A DESIGN GUIDE FOR THE MALONE CONSERVATION AREA
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MALONE
CONSERVATION AREA
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### 5. Development and Design Guidance

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1 Preamble

1.1 The Malone area was designated as an Area of Townscape Character (ATC) under Policy C3 of the Belfast Urban Area Plan in October 1992. Subsequent to this, three Conservation Areas were designated within the boundary of the ATC – Malone Park (November 1993), Adelaide Park (November 1993) and Stranmillis (July 1996).

1.2 Malone Conservation Area was designated in 2000, as it is considered to be an area of special architectural and historic interest, the character of which it is desirable to preserve or enhance.

1.3 A Public Consultation Draft Character Appraisal was issued for the Conservation Area in October 2004.

1.4 The Built Heritage consultants commissioned by the Belfast Metropolitan Area Plan (BMAP) team to examine the built heritage of the Plan area recommended the incorporation of the northern part of Wellington Park and Wellesley Avenue into Malone Conservation Area.

1.5 Given this and the passage of time, a wider boundary review and updated Character Appraisal was issued in January 2011 for public consultation. This also contained draft design guidance.

1.6 This guidance has been prepared in consultation with various stakeholders including Belfast City Council, Historic Buildings Council, John McIlhagga (Conservation Architect) and other appropriate bodies.
2 Status of the Guidance

2.1 The Department of the Environment originally designated the Malone Conservation Area on 4th August 2000. The boundary of the Conservation Area has been reviewed and is now being varied. The revised boundary supersedes the boundary of the Conservation Area as identified at the time of its designation, and it is shown on Map A in Appendix 1. This Design Guide also supersedes the previous Public Consultation Draft Character Appraisal for Malone Conservation Area (October 2004).

2.2 This Guidance has been prepared to supplement the Department’s regional policies and is a material consideration for the planning authority in determining planning applications that are either within the Conservation Area, or which may affect its setting.

2.3 The overall planning policy context for Conservation Areas is contained in Planning Policy Statement 6 (PPS6) Planning, Archaeology and the Built Heritage. This Design Guide interprets policy contained in PPS6 and constitutes Supplementary Planning Guidance for Malone Conservation Area.

2.4 If there is any disagreement between the contents of this guidance and PPS6, the requirements of PPS6 will prevail. Applicants should be aware that planning applications that affect the Conservation Area are required to meet the policies set out in PPS6 and, in particular, policies BH12, BH13 and BH14 as they relate to conservation areas.


2.6 Listed buildings are considered by the Northern Ireland Environment Agency (Historic Buildings Unit) - the agency responsible for listing in Northern Ireland – ‘to have special architectural or historic interest’. Such buildings are listed by the Department under Article 42 of the Planning (NI) Order 1991. There are four categories of listing; A, B+, B1 and B2 showing the relative importance of the buildings ranging from nationally important to locally important and/or good examples of a period style. The level of protection is the same across all grades of listing. Listed building consent is required for proposed changes to listed buildings that might affect their special character (inside and out).

2.7 Designation as a conservation area introduces control over the demolition of unlisted buildings under Article 51 of the Planning (NI) Order 1991, while trees are automatically protected under Article 26 of the Planning (Amendment) (NI) Order 2003.

2.8 Furthermore, designation introduces certain additional limitations on the exercise of permitted development rights contained in the Planning (General Development) Order (NI) 1993, as amended by the Planning (General Development) (Amendment) Order (NI) 2011.

2.9 Guidance on these matters is available in the DOE document ‘Your Home and Planning Permission’ (2011) available from your local area planning office.
3 Introduction

3.1 Purpose of the Design Guidance

3.1.1 Malone Conservation Area is distinctive and special due to a combination of its physical fabric and buildings, spaces and its landscape character.

3.1.2 Its designation provides statutory protection for the Conservation Area. It is essential that the established character and appearance of the area is conserved and enhanced and that both the individual and cumulative effects of development proposals do not harm it.

3.1.3 This guidance is intended for all those with an interest in Malone Conservation Area, or for those intending to undertake work on its buildings, trees and landscapes, streets or spaces.

3.1.4 It is intended to guide future development and assist the Department in managing change, within, and in the setting of the Conservation Area, to ensure that it conserves or enhances the special character and appearance of Malone and its setting.

3.1.5 Applicants seeking planning permission, conservation area consent, advertisement consent or listed building consent for work in the Conservation Area should be able to demonstrate how they have taken the character appraisal and design guide into account and how their proposals will contribute to its preservation or enhancement. The planning authority will endeavour to ensure that the activities of statutory undertakers and public agencies will maintain or improve the environmental quality and distinctive attributes of the Conservation Area.

3.2 Methodology

3.2.1 Detailed research and analysis was carried out to identify the specific architectural and historic elements which make the Conservation Area special and distinctive. From this, a set of detailed design guidelines has been formulated.

3.2.2 Conservation Areas are ‘areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance’ [Article 50, The Planning (NI) Order 1991].

3.3 The Importance of Conservation

3.3.1 Conservation is not a cosmetic exercise. Securing the preservation or enhancement of the historic built environment stems from strong cultural, economic and environmental objectives, the recognition of which is long established in various International Charters.

3.3.2 The character and appearance of a Conservation Area is inseparable from the physical fabric of which it is made. It is important therefore that anyone intending to carry out any work in a Conservation Area which affects its buildings, their settings, trees, open spaces or street scenes considers the implications and sees all prospective changes, however small, within the context of their wider impact.

3.3.3 Conservation Areas exhibit a strong sense of place and, by suggesting continuity and stability provide points of reference in a rapidly changing world; they represent the familiar and cherished local scene. The mixture of historic buildings, frequently reflecting an older framework of streets and spaces, will almost always be visually pleasing, whether the buildings illustrate the local vernacular refined over time, the calculated proportions of the Georgian building, the exuberance of Victorian architecture, Inter and Post-War design themes (or a mixture of these) or landscape features.
3.3.4 Conservation is not just preservation of the best quality architecture or those that form the best of a particular type of building style — these are often recognised through listing. Other buildings may not have, for example, such extensive detailing or quality of materials as these best examples. However, this does not lessen their contribution to the architectural and historic interest or character and appearance of the area. Such ‘backcloth’ buildings strongly contribute to the sense of place of the Conservation Area. They provide a contextually appropriate setting for the exemplars, reflect the architectural evolution of the area over time and are part of the historical fabric. They reflect the social and economic circumstances of their period of construction, the architects who designed them and the people (and their professions) who commissioned and lived in them. These buildings form component parts of the reading of the area.

3.3.5 Conservation is also about ensuring that change is managed so that new development preserves or enhances the essential character of the area. The general objective is to ensure that new development reinforces character. Therefore new development should be strongly informed by a character appraisal of the townscape context in which it is proposed.

3.3.6 New development should respect its immediate context (particularly the historic context that provided the rationale for the designation) in terms of massing, scale, elevational appearance and materials. The geography and history of the place is important, as are existing and created views.

3.4 Objectives of Designation

3.4.1 The key objectives of conservation area designation are:

- To provide statutory protection to an area in order to preserve or enhance its character or appearance. This provides the regulatory framework for its protection or enhancement through clear and consistent planning policy and the development management process, ensuring proposals and their design take account of their context;
- To retain those buildings which materially contribute to its character or appearance, to encourage their reuse and appropriate and sympathetic repair and maintenance;
- To increase local awareness of the Conservation Area designation and to promote commitment and support for its conservation or enhancement — its distinctiveness;
- To guide, co-ordinate, and influence development, maintenance, or minor works by statutory authorities to ensure that they secure the conservation or enhancement of the Conservation Area; and
- To secure enhancement of the significance and special character of the Conservation Area through both its protection and the pro-active management of change.
4 Conservation Area Character Appraisal

The following Character Appraisal is not intended to be comprehensive. The omission of any feature such as buildings, spaces, views or other aspects of character should not be taken to imply that they are of no interest.

Mention of a specific feature is purely to illustrate particular aspects of the architectural or historic character and appearance of the area.

This does not in any way infer that those features not mentioned are of any lesser significance / interest to the area, nor that their contribution to the character and appearance of the area is less than those mentioned in the text.

In many instances, due to mature landscaping or their oblique nature, views into sites are often limited, resulting in only partial views of buildings or other structures from the public realm.

Views of dwellings in Malone Conservation Area are often of this nature – i.e. they unfold as one passes. This does not infer that such views are unimportant.

Furthermore, the fact that views of a building or site from public viewpoints are limited does not in any way detract from the contribution of these to the character and appearance or architectural or historic interest of the Conservation Area.

Note: A glossary of architectural and conservation terms is contained in Appendix 5.
4.1 Malone Conservation Area

4.1.1 Given the size of the Conservation Area, its character and appearance can be divided into a number of Sub Areas that have a particular architectural or historic character. This has been the approach adopted in appraising the character of the conservation area. Map B in Appendix 2 shows the Sub Areas in the Conservation Area.

4.1.2 The variety displayed in each of the different Sub Areas derives from their topography, layout (often determined by historic development), setting, the period of development of the area, the architectural style of the buildings and the spatial attributes of the plots. This means, for example, that some areas have plot sizes that are unique to that area and different from other areas. The classically inspired architecture of the Victorian era, the Free style of the Edwardian epoch or the Arts and Crafts of the Inter-War years may predominate in a Sub Area; in others there may be a mixture of these. Sub Areas exhibit differing degrees of enclosure. Some have a feeling of being ‘busy’; others have a quieter ambience.

4.1.3 However Malone displays sufficient unifying features across the various Sub Areas to allow it to stand out as a distinctive area, and as one of the legible districts of Belfast.

4.1.4 Located to the south east of Belfast City Centre, Malone generally lies on land that rises from the west and north, with some smaller sections sloping to the east from the Malone Road. Views into and out of the area derive from this setting – often of wider panoramas of the hills to the west. Views eastward into the thoroughfares from the Malone Road are often into more enclosed, introverted spaces.

4.1.5 Another factor is the actual physical fabric of the area with various types and styles of buildings. These are mainly detached, semi-detached and terraced residential dwellings from the Victorian, Edwardian, Inter and immediate Post-War periods. However, other buildings are present – particularly churches whose steeples punctuate the skyline. These ecclesiastical buildings act as local landmarks, and provide visual anchors to corners, thus assisting orientation and way finding.

4.1.6 The materials from which the buildings are constructed are another unifying feature.

4.1.7 Mature landscaping of both streets and gardens, the width and alignment of the thoroughfares, and the much quieter ambience of the thoroughfares compared to the bustle of the Malone and Lisburn Roads also provide the area with its character.

4.1.8 It was to be expected that rising ground close to the city centre would prove attractive to developers as the population of the city centre expanded in the industrial boom of the nineteenth century. The houses were generally individually designed to cater for the wealthy who desired to move away from the city centre.

4.1.9 The long thoroughfares that slope down from Malone Road to Lisburn Road derive from the long narrow strip farms that ran between the two roads. The granting of perpetuity leases and the selling of estates led to the middle and upper classes establishing country estates in the Malone area. During the late nineteenth century Malone emerged as a residential suburb as villas were developed along the parks and avenues opened up between the Malone Road and Lisburn Road.

4.1.10 These dwellings – either terraced, semi-detached or detached – have a commonality of massing, with generally a main block to the street frontage and subservient blocks to the rear. There is a human scale to openings and doors. Facing materials are generally render or red brick from local brickworks and of a distinctive colour typical of Belfast. Roofs generally use Bangor blue slates or red tiles; the latter particularly in Arts and Crafts influenced houses.
4.1.11 Facades of dwellings are generally modulated with features typical of their periods of construction — projecting bays, bow and canted bay windows and gables.

4.1.12 Embellishments — in the form of brick ‘specials’, such as string coursing and terracotta panels, are also often present. Roofscapes are articulated with gables, dormers and chimneys.

4.1.13 These elements differed according to style of building and the period of construction, each of which had their own ‘accents’. The red brick gable of the Victorian building with terracotta panel and eaves coursing can be compared with the half timbered treatment of later Arts and Crafts dwellings. The sliding sash timber window frames set in vertical emphasis openings of the Victorian period contrast with the more horizontal emphasis of Arts and Crafts influence where verticality is imparted with strong mullions. Thus, the unifying features of mass, scale and proportion are counterbalanced by variety of form, detailing and materials ascribing an aesthetically attractive built environment.

4.1.14 The buildings reflect the architectural evolution of the area over time. The social and economic history of more than a century is represented by the physical built fabric; indeed the dwellings were often designed and constructed for those who influenced and shaped this history. The buildings throughout the several periods of architectural evolution were designed by many of the notable architects of the respective periods.

4.1.15 Private plots are articulated along the public realm by strong boundary definition — often privet hedging. The diverse landscaping elements (the mature street trees and vegetation to gardens, of a variety of species) also form a unifying element setting the area apart from the surrounding context. In summer the public realm in many roads is under a green canopy that provides glade-like dappled shading to spaces and buildings.

4.1.16 In the case of plots with semi-detached and detached houses their spatial quality derives in part from the visual depth to plots and the spacing between buildings. These allow many hundred of interesting internal micro views within the conservation area. These are often of gables articulated with chimney flues or bay windows. They also often afford glimpses of views of buildings in thoroughfares to the rear and the landscaping to the rear of their plots.

4.1.17 Collectively, these attributes combine to create a historically rich and physically varied built environment; one which remains today as tangible and enduring evidence of the suburbanisation process undertaken on the slopes and along the spine of the Malone Ridge during the nineteenth and early twentieth centuries.
4.2 Sub Area A: Lisburn Road

Location

4.2.1 The Lisburn Road Sub Area forms most of the western boundary of the Conservation Area. It extends along the eastern side of the Lisburn Road for a distance of approximately one and a half miles from Balmoral Avenue in the south to Wellesley Avenue in the north, the kerbstones physically delineating the boundary. The Lisburn Road Sub Area abuts seven other Sub Areas along its eastern edge as well as touching laterally the Conservation Areas of Malone Park and Adelaide Park.

4.2.2 There are approximately one hundred and ten properties within the Sub Area boundary of which 97 are original buildings erected during the years 1858-1936; 55 are Victorian; 12 are Edwardian and 30 are from the Inter-War period. There are also two areas of early-mid nineteenth century land remaining as open space viz. Friends’ Burial Ground and Drumglass Park. Remaining buildings are Post-War, generally 1950s-60s, two are late 1990s.

4.2.3 Just over half the properties are in commercial / retail use, the remainder being residential. Two are used by the public services i.e. a library and a fire station; the rest are mainly ecclesiastical properties.

4.2.4 There is one main public thoroughfare:- Lisburn Road.

General Character and Plan Form

4.2.5 The townscape of the Lisburn Road Sub Area remains essentially traditional in form and appearance. Composed almost entirely of original residential buildings from each of the three relevant historical periods of Victorian, Edwardian and Inter-War and interspersed with large, nineteenth century ecclesiastical landmarks, the built environment possesses a comfortable pedestrian scale. The two late 1920s retail / residential blocks and the two mid 1930s public / commercial buildings also contribute to the prevailing domestic scale through their scale of openings.

4.2.6 A characteristic feature of the building stock is one of retention and reuse. A significant number of Victorian and Edwardian houses have been converted to commercial or retail use, in some cases with new shop fronts and extensions. Whilst some of these alterations might have been handled more sympathetically, the original built forms and facing materials still remain; a factor which maintains the traditional scale and appearance of the area.

4.2.7 Landscaping and associated open spaces are an integral part of the character of the Lisburn Road Sub Area. A significant number of properties still retain front gardens, although some have been paved over. This landscaping is complemented by green spaces associated with the churches, public library and Drumglass Park.

4.2.8 The majority of buildings were designed to address the Lisburn Road; this feature gives the public realm a sense of enclosure, a discrete edge and ensures active frontages. In some cases, buildings at the western ends of thoroughfares connecting with the Lisburn Road are included in the area’s townscape.

4.2.9 The curving, linear plan form is narrow in width and attenuated, extending for a considerable distance in a north-south direction. The Sub Area is not a continuous zone along the east side of the Lisburn Road, being interrupted in a number of places where historic properties no longer exist.
Setting

4.2.10 The Sub Area runs across the lower parts of the western slope of the Malone Ridge following the line of the Lisburn Road. Set on the east side of the thoroughfare, the area acts as a visual and physical stop for the adjoining portions of historic townscape as they slope towards this main arterial route; the Sub Area represents one of the public faces of the Conservation Area.

4.2.11 The land is generally level with the plane of the road, with a north to south fall throughout its length - from a high point at Wellesley Avenue, the land slopes gradually downwards until the vicinity of Balmoral Avenue. The topography and the slow curve in the road create a visually interesting built environment. There is an aesthetically pleasing interplay along the route between the sloping townscapes on the eastern side, the gradual north-south fall in the land and the verticality of the buildings, especially the strong vertical accents of the three tall church steeples.

Historical Development

4.2.12 The Lisburn Road was constructed around 1820 with part of it going across the western slope of the Malone Ridge through strip farms which extended down to the Bog Meadows and the Blackstaff River. The intention was to provide an easier route southwards out of Belfast to Lisburn and beyond, replacing the much older steeper track along the spine of the Malone Ridge.

4.2.13 The earliest properties existing today in the Sub Area are two portions of nineteenth century land - Friends’ Burial Ground in Balmoral Avenue (1837) and Drumglass Park which became a public park in 1924 when the original grounds of Drumglass House (1854-56) were subdivided.

4.2.14 The oldest buildings are residential, they are the detached villa at 260A Lisburn Road (1858-60, originally 1 Windsor Avenue), 180-182 Lisburn Road (1860) and 414-426 Lisburn Road (1868). Until around 1900, Victorian residential and church developments along the east side reinforced the social divide between the affluent Malone area and the working class areas on the west side of the Lisburn Road.

4.2.15 St. Thomas’ Church of Ireland (1870) at the junction of Lisburn Road and Eglantine Avenue was the first of three large, nineteenth century churches to be built on the east side. The others were Windsor Presbyterian (1887) at the junction of Derryvolgie Avenue and Lisburn Road and Malone Presbyterian (1899) at the Balmoral Avenue junction.

4.2.16 A considerable number of Victorian houses were erected, for example, 112-116, 120-126, 140-146, 432-436, 440 Lisburn Road (1871-99). 2 Maryville Park was built in 1897 and the gate lodge of Drumglass House in 1882 still standing at the entrance into the park. One of the last buildings to be erected during the Victorian period was the exuberant Arts and Crafts composition at 130 Lisburn Road -91 Wellington Park (1897).

4.2.17 Nine of the twelve properties constructed during the Edwardian years were
detached houses situated between 1 Cranmore Park and 362 Lisburn Road (1907-1916). The other church to be built in the area was Lisburn Road Methodist Church (1907).

4.2.18 As well as the construction of residential properties during the Inter-War period as at 188-194 Lisburn Road (1927) and 1-29 Balmoral Avenue (1926-28), this period saw the introduction of new building types into the area. Two blocks specifically designed with retail ground floors and living accommodation above were built at 376-382 and 384-396 Lisburn Road (1927-30), a telephone exchange was erected at 226 Lisburn Road (1935) and a bank constructed at 364 Lisburn Road (1936).

4.2.19 Post-War developments include Church Halls at Malone Presbyterian Church (1946), the Cadogan Fire Station, Lisburn Road (1953), Church Hall in Cadogan Park (1959) and two blocks of flats at 204-206 Lisburn Road (1959).

Character and Interrelationship of Spaces

4.2.20 Private space along the eastern side of the Lisburn Road within the boundary of the Sub Area is an extremely important ingredient in the creation of a comfortable, pedestrian scaled built environment. By possessing a considerable number of private domains of varying character, the high spatial quality successfully counterbalances the utilitarian / vehicular nature of the Lisburn Road.

4.2.21 Commencing at 130 Lisburn Road, a considerable number of properties are set back from their front boundary, creating zones of semi-private / semi-public space and settings for the architecture. This attribute is immeasurably enhanced where grounds are landscaped.

4.2.22 There is a noticeable hierarchy in the size and nature of private spaces:

- Relatively small front gardens viz. Inter-War properties at 188-194 Lisburn Road.
- Medium front areas / gardens viz. Edwardian villas at 352-362 Lisburn Road including 1 Cranmore Park, 1 and 2 Cranmore Avenue.
- Large front areas / gardens viz. Victorian villas at 440 Lisburn Road and 2 Maryville Park.
- Extensively landscaped grounds of ecclesiastical properties at St. Thomas’ Church, Windsor Presbyterian Church and Malone Presbyterian Church.
- Major landscaped grounds of Drumglass Park.

4.2.23 In smaller properties private domains and public realm are separate entities within the townscape. However, the two merge in the streetscape where the extensive grounds of some Victorian villas, church properties and public park allow private and public space to flow and interconnect. Drumglass Park is a critical contributor to the quality of open space within both the Sub Area and Conservation Area.

4.2.24 Whilst the spatial relationship between public and private realm at the junctions of the side roads and Lisburn Road is generally balanced, at the wider Balmoral Avenue junction vehicular traffic predominates.

Views and Vistas

4.2.25 The gently curving shape of the Sub Area as it runs alongside the arterial route provides unfolding views and a series of images. Relative to the Conservation Area, the Sub Area has a concave shape for approximately two thirds of its length from around Derryvolgie Avenue to Balmoral Avenue and a convex shape for approximately one third of its length from Wellesley Avenue to around Derryvolgie Avenue. The concave portion allows for long views and the identification of landmark properties positioned on the route. Views within the convex portion along the Lisburn Road are considerably shorter in length.
4.2.26 The main landmark elements which can be seen from some distance away are the spire of St Thomas’ Church, the tower and spire of Windsor Church, the tall trees of Drumglass Park, the copper dome on 384 Lisburn Road and the spire of Malone Presbyterian Church. The church steeples in particular punctuate the skyline.

4.2.27 There are distant views out of the area looking along the side streets on the west of the Lisburn Road; clearly visible are the Divis Summits and Basalt Escarpment.

4.2.28 Views from adjoining Sub Areas looking towards the Lisburn Road show the rears and gables of properties forming the zone along the eastern side of the thoroughfare. These views identify the Sub Area as a specific townscape.

Buildings: Qualities and Contribution to Sub Area

4.2.29 Within the Victorian architecture there are three main stylistic influences discernable viz. Classical, Gothic Revival and Arts and Crafts. The earliest Victorian buildings are tall, three storey terraces of brick or stucco, Classical in external arrangement, generally restrained in detailing, modelled by projecting bays and with decorative surrounds to doorways, as at 180-186 Lisburn Road (1860-79), 414-426 Lisburn Road (1868) and 70-78 Wellington Park (1879). Three storey brick terraces also in a Classical theme were erected at 120-122 Lisburn Road (1879) and 112-116 Lisburn Road (1900) - all now include shops at ground floor level.

4.2.30 An interesting example of a Victorian terrace is the three, two storey brick houses at 432-436 Lisburn Road (1897). This group has been designed in a symmetrical configuration; the middle residence is double fronted with two storey segmental bay windows each side of the central doorway. The end houses each have two storey canted bay windows at the front corner with their entrance doors in the gables via projecting porches.

4.2.31 A detached villa very much in the Classical vein is 440 Lisburn Road (1895); the building is used today as a branch library. Built in brick, its front facade is enlivened by stone columns and capitals at the doorway and between ground floor windows. The property is of considerable historical interest as the original stable block remains, complete with stables, tack room and hay lofts.

4.2.32 As well as residential developments, the Victorian period saw the construction of three substantial ecclesiastical properties all in the Gothic Revival style. The first, St. Thomas’ Church of Ireland (1870) was designed by Lanyon, Lynn and Lanyon. Constructed out of sandstone with contrasting dressings, it has a massive campanile bell tower and spire decorated with banding and colonettes; each broach has a small covered columned structure. Its curved west and east ends have tall lancet windows. The polychrome brick Rectory (1871) which stands close by in the church grounds was also designed by Lanyon, Lynn and Lanyon.

4.2.33 Windsor Presbyterian Church (1887) designed by Young and Mackenzie, uses sandstone and contrasting dressings. Its needle spire is set behind an embattled parapet with clapping octagonal buttresses also with battlements; each parapet has carved heads. There is a significant amount of exuberant stone carving especially in the rose windows, the tracery of the west end and around the recessed main entrance with its trumeau and flanking doors.

4.2.34 The last of the three Victorian churches, Malone Presbyterian Church was built in 1899 at the junction of the Lisburn Road and Balmoral Avenue. It was designed by Young and Mackenzie and is also constructed from sandstone. Its broach spire rests on a high, two stage bell tower positioned beside two traceried west windows and front entrance door with decorative carvings.

4.2.35 Arts and Crafts influence in the late Victorian years is evident in several residences which feature roughcast render and half-timbering as at 430 Lisburn Road (1897) and 2 Maryville Park (1897). A most dramatic example of Arts and Crafts design in the Sub Area
is 130 Lisburn Road / 91 Wellington Park (1897) - they are an integral part of the terrace extending from 79-91 Wellington Park. The architecture is one of tall, two and a half storey buildings with projecting attic gables, oversized supporting timber brackets, high panelled chimney stacks and circular bays with large baluster columns.

4.2.36 Edwardian period houses are mainly in a group extending along the side of the Lisburn Road between 1 Cranmore Park (1913) and 362 Lisburn Road (1916). The majority are detached with designs varying between formal brick Classical and informal Arts and Crafts. 1 Cranmore Avenue (1907) and 2 Cranmore Avenue (1916) are excellent examples of Arts and Crafts domestic architecture; no. 2 is more restrained.

4.2.37 Whilst there are a number of detached and semi-detached houses from the Inter-War years, as at 188-194 Lisburn Road (1927) and 1-29 Balmoral Avenue (1926-28), this period also saw the construction of interesting commercial developments. Two large, three storey blocks were constructed at 376-382 Lisburn Road (1927) and 384-396 Lisburn Road (1927-30), both by Charles McAlister. Each was specifically designed to accommodate retail units on the ground floors with two floors of living accommodation above. The architecture is Arts and Crafts with close studding decorative patterns of half-timbering; the building at nos. 384-396 has an eye-catching octagonal corner projection topped by a copper dome.

4.2.38 The bank at 364 Lisburn Road (1936) is also a noteworthy example of Inter-War architecture. Designed using neo-Georgian motifs, it is a single storey, flat roofed brick building with its main entrance door in a splayed corner. Classical detailing appears along parapets, facades and around entrance opening.

4.2.39 The former telephone exchange at 226 Lisburn Road (1935) expresses neo-Georgian influences in its exterior design. Originally two storeys in height, the building was raised by a storey in 1966. It has rounded corners facing the Lisburn Road and Classical detailing around door openings.

4.2.40 Several of the Post-War buildings are also of architectural interest. The Paton Memorial Halls at Malone Presbyterian Church (1945) is a single storey brick building with a temple front of pilasters, capitals and pediment, with a carved date stone over its main door. The Fire Station (1953) at the junction with Cadogan Park, is a two storey building with symmetrical massing, articulated by first floor central cantilevered balcony and curved railings over vehicle access doors.

4.2.41 Adjoining the Fire Station in Cadogan Park is St. Nicholas’ Church Hall (1959). This is a tall, two storey brick building with pitched roofs and prominent end gables; the main entrance is in single storey end projection. Its relatively narrow width is contrasted with high, vertically oriented facades which have tall pointed windows in the decorated gables.

4.2.42 Of architectural interest are the two blocks of Post-War flats at 204-206 Lisburn Road (1959) designed in a Y-configuration. The front block at no. 204 which faces the
Lisburn Road, has a butterfly plan with central doorway and full height stairwell flanked each side by angled wings; examples of this ‘Y’ form are used in Arts and Crafts and Modern Movement architecture. The rear block, no. 206 which forms the leg of the ‘Y’ is an integral component of the original composition.

**Listed Buildings**

4.2.43 The listed buildings contained in the Sub Area are:

- St Thomas’ Church of Ireland, Eglantine Avenue (1870) High Victorian Gothic, designed by Lanyon, Lynn and Lanyon.
- St Thomas’ Rectory, Eglantine Avenue (1871). Red and blue polychrome brick, designed by Lanyon, Lynn and Lanyon.
- 350 Lisburn Road (1882). Original gate lodge of Drumglass House.
- Windsor Presbyterian Church, Derryvolgie Avenue (1887) Late Victorian Gothic Revival by Young and Mackenzie.
- 130 Lisburn Road and 91 Wellington Park (1897). Queen Anne Revivalism by Foreman Aston.
- Malone Presbyterian Church, Lisburn Road (1899). A Gothic Revival church, designed by Young and Mackenzie.

**Detailing**

4.2.44 There is a significant amount of varied external detailing on the buildings throughout the area which creates historical and visual interest and enhances the quality of the built environment.

4.2.45 rooftscapes are enlivened by features such as crested ridge tiles on 228 Lisburn Road (1896) and 2 Cranmore Avenue (1907); fretwork bargeboards on the lucarnes of 228 Lisburn Road and 332-336 Lisburn Road (1893-94); eyebrow dormers on 91 Wellington Park (1897) and brick modillions along the eaves of 120-122 Lisburn Road (1878) and 416-426 Lisburn Road (1868). The Inter-War blocks at 376-396 Lisburn Road have large coved plaster eaves.

4.2.46 The copper ogee / onion dome on the corner of 384 Lisburn Road (1927-30) is a prominent roofscape feature as are the Classical urns along the cornice parapets of the bank at 364 Lisburn Road (1936).

4.2.47 A number of brick facades have interesting brick embellishments comprising egg-and-dart, chevron, dentils and dog-tooth string courses, as located along the eaves and sills of 224 Lisburn Road (1890) and 112-116 Lisburn Road (1890). Particular examples of Classical detailing are the two cartouches on the corner facades of 91 Wellington Park (1897) and the hanging bellflowers on the facades of the bank, 364 Lisburn Road (1936).
The brick walls of the former telephone exchange at 226 Lisburn Road (1935) were constructed using Flemish bond.

4.2.48 The oldest building in the Sub Area situated at 206A Lisburn Road (1858-60) is finished with stucco. The ground floor is channelled, the raised stepped quoins have a reticulated pattern. While most of the half-timbering on Arts and Crafts buildings is constructed from real timber as on 376-382 Lisburn Road (1927), the block at 384-396 Lisburn Road (1927 -30) has its half-timbering effect created out of external render.

4.2.49 Tripartite windows are a pleasing architectural element used to good effect on the first floor of 128 Lisburn Road (1897); here vertically-sliding sashes and small panes are also retained. 1 Cranmore Avenue (1916) also retains its vertically-sliding window frames. Original steel window frames still remain in the former telephone exchange and in St. Nicolas’ Church Hall, Cadogan Park.

4.2.50 A number of Victorian front entrance doors are embellished with Classical surrounds of cornice, consoles and pilasters, as at 140-142 Lisburn Road (1881) and 180-186 Lisburn Road (1860). The door surround at 130 Lisburn Road (1897) is in the form of an aedicule. The cornice over the door of the bank at 364 Lisburn Road has a distinctive pulvinated frieze decorated with bound garlands of bay-leaves. A number of Inter-War houses at 1-29 Balmoral Avenue (1926-28) have retained their segmental timber porch canopies decorated with dentils and supported on large timber brackets.

4.2.51 Some original Victorian panelled timber doors remain at 180-186 Lisburn Road while several Inter-War houses retain their front doors, sidelights and decorative leadwork as at 19 Balmoral Avenue. The semi-circular fanlight over the door of the 1936 bank has a Georgian style radiating pattern.
4.2.52 Natural slate is the predominant roof covering for buildings of all periods throughout the area. Rosemary tiles have been used on the roofs of the Arts and Crafts houses at 188 and 194 Lisburn Road (1927) and on the porch of 91 Wellington Park (1897). The Post-War flats at 204-206 Lisburn Road and St. Nicholas’ Church Hall have concrete Roman tiles.

4.2.53 Although red clay brick is the main external wall material on a substantial number of properties, sandstone is prominently used at St Thomas’ Church, Windsor Church and Malone Church. Dressed sandstone is featured as a door surround at 2 Maryville Park (1897) while yellow brick is employed as coloured detailing along the eaves of 120-122 Lisburn Road (1878) and 414-426 Lisburn Road (1868).

4.2.54 Stucco is present on some of the oldest buildings as at 206A Lisburn Road, 70-78 Wellington Park (1879) and 140-142 Lisburn Road (1881). The one example of a pebble dash finish is the Edwardian house at 1 Cranmore Avenue (1916). Arts and Crafts houses feature roughcast render on their facades viz. 188-194 Lisburn Road (1927) and 376-382 Lisburn Road (1927).

4.2.55 Copper is used to cover the dome on the corner projection at 384 Lisburn Road.

4.2.56 The presence of so many domestic boundaries along the east side of the Lisburn Road adds immeasurably to the character and appearance of the Sub Area. Mature hedges along the front boundaries of most of the Edwardian and Inter-War properties and along several of the Victorian plots bring colour, movement, texture, layering and a natural softness to the built environment.

4.2.57 Original brick boundary walls remain at some of the houses, reinforcing the domestic character of the properties and the area as at 2 Maryville Park and 432 Lisburn Road. The low sandstone boundary wall and saddleback coping around the corner grounds of Windsor Presbyterian Church is also in keeping with the pedestrian scale of the area. The brick wall along the Cadogan Park boundary of the Fire Station is articulated by piers with open blocks set in the brick panels for decorative effect.

4.2.58 Site openings into properties are generally original in width and a number are still secured by gates.

4.2.59 The Lisburn Road Sub Area is endowed with a significant amount of green space comprising landscaped front gardens and hedge boundaries of private properties together with trees, bushes and grassed areas of the church grounds, Drumglass Park and Friends’ Burial Ground. This cultivated environment is a crucial component of the townscape.

4.2.60 The portion of pavement extending from 112 Lisburn Road to Lisburn Road Methodist Church is lined with street trees.

