

Appendices

Research Sources

Appendix A

Department of the Environment, Heritage and Local Government

National Inventory of Architectural Heritage

Dún Scéine
Harcourt Lane
Dublin 2

telephone: 01 411 7100

email: niah@duchas.ie

website: www.buildingsofireland.ie

Department of the Environment, Heritage and Local Government

Archaeological Survey of Ireland

6 Ely Place Upper
Dublin 2

telephone: 01 647 3000

Irish Architectural Archive

45 Merrion Square
Dublin 2

telephone: 01 663 3040

fax: 01 663 3041

e-mail: info@iarc.ie

website: www.iarc.ie

The National Archives

Bishop Street
Dublin 8

telephone: 01 407 2300

e-mail: mail@nationalarchives.ie

website: www.nationalarchives.ie

The National Library of Ireland

Kildare Street
Dublin 2

telephone: 01 603 0200

e-mail: info@nli.ie

website: www.nli.ie

Registry of Deeds

Henrietta Street
Dublin 7

telephone: 01 670 7500

website: www.landregistry.ie

Valuation Office Ireland

Irish Life Centre
Abbey Street Lower
Dublin 1

telephone: 01 817 1000

e-mail: info@valoff.ie

website: www.valoff.ie

Industrial Heritage Association of Ireland

Tailors' Hall
Back Lane
Dublin 8

website: www.steam-museum.ie/ihai

Dublin City Archives

138-142 Pearse Street
Dublin 2

telephone: 01 674 4800

e-mail: cityarchives@dublincity.ie

website: www.dublincity.ie/dublin/archives2

Cork Archives Institute

Christ Church
South Main Street
Cork

telephone: 021 427 7809

e-mail: cai@indigo.ie

website: www.corkcorp.ie/facilities

Representative Church Body Library

Braemor Park
Churchtown
Dublin 14

telephone: 01 492 3979

e-mail: library@ireland.anglican.org

Architectural Heritage Impact Assessments

Appendix B

B1.0 Requirement for a Report

- B1.1 The requirement for an architectural heritage impact assessment will generally come about for one of two reasons:
- as part of a development application in order to provide sufficient information for the planning authority to make an informed decision on the potential impact on the architectural heritage, or
 - where permission has been granted for works to a protected structure or a proposed protected structure, to record the existing fixtures or features which contribute to its special interest and which would be lost or altered as a result of the works.

B2.0 Scope of the Assessment

- B2.1 The detail and extent of the assessment should be appropriate to the nature and scale of the proposed works. The object of the assessment should be to describe how the proposals would affect the character of the protected structure or any part of it. This will normally require a description of the existing structure, a description of the works proposed and a description of how any potential adverse impact on the architectural heritage is to be mitigated.
- B2.2 Where comprehensive or wide-ranging works are proposed, the entire protected structure and the land and features within its curtilage may require to be included in the assessment. However, where proposals are limited in scale or relate to a specific part or parts of the structure, it will generally be sufficient to include a brief description of the structure as a whole, to provide a context for the proposals, but to concentrate the detailed assessment on those parts of the structure which will be impacted upon. If the application relates to a new building within the curtilage of a protected structure or proposed protected structure, the assessment should concentrate on the relationship between the structure and its setting, and the merits of, and impacts on, existing structures and features in the curtilage.

- B2.3 Ideally, there should be full access to the structure for the author of the assessment in order for him/her to have a full understanding of the potential for the works to impact on the building.

B3.0 Recording a Structure to be Altered or Demolished

- B3.1 Where an assessment is intended as a permanent record of a structure, or part of a structure that is being altered or demolished, it may have to substitute for the structure itself and so must be capable of bearing on-going and repeated analysis, re-examination and reinterpretation. Specialist expertise may be necessary for the compilation of such architectural heritage impact assessments that describe and assess structural or other engineering matters or those relating to historic landscapes.

B4.0 Competency of Author(s)

- B4.1 The author(s) of an architectural heritage impact assessment should be appropriately qualified or competent to undertake the assessment. Where the works to the protected structure are unlikely to have more than a minor impact on the character of the structure, it may be acceptable that the assessment be undertaken by a person, or persons, without specialised expertise. However, where the protected structure is of high quality or rarity, or where the impact on the architectural heritage may be substantial, the planning authority could make it a requirement that the assessment be carried out by those with relevant competence or expertise.

