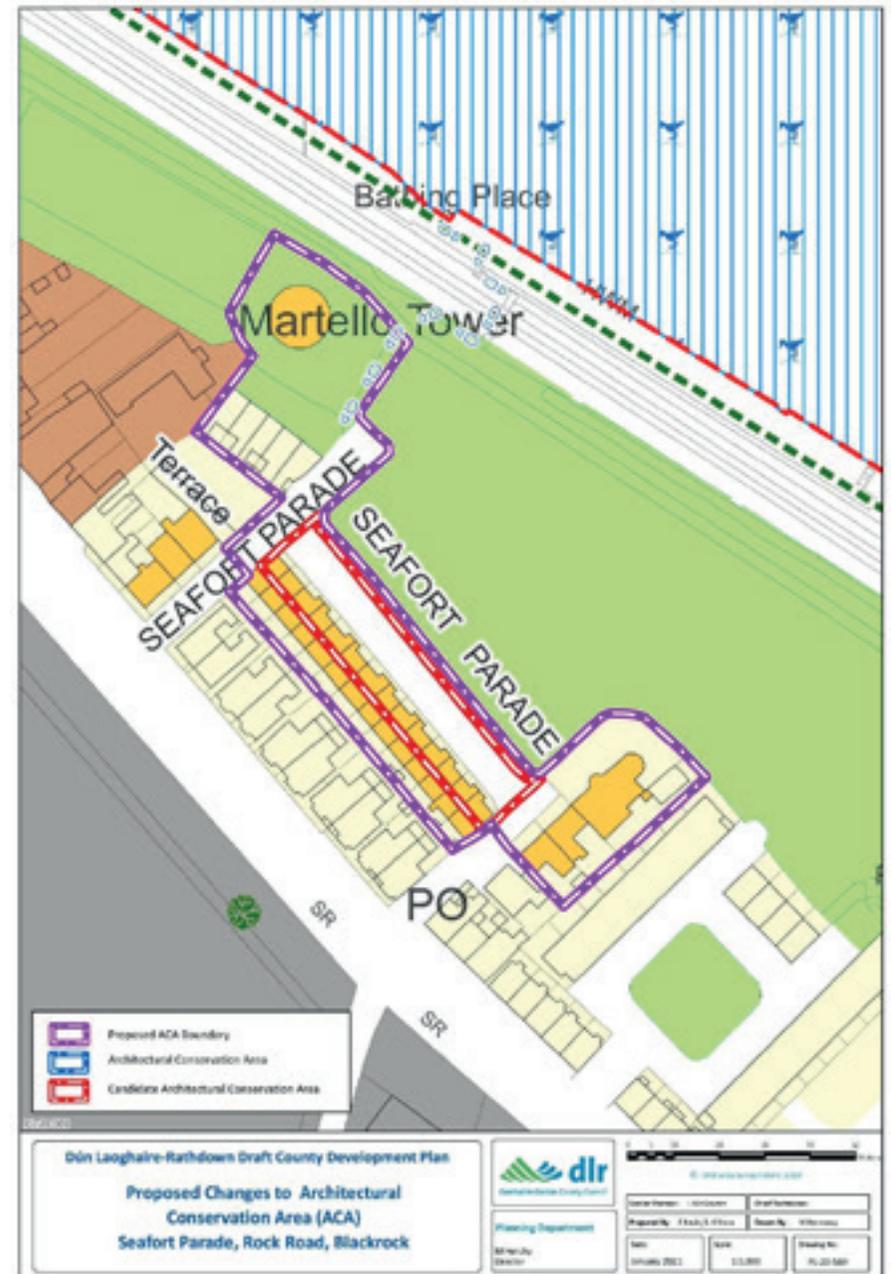
*6.1 Architectural Interest.*

*6.2 Historical Interest.*

## 1. Location and Description of Boundary of ACA

Seafort Parade overlooks the sea and the DART railway line, facing north- east across Dublin Bay. The *candidate* ACA boundary is limited to the front part of the properties forming the terrace Nos. 4 to 17 Seafort Parade, and includes the public road to the front thereof. However, the boundary excludes other houses on Seafort Parade and Martello Terrace, as well as the Martello Tower to the front of the latter.

In assessing the character of the proposed ACA, it has been concluded that the boundaries should be extended, to encompass other properties of architectural heritage significance or of importance in relation to the setting of the whole, including of the Williamstown Martello Tower. The boundary is also extended to include the entire property of the individual houses forming the terrace, Nos. 4 to 17 Seafort Parade. This makes physical planning control sense, as recommended in the Architectural Heritage Protection Guidelines for Planning Authorities, published by the Department of the Environment, Heritage and Local Government in 2004, 2011.



## 2. CHARACTER APPRAISAL

### 2.1 Building Typology

Seafort Parade is a heterogeneous development, carried out over more than a century, with its roots in the eighteenth century. The main group of buildings is the terrace containing Nos. 4 to 17 Seafort Parade. In its current form, this dates from the first years of the twentieth century, when Thom's Directory records Nos. 1 to 11 as *re-building* in 1905. Nos. 4 to 17 Seafort Parade are all to the same basic design, being two-storey over basement, gable fronted, with three bays. The roofs are simple 'A' type, running from front to rear, clad in flat terracotta tiles with lightly decorated barges. There is a roof valley running between each pair of houses. The chimney stacks are centrally placed, finished in a yellow 'Dolphin's Barn' brick, with glazed red brick stringcourse. The upper front facades are finished predominantly in a dashed render, with brick dressings to the window openings and brick quoins separating the individual houses. A moulded red brick string course separates the upper floor from the ground floor. The latter is finished in a red brick, laid in English bond. Basements are finished in a plain render, painted.



*Main terrace Nos. 4-17 Seafort Parade(rhs) and Nos. 18-20 (lhs)*



*Central part of terrace*



*Central part of terrace*

The rear facades are mostly finished in a yellow 'Dolphin's Barn' brick, with red brick dressings to the window openings, or plain rendered. Windows are vertical, sliding sash types, with horns to the sashes. The windows to the front ground and first floors are four-over-one type, the upper sash being smaller than the lower sash. Similar windows are at first floor level of the rear, with simpler, one-over-one windows to the ground floor rear. Window cills are granite. The houses are handed in plan, so that the front doors are paired. A flight of granite steps, typically with six risers, leads to the doorway. A tiled canopy spans between the two properties, with a timber roof structure supported on timber brackets bearing on a low brick plinth wall providing shelter for the two front doors. The doors are half-glazed and panelled, with flanking lights. The majority of the original windows remain in place, although replacements are evident in three houses. Most of the original metal railings to the basement area have been replaced.

Nos. 1 to 3 Seafort Parade also underwent some modification (Thom's Directory records rebuilding in progress to Nos. 2 and 3 in 1903, as also to Nos. 1 to 11 in 1905). The houses are all two-storey over basement, of modified Georgian style. Roofs are covered in clay tile of relatively modern origin, possibly replacing an original slated finish. No. 3 has a double A roof with a central valley and Nos. 1 and 2 have a single span roof. Chimney stacks have a plain render finish. All three houses have a wet bast finish to the upper floor, with a smooth cementitious render to the lower levels, incised to resemble ashlar stonework.



*Rear No.17 Seafort Parade*



*Nos. 1-3 Seafort Parade*



*Entrance No.3 Seafort Parade*

e

The upper level is divided from the ground floor with a plain rendered string course. There are run mouldings to the window openings, with a key stone formed in the same material. Windows have four-over-four sashes, but those of No. 1 have been replaced with uPVC.

No. 3 retains an original early nineteenth century doorway, with a round-headed moulding over a classical door, complete with fanlight.

Nos. 1 and 2 have relatively modern doorways, but with classical decorative elements, including pediments, also formed in render.

At the south east end of the main terrace of Seafort Parade, stand three houses of architectural heritage value, Nos. 18 to 20 Seafort Parade, all Protected Structures. No. 18, '*Montereau Lodge*', is of late eighteenth - or early nineteenth century origin. In their current form, Nos. 19 and 20 are of more recent appearance.

The Martello Tower is the most significant structure of architectural heritage value on Seafort Parade. It dates from 1805, and originally stood on the foreshore. Located between the Tower and Nos. 1 to 3 Seafort Parade, stands Martello Terrace, dating from the first years of the twentieth century. Nos. 1 to 3 Seafort Parade are five modest two storey houses, with clay tile roofs.



*Nos. 18-20 Seafort Parade*



*Williamstown Martello Tower*



*Martello Tower and Martello Terrace*

## 2.2 Building Materials and Finishes

### Roofs and Chimneys

The roofs of all the houses on Seafort Parade and on nearby Martello Terrace are finished in red clay tiles. This is a strongly unifying element in most views into the area.

The chimney stacks on the central terrace, Nos. 4 to 17 Seafort Parade, are constructed in yellow Dolphin's Barn brick, with red brick string courses and clay chimney pots. Some of these have been rendered subsequently. The chimney stacks on Martello Terrace are also formed in a brick, whilst those elsewhere in the ACA are rendered.

### Finishes to Walls

The most prominent wall finish in the ACA, on the main terrace of houses (Nos. 4 to 17) is glazed red brick, laid in English bond. Brick is also employed around window openings, as a string course and as a form of quoin. A brick corbel is part of the support system for the canopy roof over the front doors. The use of a dash finish on the upper levels of Nos. 4 to 17 Seafort Parade contrasts strongly with the brick finish. The plaster finish to Nos. 18 to 20 Seafort Parade provides a visual counterpoint to the brick.



*Nos. 4-17 Seafort Parade*



*Chimney stack No. 4 Seafort Parade*



*Brick corbe*

The use of yellow brick on the rear elevations was a feature of houses in Dublin in the nineteenth and twentieth centuries, this cheaper brick being deemed inferior. However, on Seafort Parade, many houses have a rendered, possibly later, finish on the rear elevation.

Wall finishes on other houses in the ACA are generally rendered. The dressed granite stone of the Martello Tower is of a high quality.

### **Windows and Doorways**

The sash windows in Nos. 4 to 17 Seafort Parade are divided into four smaller panes in the upper sashes on the front elevation. The lower sashes have a larger, single pane of glass. The use of this glazing pattern in 1905, was a deliberate design feature, possibly indicating some Arts and Crafts movement influence. From the first half of the nineteenth century, much larger sheets of glass had become available, leading to the use of bigger window panes and dispensing with the small panes more typical of the Georgian era. The robust detailing around the doorways of Nos. 4 to 17 Seafort Parade also shows a strong influence from the Arts and Crafts movement.



*Rear No.17 Seafort Parade*



*Windows to front Nos. 4-17 Seafort Parade*



*Entrance doorway*

### Granite Steps and Cills

The traditional use of granite for window cills, entrance steps and copings to walls is evident at Seafort Parade. The central terrace, Nos. 4 to 17 Seafort Parade, is laid out with shared access steps, emphasised by the canopy over the entrance doors.

