

ULSTER ARCHITECTURAL HERITAGE SOCIETY

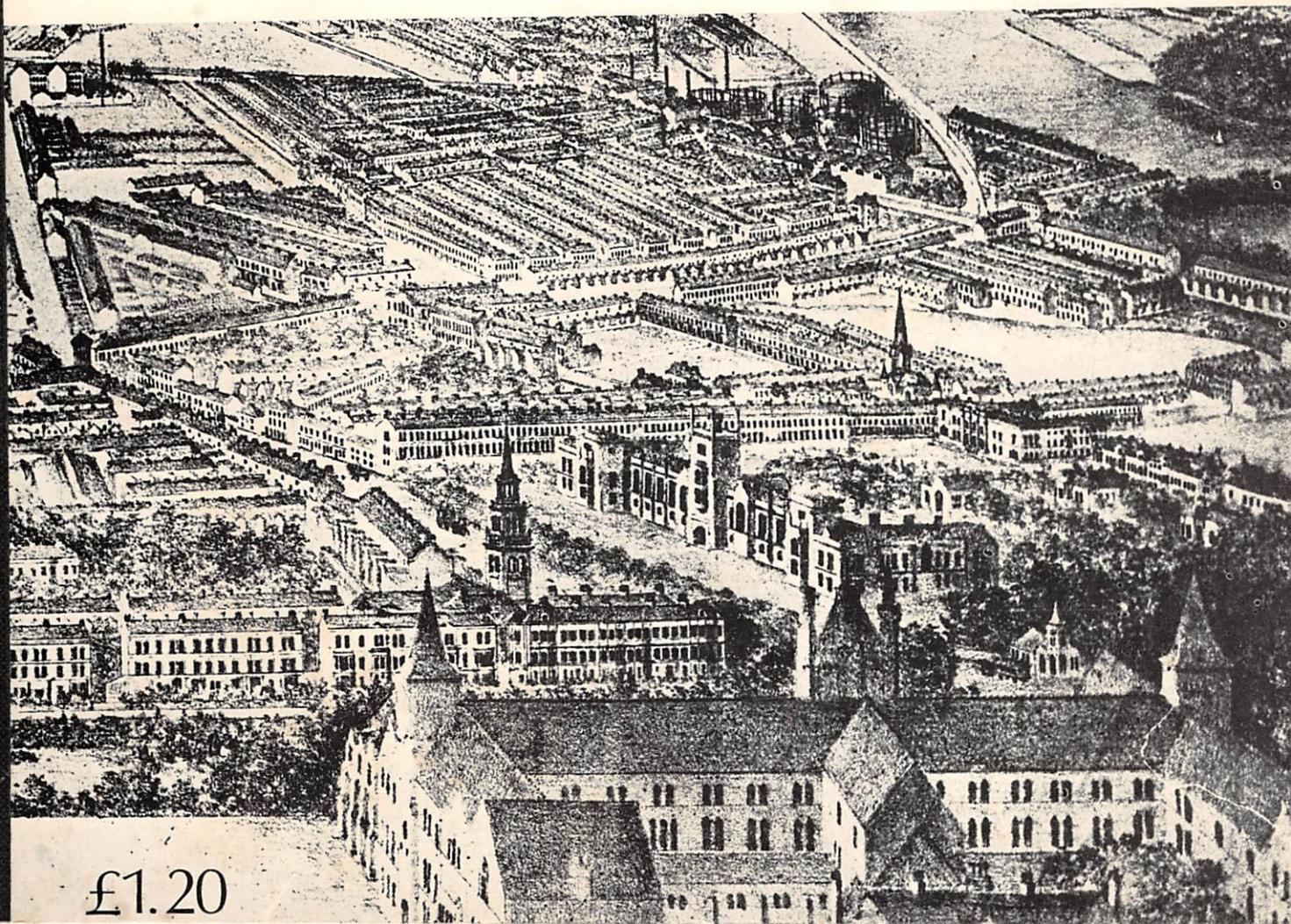
HISTORIC BUILDINGS
GROUPS OF BUILDINGS
AREAS OF ARCHITECTURAL IMPORTANCE

IN THE VICINITY OF THE

QUEEN'S UNIVERSITY

OF BELFAST

REVISED EDITION 1975



£1.20

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*The Vice-Chancellor's squirrel, storing up the nuts
of learning at Lennoxvale House (No. 106)*

Original edition compiled for the Society September 1968
by A.J. ROWAN and C.E.B. BRETT

Revised edition compiled for the Society February 1975
by HUGH DIXON and DAVID EVANS

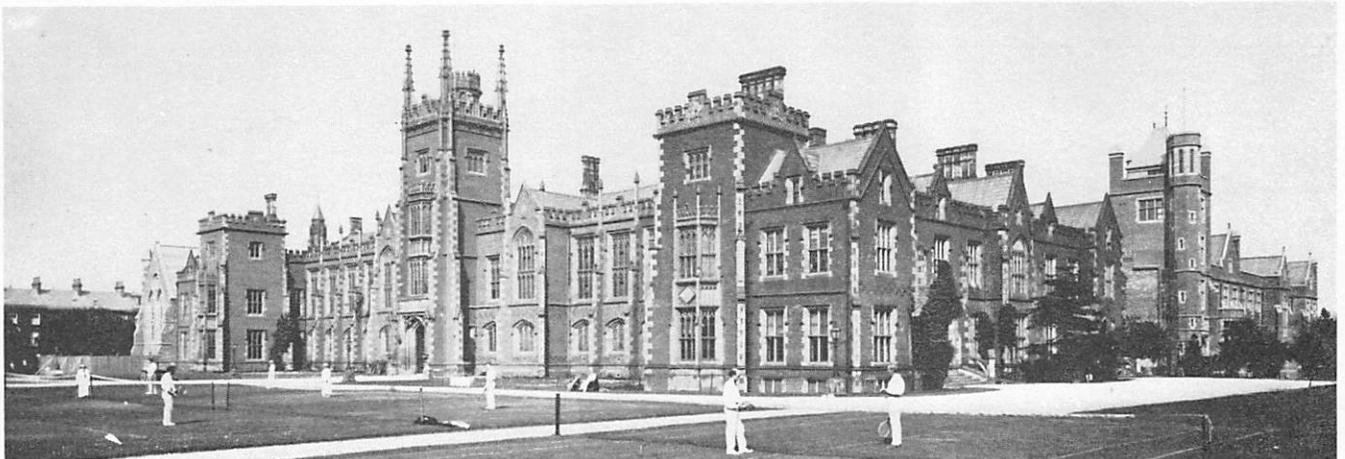
PREFACE

Soon after the formation of the Ulster Architectural Heritage Society in 1967, a number of members expressed concern about the future of the University area of Belfast. The University's Buildings Committee courteously agreed to meet representatives of the Society on 29th May, 1968. The Society drew attention to the state of certain buildings of distinction; suggested that increased consultation with other interested bodies and the public in connection with the University's plans might be desirable; and expressed the hope that everything possible would be done to ensure that new buildings commissioned by the University would be both so sited, and so designed, as to enhance rather than detract from the character of the area as a whole. The Vice Chancellor undertook that the University would bear in mind the points raised by the Society.

As no List of buildings of architectural importance within the area had ever been prepared, the Society volunteered to prepare one, and make it available to the University. Such a List was accordingly compiled, between May and September 1968, by Dr Alistair Rowan and C.E.B. Brett, in consultation with Robert Baxter, Desmond Hodges, Robert McKinstry, and Professor J.A. Potter. This proved to be a pioneering work of considerable significance for the future. The first published attempt to deal comprehensively with the architecture of any area in the province, it furnished the pattern for over twenty similar volumes covering different parts of Ulster produced by the Society between 1968 and 1974. Further volumes are in hand; and these unofficial Lists are at long last being complemented by the official Lists, compiled since 1969 on an extra-statutory basis, but now (since the Planning Order in Council of 1973) given statutory force, in course of preparation by the Historic Buildings Council and the Department of the Environment.

The original List for the Queen's area proved to be a work of measurable influence. The University authorities invited comments from the Society on a number of schemes in hand; certain proposals were re-assessed; rehabilitation work was undertaken on a number of the University's buildings, the most notable of these being the former Elmwood Church; the houses and terraces of Mount Charles; and the old College buildings proper. In several instances, colour-schemes furnished by the Society were carried out by the University. The process of consultation has continued; and while it must be acknowledged that the Society has not always seen eye to eye with the University either in the demolition of existing buildings, or in the siting and design of new ones, at least relations have remained friendly and courteous; and the Society is aware of the financial constraints to which Queen's (like every other University) has been subjected by the parsimony of those who hold its purse-strings.

There have been many changes in the area since 1968. A number of new problems have posed themselves. With increasing experience, the Society's listers have somewhat changed the format and emphasis of their productions. The value of much more liberal illustration has been established: entries have tended to be fuller and less cursory: a good deal more importance has come to be attached to thorough historical research and documentation. Although it is felt that the original pioneer List has weathered pretty well - it proved popular and influential, having been twice reprinted - nevertheless, it is considered by the Society that a completely new Second Edition - revised, up-dated, and much expanded - is likely to be of more service than a further reprint. Many new entries have been added; some buildings have been re-assessed in the light of experience; the geographical limits of the area have been more carefully defined. But the purpose of the List remains unchanged. The compilers of this new edition share with their predecessors the belief that the area has a rich, if too often unacknowledged, architectural heritage; and that the University is in a position to give a lead to the community as a whole by the example it sets in its handling of the buildings and the environment entrusted to its care.



The University photographed by Robert Welch about 1914, showing the Old Library and the old Physics block, both by W. H. Lynn, flanking Lanyon's original College.

ARRANGEMENT AND CLASSIFICATION

The geographical limits of the original List were not defined; in this edition attention has been concentrated on buildings within the Queen's precinct, as shown on the map on page 6. This 'precinct' was delineated in 1969 by agreement between the University and the civic authorities, after consultation with Belfast Design Partnership (who were responsible for the City Plan). Such an awkward area, pivoted about a narrow waist at the junction of the University and Stranmillis Roads, cannot readily be isolated, and buildings outside its boundary have been included where it is considered that they impinge on its architectural character (e.g. at Botanic Avenue, Assemblies College, City Hospital, Wellington Park and Malone Road). The treatment of these fringe areas must not, however, be considered comprehensive.

The entries are arranged approximately from north to south, dealing with areas first east and then west of the University Road-Malone Road line. To help with the location of entries an index of streets and principal buildings is included.

It is not suggested that all buildings listed must be retained in any development. Individual buildings are marked A when they are considered to be of outstanding merit or importance. Of these there are an unusually large number in the Queen's area. Those marked B are important and should be retained if at all possible. The rest are either buildings of sufficient importance to merit inclusion in any new scheme, or are comparatively modern buildings which should not, it was felt, be passed over without comment. It is sad but necessary to record that four groups of buildings which rated an A listing in 1968 have since disappeared, and only one of these losses was caused by bomb damage.

Groups marked G should wherever possible be retained although the buildings constituting a group may, individually, be of varying interest and importance. Some parts of the area may well be considered suitable for classification as conservation areas under the Planning Order (Northern Ireland) of 1973.



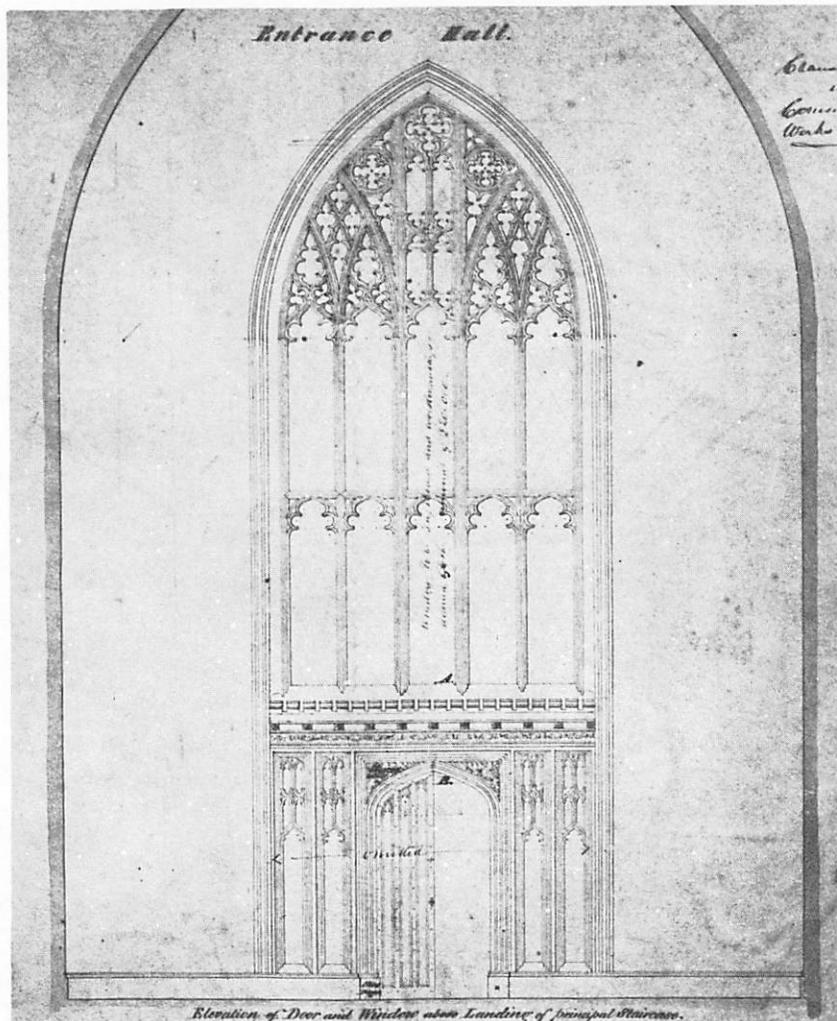
Disappearances: Elmwood church photographed in 1900. The Botanic Gardens gate-lodge, gone: Queen's Elms, gone: the University Post office block, gone; horse, cart and tram, all gone.

REFERENCES AND AUTHORITIES

The compilers of this edition, like those of the first, are indebted to Mr. S.T. Carleton, whose M.A. dissertation 'The Growth of South Belfast', submitted to the Queen's University in April 1967, proved an invaluable source for the dating of buildings.

Other sources consulted:

Architect	The Architect, files in the R.I.B.A. Library (1869 -)
Brett	Brett, C.E.B., Buildings of Belfast (1967)
Builder	The Builder (1843 -)
BN	The Building News (1855 -)
Dewar	Dewar, J., A History of Elmwood Church
Dixon	Dixon, H., Ulster Architecture 1800-1900 (Catalogue, 1972)
Dunlop	Dunlop, D., Life of W.J. Barre (1868)
DB	Dublin Builder (1859 - 1866)
Evans	Evans, E.E., Belfast: The site and the City, in Ulster Journal of Archaeology, 3rd series, Vol. VII, (1947)
Henderson	Henderson, J.W., Methodist College, Belfast (1939)
IB	Irish Builder (1867 -)
Jones	Jones, E., A Social Geography of Belfast (1960)
Larmour	Larmour, P., articles in Big A3 (Annual of Architecture Department, QUB (1973)
Marshall	Marshall, R., Methodist College, Belfast (1968)
McCracken	McCracken, E., The Palm House and Botanic Garden, Belfast (1971)
McKinstry	McKinstry, R., in Causeway (1971), pp. 27-37, 'Contemporary Architecture'
Millin	Millin, S., A History of the Second Congregation, Belfast (1900)
Moody & Beckett	Moody, T., and Beckett, J.C., A History of the Queen's University of Belfast (1957)
PRONI	Public Record Office of Northern Ireland
O'Laverty	O'Laverty, J., Diocese of Down and Connor, Vol. 2 (1880)
Young	Young, R.M., Belfast and the Province of Ulster (1909)



One of Lanyon's original drawings for the Old College.

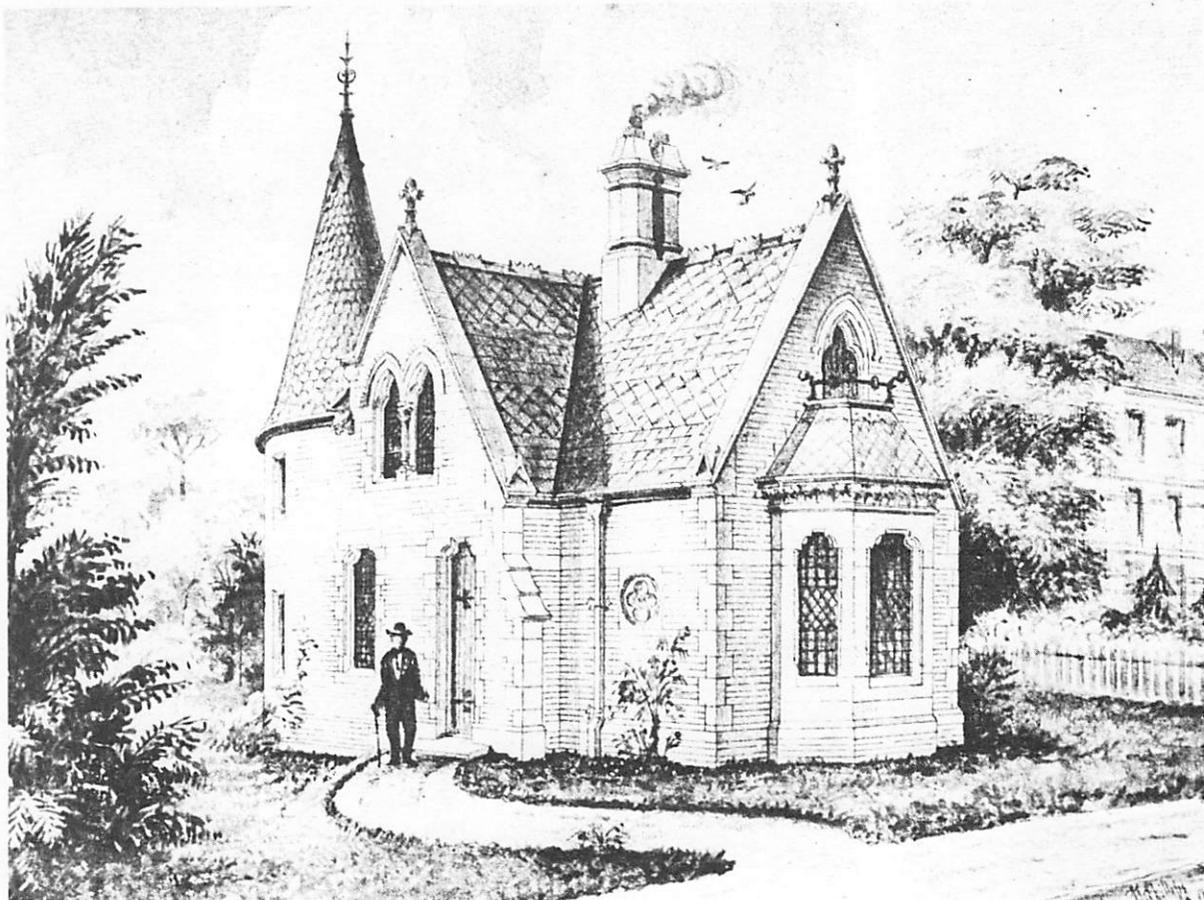
ACKNOWLEDGEMENTS

The compilers wish to thank the many people who have helped in the preparation of this List by supplying information and by allowing access to buildings and records. In particular, the Librarian and staff of the Linenhall Library and of the Queen's University Library; the Deputy Keeper and staff of the Public Record Office of Northern Ireland; Mr. Glyn Davies and Mr. Mark Nicol of the University's Capital Development Office; Mr. Noel Nesbitt of the Ulster Museum; Dr. Alistair Rowan for information from the Buildings of Ireland files; Mrs. Maitland Beith; Rev. Dr. A.L. Agnew; Mr. T.A.Houston; Mr. Paul Larmour; and Mr. C.E.B.Brett who, as one of the original compilers and as editor of this series, is responsible for much of the content and appearance of this new edition.

The Society's warm thanks are also due to some thirty professional firms with offices in the area covered by this List which have, between them, subscribed over £300. towards the cost of the publication and the generous number of illustrations it contains.

Finally, the compilers' thanks are due to all those who have helped with the illustrations. The bird's-eye view of Belfast on the front cover, by Daniel Hanna, 1883, is from the University Library. The picture of Elmwood church on page 3 is from Dewar's History; that of University Road Methodist church on page 40 from Dunlop's Life of W.J.Barre; the illustrations on page 5, and those from the R.J.Welch collection on pages 2; 21; a on page 23; a and b on page 35; d and e on page 40, are reproduced by permission of the Ulster Museum. The elevation on page 43 appears by permission of the Public Record Office; the map of the University precinct on page 6 by permission of the University Capital Development Officer. The drawing on page 46 is from the files of the Irish Builder in the National Library, Dublin.