B5.0 Elements of the Assessment

- B5.1 The content of the assessment will vary in individual cases depending on the relative significance of the structure for which the assessment is being prepared and the nature and extent of proposals under consideration. The information set out below can be used as a guide. Assessments should generally contain three distinct but interdependent elements:
- a written account;
 - a set of well-presented drawings;
 - suitable photographs and/or other illustrations.

Written Account

B5.2 The written account of the building will usually comprise three parts:

- a) core data;
- b) short description of the building;
- c) analysis.

Core Data

B5.3 The following core data on the building should generally be included in every report:

- a) purpose of the assessment. For example, where the assessment forms part of a planning application, this should be stated. Where the assessment is part of a response to a further information request from the planning authority, the planning reference and a copy of the further information request from the planning authority should be included with the assessment. Where the assessment is to fulfil the requirements of a condition of permission, the planning reference number should be given and a copy of grant of permission and relevant condition(s);
- b) name and address of the structure, including any local reference by which the building is known, where this is necessary to identify it;
- c) brief description of the typological aspects of the structure;
- d) Ordnance Survey map reference for the structure;
- e) National Grid reference, where necessary;
- f) details of the form, or forms, of statutory protection which apply to the site, for example:
 - i. Record of Protected Structures, including reference number;¹
 - ii. Architectural Conservation Area designation;²
 - iii. Recorded Monument, including RMP reference number;³
 - iv. Zone of Archaeological Potential;⁴
 - v. Registered Monument, including RMP reference number;⁵
 - vi. Preservation Order or Temporary Preservation Order;⁶
- g) name of the individual (and their agency, if appropriate) who prepared the assessment, and his/her relevant qualifications or competency;
- h) date of the assessment and of the inspection;
- i) name of relevant planning authority;
- j) details of any declaration issued regarding the structure;
- k) National Inventory of Architectural Heritage registration number of the structure, where available⁷.

Short Description of the Structure

B5.4 This should be a concise description of the structure as it exists, noting all its salient features, and describing its external and internal appearance and setting, form, present function, type or purpose, materials, architect and date (where ascertainable). For large sites, where there is more than one structure, separate descriptions of each should be made together with an account of their relationship to each other.

Analysis of the Existing Structure

B5.5 Following on from the basic data contained in the short description, the written assessment should contain all or part of the following information as relevant to the particular case.

B5.6 Where the development consists solely of new work, such as extensions or new build in the curtilage of a protected structure, items a) to c) can be briefly summarised:

- a) a description of the structure, recording features of note or historical significance, architectural or engineering design, building materials, building techniques and craftsmanship. Where comprehensive works are proposed, it may be appropriate that this description be carried out on a floor-by-floor, room-by-room basis;
- b) a description of the structure's overall development, noting evidence of successive building phases and supporting this analysis with annotated reference to stylistic elements, documentary sources or scientific dating methods, where appropriate. Reference should be made to original and present uses of the structure, or its parts;
- c) a description of the current physical condition of both the fabric and the structure in order to establish the nature and extent of any apparent damage, including any indications of previous demolition or alteration to the structure;
- d) a description of the relationship of the structure to its setting, noting the evolution and condition of the site, its impact on the landscape, ancillary structures (either current or removed) and their relationship to the principal structure in question. Where the proposal relates to new works this section should be comprehensive. However, it will not be relevant where internal works alone are proposed;

¹ Details available from the relevant planning authority or by consulting its current development plan

² Details available from the relevant planning authority or by consulting its current development plan

³ Relevant RMP information should be available in the offices of the planning authority and local libraries

⁴ Relevant RMP information should be available in the offices of the planning authority and local libraries

⁵ The owner of the structure will have received written confirmation at the time of registration

⁶ The owner of the structure will have received written confirmation at the time of the making of the order