Other, older houses in the ACA also have granite steps, such as No. 3 pictured here.

### Railings and Other Walls

The railings separating the front basement areas from the public realm on the terrace of Nos. 4 to 17 Seafort Parade have been almost all replaced and are not of intrinsic heritage value. Notwithstanding this, the replacement railings are a significant element in the streetscape. But railings to Nos. 1 to 3 Seafort Parade are of greater heritage significance.

A strong visual element in the area of Seafort Parade is the use of granite in walls to open spaces and end of terrace garden boundaries. This creates a strong sense of local distinctiveness, in the widespread use of this locally sourced building material.



*Entrance steps at Nos. 14 and 15*



*Entrance steps at No. 3 Seafort Parade*



*Granite walls to park boundary Martello*

### 2.3 Key Buildings – Recorded Protected Structures (RPS)

In terms of historical significance, the Williamstown Martello Tower is of particular note. It is one of twenty-six such towers constructed along the coast between Bray and Balbriggan in the years 1804 to 1806, to defend the Dublin area from a French invasion. The tower originally stood on the shoreline and was subject to tidal flooding. However, after 1834 the Dublin to Kingstown Railway cut it off from the sea. It became a private residence later in the nineteenth century, when the surrounding ground levels were raised. The tower was subsequently acquired by the local authority. Dún Laoghaire-Rathdown County Council restored the tower for civic use.

With the exception of No. 21 Seafort Parade and Nos. 1 to 5 Martello Terrace, all buildings in the ACA are on the Record of Protected Structures. The central terrace, consisting of Nos. 4 to 17 Seafort Parade, forms the core of the ACA. The Martello Terrace houses, although modest, constitute a significant element in the setting of the Martello Tower. In terms of scale and finishes, these houses form a strong element in the overall Seafort Parade ACA.



*Illustration from 1834, showing Williamstown Martello Tower in middle distance, with railway under construction by J. Harris*

### 3. Townscape Character and Appraisal

#### 3.1 Visual Character

Seafort Parade, Nos. 4 to 17, constitutes a unified architectural composition, presenting a strong, gable-fronted façade to the public realm. It is a significant design statement facing out over the public park, the railway, and Dublin Bay. The terrace forms the main element in the compact urbanisation of Seafort Parade and Martello Terrace, which sit within a wider, more expansive landscape, framed by the sea and the sky. The Martello Tower constitutes a secondary focal point in the area.

#### 3.2 Plots and Boundaries

The plot sizes are relatively small along Nos. 4 to 17 Seafort Parade, which have a generally consistent depth of 14.3 metres overall. All plots have a width of approximately 5.2 metres. Other houses in the ACA also have relatively modest plots.

#### 3.3 Street Furniture and Surfacing

There is no good quality street furniture and traffic control signs proliferate along Seafort Parade. Pavements are concrete. Overhead wires proliferate to the front of the main terrace.



*View to Martello Tower from Seafort Parade Nos 4-17*



*Wire-scape to front of terrace*



*View to Rock Road*

### 3.4 Density and Building Use

Building uses in the ACA are almost entirely residential, the chief exception being the currently disused Martello Tower.

Seafort Parade (Nos. 4 to 17), and Martello Terrace, were constructed at a relatively high density.

### 3.5 Vistas

Most of the houses in the ACA, including Nos. 4 to 17 Seafort Parade and Martello Terrace overlook the linear park, which stretches from Blackrock to Booterstown, and outwards to Dublin Bay. The railway line, with its footbridge, intrudes into this view, but the impact is minimised due to its distance from the houses and the relative ground levels. A row of small trees, in front of Seafort Parade, marks the former shore line, before the filling in and landscaping of the area.

There are only limited vistas into and out of the area of the ACA from Rock Road.



*View of Seafort Parade from seashore*



*View from Rock Road*



*View to Rock Road*

## 4. Landscape Character and Appraisal

### 4.1 Open Spaces

The public realm to the front of Seafort Parade is part of a linear parkland running from Blackrock to Booterstown. The Martello Tower sits within this park. Beyond the railway line, along the foreshore, there is a paved walk, with steps leading onto the strand, which is accessible at low tide.

The private spaces to the fronts of the houses in the main terrace, Nos. 4 to 17 Seafort Parade, are modest, consisting essentially of the basement area with access stairs. At the ends of the terrace the rear gardens are screened from public view by granite walls, incorporating a brick string course.

### 4.2 Natural Features

There is one large maple tree opposite No. 4 Seafort Parade, which is a prominent feature of the area. On the linear parkland, there are other trees. The shoreline and sea, which lie outside the ACA, constitute the other main natural feature of the general area.



*Martello Tower and park*



*Coastal Walk*



*Maple Tree*

## 5. THREATS AND POSITIVE FACTORS

### 5.1 Negative Elements

Buildings along Seafort Parade are generally well maintained. There are isolated signs of poor maintenance of some elements, such as barge boards. Replacement of original windows and the construction of storm porches has, to a limited degree, compromised the visual unity of the terrace Nos. 4 to 17 Seafort Parade. The replacement of original railings has also somewhat detracted from the overall coherence of the terrace.

The extent of on-street parking along Seafort Parade is a negative visual factor. The unattractive wire-scape also detracts from the appearance.

### 5.2 Positive Elements

The location of the ACA, overlooking the park and Dublin Bay, is a positive factor, and it is considered to be a desirable place to live. The general affluence of the area also provides a financial underpinning to the preservation of its architectural heritage. The overall design character of the central terrace, running between Nos. 4 to 17 Seafort Parade, remains strongly intact.



*Windows replaced*



*Parking and wirescape*



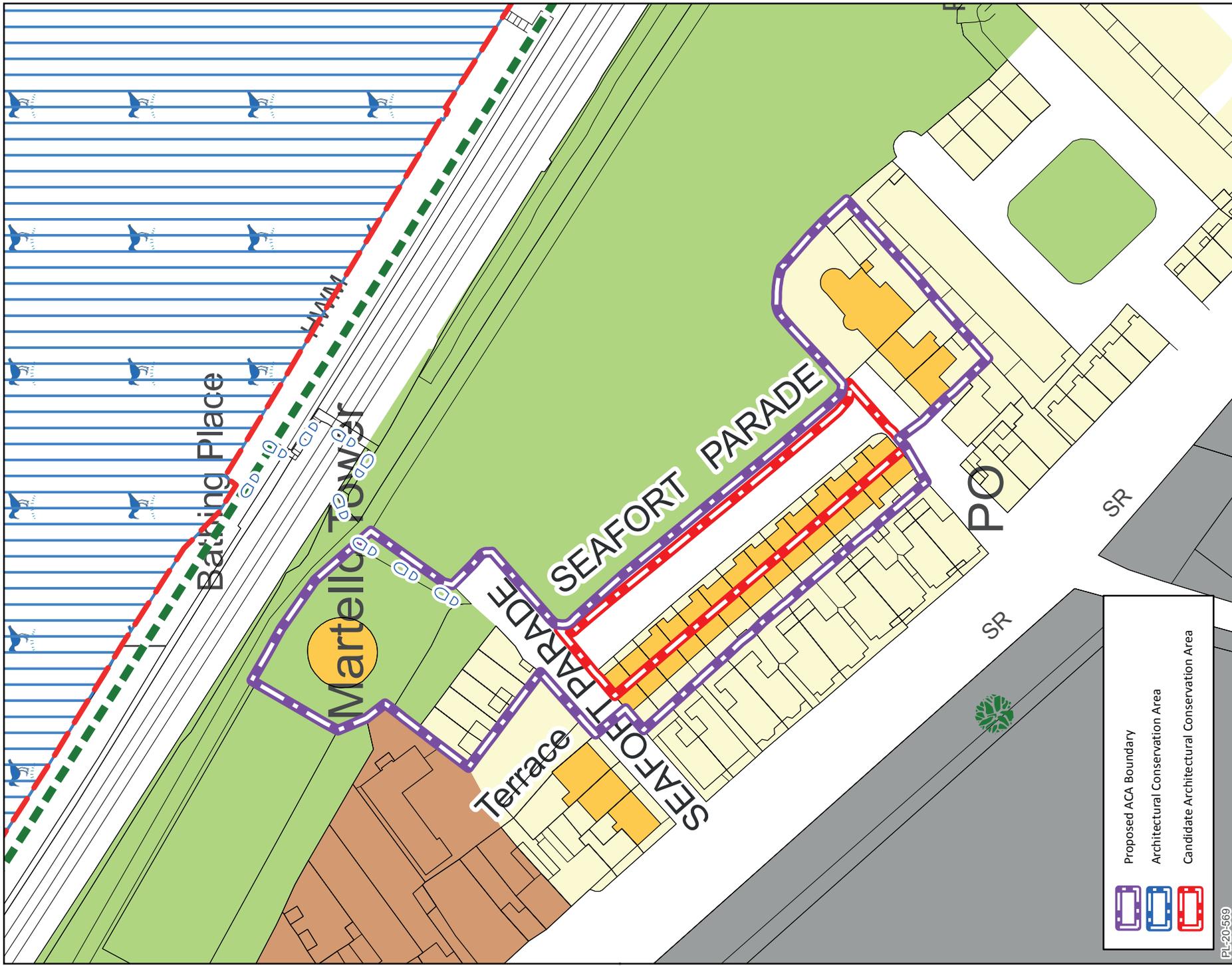
*Park and No.18 Seafort Parade with Emmet Square to left side.*

## **6.1 Architectural Interest**

Seafort Parade has its roots in the eighteenth century, but its current character is marked particularly by the early twentieth century. The terrace, Nos. 4 to 17 Seafort Parade, forming the core of the ACA, is an early twentieth-century architectural composition of some quality, which merits its designation as an Architectural Conservation Area. Its architectural interest lies primarily in its strong external expression, including roofscape and façade treatment. It is considered that the terrace is of local interest in architectural heritage terms. Nos. 1 to 3, and Nos. 18 to 20 Seafort Parade, are also of some architectural heritage value. Martello Terrace is of value as part of the setting of the Martello Tower.

## **6.2 Historical Interest**

The road layout of Seafort Parade and some elements of its built fabric, date from the late Georgian era. But the main built heritage of the Williamstown area is related to the coastal suburbanisation of south County Dublin following the building of the railway in 1834. Many of the buildings in the vicinity were built in the late eighteenth and early twentieth century. The ACA is of some historical significance in this context.