4.2.61 The quality of the public realm along the eastern side of the Lisburn Road within the Sub Area is generally high, considering that the thoroughfare is an arterial route. This positive aspect is due to the overwhelming historic nature of the built environment with its original architecture, spatial attributes, mature landscaping and interesting views, both near and distant.
4.2.62 The public realm retains granite kerbstones throughout. Patterned detailing occurs at the two site entrances into St Thomas’ Church and at the site entrance into 440 Lisburn Road retains basalt square setts.

4.2.63 There are a considerable number of original black and white tiled road name plates in the area, the majority are located at the junction of the Lisburn Road and connecting side roads:

- ‘Cadogan Park’ on boundary wall of Fire Station.
- ‘Cranmore Avenue’ on gable of 1 Cranmore Avenue.
- ‘Cranmore Avenue’, boundary of 2 Cranmore Avenue.
- ‘Cranmore Gardens’ on gable of 358 Lisburn Road.
- ‘Cranmore Gardens’ on gable of 1 Cranmore Gardens.
- ‘Cranmore Park’ on gable of 352 Lisburn Road.
- ‘Derryvolgie Avenue’ on boundary wall of Windsor Presbyterian Church.
- ‘Eglantine Avenue’ boundary wall of St. Thomas’ Church.
- ‘Lancefield Road’ on gable of 376 Lisburn Road.
- ‘Lisburn Road’ against boundary of 2 Cranmore Avenue.
- ‘Maryville Park’ against boundary of 2 Maryville Park.
- ‘Osborne Drive’ on gable of 384 Lisburn Road.
- ‘Wellesley Avenue’ on gable of 118 Lisburn Road.
- ‘Wellington Park’ on gable of 91 Wellington Park.
- ‘Windsor Park’ on gable of 228 Lisburn Road.
4.3 Sub Area B: Eglantine / Wellesley / Wellington

Location

4.3.1 The Eglantine / Wellesley / Wellington Sub Area is an area of predominantly residential townscape located at the northern end of the Conservation Area. It extends from the Lisburn Road Sub Area in the west to the Malone Road Sub Area in the east; its northern boundary abuts Queen’s Conservation Area while part of its southern boundary adjoins the Derryvolgie / Windsor Sub Area.

4.3.2 There are approximately four hundred and eighty properties within its boundary of which four hundred and fifty nine are original buildings erected during the years 1852-1926; three hundred and ninety two are from the Victorian period, twelve are Edwardian and fifty five are from the Inter-War period. The remainder are Post-War and more recent; one was constructed during the mid 1960s, another during the mid 1970s, the rest are from the period 1980s-2009.

4.3.3 All original buildings were erected as residences, apart from three halls at 16 Wellesley Avenue (1893), 134 Malone Avenue (1931 - now Belfast Spiritualist Church) and Windsor Baptist Church, Malone Avenue (1934). While the majority of properties are used for residential accommodation, others provide accommodation for commercial activities, such as guest house, day nursery, offices, religious centre and charity. All new build schemes in the area are residential, apart from one which was constructed as offices.

4.3.4 There are eight main public thoroughfares:

- Eglantine Avenue
- Eglantine Gardens
- Eglantine Place
- Malone Avenue
- Wellesley Avenue
- Wellington Park
- Wellington Park Avenue
- Wellington Park Terrace (link road)

General Character and Plan Form

4.3.5 Within the context of the Malone Conservation Area, Eglantine / Wellesley / Wellington is a unique area of townscape consisting predominantly of Victorian residential developments, generally in terrace formations. Whilst there are three groups of Inter-War dwellings within the streetscapes of Malone Avenue, Wellesley Avenue and Wellington Park, the overwhelming character throughout the locality is one of nineteenth century suburban housing constructed for an affluent professional and business class.

4.3.6 Although the built environment conveys an appearance of relatively high density due primarily to the long lengths of terraces flanking the thoroughfares, any sense of constriction is successfully countered by spatial attributes relating to widths of public realm and the presence of front gardens. These positive factors act in conjunction with the visually interesting external facade articulation of the architecture to create an aesthetically pleasing built environment.

4.3.7 The area’s development pattern is based foremost on a rational layout of the road system which consists of four parallel thoroughfares running east-west between the primary routes of Lisburn Road and Malone Road. The three roads of Eglantine Avenue, Malone Avenue and Wellington Park are in turn linked by the north-south cross streets of
Eglantine Gardens, Eglantine Place, Wellington Park Avenue and Wellington Park Terrace. This virtual grid configuration affords the built environment a degree of visual and physical permeability.

4.3.8 There is a noticeable hierarchy in the road widths, a factor which also helps create visual interest within the townscape. As well as being the widest, Eglantine Avenue also traverses a relatively pronounced hill (giving this portion of public realm added prominence and character) as does the narrowest of the four, Malone Avenue. Wellesley Avenue and Wellington Park as well as being narrower than Eglantine Avenue have a generally level topography.

Setting

4.3.9 Bounded along its northern boundary by the extensive grounds of Methodist College, the Eglantine / Wellesley / Wellington townscape announces the commencement of the Malone suburbs proper. Its location between the important arterial routes of Lisburn Road and Malone Road, each with its own specific character, gives the area containment and identity. This attribute is reinforced by the rising and falling topography of Eglantine Hill and the presence of consistent building types and forms handled throughout with generally consistent architectural themes and motifs.

4.3.10 Views into Eglantine / Wellesley / Wellington from the public realms of Lisburn Road and Malone Road, clearly show its distinctive, ordered setting.
Historical Development

4.3.11 The development of the Sub Area was undertaken on two adjoining, initially separate, portions of private land located at the northern end of the Malone Ridge. The roads of Wellington Park, Wellington Park Terrace and Wellesley Avenue were laid out in the grounds of Wellington Park House, a mid nineteenth century villa possibly incorporating an earlier house from the eighteenth century. Wellington Park House still stands today close to the Malone Road although the residence is incorporated within a hotel complex. The grounds of Wellington Park extended between the Malone Road and Lisburn Road.

4.3.12 Eglantine Avenue and Malone Avenue were laid out on lands belonging to Eglantine Hill, an early nineteenth century property which stood approximately halfway between the two roads on the crest of a hill. The entrance to Eglantine Hill was from the Malone Road. Its driveway was later to become a rear service lane behind the Eglantine Avenue terraces; now called Wellington Lane.

4.3.13 The first buildings to be erected in this new residential area were the semi-detached pair at 14-16 Wellington Park (1852-53), the terrace at 6-12 Wellington Park (1854-56), 22 Wellington Park (1854-56) and 1-3 Wellington Park Terrace (1854-58); all shown on the Ordnance Survey of 1858. 4 Wellington Park (1854-56) and Wellington Park Cottage (1856-58, later no. 52) were also among the first buildings to be constructed - both are now demolished.

4.3.14 A further phase of building work continued on the Wellington Park lands with the erection of 24-30 Wellington Park (1863-66) and 5-21 Wellington Park Terrace (1858-69).

4.3.15 Development in Wellesley Avenue commenced with a terrace at the Malone Road end at nos. 6-16 (1870). During the next thirty years up until around 1900, a substantial number of dwellings, mostly in the form of terraces, were built along both sides of Wellington Park and Wellesley Avenue. Two remaining lengths of undeveloped vacant land, one along the north side of Wellington Park at nos. 47-61 and the other along the south side of Wellesley Avenue at nos. 34-68 were used to build detached and semi-detached houses in 1926.

4.3.16 Some initial construction had been carried out in the Eglantine Hill locality during the 1870s viz. St Thomas’s Church (1870), the terrace at 2-28 Eglantine Avenue (1876-77) close to junction with the Lisburn Road and the terrace at 2-26 Malone Avenue (1881-87) close to the Malone Road. However, it was only when all of the estate lands belonging to Eglantine Hill were acquired by developers in the late 1880s that the comprehensive development of Eglantine Avenue, Malone Avenue and the cross streets began. The majority of the terrace properties in Eglantine Avenue and Malone Avenue were erected during 1890-1900.

4.3.17 Three areas of undeveloped land in Malone Avenue were used to erect semi-detached houses in 1926, as well as a Hall in 1931 (now Belfast Spiritualist Church) and a Baptist Church in 1934.

Character and Interrelationship of Spaces

4.3.18 There is a pleasing variation in the spatial quality of the area due to the characteristics of the private domains and public realm. The majority of Victorian and Inter-War properties have gardens or paved areas which create private space and a setting for each building; although in Wellesley Avenue two terraces are constructed at the back of the pavement. The presence of front garden zones is strongest in Wellington Park where it provides clear separation of the private and public space; Wellington Park has an intimacy not present in any of the other thoroughfares.

4.3.20 The quality of space in Eglantine Avenue is markedly different from that of Wellington Park; here, without a distinct differentiation between public and private space there is a sense of openness. This is largely due to the impressive width of the public realm,
the relatively narrow width of the front gardens and the tall, enclosing brick terraces along each side.

4.3.21 The same sense of openness is present in the streetscapes of Malone Avenue and Wellesley Avenue, although the long run of Inter-War semi-detached properties on the southern side of Wellesley Avenue, each with a substantial front garden and boundary hedge, helps to ensure the continued presence of discrete private space.

4.3.22 Within Eglantine / Wellesley / Wellington there is one portion of public realm which is unique and fundamentally different from all others in the Conservation Area, this is the narrow historic thoroughfare of Wellington Park Terrace which leads to the houses. The route first passes through a portal framed by the gables of 20 and 22 Wellington Park. Following this constriction, the space begins to expand as the thoroughfare nears the rear of the Terrace, opening out into the intimate private front gardens of the mid nineteenth century residences.

4.3.23 An interesting feature of the townscape is the openness at the rear of the terraces fronting in Eglantine Avenue and Malone Avenue (specifically the terraces extending between Eglantine Gardens and Eglantine Place); here there is a combination of private spaces and public laneway.

4.3.24 A sloping topography helps create visual interest along each of the straight thoroughfares, particularly in Eglantine Avenue and Malone Avenue where the rise and fall of the terrain provides continually changing views. Views into the area from the Malone Road and Lisburn Road are channelled by the straightness, length and width of the four portions of public realm enclosed along each side by tall, historic properties. Again, the hilltopography increases the dramatic appearance of the streetscapes in Eglantine Avenue and Malone Avenue.

4.3.25 One of the most impressive vistas in the Malone Conservation Area is along Eglantine Avenue towards the Malone Road terminated by the landmark Gothic Revival Fisherwick Church (1901). The imposing steeple comprising square tower with parapets and pinnacles and tall, octagonal spire with lucarnes lies virtually on the centre line of Eglantine Avenue. The width of the street, tall street trees, high red brick enclosing facades and a landmark ecclesiastical property all combine to create a most satisfactory suburban spectacle.

4.3.26 Within the area local vistas at each end of the four cross streets, closed by terrace properties, provide a pleasing sense of enclosure.

4.3.27 Looking west out of the Sub Area along each of the four thoroughfares, the vistas are terminated by the Lisburn Road and associated built environment. However, from within the western half of Eglantine Avenue, Malone Avenue and Wellesley Avenue views are particularly impressive as these extend past the Lisburn Road to show the backdrop of the Divis Summits and Basalt Escarpment.

4.3.28 The landmark Victorian Gothic building of St. Thomas’s Church (1870) stands at the corner of Lisburn Road and Eglantine Avenue. This ecclesiastical property with its massive campanile of west tower and spire is a prominent feature within this part of the Conservation Area.
Buildings: Qualities and Contribution to Sub Area

4.3.29 This Sub Area provides an intriguing historical insight into the design, form and conceptual progression of Victorian suburban architecture on this part of the Malone Ridge. For while the area experienced the construction in considerable numbers of a discrete type of residential form viz. the terrace during the years 1852-1900, the handling of the architecture varied. This can be seen by comparing properties in Wellington Park and Wellington Park Terrace with other nineteenth century buildings throughout the locality.

4.3.30 The residences in Wellington Park and Wellington Park Terrace which were erected during the initial phase of development in the 1850s have a richness and individuality of form, design and detailing which was continued and amplified in the buildings erected in the Park during subsequent years up until the 1890s. Early building types include a pair of two storey Italianate semi-detached houses at nos. 14-16 (1852-53), a three storey, Classical terrace block at nos. 6-12 (1854-56), a pair of three storey, Gothic inspired semi-detached houses at nos. 28-30 (1866), a detached villa at no. 32 (1875) and terraces along both sides of the thoroughfare.

4.3.31 Wellington Park Terrace was erected in four stages viz. 1-3 (1854-58), 9-15 (1858-60), 5-7 (1868) and 17-21 (1869). The group comprises a semi-detached pair at nos. 1-3 and a terrace at nos. 5-21. Its architecture generally exhibits a Classical theme with many original elements and details in place. The Terrace’s place within the historical development of the Malone Ridge, its unique orientation towards the then adjacent Eglantine Hill estate and the quality of its public realm, combine to create a portion of Victorian townscape which make an immeasurable contribution to the character of the area.

4.3.32 Whilst a substantial number of the nineteenth century plots in Wellington Park were developed individually at different times, each was intended to be attached to or to stand close beside their neighbours as part of a terrace formation; as in the run from nos. 1-43 (1869-94). Completing the late nineteenth century development of Wellington Park is the two and a half storey Arts and Crafts / Queen Anne Revival terrace at nos. 79-91 (1897) close to the Lisburn Road junction. It is this mixture of related architectural themes and external treatment which makes the townscape of Wellington Park so unique.

4.3.33 Buildings designed by well known Architects during this period include no. 32 (1875) and nos. 29-33 Wellington Park (1889) by Young and Mackenzie and nos. 3-7 and 38-42 Wellington Park (1879) by William Batt.

4.3.34 When contrasted with the above, the Victorian terrace townscapes of Eglantine Avenue, Malone Avenue, Wellesley Avenue and the cross streets project a more homogenous appearance with a lack of individuality. This is primarily due to a consistency of architectural design and appearance, building heights, articulation of facades with canted bay windows and use of red clay brick. The repetitive handling of the terrace formation is mitigated by the use of interesting external detailing and by the hill topography of Eglantine Avenue and Malone Avenue where terrace properties are stepped along each side of the thoroughfares.

4.3.35 The only non residential terrace property erected during this late Victorian period was a small school building at 16 Wellesley Avenue (1893). It was constructed of red brick with stone and terracotta detailing.

4.3.36 Terraces designed by well known Architects during this late nineteenth century period include 62-114 Malone Avenue (1899-1900) by W J W Roome and 49-65 Eglantine Avenue (1899) also by W J W Roome.
4.3.37 The third development phase in the Eglantine / Wellesley / Wellington area which generated a particular type of architectural response occurred during the years following the First World War. Remaining plots along Malone Avenue, Wellesley Avenue and Wellington Park were infilled in the 1920s mainly with residences, although a Hall (1931) and a Baptist Church (1934) were constructed at the west end of Malone Avenue close to the Lisburn Road junction.

4.3.38 The Inter-War architecture of Wellington Park differs from contemporary schemes in Malone Avenue and Wellesley Avenue. Seven of the eight houses at 47-61 Wellington Park (1926) are detached and constructed from red brick with some variety provided by external detailing and finishes; this group integrates comfortably within the Victorian streetscape.

4.3.39 The groups of Inter-War houses in Malone Avenue and Wellesley Avenue contrast with the neighbouring Victorian brick terraces in their built design and appearance. The semi-detached form was used throughout with Arts and Crafts styling as at 34-46, 50-56, 113-135 Malone Avenue (1925-26) and 34-68 Wellesley Avenue (1926). The presence of these visually distinct groups in the built environment acts as a pleasing counter to the all pervading red brick Victorian terrace architecture.
**Listed Buildings**

4.3.40 The listed buildings contained in the Sub Area are:

- 6-12 Wellington Park (1854-56).
  Terrace of three storey brick houses with stucco dressings. End houses step forward, porches remain at nos. 8, 10, 12.

- 1-21 Wellington Park Terrace (1854-69).
  Two blocks consisting of semi-detached pair and terrace, built in four phases. Brick facades to terrace; Classical details.

**Detailing**

4.3.41 A number of roofs on the terraces are enlivened by decorative terracotta finials as at 74-100 Malone Avenue (1899-1900). Brick chimney stacks are also important roofscape elements; good examples can be seen at 53-63 Malone Avenue (1899).

4.3.42 Early stucco terraces have interesting Classical detailing on their front facades viz. acanthus capitals and pilasters at the front doors of 60-70 Wellington Park (1879) and moulded window surrounds and front door surrounds consisting of cornices, consoles and pilasters at 2-18 Malone Avenue (1881-83) and 120-128, 103-113 Eglantine Avenue (1887-90).

4.3.43 The front facades of brick terraces from the 1890s are modelled by employing single and two storey canted bays. Tall, three storey canted bays are prominent features on the terrace at 1-23 Eglantine Gardens (1899). Gabled lucarnes with two attic windows add visual interest to the eaves line of terrace blocks as at 1-25 Malone Avenue (1893-97) and 62-72 Malone Avenue (1900).
4.3.44 Brick detailing is used to decorate many brick facades with patterns of ball-flower, egg-and-dart and arrow-head string coursing being common. These were placed along gable verges and eaves, under continuous sill courses and were used to form string courses as at 74-88 Eglantine Avenue (1893-95) and 79-87 Malone Avenue (1899).

4.3.45 Terracotta panels and terracotta keystones were also used as decorative motifs on a number of the terraces viz. 1-25 Malone Avenue and 74-88 Eglantine Avenue. The Arts and Crafts terrace at 74-80 Malone Avenue (1899) has fretwork bargeboards on its lucarnes as well as roughcast rendered first and attic floors, brick ground floors and original timber vertically-sliding window frames.

4.3.46 Whilst the use of coloured brick to enliven the red brick terraces is not common in the area, examples can be seen at 17-21 Wellington Park Terrace (1869), 2-26 Malone Avenue (1881-87), and 115-119 Wellesley Avenue (1892), where yellow brick is used for modillions, segmental heads and eaves bands.

4.3.47 Wellington Park offers an interesting variety of Victorian detailing. As in the other thoroughfares the majority of buildings have pitched roofs and gable ends; two prominent exceptions are nos. 6-12 (1854-56) and the semi-detached pair at nos. 14-16 (1852-53), both of which have hipped roofs. The tall, panelled brick chimney stacks on the detached corner villa at 32 Wellington Park (1875) are important roofscape elements.

4.3.48 Styling is predominantly Classical in the earliest Wellington Park buildings with a number having Italianate detailing and finishes viz. columned porches and tripartite windows at nos. 14-16 (1852-53), channelled stucco at nos. 24-26 (1863-65), columned porches with pulvinated friezes at nos. 18-20 (1854-56) and stucco wall finish nos. 60-70 (1879). The stuccoed Italianate group at 38-42 Wellington Park has first floor balustrading with quatrefoil openings; the projecting balconies at nos. 38-40 are supported by metal barley-sugar columns with acanthus leaf capitals. The stand alone terrace at 35-39 Wellington Park provides interesting detailing in the form of fretwork bargeboards on its lucarnes and moulded surrounds to window and door openings.

4.3.49 Front doors in Wellington Park with Classical detailing include: an open bed triangular pediment with decorative tympanum and pilasters at no. 13 (1877), open bed segmental pediment with pilasters at no. 15 (1878) and open top segmental pediment with consoles at nos. 29-31 (1889).

4.3.50 1-3 Wellington Park Terrace (1854-58) are a pair of semi-detached houses finished in a smooth render with ashlar pattern; each dwelling has vertically-sliding timber window frames with margin panes and doorcases with cornice and consoles.

4.3.51 5-21 Wellington Park Terrace (1858-69) have brick front facades with stucco eaves band at nos. 5-15 and yellow brick eaves band at nos. 17-21. The front facades of nos. 17-21 are enlivened by cogging brickwork over window and door openings and along bottom of eaves course. Some houses have vertically-sliding window frames with margin panes. The window frames in nos. 5-7 have a Regency style glazing pattern. Nos. 5-15 have decorative door surrounds.

4.3.52 The only example in the area of the use of multi coloured brick for architectural effect is at 28-30 Wellington Park (1866). The design was influenced by the High Victorian polychromatic style, echoing the influence of Ruskin’s ‘Stones of Venice’. Here, the buildings are constructed from a grey brick with red and blue accenting brickwork.

4.3.53 The Arts and Crafts style was introduced to Wellington Park in the robust terrace of two and a half storey houses at nos. 79-91 (1897). Half timbering is featured on projecting attic gables which are, in turn, supported by curved timber brackets.

4.3.54 79-81 Wellington Park retain their large decorative timber columns in the segmental bays; no. 79 also retains its original window frames with unique glazing pattern.

4.3.55 Hipped roofs are a distinctive element of Inter-War houses built in Malone Avenue, Wellesley Avenue and Wellington Park. The semi-detached pairs in Malone Avenue and Wellesley Avenue also feature half-timbering in their front gables, the pattern alternating...
between each pair of houses as at 113-119 Malone Avenue (1925). A number of these Inter-War properties also have their original outer and inner porch doors, complete with original Art Nouveau coloured glass and decorative lead cames viz. 50, 58, 60 Wellesley Avenue (1926). Original front doors remain at 34-40 Malone Avenue (1926), some with the original door furniture.
Materials

4.3.56 Slate is used as a roof covering on the majority of Victorian and Inter-War buildings in the area. Of architectural and historical interest are a number of Inter-War houses still covered with original red mineral fibre slates with angled corners viz. 38, 40, 48, 50, 62, 64, 66, 68 Wellesley Avenue (1926).

4.3.57 Whilst red clay brick is the most common external material on Victorian and Edwardian properties, a number of the earliest residences and terraces have a stucco finish as at 4-12 Eglantine Avenue (1876), 2-18 Malone Avenue (1881) and 120-128, 103-113 Eglantine Avenue (1887). Several facades incorporate coloured brick as at 28-30 Wellington Park (1866), while yellow brick detailing is used at 20-26 Malone Avenue (1887) and at 115-119 Wellesley Avenue (1892).

4.3.58 Sandstone heads, keystones and mouldings are featured on the front facade of 16 Wellesley Avenue (1893) and 53-63 Malone Avenue (1899).

4.3.59 Late Victorian and Inter-War Arts and Crafts architecture make use of roughcast render as an external finish, as on the terrace at 74-80 Malone Avenue (1899) and the semi-detached houses at 34-68 Wellesley Avenue (1926). Of architectural interest are the two panels of original harling with large rounded aggregate which remain at 83-85 Wellington Park (1897).
Boundary Treatments

4.3.60 Those properties that have a private front area are generally separated from the public realm by a boundary consisting of brick wall, hedge or railings, with a pedestrian opening secured in a number of instances by an entrance gate.

4.3.61 Boundary elements are most prominent in Wellington Park, Malone Avenue and Eglantine Avenue. They are absent in Eglantine Gardens and for part of Wellesley Avenue where some properties were built at the back of the pavement.

4.3.62 Tall, mature hedges at each of the Inter-War houses in Wellesley Avenue add immensely to the appearance of this portion of streetscape.

Green Spaces

4.3.63 The presence of landscaped front gardens along the extensive lines of terraces in Eglantine Avenue and Malone Avenue considerably relieves the monolithic and repetitive nature of these residential blocks. These zones make a contribution to the quality of the built environment within the locality.

4.3.64 Similarly, in Wellesley Avenue, the Inter-War front gardens and hedge boundaries bring visual relief and softness to the Victorian red brick environment.

4.3.65 In Wellington Park, the large numbers of mature landscaped gardens complement the enclosing historic architecture. The street trees provide dappled shading enlivening the facades of the dwellings. Both add immensely to the aesthetic quality of the townscape.

Public Realm

4.3.66 The public realm in this area benefits considerably from the presence of a sloping topography which helps create visual interest along the straight thoroughfares. Also contributing to its appearance are tall, mature trees which line the footpaths each side of Eglantine Avenue and Wellington Park.

4.3.67 Wellington Park has pavement flags, granite kerbs and granite setts along each side of the road while Eglantine Avenue has granite kerbs and an area of pavement flags along the front of St. Thomas’ Church and Rectory. The two site entrances into the Church grounds as well as 32, 34 and 36 Eglantine Avenue have retained their granite and basalt setts.

4.3.68 The remainder of the thoroughfares have granite kerbs and there are granite setts along each side of the road in Malone Avenue, Wellesley Avenue and Wellington Park Avenue.

4.3.69 The public realm of Wellington Park Terrace which leads to the residences contains granite kerbs and granite setts. It also contains setts at its junction with Wellington Park. The site entrances at 55 and 59 Wellington Park have also retained their setts as has the entrance to the entry beside 60 Wellington Park.

4.3.70 Of visual and historic interest are the granite setts inlaid with granite flags at the junctions of Eglantine Avenue and each of the four cross streets.
4.4 Sub Area C: Derryvolgie / Windsor

Location

4.4.1 The Derryvolgie / Windsor Sub Area is situated close to the northern end of the Conservation Area. It comprises two portions of townscape, one larger in area than the other, separated by lands and properties of no special architectural or historic interest.

4.4.2 The western edge of the larger area abuts the Lisburn Road Sub Area with part of its southern boundary adjoining Adelaide Park Conservation Area. The northern edge of the smaller area abuts the Eglantine / Wellesley / Wellington Sub Area while its eastern boundary adjoins the Malone Road Sub Area.

4.4.3 Within this predominantly residential area, there are approximately one hundred and twenty individual properties of which ninety three are original domestic buildings constructed during the years 1853-1935; seventy nine are Victorian, three are Edwardian and eleven are from the Inter-War period. The remaining buildings are all Post-War.

4.4.4 There are five public thoroughfares:
- Derryvolgie Avenue
- Eileen Gardens
- Windsor Avenue
- Windsor Avenue North
- Windsor Park

General Character and Plan Form

4.4.5 The Derryvolgie / Windsor area is primarily a Victorian suburb with large Italianate / Classical villas on comfortable landscaped plots addressing straight thoroughfares; each road is orientated east-west and has its main incline towards the west. Being on the western side of the Malone Ridge, the land form is unbroken with a gentle slope. This physical characteristic gave longer lengths of land for roads and buildings.

4.4.6 Whilst the predominant use is residential, a number of the original Victorian villas now accommodate other activities such as offices, a children’s nursery, a nursing home, a health consultancy and music college.

Setting

4.4.7 The larger of the two areas is situated on the sloping west side of the Malone Ridge where the topography gives this suburban environment a unique setting and its own identity. Views from the adjoining Lisburn Road into the Sub Area via Windsor Avenue, Derryvolgie Avenue and Windsor Park show heavily landscaped grounds upon a rising terrain with glimpses of the fronts and gables of some of the Victorian villas.

4.4.8 The sense of entering a discrete portion of suburban townscape, totally different in character and appearance from the adjacent commercial streetscape, is evident when moving into Derryvolgie / Windsor from the Lisburn Road.

4.4.9 The smaller eastern part of the Sub Area is also set on sloping ground; here the land falls quite markedly eastwards towards the nearby Malone Road. Views from the Malone Road into the Sub Area via Windsor Avenue North, Windsor Avenue and Derryvolgie Avenue show landscaped grounds alongside short stretches of curving roads with glimpses of some of the suburban residences built during the Victorian and Inter-War periods. Again, as with the western portion, there is a sense of entering a discrete portion of suburban townscape.
although the difference between the residential Malone Road and the Derryvolgie / Windsor is not such a contrast as with the Lisburn Road.

4.4.10 The two parts of Derryvolgie / Windsor are separated by a swathe of modern developments and open spaces extending across Windsor Avenue, Derryvolgie Avenue and Windsor Park. Set within this context, the clear difference in the architectural and historic interest of the two periods of development serves only to highlight the quality and heritage value of the original Victorian built environment.

**Historical Development**

4.4.11 This is an area of historical importance for the Malone Conservation Area. It was here along the short lengths of Windsor Avenue North and the eastern end of Windsor Avenue that some of the first suburban residences were built during the mid 1850s on the then rural Malone Ridge. Following on from this, the three parallel thoroughfares of Derryvolgie Avenue, Windsor Avenue and Windsor Park which extend between the higher Malone Road and the lower lying Lisburn Road, were developed for suburban housing during the mid-late nineteenth century.

4.4.12 The Derryvolgie and Windsor schemes were constructed on three large strip farms which originally ran from the top of the Malone Ridge down to the Blackstaff River. Residential development was carried out in two phases with construction in Windsor Avenue, Windsor Avenue North and Derryvolgie Avenue commencing during the mid-1850s while building began in Windsor Park in the 1870s; in both, building generally commenced at the Lisburn and Malone Road ends.

4.4.13 Today, the two portions of townscape making up the Derryvolgie / Windsor Sub Area represent the initial pattern of development during the 1850s, 1860s and 1870s.
The houses in Eileen Gardens, a cul-de-sac off Windsor Park close to the Lisburn Road junction, were erected in the early 1900s. During the 1920s and 1930s several detached and semi-detached houses were erected at the west end of Windsor Avenue close to the Lisburn Road and in Windsor Avenue North.

**Character and Interrelationship of Spaces**

4.4.15 The quality and nature of private and public space in Derryvolgie / Windsor is generally consistent throughout the area due primarily to the nineteenth century pattern of development, whereby residences of similar height and bulk were placed on reasonably uniform building lines each side of the long, generally straight, sloping thoroughfares.

4.4.16 Today, these properties have heavily landscaped front gardens which create zones of dense vegetation immediately bordering the thoroughfares of Windsor Avenue, Windsor Avenue North, Windsor Park and Derryvolgie Avenue. Landscaping thus prevents, in a substantial number of cases, the apparent flow of space between the public and private areas.

4.4.17 Where landscaped front gardens create an appearance not only of maturity but of seclusion and privacy, the corridor of space associated with the public realm is an important component of the Sub Area’s character and appearance.

**Views and Vistas**

4.4.18 The density of vegetation around the Victorian properties inhibits views into grounds and views between buildings to neighbouring sites beyond. However, views along the public thoroughfares are not inhibited.

4.4.19 The character and appearance of Derryvolgie / Windsor is enhanced by a sloping topography; inclined thoroughfares rise and fall with direction and movement, an attribute which generates a continually changing and unfolding townscape. As well as views internally along the four main routes, there are views out of the area westwards to the Lisburn Road and the Belfast Hills beyond. Views eastwards out of the area terminate at the Malone Road.

4.4.20 Although outside the Sub Area Windsor Presbyterian Church (1887) on its elevated site at the junction of Derryvolgie Avenue and the Lisburn Road, is a local landmark. Its corner location allows all sides to be seen and facilitates appreciation of the three dimensional quality of the architecture.

**Buildings: Qualities and Contribution to Sub Area**

4.4.21 Existing historic buildings date from the mid to late nineteenth century, the earliest remaining at 3-5 and 8-10 Windsor Avenue North, constructed 1853 and 1856-58 respectively. Many of these mid Victorian villas were executed in a Classical Italianate style with shallow pitched roofs, stucco finish and decorative plaster mouldings; they are located towards the western ends of Windsor Avenue and Derryvolgie Avenue, in Windsor Avenue North and at the junction of Windsor Avenue North and Windsor Avenue.

4.4.22 Well known architectural practices active in the area at this time included Young and Mackenzie responsible for 19 Windsor Avenue (1871) and Lanyon, Lynn and Lanyon who designed 21 Windsor Avenue (1872).

4.4.23 Over the next thirty five years many properties were built throughout the area, each exhibiting the individualism of owner and architect and all representing examples of Victorian residential architecture. These dwellings are generally detached or semi-detached and are usually two / two and a half storeys in height; the terrace at 22-28 Windsor Park (1890), extends to four storeys.
4.4.24 Buildings of the late Victorian period designed by well known local architects include 34 Windsor Park (1894) by William Batt, 3-5 and 7-9 Windsor Park (1897-99) by Samuel Stevenson and 22 Derryvolgie Avenue (1894) by William Fennell.

4.4.25 The short but historically interesting cul-de-sac of Eileen Gardens contains one detached and three semi-detached houses built between 1900 and 1905. The semi-detached houses were designed by Samuel Stevenson in a generally restrained architectural style using red brick; the two storey detached house by W Walshe, which is also in red brick, has a symmetrical front and articulated window frames.

4.4.26 A row of detached and semi-detached Arts and Crafts houses was constructed in 1927 at 2-10 Windsor Avenue close to the Lisburn Road junction; in 1935, three detached houses with references to Arts and Crafts styling were constructed in Windsor Avenue North.
Listed Buildings

4.4.27 The listed buildings contained in the Sub Area are:

- 15 Derryvolgie Avenue (1859)
  A two storey red brick house.

- 21 Windsor Avenue (1872)
  High Victorian house, designed by Lanyon, Lynn and Lanyon

- 20 Derryvolgie Avenue (1885)
  Late Victorian red brick house, designed by William Batt.

- 22 Derryvolgie Avenue (1894)
  Red brick house, Queen Anne Revival, by William Fennell.

Detailing

4.4.28 Whilst the Victorian architecture is generally Classical in form and detailing, particularly the Italianate style, several buildings display the influence of the Gothic in their handling of details and materials. The Italianate style is well represented, as at 50 Windsor Avenue, 1 Windsor Avenue North and 21 Windsor Avenue; it is recognisable by shallow pitched roofs, eaves brackets, stucco wall finishes, raised quoins, keystones and mouldings. Tall, ornate chimney stacks and columned porches are also used in several of the house designs.

4.4.29 A number of the later designs from the 1880s and 1890s are based on the Queen Anne Revival style using red brick walling, brick details and terracotta panels. Several have finials to apexes of gables made of metal, timber and terracotta – e.g. the ball finials at 30 – 32 and 34 Windsor Park. Brick detailing includes use of brick specials for moulded eaves, string coursing that skirts facades and coursing above window openings. Terracotta
panels are used to particularly striking effect at 30 – 32 and 34 Windsor Park (by William Batt) where the form a metoped frieze below the eaves coursing; these are complemented by those to gable apexes.

4.4.30 Timber vertically sliding window frames remain in many of the Derryvolgie / Windsor residences; the presence of these external elements is a very important detail in the Victorian architecture of the Sub Area.

4.4.31 Inter-War houses are in a restrained Arts and Crafts style. Where detailing occurs, it sometimes appears as canopies over front doors and window frames with leaded lights.