⁷ Available from published surveys or from the NIAH website

	<p>e) information on persons or organisations associated with the construction, development or use of the building, including architects, engineers or builders, proprietors or other occupants, where known. Historically significant events with which the building was associated should also be included.</p> <p>f) certain structures may merit further investigation of record sources, such as Valuation Office records, deeds relating to the building in the Registry of Deeds, architectural drawings or other information in, for example, the Irish Architectural Archive, National Library of Ireland or the Archaeological Survey of Ireland, and historic census records.</p>	
	<p>Drawings</p>	
B5.7	<p>Drawings of the structure, including site-plans, plans, sections and elevations, are generally necessary in order to locate the proposed works, the location and direction of the photographs included and to help in the assessment of the impact of the proposed development. Rooms or other spaces should be numbered and these numbers matched to written descriptions and illustrations where necessary to identify locations.</p>	
B5.8	<p>Where alterations are proposed to only a small portion of the structure, it should not generally be necessary to include an exhaustive set of measured drawings for the entire protected structure. Indicative floor plans combined with photographs should be sufficient to support the assessment in such cases.</p>	
	<p>Maps</p>	
B5.9	<p>Where the building or structure appears on early Ordnance Survey or other historic maps and its development, or earlier form, is relevant to the development proposals, it would be useful to include copies of the pertinent sections of the maps within the assessment and cross-referenced to other parts of the assessment as necessary.</p>	
		<p>Photographs</p>
B5.10		<p>A photographic survey of the relevant parts of the structure should be an integral part of the assessment. Where comprehensive works are proposed, the photographic coverage required for assessments could include floor-by-floor, room-by-room coverage of the internal appearance, and building elements, decorative features, details, fixtures or fittings, whether internal or external, noted as contributing to its character in the detailed written analysis.</p>
B5.11		<p>Where minor or small-scale works are proposed, photographs can be limited to those parts of the structure which will be impacted upon by the development. In such cases, it will nonetheless be useful to include enough general photographs of the structure to allow the context of the development to be appreciated by anyone reading the assessment.</p>
B5.12		<p>Colour-print film and digital images can be used for assessments to be submitted prior to a decision being made on the planning application. Scanned or digitally produced photographs should be printed legibly in the assessment to allow detailed examination. All copies submitted to the planning authority should be to the same standard, and not black-and-white photocopies. Captions should identify the purpose of the image and the location of the feature or space.</p>
B5.13		<p>Copies of relevant historic photographs, where available, could usefully be included with the assessment. All photographs should be clearly marked, identifying the location and the subject of the image, and when the photograph was taken and by whom (if known).</p>
		<p>Anticipating Concealed Features</p>
B5.14		<p>Where the proposed works consist of alterations to an existing structure, concealed architectural features, such as chimneypieces, fireplaces, earlier openings, panelling, or decorative finishes, may come to light during the course of the works. Where there is any likelihood of this, the assessment should contain a schedule of reversible exploratory and enabling works and note whether or not it is anticipated that further future approvals will be necessary as a result.</p>

B5.15 Where feasible, the assessment should indicate alternative design details or methods of work which would allow such features to remain in situ. Alternatively, the planning authority could attach an appropriate condition to the planning permission to ensure that these features will be retained or properly recorded as appropriate to their importance. Where removal is unavoidable, the assessment should suggest alternative locations within the structure for found features.

Impact Assessment

B5.16 The author(s) of assessments compiled to accompany a planning application should be fully appraised of the development proposal. The assessment should contain an evaluation of the quality and importance of the structure. In addition, it should contain a comprehensive assessment of the implications of the development for the character of the structure and the area in which it is located. This should highlight how the elements of this character (those which contribute to its special architectural, historical, archaeological, artistic, cultural, scientific, social and/or technical interest) would be materially altered by the development.

Recommendations and Conclusions

B5.17 Any recommendations and mitigation measures should be set out in accordance with the conclusions of the impact assessment, including an outline of proposed conservation works for agreement with the planning authority. Any scope of works statement or methodology included should be specifically written for the structure that is the subject of the assessment.

B5.18 It may not always be necessary or desirable to include conclusions or recommendations in the assessment. In some cases it will be sufficient for the assessment to describe and assess the structure, with clear and relevant illustrations cross-referenced to the text. Such assessments should describe in detail the existing architectural heritage, the impacts of the proposals, and the potential to mitigate any negative impacts in order to allow the planning authority to arrive at its own conclusions regarding the appropriateness of the proposed development.