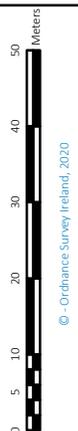


PL-20-569

**Dún Laoghaire-Rathdown Draft County Development Plan**  
**Proposed Changes to Architectural Conservation Area (ACA)**  
**Seafort Parade, Rock Road, Blackrock**



Planning Department  
 M Henchy  
 Director



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Senior Planner: L McGauran	Chief Technician:
Prepared By: E Nevin/S O'Hara	Drawn By: M Hennessy
Date: January 2021	Scale: 1:1,000
	Drawing No: PL-20-569

**Sydney Avenue, Blackrock**

**Architectural Conservation Area**

**Character Appraisal and Recommendations**



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## 1. Location and description of boundary of ACA

Sydney Avenue runs southwards from Mount Merrion Avenue through a gentle curve to reach George's Avenue on a bearing of east-south-east. Frascati Park lies to the north-east, while Brooklawn Park, and Sydney Terrace lie to the south-west.

George's Avenue runs northwards to Blackrock at the eastern end of Sydney Avenue. Avoca Place forms the eastern boundary of Sydney Avenue. Green Road runs off to the south-west part way along the road, while a laneway also leads to the south-west from a point further along the road. The ACA would include thirty-eight Protected Structures, located on Sydney Avenue, and one on Mount Merrion Avenue.

This includes all of the nineteenth-century houses in Sydney Avenue, except for two – (Nos. 26 and 28), which are large detached nineteenth-century houses, located on the western side of the road.



The first of these, in 1848, (Nos. 13 and 15), were built as a pair of brick-fronted houses with a narrower frontage that ensured that they had less of a horizontal emphasis. About ten years later Nos. 9 and 11 were added to the end of the terrace.

While these two houses followed the general scale of their three neighbours as single-storey over basement, three-bay houses with similar parapet heights, these houses were embellished to a greater degree, with rendered architraves to the windows having nail-head mouldings on either side and acanthus scroll brackets supporting an entablature over, while the houses also displayed lions *couchant* on the parapet over the front doors, as seen at No. 37 below.



## 2. Character Appraisal

### 2.1 Building typology and materials

The houses that were built in the Blackrock area from the opening years of the nineteenth century, were usually faced in render, and examples may be seen in Carysfort Avenue, which was one of the earliest streets to be opened up in Blackrock in that century. By the 1830s, this was well established as the norm in Blackrock, Monkstown, and Dún Laoghaire, though with the occasional exception. Towards the end of the century brick became more popular, particularly as mass-produced machine-made brick became widely available, as this was not only cost-effective, but the better quality bricks were more resistant to damp penetration than their more porous equivalents of the earlier period.

### 2.2 Mid-nineteenth century houses

#### Facades:

All of the houses built in the 1830s were rendered, for the most part with a simple, unadorned format, though there were exceptions, most notably at Nos. 23 and 37.

The windows were almost invariably six-over-six timber sliding sashes, though in some cases, these were later replaced with one-over-one sashes or, in one case, two-over-two. The front boundaries of the terraced houses in this phase were low masonry walls, rendered and with granite copings, over which was an iron railing. In the middle section of the road the detached houses were mainly bounded by rendered masonry walls.

The small group of post 1830s houses differed slightly than their predecessors.

This break with the simplicity of the earlier houses marked the clear move into the Victorian era. However, the next two houses reverted to the earlier style, when Nos. 17 and 19 were built in 1871 as replicas of the two houses at No. 13 and 15, dating from fourteen years earlier.

There was a simplicity to the facades of the houses built in Sydney Avenue up to around 1840. This is not devoid of embellishment, having the windows set back in recessed panels, a traditional-style fanlight and a cornice and blocking course at parapet level.

However, the composition is clean and simple, in contrast to the added features of the slightly later period, exemplified by No. 11 Sydney Avenue, which is more embellished.

Of the thirty-two houses that are visible from the street, and which are rendered, nine are roughcast rendered, while the majority are smooth rendered – mostly rendered, ruled and lined, as was traditional. In about two thirds of these cases the facades are painted, representing fifteen of the twenty-three smooth rendered houses, while the other eight are unpainted.

It is noted that these comments apply to the front elevations, as the other elevations are not always the same – No. 2 Sydney Avenue has a painted facade, while the substantial side elevation to Avoca Place is unpainted. Similarly, No. 18 is roughcast rendered to the front, while the side elevation to Green Road is smooth rendered, ruled and lined, as evident from the photographs below.



*No. 5 Sydney Avenue*



*No. 11 Sydney Avenue*



*Roughcast rendered*



*Rendered, ruled, lined and painted*



*Rendered, ruled, and lined*

In Sydney Avenue, parapets predominate, though not overwhelmingly, some twenty- two of the mid-nineteenth century houses having parapetted facades, as compared with thirteen with eaves rather than parapets. These figures include four houses at Nos. 2, 4, 6 and 8 Sydney Avenue as having eaves, though their form is transitional, having a cornice at the eave that is part-way to being a parapet.



*Detail of cornice*

This feature, seen in the photograph above, includes a small fascia, with the window heads breaking into the bottom of the fascia, and with a cornice above. Unlike a traditional parapet, this cornice does not conceal the eaves, let alone the rest of the roof, and hence has not been considered here as being a parapet.



*Nos. 2, 4, 6 and 8 Sydney Avenue*

In more than half of the instances where the houses are parapeted, the parapets follow the simple form, with coping stones capping the parapet wall. In a significant minority of cases the parapets are more elaborate, with a cornice and blocking course. These range from the simple examples seen at Nos. 1, 3 and 5 Sydney Avenue, to the stronger design, and larger cornice seen at houses such as 'Glenmore', at number 26 Sydney Avenue, and 'Victoria Lodge', at No. 27.

In more than half of the instances where the houses are parapeted, the parapets follow the simple form, with coping stones capping the parapet wall. In a significant minority of cases, the parapets are more elaborate, with a cornice and blocking course. These range from the simple examples seen at Nos. 1, 3 and 5 Sydney Avenue, to the stronger design and larger cornice seen at houses such as 'Glenmore', at No. 26 Sydney Avenue, and 'Victoria Lodge' at No. 27.



*Parapet at Nos. 1, 3 and 5 Sydney Avenue*



*Parapet at Victoria Lodge*



*Parapet at Glenmore*

## Doorcases

In Sydney Avenue there is a variety of types of Georgian doorcase. The fanlights are typical of the period, which had seen a general turn away from the large, semi-circular fanlights found in Dublin's Georgian houses. This was due to a large degree to the reduction in scale of the houses, with lower ceiling heights, and hence less headroom for the height required for those substantial lights. There are three common ways to reduce the height of the fanlights, and all three are found in Sydney Avenue, with three semi-circular fanlights of smaller radius to those of the earlier period, ten elliptical or three-centred, and eighteen segmental. The latter two styles achieve a lower height while retaining a reasonable width. In the case of Nos. 13, 15, 17 and 19 Sydney Avenue the fanlights are segmental, but are almost semi-circular, thereby reflecting the earlier style, but on a smaller scale. Similar fanlights are found at Nos. 10, 12, 14 and 16 Sydney Avenue.



*Nos. 16 and 17 Sydney Avenue*

The great majority of the nineteenth-century houses in Sydney Avenue have panelled front doors. Of the nineteenth-century houses, the largest number have four-panelled doors, with six-panels in eight instances and others with two, five or nine panels.



Segmental fanlight at No. 8



*Fanlight at No. 39*

At No. 39 Sydney Avenue the segmental head of the fanlight caps an otherwise rectangular light, in a style that emerged in Dún Laoghaire in the 1820s.

The doorcases vary in style, with sixteen having classical columns flanking the doorway, half of which are Tuscan, the others being either Ionic or Doric. In eight instances the doorways are flanked by broad, flat panels; this is a feature that is found elsewhere in Blackrock, such as Carysfort Avenue, Anglesea Avenue, and Waltham Terrace. A few of the doorways are flanked by pilasters.

In essence, the nineteenth-century houses in Sydney Avenue were built with classically derived doorcases, and virtually all have managed to retain the features associated with those doorways. In all cases, seen during the survey the original fanlights have survived, while very few of the front doors have been replaced.



*Six-Panelled Door and pilasters*



*Four-Panelled Door with Plain Panels*



*Two-Panelled Door and Ionic Columns*

## Porches

For the most part the nineteenth century houses in Sydney Avenue were built without porches, and few have added them since. The exceptions are Nos. 31 and 33, which were built with projecting hoods over the front doors, and No. 30, which has a broad canopy over a six-panelled door flanked by pilasters, and with key-hole side lights.

Nos. 24 and 32, are among the few that have had later porches added to the front, and in both cases, the additions would date from the later nineteenth or early twentieth century.



*Hood Over No. 3*



*Porch at No. 24*



*Doorway at No. 30*

## Roofs

All of the houses in Sydney Avenue were built with natural slate roofs, probably using Welsh slates in all cases. Where the roof covering may be seen the majority still have natural slate roofs, some of which have been re-slatted, in more recent years. In a small number of cases, the roof covering has been replaced with fibre-cement tiles.

No. 23 Sydney Avenue, which has gothic elements in the fanlight and the front windows, has two courses of scalloped slates mid-way up the slope of the roof.



*Conical pots and red brick capping*



*Detail of slates on roof of No. 23 Sydney Avenue*



*Three Dublin-style pots and one replacement*

## Chimneys

All of the chimneystacks are rendered. In the majority of cases the stacks are not painted, though the stacks above on three of the houses have been painted to match the painting of the render on the main façade. In three cases, the chimneystacks have three courses of red brick as a capping. All three of those houses – Nos. 25, 31 and 33, the chimney pots are of red clay and are in the shape of truncated cones, these being the only examples in the street of this type of pot. The majority of the houses have buff-coloured clay pots in the traditional Dublin style, while a few have simple cylindrical pots in either red or buff colour.

## Windows

The majority of the houses in Sydney Avenue were built during the period when windows were generally small-paned, prior to the removal of the tax on glass in 1845. The two houses that were built in 1848 and 1871, also have small-paned windows, the latter being replicas of the 1848 houses. The majority are six-over-six timber sliding sashes on their front elevations, while some has eight-over-eight sashes. Nine of the 1830s houses have had their windows replaced with one-over-one sashes, while the two houses built in the period 1855-1863 also have one-over-one sashes. One of the earlier houses, has replacement sashes with a two-over-two configurations.



*Wyatt window at No. 20*



*Gothic-influenced window at No. 23  
Sydney Avenue*



*Window at No.9*

The last of the nineteenth-century houses to be built in the street, No. 19a, has casement windows. This house is of a different style to the others and is likely to have had casement windows from the time it was built. With the exception of No. 6, most still have timber sliding sashes, notwithstanding the replacement of some with sashes of a later period, in a different style. No. 6 has uPVC casements. The sashes in No. 18 have been replaced with replica sash windows, with double glazing. Some windows have external mouldings. There are single-storey canted bays to the front of No. 26, while there is a tripartite, or Wyatt, sash window at ground floor level in No. 20. No. 23 has traditional timber sashes, but with gothic-arched glazing bars at the tops.