Materials

4.4.32 Natural slate is used on all roofs throughout the area. Smooth stucco is common as an external finish on the Victorian Italianate houses, while a roughcast render is used on Arts and Crafts houses. A substantial number of designs feature red clay brickwork as external walling and detailing; bricks were generally obtained locally, from such sources as the Annadale Brick Company.

Green Spaces

4.4.34 This area contains substantial amounts of landscaping in the front gardens of properties flanking each side of the straight lengths of public thoroughfares; planted vegetation consists of mature trees, hedges, bushes and grass. Street trees are not a feature of this area.

Public Realm

4.4.35 Granite kerb stones remain along all thoroughfares. Windsor Avenue and Eileen Gardens also have drainage channels of basalt sets each side of the road; Eileen Gardens still retains its old concrete flagstones. These details and materials greatly enhance the quality of the public realm ensuring visual interest and human scale for the pedestrian.

4.4.36 One original black and white tiled road name plate remains:

- ‘Eileen Gardens’ at junction with Windsor Park.

Boundary Treatments

4.4.33 In the Derryvolgie / Windsor area the separation between the private domains of the original residences and the public realm of the thoroughfares is mainly established by hedging across the front boundaries. There are also some traditional brick front walls. The use of these planted barriers is an important visual and physical feature of the nineteenth century suburban townscape. Most original site entrances remain and all are distinctly domestic in width and construction.
4.5 Sub Area D: Cadogan

Location

4.5.1 The Cadogan Sub Area is located in the northern half of the Conservation Area on its western side. Embedded in the Conservation Area, Cadogan abuts three adjoining Sub Areas viz. Lisburn Road to the west, Malone Road to the east and Marlborough to the south; its northern boundary adjoins Adelaide Park Conservation Area (designated 1993).

4.5.2 There are approximately forty individual properties within Cadogan of which twenty two are original domestic buildings constructed during the years 1903-1939; six are Edwardian and sixteen are from the Inter-War period; the remainder are Post-War and more recent. The majority of properties are residential.

4.5.3 There is one public thoroughfare:

  • Cadogan Park.

General Character And Plan Form

4.5.4 The character of Cadogan is created by an amalgam of townscape elements consisting of a linear, rectangular shaped development with an east-west axis divided symmetrically by an inclined thoroughfare. The northern side is made up virtually of Edwardian and Inter-War domestic architecture. On the southern side there are four 1930s detached houses, the remainder are later.

4.5.5 Other features adding to the area’s character include landscaped plots with domestic scale boundary elements and openings; a spatial quality associated with the properties (how they sit in their plots); a sloping topography giving distinct changes of level both longitudinally and transversely and a public thoroughfare lined each side by regularly spaced trees.

4.5.6 Due to the land form a number of buildings on the north side, particularly the Edwardian residences, are at a higher level than those on the southern side of the road; this difference in levels together with the sloping gradient of the road creates a visually interesting residential townscape.
Setting

4.5.7 Cadogan lies between the main thoroughfares of Lisburn Road and Malone Road. This configuration creates a discrete sense of place as the area is entered from contrasting townscapes associated with arterial routes and commercial activity. The simple physical form of Cadogan reinforces it as a residential enclave.

Historical Development

4.5.8 Cadogan Park was laid out on land belonging to an old strip farm which extended from the Malone Road down to the Bog Meadows. At the beginning of the 1870s Cadogan appears on maps as a short thoroughfare extending west from the Malone Road. Two large Victorian villas originally framed the entrance to the development at its Malone Road end viz. Tyrone House (1870) and Rushmere (1870); Tyrone House remains while Rushmere was replaced by an office block in the early 1980s.

4.5.9 Cadogan Park remained largely undeveloped until six dwellings at nos. 24 to 34 were constructed on the north side between 1903 and 1909; the remainder of this side was completed during the years 1924-1940. Land along the southern side remained vacant until four dwellings were erected at nos. 15 to 21 between 1932-1936. In the 1950s and early 1960s further house building completed the south side.

4.5.10 There is a distinct historical progression in the design and form of the Edwardian and Inter-War dwellings along Cadogan Park which mirrors the change in social needs and attitudes prior to and following the First World War.

4.5.11 It is acknowledged that almost half of the properties in Cadogan Park were originally constructed during the first decade following the end of the Second World War and that the architectural attributes and character of some are not comparable to the buildings erected during the years 1903-1939. Nevertheless, some of the designs are of architectural interest as they show evidence of the continuity of Inter-War themes, reflecting a time lag in architectural fashions. Because of their design content, general uniformity of height, regularity of plot widths and adherence to a building line along the south side, these Post-War buildings contribute to the historic suburban townscape within Cadogan and are of architectural interest as they reflect the architectural evolution of the area. During the last few years, a number of the Post-War houses have been replaced with new detached dwellings.

Character and Interrelationship of Spaces

4.5.12 The spatial quality of Cadogan can be attributed to the two different townscape components of private domains and public realm; each with particular physical features.

4.5.13 The front gardens of most of the properties create a spatial zone flanking each side of the public realm. However, in the location where five of the Edwardian properties occupy high ground overlooking the public realm, dense landscaping on sloping front gardens reduces this sense of openness. As one moves along the thoroughfare, there is an impression of space contracting and expanding due to the variation in land form and vegetation along the north side.

4.5.14 The above feature is in contrast to public realm space, here, the thoroughfare has a corridor-like appearance on account of its long, straight, uninterrupted openness.
Views and Vistas

4.5.15 The sloping topography on this western side of the Malone Ridge has had a major influence on the nature of the townscape. The east end of Cadogan lies on one of the highest points of the Malone Ridge. From here the land falls steeply westwards, affording views along the thoroughfare and out of the area towards the Lisburn Road and the Belfast hills beyond. The Malone Road townscape can also be viewed from the east end of Cadogan Park.

4.5.16 Also, along the entire length of the Cadogan Park there are constantly changing views within the area, especially along the public realm and through adjacent properties.

4.5.17 The initial western portion of Cadogan Park can be viewed from the Lisburn Road where the streetscape is seen to rise gradually. At the Malone Road end, Cadogan Park is less clearly visible due to the fall in the land.

Buildings: Qualities and Contribution to Sub Area

4.5.18 The design and appearance of the existing historic buildings in Cadogan Park clearly indicate their period of construction and this characteristic gives the area a sense of historical progression. The six Edwardian residences from nos. 24 to 34 (1903-1909) are generally two and a half storeys high and are a mixture of semi-detached and detached. This group exhibits various architectural influences; no. 28 (1903), an informal ‘free-style’ villa with Arts and Crafts influence and no. 34 (1904), a detached residence with Queen Anne Revival features by Blackwood and Jury.

4.5.19 The Inter-War houses built between 1932-1940 are generally smaller in size, two storeys in height and are a mixture of detached and semi-detached. All are of a high standard of design with each displaying evidence of Arts and Crafts influence; no. 36 (1925) was designed by Thomas Houston and no. 21 (1932-1936), by W D Taggart.

4.5.20 The remaining buildings in Cadogan Park are Post-War and are a mixture of types viz. detached, semi-detached and bungalow. Several of the designs are of architectural interest, such as no. 35. In recent years six Post-War buildings have been demolished and replaced with new dwellings.

Listed Buildings

4.5.21 There is one listed building contained in the Sub Area:

- 28 Cadogan Park (1903)
  Arts and Crafts residence, designed by Vincent Craig.

Detailing

4.5.22 Brick detailing across front facades is evident on some of the Edwardian residences as is Arts and Crafts influence in the use of roughcast and half-timbering. Stone dressings are used around several front doors and stone heads over windows. Vertically-sliding and casement window frames feature in the Edwardian architecture; 28 Cadogan Park has leaded lights. Decorative brickwork is used for moulded eaves and string coursing (chevron and rosetted). Terracotta panels are a common embellishment used to adorn facades. The moulded eaves course at 40 – 42 is bracketed in a dentilled manner. Sandstone is also used to effect here e.g. the architrave to the first floor windows (which contain distinctive Venetian style frames) and the pedimented canopy over the doorcase.

4.5.23 The hipped roof form is a typical feature of the Inter-War architecture in Cadogan while the Arts and Crafts / vernacular theme is evident throughout the 1920s-1930s designs where brick detailing extends across some facades and brick arches surround front door openings. 36 Cadogan Park has a buttressed porch.
**Materials**

4.5.24 Most roofs on original buildings are covered with natural slates. Red brick is the principle wall material for Edwardian architecture while white painted, roughcast render is found on most of the Arts and Crafts Inter-War buildings.

**Boundary Treatments**

4.5.25 Front boundary elements separating the private domains from the public realm are domestic in character and consist mainly of hedges although there are a number of brick plinth walls with timber fencing and metal railings above. Most site entrances are original and are distinctly domestic in width and treatment.

**Green Spaces**

4.5.26 Landscaping in the front gardens of properties along both sides of Cadogan Park is an important feature of this suburban locality. The front grounds of most of the Edwardian properties rise from the public realm and are heavily landscaped; this feature adds considerably to the visual quality of the Sub Area.

4.5.27 Along each side of the road, regularly spaced pavement trees extend the full length of the thoroughfare.

**Public Realm**

4.5.28 Wide footpaths with granite kerbs and mature street trees bordered each side by landscaped front gardens, create a pedestrian friendly public realm.
4.6 Sub Area E: Marlborough

Location

4.6.1 The Marlborough Sub Area is located close to the centre of the Conservation Area; its boundary abuts four neighbouring Sub Areas viz. Malone Road to the east, Lisburn Road to the west, Cadogan to the north and Bawnmore / Cranmore / Osborne to the south.

4.6.2 There are approximately two hundred and thirty individual properties within its boundary of which one hundred and eighty four are original domestic buildings constructed during the years 1879-1940; sixty three are Victorian, thirty six are Edwardian and eighty five are Inter-War. The remainder were constructed during the Post-War period. The majority of properties in the Sub Area are residential.

4.6.3 There are six public thoroughfares:

- Marlborough Park
- Marlborough Park Central
- Marlborough Park Cross Avenue
- Marlborough Park North
- Marlborough Park South
- Thornhill Gardens

General Character and Plan Form

4.6.4 The distinct suburban character and appearance of the Marlborough Sub Area is generated by the presence of a number of townscape components. These elements include a large number of intact original historic properties built on a westwards sloping topography, each set in landscaped grounds with physical front boundaries defining the private space from public space. Another important feature is the narrow, curving public thoroughfares creating interesting views and vistas.

4.6.5 Within the area there are two complementary development layouts – the unique (to Malone) sloping, circular perimeter roads of Marlborough Park North and Marlborough Park South where late Victorian, Edwardian and Inter-War domestic architecture occupies landscaped plots, and the contrasting linear layout of Marlborough Park Central and Marlborough Park Cross Avenue. Here, laid out in a more rational manner, suburban residences from the late nineteenth and early twentieth centuries as well as from the 1920s-1930s, create streetscapes of tighter domestic scale and repetitive rhythm.

4.6.6 The appearance of privacy and seclusion is created to a large extent by the single road system into and out of the locality. The two short lengths of Marlborough Park which connect with the Malone and Lisburn Roads function as brief transition zones for those entering or exiting the main body of the Marlborough development.

Setting

4.6.7 Marlborough in townscape terms is a place apart; the ever present westwards sloping topography combined with the physical containment by surrounding boundaries and a circular road system, ensures a distinct setting for the Sub Area within the Conservation Area. Internally, it offers unfolding views throughout the area, revealing a two / two and a half storey built environment.
Historical Development

4.6.8 The circular road layout of Marlborough Sub Area can be traced back to the original shape of several farms which extended westwards from the Malone Road. These farms, instead of having parallel boundaries similar to neighbouring strip farms, converged in the vicinity of the Lisburn Road, forming a large triangular area of land. Access into the proposed Marlborough residential area from the Lisburn Road was restricted to a narrow portion of land. This situation appears to have led to the formation of the circular layout with single access points at both the Lisburn Road and Malone Road.

4.6.9 The development began with the construction of eight properties in Marlborough Park South during 1878-1881 viz. nos. 53, 119, 38, 42-44, 46, 48, 58; Marlborough Park House was also built in 1878. (Nos. 119 and 48 and Marlborough Park House no longer stand). During the remaining years of the nineteenth century and throughout the Edwardian period up to the First World War, terrace, detached and semi-detached residences were built in Marlborough Park North, Marlborough Park South, Marlborough Park Central, Marlborough Park Cross Avenue and the short cul-de-sac of Thornhill Gardens.

4.6.10 During the 1920s and 1930s a substantial number of mainly semi-detached houses were constructed along Marlborough Park North and Marlborough Park Central; in the late 1930s some detached houses were built in Marlborough Park South.

4.6.11 There is a legible historical progression in the architecture of this locality which reflects changes in fashion and social needs from the 1870s to the Inter-War period; this feature gives the area a sense of place and makes it a distinctive living environment.

Character and Interrelationship of Spaces

4.6.12 The Marlborough Sub Area is a visually satisfying suburban environment which exhibits a particular spatial hierarchy as a result of varying sized plots, ranging from large Victorian properties down to the smaller, more compact sites occupied by Inter-War semi-detached houses. This is complemented by the spatial quality associated with the sloping public realm made up of curving and straight thoroughfares. The private (front gardens) and public (road corridor) realms appear spatially as one element in the townscape, a factor which enhances appreciation of this discrete area of historic suburban environment.

Views and Vistas

4.6.13 Curving thoroughfares, such as those in the Marlborough Sub Area, can have an influencing effect on certain properties, for example, buildings located at changes of road direction can become minor focal points and can close vistas.

4.6.14 Marlborough Sub Area is an enclosed locality providing rapidly unfolding views of the internal townscape - buildings, spaces, gardens, boundaries and public realm. Views into the Sub Area from the Lisburn Road and Malone Road only extend a short distance before being halted by properties standing alongside the circular route; a sense of introversion is thus encountered at the entrances into the Marlborough enclave.

4.6.15 Marlborough Park Central offers good views out of the area west to the Belfast Hills.

Buildings: Qualities and Contribution to Sub Area

4.6.16 The majority of the Victorian, Edwardian and Inter-War dwellings are either detached or semi-detached; exceptions are found in the two red brick terraces at 1-11 Marlborough Park Central (1897-1900) and 34-42 Marlborough Park North (1897-1905).
Two of the earliest houses still standing in the area are 38 and 46 Marlborough Park South (both 1879); they are Classical in concept, simple in form and appearance (no. 38 is the central dwelling in a terrace of three rendered houses both constructed at later dates). Some Edwardian designs show Arts and Crafts influence, as in the semi-detached pair 63-65 Marlborough Park South (1908).

4.6.17 Marlborough Park Cross Avenue possesses three rendered Edwardian villas with Arts and Crafts influence built 1912-1914. A number of late Victorian and Edwardian residences are in a Gothic influenced brick style as in the five semi-detached pairs at 43-61 Marlborough Park North (1899-1910).

4.6.18 The Inter-War houses of the late 1920s are generally semi-detached and are recognisable by Arts and Crafts design features such as hipped roofs, roughcast render and half timbering, as seen in Marlborough Park North at nos. 24-32 (1926-1931). Other Inter-War dwellings are at nos. 3-11 (1928-1930) and nos. 17-31 (1927-1928). The brick detached houses at 62-76 Marlborough Park South were built in 1938.

4.6.19 Well known local architects who worked in the Marlborough area during the above periods included Blackwood and Jury, W J W Roome, William Batt, Henry Seaver and Thomas Eager.

**Detailing**

4.6.20 The exteriors of some of the Victorian buildings in Marlborough Sub Area have interesting external form and detailing as at 48 Marlborough Park North (1881) which has a mansard roof with cast iron cresting. The pair of semi-detached stuccoed houses at 30-32 Marlborough Park South (1885) have Italianate detailing of raised quoins, modillions, mouldings and cornices at the window openings and columned porches at main entrance doors.
4.6.21 Several of the Edwardian residences exhibit Arts and Crafts influence, as at 63-65 Marlborough Park South (1908), a pair of brick and roughcast houses with half-timbering; the three rendered houses at 1, 5 and 7 Marlborough Park Cross Avenue (1913, 1912, 1914) have segmental bays, no. 1 has a circular corner bay.

4.6.22 The group of six late Victorian / Edwardian semi-detached houses at 43-61 Marlborough Park North (1899-1910) retain most of their original timber vertically sliding window frames, the upper sashes have triple vertical panes – a signature motif of the architect, W.J.W. Roome. These houses also have timber canopies with decorative brackets at the front doors.

4.6.23 Inter-War houses have hipped roof profiles which is typical of this period. Half-timbering is also featured on a number of the Inter-War Arts and Crafts houses, as at 13-43 Marlborough Park Central (1926); here the timber pattern is repeated on each alternate semi-detached pair.

Materials

4.6.24 Painted stucco and red clay brickwork are used as external wall finishes in the early Victorian residences. Brick features more often on the late Victorian and Edwardian buildings. Roofs on Victorian and Edwardian architecture are generally covered with natural slates, although Rosemary tiles are used on several of the early 1900s Arts and Crafts houses.

4.6.25 Roughcast render is an external wall finish associated with Arts and Crafts architecture; its presence can be seen on the Edwardian detached houses in Marlborough Park Cross Avenue and on most Inter-War houses. The group of nine 1938 detached houses at the east end of Marlborough Park South and the run of late 1940s houses along Marlborough Park Cross Avenue are constructed of clay brick.

Boundary Treatments

4.6.26 Hedges are a common method of providing soft separating boundaries which distinguish the private domains from the public realm; brick and stucco plinth walls with fencing or railings above are found along the front of some of the properties.

4.6.27 Most site entrances retain their original widths; the presence of these openings in historic properties is an important element of the suburban streetscape.

Green Spaces

4.6.28 Planted gardens with grass, bushes and mature trees are a significant feature of the Marlborough townscape; the landscaped zones pervade the area providing suburban settings for the residences and complementing the domestic architecture from all three historical periods of development.

Public Realm

4.6.29 The curving roads of Marlborough Park North and Marlborough Park South which are set on a relatively steep sloping topography, create visually interesting portions of public realm for the pedestrian. In conjunction with this, the greenery of the various sized front gardens some with tall mature trees flanking these two routes, is particularly attractive during the summer months.

4.6.30 Granite kerbs remain in Marlborough Park North, Marlborough Park Central and Marlborough Park Cross Avenue.
4.7 Sub Area F: Bawnmore / Cranmore / Osborne

Location

4.7.1 The Bawnmore / Cranmore / Osborne Sub Area is located in the southern half of the Conservation Area. It extends from the Lisburn Road Sub Area in the west to the Malone Road Sub Area in the east and adjoins Marlborough Sub Area to the north and Maryville / Myrtlefield / Osborne Sub Area to the south.

4.7.2 There are approximately three hundred and sixty properties in the area of which two hundred and ninety two are original domestic buildings erected between the years 1854-1940; twenty one of these are from the Victorian period, one hundred and thirty five are Edwardian and one hundred and thirty six are Inter-War; the rest are Post-War. All but three of the pre 1940s buildings remain in residential use.

4.7.3 There are nine public thoroughfares:

- Bawnmore Park
- Cranmore Avenue
- Cranmore Gardens
- Cranmore Park
- Lancefield Road
- Osborne Drive
- Osborne Gardens
- Randal Park
- Thornhill Malone

General Character and Plan Form

4.7.4 The Sub Area covers an extensive portion of sloping land on the western side of the Malone Ridge, falling in an east-west direction in a relatively gentle incline from the Malone Road down to the lower Lisburn Road. A number of the thoroughfares extend eastwards from the Lisburn Road; these roads are generally parallel with one running the full length of the Sub Area from Lisburn Road to Malone Road. Three roads are arranged roughly at right angles. In combination the road layout resembles a geometric grid layout. The north - south cross roads enhancing the area’s permeability.

4.7.5 Within this structure residential properties with similar plot widths flank the routes from Lisburn Road up to the main cross thoroughfare of Osborne Gardens. Countering this tight residential grain are four large areas of open land once belonging to the Victorian estates of Drumglass, Inchmarlo and Maryville. Drumglass House (1854-56) and a substantial portion of its original grounds are now occupied by Victoria College. Inchmarlo (1881) and its grounds are now a preparatory school and the grounds of Maryville House (1801 - once located close to the Malone Road but now demolished) are now used as playing fields. The western end of the original Drumglass estate is now a public park.

4.7.6 There is a complementary relationship between these large, landscaped grounds of the nineteenth century properties and the adjacent suburban area consisting of smaller domestic properties. The presence of these two contrasting residential forms, existing side by side in the Bawnmore / Cranmore / Osborne area, creates an architecturally and historically interesting townscape.
Setting

4.7.7 The Sub Area is set on the west side of the Malone Ridge and is framed by the major arterial routes - the Malone Road and the Lisburn Road. It is contained north and south by historic residential areas.

4.7.8 Within the Sub Area, the main bulk of the residential development is set within a fine grained suburban townscape framed by the thoroughfares of Cranmore Park to the north and Osborne Gardens to the east.

Historical Development

4.7.9 Following the release of parcels of land on this part of the Malone Ridge from the 1850s onwards, extensive properties were established in the locality viz. Drumglass House (1854-56), Thornhill (1856 - now demolished) and Inchmarlo (1881). While suburbanisation began to be implemented along Cranmore Park and Osborne Gardens, it never encroached on the Drumglass and Inchmarlo lands.

4.7.10 Drumglass House and a sizable portion of its grounds now accommodate Victoria College. The original estate extended down to the Lisburn Road; however, in 1924 the lower part was bequeathed to Belfast Corporation for use as a public park. Today, the original gate lodge (1882) remains at the entrance into Drumglass Park.

4.7.11 Cranmore Park was developed from the Lisburn Road end commencing in the late 1890s. Close to its junction with the Malone Road there are a group of dwellings from the 1930s which were built within the adjacent estate of Thornhill. Osborne Gardens which links Cranmore Park and Osborne Park was laid out during the late nineteenth century; the oldest residence on this road is no. 6 which dates from 1901.

4.7.12 Maryville House was a country house dating from the early 1800s, it was located close to the Malone Road; demolished in the 1970s the grounds are now used as Osborne Playing Fields. The suburban development of the Sub Area has an historical record that can be traced back to the original estates and boundaries belonging to Cranmore House and Maryville House. These estates were adjacent to each other and extended from the Malone Road down to the Lisburn Road. Land belonging to the two properties was released for development during the 1880s and by the end of the nineteenth century the area was laid out with thoroughfares to serve suburban dwellings. Development took place during the late 1890s beginning at the Lisburn Road ends of Bawnmore Road, Cranmore Avenue, Cranmore Gardens and Lancefield Road.

4.7.13 The first semi-detached and detached suburban houses on the new roads of Cranmore Park, Cranmore Avenue and Cranmore Gardens were constructed during 1896-97; the remaining plots up to the large villa of Eden-na-Grena (1885) were completed during 1901-1914. During the mid 1930s, the grounds of Eden-na-Grena were substantially reduced in order to accommodate a group of detached dwellings and the new road of Randal Park.

4.7.14 Around the early 1900s, residential development began in Lancefield Road with the construction of a terrace at nos. 1-23 (1900-09) and in Bawnmore Road with the construction of three pairs of semi-detached dwellings at nos. 2-12 (1907-08).

4.7.15 Most of the remaining properties in Bawnmore Road, Lancefield Road and Osborne Drive were completed during the 1920s and 1930s. Osborne Drive also contains a number of 1960s detached houses.

Character and Interrelationship of Spaces

4.7.16 The historic grounds of Drumglass Park are on the western boundary of the Sub Area; this park is a very important component within the townscape where it serves as a vital and landscaped public open space. Although physically separated by a wall from the adjoining grounds of Victoria College, these two spaces visually merge.
4.7.17 A high stone boundary wall encloses the grounds of Victoria College as it adjoins the public realm of Cranmore Park; whilst its presence does create some visual separation, it does not fully curtail the flow of space between the park and public realm. Opposite, at Inchmarlo, more fluid visual and physical interrelationship exists between the private grounds and the adjacent public realm. As a result, Inchmarlo makes a significant spatial contribution to the character and appearance of the Sub Area.

4.7.18 The eastern end of Bawnmore Road terminates abruptly as a cul-de-sac, immediately beyond is the large open space of Osborne Playing Fields creating a feeling of distance to the Malone Road. An intriguing spatial image is created by the juxtaposition of the domestic scale of the semi-detached villas at 74-76 Bawnmore Road (1908) and the contrasting horizontal plane of the playing fields.

4.7.19 The parallel layout of the Victorian and Edwardian properties in Cranmore Park, Cranmore Avenue, Cranmore Gardens and Bawnmore Road together with the sloping topography and general openess, creates a unique sense of place with its own particular spatial identity, as the actual physical separation distances between properties allow visual distances to expand and contract.

4.7.20 Private zones are characterised by front gardens and front boundaries with many hedges; only the terrace houses in Lancefield Road have no front private space.

Views and Vistas

4.7.21 The sloping topography gives rise to pleasing views along streetscapes that continually change both in subject matter and in distance. Particularly satisfactory are the landmark property of Inchmarlo located at the junction of Cranmore Park and Osborne Gardens and the long views westwards down the sloping thoroughfares of Cranmore Park, Cranmore Avenue and Cranmore Gardens.

4.7.22 The entrances of the six thoroughfares which extend eastwards from the Lisburn Road provide clear views into the Sub Area; these views reveal the historic suburban environment immediately behind this main commercial route.

4.7.23 The cross roads of Osborne Gardens and Randal Park and the short link road between Bawnmore Road and Osborne Drive create at least six local vistas closed by residential properties.

Buildings: Qualities and Contribution to Sub Area

4.7.24 This is an area of the Conservation Area which offers a clear example of the historical progression of suburban residential ownership. The process began in the mid 1800s with the formation of the large properties of Drumglass House and Inchmarlo. There then came a reduction in the size of estates during the late nineteenth century, as at Eden-na-Grena, Randal Park (1885) and Fairy Hill, 6 Osborne Gardens (1901). This reduction process continued with the construction of smaller domestic buildings during the Edwardian period and the even more compact houses of the 1920s and 1930s.

4.7.25 The historical progression also involved the move away from individual pieces of architecture commissioned by clients as personal residences and statements, to houses constructed as speculative ventures by developers; this process begins to occur in the early Edwardian period, for example, at 30-62 Bawnmore Road and 2-12 Cranmore Gardens (1904-05).

4.7.26 The four largest Victorian properties are executed in a variety of architectural styles. The earliest, Drumglass House is a two storey, symmetrical composition with stucco finish and Italianate detailing while the three storey Inchmarlo is constructed out of sandstone in a Scottish Baronial style. Eden-na-Grena which is also three storeys, is in the Queen Anne Revival style, constructed out of brick and stone dressings while Fairyhill also exhibits some Queen Anne Revival detailing.
4.7.27 The design quality of buildings from the Victorian and Edwardian periods is impressive. The styling of Edwardian speculative architecture ranges from the two storey, semi-detached houses along the north side of Bawnmore Road at nos. 30-62, to the more relatively simple Classical inspired symmetrical brick detached residences along Cranmore Avenue and Cranmore Gardens.

4.7.28 The first buildings to be constructed in Cranmore Gardens were a pair of red brick, two and a half storey, semi-detached houses at nos. 25-27 (1897) and a detached red brick house at no. 29 (1897). The only terrace in the Bawnmore / Cranmore / Osborne Sub Area is at 1-23 Lancefield Road, a row of three storey brick houses with ground floor canted bay windows, built in phases between 1901-1909.

4.7.29 There are as many Inter-War houses in this Sub Area as there are Edwardian. Approximately half of the Inter-War properties are semi-detached and are mainly located at the western ends of Bawnmore Road, Lancefield Road and Osborne Drive - they were built during the 1920s and are in the Arts and Crafts style with hipped roofs and roughcast render.

4.7.30 The remainder of the Inter-War properties are generally detached and were erected during the 1930s. They are located at the eastern end of Cranmore Park, Cranmore Avenue and Cranmore Gardens and also both sides of Randal Park, the south side of Bawnmore Road and both sides of Osborne Drive. The majority have a close similarity of three dimensional form being relatively narrow in width with one-two storey canted bay windows at the front; all have the recognisable Inter-War hipped roof and most are constructed from brick.

4.7.31 The group of late 1930s detached and semi-detached houses located at the east end of Cranmore Park display Arts and Crafts and Modern influence in their styling with several exhibiting design individuality in form and detailing viz. nos. 10, 14 and 18.

4.7.32 A number of well known Belfast Architects from the late nineteenth and early twentieth centuries worked in the Sub Area:

- Samuel Stevenson designed the run of semi-detached houses at 30-62 Bawnmore Road (1901-07);
- W J W Roome designed Fairy Hill, 6 Osborne Gardens (1901);
- Young and Mackenzie designed 8 Osborne Gardens (1911);
- Blackwood and Jury designed 70 Bawnmore Road (1914);
- James St. J. Phillips designed 37 Bawnmore Road(1916);
- Roland Ingleby Smith designed 4 Osborne Gardens (1933); and
- Thomas Houston designed 10 and 18 Cranmore Park (1939-40).

Listed Buildings

4.7.33 There is one listed building contained in the Sub Area i.e.

- ‘Fairy Hill’, 6 Osborne Gardens (1901)
  Large residence with Queen Anne Revival details, designed by W J W Roome.

Detailing

4.7.34 Drumglass House (1854-56) is in the Italianate style with stucco finish and Classical details of projecting quoins, cornices and raised surrounds at window openings, the main entrance porch has channelled columns, modillions and cornice. The semi-detached stuccoed pair at 74-76 Bawnmore Road (1908) although built some years later, also exhibit Italianate detailing.
4.7.35 Eden-na-Grena, Randal Park (1885) is a good example of the Queen Anne Revival style. It is constructed out of brick with sandstone dressings and detailing and has fine Dutch gables with decorative pediment infilling, deep terracotta frieze with triglyphs, sandstone key stones and drip mouldings over window openings, which retain vertically-sliding timber window frames.

4.7.36 The landmark Victorian building Inchmarlo (1881) is designed in the Scottish Baronial style. It features prominent crow stepped gables, decorative machicolations and crenellated parapets around canted bays and across the shallow projecting rectangular bay windows. The original front entrance has a segmental head with stepped stone surround. Most historic vertically-sliding timber window frames remain.

4.7.37 Several Victorian buildings feature fretwork bargeboards as on the lucarnes at 1-9 Lancefield Road (1900) and along the verges of the two and a half storey, semi-detached houses at 25-27 Cranmore Gardens (1897).

4.7.38 Edwardian architecture in this area displays a variety of interesting external elements and details which add considerably to the quality of the built environment. For example, roofs in the group of semi-detached properties at 32-62 Bawnmore Road have terracotta finials. Also in the group nos. 52-62 have ball-flower brick detailing along eaves and verges while nos. 32-50 have detached ‘king post’ pattern trusses prominent on their large and small gables.

4.7.39 Other external elements and detailing featured on Edwardian residences include large central chimney stacks with projecting brick copings as well as exposed rafter ends as at 2-30 Bawnmore Road (1907-09), egg-and-dart brick detailing along eaves and verges at 13-17 Cranmore Avenue (1911-12) and first floor window openings with semi-circular heads and historic tripartite timber window frames at 6, 8, 12 Cranmore Gardens (1904-05). Original lead cames and coloured glass in Art Nouveau style remain in front doors and side lights of 9-23, 22-24 Cranmore Avenue (1907-11).

4.7.40 The majority of Inter-War houses in the Sub Area have hipped roofs. However 10 Cranmore Park (1939-40) has a mansard roof. Several buildings in Lancefield Road have front gables with half-timbering and roughcast render viz. nos. 26-42 (1925-30) and nos. 43-45 (1928). Detached houses from the mid-late 1930s are generally in brick and are recognisable by their hipped roofs which extend out over two storey bays supported by large decorative, timber gallow brackets, as at 38-48 Osborne Drive (1935-40). Some of these house types have gables over the two storey bays infilled with hanging clay tiles, as at 32-44 Cranmore Gardens (1938-39).

4.7.41 The sunray motif, popular in 1930s domestic design, is displayed on the front gables of the detached houses at 60-68 and 72 Osborne Drive (1935-40). Other Inter-War detailing includes ground and first floor corner windows in 18 Cranmore Park (1939-40) and first floor cantilevered balcony with metal railings and Art Deco details.

Materials

4.7.42 Whilst most roofs are covered with natural slates, there are some variations viz. 8-14 Osborne Drive (1928) have Rosemary tiles, 2 Osborne Gardens (1933) has clay Roman tiles and 10, 14, 18 Cranmore Park (1939-40) have green pantiles.

4.7.43 Brick is a common external material used on buildings from all the three historical periods. Again, there are some variations viz. stucco on Drumglass House (1854), smooth painted render on 74-76 Bawnmore Road (1908), pebble dash (unpainted) on 10 Cranmore Park and roughcast (painted) on 18 Cranmore Park. Inchmarlo is constructed of coursed sandstone with contrasting stone dressings.
Boundary Treatments

4.7.44 Hedges are a prominent feature of front boundaries along properties in Cranmore Park, Cranmore Avenue, Cranmore Gardens, Bawnmore Road and Osborne Gardens. This type of natural boundary material is an important component of the historic suburban townscape.

4.7.45 The front boundaries of Inter-War properties tend to have brick plinths with fencing or hedging above; most are original in appearance, construction and height. As with hedges, front walls and fencing contribute immensely to the character and appearance of the area.

4.7.46 A prominent boundary in the area is the high rubble stone wall of the original Drumglass estate adjoining Cranmore Park; the light colour of the stone and the decorative crenellated pattern of the coping stones help integrate the structure into the streetscape. The original brick boundary wall remains along the Osborne Gardens perimeter of Inchmarlo.

4.7.47 The majority of site entrances are original in width, secured with original gates. The original stone entrance pillars remain at the Cranmore Park entrance into Inchmarlo. Original openings and gates add considerably to the quality of the historic suburban streetscape.