The photographs at pages 13(c); 28(d,e); 32; 33(a,c); 35(c,f); 38(b,d,e); 40(a,b); 43(a,b,d,e,g,h); 45; and the view from the Old Library window on the back cover, are by Mr. John Gilbert. Those on pages 16(b,d); 28(a); 38(c); and 40(c), are by Messrs. P.McGuckin. That on page 23(a) is by Mr. R. McKinstry; those on pages 16(c) and 35(d) by Dr. D.MacMahon; those on pages 20(a,c) and 33(a) by Mr. N. Marshall; those on pages 20(b), 28(c,f,h), and 35(g) by Miss G.Pollock; those on pages 25(a,c) and 43(c) by Mr. P.J.Rankin; those on pages 35(e) and 38(a) by Miss D.Stephenson; those on pages 25(b) and 33(b) by Mr. R.T.Taggart; and that on page 4 by Mr. W.Ussher. To all of these the compilers' thanks are due; the remaining photographs they took themselves.



The Gate Lodge, College Gardens (No. 73) in 1879; can the artistic gentleman just emerging possibly be the architect, young Mr. John Lanyon?

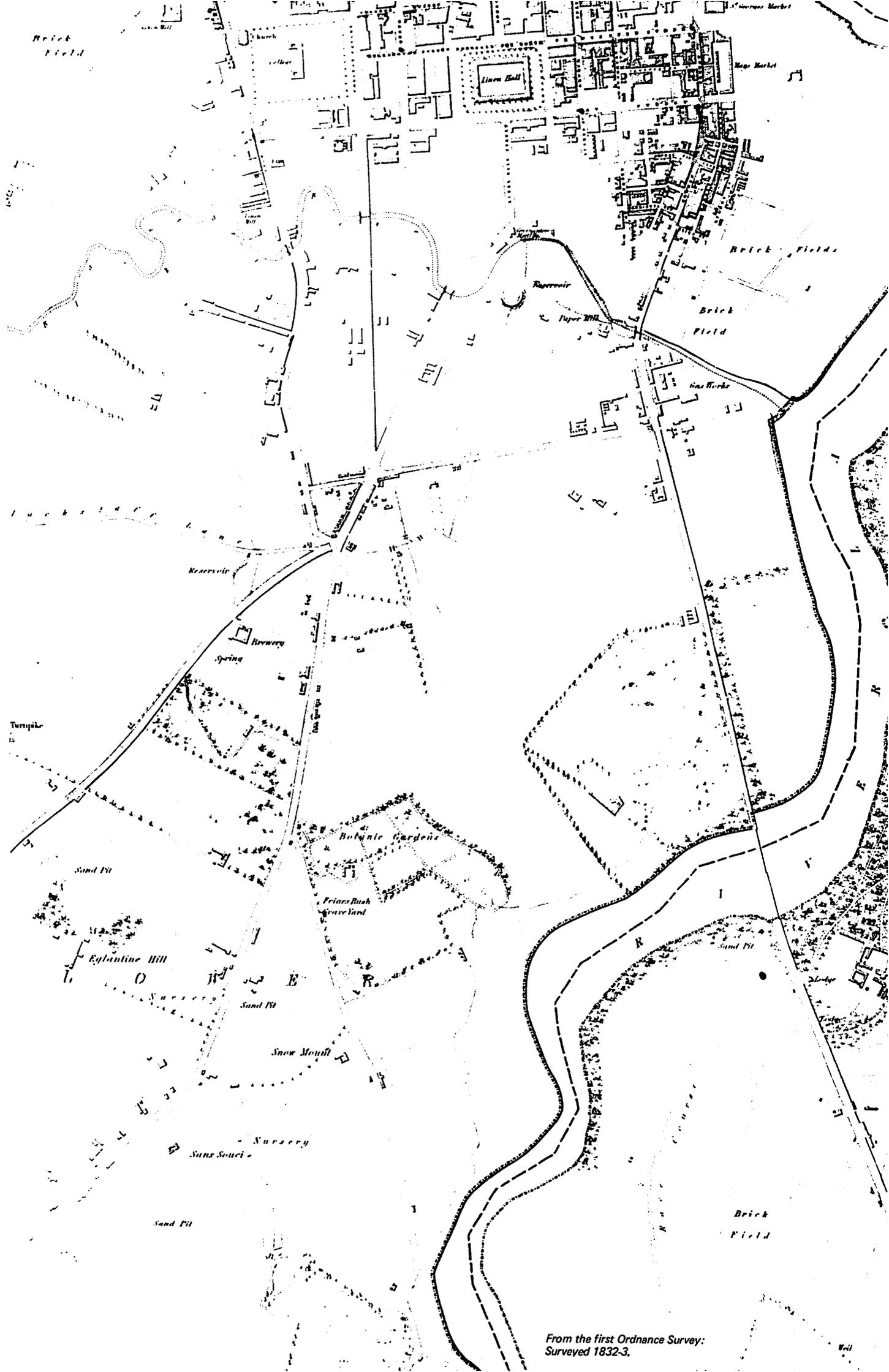
INTRODUCTION

The siting of the new Queen's College of Belfast, when it was granted a charter of Incorporation in 1846, was the subject of earnest controversy. An influential body of opinion led by the Rev. Henry Montgomery favoured extending Sir John Soane's Academical Institution on the lines of its original ambitious scheme; others, led by the Rev. Henry Cooke, urged a less industrial setting for the college with room for expansion and favoured the site adjoining the Botanic Gardens which could extend from the Malone Road to the River Lagan. Charles Lanyon, County Surveyor of Antrim, influenced the decision to build in the Malone area by maintaining that the Institution site would necessitate piling and that new buildings elsewhere would therefore be cheaper. Predictably, he was appointed architect for the new College later in 1846. Although the development of the Malone ridge had begun, it was significantly accelerated by the arrival of the College. The terraces which already existed along what became University Road, the arc of Upper Crescent and the villas of Mount Charles, were soon extended and linked to form continuous streets; running west, Claremont Street, Camden Street, and Fitzwilliam Street eventually joined the Lisburn Road, which was at the same period being ornamented with Tudor hospitals and the magnificence of Royal Terrace. To the east, the Crescent and Mount Charles developed individual spatial identities, while the formality of University Square contrasted happily with the more heterogeneous growth of University Street. But equal in importance to all this building work was the establishment of open spaces. The Botanic Gardens had been opened in 1827, providing one of the original magnets for the University. Queen's was soon followed by colleges for the Presbyterians (1853) and Methodists (1868), giving the area its agreeable collegiate identity with ample front lawns, planted borders and avenues of trees.

The attraction of suburban living reinforced the drift of population from the centre of town towards the new institutions, and soon the area became punctuated by the new churches of congregations formerly established in the older parts of the town. The Crescent, Elmwood, All Souls and Fisherwick churches are all examples of this development. The migration of some schools is similar, typified by the progress of Victoria College from Wellington Place, via Dublin Road, to Lower Crescent, and quite recently out to Cranmore Park. The character of the area as an academic borghetto has been further enriched by the arrival and growth of the Ulster Museum in the Botanic Gardens.

The attraction of the area to the south of Queen's, its relative isolation, and the way it developed, derive from its topographical circumstances. The Malone ridge, consisting of glacially deposited layers of sand, gravel and clay, meets the estuarine plains of Belfast at Bradbury Place. Along its agreeably undulating and well drained crest runs the Malone Road, the old road to the south; westward the ridge slopes gently to the bog meadows, and to the east it drops sharply to the Lagan. Along this privileged stretch of land mansions were established in comfortable estates and, though many were sub-divided during the course of the nineteenth century, full scale urban development was resisted. The Ordnance Survey map of 1863 shows the area south of Queen's still rural in character, while to the north the Belfast plain had already become densely urban. Today the Malone Road still retains something of that character. Tyrone House, Derryvolgie House, and Aquinas Hall are typical of the succession of ornate Victorian villas with large afforested gardens which blossomed discreetly along its west side. To the east, however, as Carleton shows, 'building was blocked by the Chlorine and Stranmillis properties and hindered by deep-stream erosion due to the springs which had earlier contributed to Belfast's water supply; thus Lennoxvale is a cul-de-sac like Holyrood and Notting Hill.' The loops at Sans Souci and Cleaver Park demonstrate the same influence. The inviolate heartland between the Malone and Stranmillis Roads now provides the setting for the Queen's Elms Hostels and the enchanting lakes of Lennoxvale House. Beyond, on the lower slopes of the ridge, richly detailed late Victorian terraces eventually enclosed the area, defining its edge and sealing its close-knit character.

Such building as occurred near Queen's between the wars was readily accommodated in the still generous supply of open space (for example, the garden of Elmwood House provided sites for the Agriculture and Geology buildings). In recent years the tiredness of old buildings, and the increasing demand for accommodation, particularly for the specialized needs of the University, has led to a wave of new developments encroaching on open space, and the refurbishing or replacement of old structures. Admittedly, it is difficult to carry out sympathetic redevelopment in an area already jangling with Victorian variation. Nor has the recent spate of terrorist bombings along the University Road been encouraging to those who would wish to keep their property freshly decorated and in good repair. Glazing bars have been lost, mouldings damaged and walls scarred. But there have also been several total disappearances: the losses of the Deaf and Dumb Institute (1843), the Stranmillis Road gatelodge to the Botanic Gardens (1877), and the original Queen's Elms (1859), were recorded in the 1968 List. Unfortunately the disappearance of other important groups must now be mentioned. Two University Road terraces, and the Mount Charles villas, have been badly damaged by bombing. It is hoped that sensitive restoration and in-filling can make good these losses. Far more serious have been the planned removal of Royal Terrace (for the Russell Court Hotel), the College Gardens terrace (for the Staff Club), and Chlorine Place on the Malone Road (for the current extension to the Keir Building).



Brick Field

Green Hall

Brick Market

Brick Fields

Brick Field

Iron Works

Reservoir

Brewery
Spring

Temple

Babine Gardens

Peters Bush
Graveland

Sand Pit

Eglantine Hill

Sand Pit

Snow Mould

Nursery

Sans Souci

Sand Pit

Brick Field

From the first Ordnance Survey:
Surveyed 1832-3.

Perhaps the most distressing aspect of development in the Queen's area has been the apparent lack of any coherent or readily recognizable policy for dealing with the older buildings. Development has been sporadic and visually uncoordinated. With the exception of Mount Charles (No. 22) and University Street (No. 31), none of the major areas or open spaces has remained untouched. The new University buildings in particular seem to show lack of sympathy both with their environment and very often with each other. The idea that the new buildings in any area might with advantage share the same materials as their neighbours seems not to have occurred to those concerned; and in the one place where it has happened, in College Park, the materials for the two new buildings are so at variance with the predominating character of the area as to give them the appearance of having been dropped from another country (which they were, in sections).

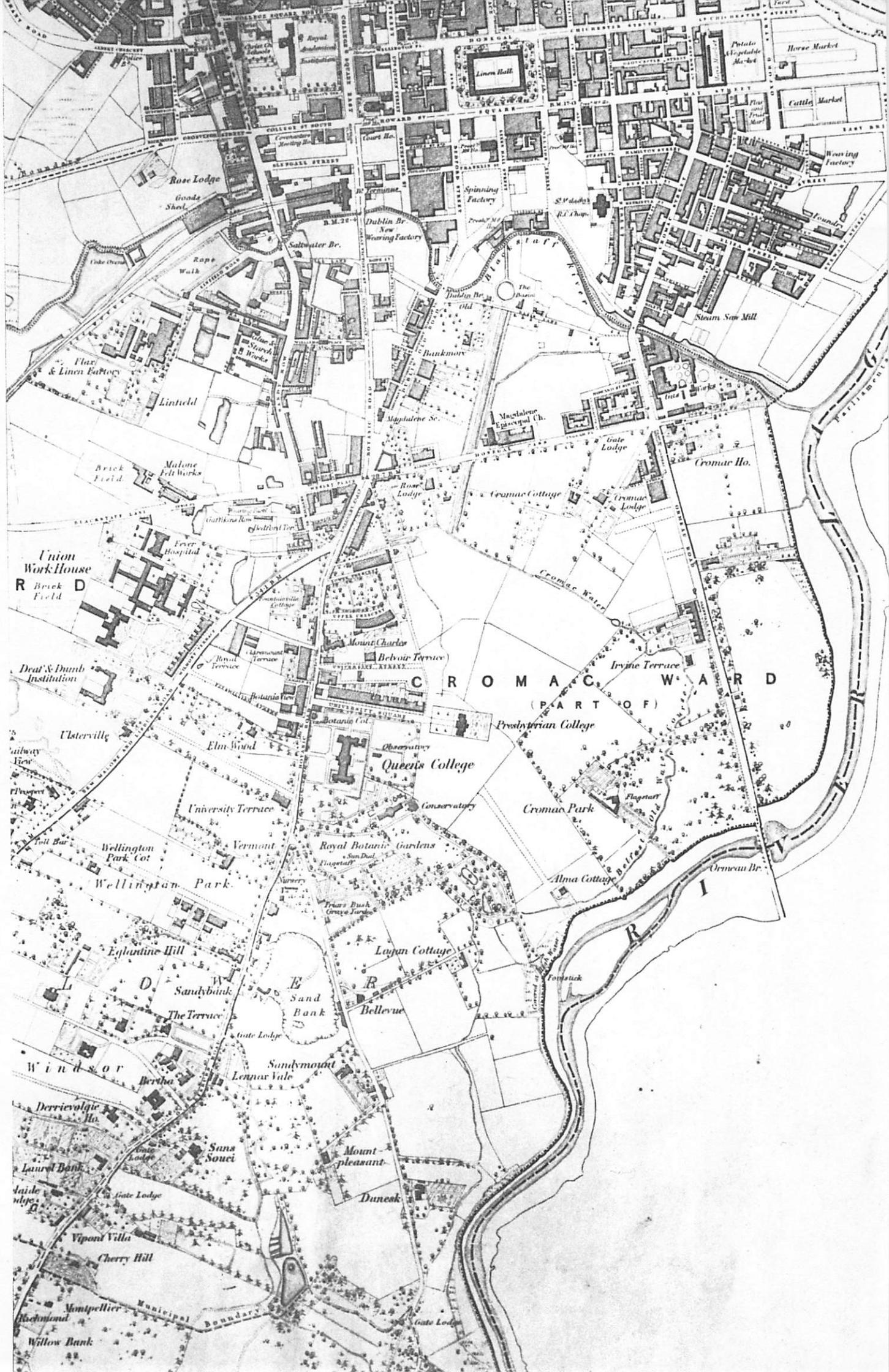
Yet there has been some excellent conservation work in Mount Charles, University Square (No. 35) and at the Elmwood Hall (No. 67). What is so worrying is that this can occur, apparently by luck rather than by conscious intent, side by side with the most feeble type of development. The Elmwood Church, sensitively remodelled and sumptuously decorated, has taken on a new lease of life as a concert hall. But look at its neighbours! On one side, across Elmwood Avenue, stands the Students' Union: a disappointing replacement for the Queen's Elms, a terrace which had been deliberately designed in 1859, in a purposely outmoded Tudor style, to respond to the Tudor front of the old College. The recent attack of Dutch elm disease has revealed all too decisively that, whatever the front of the Students' Union does achieve, it is not a response to the old college. (It is understood that the elms are to be replaced by other trees, which it is to be hoped will be both tall and thick.) The treatment of the other flank of the Elmwood Hall is, however, far worse. At the junction of College Gardens and University Road, forming a focus for Stranmillis Road, now stands a building which reflects in both its facades the lack of certainty surrounding its erection.

Queen's is the only institution in Ulster which offers a course for qualification to aspiring architects. As such, it has a positive duty to demonstrate a clear, coherent and unashamed policy of development, and to demand of its architects a high standard of design in the buildings it erects. This would be the case regardless of the University's situation, but must be particularly so when that situation is in an area which contains not only one of the highest concentrations of good Victorian building in Ireland, but also a large proportion of the attractive, open and tree-lined spaces in Belfast.

Some excellent work has been done, and is noted in this List. Many challenges remain and it is much to be hoped that the sympathetic and intelligent treatment of such buildings as Elmwood Church and the University Square houses in recent years marks a general change in attitude on the part of the University towards the restoration of historic buildings in the area. Lennoxvale, for example, presents an excellent opportunity for sensitive treatment. With the new Science Library tucked away neatly at one end, the road still appears little changed. In Chlorine Gardens, where the architecture is generally less imposing and certainly less unified, the growth of the modern University buildings has already made a marked impression. It appears both possible and desirable to develop modern departments behind the Lennoxvale houses, set low and running back to Chlorine Gardens: this would be far preferable to an erratic treatment of both streets.

A fair balance must, however, be struck in considering the record of the University over the past few years. Its good intentions are not in doubt; some wholly laudable achievements are noted in the List which follows; but also, some falls from grace. The University authorities may plead with justification, first, that their function is that of an educational establishment, not that of a preservation society; and second, that the funds placed at their disposal are all too exiguous. Both these arguments are valid, and must be respected. But the counter-arguments are not without force. Every institution which is the inheritor of buildings of merit is, ipso facto, the custodian of that inheritance for the benefit of future generations. Universities, as custodians both of learning and of culture, owe an especial duty to the larger community. What an outcry there would be if King's College, Cambridge, were to demolish its chapel to make way for a new library stack! Or if Magdalene College, Oxford, were to knock down the Folly Bridge Tower because it found it inconveniently expensive to maintain! But is not the Queen's University equally a trustee of the Old Library buildings, or the tower of Elmwood church? Equally, every learned institution which embarks on the erection of new permanent buildings owes a duty to the community to ensure that they enhance, rather than detract from, their environment.

These arguments may be accepted in principle, and yet leave room for many genuine differences of taste and of personal opinion. Certainly, many of the judgements contained in this survey will be disputed. Yet the compilers of this List, and the Society, may reasonably express the hope that the University will, in the light of the observations which follow, undertake a re-appraisal of its long-term architectural policies; that it will make a deliberate effort to eschew piecemeal and unco-ordinated developments; and that it will accept this whole survey as a genuine venture into the field of constructive criticism, motivated only by the desire that the University precinct should become one of which all the citizens of Belfast can be proud.

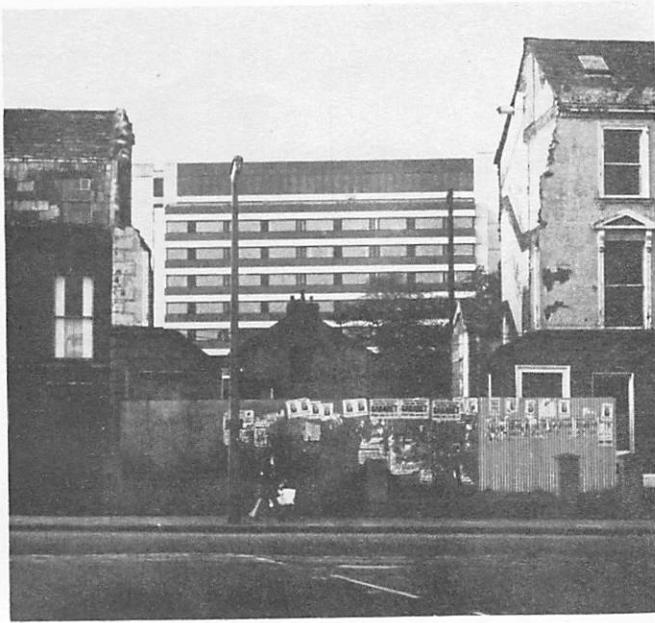


Map showing the Cromac Ward (part of) in Dublin, Ireland. The ward is bounded by the River Liffey to the east and the River Dodder to the west. Key locations and streets include:

- Streets:** College St, St. Andrew's St, St. James's St, St. John's St, St. Peter's St, St. Paul's St, St. Mary's St, St. Anne's St, St. Elizabeth's St, St. George's St, St. Nicholas St, St. James's St, St. John's St, St. Peter's St, St. Paul's St, St. Mary's St, St. Anne's St, St. Elizabeth's St, St. George's St, St. Nicholas St.
- Buildings and Landmarks:** Linen Hall, Spinning Factory, Weaving Factory, Steam Saw Mill, Cromac Ho., Cromac Cottage, Cromac Lodge, Cromac Water, Cromac Park, Flagstaff, Alma Cottage, Mount Pleasant, Dunesk, Gate Lodge, Sandymount, Lennax Vale, Sandbank, Bellevue, Lagan Cottage, Sandymount, Lennax Vale, Sandbank, Bellevue, Lagan Cottage, Sandymount, Lennax Vale, Sandbank, Bellevue, Lagan Cottage.
- Parks and Open Spaces:** Wellington Park, University Terrace, Sandymount Park, Sandbank, Bellevue, Lagan Cottage, Sandymount, Lennax Vale, Sandbank, Bellevue, Lagan Cottage.
- Other Features:** Union Workhouse, Deaf & Dumb Institution, Elm Wood, Royal Botanic Gardens, Queen's College, Conservatory, Royal Botanic Gardens, Sandbank, Bellevue, Lagan Cottage, Sandymount, Lennax Vale, Sandbank, Bellevue, Lagan Cottage.