## Boundaries and Entrances

In most cases the front boundary is marked by a stone wall and this is usually rendered – either with original harling or with more recent cement-based pebbledash or smooth render. About three-quarters of the houses have iron railings mounted on the low walls that bound the front gardens, usually with granite copings on top of the plinth walls. Most of these are the traditional round-section vertical iron railings with flat bar horizontals in wrought iron and bosses and finials in cast iron. No.30 has decorative low cast iron railings, on top of a high front boundary wall. The traditional railings are concentrated in the southern part of the street, while the larger houses at the northern end tend to have higher walls without the railings.



*Low cast iron railings on high wall at No. 30*



*Iron railings on plinth wall, with pedestrian gate*

The side boundaries that abut public roads such as George's Avenue and Avoca Place are also of masonry, some with and some without render. In some instances, these side walls have been rebuilt in stone following development.

The entrances to the properties tend to reflect the length of site frontage, with the larger grounds having vehicular entrances flanked by piers of rendered masonry. Where space has allowed, many of these houses have been provided with vehicular entrances in more recent years; in some instances these entrances are provided with traditional-style gates, while in other cases there are gates of steel or no gates at all.



*Traditional-style piers and gates at No. 30*



*Traditional pedestrian gate at No. 4*



*Original splay at No.23*



*Replacement gates*

In some instances, the modifications have been for the purpose of better visibility at the entrance, as in the photograph above, which shows reconstructed gate piers set back from the road, with the flanking walls providing a vision splay. The gates are modern reproductions in steel, reflecting the traditional style.

No. 23 Sydney Avenue is unusual, in that the original boundary was set back from the footway on a curve, to provide a vision splay and a design flourish, consistent with the gothic delicacy of the house itself. In this instance the wing walls are medium-height and surmounted by traditional railings, the gates are also traditional-style wrought iron with cast iron finials, and bosses.

## Rainwater goods

The majority of houses still have cast iron rainwater goods where these are visible at the front of the house. About half of the nineteenth-century houses have parapets on the front elevation, and many of these are drained via cast iron hoppers, and downpipes on the front elevation, frequently shared between two or more houses. The downpipe on No. 2 is to the side of the house, and has been replaced in black PVC. The guttering on No. 8 has been replaced in replica cast iron with a similar profile to the original, and with cast iron downpipe. This has been painted black.



*Replacement cast iron gutter*



*Hopper and downpipe draining from parapet*



*Profiled gutter on No. 2*

## 2.3 Twentieth Century Houses

The development of Sydney Avenue was substantially complete by the middle of the nineteenth century, and the last two houses were built in 1871. One further house was added towards the end of the century when No. 19a was built in the side garden of No. 21. A new owner of 'Brooklawn', built five pairs of semi-detached houses, and one detached house. In this section the individual elements of these houses are examined to identify the common threads, the differences, and the changes over time. The semi-detached houses were built to a common design and would originally have been more or less identical. Some changes have taken place over the years, that have brought about differences in the external appearance.



*Nos. 48 and 50 Sydney Avenue*

### Facades

The semi-detached houses were built with red-brick facades. They are two-storey with attic accommodation and are two-bay. At ground floor level a slated canopy runs across each pair of houses, and beneath it each house has a rectangular bay window, and an open-fronted porch.

The open section of the canopy is supported on columns of turned timber, with curved braces spanning the entrance opening and with timber balustrades to the sides.

### Roofs

The roofs are gabled, with overhangs at the barges. They were originally clad in natural slate, though several have been replaced with fibre-cement tiles. The roof over Nos. 36 and 38 appears to be in good condition and would seem to have been re-slatted. This uses natural slate and incorporates courses of fish-scale slates towards the top and bottom of the slope. This feature is absent from the roofs over the other eight houses, though it is present on seven out of the ten roofs over the porches. It seems possible that the original roofs had fish-scale courses on the main roofs prior to being re-slatted. The three canopy roofs without fish-scale courses have been re-slatted, some with fibre-cement tiles.



*Roof of No. 36*

## Dormers

Each of the houses at Nos. 36 to 54 (even) Sydney Avenue has a dormer window on the main roof. These are broad and are set off-centre on the roof, though centred over the space between the two first-floor windows. The dormers are gabled, originally with moulded timber barge boards, though these have been replaced in some instances. The gables were probably rough-cast rendered originally, though in some cases this has been replaced with timber sheeting and one case the gable is hung with fibre-cement tiles. There is now an inconsistency in the appearance of the dormers, as many of the windows have been replaced, and some gables have been painted white, while others are darker. Most of the windows have four vertical divisions, some having top lights, while others have not. A significant difference in the thickness of the divisions between the windows, largely driven by the thicker frames of the opening sections.



*Dormer on No. 54*

## Chimneys

The chimneys are of red brick and rise from the gables at each end of the pair. The shafts of the stacks are plain, except for a small string course of projecting brick, while the top of the stack is corbelled out. The corbelling consists of a lower course slightly corbelled beyond the main shaft, upon which is a course of brick set diagonally. This in turn supports a course projecting slightly further out and above this, two courses step progressively back inward. Each of the stacks carries five pots; most of these are simple cylindrical terracotta pots, though the stack on No. 50, carries three taller louvered pots.



*Chimney stacks and plain pots*

## Windows

The first floor windows along the line of semi-detached houses are mostly original. These are timber casements, with two side-hung lights at the lower level and a top-hung light above. The sills are of granite. The bay windows are similar in style. They are of timber with vertical lower lights and with smaller top lights. There are four divisions to the front, and two divisions on either side.

## Doors

The front doors of the semi-detached houses are original. These are four-panelled doors with the upper panels glazed with decorative coloured glass. The doors are set in timber screens with a side-light, also with coloured decorative glass, and with two top lights, generally with slightly coloured obscured glass in centre, surrounded by coloured margins. These format of the glazing in the doors, and screens varies along the line of houses, some having squared leaded lights with coloured glass, others with more intricate leaded designs. The doors have moulded panels and have drip mouldings beneath the glazed panels.



*Typical vehicular entrance*



*Typical railing and pedestrian gate*

## Boundaries and Entrances

The original boundaries to the front comprised of medium-height masonry walls rendered with sand, and cement and carrying highly decorative wrought iron railings. Each house appears to have had a pedestrian gateway opposite the front door originally, and this was provided with a wrought iron gate, similar in style to the railings. Just four of these pedestrian gateways remain, while six of the houses have vehicular entrances only and two have both pedestrian and vehicular entrances – one of these is recent and was carried out on foot of a planning permission, granted in 2015. Five of the vehicular gateways have gates, and these tend to reflect the decorative nature of the original railings, with decorative steel used to provide a contemporary design, rather than replicating the original style of the railings. In three instances, there are no gates on the vehicular entrance.

## Garages

The houses at Nos. 36 to 54 (even) Sydney Avenue are generally too close together to allow for garages to the side. There is a larger gap between Nos. 50 and 52, however, due to a small stream that runs through the site. This allowed for the construction of garages to the side of each house, probably in about the 1930s, at least in the case of No. 50. While the garage to the side of No.52 is probably slightly later. As they were built to house the cars of the time, these are effectively too small to accommodate modern cars. There is also a garage to the side of No. 36, and this appears to have been built some years ago, as a result of the acquisition of a strip of land from the adjacent property.



*Garage at No. 50 Sydney Avenue*

### 3. Streetscape Character and Appraisal

#### 3.1 Visual Character and Public Realm

The houses in Sydney Avenue were built in two distinct phases. The first phase was largely complete by the mid-nineteenth century, with most of the houses built in a five-year period in the mid-1830s, while the second phase took place in the first years of the twentieth century. These phases resulted in houses of very different appearance, though the later houses would have been equivalent in size and status to some of the houses in the earlier phase.

There are forty-nine houses along the length of Sydney Avenue, twenty-one are on the north-eastern side of the road, between George's Avenue and Mount Merrion Avenue, while the other twenty-eight are on the south-western side, between Avoca Place and Mount Merrion Avenue.

Thirty-seven of the houses dates from, 1831 and 1871, while the remainder date from the turn of the century. Over the first six years well over half of the houses in Sydney Avenue had been built. These were distributed along the full length of the road, except for the north-western end, where the grounds of Beechlawn ran along the road edge, and a block on either side of the road to the east of Green Road.

The majority of the mid-nineteenth century houses are terraced, while there is one pair of semi-detached houses from that initial period. It is noted that Nos. 13 and 15 were semi-detached when first built, but became part of a terrace of four, when the second pair was built fourteen years later.

This means that there is no consistency in the street in terms of this characteristic, and the setback from the street is also variable. All houses having at least some grounds to the front, though this is substantial in some instances and small in others. Therefore, the character of the street is that it has an eclectic mix of houses, and street frontages. Sydney Avenue is not your usual ACA where uniformity, harmony, and similar characteristics all play a part.

The majority of houses in the street are two-storeys in height, five of which also have basements. Another eleven are single-storey over basement in the Dublin villa style. One substantial house, 'Eagle Lodge', has dormers in the roof, probably as later additions to the house. The eleven Edwardian houses at the northern end of the road, built in the grounds of Brooklawn, are two-storey with dormers. No. 56, which is the large detached house, also having a gabled breakfront.



*Terraced houses in Sydney Avenue*

### **3.2 Boundaries and Street Furniture**

The original granite kerb stones only survive on one stretch of Sydney Avenue between Avoca Place and Green Road at the front of Nos. 2 to 8 (even). Some survive around the corner in Avoca Place, and others in the lane leading off to the west of Sydney Avenue, between No. 28 and 30.

The front boundaries are also a significant part of the character of the street, with the almost universal presence of rendered stone walls, some of which are low and have iron railings on top. This character varies along the street, with railings, and low walls predominating at the southern/eastern end, and to a lesser extent at the northern end, while walls without railings are the norm in the central section. None of the houses in Sydney Avenue open directly onto the street, all having some form of private garden to the front.

There are no trees, though the road is enhanced by the trees, shrubs, and hedges in private gardens along the road margins.

In the end wall of No. 1 Sydney Avenue, there is a wall letter box from the period between 1911 and 1921.

## 4. Threats and Opportunities

### 4.1 Negative elements

There are few negative elements in Sydney Avenue, which has managed to retain the majority of its original features. Some repairs to the road, and footway would improve the street. There are some surviving granite kerb stones, though in some cases these need to be reset or levelled.

In a few cases the new gates or railings are in a style that is not consistent with the character of the area. There are some houses where the amount of parking in the front garden is excessive, and detracts from the character of the house, thereby dominating the garden areas to the detriment of the garden planting and the appearance of the property.