4.7.50 The tall trees in the grounds of Inchmarlo are a natural feature of the townscape, forming a pleasing backdrop to the buildings in Cranmore Park when looking eastwards along the public thoroughfare. The theme of large areas of green space is continued along the eastern end of the Sub Area with the grounds and extensive grassed area of Osborne Playing Fields.

4.7.51 Gardens exist at the front, side and rear of virtually every property in Bawnmore / Cranmore / Osborne. In this Sub Area, architecture, space and vegetation are fundamental components of the suburban townscape, each contributing to its character and appearance.

Public Realm

4.7.52 The public realm is generally a pedestrian friendly environment. All thoroughfares apart from Cranmore Park have granite kerbs; Osborne Gardens still retains its granite setts along each side of the road.

4.7.53 The footpaths along Osborne Gardens, Lancefield Road and the western end of Osborne Drive are paved with concrete flagstones. Of historic and visual interest are the granite setts at the site entrances into 8 Osborne Gardens and Inchmarlo, Osborne Gardens. Street trees add considerably to the appearance of the townscape; trees are present in Cranmore Avenue, Lancefield Road, Bawnmore Road and the western end of Osborne Drive.

4.7.54 Two original black and white tiled road name plates remain:

- ‘Osborne Drive’ at junction of Osborne Drive; and
- ‘Lancefield Road’ on side wall of 45 Lancefield Road.

Green Spaces

4.7.48 Drumglass Park is a significant public open green space not only for the Sub Area but also for the Conservation Area and South Belfast. It is an historic 1920s park and has an integral relationship with the original mid nineteenth century Drumglass estate.

4.7.49 Although situated behind a high stone boundary wall, the bushes and tall mature trees in the grounds of Victoria College alongside Cranmore Park are a major visual and physical presence in the townscape. Merging with the grass, shrubs and trees of Drumglass Park, these two properties form a long strip of natural vegetation extending into the Conservation Area.

4.7.48 Drumglass Park is a significant public open green space not only for the Sub Area but also for the Conservation Area and South Belfast. It is an historic 1920s park and has an integral relationship with the original mid nineteenth century Drumglass estate.
4.8 Sub Area G: Maryville / Myrtlefield / Osborne

Location

4.8.1 The Maryville / Myrtlefield / Osborne Sub Area is an area of located in the southern half of the Conservation Area. It extends from the Lisburn Road Sub Area in the west to the Malone Road Sub Area in the east and from the Bawnmore / Cranmore / Osborne Sub Area in the north to the Malone Park Conservation Area in the south.

4.8.2 There are approximately two hundred and fifty properties in the area of which two hundred and eighteen are original domestic buildings erected between the years 1873-1939; seventy of these are Victorian, forty eight Edwardian and one hundred are Inter-War; all remain in residential use. Other houses are Post-War.

4.8.3 There are three public thoroughfares:
- Maryville Park
- Myrtlefield Park
- Osborne Park.

General Character and Plan Form

4.8.4 Authentic period residential buildings in mature landscaped grounds, the spatial quality associated with private and public space and curved thoroughfares enhanced by mature street trees, ascribe to the Sub Area the characteristics of an historic suburban environment. The combination of these features together with its gentle westerly sloping topography creates a distinctive locality within the context of the Conservation Area.

4.8.5 Architectural interest is generated by the quality of the domestic designs from the late Victorian, Edwardian and Inter-War periods which flank each side of the three thoroughfares; the majority of these buildings remain in their original three dimensional form without any major disruptive alterations or additions.

4.8.6 The linear plan form of the Sub Area is derived from the layout of the thoroughfares which extend, approximately parallel, between the Lisburn Road and the Malone Road where these two main arterial routes are about the furthest apart within the boundary of the Conservation Area. Maryville Park connects with Myrtlefield Park at their eastern ends to form a single junction with the Malone Road.

4.8.7 The absence of any north-south cross streets or link roads reinforces the linearity and east-west orientation of the development pattern. Also, the informal, curving shapes of
Maryville Park, Myrtlefield Park and Osborne Park are in marked contrast to the formality of the straight alignment of the adjoining Malone Park Conservation Area.

**Setting**

4.8.8 Situated on the gently sloping west side of the Malone Ridge, the Sub Area is framed by roads to the east and west and by historic residential environments to the north and south. The long thoroughfares with no interconnection set the Sub Area apart from its surroundings.

4.8.9 The sense of enclosure does, however, disappear at the eastern end of Osborne Park where properties cease and the northern side opens out into Osborne Playing Fields. Here, along this portion of public realm, the run of Edwardian and Inter-War properties are visually enhanced by being set alongside an area of open space opposite.

**Historical Development**

4.8.10 The historical development of the Sub Area can be traced to the release, at different times, of two extensive portions of land. Osborne Park was the first to be laid out during the late 1860s; it was developed on land belonging to a strip farm which ran from the Malone Road down to the Lisburn Road. Building work commenced at the Lisburn Road end of Osborne Park in 1873, with the construction of two pairs of semi-detached houses at nos. 25-27 and 29-31 and continued for around the next fifty years up until the mid 1920s, finishing with nos. 32-36 (1925-27) and no. 9 (1927).

4.8.11 Maryville Park and Myrtlefield Park were laid out during the early-mid 1890s on two strip farms running from the Malone Road down to the Lisburn Road. These lands belonged to Myrtlefield, a late eighteenth century property located beside the then track along the top of the Malone Ridge.

4.8.12 As with Osborne Park, building work commenced at the Lisburn Road ends of Maryville Park and Myrtlefield Park with 1-3 and 12-16 Maryville Park (1896) and 13 and 4-6 Myrtlefield Park (1895). Building continued eastwards along the thoroughfares for the next thirty to forty years, finishing in Maryville Park with nos. 34-92 (1933-35) and in Myrtlefield Park with nos. 22-38 (1921-26).

4.8.13 During the Post-War years of the 1950s and 1960s and more recently in the 1990s, several new houses, two apartment blocks and a care home have been constructed.

4.8.14 Continuous development over a period of approximately sixty years commencing in the early 1870s, has ensured that the overwhelming number of properties in this extensive Sub Area are original residences emanating from the three historical periods of Victorian, Edwardian and Inter-War. Their presence adds considerably to the character and appearance of not only the Sub Area but also the Conservation Area.

**Character and Interrelationship of Spaces**

4.8.15 Throughout the area the two spatial zones of private domains and public realm are generally well defined. This is particularly so along Myrtlefield Park and Osborne Park where the majority of properties have mature landscaped plots on which residences are comfortably set back from front boundaries. The physical presence of vegetation and trees in these properties together with front boundaries of masonry and timber provide clear demarcation lines along the two thoroughfares between private and public space. The presence of well established street trees along Myrtlefield Park also reinforces the individuality and the discrete nature of these two spatial zones.

4.8.16 Towards the eastern end of Osborne Park a mature hedge defines the northern boundary of the playing fields continuing the discrete physical differentiation between private space and public space. Nevertheless, the hedge still permits views over and beyond, which contribute to an awareness of space.
4.8.17 Within Maryville Park, however, the consistency between the two spatial zones reduces on account of the absence of mature vegetation and trees in the Inter-War properties, particularly in the eastern half of the streetscape. Whilst there are tangible front boundaries generally of masonry and timber, the sense of enclosure so evident in Myrtlefield Park and Osborne Park gives way to more open townscape due to a greater merging of the private domains and public realm.

Views and Vistas

4.8.18 The land falls along all three thoroughfares and in a westerly direction from the Malone Road to the Lisburn Road. This, together with the curve along each route, provides the townscape with unfolding views and visual interest. There are no landmark properties to offer specific accent points and associated views; instead, all buildings contribute equally to internal views throughout the Sub Area.

4.8.19 Vistas westwards out of the area are closed by the properties fronting the Lisburn Road with (farther back into Maryville Park and Osborne Park) the dramatic backdrop of the Belfast Hills and Basalt Escarpment.

4.8.20 Looking eastwards out of the Sub Area, the vistas from Myrtlefield Park and Osborne Park are closed by the public realm of the Malone Road and associated properties.

4.8.21 Viewed from the Lisburn Road, the historic built environment is discernable along each of the thoroughfares, especially Maryville Park and Osborne Park.

4.8.22 Views from the Malone Road into Osborne Park contrasts historic properties with the open space of Osborne Playing Fields.

Buildings: Qualities and Contribution to Sub Area

4.8.23 Original buildings in Maryville / Myrtlefield / Osborne were constructed as residences either in detached or semi-detached form. The historical progression of the domestic architecture through the late Victorian, Edwardian and Inter-War periods is a very important heritage asset and one which makes an immense contribution to the character and appearance of this part of the Conservation Area. The majority of properties are intact, well maintained and retain their original form, external elements, detailing and materials.

4.8.24 The first phase of construction took place at the western end of Osborne Park, when three pairs of two storey semi-detached houses, all in a stucco Italianate style, were built at 11-13, 25-27 and 29-31 (1873-74). A large detached villa also in the same architectural style was erected at no. 54 (1878).

4.8.25 Later dwellings from the 1890s are located within the western half of each thoroughfare. These are generally two / two and a half storeys in height, detached or semi-detached and constructed from brick with terracotta and brick detailing. Examples can be seen at 5-7 Maryville Park (1898), a pair of semi-detached brick houses with lucarnes, at 22-24 Osborne Park (1893), a pair of semi-detached houses with prominent brick detailing and at 45-47 Osborne Park (1899), a pair of red brick semi-detached houses with fretwork timbers and a classical doorcase.

4.8.26 A unique example of a flat roofed residence exists at 16 Maryville Park (1896); this rare two storey stucco detached house with the flat roof behind a parapet is possibly the earliest of its type in South Belfast, if not Belfast.

4.8.27 The next phase of building in the Sub Area took place during the Edwardian years; it was during this time that architectural design came under the influence of the Arts and Crafts Movement, with a number of residences in the area exhibiting informality of composition and use of materials. These include 61-63 Myrtlefield Park (1901), a pair of semi-detached, ‘free style’ houses using brick and roughcast render, 35 Myrtlefield
Park (1907), a large red brick villa with shaped gables, original small pane windows and leadwork, and 77-79 and 111-113 Osborne Park (1906), two pairs of semi-detached houses in typical Arts and Crafts style.

4.8.28 The high standard of architectural design continued in Maryville / Myrtlefield / Osborne during the Inter-War years of the 1920s and 1930s. Again, the Arts and Crafts Movement was the predominant stylistic influence, although it is noticeable that the intensity of its themes start to diminish during the 1930s. The group of residences at 37-49 Myrtlefield Park (1924-25) and 20-32 Maryville Park (1925-26) have a greater outward appearance of Arts and Crafts styling than the run of detached houses at 34-92 Maryville Park (1933-35).

4.8.29 Well known architects and architectural practices who worked in the area include: Young and Mackenzie; 81-83 Osborne Park (1901); William Fennell, 68 Myrtlefield Park (1903); J J Phillips and Son, 111-113 Osborne Park (1906); Henry Seaver, 19 Myrtlefield Park (1907); W J W Roome, 51 Myrtlefield Park (1915); and Thomas Houston, 80, 82, 86 Maryville Park (1933-35).
Listed Buildings

4.8.30 The listed buildings contained in the Sub Area are:

- 105 Osborne Park (1901)
  Arts and Crafts villa with half-timbered gables.

- 101 and 103 Osborne Park (1904)
  A pair of semi-detached houses with tiled roofs, roughcast walls and half-timbering.

- 48 Myrtlefield Park (1906)
  Detached villa in Arts and Crafts style.

- 46 Myrtlefield Park (1907)
  Detached villa in Arts and Crafts style.

Detailing

4.8.31 The Classical detailing on the Victorian stuccoed Italianate houses at 11-13, 25-27, 29-31 and 54 Osborne Park (1873-78) is generally restrained but includes tall rendered chimney stacks, modillions, and moulded window and door surrounds; these buildings are also recognizable by their shallow pitched roofs. Other later buildings also display an Italianate influence as at 13-15 Maryville Park (1897) with have channelled stucco, keystones and columned porches with balustraded balconies above; 8-10 and 15-17 Myrtlefield Park (1896) have similar design details.

4.8.32 In the area, late Victorian architecture, particularly brick, is enlivened by various external elements and detailing such as roof finials on 2-16 Myrtlefield Park (1895-97), moulded bricks with egg-and-dart, arrow heads and ball-flower patterns at 5-7 Maryville Park (1898), 55-57 Myrtlefield Park (1901) and terracotta panels on 4-10 and 1-7 Maryville Park (1896-1904). The pair of semi-detached brick houses at 45-47 Osborne Park (1899) have painted stone doorcases with ornate pediments.

4.8.33 The detailing of the yellow brick villa at 61 Osborne Park (1898) is particularly impressive with fretwork bargeboards, large curved timber brackets under the eaves and timber porch with lean-to roof and decorative timber balustrading; the house also retains its vertically-sliding timber window frames. 45-47 Osborne Park (1899) also have fretwork bargeboards.

4.8.34 Edwardian architecture in the Arts and Crafts style is well represented in Osborne Park where the earliest at house no. 105 (1901) has tall chimney stacks, Rosemary tiles on the roof, a portion of which slopes down to the front porch, a brick ground floor and roughcast rendered first floor with half-timbering. The Arts and Crafts detached house at 75 Osborne Park (1907) uses brick and roughcast render and has a large oversailing attic floor with gable end and half-timbering; the house has original leadwork in the front door and side lights.

4.8.35 Within the area, 1920s architecture is more overtly Edwardian Arts and Crafts than that of the later 1930s. For example, the houses at 25-33 Maryville Park (1925) have exposed rafter ends, roughcast rendered first floors with half-timbering, brick ground floors with stone surrounds to entrance doors and adjoining oculus windows; they also retain their original front doors. 20 Maryville Park (1925) has the same detailing but has a four-centred / Tudor stone arch at the front door; 25, 28, 29 Myrtlefield Park (1925) also have four-centred arches.

4.8.36 Fretwork bargeboards and a decorative timber porch are prominent external elements at 33 Myrtlefield Park (1925).

4.8.37 The architecture of the 1930s is a diluted Arts and Crafts. Along with the stylistic features of hipped tiled roofs and roughcast exteriors, the main accent on the detached houses at 68-78 and 84 Maryville Park (1933-35) is the Art Deco stepped projecting
surround to the front doors. Interestingly, 76 Maryville Park also retains its original steel window frames with leadwork in top lights.

Materials

4.8.38 Whilst roofs in the area are generally covered with natural slates, a considerable number have red clay tiles viz. 77-79, 101-103 and 105 Osborne Park (1901-06). Westmoreland slates are featured on 86-88 Maryville Park; no. 86 has mitred hips.

4.8.39 A stucco painted wall finish is used on one of the earliest buildings in the area, 11-13 Osborne Park (1874), this type of external finish is typical of the Italianate style. Two other principle wall finishes in the area are red clay brick and roughcast render. Sandstone heads and door surrounds help enliven some of the brick buildings viz. 46-52 Osborne Park (1904-08).

4.8.40 The villa at 61 Osborne Park (1898) is constructed of yellow brick. Pebble dash is used as an external wall finish on only a few houses viz. 101-103 Osborne Park (1904), 90 Osborne Park (1913) and 22 Myrtlefield Park (1921-26).

4.8.41 Roughcast render, generally painted white, was used extensively on residences constructed during the 1920s and 1930s under the influence of the Arts and Crafts style. Natural stone features prominently on the front of a number of Inter-War houses, it is used on ground floors including around front doors, as at 43-45 Myrtlefield Park (1924-25).

Boundary Treatments

4.8.42 Although the design and treatment of front boundaries throughout the area varies from property to property, in general most Victorian and Edwardian plots are bounded to the road by privet hedges. A small number still retain their original brick plinth walls. Hedges accentuate the softness of the area and add considerably to the quality of the townscape.

4.8.43 Inter-War properties in Maryville / Myrtlefield / Osborne generally have boundary walls with rendered finish and timber fencing or hedges above the plinth and between piers.

4.8.44 Most site entrances retain their original width with most still secured by original gates and pillars. The presence of these historical openings with their related gates is a very important feature of the existing suburban townscape.

Green Spaces

4.8.45 Extensive landscaping, mature trees and boundary hedges in the private domains along each of the thoroughfares make a very significant contribution to the character and appearance of the Maryville / Myrtlefield / Osborne Sub Area.

4.8.46 Although there is a mature hedge along the boundary of Osborne Playing Fields in Osborne Park, the openness of this extensive green space still contributes to the overall appearance of the locality.

Public Realm

4.8.47 The quality of the public realm throughout the area is generally satisfactory and pedestrian friendly. Myrtlefield Park is particularly attractive on account of its pavement flagstones, granite kerbstones and street trees. Granite kerbs are also in place along Maryville Park and Osborne Park.
4.9 Sub Area H: Balmoral / Harberton / Shrewsbury

Location

4.9.1 The Balmoral / Harberton / Shrewsbury Sub Area is located at the southern end of the Conservation Area. Its western edge is bounded by a portion of the Lisburn Road Sub Area and also by the Show Grounds of the Royal Ulster Agricultural Society (RUAS), whilst, its eastern edge abuts the Malone Road Sub Area. Post-War housing developments and Strangford Playing Fields enclose the area to the south while Malone Park Conservation Area forms its northern boundary.

4.9.2 There are approximately two hundred and seventy properties within the area of which two hundred and sixty two are original domestic buildings erected during the years 1891-1939; twenty five are Victorian, one is Edwardian and two hundred and thirty six are from the Inter-War Period. The remainder are Post-War, covering the late 1960s to the early 2000s. All but three of the properties are in residential use.

4.9.3 There are twelve public thoroughfares:

- Balmoral Avenue
- Balmoral Drive
- Balmoral Gardens
- Bristow Park
- Harberton Avenue
- Harberton Drive
- Harberton Park
- Malone Court
- Shrewsbury Drive
- Shrewsbury Gardens
- Shrewsbury Park
- Strangford Avenue
4.9.4 The general plan form of the Sub Area was determined fundamentally by Balmoral Avenue. This very old, east-west route which had by the 1890s undergone some late Victorian development along its eastern end, experienced substantial changes in the years following the end of the First World War. As well as the construction of many new houses along each side during the 1920s, a number of new connecting thoroughfares were extended out from this long, linear road.

4.9.5 Five new roads were laid out from the south side of Balmoral Avenue into open fields heralding a new phase of southwards expansion of the Malone suburbs.

4.9.6 The layout and oblique angles of three of the thoroughfares relative to Balmoral Avenue viz. Harberton Park, Harberton Drive and Harberton Avenue were determined by the boundary of the neighbouring RUAS Show Grounds. The linking together of the roads by the east-west orientation of Strangford Avenue enhanced the permeability and connectivity of the area.

4.9.7 As a locality within the Conservation Area, Balmoral / Harberton / Shrewsbury offers outstanding examples of suburban residential architecture from the Inter-War years. Whilst there are a number of late nineteenth century residences and one Edwardian house, it is the design quality of the 1920s-1930s domestic architecture, coupled with the cohesive appearance of the suburban townscape which makes this Sub Area such an important heritage asset and a major contributor to the character and appearance of the Conservation Area.

4.9.8 The potentially intrusive public thoroughfare of Balmoral Avenue is counter-balanced to a great extent by the substantial private zones each side, which do not allow the townscape to become traffic dominated. The private domain has a spatial quality associated with the layout and setting of the dwellings on their mature landscaped plots.
Setting

4.9.9 The topography of this southern part of the Malone Ridge resulted in the townscape having two land forms. One part has an east-west incline falling to the west, occupied by the linear environment of Balmoral Avenue; the other part falls mainly to the south with relatively steep inclines, this is occupied by the Harberton, Shrewsbury, Strangford thoroughfares. This setting on a sloping terrain was successfully exploited by the original developers and architects who created an Inter-War townscape of visual interest and high aesthetic quality.

4.9.10 Along the western side of the Sub Area are the RUAS Show Grounds, this extensive area of open space gives a soft yet discrete edge to the residential townscape and provides a setting for Harberton Park. The expansive grounds of Strangford Playing Fields with their wide border of planted trees and shrubs, also provides a discrete edge to the townscape when viewed from within the grounds.

Historical Development

4.9.11 Balmoral Avenue is one of the two oldest routes in the Malone area, the other being the Malone Road. Balmoral Avenue was originally an ancient track which went from the Upper Falls in the west, across the Bog Meadows and Blackstaff River to meet the then Malone Ridge track and down Newforge Lane to the River Lagan. This entire track was once called Stockman’s Lane; the eastern portion was renamed Balmoral Avenue in the late nineteenth century at the commencement of suburban development.

4.9.12 The original east-west pathway divided the lands of Lower Malone from Upper Malone. In the early nineteenth century it underwent major change when it was severed, first by the construction of the Lisburn Road (1819-20) and then by the Ulster Railway (1837-39). By the mid 1800s, the main buildings on the route between Lisburn Road and Malone Road were Hampton House (1855), Rose Lodge (pre-1832), Malone National School (1857). Friends Burial Ground dates from 1832.

4.9.13 This situation remained unchanged until the beginning of the 1890s when a phase of late Victorian development was initiated. In 1891 Hampton House was made into a Female Industrial School with five dwellings and a gate lodge constructed as part of the complex (1891-97). Whilst Hampton House was demolished during the mid 1960s to become The Public Records Office, the other buildings remain at 58-62, 66A and 68-70 Balmoral Avenue.

4.9.14 Between 1891-1896, twenty one, mainly semi-detached brick residences were erected at 78-120 Balmoral Avenue. At the western end of Balmoral Avenue Malone Primary School was rebuilt (1895-now demolished) and Malone Presbyterian Church was rebuilt (1899). The grounds of the Royal Ulster Agricultural Society were laid out in 1894.

4.9.15 The late nineteenth century developments took place solely on the north side of Balmoral Avenue. The only building on the south side was Rose Lodge, an early 1800s farm house which was redeveloped during the mid 1980s.

4.9.16 No further construction was undertaken until several years after the end of the First World War. During the mid 1920s new houses were built on both sides of Balmoral Avenue commencing with nos. 79-91 (1923-25) and finishing with nos. 63, 71, 73 (1932-36). The White Lodge, 1 Malone Court was built in 1925.

4.9.17 Around 1928, major residential development schemes extended into the lands south of Balmoral Avenue. Development commenced with houses in Harberton Park, Harberton Drive and Harberton Avenue (1928-37), followed by Shrewsbury Gardens, Shrewsbury Drive and Shrewsbury Park (1929-38), Strangford Avenue (1931-39) and Bristow Park (1933-39). By the end of the 1930s, Upper Malone had been opened up for suburban development an historic change to the landscape of South Belfast to which Balmoral / Harberton / Shrewsbury made a significant contribution.
Views and Vistas

4.9.23 Balmoral Avenue is generally level in its eastern half after which it falls steadily in a westerly direction towards the Lisburn Road. This feature gives the townscape visual interest and a sense of anticipation due to changes of level. The Gothic Malone Presbyterian Church (1899) with its high steeple of square bell tower and broach spire, functions both as visual stop and as a landmark identifying the south-west corner of the Conservation Area. Distant views west, out of Balmoral Avenue show clearly the Belfast Hills and slopes of the Basalt Escarpment.

4.9.24 Along each of the five original Inter-War thoroughfares, the rising and falling land and their curved nature ensure continual changing images of local vistas framed by flanking properties; Harberton Avenue and Harberton Drive are particularly impressive. Views south and north along Harberton Park expose the edge of the Sub Area; from within this locality the Show Grounds allow views west towards the distant hills. Positions along Harberton Park, adjoining the Show Grounds also offer views into the Sub Area, as at the junctions of Strangford Avenue and Bristow Park. Views into the area are also available from Mount Eden Park and the eastern half of Strangford Avenue.

Buildings: Qualities and Contribution to Sub Area

4.9.25 Building periods within the Balmoral/ Harberton/ Shrewsbury area fall into two distinct periods viz. late Victorian (1890s) and Inter-War (1920s-30s). The associated architectural styles are quite discernable in the townscape in terms of external design, appearance, details and materials. Interestingly, within each of the two periods there are further differences relating to design and development forms.

4.9.26 In 1891, work commenced in Balmoral Avenue on two separate projects. One was the construction of a number of residential properties along the north side extending from the entrance into Malone Park Central up to the Malone Road. The other involved...
the construction of several residential buildings and a gate lodge within the grounds of Hampton House during its change to an Industrial School.

4.9.27 Out of twenty two properties erected at 78-120 Balmoral Avenue between 1891-96, nine original pairs of semi-detached houses remain, as does one detached residence of 1906. Most of the pairs have the same three dimensional form – two storey with projecting end pavilions with gable ends or hipped roofs. Visual uniformity and cohesiveness of the group is reinforced by the use of the same colour of red clay brick. The late Victorian architecture is Classical in manner, enlivened by associated external detailing and materials.

4.9.28 As part of the changes at Hampton House, new buildings were erected in its grounds viz. one and a half storey gate lodge (1891), now 66A Balmoral Avenue; a pair of two storey semi-detached houses (1891), now 68-70 Balmoral Avenue; and a terrace of three residences (1897), now 58-62 Balmoral Avenue.

4.9.29 The semi-detached pair of Queen Anne Revival brick houses at nos. 68-70 have an intriguing formal arrangement of main house and lower returns, with tall original ground floor windows, an articulated roofscape and decorated facades; the designs project an institutional image. Although still one and a half storeys in height, the gate lodge has undergone alterations and changes to its original form and appearance.

4.9.30 The terrace of three tall brick houses at nos. 58-62 has a symmetrical arrangement whereby the facade and eaves line of the middle house project forward and higher than the ones on either side. This Classical handling of the group is carried through to external elements and detailing.

4.9.31 Within the Inter-War developments of Balmoral / Harberton / Shrewsbury, there are noticeable changes in the architectural handling of the properties between the initial phase of the 1920s and the later 1930s period. While the style throughout is Arts and Crafts, the theme in later years became diluted, although the architectural quality of many buildings remains high. Also, while the first Inter-War houses at 79-91 Balmoral Avenue (1923-25) were large and individually designed, this approach changed to developments of speculative semi-detached houses. This can be seen in the first group of buildings erected in 1926-27 at the western end of Balmoral Avenue viz. 8-22 Balmoral Avenue, 1-12 Balmoral Gardens and 1-4 Balmoral Drive. As the years progressed and the Harberton, Shrewsbury and Strangford thoroughfares were developed, properties once more became detached.

4.9.32 Amongst the initial Inter-War schemes, those of note include 81 Balmoral Avenue (1923-25) by Tullock and Fitzsimmons, this has an overt Tudor theme with an impressive array of Rosemary tiled roofs, tall chimney stacks and detailing; 85 Balmoral Avenue by Thomas Houston (1923-25) which features steep roofs, with one section sweeping down over the porch and 87 Balmoral Avenue (1923-25) again by Tullock and Fitzsimmons with bonnet hips, pebble dash finish, a tripartite stair window and decorative stone surround to front door.

4.9.33 At the western end of Balmoral Avenue, the two pairs of semi-detached houses at nos. 30-32 and 34-36 (1926-27) are good examples of Arts and Crafts with a mock Tudor theme, they successfully employ hipped roofs, segmental bays and four-centred arches. The group of houses at 1-23 Harberton Park (1928-30) also has the same Tudor theme. Gambrel roofs and battered chimney stacks are prominent on the two detached properties at 38 and 40 Balmoral Avenue (1926-27).

4.9.34 The developments of the late 1920s through to the end of the 1930s involved mainly speculative detached houses. Although many of these had the same floor plan, variation was introduced by way of facades, external detailing and materials; a favourite design device was to accentuate the front door opening. As the years went on, the more overt Arts and Crafts motifs of part brick / part rendered facades and half-timbering were replaced by simple rendered forms, less embellishment and with some horizontality introduced into the proportions of window openings.
4.9.35 Thomas Houston designed a substantial number of houses in the area, varying exteriors to create individuality, as at 17 and 19 Harberton Avenue and 13 Strangford Avenue (1928-33) where front door openings are decorated with stone surrounds. Two houses of note are 3 and 5 Shrewsbury Park (1930-34); here Thomas Eager used prominent rendered front gables with front door openings set into deep, splayed recesses.

Listed Buildings

4.9.36 The listed buildings contained in the Sub Area are:

- 85 Balmoral Avenue (1923-25)
  Roughcast Arts and Crafts house, by Thomas Houston.
- 89 Balmoral Avenue (1923-25)
  Half-timbered Arts and Crafts house, by Thomas Houston.
4.9.37 External detailing on the late nineteenth century architecture helps create visual interest and articulates the various parts of each composition, particularly within the long run of similar semi-detached houses. While brick chimney stacks are important elements of these Victorian roofscapes, several roofs are also enlivened by crested ridge tiles as at 68-70 and 84-86 Balmoral Avenue (1891 and 1894 respectively), by finials also on nos. 68-70 and by fretwork bargeboards on nos. 118-120 (1892). Further roof features are the decorative timber trusses fitted into the apex of each gable at 68-70 and 80-82 Balmoral Avenue (1892).

4.9.38 Lucarnes punctuate the eaves at 114-116 Balmoral Avenue (1894) while Palladian windows at 58 and 62 Balmoral Avenue (1897) articulate the front facades. Decorative brick is evident on a number of buildings, include egg-and-dart, ball-flower, dentils, dog-tooth and cogging string coursing. These enrich the front and sides of houses, being used along eaves, verges, under continuous sill courses and string courses as at 110-112 Balmoral Avenue (1894). Yellow brick provides modillions at 98-100 Balmoral Avenue (1892), dark blue bricks create decorative voussoirs over window openings at 68-70 Balmoral Avenue (1891). All original vertically-sliding timber window frames together with glazing bars and their unique window pattern remain in this excellent semi-detached Victorian pair.

4.9.39 Varied external detailing on many of the Inter-War houses helps create streetscapes of architectural and historical interest. Several of the roofs covered with Westmoreland slates have mitred hips as at The White Lodge, 1 Malone Court (1925) and 49 Balmoral Avenue (1926-28). Some have exposed rafter ends as at 55-61 Balmoral Avenue (1926-28). 9 Shrewsbury Park (1930-34) and 1 Shrewsbury Gardens (1934-37) have half-hipped roofs.

4.9.41 The decorative treatment of facades includes Westmoreland slates hung vertically at 25 Harberton Drive (1931-33), herring bone brick pattern in timber framework at 23 Harberton Drive (1931-33) and the ‘sunray’ motif on front gables at 28 and 30 Harberton Park (1930-34).

4.9.42 Windows which contribute to the quality of the townscape include the small Diocletian window at 1 Harberton Avenue (1925-30), oriel windows at 7 and 9 Shrewsbury Park (1930-34) and original steel frames and leadwork in the tall stair window of 16 Strangford Avenue (1937).

4.9.43 The emphasis given to front door openings as focal points is a feature of the area. Interesting examples include the Elizabethan style four centred stone arch at 49 Balmoral Avenue (1926-28); the Romanesque, semi-circular stone and brick surrounds at 19 and 21 Shrewsbury Gardens (1934-37) and 13 Strangford Avenue (1931-33); and the Classical inspired stone surrounds at 9, 13, 14, 17 Harberton Avenue (1928-30). The door opening embellished with pilasters, consoles, cornice and a broken scrolled segmental pediment at 29 Harberton Drive (1931-33) is unique.

4.9.44 Original front doors and side lights complete with excellent Art Nouveau leadwork remain at 10 Shrewsbury Park (1934-37) and 6 Shrewsbury Gardens (1934-37).
4.9.45 The range of external materials used on the late Victorian buildings in the Sub Area is small. It comprises natural slates for roof coverings, red clay brick for external walls, yellow brick for detailing, terracotta for ridge tiles, finials and decorative panels and timber for bargeboards, window frames and external doors.

4.9.46 On Inter-War properties, a greater number of materials are employed in the many varied examples of domestic architecture. As well as natural slates, roofs are covered with Westmoreland slates as at 9 Strangford Avenue (1931-33) and with Rosemary tiles as at 3, 11, 13 Shrewsbury Gardens (1934-37). Shingles are vertically hung at 9, 11, 10 Harberton Drive (1928-30).

4.9.47 While most houses are finished with a roughcast render, some have a smooth finish, as at 3 and 5 Shrewsbury Park (1930-34). 3 Harberton Avenue (1928-30) and 87 Balmoral Avenue (1923-25) are finished with pebble dash. Other materials used for accents and details are natural stone and brick.
Boundary Treatments

4.9.48 The overwhelming number of original front boundaries remain throughout the area either as full hedges or rendered plinth walls with timber fencing or hedging between the pillars. Most front boundary walls of the remaining 1890s semi-detached properties are red brick. The majority of original site entrances remain, as do a few early metal gates.

Green Spaces

4.9.49 The amount of landscaping within the private domains including the presence of front hedges, is a fundamental ingredient in the creation of a high quality historic suburban environment. When combined with those portions of public realm which have original elements including street trees, the resultant aesthetic appeal of the townscape makes a very significant contribution to the character and appearance of the Conservation Area.

Public Realm

4.9.50 All thoroughfares in the Sub Area, apart from Malone Court, have granite kerb stones and precast flags are present in the pavements of Shrewsbury Gardens and Harberton Drive; pavements in the latter have central strips of flags with bitmac each side.

4.9.51 The public realm is considerably enhanced by mature trees in the pavements of Harberton Drive, Harberton Park, Shrewsbury Gardens and Shrewsbury Park.

4.9.52 Original black and white tiled road name plates remain at a number of locations:

- ‘Strangford Avenue’ at junction with Shrewsbury Park.
- ‘Shrewsbury Park’ at junction with Mount Eden Park.
- ‘Shrewsbury Gardens’ at junction with Balmoral Avenue.
- ‘Shrewsbury Gardens’ at junction with Strangford Avenue.
- ‘Harberton Avenue’ at junction with Strangford Avenue.
- ‘Harberton Drive’ at junction with Strangford Avenue.
- ‘Harberton Park’ at junction with Strangford Avenue.
- ‘Harberton Park’ at junction with Balmoral Avenue.
4.10 Sub Area I: Malone Road

Location

4.10.1 The Malone Road Sub Area extends the full length of the Malone Conservation Area from Balmoral Avenue in the south to Wellesley Avenue in the north, a distance of just over one and a half miles. It occupies a substantial eastern portion of the Conservation Area, abutting eleven other Sub Areas and Adelaide Park and Malone Park Conservation Areas.