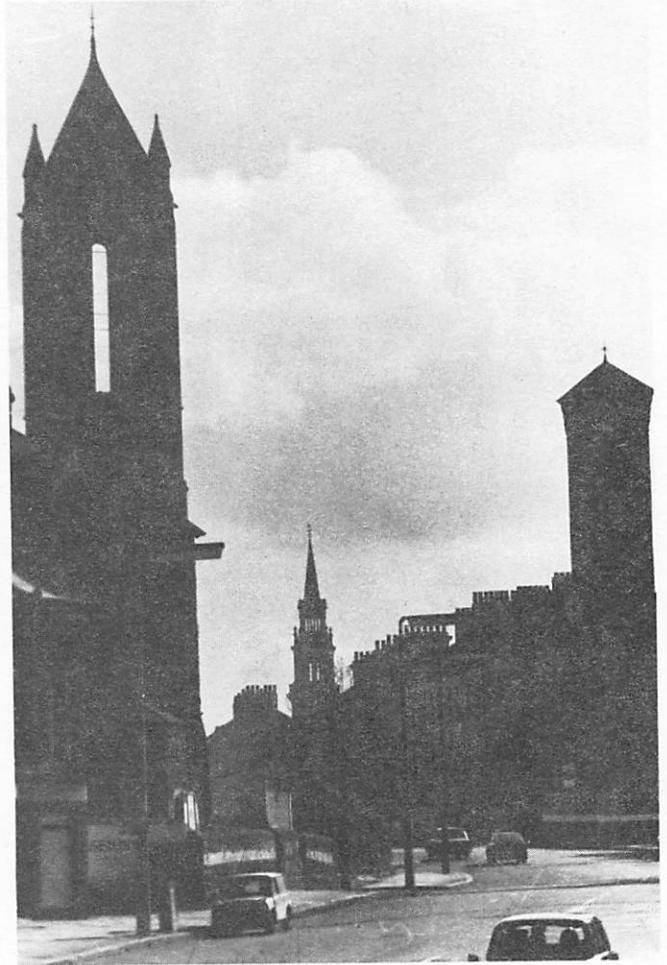
No.	Building	Class	Date, Type, Architect, etc.	References
1	UPPER and LOWER CRESCENTS	G	The two imposing terraces, one straight and one concave, were designed to contain a green square in which first the Crescent Presbyterian Church and then the incongruous red brick classroom block were later unceremoniously dumped. Nevertheless, both the green space and the rows of trees around it are important on the edge of an entirely built-up area.	
2	UPPER CRESCENT Nos. 7 - 16	A	1846, James Corry, builder. The grandest Neo-Classical 'Nash terrace' in Ulster. Ten three-storey houses grouped in a concave terrace with the centre and ends emphasised by semi-engaged giant order Corinthian columns, and high attics with balustrades. The interior plan is a standard 18th century one with attractive top-lit landings to the stairs. Apart from the poor state of the cornice at Nos. 11, 12 and 13 and some of the chimney stacks, the group is well preserved and unspoiled by structural alterations; it would gain immensely from a unified painting scheme. The design of the pierced parapet wall resembles that at Ballywalter in Co. Down, suggesting that Charles Lanyon may have been the architect.	Brett p. 28
3	UPPER CRESCENT Nos. 4, 5 and 6	G	No. 6, 1869; Nos. 4 and 5, 1879. A handsome three-storey stucco terrace with corner quoins; important in its relation to the rest of the Crescent.	Carleton
4	UPPER CRESCENT No. 1 and No. 28 University Road	B	Good three-storey, stucco, corner composition binding the line of University Road to that of Upper Crescent. Damaged in the bomb which destroyed No. 30 University Road, and still unrepaired. Its high standard of stucco decoration has been enlivened by consistently good sympathetic colour schemes in recent years. Nos. 2 and 3 have disappeared, leaving a grey wall screening a car park. A good piece of infill might incorporate a concealed car park and at the same time restore the frontage line between Nos. 1 and 4.	
5	LOWER CRESCENT Nos. 1 - 11 and No. 12	B	1852; James Corry, builder. A similar scheme to Upper Crescent but on a straight line, with Corinthian pilasters and half columns. It has suffered more alterations than Upper Crescent, especially about the attic windows, and is also badly in need of a good unified colour scheme. No. 12 is a skilful, unassertive infilling of 1878.	Brett p. 28
6	LOWER CRESCENT No. 13 Regency Hotel		1876; Neo-French-Mannerist block with emphatic stucco mouldings.	Carleton
7	OLD VICTORIA COLLEGE, Lower Crescent		1873-4, Young and Mackenzie, architects. A gaunt, three-storey block of brown Scrabo stone, with intentionally asymmetrical facades, tapering chimneys, and brooding, sculptural presence. The skyline has been spoiled by modern dormers and slap-dash capping of the chimneys.	Architect, XI 1874 p. 15, XII 1874 p. 304 D2194/2/2 Additions 1879
8	CRESCENT PRESBYTERIAN CHURCH	A	1885-1887. John Bennie Wilson of Glasgow, architect. One of the best churches in Belfast, a remarkable three-dimensional composition in red and buff sandstone with excellent details. Its superb bell tower, derived like the rest of the church from French 13th century forms, makes an essential contribution to the townscape of this part of the city. Each bay of the nave is divided into two storeys of paired lancets, but the upper pair are spread by the intrusion of a higher rose window producing an effective, restless rhythm. From the lawn side the appearance of the church is spoilt by the encroachment of a modern classroom block. If the importance of this pleasant, tree-lined space is to be realised, every attempt should be made to resite this accommodation. The portico is unexpectedly inscribed with the words 'AXPIE OY AN EAGH' ('Until he cometh') no doubt to entice into the fold passing classical scholars attending the university.	Brett p. 43 Young p. 116 Architect, 23 Sept. 1887 p. 176
9	University Road West side: KING WILLIAM PARK		An important little triangle of greenery - the first sign of vegetation to the traveller from the middle of town - at the junction of Lisburn Road and University Road. Reputedly one of the mass graves used in the cholera	

No.	Building	Class	Date, Type, Architect, etc.	References
9	University Road West side KING WILLIAM PARK (Continued)		epidemics of the mid-19th century, it is of both hygienic and environmental importance that it should retain its lawn and pleasant clump of lime trees. The light blue shelter, with fish-scale tiles, has suffered some literary additions. The standard Corporation park sign would be inappropriate if it were not so funny; is it really necessary in such a small space to exhort people not to swim, exercise their beasts of burden, catch fish, improperly fasten their boats or set snares?	
10	MORAVIAN CHURCH University Road West side	B	1887; a pleasing small church in Scrabo stone, with red sandstone trim, making maximum use of a number of simple features to create a picturesque and architecturally well-integrated group on an important corner site. The five-bay buttressed hall is raised on a high basement and reached by a flight of steps; this rises across the tower-and-gable facade, which gains further idiosyncrasy from the single buttress which thrusts up between two lancets towards the seven tangent circles of the main gable window tracery. Its pinnacled tower, with those of the Methodist and Crescent churches, make up a dramatic skyline group, especially in misty views from Shaftesbury Square. The handling of the late medieval details is reminiscent of the work of Robert Magill Young (compare with Presbyterian Church, Derryvolgie Avenue).	Carleton
11	UNIVERSITY ROAD Nos. 7, 9, 11 (Fountainville Terrace)	B	1840-2. A handsome three-storey terrace of three-bay houses (one brick, two now stuccoed) of late 'Georgian' proportions with good Neo-Greek bollards and railings. Complete and unspoiled.	Carleton
12	METHODIST CHURCH University Road	A	1865; W.J.Barre, architect. An exceptionally vigorous tribute to the influence of John Ruskin's admiration for the polychrome architecture of Venice and Lombardy. The external composition is a simplified version of Lynn's Sinclair Seamen's Church, Corporation Street (1857), with a giddily slender companile dominating the street junction. The use of the materials, red, yellow and blue brick with stone, is much more adventurous; and the aggressive asymmetry of the facades, with features like the slanting arrangement of the windows reflecting the rise of the stairs within, demonstrates the 'honesty' of mid-Victorian design and construction methods. The rectangular interior with U-shaped gallery focusing on the high pulpit is conservative in plan but richly furnished with dark, polished wood, cast and wrought iron, and stone-carved vegetation about the windows. Windows damaged by bomb across the road in 1973.	Brett p. 32 D. Dunlop, Life of W.J.Barre, 1868 with photograph IB VI 1963 p.197
13	UNIVERSITY ROAD Nos. 23 - 31 (Crescent Terrace)	B	No. 23, 1866; others, 1868. Brick and stucco terrace of five houses with shops below. Unfortunately, not all the shops are as attractive as the excellent, Ionic columned front of Grattan & Co., at No. 31, nor as internally atmospheric as J. Rath's at No. 29.	Carleton
14	UNIVERSITY ROAD Nos. 33 - 41 and No. 2 Claremont Street (Prospect Terrace)	B	1848. Once an imposing three-storey stucco terrace of five houses, with good dentil cornice, triangular-pedimented aedicules to first floor windows, and Doric pilastered porches on the rusticated ground floor. Nos. 39 and 41 lost their porches before 1973, and then were themselves lost as a result of bombing in May 1973. The rest of the terrace would gain immeasurably from a sympathetic painting scheme, which should include the front gate piers and wall. The group is important in closing the view from Mount Charles. Before the bomb, the vista up University Street was also closed. Now there is unfortunately a view of the Russell Court Hotel. It is greatly to be hoped that the two bombed houses will soon be appropriately replaced.	Carleton
15	UNIVERSITY ROAD Nos. 43 - 47		c. 1830. Terrace of two-storey brick houses with double-pitched 'Mansard' roofs and curious recessed dormers. Almost all the glazing bars have been removed as a result of bomb damage. The neighbouring four-bay, three-storey brick block, Nos. 49 - 51, a discreet composition showing the influence of Soane's Academical Institution, has been replaced by an impersonal modern bank which, while	Carleton



a

- a Bomed site between 37 and 43 University Street (No. 14) with Russell Court Hotel leering through the gap.
 b Victorian skyline; from left to right, Crescent church (No. 8) Elmwood church (No. 67), and University Road Methodist Church (No. 12). Dreaming spires?
 c Lower Crescent (No. 5).



b

c



No.	Building	Class	Date, Type, Architect, etc.	References
15	UNIVERSITY ROAD Nos. 43 - 47 (Continued)		meticulously observing the scale and siting of the old building, totally disregards the rhythm of its facade.	
16	UNIVERSITY ROAD Nos. 53 - 59 (Botanic View Terrace)	B	1840-3. Terrace of three-storey, two-bay stucco houses of Georgian proportions with channelled rustication on the ground floor and good porch aedicules. The treatment of the ground floor windows of Nos. 57 - 59 in a recent shop conversion is most unsympathetic. The block would gain from a unified painting scheme.	Carleton
17	UNIVERSITY ROAD Nos. 61 - 65 (Botanic View Terrace)	B	1840-1. Terrace similar to Nos. 53 - 59, slightly lower and smaller in scale, retaining all its glazing bars and well painted. With the previous terrace, it performs the important function of closing the view from University Square.	Carleton
18	UNIVERSITY ROAD Nos. 67 and 69 with No. 1 Fitzwilliam Street	B	1852. Neatly designed two-storey corner block of dark brick, showing two-bay and three-bay fronts with doors and fanlights to both streets. Most of the glazing bars are intact.	Carleton
19	UNIVERSITY ROAD Nos. 71 - 75 (Fitzwilliam Place)	B	1846-8. Terrace of three two-storey three-bay stucco villas, bound together by a strong cornice and pilasters. The windows have moulded surrounds and the doorways hollowed pilasters, corbel brackets and architraves. Painted sympathetically, as they have been by the University, they make a good little Neo-classical composition. Set back from the street line behind the lawns of an enclosed garden, they expose the neighbourly facade of No. 1 Fitzwilliam Street. On the other side, the Students' Union (1966, Ostick and Williams, architects) retains the scale of its predecessor and, therefore, continues the tall-and-short double act with Fitzwilliam Place which the original Queen's Elms (1859, Thomas Jackson, architect) had begun. Otherwise the Union is disappointing. Its flat silhouette falls where the Elms' 'Jacobethan' succeeded in providing a response to the Tudor front of the University. The disposition of the building on the site is also unhappy, creating a piazza open to the dust and wind of Elmwood Avenue, and damaging the possibility of a quadrangular development towards Fitzwilliam Place.	Carleton Brett p. 36
20	UNIVERSITY ROAD East side Nos. 58 and 40 with No. 1 Mount Charles	B	1854. Good, three-storey, stucco Italianate block on an awkward but important site, grouping both with University Road and Mount Charles. Severe rusticated ground floor with porticos of panelled pillars. Bracketed architraves and hollowed pilasters to first floor windows. The second floor windows have moulded frames and retain their glazing bars. Superficially damaged by the bomb which destroyed Nos. 39, 41 opposite. (See No. 14). Apparently by the same designer as Nos. 33 - 37.	Carleton
21	UNIVERSITY ROAD Nos. 42 - 48	B;G	c. 1845. Two-storey stucco terrace with gabled dormers (except No. 46) and three-bay ground floors; two bays above. This group unpretentiously toes the line of University Road between University Street and University Square. Interiors of Nos. 46 and 48 sympathetically remodelled in 1974 for use as post-graduate institute, with seminar accommodation.	Carleton
22	MOUNT CHARLES	G	An important Victorian development of quality and charm. The sense of enclosure created by the converging building lines is essential to the character of this urban space, as are the court-like central garden, the stone gate piers, and the trees. Forrest Reid's 'Apostate' (1926) gives a literary portrait of life in this enclave, where he spent his childhood.	
23	MOUNT CHARLES North side Nos. 2, 4 and 6	A	1842. Three two-storey, three-bay stucco Greek Revival villas, with shallow strip pilasters at the corners and good Doric porches (that at No. 6 removed 1968). Nos. 2 and 4 linked by an attractive battlemented wall. Of exceptional merit, they were excellently restored and decorated by the University following bomb damage in 1973. But alas, No. 2 has been extremely badly damaged by another bomb in 1974; it is hoped that the University will persevere in its admirable attempt to retain this good group.	Brett p. 28 Datestone

No.	Building	Class	Date, Type, Architect, etc.	References
24	MOUNT CHARLES North side Nos. 8 - 16	B	1859. Alexander McAllister, architect. Three-storey brick terrace with string courses at window-sill level, a high stucco freize, and ample ground floor canted bays between Ionic columned entrance doors. Among the first houses in Belfast to be fitted with bathrooms.	D.B., I, 1 May 1859, p. 55 Brett p.36
25	MOUNT CHARLES North side Nos. 18 - 24	B	1869. High four-storey brick terrace with full-height canted bays rising into typically Scottish, five-sided dormers. Curiously, there are no windows above the entrance doorways, which have fine console brackets in stucco and a dentil frieze which continues round the ground floor windows. An excellent and unusual design which deserves (and badly needs) painting.	Carleton
26	MOUNT CHARLES North side Nos. 26 - 50		1892-4. Attractive brick terrace in the Anglo-Dutch style popularised by Norman Shaw, gabled, repeating in units of three, and skilfully designed to fit a falling site.	Carleton
27	MOUNT CHARLES South side Nos. 3 - 19	A	1859, Alexander McAllister, architect. Handsome brick terrace with stucco bay windows on the ground floor much the same as Nos. 8 - 16 opposite, with horizontally halved sashes on the first floor and 8-pane sashes above. The narrow site obliges the rear facade to acknowledge the architectural character of University Street - which it does as a brilliant false-front screen with regular windows imposed on alternating gable ends and open yards. Entirely owned by the University, the terrace has in recent years gained from a good, unified decorative scheme.	D.B., I., 1859, p. 55
28	BOTANIC AVENUE North of University Street - only the west side, south of Lower Crescent is within the Queen's precinct.	G	A variegated street of, on the whole, genial and harmonious shops and dwellings spoilt in places by neglect - William Batt's Romanesque Reformed Presbyterian church of 1874 at Cameron Street was never a great beauty, but in its present derelict condition is an eyesore. Nevertheless, the pleasant character of the street is retained and unified by its ample, tree-lined pavements. Following recent bomb destruction, there has been some unsympathetic rebuilding on the east side.	IB 16 pp. 312, 320, 15 Nov. 1874
29	BOTANIC AVENUE West side Nos. 47, 49		c. 1880. Two houses in a substantial Victorian terrace with canted bays, and excellent stone doorways with pediments, scrolls and flanking columns.	Carleton
30	BOTANIC AVENUE East side Nos. 96 and 98 with	B	c. 1888. A good arts-and-crafts two-storey corner composition of red brick with half timber gables above. The University Street facade is particularly handsome, with a canted bay and prominent chimney-breast flanking the entrance. Enlivening details include: painted brackets supporting the timbered portions; terra cotta panels; pierced decorative air bricks, a single-storey bay jutting at an angle to acknowledge the cross roads; and, at India Street, a curved end which reveals a lively variety of window and door openings. The rubbed brick finish at 'The Gables' is unnecessary, and the flat-roofed porch curiously inappropriate - here, if anywhere, there ought to be a gable!	Carleton
31	UNIVERSITY STREET from University Road to Botanic Avenue	B;G	A pleasantly varied street of two- and three-storey brick terraces, relieved occasionally by paint and stucco. Building developed eastward from University Road from the time of the opening of Queen's: Nos. 1 - 3, 1848; Nos. 2 - 10, 1854-60; No. 19, 1858; the rest after 1860. There is much attraction in the variety of window and doorway styles. Nos. 1 - 3 and 2 - 4 have standard six-pane sashes; Nos. 6 - 10 margin-paned sashes; and Nos. 28 - 42 horizontally quartered windows. Many of the doorways have the clumsy charm characteristic of the least earnest Greek-revival. Pediments, cornices, architraves, dentils, consoles and hollowed pilasters are played in several harmonies, though perhaps most arresting are the Greco-Egyptian doorways at Nos. 39, 41, 47, 49 and 51, with severely plain, slanting sides, gorge cornices, and floppy acroteria. But it is not merely as Belfast's answer to 'The Valley of the Kings' that the street deserves respect; its unified strength dominates the variety of its components, including the increasingly unsympathetic modern insertions, doors and dormers. That strength should not be overtried.	Carleton Moody and Beckett p. 153



a



c



b



d

a 18-24, Mount Charles (No. 25)
 b 3-19 Mount Charles (No. 27).
 c 4 and 6 Mount Charles (No. 23) before the removal of the tree and doorcase by the University, and before the bomb next door.
 d 2 and 4 Mount Charles, after the second bomb.
 e University Road, west side (Nos. 17 and 18).