The provision of electricity and telephone lines is predominantly overhead, and this has presented a wire scape, that detracts significantly from the character of the area.

### 4.2 Positive elements

It has been noted above that Sydney Avenue has managed to retain a well-tended appearance and there are few serious issues that affect its overall character.

One of the most fortunate aspects of the nineteenth century houses is the extent to which the original windows, or windows in the original style, survive. The replacement of timber sash windows with casements of any kind – uPVC, aluminium or even timber – would seriously detract from the overall character.

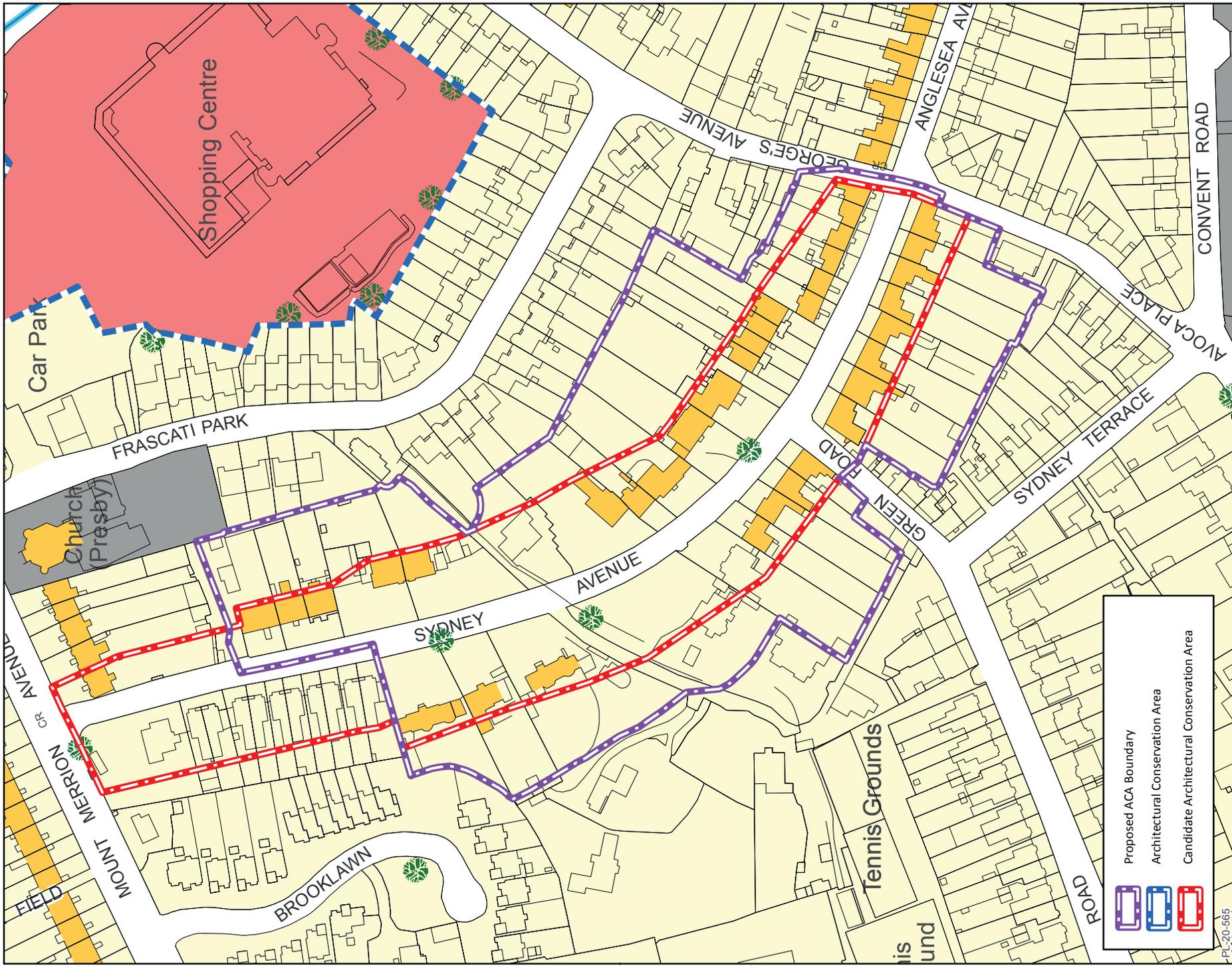
In most cases, the new vehicular entrances, have been provided through the front boundary walls or railings, and the parking areas within have generally been carried out with care, with good quality hard landscaping mixed with suitable planting. This presents a well-tended appearance to the front garden parking area.

## 5. Assessment of Special Interest

### 5.1 Architectural interest

Sydney Avenue is considered to be of special architectural interest through the high quality of the buildings of both the mid-nineteenth century and the Edwardian period and the high degree of survival of the original character of the individual buildings.

The nineteenth century houses are representative of the substantial houses being built for the professional, and business classes during the 1830s, and the period immediately following. These houses have managed to retain a great deal of their architectural character, and it is notable how maintenance, and repairs over the years has generally been carried out using materials appropriate to the original style of the houses. Such that very few inappropriate alterations have been made. Each of these houses or groups of houses, has its own character, while conforming to a palette of features that is common through the entire assemblage.



 Proposed ACA Boundary  
 Architectural Conservation Area  
 Candidate Architectural Conservation Area

PL20-565

**Dún Laoghaire-Rathdown Draft County Development Plan**  
**Proposed Changes to Architectural Conservation Area (ACA)**  
**Sydney Avenue, Blackrock**

  
 Dublin City Council  
 Planning Department  
 M Henchy  
 Director



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Date:	January 2021	Scale:	1:2,000
		Drawing No.:	PL_20-565

**Waltham Terrace  
Architectural Conservation Area**

**Character Appraisal and Recommendations**



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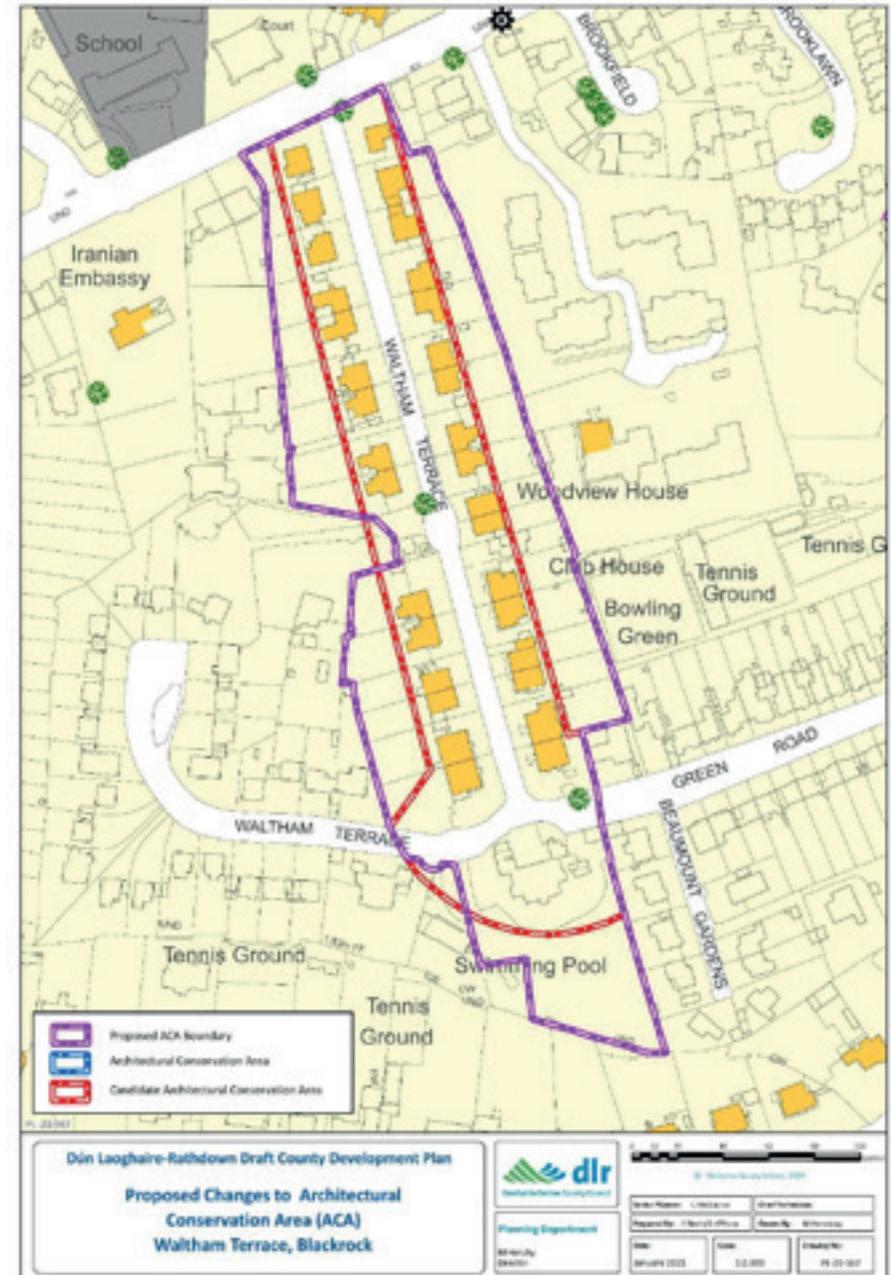
## 1.0 Location and boundary

Waltham Terrace is less than a kilometre west of the town of Blackrock. The road runs in a straight line slightly eastwards from its junction with Mount Merrion Avenue for a distance of 320 metres before turning through a right angle to run westwards for another 140 metres, beyond which it turns back to the north to end at a turning circle.

Thirty-two houses from the nineteenth century phase of construction face on to the straight stretch of Waltham Terrace, all of them residential. Opposite the southern end of the street there is Beaumont House and a second house known as Hilton Lodge, while there were originally other houses at the rear of the street, some of which are now gone.

The boundary of the ACA includes all of the houses in the older part of Waltham Terrace as well as Beaumont House.

Gracefield House is not visible from the street at Waltham Terrace and, therefore, it is not considered to be part of the essential character of the street. However, the gateway and the part of the property, that is visible from the road, is an integral part of the street, and should be included within the boundaries of the ACA.



## 2.0 Character Appraisal

There are thirty-four houses within the Architectural Conservation Area at Waltham Terrace. Thirty-two of these are the houses along the straight stretch of the street, one of which is the enlarged gate lodge to Gracefield. The other is Beaumont House, at the southern end of the street.

All of these houses date from the period 1836 to 1848, though the gate lodge to Gracefield has been enlarged and substantially rebuilt.