4.10.2 There are approximately one hundred and sixty properties in the Sub Area of which one hundred and twenty are original buildings erected during the years 1852-1940; ninety six are Victorian, six are Edwardian and eighteen are from the Inter-War period. There is also an historically important walled shell of a pre-1669 house. All properties were constructed as residences, apart from two churches. While some of the remaining buildings are immediate Post-War, most are from the late 1960s-1990s.

4.10.3 There is one main public thoroughfare:

- Malone Road

4.10.4 There are three cul-de-sacs:

- Broomhill Close
- Holyrood
- Marlborough Gardens

General Character and Plan Form

4.10.5 The character and appearance of the area has been determined by the old north-south route along the top of the Malone Ridge; today the Malone Road. Whilst the Sub Area’s townscape is inextricably linked with this busy thoroughfare and has experienced the introduction of some modern developments, the built environment is, on balance, still traditional in terms of its hierarchical relationships, architectural styles, building types, proportions, detailing, materials, spatial qualities and landscaping.

4.10.6 The traditional nature of the existing townscape is expressed by the visual and physical relationship between its two components viz. the large, landmark ecclesiastical properties and the extensive domestic suburban fabric. The Sub Area includes eight gate lodges, seven of which are nineteenth century.

4.10.7 With the exception of two churches, all properties from the Victorian, Edwardian and Inter-War periods were constructed as residences. Today, just under two thirds of these original domestic buildings are still in residential use, the remainder accommodate a varied mix of other activities, reflecting the principle of retention and adaptation (conservation in action).

4.10.8 The presence of substantial areas of landscaping in private domains located either side of the thoroughfare is fundamental in establishing a satisfactory suburban townscape, counterbalancing the utilitarian nature of the vehicular route.

4.10.9 The Sub Area is a long, elongated shape and follows the line of the undulating, curving Malone Road. Properties flank the main thoroughfare for three substantial sections of its length, while for three shorter lengths there are properties on the west side only; in one short portion there are no properties. Most of the buildings face onto the Malone Road forming a discrete, articulated edge to the road.
4.10.10 There is a noticeable change in the density of the townscape due primarily to the variation of property types and sizes. The section from Wellesley Avenue to Cleaver Avenue tends to have a fine grained environment on account of the number of small, narrow properties. From Cleaver Avenue to Balmoral Avenue the townscape is more open and coarser in grain because of sites with substantial buildings and space.

Setting

4.10.11 This long, linear Sub Area follows the spine of the raised Malone Ridge. Due to the topography, the Area climbs and falls along two sections while at the same time curving east-west. Land starts to rise around Wellesley Avenue continuing until the first high point at Cleaver Avenue, from where the area falls, then rises to the second of the high points, a level portion between Deramore Drive and Balmoral Avenue. Orientation of the Ridge is north-south; it reaches approximately 24.0 - 30.0 metres above sea level with a moderate even slope to the west, and a steeper fall to the east.

4.10.12 Within the context of the Conservation Area, the Sub Area has a unifying role in relation to other areas of townscape, connecting with eleven adjoining areas along its route - seven on the west side and four on the east.

Historical Development

4.10.13 The present Malone Road follows the line of an ancient track along the crest of an extensive, elongated mound of land called the Malone Ridge. The Ridge consists of fine sands and gravels bounded with clay, laid down in an ice-dammed ‘Lake Belfast’ approximately eighteen thousand years ago. Until the construction of the Lisburn Road around 1820, the track along the Ridge provided the main route south from Belfast to Lisburn and on to Dublin. It is shown on the Donegall Estate Map of 1770 as are a number of dwellings positioned each side. Also shown is Cranmore, a pre-1669 house which still stands today, albeit as a (scheduled) ruin.

4.10.14 With the slopes being farmed and cultivated, dwellings were built beside the track. This pattern continued until the early -mid 1800s when several new ‘gentlemen’s places’ began to be constructed on purchased lands. The earliest buildings in the Sub Area surviving from this initial phase of suburban development are 100 Malone Road (1852-54) and Derryvolgie House (1856-58).

4.10.15 Of historical interest are three existing gate lodges from these early Victorian years 1852-58. There were a total of eight gate lodges along the Malone Road:

- 117 Malone Road (1854-56), Thornhill is demolished.
- 76B Malone Road (early 1850s), Holyrood cul-de-sac.
- 73 Malone Road (1856-58), Derryvolgie House remains.
- 122 Malone Road (1862), Beaumont is demolished.
- 120A Malone Road (1870s), Danesfort remains.
- 128A Malone Road (1877), Gretton Villas remain.
- 143 Malone Road (1897), Main House remains.
- 71 Malone Road (1877-rebuilt 1927), Bertha demolished.

4.10.16 The period over the next twenty years, up to around 1880, saw the construction of a number of large villas in grounds adjoining the Malone Road. The location of these properties extended generally between 71 Malone Road, the site of Bertha (1853-demolished) to Gretton Villas, 128-130 Malone Road (1877). Those that remain are 96 Malone Road (1862); Tyrone House, 83 Malone Road (1870); the semi-detached pair at 92-94 Malone Road (1875); and the semi-detached pair at 1A-3 Holyrood (1876).
4.10.17 During the mid-late 1880s a new building type – the terrace - was introduced onto
the Malone Road; this was directly related to the commencement of terraced development
on the lands belonging to Eglantine Hill. Existing buildings from this period are 31-35
Malone Road (1883); 130 Eglantine Avenue (1884); 37-53 Malone Road (1886-87). The
terrace at 7-17 Malone Road was built in 1890.

4.10.18 The last decade of the nineteenth century saw the continuation of Victorian
residential developments and the erection of the first church. During the 1890s, it was the
southern portion of the Malone Road between the gate lodge at no. 128A and Balmoral
Avenue which was mainly developed. Significant developments include 2-4 Lennoxvale
(1890); 151-153 Malone Road (1892) at the junction with Balmoral Avenue; Richmond
Lodge, 85 Malone Road (1893); St. John’s Parish Church (1894-06) at the junction with
Osborne Park; the residence and gate lodge at 143 Malone Road (1897).

4.10.19 Two further developments from this late period are the terrace houses at 99
-115 Malone Road and 1-17 / 2-24 Marlborough Gardens (1899) and the Gothic Revival
Fisherwick Presbyterian Church (1901) at the junction with Chlorine Gardens.

4.10.20 The construction of new buildings during the Edwardian era was not as intense
as during the Victorian period. There are six dwellings from this period within the Sub
Area, all are detached villas viz. 127 Marlborough Park South (1904); 136, 138, 150, 152
Malone Road (1905); 75 (now 81-83) Myrtlefield Park (1906).

4.10.21 Throughout the 1920s and 1930s vacant sites along both sides of the Malone
Road were developed. This area extended mainly from Lennoxvale southwards to 126
Malone Road. The early 1920s houses were semi-detached but changed to detached
during the 1930s. Examples include 66-68 Malone Road (1921), 126 Malone Road (1926),
1-3 Sans Souci Park (1926-28) and 54 Malone Road (1927-29). The detached house at
104 Malone Road was built in 1940. There are two houses from the immediate Post-War
years, 110 and 112 Malone Road (1949 and 1948 respectively).

4.10.22 The Malone Road Sub Area has undergone a series of changes throughout the
last forty years, including the opening of a garage on a former nursery at the junction
with Sans Souci Park (1970s); development of the Wellington Park Hotel at the junction
with Wellington Park (1970s-1990s); construction of Rushmere House, office block at 46
Cadogan Park (1982); erection of St. Brigid’s Roman Catholic Church (1990s) at junction
with Windsor Avenue.

Character and Interrelationship of Spaces

4.10.23 Within the Sub Area, private and public space is a very important ingredient in
the creation of a visually and physically interesting townscape. Private space occurs at
individual properties as a result of buildings being set back from the Malone Road; open
space also occurs at Cranmore and Osborne Playing Fields. These landscaped elements
help ensure that area is not dominated by the busy thoroughfare of the Malone Road.

4.10.24 Within the townscape, private and public spaces are two distinct entities,
each possessing their respective features. Whilst the space associated with the main
thoroughfare is physically consistent throughout its north-south length, private zones vary
in depth depending on the type and siting of the individual property. This contraction and
expansion of private space relative to the unchanging nature of the public realm, gives
vitality to the streetscape.

4.10.25 A dramatic expansion of space happens at Cranmore Playing Fields and Osborne
Playing Fields located on the west side of the Malone Road. Originally these lands were part
of the Cranmore and Maryville estates; Cranmore House still stands today a distance back
from the main thoroughfare.
Views and Vistas

4.10.26 The impressive quality of the views associated with this Sub Area is due to the topography of the Malone Ridge. The Malone Road which follows the crest of the Ridge climbs, curves east, curves west, falls and then levels. These changes provide the observer with constantly changing long and short range views of the townscape.

4.10.27 Views out of the area looking west and east along several of the connecting roads show adjoining Sub Areas. Views west along connecting thoroughfares reveal distant views of the Belfast Hills.

4.10.28 Looking into the Malone Road area from adjacent Sub Areas, vistas are closed by the main thoroughfare and associated properties. These views also show the rears and sides of buildings addressing the Malone Road.

Buildings: Qualities and Contribution to Sub Area

4.10.29 Throughout the Victorian period the bulk of residential architecture in the area stayed, by and large, faithful to the Classical style, which was used for different building types using a variety of materials. Today, domestic properties from this era comprise detached villas, semi-detached residences, terrace houses and gate lodges. There are a few examples of residential designs influenced by the Gothic / Romantic style and their presence adds greatly to the architectural and historic interest of the townscape. The two late Victorian ecclesiastical properties are in the Gothic Revival style.

4.10.30 Classical philosophy underpinned the design of most of the large villas along the Malone Road beginning with the earliest at 100 Malone Road (1852-54) in the style of the late Georgian period; Thornhill gate lodge, 117 Malone Road (1853) in an Italianate manner and Derryvolgie House, 73 Malone Road (1856-58) by Thomas Jackson also Italianate in style. The theme continued with Tyrone House (1870), 83 Malone Road and the semi-detached pair of Italianate residences at 92-94 Malone Road (1875), through to the large detached villas at Richmond Lodge, 85 Malone Road (1893) designed by Samuel Stevenson and 143 Malone Road (1897). The architecture is generally one of shallow hipped roofs, stucco wall finishes, modillions, raised quoins, mouldings around window openings and front door surrounds decorated with consoles, cornices and columns.

4.10.31 The Classical influence can also be seen in the large brick terrace at 37-53 Malone Road which is ordered in its three dimensional form, hierarchical treatment and detailing. The imposing four storey terrace was built in 1886-87; each house has a four storey segmental bay rising to eaves level of the main building. The block is constructed from clay brick with stucco applied to the face of each bay; there is a significant amount of detailing from large scrolled modillions to decorative columns with capitals at window and door openings.

4.10.32 Close by is the three storey plus attic terrace at 7-17 Malone Road (1890). Designed by Samuel Stevenson with Gothic / Romantic influences, the block is constructed from red clay brick with each house modelled by a three storey canted bay window and lucarne. Facades have pleasing brick, terracotta and stone detailing and decorative joinery work at attic level.

4.10.33 Gretton Villas, 128-130 Malone Road were designed by William Batt and built in 1877. They are a large pair of semi-detached, two and a half storey brick houses in a Gothic influenced style with decorated bargeboards and timber struts in the apex of gables. All window openings have sandstone shouldered arches with stone corbels and blue brick in decorative relieving arches above. The gate lodge at 128A Malone Road features the same architectural detailing.

4.10.34 On a more modest scale but equally impressive is 87 Malone Road (1891), a detached brick house also expressing Gothic influences particularly in the handling of the steep gables with bargeboards and decorative joinery work; all original external elements
and detailing are intact. Being located on a corner plot with mature landscaping and boundary hedges, the property is a local landmark.

4.10.35 St. John’s Parish Church at the corner of Osborne Park was constructed between 1894-1906. Originally designed by Henry Seaver, the church was not completed as envisaged. The architecture is restrained Gothic with very simplified decorated tracery. It is built from rough faced sandstone with dressings of contrasting smooth sandstone. The square tower which is located beside the east end, extends to the first stage while at the west end a timber porch identifies the main entrance.

4.10.36 At the junction of Chlorine Gardens and Malone Road stands Fisherwick Presbyterian Church built in 1901 to the designs of Samuel Close. Constructed from sandstone, it is Gothic Revival in style with striking Perpendicular tracery. The main entrance in the west end comprises two large openings facing onto the Malone Road. The corner steeple is set back a little from the main facade; it consists of a square bell tower with a spire set behind decorated parapets and pinnacles.

4.10.37 The influence of the Arts and Crafts Movement appeared in the Sub Area during the beginning of the Edwardian period. An example is Jennymount, 150 Malone Road (1905), a large detached house designed by Henry Seaver. It features high, steeply pitched hip roofs covered with Rosemary tiles and external walls of roughcast and brick.

4.10.38 The architecture of the Inter-War years continued the Arts and Crafts theme although the 1920s showed greater use of the style’s motifs than the designs of the 1930s. Two houses best express the 1920s approach viz. 54 Malone Road (1927-29) has half-timbering, roughcast rendering and a Classical door surround while the mock Tudor 2 Sans Souci Park has a butterfly-plan, central door with porch and jettied first floors.

4.10.39 Although not in the Arts and Crafts style, 104 Malone Road (1940) is of interest because it was designed by the well known local architect Thomas Houston. It is a detached house in brick with a large arcaded recess at ground floor. Nearby at 110 Malone Road is a Post-War house designed in 1949 in the Modern Movement style. The split level design has a shallow pitched roof and prominent raking rendered side walls with brick facades between; the two storey front portion has full height glazing.

Listed Buildings

4.10.40 The listed buildings contained in the Sub Area are:

- 100 Malone Road (1852-54) Two storey late Georgian style house.
- Derryvolgie House and Gate Lodge (1856-58) Victorian villa with stucco finish by Thomas Jackson.
- 96 Malone Road (1862) Two storey stuccoed villa with Classical door surround.
- 122 Malone Road (1862) Gate Lodge and Gateway for Beaumont House.
- Entrance pillars at Lennoxvale (approx. 1870) Four square cast iron pillars at opening into cul-de-sac.
- 120A Malone Road (1870s) Gate Lodge, Gateway, Boundary Wall and Railings for Danesfort.
- 92 and 94 Malone Road (1875) Italianate, two storey semi-detached pair.
- 128A Malone Road (1877) Gate Lodge and Gateway at Bladon Park by William Batt.
• 37-53 Malone Road (1886-87)
  Block of nine, four storey terrace houses.
• St. John’s Parish Church, Malone Road (1894-1906)
  Gothic Revival church by Henry Seaver.
• Fisherwick Presbyterian Church, Malone Road (1901)
  Gothic Revival church by Samuel Close.
• ‘Stand Lodge’, 152 Malone Road (1905)
  Edwardian villa by Blackwood and Jury.
• Seaver Hall, St. John’s Parish Church (1938)
  Single storey, brick with stone dressings by Henry Seaver.
• 110 Malone Road (1949)
  Modern Movement house by Henry Lynch Robinson.

Detailing

4.10.41 Due to the predominance of Victorian architecture in the Malone Road Sub Area there is a significant amount of detailing from this period. The embellishment of roofs and facades is an integral part of nineteenth century design as can be seen at the brick terrace 7-17 Malone Road, built 1890. Here, lucarnes break the eaves line, each decorated with bargeboards and projecting purlin ends. Egg-and-dart and dentil string coursing and terracotta panels also enliven the front facades as does the use of sandstone heads over window openings and around the front doors.

4.10.42 Most main roof profiles during this period were either pitched or hipped. Three examples of different shaped roofs used as accents are the terrace at 37-53 Malone Road (1886-87) where segmental bay windows terminate in conical roofs; the detached villa at 93 Malone Road (1894) which has a four sided Chateau style roof over the main entrance projection; and 1 Deramore Park (1901) where there is a two storey attached round corner tower with conical roof.

4.10.43 Fretwork bargeboards and eaves are a pleasing effect on the gate lodge at 128A Malone Road (1877). Finials appear on many roofs either at the apex of a gable or on a hipped or conical roof viz. terracotta ball-tops on 2-4 Lennoxvale (1890) and timber finials on 87 Malone Road (1891). Cast-iron cresting is located along the parapets of bays and porches at 89-91 Malone Road (1900).

4.10.44 Stucco is a common external wall finish on most early Victorian buildings in the area; examples where channelled stucco is used for decorative effect are Derryvolgie House (1856-58); the detached residence at 96 Malone Road (1862) and the semi-detached villa at 92 Malone Road (1875). Raised quoins articulate both stucco and brick facades as on the stucco gate lodge 117 Malone Road (1854-56), the brick residences at 2-4 Lennoxvale (1890) which have stone quoins and the brick residences at 60-62 Malone Road (1900) which have brick quoins.

4.10.45 There are very few Victorian tripartite timber windows in the area; a fine example is in the single storey rectangular bay at 92 Malone Road (1875). There are two oriel windows on 1 Deramore Park (1901), the west facing has a decorative ogee base.

4.10.46 There are a large number of decorative door surrounds featuring columns, pilasters, consoles, frieze and pediments viz. the terrace buildings at 31-33 Malone Road (1883) and the nearby corner building at 130 Eglantine Avenue (1884). Derryvolgie House and 143 Malone Road (1897) have columned porches. The pedimented door surround at 1 Deramore Park has a pulvinated frieze. Other entrance details include decorative fretwork timber porches at the semi-detached pair of brick residences at 140-142 Malone Road (1897). Original panelled front door, sidelights and leadwork with coloured glass remain at 96 Malone Road (1862).
Interesting detailing from the Inter-War years includes the half-timbering on the two houses at 54 Malone Road (1927-29) and 2 Sans Souci Park (1928). 2 Sans Souci Park with its mock Tudor theme is architecturally important for the jettied first floor at each gable, herring bone patterned brick between timber uprights in the porch and diamond shaped leaded casement windows. The front door has vertical cover fillets.

**Materials**

The main external materials used on Victorian residential properties in the Sub Area are slate for roof coverings, stucco and clay brick as wall facings, and wood for external elements and detailing. Accent materials include terracotta, marble, stone, cast iron and lead. While Bangor Blue slates are generally used on roofs, St John’s Church has green coloured slates. The roof of the Inter-War house at 67 Malone Road (1938) is faced in Westmoreland slates.

The earliest houses have stucco finishes as at 100 Malone Road, Derryvolgie House and 96 Malone Road (1862). Stucco and brick is combined in the design of the imposing terrace 37-53 Malone Road. Here, marble is also used as colonettes at window and door openings. Brick residences include the large Gretton Villas, 128-130 Malone Road (1877) and the two pairs of semi-detached houses at 2-4 Lennoxvale (1890) and 151-153 Malone Road (1890).

As well as being used to construct window and door elements, wood is employed as a decorative edging to roofs viz. 76 Malone Road and 87 Malone Road (1891). Decorative cast iron is featured on 89-91 Malone Road (1900). The two Victorian churches of Fisherwick and St. John’s are constructed of rough faced sandstone with dressings of smooth sandstone. The sandstone gate pillars and curving wing walls of the demolished Bertha (1853) and Beaumont (1862) remain at 71 and 122 Malone Road respectively.

**Boundary Treatments**

The presence of long runs of stone boundary walls together with stone entrance pillars and wing walls indicates the historical status of the Malone Road as a prosperous residential area occupied by many substantial properties and estates. These masonry elements positioned alongside the main thoroughfare bring texture, colour and human scale to the public realm as well as giving a distinct edge to the Malone Road. There is also an aesthetic quality to the juxtaposition of the two natural elements of stone and vegetation.

There are four good lengths of basalt rubble boundary walls viz. from 67 Malone Road to the gates of ‘Bertha’; the old estate wall of Cherry Hill which extends from 82 Malone Road to 2 Cleaver Avenue; the boundary wall enclosing 92 Malone Road; and from Tyrone House at Cadogan Park corner to entrance of Richmond Lodge. The rubble wall in front of Gretton Villas has a door opening, semi-circular head and keystone with ‘Bladon Park’ inscribed.

Squared sandstone rubble boundary walls with dressed cappings extend around the two corner churches of Fisherwick and St. John’s. The wall at Fisherwick Church has decorative railings and gates and is particularly impressive as it turns the corner and climbs the incline of Chlorine Gardens. There are also lengths of tall, mature hedging along the perimeter of some Malone Road properties, either as full height hedges or behind and above boundary walls; locations include 1, 2, 3 Sans Souci Park and 54, 60, 62, 76 Malone Road.
4.10.55 Brick is used as a boundary material either in the form of plinth walls or full height elements; the perimeter wall at Jennymount, 150 Malone Road is constructed of brick with dressed stone cappings.

4.10.56 A number of stone gate pillars and side walls located at the original entrances into Victorian properties still stand viz. ‘Bladon Park’, 128A Malone Road; ‘Beaumont’, 122 Malone Road; ‘Danesfort’, 120A Malone Road; and ‘Bertha’, 71 Malone Road. The opening into the Lennoxvale cul-de-sac is flanked by square decorative cast iron pillars with Classical detailing. The Edwardian property at 152 Malone Road has entrance pillars with rounded stone capitals with ‘Stand Lodge’ inscribed in each.

**Green Spaces**

4.10.57 Green spaces throughout the Sub Area comprise landscaped front and side gardens and hedge boundaries of domestic sites, landscaped grounds and boundaries of large Victorian and Edwardian villa properties and the extensive grassed areas of two playing fields.

4.10.58 The large number and quality of trees and the presence of numerous groups of shrubbery are fundamental features of the Malone Road Sub Area; the contribution which green spaces make to character and appearance is immeasurable.

4.10.59 In conjunction with the traditional built environment, the substantial growth and maturity of the landscaping endows the area with the attribute of age and the passage of time, factors which underpin the historic nature of both the Sub Area and the Conservation Area. As well as introducing colour, texture, movement and layering into the townscape, the organic quality of the landscaping environment is in harmony with the natural materials found in the traditional built environment viz. slate, clay, stone and wood.

**Public Realm**

4.10.60 The public realm is generally pedestrian friendly in terms of pavement to road widths. Whilst there are granite kerbstones throughout the whole area, the only pavements which are flagged are those in Marlborough Gardens. Here, there are also granite setts along each side of the road as well as at the entrances into the two rear laneways.

4.10.61 Street trees are not a common feature of the public realm; there are some between 37 and 67 Malone Road.

4.10.62 There are a number of original black and white tiled road name plates located at the junctions of Malone Road and connecting thoroughfares:

- ‘Beechlands’ against boundary of 82 Malone Road
- ‘Cadogan Park’ on boundary wall of 85 Malone Road.
- ‘Chlorine Gardens’ on gable of 50 Malone Road.
- ‘Cleaver Avenue’ on boundary wall of 2 Cleaver Avenue.
- ‘Deramore Park South’ on boundary of 148 Malone Road.
- ‘Eglantine Avenue’ on gable of 37 Malone Road.
- ‘Malone Avenue’ on gable of 53 Malone Road.
- ‘Marlborough Gardens’ on boundary of 107 Malone Road.
- ‘Marlborough Gardens’ on gable of 109 Malone Road.
- ‘Wellesley Avenue’ on gable of 7 Malone Road.
- ‘Windsor Park’ on boundary wall of Belvedere Manor.
### 4.11 Sub Area J: Lennoxvale / Sans Souci

#### Location

4.11.1 The Lennoxvale / Sans Souci Sub Area is situated in the northern end of the Malone Conservation Area, on the eastern side. Its western edge adjoins the Malone Road Sub Area while the remainder of its perimeter abuts lands at Stranmillis village and Elms Village, student accommodation.

4.11.2 There are approximately sixty five properties within the boundary of the Sub Area of which fifty nine are original buildings erected during the years 1875-1935. Twenty one are Victorian, ten are Edwardian and twenty eight are from the Inter-War period; the remainder are Post-War and later. The majority of Sans Souci properties are residential. Only one building remains in residential use in Lennoxvale, the rest are used by Queen’s University.

4.11.3 There are three public thoroughfares:

- Chlorine Gardens
- Lennoxvale
- Sans Souci Park

#### General Character and Plan Form

4.11.4 Lennoxvale / Sans Souci is a unique suburban townscape within the Conservation Area primarily because the development pattern has been so clearly determined and shaped by the topography of the Malone Ridge. In contrast to the long, gentle western slopes of the Ridge which facilitated generally straight residential schemes extending from the Malone Road down to the Lisburn Road, the eastern side had a much steeper, uneven terrain broken up by streams and erosion. In addition to these physical constraints, eastwards expansion for Lennoxvale and Sans Souci was also restricted by the neighbouring estates of Sandymount and Stranmillis. This resulted in the Lennoxvale cul-de-sac and the Sans Souci circular / loop route.

4.11.5 There is pleasing variation between the slightly larger scaled townscape of the Victorian cul-de-sac with its grand individual properties at Lennoxvale and the more finely grained hillside townscape of the Edwardian and Inter-War development of Sans Souci Park, with many 1920s semi-detached houses.

#### Setting

4.11.6 The setting of the Sub Area on the sloping east side of the Malone Ridge adds considerably to the visual interest of this portion of historic townscape. The higher ground of the Malone Road affords views from the thoroughfare down into some of the Lennoxvale and Sans Souci Park properties. Also, within the area, the steep land form gives Sans Souci Park a hillside setting with gaps between the buildings providing dramatic views of houses stepped behind.

#### Historical Development

4.11.7 The Lennoxvale development took its name from Lennoxvale House, a late eighteenth century residence which stood in the vicinity close to the Malone Road; in the early 1870s the original entrance to this property became the new entrance to the Victorian cul-de-sac. Development commenced with the construction of six villas at nos. 5, 7, 9, 10, 12 and 16 between 1875-1876. Nos. 6-8, a pair of semi-detached residences were built in 1890 and three further detached houses erected between 1926-1935 at nos. 1, 3 and 14.
Indeed the classically influenced property at number 1 (by Thomas Callendar) ignored the trends of the Inter-War period so as to sit more comfortably within it’s context; it therefore represents an early example of contextual architecture, though the Art Deco style gates are a nod to the period of construction.

4.11.8 Next to Lennoxvale and just within the Conservation Area is 56-74 Sandymount Street. This terrace was built in 1897 when Sandymount House was demolished and the estate lands redeveloped for terrace housing.

4.11.9 Sans Souci (literally “without worry”) Park, has the same name as the King of Prussia – Frederick the Great’s former Summer palace at Potsdam, and was laid out during the late 1890s in the grounds of Sans Souci House (1836), a property located beside the Malone Road on the eastern side of the Malone Ridge. Construction work began in 1900 at nos. 31-33 followed by nos. 35-37 and nos. 6-8 in 1901, building work during this period continued up until 1911. A number of Inter-War houses were constructed along both sides of the thoroughfare between 1924-1928.

4.11.10 Late Victorian houses were constructed along the south side of Chlorine Gardens during 1893-1899; during the 1920s several detached houses were also erected on the northern side. Chlorine Gardens extends between and links the Malone Road and Stranmillis Road, its sharp right angle bend is the result of the road having to skirt around the edge of a large sand pit.

**Character and Interrelationship of Spaces**

4.11.11 The ancient topography of the Malone Ridge has created a visually interesting development pattern on this part of the eastern slope. Here within Lennoxvale / Sans Souci a sloping terrain and relatively narrow, curving thoroughfares provide a continually changing array of views and vistas.
4.11.12 The area is essentially one of private spaces, a domestic scaled environment complemented by the tree lined public realm. In Chlorine Gardens the detached houses are positioned close together along straight building lines, the narrow gaps between the houses creating a tighter grain ascribing only a restricted sense of place — especially when viewed obliquely. However, in some parts of Sans Souci Park because the semi-detached pairs are less compact, space appears to flow around the buildings providing views beyond. Within Lennoxvale private space is dominant - here the layout of the nineteenth century properties gives primacy to the concept of openness and to the settings of residential buildings.

4.11.13 This spatial attribute which provides opportunities for views, it has also ensured that the grounds around a number of the buildings are substantially landscaped, a feature which adds to the character and appearance of the area.

**Views and Vistas**

4.11.14 Topography has also influenced the layout of each of the four thoroughfares, this, in turn, has given the public realm a variation of views and vistas.

4.11.15 Chlorine Gardens is straight with a gradual east-west incline, the vista at its Malone Road end is closed by the large terrace at 37-53 Malone Road (1886-1887). The Lennoxvale cul-de-sac is generally level with a slow curve, offering unfolding views. Its vista at the eastern end is closed by no. 16, a residence faced in stone with landscaped grounds and stone gate pillars.

4.11.16 Sans Souci Park with its sharp bend, circular route and steep inclines provides continually changing views of the townscape. The hillside setting with gaps between the buildings provide dramatic views of houses stepped behind on higher ground, as between nos. 3-5, 7-9 and 21-23.

**Buildings: Qualities and Contribution to Sub Area**

4.11.17 The spatial and topographic attributes of the area allow the three dimensional form of many of the buildings to be clearly seen in the townscape, ensuring that the sides, gables and roofs become prominent visual features of the built environment.

4.11.18 This is an area in which most of the original residential buildings remain although a number have changed from domestic to educational / office use. Some of the earliest buildings are located along the middle and at the east end of Lennoxvale, here six large Victorian villas were built during 1875-1876 at nos. 5, 7, 9,10, 12 and 16 (no. 12 was demolished in 1968). In 1890, a pair of semi-detached residences were constructed at nos. 6-8 close to the junction of Lennoxvale and Malone Road.

4.11.19 In Sans Souci Park, a mixture of large late Victorian and Edwardian semi-detached residences and smaller Inter-War semi-detached houses are positioned each side of a relatively narrow tree lined thoroughfare which first leaves and then rejoins the Malone Road.

4.11.20 Most of the Victorian and Edwardian architecture in the Sub Area is in a Classical influenced style with respect to order, balance and detailing, although Arts and Crafts influence can be detected in the informality of some of the compositions. The repetitive approach to the design and appearance of the mid 1920s semi-detached pairs of houses at 1-29 Sans Souci Park gives a visual unity and cohesiveness to the townscape; these domestic properties exhibit Arts and Crafts influence in roof form, details and materials.

4.11.21 That portion of Chlorine Gardens which lies within the Sub Area contains six Victorian detached villas at nos. 1-11, built between 1893-1896 and three Inter-War detached houses at nos. 4, 6 and 8, built between 1925-1927. The Victorian architecture displays Classical symmetry in the treatment of the front facades with each composition having the traditional three dimensional form of dominant main house and secondary
The three Inter-War properties are designed in the Arts and Crafts style, as exhibited in their three dimensional form, detailing and materials.

Listed Buildings

4.11.22 The listed buildings contained in the Sub Area are:

- 9 Lennoxvale, Edgehill Methodist College (1875)
  Large stucco villa, designed by Young and McKenzie.
- 16 Lennoxvale, Vice Chancellor’s Lodge (1876)
  Three storey stone residence, by Young and McKenzie.
- 26 Sans Souci Park (1911)
  Detached Edwardian villa constructed in brick.

Detailing

4.11.23 Original detailing remains on the majority of the Classically inspired Victorian buildings, this detailing is an integral component of this style of architectural composition. Within Chlorine Gardens, Lennoxvale and Sans Souci Park classical detailing includes bracketed eaves with modillions, stucco pediments over window openings and entrance doors, columned porches with decorative capitals at front doors. Canted and bowed bays are also prominent design features.

4.11.24 Shaped gables feature on the front facades of 3 Lennoxvale (1930) and 43-45 Sans Souci Park (1903).

4.11.25 Arts and Crafts black painted half timbering on the white gables of the Inter-War properties is a prominent detail within the townscape. Original timber panelled doors and decorative leaded glass also remain at a number of the Sans Souci Park Inter-War houses viz. nos. 9, 11, 15-21, 14-20.

Materials

4.11.26 External materials associated with Victorian architecture include natural slate on roofs, smooth / channelled stucco as a wall finish, clay brick, natural stone quoins, stone dressings at openings and stone external walling. Stucco has a paint / lime wash finish, and is generally of a pale colour.

4.11.27 The majority of the 1920s properties have a roughcast / harling wall finish painted white; the exterior of 3 Lennoxvale (1928) has a unique Arts and Crafts swirling trowelled pattern wall finish.

Boundary Treatments

4.11.28 Boundary elements separating the private front gardens from the public realm are mainly original, particularly hedge boundaries - these natural features contribute significantly to the suburban character and appearance of the area. The majority of vehicular openings are original in width.

4.11.29 The authentic, domestic scale of the front boundaries as well as site openings and gates is a very important attribute of the historic suburban townscape in the Lennoxvale / Sans Souci Sub Area.
Green Spaces

4.11.30 Landscaping within the private zones of properties consists of mature trees, hedges, bushes and grass; as well as being of visual interest, it is an historic feature of the suburban concept, when it was originally intended that buildings, spaces and landscaping merge together to create a distinct, residential built environment.

4.11.31 Street trees are important natural features of the Sans Souci public realm. These tall mature trees positioned in the footpaths along each side of the thoroughfare add significantly to the quality and appearance of the townscape.

Public Realm

4.11.32 Precast concrete flagstones and granite kerbs remain along Lennoxvale; their presence enhances the public realm, ascribing it with human scale and visual interest.
4.12 Sub Area K: Beechlands/Cleaver

Location

4.12.1 The Beechlands / Cleaver Sub Area is situated on the eastern side of the Malone Conservation Area. It extends eastwards from the Malone Road down a sloping terrain surrounded on three sides by other land uses viz. Queen’s University Halls of Residence, Stranmillis University College campus and Danesfort apartment complex; its western boundary adjoins the Malone Road Sub Area.