e



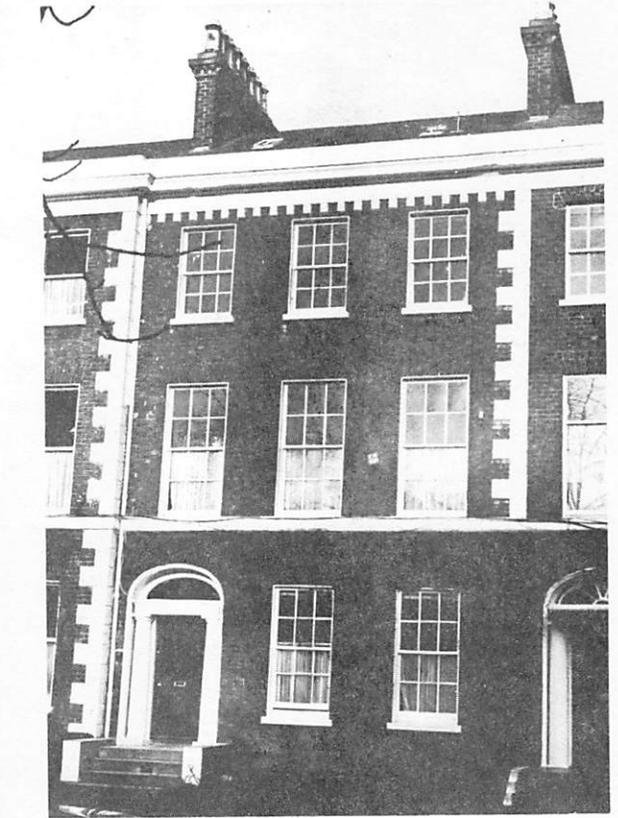
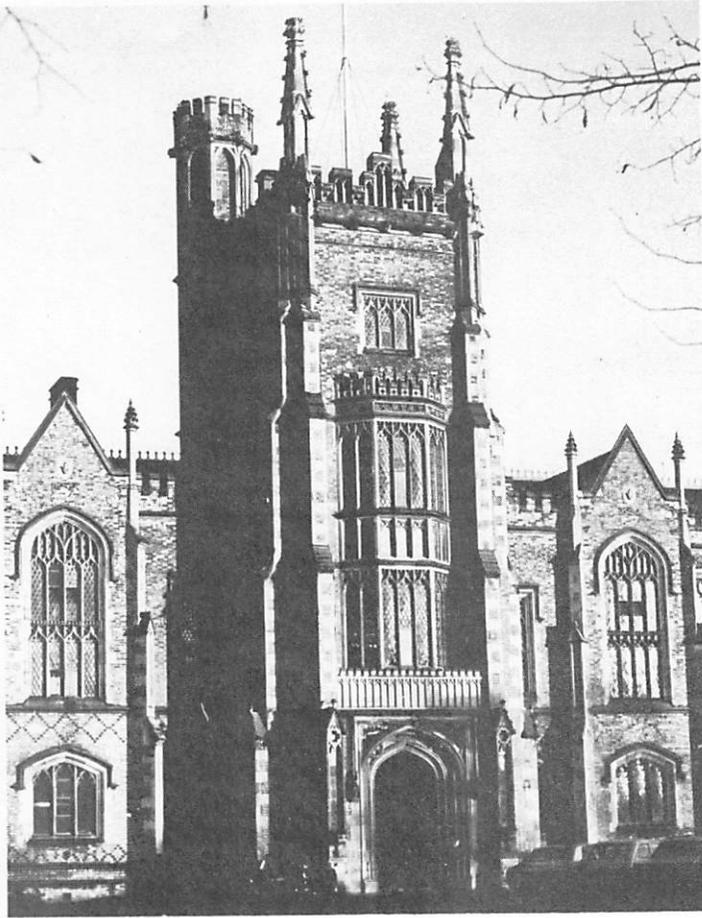
No.	Building	Class	Date, Type, Architect, etc.	References
32	UNIVERSITY STREET Nos. 65 - 75 and No. 100 Botanic Avenue	B	1878-79. Muscular, large-scale terrace, of red brick with sandstone trim, rising through three-storeys of jutting bows and squared bays to an impressive array of mansard roofs and diminishing cast-iron cresting. The corner block, set at an angle and with a particularly prominent roof, dominates the junction and acts as a focus for the northern part of Botanic Avenue. The openings have stilted arches and attached colonettes. Subsidence at No. 67 has resulted in the most splendid, crooked house.	Carleton
33	UNIVERSITY STREET Fitzroy Presbyterian Church	A	Foundation stone laid 26th October 1872. Robert Magill Young, junior, of Young and Mackenzie, Architect. An ambitious composition in the tinted Scrabo sandstone favoured by this firm and used elsewhere in the area at Victoria College (No. 7) and Lennoxvale House (No. 106). The plan derives from Sinclair Seaman's Church, Corporation Square (designed by W.H. Lynn, who had trained Young). The tower, dominating the road junction, is connected to the church by a bridge which gives access to the gallery. The wide rectangular interior is developed with short transepts at the pulpit end, and though the double entrance doors and twin aisles are typical of Presbyterian churches, the relation of nave to transept is much closer to contemporary episcopalian designs than the plain rectangular or 'T' plan preaching houses of the Presbyterians. The church presents a typically asymmetrical tower, gable and staircase turret front to University Street, with doors embraced beneath a double canopied porch which juts upwards into the central of three windows in the gable above. The portals are lavishly if rather mechanically carved and decorated with shafts of Connemara serpentine and Donegal granite. The tower, transept and school accommodation, which was added with its own octagonal tower and turret in 1885, give the Rugby Road elevation a lively sculptural effect - with even a flying buttress, good stone pillars, and railings all round. Lynn's influence can also be seen in the dominating tower which mounts from a business-like batter, to erupt with a flourish of bartizans and gables about the belfry windows: only to rise again into an elaborate octagonal spire which reaches to a total height of 154 feet. The spire was blown down in 1901 but promptly rebuilt.	IB XIV 1 Nov 1872 p. 299 Architect VIII 1872 p. 251 IB XXVII p. 285 IB XCI p. 346 PRONI D2194/2/1
34	UNIVERSITY SQUARE Nos. 1 - 3	B;G	c. 1875. Strong, three-storey brick block with stone trim, taller than its neighbours but otherwise not un-neighbourly. Good, High Victorian mixture of opening shapes and carved detail. The side elevation to University Road has three storeys of paired windows and a circular window above, all embraced in a pointed recess formed by converging chimneys. The two-storey return has two wooden oriel windows.	Carleton
35	UNIVERSITY SQUARE Nos. 4 - 30	A	1848-1853. Late in date, altered in detail, this three-storey range of red brick houses survives as one of Ireland's great formal terraces. The plat-band above the ground floor, the crowning cornice and low parapet, and the vertical articulation of successive piles of quoins give the not wholly regular composition a unity conspicuously lacking in most of the earlier Dublin terraces, and surpassed in Ulster perhaps only by the very grand Charlemont Place in the Mall at Armagh. In Belfast it is rivalled only by the sculptural grandeur of Upper Crescent (see No. 2) while it has so many details in common with the now demolished Royal Terrace, Lisburn Road, as to suggest that it is by the same architect, Thomas Jackson. The doorways, with sturdy flanking Doric columns and elliptical fanlights, are, except No. 20, all intact, though the doors themselves have fared rather worse. Of the six-pane sashes, only those of No. 25 are completely intact. Elsewhere Victorian, single-pane sashes are the rule. In 1879 an unfortunate precedent was set when a canted bay window was added to the ground floor of No. 19 to designs by Young and Mackenzie. Now seven others	Moody and Beckett p. 153 Brett p. 28 Carleton PRONI D2194/2/2



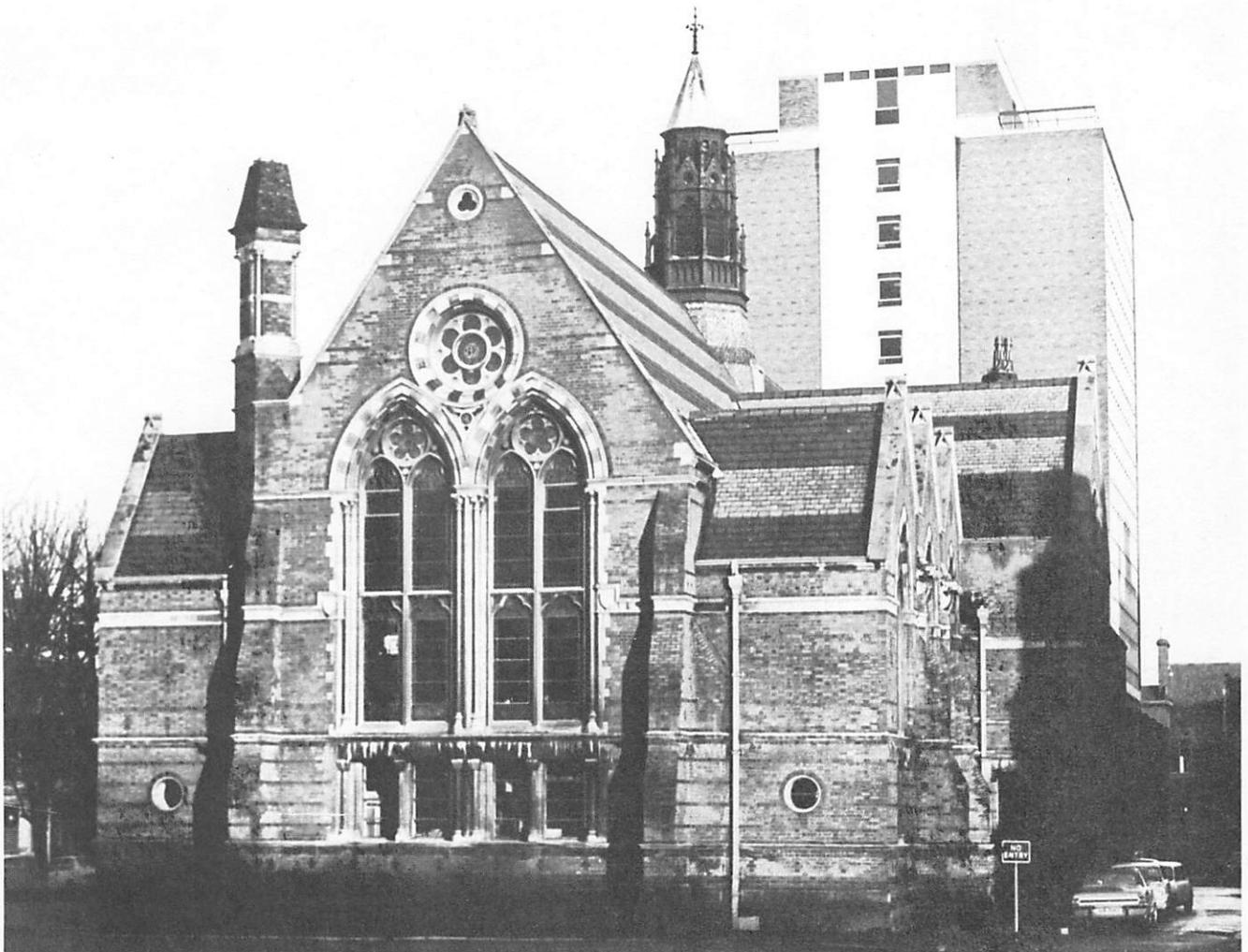
*Above: University Square (No. 34), with the Assemblies College closing the vista.
Below: 71 and 73, University Road (No. 19)*



No.	Building	Class	Date, Type, Architect, etc.	References
35	UNIVERSITY SQUARE Nos. 4 - 30 (Continued)	A	<p>have similar bays, an eighth, No. 23, has a double-decker bay, while at No. 30 an unaccountable striving for individuality lead to the house being pebble-dashed and adorned with a shallow bow window with diamond lead lights. Now the terrace is entirely owned by the University, and benefits from a uniform painting scheme and many successful internal remodellings. A steady programme of conservation; restoring glazing bars and chimney pots, (not pruning the stacks which form an important part of the composition); and removing or tidying bays and dormers; could easily turn the terrace into one of the finest architectural monuments in the country.</p>	
36	<p>QUEEN'S UNIVERSITY</p> <p>Old Queen's College, the Lanyon Building</p>	<p>G</p> <p>A</p>	<p>Foundation stone 30th December, 1845. Opened 1849. Charles Lanyon, architect. The heart of the University, the focus of the Queen's area, the old college is the highpoint of Early Victorian designing achievement in the north of Ireland, and arguably Ulster's finest architectural setpiece. Standing back behind tree lined lawns it enjoys a privileged position (not unparalleled in the Queen's area, but rare elsewhere in Belfast). Unlike its sister colleges at Galway and Cork, it was built in brick rather than stone and did not attempt initially to surround a complete quadrangle. Instead, Lanyon chose to have an excitingly sculptural front with wings which could eventually be extended. The revived Tudor style was chosen because of its association with the late mediaeval college buildings of England. The source of much of the detail of Queen's, including the whole composition for the central tower, was Magdalen College at Oxford, and the success of the translation probably derives as much from the overall architectural conception of Lanyon, as from the detailed mediaeval draughtsmanship of his assistant Lynn.</p> <p>The quadrangle, as more-or-less completed by 1914, has suffered, and continues to suffer, from demolitions and unsympathetic or unimaginative reconstructions. On the whole, the recent buildings do not seem intended to harmonize, either with the older college or with each other. This is a pity.</p> <p>Lanyon's great west facade of mellow brick, discreetly patterned, with its brown stone trim on the buttresses and parapets, remains almost unchanged. Only in the removal of diamond window panes is progress discernible. This tendency should be stopped and the windows restored. If properly painted, the diamond panes would let in much more light. It must be gratefully recorded, however, that the University has in recent years restored the ornamental crestings on the ridge-tiles.</p> <p>Financial stringency resulted in much of the detail remaining unexecuted, and though the furnishing of the interior seems particularly spartan, there are some surprises. Behind the tower is a tall central hall with a large five-light window (commissioned from J.E.Nuttgens of High Wycombe in 1939; erected after the war). The gallery and first floor are reached by an atmospheric stone staircase with crenellated baluster piers. Half way up on the hidden side of an arch is an extraordinary twenty-five foot high painting of St. Patrick. Only about four feet wide, it is something of an iconographic triumph. Elsewhere the building is chiefly remarkable for its depressed arches and depressing decoration.</p> <p>On the east elevation, the cloisters undulating with the building, provide a pleasant walk with varying views of the buildings beyond. On the south wing (originally set aside to accommodate the Principal and Vice-Principal) a chimneybreast is decorated with blue brick to make the pattern 'VR 1848'.</p> <p>The principal additions to the block are:</p> <p>1865 Single storey added above <u>North cloister</u>. W.H.Lynn, architect.</p>	<p>Moody and Beckett pp. 103 -115 Brett p. 26 Dixon p. 22</p>

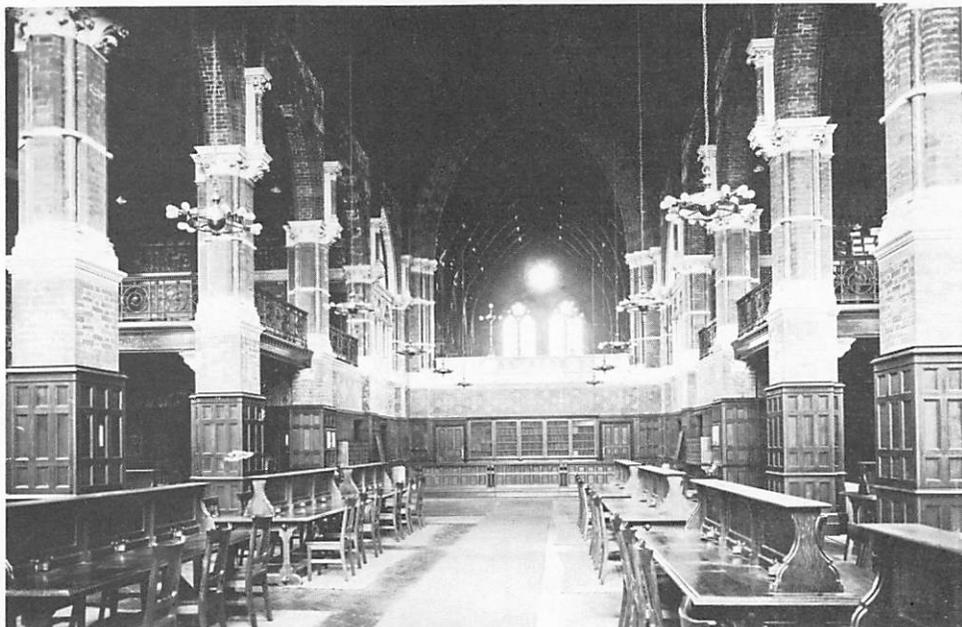


a The tower of the old College, based on the Founder's Tower at Magdalene College, Oxford. (No. 36) b
 b 25, University Square (No. 35).
 c W. H. Lynn's Old Library (No. 38), dwarfed by the new Library Stack. c

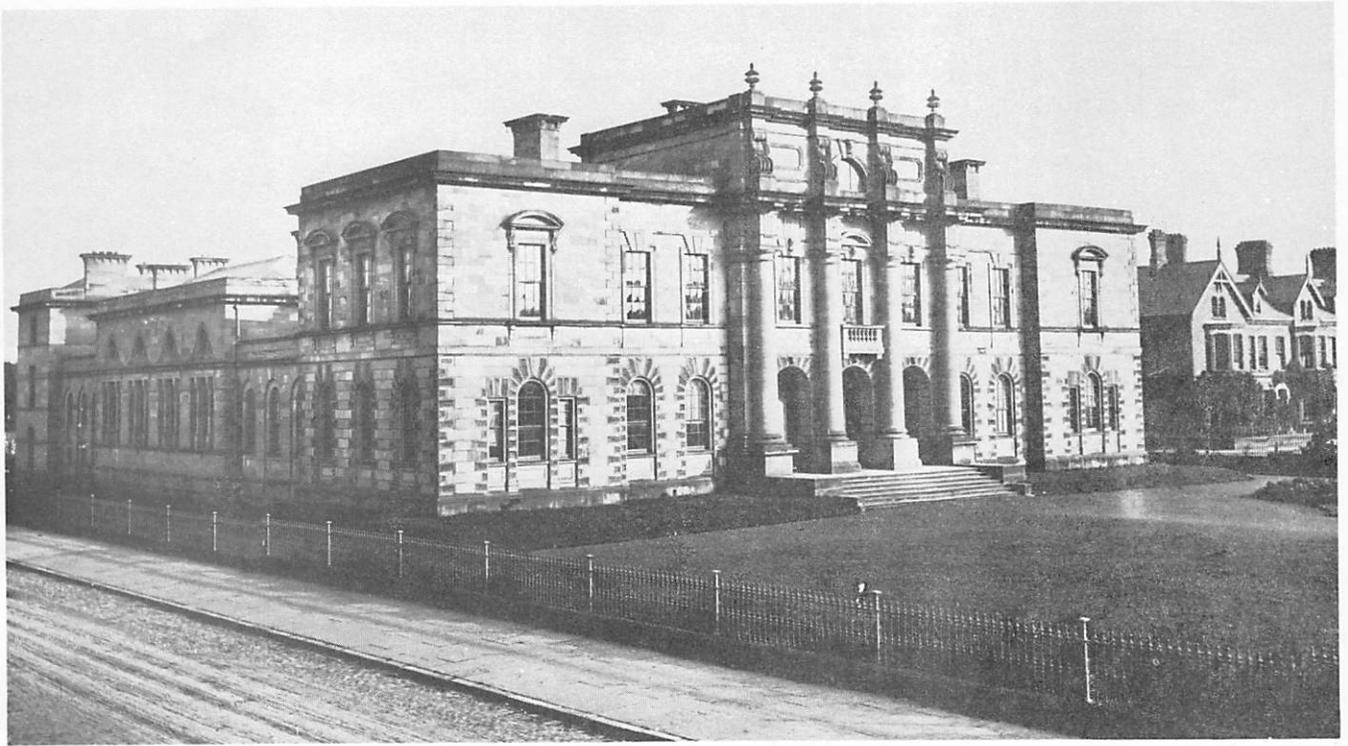


No.	Building	Class	Date, Type, Architect, etc.	References
36	Old Queen's College, (Continued)	A	1904-5 Double storey added to <u>South cloister</u> . Probably by Dr. Robert Cochrane, architect to the Board of Works.	
37	QUEEN'S UNIVERSITY South wing	B;G	The majority of the <u>South Wing</u> was added 1911-12 as part of the expansion of Queen's as a full University. The architect, winning the competition at the age of eighty-two, was W.H.Lynn, who, of course, knew the old college intimately, and produced a similar but much cheaper scheme with a central tower and arch to house the Physics Department. In 1933 additions were made to both <u>North and South Wing</u> in a rather jazzy brick, which somehow sinks into the whole. W.A.Forsyth, architect.	
38	QUEEN'S UNIVERSITY The Old Library, the Lynn Library	A	East half 1864-5; west half 1911-13. On both occasions the architect was W.H.Lynn. Notwithstanding the extraordinarily late date of the second half of the building, the Library is one of Lynn's (and Belfast's) finest surviving Ruskinian polychrome designs. Performing the difficult task of blending with the Old College and yet making a statement of its own, the Library demonstrates Lynn's skill both as a planner and as one with a careful regard for the environment. The full vocabulary of Ruskinian design is employed. Brick and polychrome stonework, gables and gargoyles, banded tiles, ornamental tracery and interesting skyline are combined. Yet the building works with, not against, its neighbour. It teaches a lesson which was sadly not learned by the minds behind its other neighbour, the new Library Stack (1967. John McGeagh, architect). Here the siting is reasonable, but the materials unsympathetic, and the scale disastrous. Inside the Old Library the space has been minced in a thoroughly muddled remodelling of the ground floor. Up above, however, remains one of Ireland's richest High Victorian interiors. Polychrome arches spring from piers decorated with marble shafts, and capitals abundant with stone-carved vegetable matter. The long pointed roof, as Moody and Beckett have noticed, gives an ecclesiastical effect, 'but', they continue, 'in the eyes of many Queensmen it forms a satisfying whole, and the reading room ... with its high roof and great west window, beneath which in winter, a huge fire blazed in the open grate, seemed the very ideal of a library reading room.' No-one would seriously campaign to have the fire restored, but a new and more dignified use for this very grand building should certainly be found.	Memorial plaque to W.H.Lynn in porch. Brett p. 51 Builder 1910 p. 444 DB VII p. 157 Moody and Beckett p. 438

Interior of the Old Library (No. 38) before the dividing floor was inserted: view from the 1865 library towards the addition of 1911-1913. Lynn's style is consistent throughout.