Amongst the houses on either side of the straight north-south section of Waltham Terrace there is a remarkable combination of variety and uniformity. This is examined in detail in the building typology section below, where it is shown that the assemblage of houses is a subtle blend of building heights, widths, and other combinations of features.

### 2.1 Building typology

Waltham Terrace was laid out in the mid-1830s and all of the buildings within the development, including those in Mount Merrion Avenue, were completed by 1847. The examination of the building types and materials given below looks at the houses and the various constituent elements that contribute to their essential character.

All of the houses share many of their features in common, while also varying in a number of aspects. The features that are common to some or all of these houses are considered below, following which the other houses in the development carried out by Arthur Ormsby are examined. This latter group includes Beaumont House, Hilton Lodge, Gracefield, the gate lodge at Gracefield

The thirty-four houses include fourteen pairs of semi-detached houses and six detached houses. These include some that are single storey, some single-storey over basement, some two-storey and others two-storey over basement. Most are three-bay, while ten are two-bay. The combination of these two factors leads to a wide variety of house types and sizes and this was reflected in Griffith's Valuation, which was carried out shortly after the houses were built and in which the rateable valuations of the buildings varied from £22-10s to £66.

Each element of the houses is examined in this report to note the variety of building styles and materials, and the features they have in common.

### 2.2 Building Materials and Finishes

#### Facades

In all cases the facades have a covering or roughcast render or harling. In some cases, the render has a coarser texture than is generally the case and this is probably due to the house being re-rendered using a larger aggregate. Generally, for this type of rendering the appropriate aggregate would be similar to a coarse sand, such as paving sand, rather than a pebble. There is also a significant variation in colour from one house to the next. In most, if not all, cases the houses would have been lime-washed originally and much of the variation is due to the varying lapse of time since the last application of lime. In other cases, the houses may have been painted with masonry paint, which is not an appropriate finish, as these paints are usually cement-based and hence tend to seal in moisture and prevent the facade from breathing. It is also possible that in some cases cement-based renders have been used where re-rendering has taken place, which is also not advisable. With these exceptions, however, the original general appearance of the facades has been maintained over the years.

*Difference in aggregate size in the render on adjoining houses*



*Difference in colour in the render of adjoining houses*

## Roofs

The roofs of all the houses in Waltham Terrace were slated and while some have been re-slatted, they have retained their original character through the use of quarry slates. The roofs originally had large slates on the base course, over the eaves, and standard-sized slates above and the majority of the houses have retained this style, even when re-slating has taken place. In the example below one or other of the houses has been re-slatted, as seen by the upstand of lead at the party wall, though both have the wide slates at the eaves.



*Detail of roof showing wider slates at eaves*



*Typical decorative barge and eaves boards*

## Eaves and barges

A notable feature amongst the houses in Waltham Terrace is the array of decorative barge boards and eaves boards. These all have the same pattern, with segmental scalloped mouldings separated by simple pendants. The style at the barge boards is the same, but with the pendants running vertically, rather than perpendicular to the boards. In some cases, the eaves and barges have been painted in a dark colour, though most are white. The eaves boards are retained in all thirty-four of the houses, though in two instances the barge boards have been replaced with simple parallel boards. Some of the decorative boards are replacements, though repeating the original style faithfully. In many cases, the same pattern of barge and eaves boards has been applied to garages and house extensions.

## Chimneys

The chimney stacks are all rendered, even where the stacks have been rebuilt, though in two or three cases there are brick courses at the top of rebuilt stacks. The original chimney pots survive on most stacks, this being a buff-coloured pot in a truncated cone with an expanded section near the top. Some pots have been replaced when stacks have been rebuilt. Pots similar to the originals, but with a redder colour are now available and have been used in some instances. In a few cases, simple cylindrical pots have been used.



*Brick chimney stacks*



*Typical chimney stacks and pots*

In the photograph above, the stacks are of brick. These may be the original stacks, with the render stripped off, though it is also possible that they have been rebuilt.

The chimney pots are not original and are the cylindrical terracotta pots that are similar to the clay liners used in flues. Few of the houses have modified or rebuilt chimney stacks, or have replacement pots.

## Windows

None of the original windows survive and it is not certain what the original form would have been, but given that the houses were built between 1836 and 1847, they would probably have been small paned timber sliding sashes, most likely with six panes over six, and with quadrant horns on the sashes. Larger paned windows, such as two-over-two sashes, only tended to come into use after the abolition of glass tax in 1845.

Although they are replacements, the overwhelming majority are timber sliding sashes. Only two houses have been refitted with uPVC sliding sashes, in the same style, as many of the others in the street.

About half of the houses have one-over-one sashes, slightly less than half have two-over-two sashes, while one has six-over-six. The latter stands out as being different to the others, though this was probably the original style. Most sashes have some variation of curled horns, while two or three have simpler straight horns with quadrant ends. One house, No. 10, has a Wyatt window in its front elevation at ground floor level.



*Typical window*



*Oriel window at No. 30*

Oriel windows: Four of the houses have oriel or bay windows. Three of these are at the sides of house at the ends of the street, at Nos. 1, 30 and 33. The window at No. 30, is most likely an original feature, and may be seen on the Ordnance Survey maps of 1864 and 1868. This has a convex hipped roof and the mullions are faced with pilasters with recessed panels to the front. The windows are divided horizontally and some are opening sashes.



*Bay window at No. 33 Waltham Terrace*

At the end of No. 33, at the southern end of the eastern side of the street, there is a two-storey bay window. This was originally an oriel window on the upper floor and has been modified to light both floors. The upper section is similar to the oriel window at No. 33, with a concave hipped roof and pilasters on the mullions. The windows are one-over-one sliding sashes with quadrant horns.

There is an oriel window on the northern side of No. 1 Waltham Terrace. This was added in the mid-1990s.



*Oriel window at No. 1 Waltham Terrace*



*Oriel veranda at No. 8 Waltham Terrace*

No. 8 Waltham Terrace has a veranda on the front elevation, projecting as if it were an oriel window. This is not original, and probably dates from the nineteenth century. It was not depicted on the large-scale Ordnance Survey map of 1868.

### Front doors, porches, and fanlights

The majority of houses have four-panelled front doors of similar style, while one or two have similar doors, but not identical, with different mouldings and these doors are probably replacements. In two other cases the doors have been replaced with five- or six-panelled doors.

Above the front door is a projecting porch canopy. This is supported on decorative brackets on each side. The canopies have dentil mouldings projecting downward and a moulding of pierced triangular uprights above. As this arrangement results in a sunken tray, there is a drainage hole and a projecting pipe to take rainwater away.



*Typical front doorway*



*Replacement canopy*

In some cases, the porches have been repaired, with the brackets and/or the canopy replaced. In the adjacent photograph the canopy is a replacement, though the fretwork brackets are original.



*Canopy, brackets and fanlight*

In the example at No.6, the canopy is either original or a faithful copy, while the brackets are a simplified form, without the serrated edge to the round moulding at the base, and these may be replacements.

The houses that have the canopy porches also have a low rectangular fanlight over the porch canopy. In the majority of cases these are divided by rectilinear divisions, though in a small number of instances there is a tripartite division and in a few cases the fanlight is an amalgamation of the two, with an opening central section.

The front doors are generally placed centrally in a symmetrical façade and are approached by granite steps in most cases. Though the steps vary from one or two up, to a substantial flight of steps as seen in the photograph below. In a few instances, the doors are at or near ground level, and there is no significant flight of steps.

In four of the houses the main entrance is at the side. These are the northernmost semi-detached houses at Nos. 7 and 9, and Nos. 8 and 10. These are large houses, being two-storey and two-storey over basement respectively, though they are two-bay rather than three. With this arrangement the plan form of the house demands side entry, and this is done via a porch extension at the side. In the case of Nos. 7 and 9 the front doors are in the general style found along the street, while No. 10 has a similar doorway, but without the porch canopy. No. 8 has a more traditional Georgian-style doorway with a four-centred fanlight



*Steps to front door*



*Side door to No. 7*



*Side door to No. 8*

### 3. Streetscape Character and Appraisal

The principal public realm within the Waltham Terrace ACA is comprised of the footways and the carriageway of the public road. However, nothing survives of the original paving of either the footways or the carriageway, nor of any nineteenth century re-paving. The footways are both of mass concrete along the length of the street, with no separate kerbing, while the carriageway is also of mass concrete.

The two elements associated with and incidental to the public realm that formed part of the original design concept were the vistas and the granite piers and these are considered below. Four of the piers are directly related to the two original vistas, and while these vistas are both degraded now, the piers survive.

There is a pair of gate piers at the Mount Merrion entrance to Waltham Terrace. The street was originally gated at this end, with a curved sweep of railing running on either side to a central gateway, and the street was enclosed by gates hung on the granite piers. When the gateway was removed in the later nineteenth century the piers were moved to the sides and



*Beaumont House, terminating vista at southern end of Waltham Terrace*



*Waltham Terrace, viewed from Mount Merrion Avenue*

embedded in the corners of the adjacent properties. These piers are examined further below in considering the detailing along the street frontage.

When Waltham Terrace was first built, there were two significant vistas incorporated into the designed layout. The first was the more public of the two, being the view of the street when seen from Mount Merrion Avenue. This encompassed the two lines of houses, leading up a gentle slope, with the symmetry of the layout and the unity in the detailing plainly visible. The enclosure of the street behind gates, flanked by curved railings rather than a solid wall, gave a sense of enclosure and importance to the view.

Progressing towards the southern end of the street the imposing magnificence of Beaumont House closed the vista, deliberately sited to terminate the view, to the point of having a stretch of railings flanked by granite piers in place of the stone wall that bounded the grounds of the house along the rest of the frontage. This vista is now blocked by dense planting in the grounds of Beaumont House.

### 3.1 Analysis of houses

The extent of the area studied has included all of the buildings that were developed by Arthur Ormsby between 1836 and 1847 and this included thirty-two houses along the straight road at Waltham Terrace, three more substantial houses at Beaumont House, Hilton Lodge and Gracefield, the gate lodge to Gracefield, The houses share much of their external detailing in common, as has been seen above. They also have been laid out with a symmetry that is not evident from the descriptions above, but which is noted below. Another of the houses, Beaumont House, was built on the axis of the street as a deliberate eye-catcher at the end of the vista and this links it directly to the overall layout.

The descriptions above show that the houses are all faced in roughcast render, though with subtle differences in colour. All have slate roofs, some gabled and some hipped, and in every case they fretted eaves boards, while all but two of the gabled houses have fretted eaves boards. Thirty-two of the houses have canopy porches with fretwork above and below, a simple moulded timber door surround and a low rectangular light above. One other has these elements, but with the canopy porch missing. Only one of the houses has a different style of door surround, this being a more traditional Georgian-style doorway with a three-centred fanlight.