4.12.2 There are approximately one hundred individual properties within the Beechlands / Cleaver boundary of which approximately forty are original domestic buildings erected pre 1940. Approximately forty Post-War houses were constructed between 1949 and the early 1960s. The remaining dwellings are more recent.

4.12.3 There are six public thoroughfares:

- Beechlands
- Cherryhill
- Cleaver Avenue
- Cleaver Gardens
- Cleaver Park

General Character and Plan Form

4.12.4 This residential area was developed on sloping land on the east side of the Malone Ridge. Due to the proximity of the large neighbouring private estate of Stranmillis, eastwards expansion was curtailed. As a result of this physical constraint, the area has two cul-de-sacs - Beechlands and Cherryhill. It also has a circular road pattern - Cleaver Avenue, Cleaver Gardens and Cleaver Park which loops back onto the Malone Road.

4.12.5 Detached suburban properties were built during the Victorian, Inter-War and Post-War periods along all the thoroughfares, commencing with Notting Hill House (1861).

Setting

4.12.6 Sloping topography and enclosure on three sides by extensive neighbouring developments - two educational and one residential, has given this portion of townscape a distinctive setting within the Conservation Area and generated a sense of privacy and seclusion particularly in the cul-de-sacs. There is no physical connection between Beechlands and Cleaver.

4.12.7 The eastern edge of Cleaver is sharply defined by a retaining wall with a drop down into the grounds of Stranmillis University College. The properties on the south side of Beechlands are set opposite a high fence enclosing Elms Village student accommodation. There are excellent views out of the Sub Area across the lower grounds of Stranmillis University College towards the rest of the campus. Long views into Beechlands and Cleaver Park from the Malone Road are interesting because of the incline of the thoroughfares and the stepping down of the properties into the distance.

4.12.8 There are no specific landmark buildings in the Sub Area. However, views from the eastern end of Cleaver Park across to Notting Hill show glimpses of the Victorian villas sitting on high land with Danesfort in the background.
Historical Development

4.12.9 The Sub Area is mainly comprised of 1920s-1930s properties which are situated along the Beechlands and Cleaver thoroughfares.

4.12.10 There are also a number of detached houses in the Cleaver area which were built during the immediate Post-War years of late 1940s-1950s. Because these buildings exhibit a close design relationship with the Pre-War dwellings in terms of form, bulk, elements, detailing and materials, they represent, in a sense, the continuation and completion of the Inter-War / late 1930s Cleaver concept and development, and so are of architectural interest in this respect.

4.12.11 The Beechlands cul-de-sac was first laid out in the grounds of Cherry Hill House during the 1890s. By the turn of the century it served three dwellings on the north side with a further two houses being built in the late 1930s. All have been demolished and their lands incorporated into Elms Village. Beechlands was not fully developed until the 1920s and 1930s when a number of detached residences were built along the south side, including the opening up of the Cherry Hill cul-de-sac. Three detached houses and a bungalow were erected during the 1950s-early 1960s.

4.12.12 The Cleaver development began in 1937 following the demolition of the large Victorian residence of Dunraven (1870). Its extensive grounds laid out for detached houses, and building work began in 1937 but was halted by the Second World War. Work recommenced during the late 1940s on the construction of the remaining detached houses, finishing around the mid-late 1950s.

Character and Interrelationship of Spaces

4.12.13 Mature front gardens and well defined boundaries at every property in the Beechlands/Cleaver area articulate the private domains and create the necessary buffer zone between the suburban buildings and the more open public realm. The spatial quality around dwellings is particularly pleasing at the three substantial 1920s Arts and Craft residences along the south side of Beechlands at nos. 15, 17 and 19.

Views and Vistas

4.12.14 There is an ever changing sequence of views and vistas throughout Beechlands / Cleaver due to two factors - topography and road layout. The area is located at one of the high points on the Malone Road resulting in steep easterly slopes and the Cleaver thoroughfares have a curving / circular pattern. These physical attributes create visual interest and give each of the thoroughfares and related buildings their own identity and sense of place. The views from Cleaver Park over the much lower, neighbouring Stranmillis University College playing fields are impressive as is the closing of the vista along Cleaver Park by Stranmillis University College Halls of Residence.

4.12.15 Views into the area from the Malone Road are especially interesting; the relatively steep eastwards sloping thoroughfares of Beechlands and Cleaver Park offer the observer images of an Inter-War and immediate Post-War suburban environment.

Buildings: Qualities and Contribution to Sub Area

4.12.16 Beechlands features the three principle Arts and Crafts residences in the Sub Area viz. no. 15 (1925), no. 17 (1923) and no. 19 (1929). Arts and Crafts influence is generally more restrained in most of the other Inter-War houses in Beechlands. The detached house at 7 Beechlands (1939) is a hybrid design exhibiting some Art Deco and Arts and Crafts styling in its door surround and leaded windows.

4.12.17 The Cleaver development comprises the thoroughfares of Cleaver Avenue, Cleaver Gardens and Cleaver Park. Whilst the architecture is generally one of detached,
unpretentious domestic forms, four of the buildings originally showed some influence of the Modern Movement - 3, 5, 7 and 9 Cleaver Park (1938-40). Following external alterations to three of them, only no. 9 (by J Conway) retains its original front facade complete with steel windows and prominent first floor balcony.

4.12.18 Cleaver Gardens (1938) by Hugh Gault is a Modern Movement house designed as a cuboid block. This building is of architectural importance as it is the only 1930s flat roofed house in the Malone Conservation Area.

4.12.19 The dominant architectural feature throughout Cleaver and Beechlands is one of detached dwellings with hipped roofs and embellished front entrances, in particular signature door cases. The three dimensional form, massing and detailing of dwellings are important components within this particular area of Inter-War townscape.

**Detailing**

4.12.20 Arts and Crafts detailing on the three 1920s detached residences in Beechlands is kept to a minimum. Styling is achieved by form, hipped roof profile and materials.

4.12.21 The late 1930s Modernist house at 9 Cleaver Park retains its original steel horizontal glazing bars, its centrally placed projecting balcony at first floor level and leaded first floor window. The massing of the flat roofed house at 4 Cleaver Gardens creates its uniqueness; it also has a tall curved window at its front corner and a rectangular side bay both with decorative leaded glass.

4.12.22 The remainder of the Inter-War houses in Cleaver have restrained detailing; the emphasis and visual interest being mainly created by stone surrounds to front entrance doors which are placed centrally in the front facades.
Materials

4.12.23 Arts and Crafts houses have a roughcast render, whilst four of the Modern Movement Cleaver buildings have smooth render; most of the Cleaver houses are constructed of brick.

Boundary Treatments

4.12.24 Front boundaries in the Cleaver / Beechlands and Cherry Hill localities are mainly defined by brick walls. A number in the eastern half of Beechlands have privet hedging - the continued presence of this natural type of separating element is an important townscape feature and helps generate character and appearance.

Green Spaces

4.12.25 Mature front gardens are particularly evident along Beechlands, and Cherry Hill where the presence of grass, shrubs and trees on private lands, in conjunction with traditional buildings, creates a most pleasing suburban environment.

4.12.26 Although not as prominent in the townscape, vegetation in a number of front gardens in Cleaver Park helps soften the hard appearance of this streetscape.

Public Realm

4.12.27 The footpaths of Beechlands and Cherryhill consist of old concrete flags and edged with granite kerbs; these details and materials provide visual interest and human scale for pedestrians.

4.12.28 There is one black and white tiled, road name plate:

- ‘Cherryhill’ at junction with Beechlands.
4.13 Sub Area L: Broomhill

Location

4.13.1 The Broomhill Sub Area is located in the southern half of the Malone Conservation Area, on its east side. Broomhill abuts the Sub Areas of Malone Road and Bladon / Deramore at its western end and shares its south and west boundaries with Bladon Park playing fields and the Hillside housing development. Its northern perimeter is formed by the Stranmillis Road.

4.13.2 Within Broomhill there are approximately forty individual properties of which thirty five are original domestic buildings constructed during the years 1926-1939; the remaining dwellings are mostly from the late 1960s-1980s.

4.13.3 There are three public thoroughfares:

- Broomhill Park
- Broomhill Park Central
- Stranmillis Road

General Description and Plan Form

4.13.4 Broomhill is a small, yet significant area of architectural and historic interest, substantially developed during the Inter-War period. It is a distinctive character possessing important townscape qualities which contribute to Malone Conservation Area’s general historical suburban progression. Inter-War properties in Broomhill Park, Broomhill Park Central and on the adjacent portion of the Stranmillis Road are original, generally intact in form and appearance, and well maintained.

4.13.5 It has a compact plan form comprising large detached residences on spacious plots positioned alongside a circular / loop road layout. The individuality of each architectural design within an overarching Arts and Crafts theme gives the area an identity and makes Broomhill a good example of Inter-War suburban development.

Setting

4.13.6 The setting of Broomhill Sub Area means it appears as a distinct residential enclave within the historic residential environment of the Conservation Area.

4.13.7 Located on the south side of the Stranmillis Road, Broomhill is prominent in views from the Stranmillis thoroughfare as it extends eastwards from the Malone Road and curves to run alongside the development. On approaching the Malone Conservation Area from the east along the Stranmillis Road, Broomhill is the Inter-War townscape immediately apparent on the boundary. Its visual unity and cohesiveness can be seen from outside the area in Hillside Drive and on the Stranmillis Road.

4.13.8 The extensive grassed open space of Bladon playing fields provides a contrasting setting for Broomhill. From here, the rears of properties are visible showing a hipped roofscape, rendered facades of upper floors and mature landscaping.

Historical Development

4.13.9 The Broomhill housing scheme was developed on a relatively level portion of land bounded to the north by the Stranmillis Road. Its southern boundary was formed by the grounds of the failed 1870s private development of Bladon Park which extended along the Stranmillis Road to nos. 372-376, a terrace of three 1872 houses (demolished Post-War). The Stranmillis Road follows an old laneway which originally skirted the boundary of the Stranmillis Estate. Although Broomhill was largely completed during the Inter-War years
commencing in 1926 and finishing in 1939, the majority of properties were built between 1926-1929. The last remaining parcels of land were occupied by dwellings in the 1960s and 1980s.

**Character and Interrelationship of Spaces**

4.13.10 The feeling of spaciousness throughout the area is an important aspect in the composition of the established suburban townscape. There is a clear distinction between private domains and public realm with the latter attractively enhanced by the presence of tall mature trees lining the sides of the thoroughfares.

4.13.11 The road layout gives the area a circular route which results in the formation of two island-blocks of residences. From the public realm, this development pattern allows the properties to be viewed virtually in the round, a feature which gives the townscape a unique sense of depth and space.

**Views and Vistas**

4.13.12 There are four main views into Broomhill from the thoroughfares of Stranmillis Road and Hillside Drive. They show clearly the Inter-War character of the area with its large properties, detached residences and landscaped grounds. These views also reveal original front enclosing boundaries. The corner house at 1 Broomhill Park (1926), is a local landmark building when viewed from outside the area. Although the property is accessed from Broomhill Park, the building has been designed to address and acknowledge the Stranmillis Road.

4.13.13 Vistas at internal corners and T-junctions are closed by original properties.
Buildings: Qualities and Contribution to Sub Area

4.13.14 Broomhill is an Inter-War enclave of large detached suburban residences, most of which were designed in the Arts and Crafts style. Whilst the architecture displays a consistency of design approach to external elements and finishes such as chimneys, roof profiles, windows, door openings, roof tiles and wall finishes, it also possesses an individuality of form, massing and plot orientation. The latter reflects the requirements and design preferences of the different owners and the artistry of the various architects commissioned to undertake the projects.

4.13.15 Several of the buildings are by well known architectural practices of the time - Blackwood and Jury, Thomas Eager, Anthony Lucy, Thomas Houston, Munce and Kennedy and John Seeds. Together they helped establish an area of Inter-War suburbia for a prosperous middle class, in which aesthetically pleasing residences are complemented by large plots of land softened through extensive landscaping.

4.13.16 The three dimensional form of the dwellings in Broomhill Sub Area is consistent with the informal, asymmetrical massing of compositions promoted by the Arts and Crafts Movement. Also, within the Arts and Crafts stylistic approach, the roof element is a significant feature of the composition. This is evident in Broomhill where hipped and pitched roof profiles identify each of the detached properties and, in conjunction with associated elements such as wide overhanging eaves, mitred hips and prominent chimney stacks, endow the Sub Area with a roofscape of distinctive character.

4.13.17 The layout of the development allows a number of the buildings to be viewed from a number of locations. This ensures that side and rear elevations make a contribution to the appearance of the built environment. Interesting architectural examples include:

- Broomhill Park (1926-28), designed by John Seeds.
- 11, 17, 19 and 21 Broomhill Park (1926-28), designed by Thomas J Houston.
- 6 Broomhill Park (1930-34), designed by R H Gibson.

Listed Buildings

4.13.18 There is one listed building contained in the Sub Area i.e.

- 1 Broomhill Park (1926-28).
  Neo-Georgian house, designed by Munce and Kennedy.
4.13.19 Original 1920s buildings in the area possess detailing closely associated with the Arts and Crafts style viz. half-timbering, vertical tile hanging, wide overhanging eaves, buttressed walls, oriel windows, stone dressings around entrance doors and leaded lights in windows.

4.13.20 Arts and Crafts detailing has also been carried through to the design and detailing of entrance gateways and front boundary walls / fencing.

4.13.21 The original 1920s architecture of Broomhill exhibits external materials of the Arts and Crafts idiom viz. natural slates and Rosemary tiles, roughcast render wall finish generally painted white, and stone (natural / artificial) around front door openings.

4.13.22 Two of the residences are constructed from red clay brick - 1 and 6 Broomhill Park.

4.13.23 The private front zones of properties are separated from the public thoroughfares by boundary elements which are part of the original architectural compositions. At most properties, the Arts and Crafts theme is carried out to the perimeter through the use of hedging or rendered plinth walls with fencing / hedges above. The presence of original front boundaries contributes immensely to the quality of the Inter-War townscape.

4.13.24 Most site entrances are also original and are still distinctly domestic in width and construction; this feature is an important component of the townscape.
Green Spaces

4.13.25 The planted front and side gardens contribute greatly to the domestic character and appearance of this suburban environment. As well as providing a setting for individual buildings, the green of the natural vegetation and the white of the rendered exteriors, complement each other in a visually satisfying manner.

4.13.26 The public realm is greatly enhanced by the presence of tall mature trees positioned along each side of the thoroughfares.

Public Realm

4.13.27 All footpaths have a central strip of old concrete flags bordered each side by bitmac. Also, granite kerbs edge the footpaths and along the sides of each road there are drainage channels of basalt setts. These public realm details and materials ensure visual interest and human scale for pedestrians.

4.13.28 Some original black and white, tiled road name plates (held on metal, circular, fluted columns) remain at:

- Broomhill Park against the boundary of 2 Broomhill Park;
- Broomhill Park against the boundary of 24 Broomhill Park; and
- Broomhill Park against the boundary of 8 Broomhill Park Central.
4.14 Sub Area M: Bladon / Deramore / New Forge

Location

4.14.1  The Bladon / Deramore / New Forge Sub Area is located in the south-east corner of the Malone Conservation Area. Its western edge abuts the Malone Road Sub Area while the remainder of the perimeter adjoins housing developments constructed during the period 1950s-1980s.

4.14.2  There are approximately one hundred individual properties within the Sub Area boundary of which 103 are original houses erected during the years 1897-1940. Of these twenty six are Victorian, thirty eight are Edwardian and thirty eight are from the Inter-War period, the remainder are Post-War. The majority of original properties remain in residential use.

4.14.3  There are five public thoroughfares:

- Bladon Drive
- Deramore Drive
- Deramore Park
- Deramore Park South
- New Forge

General Character and Plan Form

4.14.4  The area is a good example of an historic residential suburb. The combination of original architectural compositions and a comfortable spatial quality creates a significant late Victorian, Edwardian, and Inter-War townscape enhanced by the presence of landscaped grounds, soft boundaries and tree lined thoroughfares.

4.14.5  The physical character of Bladon / Deramore / New Forge is underpinned by regularity and order, influenced largely by the topography and land form in this part of the Malone Ridge. A level portion along the crest facilitated a relatively straight Malone Road. From here, four straight roads were extended eastwards at fairly even and parallel spacing during the 1890s for varying distances depending on the prevailing land form.

4.14.6  Because of uneven terrain, the development of Bladon Drive and Deramore Park South was curtailed after a short distance. A more favourable topography facilitated the layout of Deramore Drive and Deramore Park; these two routes were able to continue for a considerable distance eastwards down a relatively steep incline. On each side of the four roads, residential properties adhere to consistent building lines. In contrast the steeply sloping New Forge Lane – a former rural road – has a less consistent building line, illustrated by the old Lodge, which (located at its turn) is ‘gable onto the road’ in the typical manner of rural dwellings.

4.14.7  Also included in the Sub Area is a portion of the late Victorian development of Bladon Park.

Setting

4.14.8  The area is located on the east side of the mainly sloping terrain of the Malone Ridge. Whilst the five roads contained in the Sub Area are architecturally and historically linked to the Malone Road townscape for their initial, relatively short level portions, the
distinct fall eastwards of Deramore Drive and Deramore Park visually separates these two routes from the main thoroughfare.

4.14.9 This creates streetscapes of relatively steep inclines with views of distant, neighbouring developments set below expansive areas of sky.

4.14.10 There are no specific landmark buildings within this Sub Area, instead, all residential properties have uniformity and an equality of design and setting; none attempts to dominate the streetscape.

4.14.11 During the Post-War years up to around the mid 1980s, the thoroughfares, with the exception of New Forge Lane, were gradually extended eastwards so that today, the historic suburbs merge with more recent housing schemes. Although standing in close proximity, the quality and styles of the traditional domestic architecture ensures that the Bladon / Deramore area is visually distinctive within the streetscape.

Origins and Historic Development

4.14.12 The Bladon / Deramore / New Forge locality was laid out and developed during the late nineteenth and early twentieth centuries on farm land bordering the east side of the Malone Road. Prior to this, a cluster of cottages known as Malone Village had existed beside the ancient track along the top of the Malone Ridge.

4.14.13 Most of the residential development in this area, totalling approximately sixty four properties, was undertaken along the four parallel roads of Bladon Drive, Deramore Drive, Deramore Park and Deramore Park South during the years 1897-1916. A further thirty eight, were erected during 1921-1939 along the lower portions of Deramore Drive and Deramore Park, the south side of Bladon Drive and both side of New Forge Lane.

4.14.14 The Sub Area also includes the eastern end of the Bladon Park cul-de-sac. Bladon Park was originally intended as a private residential scheme, however, the development was never realised. The one historic property in the eastern half is Drumena (1891).

Character and Interrelationship of Spaces

4.14.15 The spatial quality throughout the Bladon / Deramore / New Forge area is a major contributor to the creation of a visually satisfying, historic suburban environment. Private zones (gardens) are distinct components within this suburban landscape; behind front boundaries, self contained architectural compositions reside on ample plots and address surrounding spaces of well maintained lawns, mature lawns and tall trees.

4.14.16 A sense of spatial depth is also a feature of the townscape; this is readily apparent from the public realm where site entrances and openings between buildings reveal an extensive openness at the rear of properties. Buildings are therefore perceived as being set within an all pervading space which flows throughout the public and the private portions of the townscape.

4.14.17 New Forge Lane, although now busily trafficked, retains a semi rural character – due in part to the lack of footpaths and the narrowness of this former rural road. The boundary trees and shrubs frame the vista along this road. When in full leaf in summer these form a green canopy, the resultant increased sense of enclosure imparting a feeling of dynamic movement. On passing there are glimpsed views of houses.

Views and Vistas

4.14.18 Views into the Sub Area from the Malone Road are possible along the relatively short level portions of the thoroughfares extending eastwards; these views provide glimpses of some of the villas flanking each side of the tree lined public realm.

4.14.19 The development pattern in the main situates large detached and semi-detached
residences along straight, well defined building lines. New Forge Lane, not a planned development, is a more curved road with a less regular alignment of dwellings. The gaps between the buildings, particularly the Victorian and Edwardian villas, allow views of considerable distances through rear gardens to residences in the adjoining thoroughfare and sometimes beyond.

4.14.20 Interesting views are possible when approaching the Sub Area from the modern housing developments in the east along Bladon Drive, Deramore Drive, Deramore Park and Deramore Park South. The grander historic properties contrast significantly with the smaller, functional dwellings from the 1950s-1980s.

4.14.21 Views out of the Sub Area towards the Malone Road and eastwards to the lower adjoining lands are also visual features of the townscape.

**Buildings: Qualities and Contribution to Sub Area**

4.14.22 The Bladon / Deramore / New Forge Sub Area possesses a substantial stock of original suburban residences constructed during the late Victorian, Edwardian and Inter-War periods. A high percentage of these individually designed pieces, many by well known local architects, remain undisturbed by any change to their three dimensional form, external elements, materials or by alterations to their original plots.

4.14.23 Most residences are of generous size and proportions with building types being either detached or semi-detached. Late Victorian styles in the area are usually formal, generally symmetrical and constructed using quality brickwork and decorative terracotta panels, as seen at 2-4 Deramore Park (1900) and 21-23 Deramore Park (1903) (both pairs of semi-detached dwellings).

More common throughout the area are villa designs exhibiting Arts and Crafts influence. These are overwhelmingly from the Edwardian and Inter-War years and are recognisable by their ‘free style’ compositional form in which asymmetrical massing and informal three dimensional arrangements produce aesthetically interesting structures. Comfortable complexity is further enhanced by the deliberate employment of detailing and materials associated with this vernacular derived style of popular domestic architecture.

Arts and Crafts properties include 3 Deramore Park South (1909) by Blackwood and Jury, 30 Deramore Park (1904) by Thomas Houston and 28-30 Deramore Drive (1925), by Thomas Eager.

In New Forge the dwellings allow a reading of the architectural evolution of the area. Houses exhibit the architectural idioms of the interwar period (a form of diluted Arts and Crafts). These include projecting bays, slated / rosemary tiled (often hipped) roofs with deep oversail, tall freestanding chimneys, horizontal emphasis windows, signature doorcases etc.

Number 25 has an interesting half hipped / half gabled roof form. Number 16 (Shanacool) features a bracketed, flat canopy to the stone doorcase. The stone doorcase to number 4 has a more classical influence.

Number 29 (The Crags, c 1920 by John Seeds) is an interesting expression of the Arts and Crafts idiom, with interlocking hipped, slated roof punctuated by a gabled stairwell bay extended cat slide over a doorcase below flat projecting canopy. Windows are placed – as per the vernacular influence – below deep eaves oversail; the latter complemented by the hipped roof over the ground floor canted bay window that further modulates the composition. Window openings feature quoined surrounds (contrasting with the roughcast facing) with interesting moulded canopies over those to the ground floor.

The tall corbelled chimneys breaking the silhouette, the Domestic Revival small paned windows, and the veranda (reflecting the influence of the Inter-War bungalow) are noteworthy stylistic forms of number 8 (c. 1923 by Tulloch and Fitzsimons).

An exception to the Inter-War period is 12a – Newforge Lodge (formerly Woodbine Lodge) whose six over six small paned sliding sash windows and segmental fanlight date it to the Georgian period.

**Listed Buildings**

The listed buildings contained in the Sub Area are:

- 19 Deramore Park (1900)
  An Arts and Crafts house, designed by Vincent Craig.

- 1 and 3 Deramore Drive (1903)
  Pair of semi-detached Arts and Crafts houses, designed by Blackwood and Jury.

- 7 Bladon Drive (1908)
  Detached house in Queen Anne Revival style, designed by W J W Roome.

- 5 Deramore Park South (1911)
  Italianate detached villa, designed by Blackwood and Jury.

**Detailing**

In the Bladon / Deramore / New Forge Sub Area, Victorian buildings with a Classical theme are usually in brick with external detailing confined to decorative brickwork and stucco along the eaves, moulded string courses and terracotta panels. Each front door of the large pair of semi-detached brick residences at 6-8 Deramore Park (1898) has a stucco pediment with pulvinated frieze. Each of the adjacent pair of semi-detached residences at
10-12 Deramore Park (1899) has a two storey round corner bay with battlements.

4.14.34 Arts and Crafts architecture in Bladon / Deramore / New Forge has hipped or half-hipped roofs, half-timbering, oriel, rendered upper floors / brick lower floors, buttresses, columned porches and leaded lights. Tall prominent chimney stacks, projecting bays and tripartite window frames are also stylistic features. Number 6 New Forge Lane (c. 1924 by Kendrick Edwards) is of a distinctive design with an elongated gabled front elevation broken by a projecting, half timbered gabled bay.

4.14.35 The horizontal emphasis windows of the dwellings in New Forge Lane reflects the influence of the Modernist Movement.

Materials

4.14.36 The palette of external materials includes natural slates, clay brick, stone and terracotta panels on the late Victorian architecture; and Rosemary tiles, natural slates, roughcast render, clay brick on the Arts and Crafts architecture. Number 15 New Forge lane has the vernacular influenced roughcast facing of the Arts and Crafts period, complemented by chevron brick ‘quoins’ – an Art Deco idiom. Similarly number 23 has glazed doors with chevron framing.

4.14.37 Stained and leaded glass is also used to embellish window openings – fan and side lights of doorcases, and, for example in New Forge Lane, in mullioned and transomed stairwell windows.
**Boundary Treatments**

4.14.38 The grounds of private properties are differentiated from the public realm by well defined front boundaries consisting mainly of hedges with some brick / roughcast walls and timber panels; the natural softness, movement and colour associated with front boundary hedges is a fundamental component of the suburban character and appearance of the Bladon / Deramore townscape.

4.14.39 Most site entrances retain original widths and gates. The retention of these openings is a major part of the area’s domestic scale.

**Green Spaces**

4.14.40 Extensive areas of mature landscaping within private properties gives the locality a most pleasing appearance as well as complementing the historic architecture, creating settings for the dwellings and their occupants.

4.14.41 In Newforge Lane numerous dwellings are screened from view by tall, dense landscaping that flanks curvaceous driveways that one has to pass along before alighting on the house; giving the visitor a sense of anticipation - the ‘Capability Brown’ principle at a suburban scale.

4.14.42 The public thoroughfares are also softened and enhanced by numerous mature trees which are located along the pavements.

**Public Realm**

4.14.43 Granite kerbs remain along Deramore Park South, Deramore Park and Deramore Drive. Deramore Drive has also precast concrete flags as well as granite / basalt setts at a number of site entrances. The presence of these elements, particularly in Deramore Drive, gives the streetscape visual interest through scale, detailing and appearance.
5 Development and Design Guidance

5.1 General Principles

Role of Development Management

5.1.1 Proposed development within the Malone Conservation Area will be managed with the primary aim of ensuring the retention and reuse of all that is important to the area’s character.

5.1.2 Design Guidance seeks to manage change in a sympathetic manner whilst at the same time giving priority to the protection of those inherent attributes and features which give the townscapes of the Conservation Area their unique character and identity. Attributes of the Area relate to historical development, architecture, grounds, landscaping, boundaries, spatial qualities and public realm.

Planning Applications

5.1.3 Detailed drawings should accompany all planning applications in a Conservation Area.

5.1.4 These should include plans, sections, elevations and streetscape elevations. It is also desirable that applicants consult informally with the Area Planning Office prior to the preparation of detailed plans.

5.1.5 Under the terms of the Planning (NI) Order 1991 (Article 51) the consent of the Department is required to completely demolish –

- a building over 115 cubic metres in volume;
- a gate, wall, fence or other means of enclosure over 1m high (along the footpath or beside a road) and 2 m elsewhere.

Original Building Stock

5.1.6 Consent is required for any demolition works to listed buildings.

5.1.7 Those seeking to carry out any demolition works to properties are advised to seek advice from the Area Planning Office. In line with the conservation principle of maximum retention of historic fabric, alteration works should seek to retain important historic elements that contribute to the character of the building itself and the Conservation Area, for example, chimneys and outbuildings.

5.1.8 The boundary of the Malone Conservation Area has been purposely amended to circumscribe those portions of the built environment which are comprised predominantly of buildings from the Victorian, Edwardian and Inter-War periods.

5.1.9 The revised boundary also includes some Post-War properties judged to be of architectural interest - most of these continue Pre-War building practices, as in Sub Area D: Cadogan and Sub Area K: Beechlands / Cleaver.

5.1.10 The relative intactness of the historic built environment throughout the Sub Areas underlines the emphasis which the guidance places on the need to handle all aspects of development and design in a contextually sensitive manner.
Sustainability

5.1.11 The suburban townscapes that make up the Malone Conservation Area have become historic through proving their long-term sustainability. Not only does this reflect their qualities of popularity, adaptability and general fitness for purpose but also relates to the maturity and distinctiveness which they have achieved over time and which sets them apart from other areas of similar age.

5.1.12 Attributes ascribing the special character and appearance of the Malone suburbs relate to the aesthetic and historical value of the architecture, the space and attractiveness associated with landscaped plots, the Malone Ridge topography, a relatively close physical relationship with the city centre and a generally pleasing, public realm.

5.1.13 The concept of sustainable development is one of the key themes underlying the Department’s approach to planning. However, responsibility for stewardship of the built environment of the Conservation Area does not rest solely with the Department or other Government Agencies; it is shared equally with others such as private groups, businesses, churches, schools and individuals; the most important of these being individual owners and users.

5.1.14 Retaining and working sympathetically with existing properties in the Conservation Area is a tangible example of sustainability in action.

5.1.15 Existing buildings and structures contain a lot of embodied energy; i.e. the energy that was used in the extraction, manufacture of materials, transport of these materials to the site, and construction of the building.

5.1.16 When a property is demolished and replaced, this energy is lost. Adding the energy required to construct a new building involves the highest carbon footprint in terms of the energy used or carbon dioxide emitted to the environment.

5.2 Proposed Works to Existing Buildings

External Alterations

5.2.1 The character and appearance of the Conservation Area and of each of the individual Sub Areas are shaped overwhelmingly by traditional domestic scale buildings, grounds, boundaries and openings. Architectural elements common to all three periods are clearly discernable, such as roofs, chimneys, external walls, window and door openings, detailing and materials.

5.2.2 The majority of new development within the Malone Conservation Area since its designation in August 2000 has consisted largely of the alteration of existing properties, for example, extensions, conversions, partial demolition and rebuild, new front boundaries and gates.

5.2.3 For the foreseeable future, it is likely that development in the Conservation Area will continue to relate mainly to similar works. In carrying out such operations it will be important to ensure that architectural details are retained, inappropriate replacement window frames and external doors are not fitted and that the loss of hedges, fences, garden walls and railings is avoided. Change must always be judged against its possible detrimental effect not only upon the property but also upon the surrounding built environment.

5.2.4 The cumulative effect of these often small developments, if undertaken without regard for the established architectural and townscape character, can result in the quality and appearance of the Conservation Area being seriously eroded.
Conservation Approach to Repairs and Alterations

5.2.5 Whilst repairs and alterations are inevitably required to be undertaken with any property of whatever age, the Victorian, Edwardian and Inter-War properties of the Malone Conservation Area require particular sensitivity in approach and execution. Adopting a restrained approach of minimal intervention and disturbance to the exterior of an historic building is fundamental to good conservation. The destruction, alteration or renewal of parts of a building if not undertaken with due consideration, could result in the inherent physical and aesthetic attributes being lost completely.

Detailing

5.2.6 The embellishment of traditional buildings is a characteristic feature of all the Sub Areas. Victorian, Edwardian and Inter-War compositions excel at providing a hierarchy of different sized external elements ranging from small scale textured surfaces, patterned lead work, applied joinery and masonry mouldings up to larger modelling structures such as bays and porches. The presence of small scale detailing and decoration at the lower end of the hierarchy creates visual interest and aesthetic pleasure, as well as expressing the skill of the craftsman and designer.

5.2.7 Repair of original detailing should be undertaken carefully with due consideration for its inherent historic qualities.

5.2.8 Replacements should normally match the original or existing work exactly, except where faulty detailing can be improved.
Materials

5.2.9 The colour and texture of buildings in the Conservation Area are determined by their external materials and finishes. Colour derives from applied paint and from the use of natural materials such as slates, clay tiles, clay bricks and stone, all of which weather attractively.

5.2.10 To be compatible with the existing fabric, new materials introduced during repairs should match the originals as closely as possible. Where material identical to the original cannot be obtained, the most similar available could be used, providing the match is reasonable. The use of modern substitutes or synthetic ‘look alike’ materials is not recommended. The introduction of impermeable materials into permeable traditional construction is not good building practice; historically lime mortars, renders and washes were used. These allowed historic structures to move and ‘breathe’; i.e. allowed damp to escape the wall surface.

Roofscape

5.2.11 The roofscape of the Conservation Area makes a fundamental contribution to its character and appearance; in repair or alteration schemes, sensitive handling of all associated elements is essential to safeguard this contribution.

5.2.12 Roof silhouettes are generally broken. The resultant skyline is punctuated with corbelled chimneys with their variety of pots, decorative ridge tiles, gables, dormers, bay windows with hipped roofs etc. Apexes of gables and hipped roofs are often articulated with clay and metal finials.
5.2.13 Architectural periods and styles are associated with certain roof profiles:
- The mid Victorian Italianate style generally has shallow hipped roofs.
- Late nineteenth century roofs are mainly pitched with gable ends.
- Edwardian Arts and Crafts generally have a combination of pitched and hipped roofs with, and in some cases small gables over projecting bays.
- Inter-War roofs, particularly 1930s, are mainly hipped.
- A considerable number of Post-War buildings have hipped roofs.

5.2.14 The following guidance should be followed when altering any of the component parts of the roofscape.

**Roofs**

- Original roof profiles should be retained.
- New roof covering materials should match originals.
- Original cast iron roof lights should be refurbished and retained. Where replacement is necessary conservation rooflights should be used and be flush with the roof slope, cast iron, silicon fronted to give a putty appearance and vertically proportioned with central glazing bar.
- The position, number and size of proposed roof windows should be very carefully considered. Where deemed appropriate, they should be located in the side or rear slopes and be selected from a Heritage Range.
- Replacement dormers and lucarnes should match originals.
- New dormers will generally not be acceptable.
- Proposals involving solar panels on roof slopes should not be visible from the public realm.