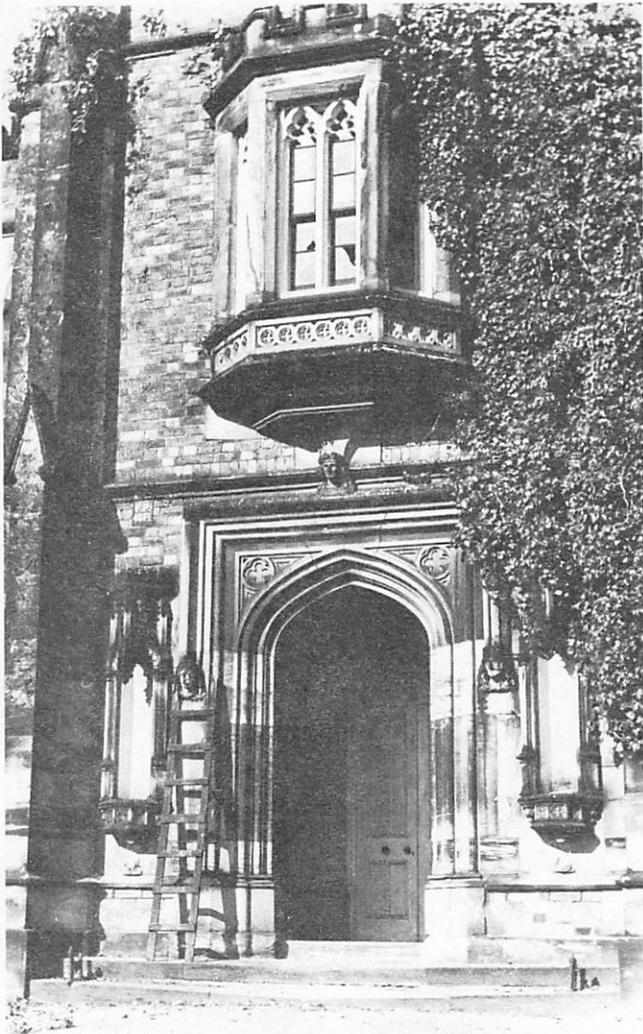
No.	Building	Class	Date, Type, Architect, etc.	References
39	QUEEN'S UNIVERSITY Old Students' Union, now the Music School	B	1896. Dr. Robert Cochrane of the Board of Works, architect. Extended 1911-13. W.H.Lynn, architect. A good Tudor institutional design of two and three storeys in red brick with sandstone trim. Good interior use of wood, especially on the staircase and in the arched passages. The dining hall was added with some skill in 1933 by W.A.Forsyth.	Moody and Beckett pp.331-2, 438
40	THE SIR WILLIAM WHITLA HALL, Q.U.B.		<p>1939-1949. John McGeagh, architect, in consultation with Edward Maufe. 'A good example of thirties classicism shorn of much of the trimmings and nearly all the cornice.' A rather grand, clean, blocky composition of sandfaced brick, facing the University's front lawn from the south, with three tall windows above ample doorways in a central block flanked by lower wings providing cloakroom accommodation. The University Road facade is also symmetrical, the axis of the nine-bay centre being marked by a recessed bronze bust of Sir William Whitla, by Gilbert Baynes, who also designed the keystones depicting the seven industries of Northern Ireland, and, over the main entrance, the University Arms supported by symbolic figures, scribe and physician. Although the steel-framed windows are large the size of Georgian panes has been retained.</p> <p>The hall was financed from the bequest of Sir William Whitla (d. 1933), Professor of Materia Medica, who also left his house, Lennoxvale, as a residence for the Vice-Chancellor. When completed the hall was criticised for its departure from the predominantly Tudor flavour of all the earlier buildings. But, as Moody and Beckett observe, 'this deliberate contrast, somewhat modified by the use of red brick and by the comparative isolation of the new building, is far more satisfying than any merely imitative design could probably have been.'</p> <p>The spacious interior has a U-shaped gallery, narrow at the sides but (like that of Elmwood Hall across the road) running back deeply over the lobby. The gallery is supported at the sides by columns which rise full height to narrow the span of the main roof. The hall has proved versatile in an age which demands architectural flexibility.</p> <p>Two other buildings in the vicinity by the same architect are comparatively disappointing. The new Physics Building (1961), standing to the east along the boundary of the Botanic Gardens and obscured by an untidy collection of 'temporary' buildings, makes a tentative projection towards the central tower of the south wing, and follows the style of the Whitla Hall. The new Library Stack (1967) has regard neither for the style nor for the scale of its neighbours, and merely makes a projection.</p>	Country Life, Vol. 106, p. 902. (23 Sept 1949) McKinstry, p. 28 Moody and Beckett pp. 509-10, 535-6.
41	COLLEGE GREEN	B	1866-1878. A short street of vigorous High Victorian houses in stucco, stone and brick, important as a frame to the Assemblies College and its front lawns and trees. Above the strong cornices dances a skyline of high chimney pots on tapering stacks and a variety of dormers. Nos. 2 and 4 have good Venetian canopies to the doors, vegetable carving on the ground floor bay windows, and dormers with pilasters and barge-boards. Nos. 24 and 26 have good Ruskinian doorways with stilted arches and elaborate nine-panel doors.	Carleton
42	PRESBYTERIAN ASSEMBLIES COLLEGE	A	1852-5. Charles Lanyon, architect. An imposing two-storey facade of Scrabo freestone, in a style which prevailed in the time of Inigo Jones, with a Vignolesque centrepiece of four attached Tuscan columns and a high attic with Diocletian window and surmounting urns. Lanyon, after the success of his Tudor institutions (the Deaf and Dumb Institute - 1843 - and Queen's) returns to the Italianate style for the Presbyterians, who retained their preference for the classical long after other denominations had changed to medieval styles. Lanyon's admiration for Mannerist design leads to a number of scholarly absurdities: the placing of Venetian windows in the rusticated ground floor of the wings; the overscaled voussoirs of the first floor windows; the balcony pushed out between the central columns of the portico; and the	Brett, p. 29 Carleton Builder X, p.123 21 Feb. 1852 and XXVII p. 171 27 Feb. 1869 Belfast News Letter 27 Sept. 1878 p. 3



a Presbyterian Assemblies College (No. 42), including the chapel added by John Lanyon in 1878.
b The Assemblies College chapel, by John Lanyon, before the alterations of 1969.

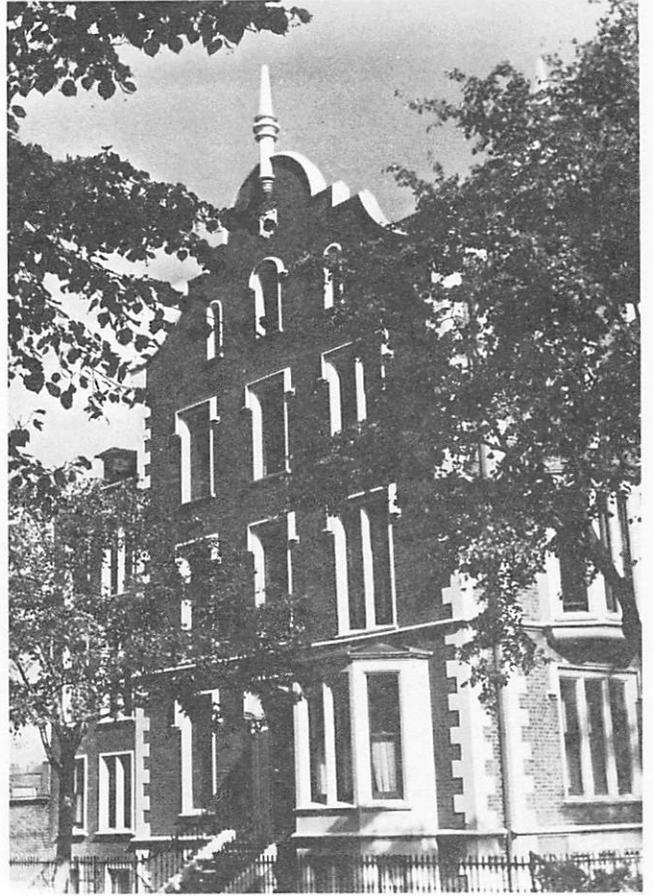


No.	Building	Class	Date, Type, Architect, etc.	References
42	PRESBYTERIAN ASSEMBLIES COLLEGE (Continued)	A	columns themselves, massive but without correct entasis, supporting nothing but their own entablatures and a big scroll apiece. The impressive, sombre interior has a fine double return staircase, and a cruciform library once used for parliamentary debates. Standing back behind tree-lined lawns and a straight drive with good stone gate pillars and railings, the College makes a triumphant focus for the vista along University Square. Behind the main block are two sympathetic additions. The south wing was added by Young and Mackenzie in 1869. In 1878 John Lanyon, Charles's eldest son, added the north wing and chapel with its fine plastered interior (restored and refurnished in 1969 by Robert McKinstry).	
43	CHURCH OF CHRIST SCIENTIST University Avenue	B	1936-7. Clough Williams Ellis, designer; D.W.Boyd, supervising architect. An attractive tall, white-painted church and ancillary buildings, rural rather than urban neo-Georgian style, but handsome and with the masses extremely well-handled; tower with reticent copper cupola; poplar trees.	IB LXXVIII p. 297
44	COLLEGE PARK EAST Nos. 1 - 6	B;G	1868-70 (except the symmetrical No. 4 of 1864). A good varied, High Victorian, brick, three-storey terrace with vigorous doorways, decorative brickwork and lively skyline. The coupled dormers of Nos. 1 and 2 are separated by barley-sugar columns, though that from No. 3 has been eaten. The canted bays of Nos. 5 and 6 rise to support framework dormers on coved corbels (a feature which occurs also in Chlorine Gardens). This terrace, with Hope House and Nos. 1 - 9 Rugby Road, could easily be conserved as an excellent island group.	Carleton
45	COLLEGE PARK Hope House	B;G	1875. Two-storey brick house with asymmetrical facade and decorative zig-zag brickwork, grouping well with the side elevations of No. 6 College Park East and No. 9 Rugby Road.	Carleton
46	RUGBY ROAD, West side Nos. 1 - 5	G	No. 1, 1892; Nos. 3 and 5, 1894. Three decent late Victorian houses important as part of the group. No. 1 is detached, larger in scale, and has carved-head corbel stops to the front doorway. Nos. 3 and 5 are also double-fronted with canted bays and of brick, but with less ornate gabled facades.	Carleton
47	RUGBY ROAD, West side Nos. 7 and 9 'Caledonia Terrace'	B;G	1870. In the High Victorian style of William Batt, this is the best pair of houses in an outstanding group. A two-storey corner composition acting as a focus for the southern stretch of Rugby Road, with aggressively asymmetrical facades. The red brick walls are enlivened with stone trim and relieving arches, single-storey canted bays and half-hipped gables. The entrances are set in arched recesses with chamfered edges. The banded tiling and cresting of the roof are in need of attention and the few surviving high, net-patterned chimney pots show that they are an important part of the composition. The wall of the yard of No. 9 retains its cast iron cresting, and behind rises a flag pole with a crow on top.	Carleton
48	RUGBY ROAD, West side Nos. 19 - 53	B	Begun in 1868. An impressive three-storey terrace of red and yellow brick with a strong cornice and crisp decoration. The doorways have semi-circular fanlights and many retain their original doors and knockers. The first floor windows have semi-circular heads and those on the second floor are segment-headed. It is good to see so much natural growth in this tree-lined street with its garden hedges and borders, but the grass in the roof gutter at No. 21 looks a little too healthy.	Carleton
49	RUGBY ROAD, East side Nos. 56 and 58	B	1871. Two, two-storey, double-fronted houses of red and yellow brick with dog-tooth decoration, canted bays and high chimneys also mixing red and yellow brick. The terrace continues along the return of No. 58 as Nos. 1 - 7, Rugby Street.	
50	RUGBY ROAD, East side Nos. 60, 62 and 64 Rugby Terrace	B	1864. Three two-storey houses, less elaborate than the large terrace opposite but providing a positive, dignified response, with unusual tri-partite windows and flat-roofed porches topped with cast iron cresting.	



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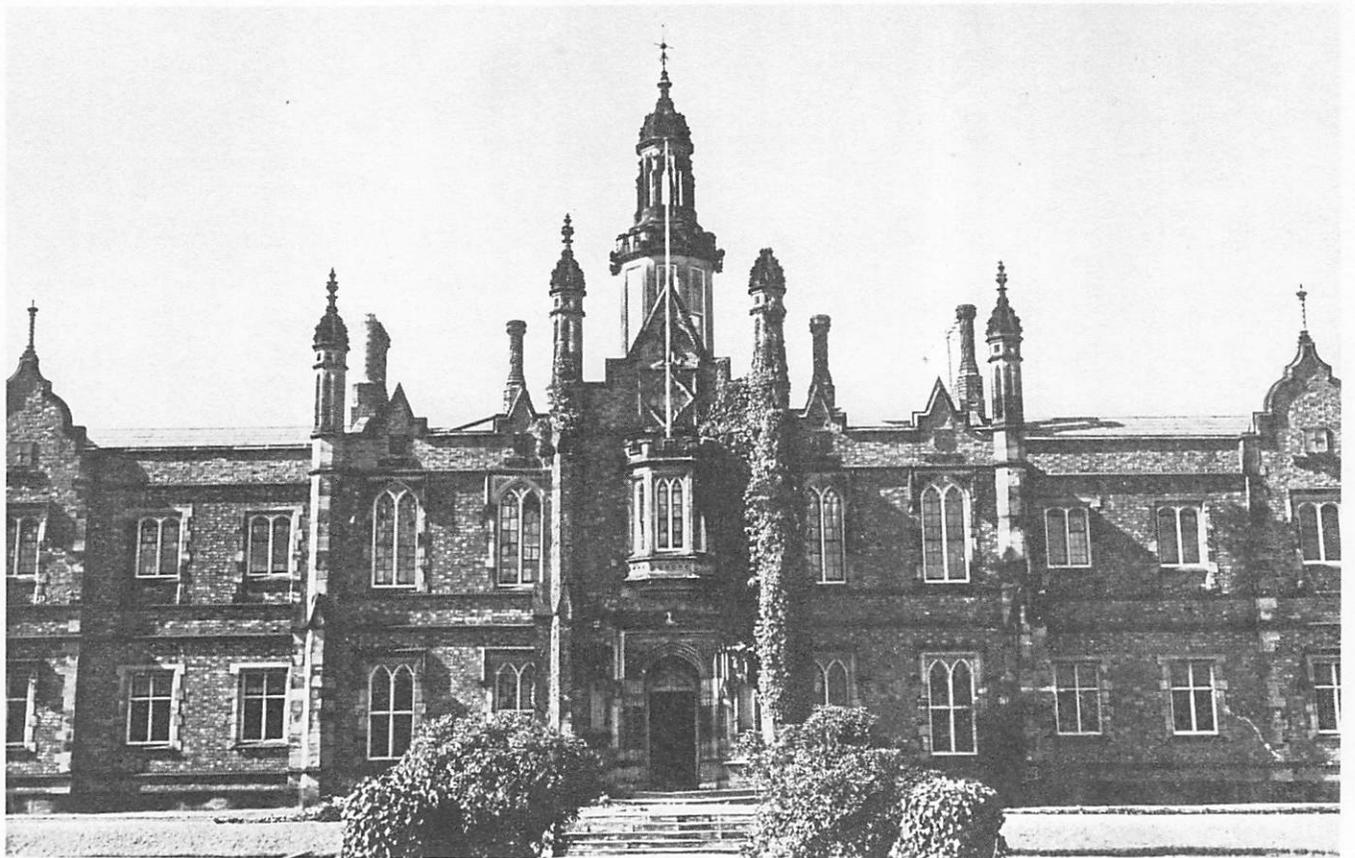
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c

DISAPPEARED:

a and b *Institute for the Deaf and Dumb, Lisburn Road, by Sir Charles Lanyon, designed 1843, demolished 1963.*
 c *Queen's Elms, designed by Thomas Jackson, in 1859, as a deliberate foil for the old College buildings opposite, demolished 1963.*



No.	Building	Class	Date, Type, Architect, etc.	References
51	AGINCOURT AVENUE Nos. 148 and 150 Gordon Terrace		1868. Two-storey, red brick terrace with dormers and yellow brick patterning below the eaves, providing a full stop at the south end of Rugby Road.	
52	CLAREMONT STREET Nos. 4 - 20		Nos. 4 - 12, 1852-4; Nos. 14 - 20 a little later. Three-storey stucco terrace with channelled rustication on the ground floor and two-storey canted bays on the later houses. All now neatly united as a hospital and well decorated.	Carleton
53	ABERCORN STREET Nos. 1 - 11		1865. Terrace of three-storey, three- and two-bay houses of brick with solid doorcases, big brackets and hollowed pilasters. Horizontally quartered windows.	Carleton
54	CAMDEN STREET Nos. 53-59		1849-52. Three-storey stucco terrace of two-bay houses with unusual bi-partite ground floor and basement windows. Porches seriously manhandled.	Carleton
55	FITZWILLIAM STREET Nos. 2 - 8 and 5 - 11		1849-52. Two three-storey brick terraces with stucco ground floors, built at the same time as the Camden Street terrace (No. 54).	Carleton
56	LISBURN ROAD, East side Nos. 68, 70, 72	B	c. 1875. Good, polychrome, Ruskinian corner composition of brick with stone trim, with details similar to Nos. 1 - 3, University Square (No. 34).	Carleton
57	LISBURN ROAD, East side Nos. 90 - 102 (Elmwood West)		1877. Tall three-storey brick terrace with basements, and finely ornamented stucco bays on the ground floor.	Carleton
58	LISBURN ROAD, West side City Hospital Gate Lodge		c. 1850; reputedly by Charles Lanyon. A small stone cottage with high-pitched roof and tall chimney, all painted an uninspiring institutional cream. Hidden for many years behind building screens, it is apparently and deservedly to be retained by the hospital.	
59	LISBURN ROAD, West side Nos. 53 - 75 (Wilmont Terrace)	B;G	1853-4. Three-storey brick terrace with stucco trim, late Georgian in style, pleasantly proportioned but undistinguished in detail. The bracketed doorcases have anthemion ornament.	Carleton
60	LISBURN ROAD, West side Nos. 77 - 95 (Wilmont Terrace)	B;G	1853-4. Similar to Nos. 53-75 but only two-storey. Badly in need of repair, these terraces form an important screen for the less organized hospital developments behind.	Carleton
61	LISBURN ROAD, West side City Hospital		The enormous tangle which has become the City Hospital began with the Workhouse (1841. George Wilkinson, architect) and the Union Hospital (1845. Jacob Owen, architect). Parts of both survive; from the former is the three-storey multi-gabled, grey stone rubble nucleus of the main hospital, with a partially crenellated north wing, and single, defiant square turret.	Brett pp. 23-24
(a)		B	The old Fever Hospital, now the Gardner Robb House, enjoys a greater isolation. Its three-storey, eleven-bay front has the centre and wing bays emphasized with shouldered gables, and the Tudor flavour of the centre is further enhanced by a late Gothic doorway and flanking windows, and an oriel window above.	
(b)		B	Windsor House, further south, perhaps appropriately, has the French Chateau tendencies of the 1860's. The two facades of its 'H' plan have suffered different fates. The three-storey entrance facade of black stone with brown stone trim has buttresses, shields in circular recesses, a good doorway, and half-dormer windows in the Scottish manner. The less elaborate rear elevation has a ghastly central insertion of pale brown bricks.	
(c)			Of the picturesque Tudor front of the Deaf and Dumb Institute (1845. Charles Lanyon, architect) nothing remains. Relieved of its duty to close the view down Elmwood Avenue, it was replaced by the University's Medical Biology Centre (1963-8. Samuel Stevenson, Son and Company, Architects).	McKinstry, p. 30

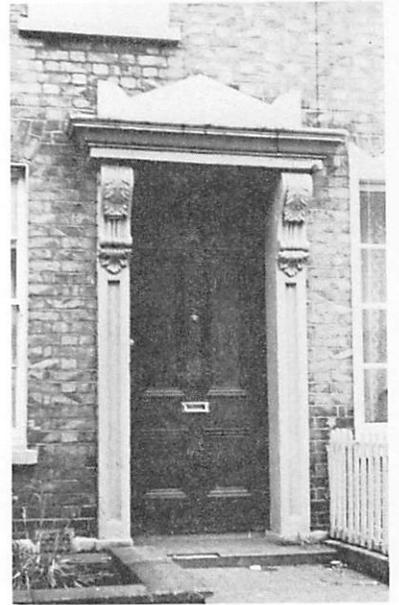
No.	Building	Class	Date, Type, Architect, etc.	References
62	LISBURN ROAD, West side Ulsterville Cottage	A	c. 1831. John Millar, architect. Enlarged c. 1849; stuccoed 1860. In designing his own house Millar produced an ornamental cottage, which in the use of prominent chimneys, arches, recesses and gables must have seemed daringly sculptural beside the flat facades of late-Georgian Belfast. Placed hard up to the highway, it was a striking architectural advertisement.	Carleton Belfast Directories
63	ELMWOOD AVENUE	B;G	There is no dwelling left on the north side, and the building activity there has been increasingly less exciting; but the south side still presents a stately and almost unbroken procession of good three-storey brick houses, with a double row of fine trees which should never be sacrificed. Originally the avenue provided an attractive double vista, linking the University facade to a view of the Deaf and Dumb Institute. The latter has been demolished, and the hills blotted out by an unfortunately sited new building of over-large scale; this is a loss to be guarded against in any future development on the far side of the Lisburn Road.	
64	ELMWOOD AVENUE Agricultural Department		1928. A curious piece of Wrenaissance, three-storeys high, brick built, with arc-headed windows crowding the facades. The principal front nine bays long, with three-bay wings, has its dignity crushed by being set at right angles to the road and too close to the later (and much less successful) Geology Department.	Country Life, Vol. 106, p.774
65	ELMWOOD AVENUE All Souls Non-Subscribing Presbyterian Church (Belfast 2nd Congregation)	A	1895. George Walter Planck of London, architect. A neat Early Perpendicular design of Scrabo stone with Douling dressings. The nave of the church runs parallel to the road with the low tower over the south transept (towards the road) for sculptural effect. 'Its most striking features are the tower (after Croyland), its open oaken porch, and its fine traceried windows, east and west. Its interior is impressive by reason of the continuous wall and roof ... and possesses a turret staircase ... leading down to the crypt and also up to the muniment room. The crypt runs the whole length of the north aisle, being so arranged owing to the quick fall of the ground on that side.' Considering the rest of Planck's practice, it is not surprising to find All Souls English in aspect and episcopal in mood.	B.N. No. 2960 29 Sept. 1911, p. 439 (with plan) Builder, 24 Sept 1920, p. 439 Letters from Planck in the possession of the minister, the Rev.Dr.A.L. Agnew. S.Millin, Hist- ory of the 2nd Congregation
66	ELMWOOD AVENUE All Souls Church Hall	B	Foundation stone laid 9th May, 1908, commemorating the bi-centenary of the Second Congregation. (W.J.Gilliland, architect.) A characterful, arts and crafts 'Elizabethan' composition of red brick and sandstone trim, with massively mullioned and transomed windows, a wooden-columned porch, barge-boards, stone corbels, and a neat window set in a chamfered corner. The interior has a king post truss ceiling strengthened with steel, and a pleasant art nouveau fireplace.	Builder, 16 May 1908, p. 579
67	ELMWOOD AVENUE South side Elmwood Hall, former Elmwood Presbyterian Church	A	1862. Tower added apparently as part of the original design 1872. John Corry, architect (and brother of James Corry who built Upper and Lower Crescents). One of Ulster's best High Victorian church designs; a triumph of eclecticism, where the combination of apparently discordant elements such as a Renaissance arcade with chunky Venetian columns, mediaeval machicolations, a classical cornice and balustrade, a Moorish well canopy and a French needle spire are absorbed into a coherent but very elaborate Irish version of a Lombard Gothic Church. 'It could be called Norman' grumbles The Builder. Behind the polychrome freestone facade the interior feels surprisingly large, having a great width uninterrupted by roof supports, and a deep gallery running back over both vestibule and loggia, and reached by a curly staircase beneath the tower. Originally a substantial marble pulpit presided over this space, providing a worthy centrepiece for the elaborate stucco decoration of the windows and the coved and panelled ceiling. Now, with great success, the University has converted the church into a concert hall, an admirable project carried out with care and sympathy for the old building. It is very much to be hoped that this scheme will set a pattern for the University's future treatment of the more important historic buildings in the area.	Brett, p. 36 Dewar, History of Elmwood Church Dixon, p. 19 Elevation in the possession of the Rev. J. Crozier Builder



a



b



c



d

DOORWAYS:

- a 49 University Street (No. 31)
- b 8 University Square (No. 35).
- c 45 University Street (No. 31).
- d 21 and 23 Stranmillis Road (No. 86).
- e Gate-pillar, Lennoxvale (No. 105)
- f 18 Wellington Park (No. 122b)
- g 75 University Road (No. 19)
- h 15 Wellington Park (No. 121a).



e

f



g



h

No.	Building	Class	Date, Type, Architect, etc.	References
67	ELMWOOD HALL (Continued)	B;G	The minister's room and school rooms to the rear of the church were added in 1866 also by John Corry, and also apparently part of the original scheme.	DB VIII p. 243
		B;G	The contemporary manse is similarly part of the composition.	
68	ELMWOOD AVENUE South side Nos. 2 - 14 and 16 - 20	B	1868-80. Seemly three-storey brick terraces with bay windows and a pleasant variety of doorcases. Particularly fine is the fat spiral barley-sugar column between Nos. 12 and 14. No. 20, an excellent design in red and yellow brick with single-storey canted bays and high chimneys, is the Church of Ireland Centre, and a skillfully planned modern chapel has been tucked into its back garden (1965. Shanks and Leighton, architects).	
69	ELMWOOD AVENUE South side Nos. 24 and 26	B	1880. Two three-storey bay-windowed brick houses with gabled, finialed attics in brick also. Elaborate Artizan Mannerist stuccoed and swaggered entrance doors.	Carleton
70	ELMWOOD AVENUE South side Nos. 28 - 54	B;G	1880-6. A highly refined three-storey, brick and terra cotta terrace, with two-storey bay windows, grooved aediculed doorways and an elaborate Caprarola-type console frieze with black medallions at gutter level. Nos. 28-38 have been rebuilt as the Catholic Chaplaincy (1973. Rooney and McConville, architects). This is a sympathetic, if rather regimented, attempt to acknowledge the character of the bay-windowed terrace, complete with dormers.	
71	COLLEGE GARDENS	A;G	An opulent and carefully planned private road of tall terraces facing south to the lawns of Methodist College. The four handsome sandstone, Gothic piers at each end of the gardens have suffered from a combination of weathering, insensitive roadworks, and the vararies of lorry navigation. They deserve conserving and in some cases careful resiting.	
72	COLLEGE GARDENS		Of the principal terraces, only Nos. 1-6 have disappeared in the disastrous re-development at the University Road end (to which reference is made in the Introduction on p. 9). The remaining groups are:	
(a)	COLLEGE GARDENS North side	B	Nos. 7-10. 1877. William Batt, architect. Three-storey polychrome brick terrace with Scrabo and Bessbrook granite trim, retaining its high chimneys and some decorative ironwork. A double-fronted house completes the terrace at each end.	Carleton IB 15 June 1878 p. 174 and illustration pp. 175-6
(b)		B	Nos. 11-14. 1877. Same basic plan as 7-10 using square and canted bays. Keystones over the door carry the monogram 'CC'. All but one chimney spoiled.	Carleton
(c)		B	Nos. 15-18. 1877. Three-storey stucco and brick terrace with aedicules to first floor. Unaltered, with chimneys and regular dormers intact.	Carleton
(d)		B	Nos. 19-22. 1881. Three-storey brick terrace, lavishly stuccoed, with high cornice at the eaves and projecting square and bowed tri-partite windows on ground floor. All the chimneys but one have been altered, and modern dormers inserted.	Carleton
(e)		B	Nos. 23-26. 1882. Similar to Nos. 19-22 but with less stucco and far more surviving chimneys. The monogram 'CC' again appears.	Carleton
(f)		B	Nos. 27-32. 1883. Three-storey, stucco and brick terrace, heavily detailed with surrounds to all windows and two-storey bays.	Carleton
(g)		G	No. 33. 1879. A three-storey, two-bay manse (now house) in cream stucco. Vaguely Italianate, with a canted bay window on ground floor and an aediculed plaque with date on the side elevation.	Carleton



a

CONTRASTS IN UNIVERSITY ROAD

a Grattan's shop, 31 University Road (No. 13), with its unspoiled Ionic shop-front.

b

b 55 and 57 University Road (No. 16); on the right, the windows retain their original glazing-pattern; on the left, highly inappropriate window-frames have recently been inserted.

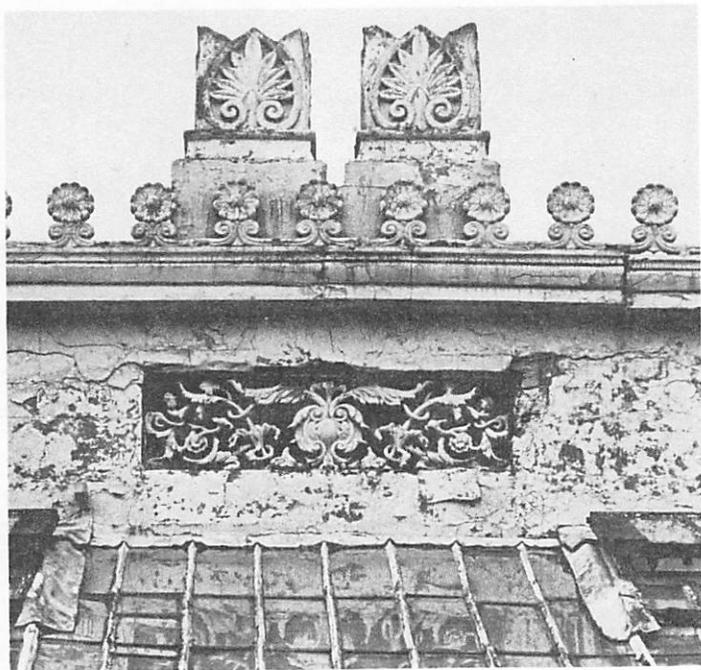


No.	Building	Class	Date, Type, Architect, etc.	References
73	COLLEGE GARDENS Gate Lodge at Lisburn Road	B	1879. John Lanyon, architect. A picturesque, High Victorian tour de force, consciously asymmetrical with high, conical turreted stair, fish scale slating, 13th century window heads, bi-partite Gothic window, gargoyle, irregular octagonal chimneys, hipped roof, high-pitched slated bay window with lattice panes, and a quatrefoil panel with the monogram 'WMC' for Wesleyan Methodist College.	Carleton Marshall, p. 12 Architect's view in Ulster Museum
74	COLLEGE GARDENS South side Methodist College	A	1865-8. William Fogerty of Dublin, architect. A grand institutional composition of red brick and stone trim, following the example of Queen's with a central tower and wings, but in the eclectic High Victorian style, with details from French, German and English sources. The 'H' plan is more evenly developed at the wings than Queen's, with subsidiary staircase towers emphasising the joints and dominating the boldly Ruskinian side elevations. A further wing returns from the central tower, accommodating the beamed dining hall. The interior, though necessarily remodelled, retains some interesting features including arched corridors, and stone stairs lit by a hectic variety of window shapes. The need for expansion has resulted in the originally uncluttered composition being hemmed about by less worthy buildings. Especially distressing is the placing of the neo-Georgian Chaplain's house obscuring the splendid, buttressed Malone Road elevation.	Henderson, I, p. 11; II, Appendix III Marshall, p. 9 DB 1865, pp. 34, 194, 208 IB 1868, p. 217 IB 1869, p. 9
75	COLLEGE GARDENS South side Chapel of Unity Methodist College		1968. Gordon McKnight, architect. A positive little, cruciform brick design with a very high pitched (St. Kevin's kitchen plus) centre block, and arcaded wings with airy roofing.	McKinstry, p. 31
76	COLLEGE GARDENS South side McArthur Hall Methodist College	B	1887-1891. Sir Thomas N. Deane and Son of Dublin, architects. Certainly the most important building by the great Deane family, of Cork and Dublin, in the north. A good, Tudor institutional design with irregular plan, battlemented central tower, shouldered gables, mullioned windows, pointed doors, and high chimneys. The interior is particularly good with panelled passages and halls, archaeological stone fireplaces, hefty carved wood staircase, elaborately plastered library ceiling, and hammerbeam roof to the dining hall. The building is developed around a pleasant central quadrangle, and apart from the timid, pale green paintwork, and the heavily fire-escaped rear facade, is altogether accomplished and pleasing.	IB 1892, p. 249 IB 1901, p. 643
77	BOTANIC GARDENS Stranmillis Road	A;G	Opened 1827 by the Belfast Botanical Society, which became 'Royal' in 1840. The first curator collected plants and seeds from many parts of the world, and the gardens, which were purchased by Belfast Corporation in 1895, have an underrated importance; the rockery and formal flowerbeds in particular are of great historic interest. This important space, with fine lawns, shrubs and trees, still provides (though much nibbled) an invaluable wedge of greenery joining the Malone Ridge to the River Lagan. The gardens also embrace:	McCracken, 1971, passim
78	BOTANIC GARDENS Statue of Lord Kelvin	B	1912; Albert Bruce Joy, sculptor. Plinth designed by Sir Albert Richardson. A pleasing example of municipal statuary sited to greet visitors at the Stranmillis Road gate.	Brett, p. 62 IB 1912, p. 199
79	BOTANIC GARDENS The Palm House	A	Wings 1839-40; central dome added after 1850. Charles Lanyon, architect. Richard Turner of the Hammersmith Ironfoundry, Dublin, contractor. Surprisingly, given the way it has been neglected and damaged in recent years, the house is among the earliest (if not the earliest) substantial, surviving examples of the use of curvi-linear glass and cast iron in Europe (and, therefore, probably, the world). On a generous scale, with fine Greek details, the central dome projects through a core wall which supports the lean-to wings. The presence of the boiler-house behind the left wall is betrayed by the parapet mouldings and attractive chimneys. It is excellent news that the Belfast Corporation intend, as their contribution to European Architectural Heritage Year 1975, to restore	McCracken, pp. 36-43

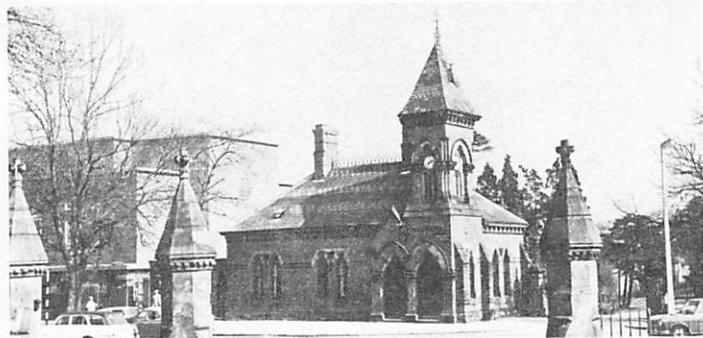
No.	Building	Class	Date, Type, Architect, etc.	References
79	THE PALM HOUSE (Continued)	A	this important building, one of the few in Belfast of truly European stature. (Richard Turner's subsequent career included the building of palm houses at Glasnevin, Killikee, and Kew, and consultation on the vault of the London Crystal Palace of 1851.)	
80	BOTANIC GARDENS Tropical Ravine	B	1886. Charles McKimm, the curator, was responsible for much of the building with his own hands. Of interest for its botanical contents and its interior; the east wall provides an interesting example of Victorian brick mannerism. There is a remarkable waterfall worked by a lavatory-chain-like mechanism. The whole display is a rare, perhaps unique, survivor of its kind.	McCracken, pp. 44-47
81	BOTANIC GARDENS College Park Gate Lodge	B	1865. The sole survivor of three pleasant lodges, it is probably a polychrome composition of brick beneath its cream paint. Its modest charm is somewhat spoilt by the hump back roof at the rear, but the combination of coupled windows, half-hipped gables, eaves brackets, and recessed doorway is a reminder of William Batt's far more ambitious lodge, with its clock tower, which was unfortunately removed from its sentry duty at the Stranmillis gate in the mid-1960's.	McCracken, pp. 48-53



Interior of the Palm House (No. 79)



a



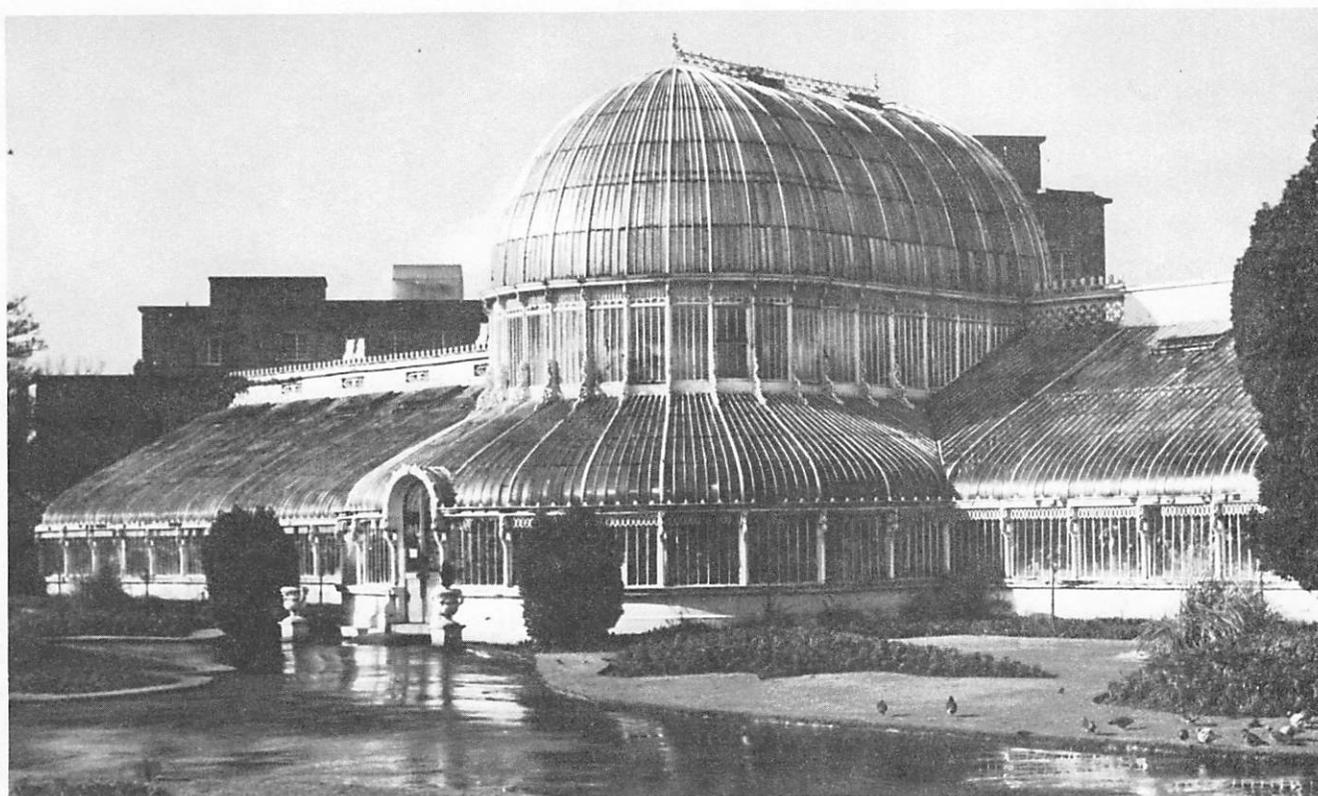
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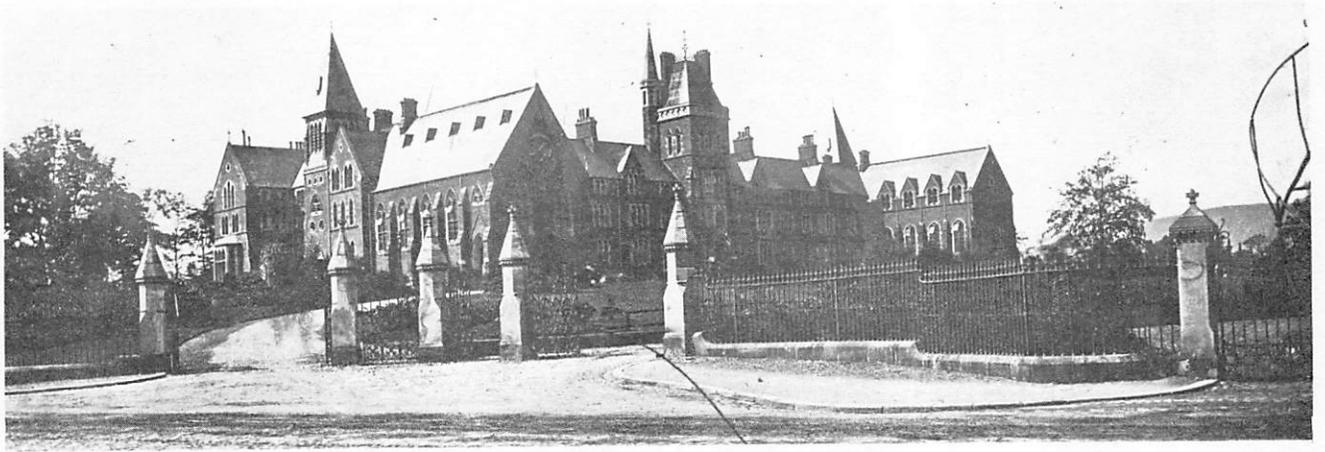
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a, c, d: *The Palm House, Botanic Gardens (No. 79).*
 b: *Gate Lodge to Botanic Gardens, designed by William Batt in 1877, demolished 1965.*

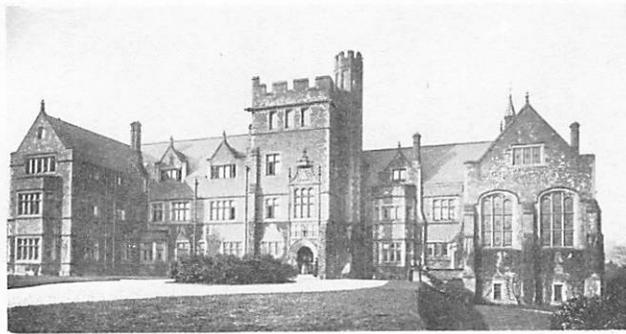
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No.	Building	Class	Date, Type, Architect, etc.	References
82	STRANMILLIS EMBANKMENT Queen's Physical Education Centre		1972. Ostick and Williams, architects. A large and lifeless-looking building with a green fasciated over-sailing roof. The buff brickwork wrapping reveals little of the complex and varied functions housed within the block. Twin metal flues with concrete support framing provide some vertical emphasis. The buildings, tucked into the edge of the Malone ridge, are well sited but the vast car park is an unimaginative eyesore.	
83	STRANMILLIS EMBANKMENT Daniel Joseph Jaffe Memorial Fountain	B	Erected in Victoria Square in 1874; now brightly painted and acting as a focus for the King's Bridge.	McCracken, p. 51, 53
84	ULSTER MUSEUM		Designed 1911 by J.C. Wynne, and completed in the late 1920's, the present building is only a portion of the original scheme. In a monumentally sculpted three storied block of Portland stone the two corner pavilions are pronounced with rusticated pilasters enclosing two giant order Bassae Ionic columns in antis; on the Botanic Gardens side, the carved prow of a clinker-built rowing boat, with figure head, although well roped to the facade, thrusts forward from it. Typical of the period is the 'massive often somewhat heavy effect associated with the use of stone in Renaissance architecture with a particular affection for rusticated masonry.' The Stranmillis Road frontage is much enlivened by the enormous bronze Mandalaysian temple bells parked on the lawn. The uncompleted Ionic colonnade on the Botanic Garden's facade is stopped by the extension, a composition of rectangular concrete forms, advancing and receding in a forceful cubist design that now completes the building. The extension, which echoes the scale and conforms to the massing of the original building, was completed to a prize-winning design by Francis Pym in 1971. It attempts to merge with the original building in a collocation of Edwardian Baroque Portland stone and a Corbusier-inspired expression of in situ concrete. 'The solution of splicing the two together so that, as your eye travels from right to left, a transformation scene takes place is daring, witty, and disturbing, but it succeeds.' Inside, the free spacial flow of the galleries, which ascend in a helical arrangement around the central volume, produces a series of dramatic and varied interiors.	Larmour McKinstry
85	PRIAR'S BUSH GRAVEYARD	A	Important, first, as a site with historical associations running far into the past of Belfast, to the penal days; and second, as a dilapidated but undrugged open space of melancholy charm, with good trees. Good monuments are the James Roden monument of 1853; K.T. Buggy, erected by the Repealers of Belfast, 1843 - a square Greek stele within a railing; the Davey and Owens monuments by Robinson and Kelly, 1851; the Connor burial ground - a Renaissance Composite aedicule of 1843; Daniel Reid memorial - vigorous dog-toothed Victorian Gothic with excellent metalwork railings, 1849; also A.J. McKenna monument, 1872, by Alexander McAllister and John Lauchlin sculptor: tall pinnacle-shaped monument in three stages: square plinth, square canopy on columns over a portrait bust, heavy octagonal lantern-type finial. The gate-lodge and screen (1829) are naive Gothic with stucco finials to buttresses, all symmetrically arranged. The appearance is disfigured by unheeded lettered instructions to motorists, and general dilapidation and vandalism. The pointed windows to the rear have been squared.	Carleton
86	STRANMILLIS ROAD Nos. 3 - 37		A north-easterly orientation does not enhance the visual appeal of this assorted terrace; it contains several buildings of interest, including: Nos. 21-23 (Earlsfort); 1881. A three-storey red brick terrace with red sandstone string-courses and surrounds to two two-storey canted bay windows, with half-round arches, each sporting a cartouche, over the pair of carved door-cases.	Carleton



a



b



c



e

a Methodist College (No. 74) as originally built.
 b McArthur Hall (No. 76).
 c Riddell Hall (No. 95).
 d Summer Hill, Mount Pleasant (No. 94).
 e Ulster Museum, before the recent additions (No. 84).
 f 31 and 33 Sans Souci (No. 107d).
 g College Green (No. 41).