It was noted above that none of the houses have the original windows in the front elevation. About fifty per cent of the houses have one-over-one sliding sashes, most of the rest having two-over-two sashes, while one has six-over-six. Three of the houses, all at the ends of the row, have oriel windows to the side, one of which was installed about fifteen years ago, the other two being original. One house has a Wyatt window on the front elevation, while its attached neighbour has a veranda attached to the front.

Beaumont House is a recognisable part of the same group due to its position as part of the layout of the street. Two houses, Hilton Lodge and Gracefield House are not visible from the public road however their entrance gates address Waltham Terrace and as such are included in the boundary of the ACA. The gate lodge to Gracefield House is of a different design and massing to the other houses, but has the same roughcast render finish and fretted eaves and barge boards, while also standing in a line with the other houses on the west side of the street.

### 3.2 Symmetry in the street

In passing along the street at Waltham Terrace it is evident that the houses are built to a similar design and that this brings a significant unity to the street. There are other elements of the design that are less obvious, and this includes the curved feature in the roadside boundaries on either side of the road at the gates to Gracefield House. It also includes the railing at the southern end of the street, in the boundary to Beaumont House, that would have emphasised that house as the termination of the vista up the street. The change in the front boundaries from railings to masonry walls at this point has also been mentioned above, as have the dressed granite facing stones at the ends of the side boundary walls on either side.

Other, more subtle, features of the design only become evident if they are expressed in map form, and these are the symmetries across the street.



*Numbers of storeys in houses along Waltham Terrace*

In the first example, shown above, the four shades of blue denote the number of storeys progressively from single-storey to single-storey over basement, then to two-storey and finally two-storey over basement. The map shows that with the single exception of the one pair of two-storey over basement houses on the left-hand side all of the building heights are the same on either side of the street. The map also shows that the detached houses are all together at the northern end, with three on each side of the road. The gap on the left-hand side represents the gates and gate lodge at Gracefield House.



*Number of bays*

In the second example the orange colour denotes two-bay houses, while the brown represents three-bay.



*Roof type*

In the third example, blue shows the houses with hipped roofs, while the green depicts gabled roofs. It will be seen that the distribution in each of the three examples is different, but in each case, there is symmetry across the street.

It is notable that all of the detached houses are at the northern end, next to Mount Merrion Avenue, and that the two-storey and two-storey over basement houses are also in that area. There are three possible explanations

for this. Firstly, this is the most public view of the street, which was a gated development originally, and hence the larger houses might be expected in this area to give it a greater impression of prestige. Secondly, there is a significant gradient along the street, with its steepest rise in the vicinity of Mount Merrion Avenue, so the taller buildings in this area help to increase the uniformity in appearance along the street, with the ridge heights of the roofs not rising up as rapidly as the road. It is noted that although the two houses closest to Mount Merrion Avenue are single-storey over basement, the basements are entirely above ground level and the upper floor is high above the street. Thirdly, there may be an element of supply and demand, and that the success or otherwise of the first houses built, which were at the northern end, may have influenced Arthur Ormsby, to change to a more consistent single-storey over basement house, with gabled roofs in the later part of the development

### 3.3 Gate Piers

The gate piers at the Mount Merrion Avenue junction represent the most significant public face of Waltham Terrace, through their prominence on a busy road and their attraction as an unusual feature.

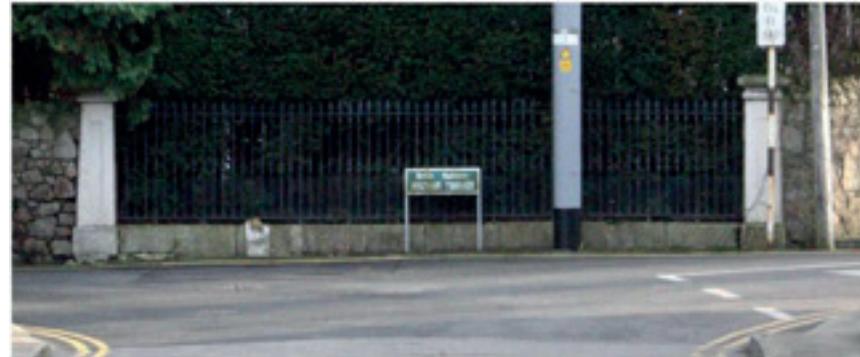


*Eastern gate pier*

The piers are of cut granite, in the classical form with pedestal, shaft and entablature, the latter having a fascia and a cornice. The pedestal of the western pier is shorter than that to the east to allow for the gradient. The style of the piers is reflected in the piers at the opposite end of the street, along the frontage of Beaumont House. These piers differ in that their shafts are tapered and the capping's are not the same, and the unifying feature is the sunken rectangular panel in the front face of the piers.



*Western gate pier and Railings and piers on boundary of Beaumont House (below)*



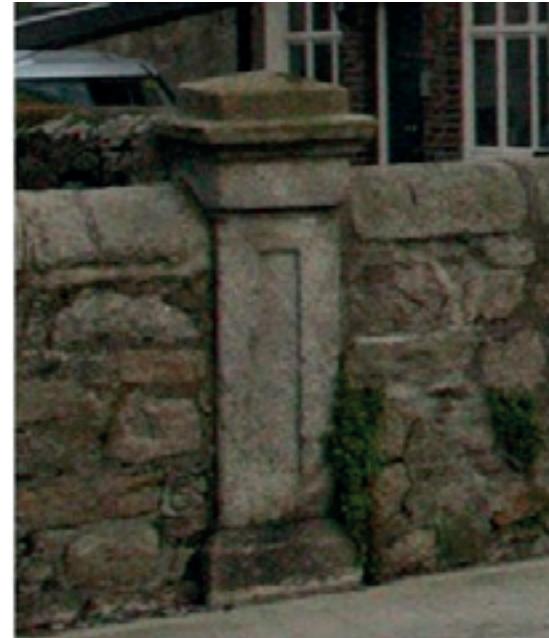


The two instances where the capping is not pedimented occur on the boundaries between Nos. 29 and 31 and between Nos. 26 and 28. In these cases the feature has an entablature with fascia and cornice, as seen in the adjacent photograph. It is notable that the two piers with this capping are directly opposite one another.

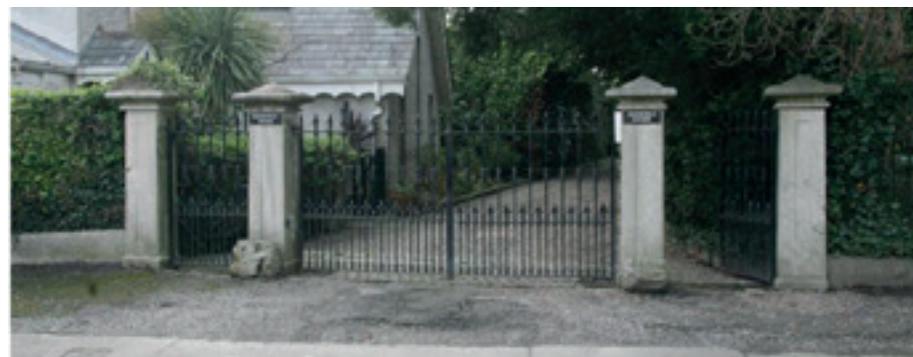
This same feature is repeated in various locations along the length of Waltham Terrace in those places where the stone walls that mark the side boundaries of many of the houses meet the road. While the walls themselves are of rubble granite, the ends of the walls facing the street are finished with cut granite with the recessed panel.

These are not full piers, as the granite facing is relatively thin and hence serves only as a facing to the end of the wall.

These faux piers have pedimented cap stones, with two exceptions, and the capstones run back from the front onto the top of the rubble wall to give the impression that the feature is a solid pier.



There are nine dressed granite facings to the ends of boundary walls on the eastern side of Waltham Terrace. While the distribution is symmetrical the number on the western side is not identical, due to the presence of gateways leading off on that side, with fewer houses facing the street, but the number is approximately the same. Between Nos. 14 and 16 Waltham Terrace, there is an access that leads to modern houses at the rear. This was originally the access to the stables associated with the houses, and there are gate piers on either side that are in the same style as the boundary wall facings.



*Gateway to Gracefield*

Near the mid-point of the street, the gateway to Gracefield, leads off to the west. This has four gate piers, as seen in the photograph above, and each is in cut granite with the recessed panel cut into the front. The cap stones are similar to those on the railings at the front of Beaumont House, Hilton Lodge also has cut granite gate piers with the recessed panel at the front, and the cap stones are similar to those at Gracefield and Beaumont House.

There are two gateways to Beaumont House, and each has modern gate piers that are reproductions in granite of the original style, complete with the recessed panels at the front.



*Gateway to Hilton Lodge*



*Recessed gateway to Gracefield*

The gateway to Gracefield is set back from the carriageway with curved railings describing segments of a circle. This feature is mirrored on the opposite side of the road, with the front boundaries of Nos. 19 and 21 Waltham Terrace, set back on a curve. In both cases the footpath now continues in a straight line.



*Curved feature on eastern side of road*



*Curved features on opposite sides of road*

### 3.4 Plots and Private spaces

With the exception of the former gate lodge at Gracefield, all of the houses have gardens to the front. The larger houses, Beaumont House, Hilton Lodge and Gracefield, are set back from the road and do not face the street, the former having its back to the road and is partly obscured by planting, while the other two are entirely hidden from the road.

In all of the other cases, the houses are set back at a consistent distance from the public road. In all cases they also have larger gardens at the rear and a space at the side which varies from a narrow passageway up to a substantial width. The setback of the houses from the street varies very slightly, consistent with each being laid out separately on the ground. The average setback is approximately 8.5 metres and the differences, while varying up to about half a metre, are not perceptible on site.

The treatment of the front gardens varies, ranging from carefully tended parterres taking up the space to the front of the house to others that have large trees and shrubs partially obscuring the view of the house. All houses have vehicular accesses and many also have pedestrian accesses; in a significant number of instances the area to the front of the house is given over to parking, mostly under gravel, though some with hard paving such as setts or paviers. While many have their gardens open to view



*Typical plinth wall and railing*

from the street, more than half have hedges growing along the front boundary.

The front gardens along the frontage from Mount Merrion Avenue, to the curved feature at the gates of Gracefield, are bounded by iron railings rising from plinth walls of cut granite. This runs along almost two-thirds of the length of the street, over a distance of about 200 metres. For the remaining 115 metres or so the front boundaries on either side of the road are marked by rubble granite walls.

### 3.5 Boundaries and entrances:

The front boundaries of the houses follow a regular pattern, with iron railings rising from cut granite plinth walls along the northern stretch of the street for the first 200 metres to the south of Mount Merrion Avenue. This runs to the curved feature on either side of the street at the entrance to Gracefield.