**Chimneys**

- Chimney stacks to be repaired sensitively, keeping original materials and details e.g. moulded caps and corbelled brickwork. Replacement chimney pots should match originals.
- If chimney stacks are to be rebuilt, the replacements should match the originals in all respects.

**Eaves and Verges**

- Original timber, brick and stone eaves and verges together with associated detailing to be retained. If repairs are carried out involving replacements, the new should match the original in all respects.
Rainwater Goods

5.2.15 Within the Conservation Area, gutters, downpipes and rainwater heads on buildings constructed during the Victorian, Edwardian and Inter-War periods were originally metal, and generally cast-iron. Rainwater goods on post war buildings were also metal.

- If original items have to be replaced, their material and profile should match the originals viz. cast iron or aluminium with half-round or ogee gutters and circular or rectangular downpipes.

Roof Dormers

5.2.16 Throughout the Conservation Area, natural light and illumination is provided into the attic storeys of traditional buildings primarily by skylights and lucarnes (a lucarne being a window built on the same plane as the facade below). Whilst skylights and lucarnes are found in substantial numbers on Victorian and Edwardian buildings, they are not generally features of Inter-War architecture.

5.2.17 There are several examples of original roof dormers on mid to late Victorian and Edwardian residences. However, whilst a few large detached Arts and Crafts Inter-war properties possess dormers, this type of roof structure is not usually found within the remainder of the 1920s and 1930s building stock.

5.2.18 Within the Conservation Area sensitive maintenance and handling of original roof forms and traditional roofscapes is of paramount importance for the preservation of the area’s character and appearance.

5.2.19 If it is proposed to introduce natural light into an existing attic or roof space, the preferred solution is to install a skylight or roof window (Heritage range). In the case of a proposal for a new dormer, the following factors need to be considered in order to determine the contextual appropriateness, in principle, of such an intervention viz:

- The presence of original lucarnes or dormers.
- Date, period and architectural styles of building.
- Building type — detached, semi-detached or terrace: the introduction of a new roof element such as a dormer into a semi-detached or terrace configuration can have an unbalancing effect upon the original symmetrical/repetitive composition.
- Existing roof profile.
- Physical size of roof slope available.

5.2.20 In a number of instances it is likely that a new dormer will be contextually inappropriate for historical, aesthetic and practical reasons. However, depending on specific circumstances, if it is judged that a roof dormer might be sympathetically incorporated, the following design constraints would be applicable:

- The structure should be located on rear slope. Dormers on sides of hipped roofs, visible from public viewpoints would not be acceptable.
- The number should be restricted to one.
- The overall size viz. length and height, should be kept to an absolute minimum: the bulk and appearance of the new structure must be proportionally small relative to the surrounding area of existing roof slope.
- The design and appearance should be determined by the style, architecture and period of the original building; it must integrate harmoniously.
External Walls

Brick

5.2.21 Imperial clay brick is used in the external walls of a substantial number of buildings throughout the Conservation Area. It is also used extensively for boundary walls.

- Damaged or defective bricks should be carefully cut out, causing the minimum of disturbance to surrounding sound bricks. Replacements should match the originals in dimensions, strength, texture of finish and colour and be laid in the same bond and width of joint as the existing. Joints should be flush with a bagged or brush finish; struck or concave profiles to be avoided.

- Repointing should only be undertaken where mortar has weathered out, leaving open or deeply recessed joints vulnerable to water penetration. When repointing, a sound example of original pointing should be found and carefully matched in mix and finish in the new work. The general principle is that the mortar should be slightly weaker than the brick; use of lime mortar is preferred both functionally and from an aesthetic point of view. Mortar which is harder will prevent moisture from evaporating out through the joints. Joints should be flush with a bagged or brush finish; struck or concave profiles should be avoided.

- Moulded clay bricks and decorative terracotta panels are extremely important features of Victorian and Edwardian architecture. Repairs should always be undertaken before replacement. Loss of these features has a serious impact upon the architectural and historic interest of the building.
External Render

5.2.22 External render is used as a wall finish on buildings from all three historical periods in the form of smooth renders (stuccos) and textured renders i.e. roughcast, harling or pebble dash. Render is also used on boundary walls.

- A prerequisite of repair should be an analysis of the existing render in order to determine its mix and the original surface finish or texture.

- Most smooth renders or stuccos were originally made from a mix using either Roman or Portland cement which produced a wall finish of high strength and impermeability. Although Roman cement is no longer available, suitable mixes for repairs can be achieved using correct proportions of cement: lime: sand for the backing and top coats. Architectural details such as rustication, lining-out, cornices and architraves should also be copied exactly during the repairs.

- For lime based textured renders to function correctly they must be no stronger than the material to which they are applied in order to be sufficiently flexible to accommodate movement and to allow moisture to evaporate freely. For patch repairs or recovering of whole wall surfaces, lime based renders should be used.

Stone

5.2.23 In the Conservation Area natural stone is used structurally for external walls of buildings, construction of boundary walls and decoratively for facade detailing (particularly around front door openings).

5.2.24 The colours, textures and patterning of these stones add considerably to the character and appearance of the built environment. Repairs should generally be undertaken by competent professionals to ensure that the quality of the stone work is not affected.
• Unless there are sound practical reasons, cleaning of stonework is best avoided because of the damage which may be caused.

• It is essential that the causes of any damage or decay are carefully investigated and identified in order that their effect may be eliminated and decisions on the scope of repairs are correctly related to them.

• Stones should only be replaced where they have lost their structural integrity or serious fracture or spalling has occurred.

• The approach to re-pointing of stonework is the same as that for brick with the additional requirement that projecting ribbon or strap pointing is not used - for both practical and for aesthetic reasons.

Half-Timbering

5.2.25 The decorative feature of half-timbering formed from either natural wood or raised plaster is a very important detail associated with the Arts and Crafts Movement.

• Half-timbering should not be removed; loss of half timbering would have a serious impact upon the character and appearance of area.
Windows

5.2.26 Window openings, dressings and frames are fundamental components of any traditional architectural composition; a very sensitive approach is required when considering maintenance and repair work.

- Repair of window frames should always be considered before replacement. When repairs are carried out to windows only those sections which have seriously decayed should be replaced. Wholesale renewal for the sake of convenience should be avoided.

- When the complete replacement of a badly decayed window is necessary, the existing design should normally be reproduced exactly. The installation of window frames made from uPVC materials is contextually inappropriate and is not recommended within the Malone Conservation Area. It is, however, normally possible to repair existing timber sliding sash window to exclude draughts, rattles and improve thermal efficiency etc.

- Original decorative lead cames together with coloured, plain or patterned glass should be retained. The presence of these elements and their evidence of craftsmanship adds immeasurably to the quality and appearance of historic buildings and townscapes. Repair and reinstatement of damaged glazing should usually be entrusted to a specialist conservator.

- If window sills have to be replaced, the material and depth of the leading edge should match the originals.

- Window openings of traditional buildings within the Conservation Area should retain their original dimensions, proportions and orientation. Amalgamating two or more openings is not acceptable.
Bay Windows

5.2.27 Bay windows are features of traditional architecture throughout most of the Sub Areas. The presence of these projecting elements of canted, rectangular or curved (bowed) shape, ranging in height from one to three storeys, adds considerable articulation and modelling to the area’s built form.

- It is important for the architectural and historic interest of the Conservation Area that bay windows are retained in their original form. The fitting of external doors into bay windows is contextually unacceptable.
External Doors

5.2.28 External doors on traditional buildings, particularly entrance openings addressing the public realm are focal points of the composition. In most cases they are elements of concentrated detailing bringing a high degree of artistic and visual interest.

- Original door surrounds in the Conservation Area have numerous different designs and features such as canopies, projecting cornices and porches employing a variety of materials, e.g. brick, stone, timber and render. Careful maintenance and repair of the enclosing surrounds will ensure that these elements continue to contribute positively to the historic built environment.

- Throughout the Conservation Area, many original external timber door leafs remain as do fanlights, sidelights, decorative glazing and lead work. The retention of these elements is important for the area. Where doors, fanlights, sidelights have to be replaced, replacements should exactly match the originals; decorative glazing should be retained and reused.

- Original front door openings should not be blocked up nor should original door openings be changed to window openings.
Extensions

5.2.29 When considering proposals for an extension to an existing building, the primary objective should be to create an addition which blends harmoniously and unobtrusively with the host building. Conceptually, the two parts of existing and new must merge together to form one unified architectural composition. Duality and contrast, for example, when a contemporary design approach is adopted which treats the existing and new as distinct entities (unrelated in terms of form, construction, proportions, detailing and materials) creates the most difficult approach to achieving a unified design.

5.2.30 Traditional backland character is generated by the three dimensional massing of main blocks to the street frontage and smaller, subservient blocks to the rear, creating a clear hierarchy of place. These historic rear townscapes allow detailing (materials, brick bond / detailing, dormers, etc), building layout and roof silhouette to be discerned. Within these subservient spaces, historic returns have a strong rhythmic presence. Returns were generally visually subservient to the main body of the dwelling in terms of embellishments / detailing.
Detached and Semi-Detached Properties

5.2.31 The recommended position for a proposed extension is to the rear of the main building. A proposal for a side extension is generally unsatisfactory as it can alter the character and appearance of not only the existing building, through inappropriate and insensitive siting, but also the townscape by filling the visual gap between properties. Gable to boundary distances in part ascribe the character of the area; they allow appreciation of the visual depth of properties and the gables of properties – often articulated with bay windows, stairwell windows, chimney flues etc. Side extensions may also give rise to a terracing effect – visually closing gaps between properties. These concerns are particularly noticeable at a semi-detached residence where the integrity of the original symmetrical composition can be undermined by a new side structure against one of the pair.

5.2.32 Guidelines that should be followed when extensions are proposed are as follows:

- An extension should be subordinate to the main building in terms of form, massing and detailing.
- It should be constructed against the rear wall of the existing building.
- The proposed addition should be set back from the rear corner(s) of the main house in order to help ensure the visual and physical primacy of the original building’s three-dimensional form. Stepping back also facilitates the practical construction of a joint between existing and new external walls. The step between the two planes could range from approximately 100 - 1500 mm. This dimension will depend on the characteristics of the original building, the design of the proposed addition and the appearance of the resultant composition.

5.2.33 In some properties, the side of an original return may be flush with the gable of the main house. This might also be a feature of similar buildings within the vicinity. In order to maintain this configuration, consideration could be given to an extension scheme which
either retains the original side wall or rebuilds using bricks of the same size as the original house. If it is deemed that the use of metric bricks will result in the presence of an unsightly construction joint, consideration could be given to setting back the new wall, for example, by approximately 100 mm.

- Length of the new addition should be the same or less than the side depth of the main building.
- Eaves height to be same or less than the main building.
- Roof profile of extension should be the same as the existing main roof.
- Ridge line should be clearly below ridge of the main roof.
- Roof covering should match that on the existing main roof.
- Eaves and verge detailing should be the same as those on main building. (A verge is where the edge of a pitched roof joins a gable wall).
- External wall materials of the extension should match those of the existing building. Where applicable, consideration should be given to the reuse of suitable bricks from structures demolished at the rear of the property. Consideration should also be given to employing the same original brick bond. If a cavity wall forms part of the new construction snapped headers can be used.
- Window frames should match those historically found on the main building. The use of uPVC window frames would not be considered favourably.

Terrace Properties

5.2.34 Terraced dwellings, particularly those from the Victorian and Edwardian periods, often have substantial rear returns. The retention of these original returns is to be encouraged as their presence maintains the integrity, authenticity and design concept of the area's historic architecture. This type of rear nineteenth century townscape is especially evident in Sub Area B: Eglantine / Wellesley / Wellington.

5.2.35 If a planning application is made to remove an original return because of, for example, structural or safety reasons, a sympathetic approach to a new extension is essential in order to ensure that the development does not impact negatively upon the character and appearance of the building and surrounding locality.

5.2.36 Guidelines that should be followed when extensions are proposed are as follows:

- The proposal should continue the traditional architectural concept of dominant, front house and smaller, secondary rear return. The proposed replacement should generally have the same footprint, bulk and form as the original return.

5.2.37 If an enlargement of the original is proposed the new extension should maintain the same dominant-subservient hierarchical relationship as the original main house and return and not detract from the three dimensional form of the terrace.

5.2.38 A contextual approach to the design of the extension with regard to length, width and height, position of eaves and ridge line and amount of open space and grounds along the side(s) and to the rear, is essential in order to ensure that the architectural and historical interest of the existing property, terrace and backland townscape are not harmed.

- Length of the new addition should be the same or less than the side depth of main building.
- Eaves height to be same or less than main building.
- Roof profile of extension should be the same as existing main roof.
- Ridge line should be clearly below ridge of main roof.
• Roof covering should match that on existing main roof.

• Eaves and verge detailing should be the same as those on main building.

• External wall materials of the extension should match those of the existing building. Where applicable, consideration should be given to the reuse of suitable bricks from structures demolished at the rear of the property. Consideration should also be given to employing the same original brick bond. If a cavity wall forms part of the new construction snapped headers can be used.

• Window frames should match those historically found on the main building. The use of uPVC window frames would not be considered favourably.

5.2.39 Open space and grounds along the side and to the rear of the addition should be maintained in keeping with traditional backland character to terraced streets. Extensions to the full width of the original property would not be acceptable.

5.2.40 Rear yard enclosures often occurred around the rear spaces of both terraced, detached and semi-detached properties. Consistent with the principle of maximum retention of fabric and the historic interest of the property, it is preferable if these and any historic outbuildings are retained.

Basements

5.2.41 Full height basements facing onto the public realm are not a feature of buildings within the Malone Conservation Area. This type of development proposal has an adverse impact on the integrity and authenticity of the original building. It also has a fragmenting effect upon the appearance of adjoining properties, particularly damaging in a terrace property.

Outbuildings

5.2.42 A number of Victorian and Edwardian residences were built with a range of outbuildings to the rear. These buildings originally provided accommodation for service and ancillary uses such as fuel and food storage, water closets and grounds maintenance equipment. They also housed stables, carriage houses and tack rooms. Many carriage houses later became garages for cars.

5.2.43 The presence of these original outbuildings adds considerably to the architectural and historical interest of not only the individual property but also the townscape. It is preferable such structures are re-used in any proposed development schemes.

• Careful attention needs to be given to proposals involving alterations of these structures.

• Demolition Consent may be required for their complete removal.

Garages

5.2.44 In the Conservation Area, the presence of garages alongside traditional residential buildings is both historically and socially of interest. Garages were first erected at Victorian and other later residential properties after the introduction of the car during the 1920s.

5.2.45 A considerable number of these structures still remain. The majority are single storey, detached and located towards the rear of sites; some from the Inter-War period are attached to gables of houses. They are mainly constructed from masonry with finishes of exposed brick or roughcast render; half-timbering features on several of the 1920s garages.
• Careful attention is needed when changes are being considered for these important structures. Planning permission may be required for major alteration schemes.

• Conservation Area Consent may be required for demolition. If replacement of a single storey detached garage is proposed, then the replacement structure should be of similar size, height and materials as the original. It should be located towards the rear of the site, allowing the gable of the main building to be exposed.

5.2.46 Creating integral garages to side elevations at Victorian, Edwardian dwellings where none existed previously, is contextually inappropriate. New garages should be located behind the rear building line of the property. Visual gaps between properties allow visual appreciation of the depth of plots, and articulation of gables with windows, flues, string-coursing etc. Although it is acknowledged that some garages were attached to side elevations of Inter-War properties this principle will also extend to properties dating from this period.

5.2.47 It would not be appropriate to add another storey to an original single storey attached garage at an Inter-War residence.
Changes of Use

5.2.48 A change of use application normally involves conversion of an existing (usually domestic) property to a use such as apartments or offices. These proposals are most often, but not exclusively, encountered in Sub Area B (Eglantine / Wellesley / Wellington).

5.2.49 Where conversion of a property may be permitted (subject to amenity, parking and other planning considerations) development that conforms to the conservation principles of maximum retention of fabric and minimum intervention will best preserve the character and appearance of the Conservation Area.

5.2.50 Given this, conversion of the totality of an existing structure including rear returns, roofs, chimneys etc., will be given favourable consideration in conservation terms.

5.2.51 Where it is assessed that the existing building makes a significant, positive contribution to the character and appearance of the Conservation Area proposals involving total or substantial demolition will not be given favourable consideration.

5.2.52 Rear walls, chimneys, roofs etc. all add to the character of backland spaces and roofscapes through the authenticity of the materials and detailing.

5.2.53 The materials will often have weathered and have a patina reflecting their age and the period of construction of the building.

5.2.54 Historic returns also set up a rhythm in these subservient spaces and are of a scale that leaves an appropriate area for amenity uses.

5.2.55 Retention of the maximum possible historic fabric will be required before a change of use application is considered acceptable.

5.2.56 Changes to internal floor levels that would result in floors, visible from the public realm, running across window openings will not be acceptable.

5.2.57 Internal uses should be located so that vents, outlet ducts etc. are not located or visible on external elevations. Secondary functions (bathrooms, kitchens) should be located to the rear of the layout.

5.2.58 Where a proposal involves removal of an historic return the replacement extension should conform to the guidance set out in this Design Guide.

5.3 Proposed New Buildings

5.3.1 New Development might include proposals for a new building, or, where exceptionally conservation area consent to demolish may be granted, replacement building and associated structures together with changes to existing grounds, erection of new front boundary and alterations to existing openings. When considering this form of development, owners, applicants and agents must ensure that it preserves or enhances the character and appearance of Malone Conservation Area. In particular, it must respect the distinctive visual and physical qualities of the Sub Area into which it is to be placed.

5.3.2 It is imperative that a replacement scheme is in sympathy with the built form of the Sub Area in terms of building line, relationship of building to plot and public realm, spatial quality of site, setting of building, treatment of private domain, handling of front boundary and site entrance, building concept and design. It should also not impact or intrude upon important views. The primary objective is to achieve a contextually appropriate solution. A proposal which is deemed to have a visually disruptive impact upon the existing townscape will not be acceptable.
Context

5.3.3 Whilst it is not practical to give guidance regarding every situation which might arise concerning proposals for a new building, it is possible to set out general principles. These are founded on the primacy of context and the need to adopt a sensitive, non-controversial response to this fundamental issue. The aim of the proposal should be to integrate a new development harmoniously into the existing built environment. New development proposals should be extensively informed by the existing context.

5.3.4 In order to understand the context of the proposed development, it is important that an appraisal of both the site and surrounding townscape is undertaken. The site analysis should explore not only its physical attributes but also reveal its spatial and historical relationship to the surrounding built environment.

5.3.5 In turn, a careful study of the townscape should identify its historical pattern of development, building types and architectural styles, plot sizes and locations, landscaping within properties and features of the public realm such as road widths, pavements and street trees.

Building Design / Style Approaches

5.3.6 The boundary of the Malone Conservation Area has been redrawn with the intention of including the majority of buildings in this part of South Belfast which were constructed during Victorian, Edwardian and Inter-War periods. Some Post-War buildings are also included either because of their individual architectural merit or to avoid undue fragmentation of the revised designated Area.

5.3.7 The sense of order, unity and cohesion which is a fundamental characteristic of each of the existing townscales must be an overriding factor in determining the design and appearance of a proposed replacement building. Unity is created by a striving for similarity.
whilst contrast which is an item of variety, distracts attention and can be very divisive. When proposing a development for an established portion of built environment, harmony and cohesion must be sought and strong visual contrast should be avoided.

5.3.8 Within the context of the Malone Conservation Area, a proposal which acknowledges its setting by incorporating architectural concepts and features from the existing environment is more likely to integrate successfully into the townscape than one which shows a disregard for its surroundings. A replacement building which is traditional or reproduction in concept and design will ensure that the established sense of uniformity is continued. This can only be of benefit to the character and appearance of both local townscape and Conservation Area.

5.3.9 A proposed replacement building which is uncompromisingly contrasting in concept, construction, materials and style from with the surrounding architecture, will have most difficulty in integrating comfortably in a coherent townscape. These types of design are often contextually inappropriate. Modern designs should strongly pick up on contextual cues of the built form of the area.

**Massing**

5.3.12 Massing is a composite term which relates to the shape and three dimensional disposition of the various parts of a building. It encompasses height, bulk and silhouette. Height and bulk are dealt with in the following sections whilst silhouette is referred to in the section dealing with roofscape.

5.3.13 A term analogous to the concept of massing is built form. Built form is a more specific term with artistic connotations. It is particularly suited to describing the historic architectural compositions that give the Conservation Area its character and appearance. The term is dealt with below.

5.3.14 When assessed under massing, the three dimensional arrangement of a proposed development should reflect that of other buildings in the vicinity, with special attention being paid to overall height and bulk in order to ensure compatibility with neighbouring properties.

**Building Line**

5.3.10 Within each Sub Area, existing buildings normally have a common relationship with the public realm in terms of distance back from their front boundaries. In some cases this also applies to side boundaries on corner plots. The building line is generally determined by reference to the main front facades of buildings which by following a consistent line, establish continuity of street frontage and an avoidance of disruptive set backs. A building line is not determined by reference to the front face of projecting bays.

5.3.11 The positioning of a proposed building on its plot should adhere to the building line established by properties in the locality of the site.
Height

5.3.15 Within the Conservation Area, the overwhelming majority of buildings are residential with most varying between two and three storeys in height. There is a small number of single storey buildings, mainly gate lodges and also several terraces with four floors. The area’s churches whilst having usually only one floor are relatively high due to their status, function and architectural treatment. In terms of legibility, (i.e. how one reads the area) churches act as landmark buildings.

5.3.16 Height within the Conservation Area is therefore, a contextual issue. Cues from the surrounding built environment will indicate the appropriate number of floors for a new building along with factors relating to the nature, status and use of the proposed building, location and prestige of the site and the width of the adjacent road. In order to integrate satisfactorily, it will also be important for the floor heights of a new building to dimensionally match floor heights of existing buildings in the locality.

Bulk

5.3.17 Domestic buildings in the Conservation Area are generally consistent in bulk (size). Bulk refers to the volume of a building and is largely determined by the dimensions of width, depth and height. Existing landmark residential and ecclesiastical properties are greater in bulk due to their status and specific social function.

5.3.18 A contextually appropriate solution will ensure that a new building has generally the same bulk as properties in the surrounding built environment. Proposed gable depths and side portions should be generally between 8.0 - 9.0 metres. A replacement building should generally have the same footprint as the building replaced plus what would have been an acceptable extension to the same (where amenity space permits).

5.3.19 The bulk of new development proposals should be articulated into parts having similar width, depth and height as other existing buildings in the townscape.
Scale

5.3.20 Scale in architecture and townscape is, first of all, the dimensions of buildings, properties and public realm and all their various parts relative to the dimensions of a human being. A building or a townscape can be said to have human scale when their respective elements relate well in size to individual human beings, for instance, doors, windows, brick walls and floor heights. Under these circumstances, people feel comfortable rather than overwhelmed or intimidated.

5.3.21 Secondly, scale in architecture is the appearance and dimensions of a building seen relative to another building within its context. Depending on its overall size, a building can be said to be in or out of scale with surrounding buildings.

5.3.22 The suburban townscapes of the Conservation Area exhibit an overwhelming domestic scale due to the presence of traditional residential architecture. On account of this, the area has a pronounced human scale. For successful integration, a proposed development must possess both contextually appropriate human scale and building scale.
Proportion

5.3.23 Proportion in architecture has three specific meanings. First, it is the relationship between one part of a building and another part, for example, the width to height ratio of a window opening or bay. Second, it is the relationship between one particular part and the whole building, for example, a single storey canted bay and the overall composition. Third, it also relates to the ratio of solid material in a facade (masonry) to voids (generally window openings).

5.3.24 Elements of a building’s exterior are also referred to as having vertical proportions or emphasis when their orientation or implied direction is upwards, i.e. when vertical dimensions exceed horizontal in terms of height to width ratio. Victorian, Edwardian and Inter-War architecture exhibits vertical orientation in a large number of external elements, such as window openings which are invariably taller than they are wide. During the 1930s phase of Inter-War architecture, some horizontality was introduced into windows.

5.3.25 Within the Conservation Area all four aspects of proportion are a feature of traditional buildings. The facades of a contextually appropriate proposal should, therefore, exhibit a weighting in favour of solid over void with the presence of vertical emphasis in the proportions of external elements being determined by context. More horizontal emphasis openings may be acceptable in Sub Areas or contexts where there is a predominance of Inter-War properties exhibiting horizontality in window proportions.
5.3.26 Traditional buildings were usually conceived as complete in themselves. They contained (in their form and exterior treatment) a variety of richness, modelling, incident and texture which made them self sufficient works of art. Historic buildings in the Conservation Area clearly exhibit this three dimensional formal approach to their architectural design. Compositions reveal movement and plasticity in the articulation of their shape and facades with elements advancing and retreating through projections and recesses, such as, protruding bays, gables, turrets and porches at the front and sides, extending returns and attached outbuildings to the rear.

5.3.27 Within these compositions, there is also a hierarchical arrangement of the parts as in Victorian and Edwardian architecture, with dominant, main front houses with smaller, secondary rear returns. This articulation of form through the major / minor theme was continued into the architecture of the Inter-War years where it features in domestic compositions. The hierarchical arrangement of constituent parts is a characteristic feature of traditional compositions in the Conservation Area.

5.3.28 In order to integrate harmoniously into an existing historic environment, serious consideration must be given to ensuring that the form of a new building closely relates to the three dimensional arrangement of traditional buildings in the immediate locality.

5.3.29 In certain instances, particularly those associated with a specific site and location, where the new building may be different from existing domestic properties, it will be important for the proposed built form to be articulated or broken up into a series of smaller interrelated parts. If each part has a form similar to that of surrounding properties, it should assist the scheme integrating into the established townscape.

5.3.30 The dominant structural system throughout the Conservation Area is traditional load bearing. Here, buildings from the three historical periods are constructed in cellular formation using masonry external and internal walls with their envelope pierced by window openings. In all Sub Areas, the facades of existing buildings also exhibit a clear preference for solid (masonry) over void (openings). Apart from a few modernist examples in Sub Area K (Beechlands/Cleaver) corners are solid.

5.3.31 Because of the strength limitations of masonry heads, the width of openings in most historic buildings in the Conservation Area are generally around 800-900 mm in width. In later Inter-War buildings opening widths were increased slightly due to the use of reinforced lintels.

5.3.32 In order to integrate contextually, serious consideration should be given to a proposed building having a load bearing structural system expressed by masonry external walls.

5.3.33 Depending on context and location within Sub Areas, the most appropriate materials for external walls of a new building are brick and masonry with a render finish. If contextually appropriate, natural stone could be incorporated as a decorative feature.

5.3.34 Within the Conservation Area, windows in most domestic properties usually get smaller as they ascend from ground to top floor; i.e. they are generally lower in height and narrower in width than those on the lower floors.

5.3.35 The existing architecture in the locality of a proposed development will indicate a contextual approach to the handling of this design matter in a new building.
Window Frames

5.3.36 The recommended material for window frames in a new building is timber. This would be in keeping with its use in the majority of frames throughout the Conservation Area. However, because there are also some examples of Inter-War and Post-War steel window frames, in certain circumstances there may be a contextual case for the installation of metal frames. Window frames made from uPVC or other materials are not considered acceptable within the Conservation Area.

5.3.37 New window frames could be either fixed, vertically-sliding or casement, the type will generally depend on building design and Sub Area context. In certain circumstances top hung frames may be appropriate. However, it is not considered acceptable to fit top hung frames with horns in an attempt to imitate vertically-sliding.

External Doors

5.3.38 External timber doors are appropriate for a new building in the Conservation Area. Generally, the main front door should have a greater proportion of solid to void and should exhibit some articulation, for example, in the form of panelling.

5.3.39 Doors made from uPVC materials are not considered acceptable within the Conservation Area.

5.3.40 Side and fanlights with the incorporation of some decorative glazing, may also allow this important feature of any composition to sit comfortably within its context.

Accents

5.3.41 Traditional compositions in the Conservation Area invariably feature a visual accent or focal point. This occurs where an external element has been purposely constructed, positioned and embellished so that a viewer’s attention and interest will be drawn to it during the process of appreciation of the whole composition.
5.3.42 As well as being an aesthetic device, accents are used in many instances to confer status and importance on an element such as a porch enclosing a main entrance door. Other examples include oriel windows and prominent projecting bays with unique roof profile. Sometimes these projections also feature the front door.

5.3.43 It is recommended that a proposal for a new building should include an accent. Contextual cues from the surrounding architecture will indicate appropriate devices.

**Detailing**

5.3.44 The embellishment of traditional buildings is a distinctive feature throughout the Conservation Area. Those involved in preparing proposals for a new building are encouraged to incorporate small scale external detailing and decoration into the scheme. This approach will not only add visual interest to the property but help promote and encourage craftsmanship and skill within the local building industry.

5.3.45 Contextual cues from the surrounding architecture should inform the type and extent of external details which a new development could incorporate.

5.3.46 Detailing may include accurate replication of string courses, terracotta panels, stucco cornicing etc. Innovate design may involve modern interpretations of this detailing.

**Roof Design and Materials**

5.3.47 Roofs are a fundamental feature of every Sub Area within the Conservation Area. On Victorian, Edwardian and Inter-War properties the overwhelming majority are sloped, having either a pitched or hipped profile, sometimes a combination of the two is used. These sloping configurations are not only practical for shedding water but also visually stop the ascent of a building in an unequivocal manner. In traditional buildings throughout the Conservation Area, pitched and hipped roofs terminate the upper portions of architectural compositions.

5.3.48 In order to complement this prominent contextual characteristic, a new building should normally incorporate a sloping roof having either a pitched or hipped profile.

5.3.49 Chimney stacks are integral features of roofscape throughout the Conservation Area. Along with roof dormers and lucarnes they help break up the tops of buildings and contribute to interesting skyline silhouettes.

5.3.50 Inclusion of chimney stacks on a proposed building would assist in allowing new development to complement surrounding roofscape.

5.3.51 Appropriate coverings for a new pitched roof are generally natural slates or clay tiles. In certain locations, for example, Sub Area D: Cadogan and Sub Area K: Beechlands / Cleaver, contextually appropriate roof materials would also be concrete double Roman tiles.

5.3.52 Depending on context, the roof of a proposed new building could include skylights, roof windows and lucarnes. Also, depending on context, it could be deemed appropriate to incorporate a roof dormer. However, the design, appearance and location of a new dormer must be undertaken in a sensitive, restrained manner so that the element is an integral part of the building’s concept, composition and style. The presence, siting and even omission of a dormer structure should be determined by the established built environment within the surrounding locality.

5.3.53 The inclusion of several dormers on a proposed new building would not be an acceptable way of providing living accommodation within a roof zone.
5.4 Proposed Works to Grounds

5.4.1 As gardens are major contributors to the character and appearance of the Conservation Area, proposals which seek to intensify site usage or site cover in order to create new private properties through subdivision of an existing plot will not normally be acceptable.

5.4.2 The loss of private gardens through this type of infill / backland development can have a highly detrimental impact upon the suburban character and appearance of the established built environment within the Conservation Area.

5.4.3 The removal of all or part of a front garden in order to provide surfacing for car parking has a detrimental impact upon the appearance of both the property and the townscape. Proposed alterations to the grounds should seek to ensure that there is a substantially greater proportion of landscaping to the front of the property than hard surfacing.

5.4.4 A proposed development should ensure that the relationship between space, grounds and a new building is comparable to that existing at neighbouring properties with substantial areas of open space to the front and rear of properties.

5.4.5 Historically some site layouts (possibly on early infill plots) had very little rear amenity space. These are anomalies or exceptions to the rule and should not be used to justify over development of plots with a high building footprint to open space ratio.

5.4.6 Throughout the Conservation Area, the openness of grounds at the front and sides of properties allows for appreciation of the three dimensional form of the architecture and articulated gables. In these instances, the spatial attributes of plot and architectural solution are inextricably linked; each complements the other within the overall composition.

5.4.7 Proposals which would involve loss of visual spatial depth and sense of openness particularly at the sides of properties, through the construction of visually impermeable solid walls, fences and garages will not be acceptable.

5.4.8 A vehicular ramp leading to basement car parking which is accessed directly from a public thoroughfare would have a detrimental impact upon the quality of the established townscape and would not be considered acceptable.
5.5 Proposed Works to Boundaries

5.5.1 Boundaries across the fronts of properties are very important components of the suburban townscapes throughout the Conservation Area. They in part visually frame views along roads. They generally comprise permanent structures consisting of hedges, walls, fences or railings and access openings for pedestrians or vehicles, usually secured by gates.

5.5.2 A front boundary performs an important structuring function within the built form and development pattern of the Conservation Area. It visually and physically differentiates between the public and private parts of the townscape. Boundaries form part of the proportional relationship and legible image of a street. They are, in effect, the interface between the public realm and the private domain. In this suburban context, original front boundaries were not normally erected as defensive structures, intending to demonstrate exclusivity and segregation. Rather, the demarcation between private property and public land was usually undertaken in a restrained, low-key manner with emphasis placed on design and appearance.

5.5.3 In physical terms, most original front boundaries in the Conservation Area are not overly high relative to the human figure. Whilst hedges are sometimes allowed to grow above head height, walls, fences and railings are all usually below eye level, varying from low plinth walls to walls and fences ranging between approximately 1000 to 1300 mm high. Gates are generally around 1000 to 1100 mm high. In many instances there is a visual relationship between the architectural style and period of the main building and the design of the front boundary in terms of materials and detailing. Embellishment of front structures and gates is a usual characteristic.

5.5.4 Unfortunately, a substantial number of metal railings and gates were removed from the fronts of properties in the Malone area during the Second World War. As a result very few original examples remain in the Conservation Area. Because of this, hedges now form
the front boundaries of many Victorian and Edwardian properties

5.5.5 During the Inter-War period timber was introduced into front boundaries. In these instances, the main structure is usually a combination of masonry plinth walls and pillars with fence panels between. Most Inter-War timber gates are designed in a decorative manner, generally expressing Arts and Crafts influence through a combination of solid panels and openings.