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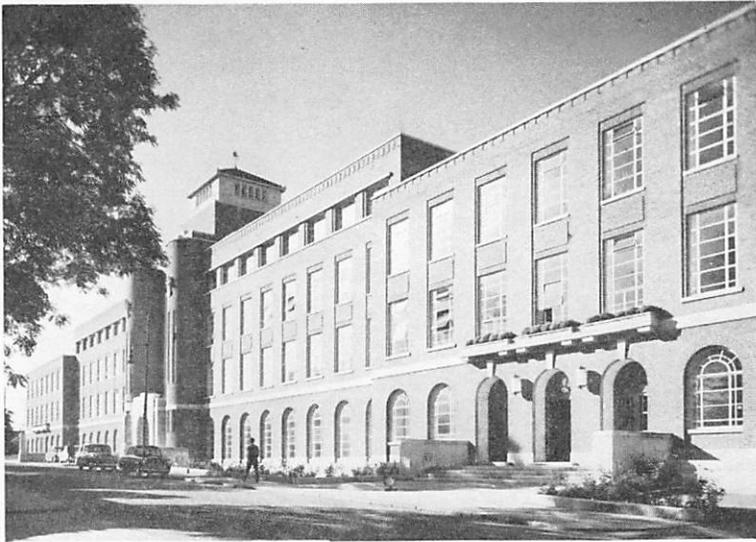


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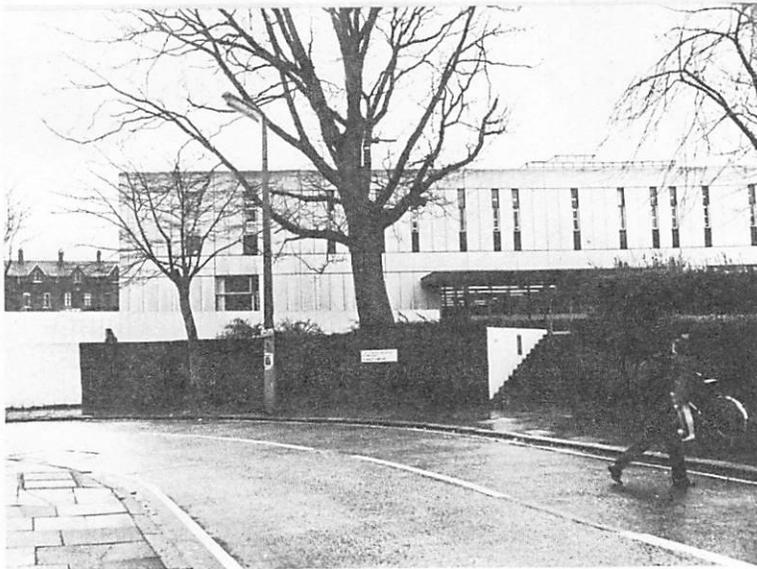


No.	Building	Class	Date, Type, Architect, etc.	References
86	STRANMILLIS ROAD Nos. 3 - 37 (Continued)	B	<p>Nos. 25-29; 1873. Three-storey six-bay brick terrace with unusual polychrome speckling. Quoins to No. 25 and vigorous Victorian plaster ceilings inside. Three excellent canted bay-windows are decorated with sprouting-fern capitals, ball flower cornice, and a beautifully crisp vine-leaf and gentian moulding. Door-cases with scroll console brackets.</p> <p>Nos. 31-37; 1874. (Earlsfort Terrace) A subdued two-storey terrace with original dormers; the red brickwork is relieved by blue brick string-courses and segmental lintels in stone to the ground floor windows.</p>	Carleton Carleton
87	DAVID KEIR BUILDING (Stranmillis Road frontage; see also No. 100).		1958; Lanchester and Lodge, architects. Nobly sited on the first crest of the Malone Ridge, the Stranmillis Road frontage is an imposing symmetrical four-storey composition in hand-made brickwork with Portland stone basement and string courses. Twin staircases with slit windows embrace the 'portcullis'-gated main entrance and protrude like castle gate-house towers, perhaps in conscious historicism. (Then again, perhaps not.) The copper-roofed penthouse, with its galleon weather-vane, is, however, pagoda-like.	
88	ASHBY INSTITUTE		1965; Cruickshank and Seward, architects. An assured and elegant, if somewhat glacial, composition, whose layout imaginatively creates some pleasant well-landscaped spaces along the Stranmillis and Chlorine Gardens frontages. The handling of the entrance bridge and flanking block is clean, and the design of the workshop complex, with its cubist roofscape and cantilevered eaves, achieves simplicity and grandeur. The siting, in the hollow of a former sand-pit, serves to reduce the apparent mass of these two lower blocks; however, the eleven-storey slab dwarfs all other neighbouring buildings, and is less successful. The faceted pre-cast concrete panels which terminate the east and west facades do provide visual interest, a sense of scale, and a nicely indented roofline. But the fenestration to the south facade is grossly scaled and the choice of snow white for the exterior cladding is inappropriate to the predominantly brick suburb, and may prove a maintenance liability.	
89	STRANMILLIS ROAD Nos. 92 - 102, (Kinahan Mansions)	B	1898; Thomas Lindsay. A red brick terrace 'with two towering gables with finials and Scottish baronial inspired corbelling.' The wide semi-elliptical arches to Nos. 92 and 102 are features typical of the art nouveau period.	Larmour
90	STRANMILLIS ROAD Nos. 104 - 128, (Chilworth Buildings)	B	1893-4. Two storey red brick terrace with dormers and half-timbered gabling in the manner of Norman Shaw. Well designed to accommodate the sloping site.	Carleton
91	STRANMILLIS ROAD West side St. Bartholomew's Church of Ireland		1930. W.D.R. Taggart, architect. An attractive toy-Gothic church, asymmetrically planned, with a crenellated porch, sacristy and tower round a central hall. All Ballycullen stone.	IB LXXIII, p. 408
92	MOUNT PLEASANT Nos. 1 - 9	B	1863. A fine terrace of two-storey red brick villas with canted stucco bays on the ground floor and pedimented door aedicules. The plan is unusual for a terrace development giving each house (except No. 1) a room on each side of the entrance hall; thus, the two bay-windows, one door, two bay-windows, one door, etc. Office wings are planned centrally behind the main block, with French windows leading to gardens. The front gardens with lime trees, essential to the character of the terrace, rise towards the east end, where a (very late?) motte is planted with hedges and provided with benches. Here one can meditate on the fate of 'Pushkin' whose rude wooden cross stands at the foot of the mound.	Carleton
93	MOUNT PLEASANT No. 10	B	1871. A large two-storey stucco house, four bays wide with a two-storey bay-window at one end. The doorway is similar to those in the terrace opposite.	Carleton

No.	Building	Class	Date, Type, Architect, etc.	References
94	SUMMER HILL off Mount Pleasant	B	c. 1855. An attractive two-storey, five-bay red brick house with Georgian six-pane sash windows and pleasant doorcase with shallow fanlight and sidelights. Slightly inset chimneys and coupled eaves modillions betray its Victorian date. Double pile plan with gabled additions and a charming news yard behind. The entrance front is beautifully enhanced by mature lawns and a small box parterre.	Carleton
95	RIDDELL HALL Stranmillis Road MALONE ROAD East side		1913-15. William Henry Lynn, architect. A rather bleak stripped baronial composition of, suitably, Scottish red sandstone. Three storeys of mullioned windows rise to a skyline alive with gables and tapering chimneys. The unfinished oblique end of one wing suggests that the building was to be continued in a less regimented way following the contours of the site. There is little detail though the entrance bay manages buttresses and an oriel window above. It is perhaps the least successful of the buildings which Lynn designed for the extension of Queen's to University status. He died just a few months after its completion, at the age of 87.	IB LVII, p. 173
96	No. 2, (Abbotsford)		1889. A two- and three-storey red-brick block, with crisp string coursing, well tailored to the pivotal junction of the Malone and Stranmillis Roads. The frontage to University Road features two small terra-cotta panels of sunflowers, grouped about a central two-storey canted bay; and rises to a jaunty Dutch gable. The glazed entrance porch is a festive affair with a scroll-pedimented doorcase. Angled chimneys complete the composition.	Carleton
97	No. 4		1891. Well designed neighbour to No. 2, a three-storey (with basement) brickwork building; full-height bays, one canted, the other square with chamfered corners, flank the elevated entrance with its modern canopy.	Carleton
98	Nos. 6 - 8 Cnoc Alluinn		1877. A pleasant two-storey stucco terrace with diminutive dormers, set back from, and raised some feet above, the road - the stucco retaining wall is breached by paired entrances. Each house is three-bay with pierced balustrading to the two canted bay windows in the banded ground floor. The building is possibly the work of the architect of the now demolished Chlorine Place (Nos. 18-26).	Carleton
99	Nos. 10 - 12 (Chatsworth) and Nos. 14 - 16 (Rostellan and Oranmore)		1877-1888. In the style of William Batt. Set back from the road and elevated above it with paired entrance gateways, these two pairs of two-storey houses with dormers step up the slope in a terrace. The characteristic dormers have unfortunately been modernized in some cases, otherwise the facade remains a vivid essay in Ruskinian polychrome brickwork with coupled yellow brick string courses. Slim marble colonettes with foliated capitals decorate the arched doorways, and those of Nos. 16 and 18 are enlivened with carved heads at the springing of the stone relieving arches.	Carleton
100	DAVID KEIR BUILDING (Malone Road frontage; see No. 87)		Completed 1957, by Lanchester and Lodge to a pre-war design. This somewhat anachronistic design 'resembles some pre-war civic office block and appears to disclaim any recognition of the scientific age'. The handmade brick cladding and neo-Georgian fenestration express neither the structure of this steel framed building nor the differing functions of the accommodation within. The plan form, an attempt to reconcile the diverging axes of the Malone and Stranmillis Roads, in a Beaux-Arts manner, imposes long tortuous corridors and unattractive courtyards and seems to imply a grand axial approach through the 'flat-iron' to the north. The Malone Road frontage, a four-storey symmetrical composition with Portland stone basement, is monumental; the entrance is approached by mock Palladian twin staircases.	McKinstry, p. 29



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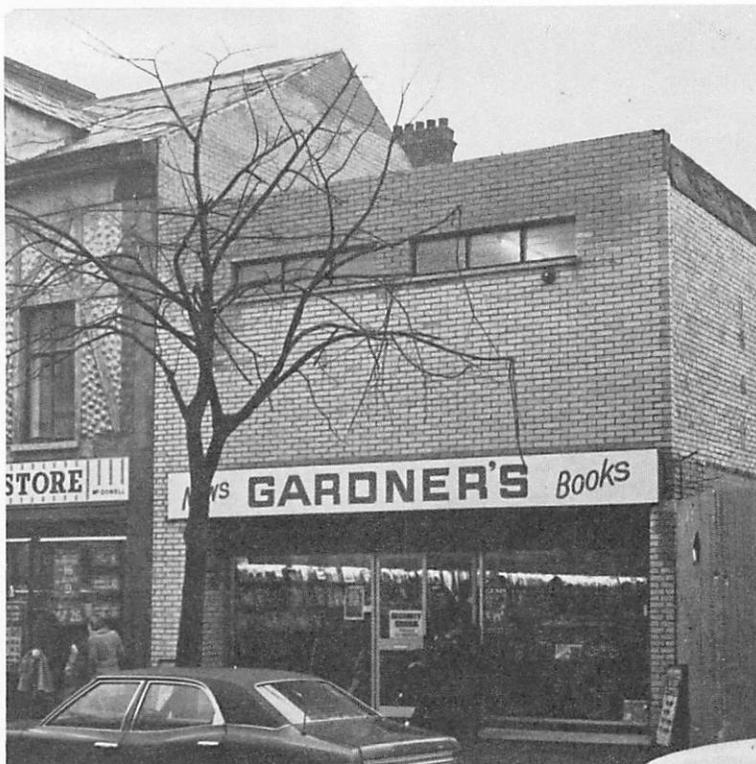


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POST-WAR DEVELOPMENT:

- a Keir Building, Stranmillis Road front (No. 87)
- b Science Library, Chlorine Gardens (No. 103).
- c After bomb damage, Botanic Avenue (No. 28).
- d Ashby Institute (No. 88) from its least attractive angle.
- e The new Queen's Elms: residential tower and landscaped setting (No. 109).

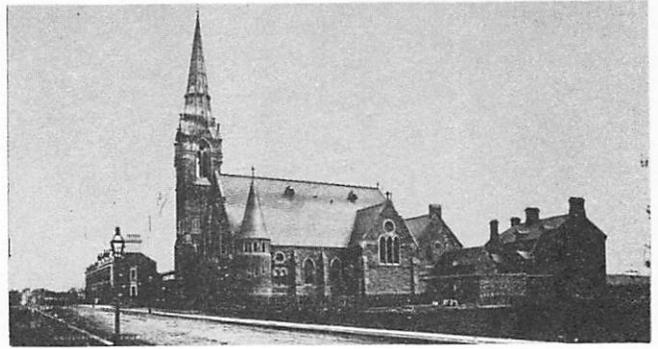
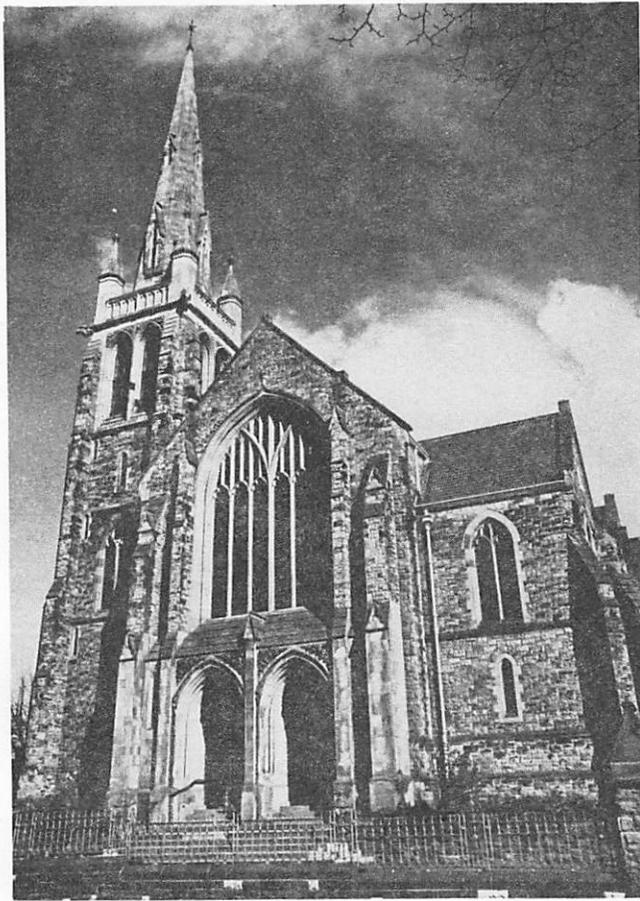
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No.	Building	Class	Date, Type, Architect, etc.	References
101	FISHERWICK PRESBYTERIAN CHURCH		1901, by S.P.Close. A complex over-ambitious design in ochre and tan sandstone. Loosely perpendicular with a double front porch, five mullioned west window and tall 14th century spire which is consciously sited to provide an emphatic focus to Eglantine Avenue. The Musgrave Hall, a later addition, skilfully negotiates the turning of the frontage along Chlorine Gardens, and the entrance gates, although painted a dull grey, are of attractive design.	1899 IB 156 1901 IB 735
102	MALONE ROAD No. 50 (Landscape)		1892. An asymmetric three-storey red brick corner composition; the single storey square and canted bays have undulating parapets with spherical embellishments.	Carleton
103	CHLORINE GARDENS		This tree-lined right-angled road, linking with Stranmillis, is massively closed at the west end by the facade of the 'Widowers Row' (Nos. 37-53 Malone Road). The Victorian housing (1893-1899) with its N.E. and N.W. aspect forms a sombre but imposing group, which includes: No. 3. A red brick three-storey block with two-storey canted bays about a central Dutch gable. The windows and low arched doorway are stone lined and the facade incorporates terra-cotta panels and paterae. No. 9. A two-storey three-bay composition in red brick. The two canted bays rise to coved corbelled dormers with Norman Shavian half-timbering. Red sandstone lintels and terra-cotta panels enliven the brickwork facade.	Carleton
104	SCIENCE LIBRARY		1969. Twist and Whitley, architects. A good example of industrialized architecture - using the S.E.A.C. system to better effect than in College Park. The building, which maintains the scale of the surrounding architecture, received an R.I.B.A. award in 1970, and its use of a difficult sloping site and landscaping treatment is assured. A continuously glazed lower floor is recessed and columns carry the reserved, neutral two-storey horizontal slab, with narrow slit fenestration and white exposed aggregate concrete cladding. The retention of the existing basalt retaining wall and oak tree at the Chlorine Gardens approach is well integrated with the dual ramp and staircase access: the effect is a little marred however by the abrupt change of material from stone to concrete in the retaining wall.	McKinstry, p. 30
105	LENNOXVALE	G	A pleasantly wooded and planted cul-de-sac with a steeply sloped dell to the south. The gentle sweep of the road starts at a set of four good cast-iron Victorian Greek gate posts (recently repaired by members of the Queen's Department of Architecture), and ends at the heavily rusticated stone piers and generously designed wrought iron gates of Edgehill College. The intervening greenery is punctuated by a leisurely succession of large Italianate mansions including:	
(a)		B	No. 5. 1875. A two-storey palazzo style stucco mansion. The massively pilastered doorway is placed off-centre in the four-bay north front. Pedimented aedicules embellish the ground floor windows and above, the eaves are heavily consoled.	Carleton
(b)		B	No. 7. 1875. A two-storey stucco villa with twin-arched central entrance, handled in the Venetian manner with foliage at the capitals and fore-and-aft colonettes.	Carleton
(c)	EDGEHILL COLLEGE	B	No. 9. 1875. A well-painted, stucco villa of two storeys with vermiculated quoins; the projecting centre bay is carried on a triple-arched colonnade to form the entrance loggia.	Carleton
(d)		B	No. 10. 1875. A symmetrical, two-storey stucco composition with canted bays on the end facades, heavy eaves brackets, and ground floor aedicules.	Carleton
(e)		B	Nos. 6 - 8. 1890. A pair of two-storey, Italianate villas with large corner bows rising to conical roofs, and excellent composite porches with coupled columns and short Pompeian pediment above.	Carleton



d



e

a

- a Fisherwick Presbyterian Church (No. 101).
- b Friar's Bush gate lodge under siege from disobedient motor cars. (No. 85).
- c Christian Science Church, Rugby Road (No. 43).
- d Fitzroy Presbyterian Church, University Street (No. 33).
- e All Souls' Church, Elmwood Avenue (No. 65).
- f University Road Methodist Church (No. 12) soon after its completion.