Beyond that point the boundaries on both sides are masonry walls, some with rubble granite and some with render. These walls run for a distance of about 115 metres, from the curved feature, to the junction with Green Road to the south.

The layout of accesses to the houses was symmetrical along the street. In most cases where there was a plinth wall and railing on the boundary there was a pedestrian gate of iron, directly opposite the front door in the centre of the facade. The exceptions were the first, and largest, semi-detached houses at Nos. 7 and 9, and Nos. 8 and 10, where the entrances were near the side boundaries.

Where there were masonry walls along the front boundaries none of the houses had pedestrian gates opposite the front doors and in all cases the entrances were to the side, facing the gap to the side of the house.

It is difficult to be certain how many of the houses had gateways large enough to admit vehicles when the houses were first built. The only evidence comes from maps and the first Ordnance Survey maps produced after the houses were built were the 1:2500 maps of 1864, and the larger scale maps produced in 1868, more than twenty years after the houses were built. Analysis of the 1868 map suggests that few of the earlier houses had vehicular entrances. It is notable that none of the houses appear to have had coach houses or stables within their grounds.



*Streetscape at Waltham*

It will be recalled that Arthur Ormsby provided a separate stable block at the rear of Nos. 14 to 18 on the western side of the road, though not all residents availed of these. The only houses that had outbuildings in 1868, other than privies at the rear of the gardens, were Nos. 1 and 2, which each had a greenhouse and a structure adjoining, which was probably a potting shed.

Amongst the few that had vehicular entrances were Nos. 7 and 9, which had gateways shown on the 1868 map, and which still have cast iron gate piers of the mid-19<sup>th</sup> century, with iron gates attached.

At the southern end of the street, the openings in the wall appear to have had granite linings rather than true piers, as seen in the adjacent photograph. This is a common feature at the period. In the example shown the opening has been altered, but the granite facing is probably original. Few of these now survive and they have generally been replaced by concrete piers.



*Iron gates and piers at No. 9 Waltham Terrace*

In a few cases, there are granite gate piers that reflect the style of the granite facings at the ends of the boundary walls, as discussed above. In some instances, these are the boundary wall facings that have been moved or have been utilised where the gateway is adjacent to the boundary. In some cases, these may be later additions. In the instance shown in the photograph above, no gateway was shown at that location on the 1868 map and this house had only a pedestrian gateway opposite the front door, and which is still in place today. No. 1, across the street, has one similar gate pier, the other pier being the facing at the boundary wall.



*Concrete Piers*

### 3.6 Alterations, extensions, and other significant features

There have been many extensions to the houses over the years, though for the most part these are not visible from the public road.

In some instances, rear and side extensions are visible from the street, however these respect the character, and detailing of the original houses.



*Beaumont House*

Hilton Lodge is a detached house in substantial grounds and was built for Arthur Ormsby in about 1836. The gate piers are similar to those found elsewhere in the Waltham Terrace development, though not identical. The house itself is entirely hidden from the street and hence cannot be assessed.

Beaumont House is the substantial house that was built for Arthur Ormsby in about 1840. As has been noted above, it occupies the prime position directly in line with the straight street of Waltham Terrace and has an area of railings on that alignment so as to close the vista along the street. However, dense planting alongside those railings now obscures the view.

The rear of the house faces the street and is partially visible from outside the boundary. In common with the houses already examined, Beaumont House has a roughcast rendered facade and has the decorative eaves boards that are found on all of the thirty-four houses. The front door is not visible from the street and it is not known what type of door, fanlight or porch may be present. The boundary is marked by a high granite wall and there are gateways to the east and west of the house which have reproduction granite piers in the style of others that have been noted in the survey.



*Gates to Hilton Lodge*

Prior to the start of the development of Waltham Terrace, there was a house called Gracefield House at the western edge of the land, at the rear of the original house called Waltham. During the development of the lands, a second detached house was erected adjacent to Gracefield House. Now the original house is gone, and its successor is also called Gracefield House. This house is at the end of a long driveway, and is entirely hidden from the street, and hence cannot be assessed.



*Gates to Gracefield House*



*Gracefield Lodge*

Gracefield Lodge is a part single-storey and part two-storey house adjacent to the gates to Gracefield House. This is on the site of the gate lodge to Gracefield House that was built in the mid-1830s, though it is not certain whether any of the original lodge remains as part of the present house. The house respects the style of the overall development using roughcast render on the facade, slate roofs, decorative eaves and barge boards and a rendered chimney stack with traditional chimney pot. The gable presented to the front differs from the style of other houses in the street, and the overall appearance is of a modern house.

## **4. Threats and opportunities**

In general, Waltham Terrace is a high quality and well-kept street. The houses themselves have for the most part been maintained well, and repaired as, and when necessary. Wherever extensions and alterations have taken place they have usually been at the rear, or set back at the side, and they do not generally impinge on the street scene.

### **4.1 Negative elements**

The loss of the original character of houses has happened in only a few instances, and in all cases the loss is relatively slight. Extensions to the side, where they have occurred have generally been low key and do not dominate, while extensions to the rear do not generally impact on the street scene. Loss of elements of the essential character of houses is also not great. Only two houses visible from the street have replaced their sash windows with uPVC.

The provision of or widening of vehicular accesses to houses has been carried out in a variety of ways. In many cases either original gate piers have been reused or retained, while in others there are concrete gate piers, while some have no piers at all, merely steel stanchions. A few have cast iron piers. Some have steel gates that are not in keeping with the style of the original railings, though not to the degree that they are incongruent. Some houses have no gates to their vehicular entrances.

Some of the parking areas in the grounds of houses are large in scale, but they are generally not in serious conflict with the character of the area as the hedges or walls to the front help to tone down the extent of the parking areas. While in some cases stone setts or paviers have been used, gravelled parking areas tend to blend with the character of the houses to a greater degree.

### **4.2 Positive elements**

Waltham Terrace has managed to retain a well-tended appearance and there are few serious issues that affect its overall character. Alterations to the houses, such as they are have tended to respect the character of the original houses.

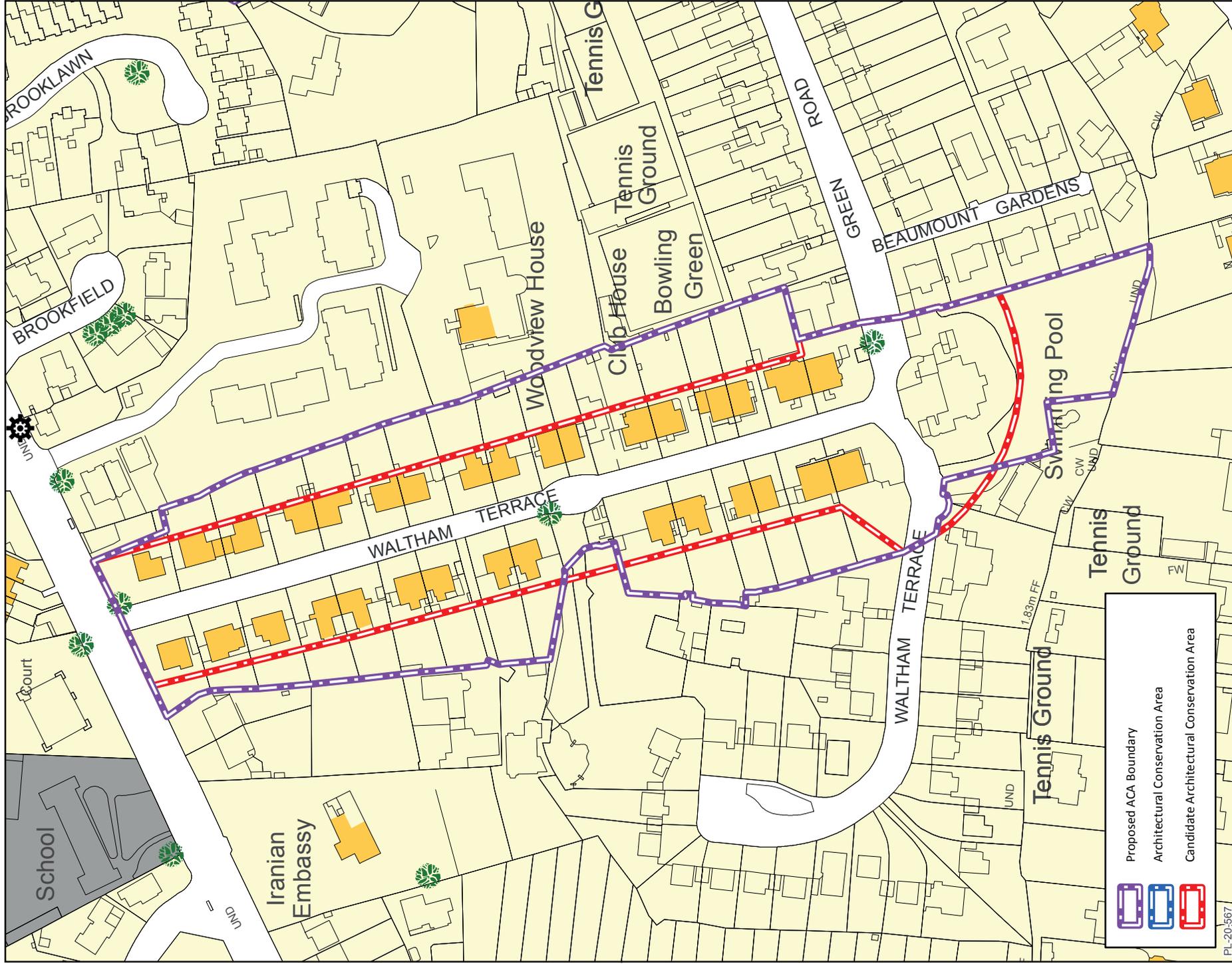
Some of the houses have had garages added at the side, and all the houses have vehicular gateways, most of which are not original. This has resulted in a variety of gates and gate piers. Many of the piers are of concrete and have considered the traditional slender granite piers or wall facings.

Where the road has been opened for the purposes of laying services, these worked areas have been reinstated to a high standard and blend with the original concrete surface. In addition, the footways are in good condition and have also been reinstated to a high standard when they have been opened for services.

## **5. Assessment of Special Interest**

### **5.1 Architectural interest**

Waltham Terrace is considered to be of special architectural interest through the evidence for an overall design scheme that pervades the entire property developed by Arthur Ormsby. The special interest also arises from the high quality of the buildings, and the high degree of survival of their original character.



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Date: January 2021  
Scale: 1:2,000  
Drawing No: PL-20-567

**Dún Laoghaire-Rathdown Draft County Development Plan**  
**Proposed Changes to Architectural Conservation Area (ACA)**  
**Waltham Terrace, Blackrock**

Proposed ACA Boundary  
Architectural Conservation Area  
Candidate Architectural Conservation Area