Boundary Structures: Hedges / Walls / Fences / Railings

- It is recommended that existing hedges forming the front boundary of a property be retained, as mature hedges are fundamental to the character and appearance of the Conservation area. They are important component parts of the mature landscaping of the area and form natural visual screens to views within the Conservation Area. They are part of the evolving dynamic of the area with enclosure of the public realm altering with annual growth and trimming.

- It is recommended that original front boundaries of Victorian, Edwardian and Inter-War properties be sensitively repaired before replacement is considered.

- If replacement is proposed due to, for example, problems associated with decay or structural condition, then the new boundary structure should replicate either what is existing or be commensurate with the period and style of the residence. Contextually, for example, it would not be appropriate to erect Victorian style railings, masonry wall, pillars and copings across the front of an Arts and Crafts Inter-War property (and vice versa).

- Planning permission is required to erect a fence or wall higher than 1m – including behind an existing front hedge along the public footpath or road (and 2m elsewhere). This applies even where the proposed wall or fence will be located behind a hedge. Within the context of the Conservation Area, it is not acceptable for properties to have tall, solid front walls and fences with the intention of visually and physically isolating the property from the public realm.

- Replacement metal railings must have masonry plinth walls; railings commencing at ground level are not appropriate. Railings should be appropriate to the age/style of the property, for example by using arrowhead or fleur-de-lys finials where it is of the Victorian period. Masonry piers should also be used to break up the stretch of railings.

- It is not contextually acceptable to completely remove an existing front boundary in order to facilitate the parking of cars.

- Heights of boundaries should not exceed 1.3m.
Openings / Gates

- It is recommended that repairs to historic gates and gate pillars / posts be undertaken before replacement is considered.

- Original openings should, whenever possible, remain at their original width. Approval, however, may be granted under exceptional circumstances for a marginal increase in width. Planning Permission is required for proposed alterations to existing openings, such as an increase in width.

- Proposed replacement gates and gate pillars / posts should either replicate the originals or should be commensurate with the historical period of the property. As with the design of a new front boundary structure, special attention should be given to the historical accuracy of the design, ensuring that style, appearance and materials are in keeping with the architecture of the main building. The installation of sliding gates will not be favourably considered.

- Height of new gates should generally be around 1000 - 1100 mm. Planning Permission is required for proposed alterations to existing openings such as fitting of new gates over 1m high.

- Solid timber panelled gates are generally only acceptable in the context of Arts and Crafts dwellings. Metal gates should be used at Victorian and Edwardian properties. These allow visual permeability between the public and private realms.
5.6  Listed Buildings

Contribution to Conservation Area

5.6.1 Malone Conservation Area contains a number of listed buildings which have been statutorily listed under Article 42 of the Planning (NI) Order 1991 as being of special architectural or historic interest. These buildings are identified within the appraisals for each of the Sub Areas.

Listed Building Consent

5.6.2 Once a building is listed, the consent of the Department is required for any works of alteration or extensions, including works to the interior that would affect its special character. Consent is also required for proposals to demolish. Protection includes fixtures and curtilage structures.

5.6.3 Applications for Listed Building Consent must be submitted to the Area Planning Office. It is recommended that owners of listed buildings should contact the Northern Ireland Environment Agency (NIEA) - Historic Buildings Unit, if they propose to carry out any works of alterations or repair to their buildings, to ensure that all works are executed to an acceptable standard.

Technical Information

5.6.4 ‘An Owner’s Guide’ prepared by NIEA is available on request. The booklet outlines relevant legislation, provides guidance on seeking advice from NIEA, discusses the availability of grant aid and contains advice on repairs and maintenance.

5.6.5 Technical Guides are also published by NIEA. These cover a range of subjects such as Roofs, External Walls, Windows and Doors and can be downloaded from the NIEA website.
5.7 Shop Fronts

5.7.1 A number of former dwellings in the Conservation Area have been converted throughout the years, either totally or in part, for commercial use. On the ground floors this has resulted, in some cases, in the loss of traditional fenestration and the installation of shop fronts, often insensitively designed.

5.7.2 There are three discrete groupings in the Conservation Area where shop fronts have been inserted into original residential properties viz. Sub Area A: Lisburn Road, nos. 112-146 and nos. 328-336. Sub Area I: Malone Road, nos. 31-35.

5.7.3 There are also two blocks of purpose built shops in Sub Area A: Lisburn Road at nos. 374-382 and nos. 384-396.

5.7.4 Where a change of use may be permitted, applicants should seek to retain the original facade, with fascia signs incorporated into the existing structural elements of the elevation. A canted bay window can be used effectively for display purposes.

5.7.5 In its consideration of new or replacement shop fronts, the Department will seek to promote and protect the character of the individual building.

5.7.6 The introduction of a new shop front needs careful consideration as it can give visual dominance to the ground floor of a property in a way which separates it from the rest of the building, degrading the building’s architectural value.

5.7.7 The shop front and fascia should be framed within the main architectural components of the building’s elevation, expressing, not obscuring, the structural elements of the existing facade. The new shop front should also complement the existing elevation in terms of solid-void relationship and the quality and colour of materials used.

- On account of the historical nature and context of existing properties within the Conservation Area, where shop fronts are proposed their design should generally be traditional in concept.

- Large uninterrupted expanses of glass are alien to the scale of residential buildings and give a visual over dominance to the ground floor.

- The structural elements and proportions of the elevation should be carried through to the ground floor, through use of substantial door and window framing.

- The fascia should be contained within the opening of the shop front; it should extend across to but not over the side pilasters or piers. Terminating corbels are often used to visually terminate the pilasters. These are also visually appropriate as they give the appearance of load bearing columns. Fascias should not obscure first floor window and string course detailing.

- A stall riser should be an integral part of a replacement shop front.

Advertisement and Signs

5.7.8 Signs should always be a considered element of a building’s elevation rather than an afterthought. Design, proportions and materials must be sensitive and appropriate to the overall architectural character and appearance of the property. If a sign is too large, its visual dominance will disturb the balance of an elevation as well as the relationship of one building to another.

5.7.9 The erection of box signs which extend across fascias and the erection of box signs that project perpendicularly from the face of buildings will not be acceptable.

5.7.10 Internal illumination of part or whole of box signage will not be permitted. Back lighting of individual letters or self illuminated individual letters on a background such as timber, brick, stone or render may be acceptable.
5.7.11 The use of hanging signs will also be favourably considered. Their dimensions and preferred vertical orientation should be appropriate to the height of the building and detailing of the frontage. They should be thin in profile.

5.7.12 Banner signs and large PVC advertising sheeting are not acceptable.

5.7.13 Advertising signage on the upper storeys of a building above ground floor fascia level, for example in window openings, will not be viewed favourably.

Security Shutters

5.7.14 The presence of roller shutters on shop fronts and display windows can have a deadening effect on the appearance of buildings and streetscape. Because there are groupings of retail and commercial properties within the Conservation Area, the Department’s concern will be to ensure that proposals involving the installation of security shutters do not detract from the character and appearance of the townscape.

5.7.15 Initial consideration should always be given as to whether a roller shutter is required. If security is judged necessary then other methods of achieving it should be investigated, such as laminated glass or internal or external grilles.

• Shutter boxes must not be fitted to or project from the face of a building. If their installation is proposed, the box should be located within the opening and concealed by the shop front.

• It is recommended that the roller shutter curtain should be located internally behind the shop window display. Perforated shutters should always be used.

Blinds / Awnings

5.7.16 Retractable blinds or awnings are traditional fittings on shop fronts. As well as offering shelter and protection, they can also provide an element of visual interest in the streetscape. In order not to detract from the character and appearance of the Conservation Area, proposals for awnings need to be handled carefully.

• A retractable blind should be an integral part of the shop front and it must not appear as an uncoordinated element.

• The blind box should be incorporated into the overall arrangement of the shop front taking account of its position, size, finish and operating mechanism.

• The fitting of blind boxes directly to a building’s facade will not be permitted.

• Boxes should not be positioned over individual windows of the original building.

• Fabric patterns could include the name of the establishment but product logos and advertisements will not be acceptable.

5.7.17 Fixed (non retractable) blinds – often plastic – are not suitable within the Conservation Area.
5.8 Other Considerations

To Let / For Sale Signs

5.8.1 A proliferation of temporary signs attached to, or within the grounds of properties, can lead to visual clutter and both individually and cumulatively have a detrimental impact on the Character and appearance of the Conservation Area; this is a particular problem in Sub Area B: Eglantine/Wellesley/Wellington. They are often large in scale and fixed to buildings, obscuring facades and important architectural detailing. They are often not taken down promptly after the sale or let has been agreed.

5.8.2 Under the advertisement regulations governing signage of this nature, only one sign is permitted.

5.8.3 The sign must be removed within 14 days of the sale or let.

5.8.4 The sign must be no more than 2 square metres; for a square board this would allow sides of 1.4m.

5.8.5 Boards joined together must be no more than 2.5 square metres; for square boards thus would allow sides of 1.12m.

5.8.6 The sign must not project more than 1m from the face of the building and its highest point should not be more than 5m above ground level.

5.8.7 If these rules are not adhered to, then an Advertisement Consent application is required. Failure to apply for such consent may result in enforcement action being taken to remove the sign.
Satellite Dishes / Television Antennae

5.8.8 The erection of a satellite dish requires planning permission. As a satellite dish can be very apparent and intrusive, extreme care should be taken when siting in order to avoid any position which would detract from the visual quality and appearance of the building and surrounding townscape.

5.8.9 Where possible it should be located to the rear of properties. It should not obscure architectural detailing and should be colour coded to blend with the wall surface on which it is mounted. Visual lightweight mesh or transparent designs can also be employed.

5.8.10 Care is also required when fitting aerials to chimney stacks or in other exposed positions as their presence can detract from the quality and appearance of a building and townscape, particularly when silhouetted against the skyline.

Views and Vistas

5.8.11 When new development of whatever nature is proposed for a property within the Conservation Area, consideration must always be given to its likely impact upon those existing views and vistas which form an integral part of the character of the built environment.

5.8.12 Because of the extensive size of the Conservation Area, each of the thirteen Sub Areas possesses a unique built environment derived from a special set of circumstances relating to topography, history, architecture, private domains and public realm. Appreciation of these existing townscapees depends on the ability of viewers to apprehend the locality from a number of different stand points. It is this ability to perceive by means of views and vistas that the inherent structure and pattern of townscapees is understood.

5.8.13 Proposed development wherever it is located and whatever it entails must not impose itself upon the existing environment thereby destroying and undermining views and vistas. A sensitive, respectful and integrationist approach to new development will go a considerable way to ensuring that proposals are contextually appropriate.
5.8.14 Some Sub Areas are better endowed than others in possessing elements which contribute to the historic quality of the public realm, for example, precast flags, granite kerbstones and stone setts. In some Sub Areas a considerable number of original tiled road name plates also remain. Because these portions of floorscape and items of street furniture contribute to the historic appearance of the Conservation Area, it is important that they are retained.

5.8.15 Where new surfaces are to be laid to pavements, subject to resources, proposals should be informed by historical research to determine traditional types of paving and retain historic surfaces where appropriate.

5.8.16 The design and location of present day directional road signs and road name plates could have an impact upon the visual amenity of the Conservation Area if not handled sensitively.

5.8.17 The Department will, therefore, seek to ensure that the design and positioning of proposed signage takes account of the character and appearance of the townscapes into which it is to be placed.

5.8.18 Street furniture should not result in physical obstruction and visual clutter. Items of street furniture should be based on historical research and appropriate / sensitive to the age and character of the area that they serve.
5.9 Proposed Works to Trees

5.9.1 Trees make an invaluable contribution to the character and appearance of the Conservation Area. They frame views and vistas (often having an impact on the spatial dynamics of paths and routes), and provide boundary frontage and definition. They are an intrinsic aspect of the spatial quality of plots. They define the boundaries of historic building plots, visually demarcate their spatial depth and provide a landscaped backdrop to the architectural compositions of dwellings and outbuildings. Taken together they provide soft edges to streets and variations of light and shade with changes in season and weather. They also form an invaluable habitat for wildlife.

5.9.2 Under Article 66A of the Planning (NI) Order 1991 anyone wishing to cut down, uproot, top or lop a tree within a Conservation Area must apply to the Department which has 6 weeks to consider the proposal and respond. Work cannot proceed until the Department has responded or the 6 week period has expired.

5.9.3 Wilfully destroying or damaging a tree constitutes an offence. Enforcement action may result in fines and the requirement to plant another tree of appropriate size and species.

5.9.4 Obviously the Department recognises that works to trees may be necessary from time to time due to growth or dieback.

5.9.5 It is important that where major works are to be undertaken these are carried out by a qualified tree surgeon.

5.9.6 If works are not carried out competently the works may result in decay (through fungi and bacteria) to the extent that the structural integrity of the tree can become compromised. Different species vary in the extent to which they can ward off decay after pruning.

5.9.7 A competent professional will ensure that the tree is surveyed, safety procedures carried out, disease is not introduced and damage to the tree (e.g. from ropes and climbing irons) does not occur.

Management and Maintenance

The main management works to trees is pruning (crown reduction, thinning or lifting). When undertaking works to trees the following factors should be taken into account:

- Pruning works should not adversely affect the structural integrity, sustained growth or aesthetic value of the tree. The amount of leaf bearing structure removed should be minimised.
- Pruning should occur preferably mid winter but at least after the summer when the tree has sufficient starch reserves to ward off fungal or bacterial attack. It should be restricted to healthy small diameter parts of the tree (at least two thirds of any cut diameter should consist of living tissue).
- In order to minimise the impact on the visual integrity of the tree, as a general rule, the wider the diameter of cut branches the fewer cuts there should be.
- On a mature tree the removal of branches which are close together should be avoided. Where a crown is to be thinned a balanced branch structure should be retained.
- If a crown is to be reduced there should still be a strong framework of healthy small diameter branches to permit a dense leaf cover in a visually balanced tree.
• Cuts should be made where the branches join to stems to avoid branch stubs.

• Pollarding will only be viewed favourably in exceptional circumstances for particular species.

• Works to trees (and hedges) should be timed to limit any potential adverse impact on wildlife (including the nesting season of birds and egg laying seasons of insects). Mid winter would be the ideal period.
Appendix 3: Summary of Key Planning Policy Documents

A number of current and emerging planning policy documents containing strategic, regional and local planning policy guidance are relevant to the Malone Conservation Area. Some of the current key documents are summarised briefly below to indicate the broad scope of the guidance. In addition there is a series of Information Leaflets published by the Department of the Environment which cover topics such as Demolition and Planning Control (Information Leaflet 9). Please refer to the Department’s Planning website for the most up to date documents [www.planningni.gov.uk](http://www.planningni.gov.uk).

Regional Development Strategy for Northern Ireland (DRD September 2001). This sets out the overall policy framework.


Addendum to PPS 6 – Areas of Townscape Character Creating Places (DOE August 2005)

PPS 6 is currently the most relevant planning policy statement for the conservation and enhancement of conservation areas. PPS 6 reinforces the need for a separate application for Conservation Area Consent for the demolition of unlisted buildings in a Conservation Area, in addition to any application for planning permission for redevelopment of the site. Both applications are likely to be determined concurrently so should be submitted together.
PPS 7 promotes sustainability and seeks to encourage quality residential development that is in harmony with its setting and which makes a positive contribution to the character and appearance of settlements. It seeks to achieve a high standard of design and layout in new housing development and Creating Places explains how this can be achieved. The addendum to PPS 7 (March 2008) provides additional policy advice for the extension and/or alteration of a house or flat. The second addendum to PPS 7 (August 2010) provides additional planning policy provisions on the protection of local character, environmental quality and residential amenity within established residential areas. It also sets out policy on the conversion of existing building to flats or apartments.

This statement includes detailed design guidelines for signs on commercial premises (including fascia signs, projecting signs, blinds and awnings, advertisements on upper floors, high level signs) and for offices in former residential properties.

Finally, the Draft Belfast Metropolitan Area Plan (BMAP) (DOE November 2004) includes local policies and proposals for the Belfast area. It will provide the statutory planning framework for the Metropolitan area, including Malone. Following consideration by the Department of the Planning Appeals Commission report on objections received in respect of the Draft Plan, the Department will proceed to adopt the Plan.
Appendix 4: Sources of Advice

Further information and advice relating to the Conservation and Enhancement of Malone Conservation Area, and conservation areas generally, is currently available from a number of sources. The key sources are listed below.

**DOE Planning**

The key contacts are the Conservation Officer and the Planning Officer for Malone. These can be contacted at:

Belfast Area Planning Office
Bedford House
16-22 Bedford Street
Belfast
BT2 7FD
Tel: 101
www.planningni.gov.uk

**Northern Ireland Environment Agency**

If the building is listed or affects the setting of a listed building pre application discussion should also involve the Northern Ireland Environment Agency: Historic Buildings Unit who can be contacted at:

Waterman House
5-33 Hill Street
Belfast
BT1 2LA
Tel: 028 90543095
www.doeni.gov.uk\niea

**Other Contacts**

Hearth Housing
www.hearth-housing.org.uk

Heritage Lottery Fund
www.hlf.org.uk

Institute of Historic Building Conservation
www.ihbc.org.uk

Save Britain’s Heritage
www.savebritainsheritage.org.uk

UK Association of Preservation Trusts
www.ukapt.org.uk

Ulster Architectural Heritage Society
www.uahs.org.uk

Victorian Society
www.victorian-society.org.uk
Appendix 5: Glossary

Acanthus: a stylized ornamental motif based on a characteristic Mediterranean plant with jagged leaves, Acanthus spinosus. It was first used by the Greeks in the 5th century BC on temple roof ornaments, on wall friezes, and on the capital of the Corinthian column.

Aedicule: an opening framed by two columns an entablature, and usually a pediment, placed against a wall, often containing a statue. Can contain a door i.e. aediced doorway.

Aggregate: material such as sand or small stones mixed with a binder (usually cement) to produce mortars and concrete.

Architrave: the lowest part of the entablature. The term is also commonly used to describe a moulded surround to any opening, but is usually applied to a door or window opening.

Art Deco: a style fashionable during the 1920s-30s.

Art Nouveau: the name of a shop opening in Paris in 1895 to sell objects of modern, i.e. non-period-imitation style, a movement away from imitation of the past. It was concerned mainly with decoration, and is characterised by flowing line and movement owing much to nature i.e. plant and wave forms. It had largely exhausted itself by 1914.

Arts & Crafts: late 19th century and earlier 20th century movement in architecture and furnishing based on the revival of traditional crafts and the use of natural materials, usually English “vernacular” in character.

Ashlar: Dressed stonework of any type, where the blocks have squared sides, carefully squared corners, and are laid in regular courses, usually with fine joints. The faces of the stones, called ashlars, are generally smooth and polished, but can be tooled, (see broached) or have a decorative treatment such as rock faced or vermiculated.

Ball-flower: An ornament in English Gothic architecture, resembling a ball placed within a circular flower, usually with either three or four petals. It is characteristic of the decorated style of the first quarter of the 14th century. It is supposed to be either an imitation of a pomegranate, or of a hawk’s bill.

Baluster: a moulded shaft, square or of lathe-turned form, in stone or wood and sometimes in metal, standing on a unifying footing and supporting the coping of a parapet or the handrail (also known as a banister) of a staircase.

Balustrade: a parapet or stair rail composed of uprights (balusters) carrying a coping or handrail, usually they are there for safety reasons e.g. at a balcony, but they can be used for simple separation as in parterre gardens.

Banding: a flat, raised strip running across a facade, often ornamented or in polychrome, and often coinciding with sills or floor levels denoting horizontal subdivisions of a building.

Batter: an inclined face on an external wall surface, most pronounced at the base.

Battlement: (also called a crenellation) in defensive architecture such as that of city walls or castles, comprises a parapet (i.e. a short wall), in which portions have been cut out at intervals to allow the discharge of arrows or other missiles.

Bell-flower: Classical floral motif of 3 or 5 narrow pointed petals in bell shape, carved or inlaid.

Bonnet hip tile: A tile that resembles a woman’s bonnet; used to cover the hip on a hip roof.

Bracket: Any projection from the face of a wall whose purpose is to support a structure or object.

Broach: at the point where an octagonal spire meets a square tower, the four angles of the tower not covered by the base of the spire are filled by an inclined mass of masonry which is the broach.

Buttress: a mass of masonry built against or projecting from a wall either to stabilise, from the lateral thrust of an arch roof or vault, or to enable the wall to be thinner. Different types can exist at corners, for example, angled, diagonal, or clasping. A flying buttress transmits the thrust of a wall by means of a half arch, downwards into a pier. The pier is usually surmounted by a pinnacle which increases stability and can also add grace and verticality to the structure.
Cames: grooved metal strip framing, usually of lead or zinc, for holding glass in lattice or patterned glazing, or in stained glass.

Campanile: a bell tower; implies free-standing.

Canted: Angled or cut-off corner, forming polygonal plan (e.g. canted bay-window).

Cantilever: a projecting beam supported by a weight on the other end.

Capital: the crowning feature or head of a column or pilaster.

Cartouche: an ornamental panel enclosed in scrolls.

Casement: a timber or metal frame of a window; can contain a number of panes, which is usually side-hung to open inwards or outwards.

Chevron: a zigzag moulding, usually Romanesque.

Classical Architecture: classical denotes superiority. Classicus was a title reserved for a superior member of Roman society. First applied to literature, the use of the term was expanded, to include the architecture of ancient Greece and Rome. Its origins lie in the way the Greeks constructed their first temples. The constructional elements of these first timber buildings were developed and adapted to stone construction. Respect for tradition saw the preservation of many of the timber details, used as decorative elements. A complex code evolved based on columns and beams which used an exact proportional system to correct the optical distortion which can result in buildings appearing to splay outwards or curve downwards.

Cogging: Course of projecting bricks laid diagonally to give a saw-like effect in a cornice or string-course.

Colonnade: any row of columns.

Colonnade: a small column, usually decorative.

Console: type of bracket or corbel, particularly one with a scroll –shaped profile: usually an ogee (S or inverted S curve) or double-ogee terminating in volutes (spirals) above and below. A console projects above one-half its height or less to support a window-head, cornice, shelf, or sculpture.

Corbel: a projecting block which supports a parapet or beam; often carved, particularly in Gothic Architecture, where heads and foliage are common. Corbelling, is building out by projecting over the block below. A corbel table is a projecting course of usually fairly flat stones, supported by a line of corbels.

Cornice: in Classic Architecture the top, projecting, horizontal division of the entablature. Also used to describe any projecting moulding at a wallhead, to denote an attic storey, and above windows, doors etc.

Coronet: (also helmets crowns etc) usually shown at the top (chief) of the shield, they proclaim status.

Coursing: laying stone - brick or block on a regular horizontal bed.

Crenellation: same as battlements. Traditionally seen as being defensive, recent research suggests that “a licence to crenelate” may have been granted more for heraldic reasons, as a mark of grace and favour. They can also be found on churches and collegiate buildings.

Crest: the device which sits on top of the coronet.

Dentil Course: rectangular projecting blocks (dentils), tightly spaced like teeth, usually below cornices (from Latin, Denticulus, a tooth). Dentilation simply refers to the presence of dentils on a building.

Diocletian window: a window, semicircular window or opening divided into three compartments by two vertical mullions.

Dog Tooth Course/Corbelling: Dog’s tooth corbelling refers to a course of brickwork which projects outwards in a series of forty-five degree angles, resembling dog’s teeth.
**Doric:** The most massive and probably the oldest of the orders. The Greek Doric had no base, the Romans added one. Shafts are fluted, numbers vary, but there are usually around twenty. The height of the column is between four-and-a-quarter and eight diameters. The entablature is around a quarter of the height of the order. Decoration is copied from timber construction, the cornice projects strongly; the frieze is divided into metopes and triglyphs. The architrave is usually plain.

**Dressings:** all embracing term, used to describe stones worked to a smooth face and used to form features such as string courses or window margins which contrasts with the surrounding facing material. Dressed stonework is any stone which has been cut to a smooth face. Stone dressings in a brick building are sometimes referred to as “accents.”

**Egg and dart:** eggs and arrow heads, representing life and death.

**Embattled:** prepared or fortified for battle.

**English Garden Wall bond:** a brick bond consisting of 3 – 7 rows of stretchers between rows of headers. Dressing is the cutting, or abrading down of a material to its finished size.

**Dutch gable:** the vertical part of the end wall of a building contained within the roof slope, usually triangular but can be any “roof” shape e.g. mansard; can also be non-functional i.e. sitting on a wallhead for effect; can also be elaborate. Dutch gable is a term used to describe any gable which is curved although it properly refers to a gable which has curved sides and a carved pediment at the top.

**Edwardian:** the period of the reign of King Edward VII 1901 -1910, which, with influence from Arts and Crafts and Art Nouveau, was less dependant on past styles and therefore produced a more simplistic, direct and human architecture, than the Victorian era.

**Entablature:** the upper part of an order, consisting of cornice, frieze and architrave; essentially the beam which spans between columns. Literally it means something laid upon a table, i.e. flat.

**Fanlight:** glazed area above door, designed to brighten the halls of Georgian Houses. Fanlights were often superb examples of craftsmanship and imaginative design and tended to reflect current fashion and technology. Initially timber, they became more delicate as technology improved to allow the use of metal.

**Fascia:** the broad, horizontal board over a shop front which carries the name of the shop; can be ornamental, with consoles and cornice. Also, a board carrying the rainwater gutter.

**Fillet:** a thin, flat band, running between mouldings, the purpose of which is to both separate and define them.

**Finial:** topmost featured ornament, freestanding above spire gable etc. The pineapple, which was known as the welcome fruit was a popular model for finials but so were acorns and pinecones, and it is sometimes difficult to distinguish between them without careful scrutiny.

**Flemish bond:** a brick bond where the courses consist of alternate headers and stretchers.

**Fretwork:** ornamental patterns consisting of continuous bands of fillets interlocking at right angles in key shaped patterns. The fillets can be incised, in relief, or painted.

**Frieze:** a decorated band on an internal wall below a cornice or the middle division of the entablature, usually heavily decorated.

**Gambrel:** a ridged roof finishing at each end on a small vertical gable below which the roof slopes to meet the gable wall. The shape is often described as resembling a horse’s hind leg.

**Gothic:** a style of architecture which predominated throughout Europe from 12th to early 16th centuries. Evolved from the Romanesque, it is characterised by the pointed arch, ribbed vaults and elaborate tracery window openings.
**Gothic Revival**: Gothic architecture never died, but it was only from the early 1800s that it began to re-emerge in a serious fashion. Gothic revival is noticeably different from its medieval predecessor, partly due to standards of craftsmanship etc., but also different building types were involved, i.e., hotels, railway stations etc.

**Half timbering**: A half-timbered building has exposed wood framing. The spaces between the wooden timbers are filled with plaster, brick, or stone.

**Harl / Harling**: A form of roughcast widely used throughout Scotland and the north of England, in which a mixture of an aggregate (usually small even-sized pebbles) and a binding material (traditionally sand and lime, latterly Portland cement) is dashed, or hurled (harled) on to a masonry wall. Specially designed curved trowels are normally used but other implements including brooms have sometimes been employed. Harling can be distinguished from the more generic term “render” by the fact that, very basically, you would expect a render to be a smoother finish applied directly by trowel or float. In traditional harls the aggregate is in the mix (wet dash) in non-traditional 20th century harls the aggregate is dashed on separately (dry dash). It is generally assumed that this type of render was designed to withstand severe weather conditions.

**Headers**: A brick or stone with its longer length set at right angles to the face of the wall, so that only its end appears on the face of the wall.

**Italianate**: The Italianate style of architecture was a distinct 19th-century phase in the history of Classical architecture. In the Italianate style, the models and architectural vocabulary of 16th-century Italian Renaissance architecture, which had served as inspiration for both Palladianism and Neoclassicism, were synthesized with picturesque aesthetics.

**Keystone**: The voussoir at the centre of the arch, often larger and decorated.

**Lancet Arch**: The lancet arch is a variety of pointed arch in which each of the arcs, or curves, of the arch have a radius longer than the width of the arch. It takes its name from being shaped like the tip of a lance.

**Lancet window**: Narrow, high window capped by a lancet, or acute, arch.

**Lead Cames**: Strips of lead used to hold the panes of glass of a leaded window.

**Lucare**: Small dormer in a spire or tower roof.

**Machicolation**: Gallery or parapet projected on corbels with floor openings through which missiles can be dropped.

**Mansard**: A roof with a double slope in which the top part is shallower.

**Metope**: The square space between triglyphs in a Doric frieze.

**Modern Movement**: 20th Century architectural movement (also called Modernism) that sought to sever all stylistic and historic links with the past.

**Modillion**: Small bracket, sometimes scrolled, sometimes clock-like, set at regular intervals in the soffit of a cornice.

**Monolithic**: A style of construction in which a building is carved, cast or excavated from a single piece of material.

**Moulding**: The profile given to a projection on a building such as a string course.

**Motifs**: Distinctive feature or dominant idea of design, composition etc.

**Mullion**: Upright member dividing the lights of a window.

**Neo Georgian**: The revived Georgian style that emerged in Britain at the beginning of the 20th Century. Versions of the Neo-Georgian style were commonly used in Britain for certain types of urban architecture until the late 1950s.

**Ogee**: A double curve shape composed of two curves in opposite directions (concave to convex) without a break; used on both roofs and arches and as a profile on mouldings.

**Oriel**: A bay window which projects from an upper floor only, normally carried on corbels.
Palladian: architecture which follows the ideas and principals of Andrea Palladio (1508-80), who started life as a stonemason, and became a famous architect in the western world. Basically, he adapted classical Roman architecture to suit the needs of the buildings of his own day.

Parapet: the upstand of a wall above another structure, such as a roof or terrace.

Parterre: formal garden laid out on a flat terrace, usually at the front of a house so that it is overlooked by the principle rooms on the first floor (parterre = on the ground). The intricate designs are usually picked out using low growing clipped shrubs, but some were devoid of plant material, the design being laid in coloured earths and gravel.

Pebble dash: mortar containing pebbles used as a wall-coating.

Pediment: classical form of corniced gable used at openings as well as a termination to roof structures. Usually triangular, occasionally semi-circular, can be open i.e. when the sloping sides stop short of the apex, or broken, when the base, for whatever reason, is incomplete. The apex stone is the topmost stone.

Pier: strong, solid masonry support.

Pilaster: the flat version of a column, consisting of a slim rectangle projecting from a wall.

Pinnacle: a small spire, usually pyramidal.

Polychrome: in many colours.

Portico: a porch in the form of a classical colonnade.

Portland cement: the most common form of cement available today. Grey in colour, it is reliable and achieves a hard set very rapidly.

Pulvinated: a term applied to a frieze (pulvinated frieze) which has a convex section i.e. which bulges outwards.

Purlin: a continuous horizontal timber running parallel to the ridge sometimes referred to as side timbers.

Quatrefoil: a representation of a flower with four petals or a leaf with four leaflets, especially in heraldry; in architecture a tracery or an ornament with four foils or lobes.

Queen Anne Revival: The Queen Anne Style in Britain means either the English Baroque architectural style roughly of the reign of Queen Anne (1702–14), or a revived form that was popular in the last quarter of the 19th century and the early decades of the 20th century.

Quoins: stones larger or better shaped, than those of which a wall is composed, used to form the corners of walls or door and window openings. Laid in an arrangement of headers and stretchers on alternate courses, this gives strength to the build, and allows the face work of the walling to tooth into the corner. If quoins project they are described as raised, and if provided with chamfered angles, rusticated.

Romanesque: architectural style that dominated in Europe during 10th - 12th centuries, preceded gothic; characterised by the use of the round arch, and massive walls and piers.

Romantic: A loose term embracing a variety of modes of architecture, often including Exotic Revival, Gothic Revival, Greek Revival style, Italianate style.

Rosemary tiles: cay plain tiles used on pitched roofs.

Roughcast: plaster of lime and gravel.

Rustication: treatment of masonry in a way which emphasises particular parts of a building. This can take the form of a natural looking roughness as the term implies which gives an impression of strength and is frequently used at the base of buildings, a practice common during the Renaissance and in Georgian architecture.

Stretcher: a brick laid with its long side to the face of the wall.

String course: a shallow moulding continued across a whole facade which may be defined by its position e.g. sill or impost course.
**Stucco:** originally an Italian plaster composed of gypsum, lime and some powdered marble. Slow setting and therefore easy to work, it sets very hard. During the 18th century, improvements were made to the mixture to allow it to be used on the exterior of buildings, latterly in imitation of stone.

**Tracery:** an ornamental pattern of stonework supporting the glazing in a Gothic or early Renaissance window.

**Triglyph:** the blocks with vertical grooves separating the metopes in a Doric frieze.

**Tripartite:** consisting of three parts.

**Trumeau:** a column supporting a tympanum of a doorway at its centre.

**Tudor:** the period of the reign of the Tudor monarchs (1485 to 1603), and the styles of architecture and design which prevailed during that time, characterised by timber and plaster decoration and a growing awareness of the social status to be attached to grand architecture.

**Tympanum:** the area enclosed by mouldings of a pediment or the lintel of a doorway and the arch above it, often richly carved or decorated.

**Venetian door/window:** a tripartite arrangement where the central opening is arched and taller than the two flanking openings which are flat topped.

**Vernacular:** an indigenous building constructed of locally available materials, to local detail, usually without the benefit of an architect.

**Victorian:** the period of the reign of Queen Victoria (1837 to 1901), and the styles of architecture and design that prevailed during that time. Characterised not so much by a style but by the way past styles were adapted, the use of new materials such as glass and cast iron, and building types e.g. stations, town halls and the suburban villa.

**Voussoir:** radiating wedge-shaped blocks forming the arch.
Appendix 6: Acknowledgements

John McIlhagga – Conservation Architect
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Ordnance Survey of Northern Ireland

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Appendix 7: Bibliography