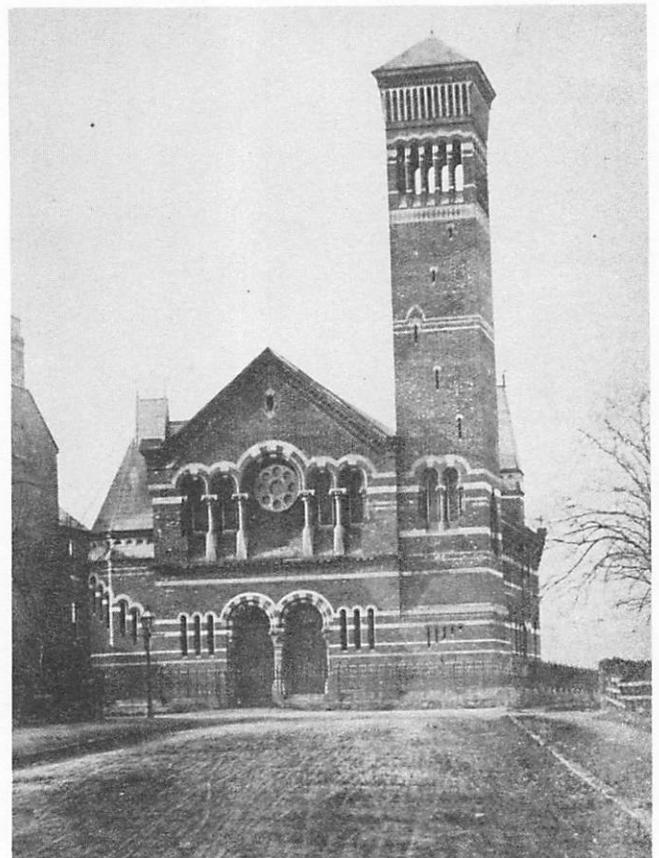


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c



No.	Building	Class	Date, Type, Architect, etc.	References
105	LENNOXVALE (continued)		Two other buildings deserve mention:	
(f)		B	Nos. 2 and 4. 1890. Young and Mackenzie, architects. A pair of substantial, three-storey houses forming a symmetrical group on the corner site. The warm red brickwork is framed in sandstone quoins. The gable cappings, window casings and balustrade have been badly eroded by weathering and a sympathetic restoration scheme is being carried out by the University.	Carleton PRONI: D2/194/D1
(g)			No. 3. 1930. This two-storey, Dutch-gabled small house with rough, trowelled rendering makes a pleasing Voyseyesque reminder of the Arts and Crafts movement.	Carleton
106	LENNOXVALE HOUSE	B	<p>1873. Young and Mackenzie, architects. A very tall three-storey pinkish, Scrabo stone composition with rather Scottish flavour, rogly sited on a bluff. There is some good animal and vegetable stone-carving about the windows and this informality is reflected in the arrangement of both the plan and the meandering wall surface. The tall tapering chimneys, once an important part of the composition (cf. Old Victoria College, Lower Crescent, item No. 7), have unfortunately been rebuilt (all but one) in an unsympathetically light coloured stone and with no taper.</p> <p>In the immediate vicinity of the house are the stable block into which a large beam has been rather abruptly inserted, a good buttressed brick garden wall, and a pretty garden house with barge-boards, chamfered corners and coved corbels. Beyond a large Corinthian capital on the principal lawn the land falls away abruptly through a lovely rock garden to a string of lakes in the valley. In the distance beyond the lakes a rash of boxes announces the growing presence of Stranmillis College.</p>	Carleton
107	SANS SOUCI PARK		Dipping away from the Malone Road, this loop with its enshrouding avenues of trees was developed, during the early part of this century, in a free range of expressions. Buildings which reflect the stylistic diversification include:	
(a)			Nos. 6 and 8. 1901. A two-storied brick terrace with busily barge-boarded dormers and octagonal corner turrets, mounted on square diagonal bays. The ground floor is stucco with wrought iron cresting to the square bays and pedimented door cases with half fluted pilasters.	Carleton
(b)			No. 26. 1911. A two- and three-storey red brick house which displays a multiplicity of window types, including Venetian, oriel, half circle and a mullioned staircase window.	Carleton
(c)			'Ingledene' and 'Heathcote'; 1901. A bold chunky three-storey block in yellow brick with boarded half gables and open bracketing to the eaves. The stuccoed ground floor incorporates square and canted bays balustrading over.	Carleton
(d)			Nos. 31 and 33. A large symmetrical pair of red brick houses, that rising to an emphatic eaves line, with heavy paired bracketing, erupt above it into an energetic roof-scape of dormers, cornical roofs and a Dutch gable.	Carleton
(e)			Nos. 35 and 37. 1901. A pair of tall three-storey brickwork houses whose verticality is emphasised by the high central Dutch gable and the chateau roofs over the diagonally placed square corner bays.	Carleton
(f)			Nos. 43 and 45. 1901 by Thomas Houston. These two semi-detached houses with their flat arches and undulating facades have stylistic affinities with the Art Nouveau movement. Originally the thistle motif decorated both the central bays.	Larmour
108	HOLYROOD		A pleasant cul-de-sac overlooking and overlooked by Queen's Elms' student hostels, with a charming small whitewashed lodge; the pairs of houses to left and right are:	

No.	Building	Class	Date, Type, Architect, etc.	References
108	HOLYROOD (Continued)			
(a)		B	Nos. 2 and 4. 1876. A plump two-storey brick terrace, yellow brick string coursing, cornices and quoins.	Carleton
(b)		B	Nos. 3 and 5. 1876. A slim three-storey stucco group with steep barge-boarded gables and good chimneys. The painting scheme, with each house a different colour, is divisive. Two villas which front the Malone Road on either side of the Holyrood, Queen's Elms' enclave and would benefit from painting are:	
(c)			No. 76. 1877. A gaunt three-storey composition with asymmetrical gabling, and	Carleton
(d)			No. 80. 1896. A Dutch gabled three-storey villa with two-storey canted bays.	
109	QUEEN'S ELMS HALLS OF RESIDENCE		1967. Cruickshank and Seward, architects. The University's most successful post-war project comprising a range of four brick clad, eleven-storey tower blocks well and unobtrusively sited among trees in low lying parkland to the east of the Malone ridge. A dramatically sculptured, low group of dining halls overlooks a small serpentine, ornamental lake. The natural advantages of the setting are complemented by sympathetic landscaping and excellent site treatment. The arrangement of point blocks in a grassy landscape is reminiscent of the former London County Council's scheme at Roehampton, Surrey in the 1950's: the tower facades are comfortably proportioned and their paired and incised ventilation windows give a degree of modelling. The handling of the glazed stair-wells and half landings is related skillfully to the raised parapet. Some of the concrete fascias to the dining halls are discoloured and weathering badly.	McKinstry, p. 29
110	MALONE ROAD West side Nos. 3 - 5		1868. A tall three-storey stucco terrace with two-storey canted bays and brick gables.	Carleton
111	MALONE ROAD Nos. 7 - 17		1890. A tall narrow three-storey brick terrace with dormers, a good Victorian set-piece - marred only by the studio dormers to No. 17.	Carleton
112	MALONE ROAD, Nos. 31-35 and including No. 130 Eglantine Avenue		1883. A three-storey terrace, with ground floor canted bays, effectively closing the view from Cloreen Park.	Carleton
113	MALONE ROAD, Nos. 37 - 53 (Widowers Row)	A	1886-7. Splendid Victorian chateau type terrace in red brick stucco and red sandstone - some houses now painted. Four-storey with fat, more than semi-circular, bows rising to conical slate roofs that step along the front like mediaeval interval turrets. The whole is united into one architectural group by a skilful use of string courses and by a giant console frieze. Recessed polished red granite columns flank the windows and doors of each flat section, with sculpted free-stone capitals with faces, incised designs on lintels and terra-cotta panels to enliven the decorative scheme.	Carleton
114	MALONE ROAD, Nos. 55 - 57		1881. A pleasant closure to the vista from Lennoxvale this three-storey stucco terrace has suffered from the inappropriate treatment of one chimney stack.	
115	MALONE ROAD No. 71		1853. A large two-storey stucco mansion, raised well above and set back from the road. A small 'gazebo' summer house ornaments the garden.	Carleton
116	WINDSOR AVENUE Nos. 49 and 51		Almost obscured by overgrown shrubbery, this large two-storey stucco building presents two pedimented Italianate gables, to Windsor Avenue.	
117	DERRYVOLGIE AVENUE No. 44		1854. A squarish, hipped roof, stucco block with off-centre pilastered porch to the six-bay east elevation. The three-bay south facade is symmetrical.	Carleton
118	MALONE ROAD, No. 73 Derryvolgie House	B	1856-8. A pleasantly situated two-storey stucco mansion with central Ionic doorcase, canted ground floor bays and console brackets at the eaves.	Carleton



a



b

- a Derryvolgie House, 73 Malone Road (No. 118)
 b Edgehill, Lennoxvale (No. 105c).
 c Coolavin, 78 Malone Road; sometime seat of John Stevenson, the distinguished local historian, and (for a short period) of Mr. C. E. B. Brett.
 d 43 and 45 Sans Souci (No. 107f).
 e Abbotsford, 2 Malone Road (No. 96).
 f 2 and 4, Lennoxvale, drawing of 1890 by Young & Mackenzie (No. 105f).
 g 2 and 4 Lennoxvale today (No. 105f).
 h 6 and 8 Lennoxvale (No. 105g).

c



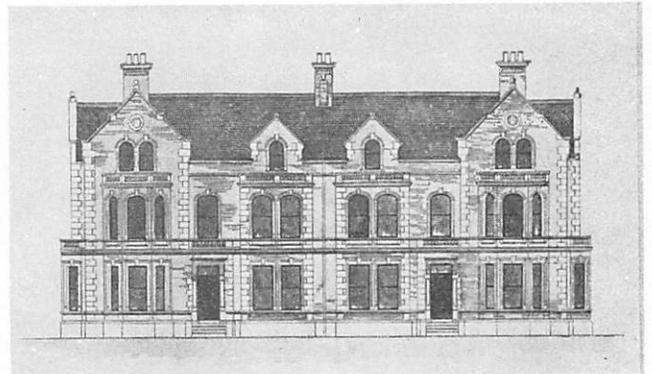
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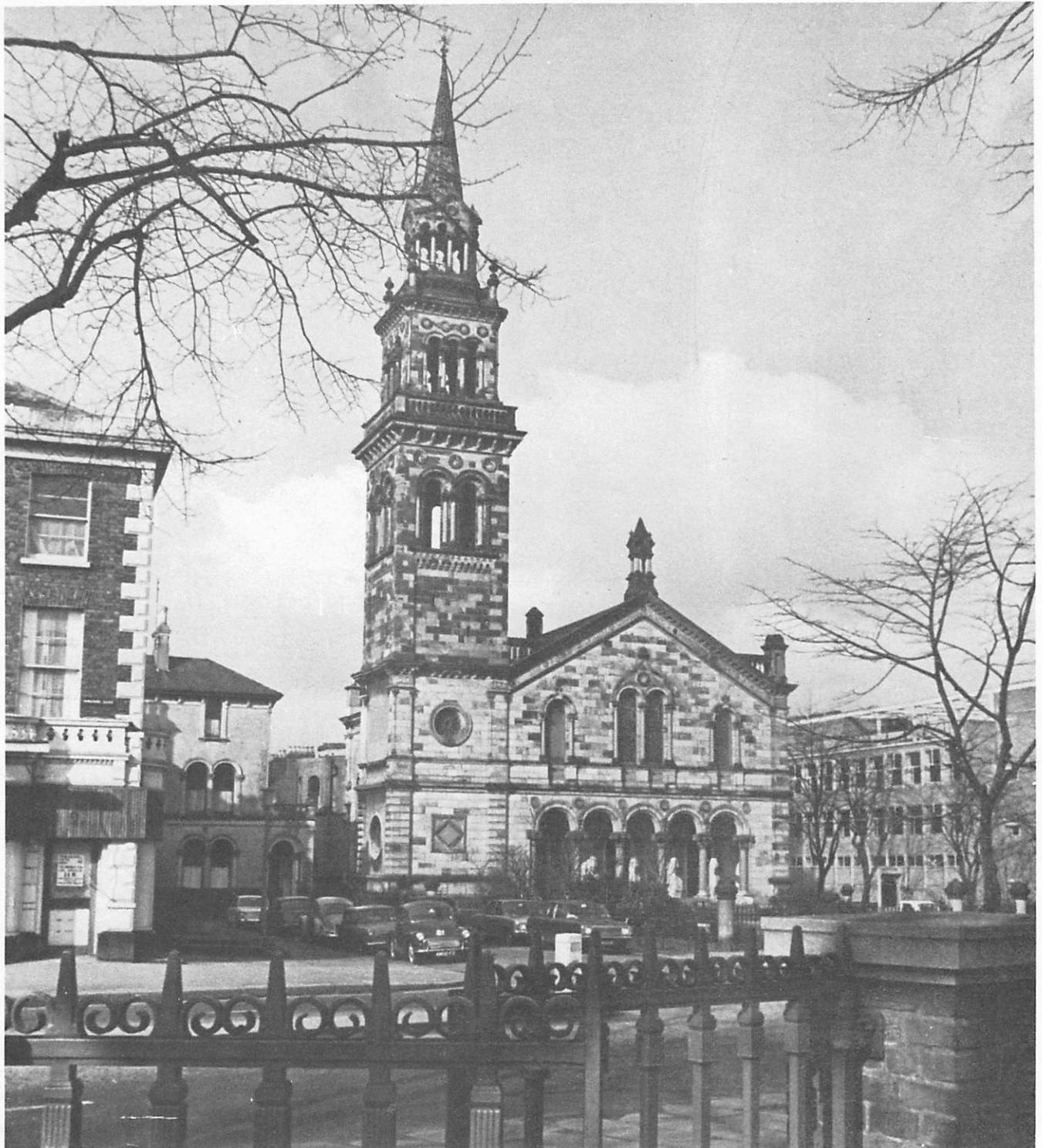
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No.	Building	Class	Date, Type, Architect, etc.	References
119	WINDSOR PARK No. 44	B	1874. A large and somewhat heavy, two-storey composition of stone and stucco, with square and canted bays and handsomely carved portico with paired pillars. To the right a compact courtyard has a pair of gate pillars of heroic proportions.	Carleton
120	MALONE ROAD Aquinas Hall	B	1890. A grandiose, two-storey stucco mansion with dormers. The central three-storey gable is carried on polished granite Corinthian columns to form an entrance loggia. The entrance is marked by a set of robust octagonal gateposts and a small lodge, beyond which stretches the grey bulk of a chapel. Its interior is more rewarding, the six-bay nave being articulated with half-Corinthian columns supporting a continuous freize and a coved and coffered ceiling. The sanctuary is apsidal. Aquinas Hall now includes the adjoining villa, formerly approached by the impressive gateway in Windsor Park. This two-storey stucco, Italianate house has an asymmetrical massing with canted bays and bows, all handled in a manner reminiscent of Lanyon and his associate Thomas Turner.	Carleton
121	WELLINGTON PARK	G	An eventful street of good Victorian suburban houses demonstrating the progress from Early Victorian symmetrical stucco designs, through Ruskinian polychrome to Late Victorian Arts and Crafts. On the north side the best houses are:	
(a)	WELLINGTON PARK North side	B	Nos. 13, 15. 1879. Two three-storey brick and stucco houses with good pedimented doorways.	Carleton
(b)		B	No. 17. 1877. A three-storey brick and stone double-fronted house with good Ruskinian detail and an excellent doorway with colonettes springing from flanking buttresses.	
(c)		G	Nos. 19-21. c. 1875. Two two-storey, double-fronted houses with canted bays and agreeable decorative brick texture in red and blue. The doorways have flanking Ruskinian columns.	
(d)		B	Nos. 79-91. 1897. Two-storey brick terrace with canted bays and columned bow windows, and timbered dormer gables above. Forms a good corner piece at the Lisburn Road.	Carleton
122	WELLINGTON PARK South side	B	Nos. 6-12. 1854-6. A handsome three-storey brick terrace with end houses breaking forward with diamond cut quoins and square columned porches (removed at No. 6).	Carleton
(a)		B	Nos. 14-16. 1852-3. A free standing, two-storey, double villa block in stucco. Italianate, with sub-Palladian windows, margin-paned sashes, and good lotus flower chimney pots.	Carleton
(b)		B	Nos. 18, 20. 1854-6. Two-storey, brick and stucco, with modest two-columned Tuscan porticos.	Carleton
(c)		B	Nos. 24-26. 1863. Two long low, two-storey stucco houses with classical central doorways with hollowed pilasters; single-storey canted bays, and a 3-1-3 rhythm of windows united beneath a single architrave above. Painted a uniform dingy grey.	Carleton
(d)		B	Nos. 28, 30. c. 1865. Two large, two-storey houses of grey brick with red brick and stone embellishments. Canted bays rise to timbered dormers with good chimneys above.	Carleton
(e)		B	No. 32. c. 1875. A boldly asymmetrical two-storey house on a corner site. Red brick with red stone trim. Sky-line with an excellent array of panelled chimneys.	Carleton
(f)		B	Nos. 38-42. 1879. Three two-storey, stucco villas with double fronts of canted bays and a quatrefoil Gothic balcony supported on barley-sugar columns of cast iron. The attic dormers have pretty Gothic barge-boards.	Carleton

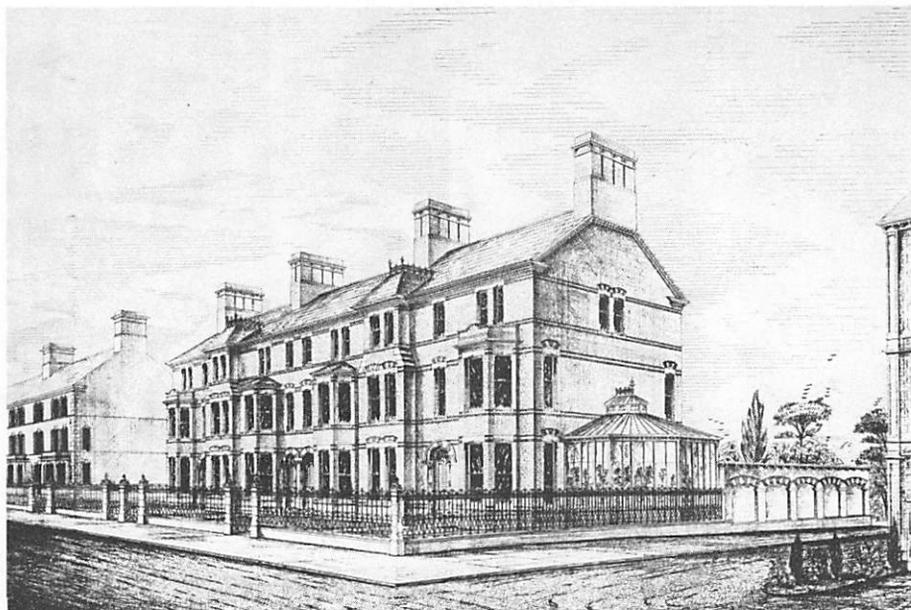
No.	Building	Class	Date, Type, Architect, etc.	References
123	WELLINGTON PARK TERRACE Nos. 1 - 21	B	1854-1869. A remarkably secluded terrace (with pedestrian access only) tucked between Wellington Park and Eglantine Avenue. Eleven two-storey houses with dormers of varying quality, and in front pleasant gardens. Brick is general, stucco frequent. Nos. 13-18 have good Greek-revival doorways with hollowed pilasters. Nos. 19-21 have recessed doors with ornamental brickwork.	Carleton

Elmwood church (No. 67) before the destruction of the adjoining post office block.



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7 to 10 College Gardens (No. 72a), architect's drawing by William Batt published in the Irish Builder, June 1878.

Ulster Architectural Heritage Society

The Society, formed in 1967, is non-profit-making, non-political, non-sectarian, and is recognised as a charity for tax purposes. While it is based on Belfast, its membership and interests extend throughout the nine counties of the province of Ulster. Its objects are: to promote the appreciation and enjoyment of good architecture of all periods; to encourage the preservation of buildings and groups of artistic merit or historic importance; and to encourage public awareness and appreciation of the beauty, history and character of local neighbourhoods.

Membership of the Society costs £1 a year; for those under 25, 50p; life membership, £20; corporate membership, £5 a year, or £25 for ten years. Members receive half-yearly reports, may take part in architectural outings, social events, and lectures, and also enjoy the privilege of buying the Society's publications by post at a 25% discount.

In the absence, until 1974, of any statutory listing procedure for Northern Ireland, the Society has set about producing its own Lists, and other publications on subjects connected with Irish architecture. The following is a complete catalogue of the Society's previous publications:

LISTS AND SURVEYS

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