Bibliography

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Planning and Development Act 2000
(in particular Part IV Architectural Heritage)

Planning and Development Regulations 2001

also

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Building Regulations and Technical Guidance Documents 1997 - 2004

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Employment Equality Act 1998

Equal Status Act 2000

Fire Services Act 1981

Freedom of Information Acts 1997 - 2003

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Glossary of Architectural and Building Terms

Aggregate

Material such as sand or small stones used, when mixed with a binder and water, to form a mortar or concrete.

Anaglyptic paper

An embossed, decorative paper used on walls, dados and ceilings, particularly popular in the late Victorian period.

Anchor plate

A plate, usually of metal, fixed to the face of a wall and to which the ends of structural reinforcement, or tie bars, are bolted. Also known as a tie plate.

Apron

A panel below another significant feature, particularly the area of wall beneath a window.

Architrave

In Classical architecture, the lowest part of an entablature immediately above the columns. The term is also commonly used to describe a moulded surround to an opening, covering the joint between the door or window frame and the wall face.

Arris

A sharp edge at an external angle produced by the meeting of two surfaces.

Art Deco

A term used to describe a decorative style popular in the 1920s and 1930s, identified with the jazz age and characterised by strong geometric design.

Arts and Crafts

An architectural, artistic and social movement begun in England by William Morris in the mid-nineteenth century to revive the traditional skills of the mediaeval craftsman and to encourage the use of local materials.

Ashlar

Cut stone worked to even faces and right-angled edges and laid in a regular pattern with fine joints.

Balconette

A small iron balcony fixed to a window sill for either decorative reasons or to hold a window box or plant pots.

Bargeboard

Inclined board fixed at the gable end of a roof to cover and protect the ends of the roof timbers. Highly decorated in some styles of architecture.

Bell-cote

A small housing to hold a bell.

Blocking course

The course of masonry erected above a cornice to visually and structurally anchor it.

Brace

A timber or steel element set diagonally between two structural members to strengthen the joint or to reinforce a structural frame.

Bracket

An element designed to support, or to give the appearance of support to, a projecting weight. Some brackets are also called corbels and, in Classical architecture, consoles.

Cames

Grooved metal strips, usually of zinc or lead, holding glass pieces together in lattice or patterned glazing or in stained-glass windows.

Casement

A window frame hinged at one side to open like a door.

Cast iron

Also known as pig iron, this is a ferrous metal formed by pouring into moulds which allows it to be made into decorative panels. Cast iron is also used for structural elements but, while it performs well in compression, it is weak in tension.

Cement

A binding material mixed with aggregate and water to form a mortar or concrete. The term is usually taken to mean an artificial cement such as Portland cement.

Cheek

The vertical side of a dormer window.

Coade stone

A ceramic material manufactured by Mrs Eleanor Coade and her daughter in Lambeth between 1769 and c.1840. It was widely used in the late eighteenth and early nineteenth centuries in architectural ornament and has proved extremely durable.

Concrete

A strong quick-setting material made from cement, aggregate and water. Concrete can be cast in situ or in precast units. It can be used alone as mass concrete or cast around steel rods to increase its tensile strength, when it is known as reinforced concrete.

Console

A carved or moulded bracket used in Classical architecture.

Coping

A capping or covering to the top of a wall to prevent water entering the core of the wall.

Corbel

A projecting cantilevered block supporting elements over it such as a floor beam or truss.

Cornice

In Classical architecture, the highest projecting part of an entablature resting on the frieze. The term is also commonly used to describe any moulded decoration marking the junction between wall and ceiling.

Cottage orné

A picturesque, rustic house usually built to an asymmetric plan form and characterised by decorative timber features and elaborate thatched roofing. In Ireland, this building type usually dates to the first half of the nineteenth century.

Coving

A concave treatment of plaster at the junction between walls or ceilings.

Cramp

A metal strap or pin built into a wall to hold together elements such as adjacent blocks of stone.

Cresting

An ornamental finish, usually of iron, along the top of a screen, wall or the ridge of a roof. Sometimes known as ridge-combs when formed in terracotta.

Cupola

In Classical architecture, a small domed structure on top of a dome or a roof.

Curtilage

Although a word in common use and an important legal concept, curtilage has never been defined in law and so its meaning is open to interpretation (see Chapter 13 above).

Dado

The lower panelled portion of an internal wall, often surmounted by a moulded chair, or dado, rail. The dado rail was often used on its own, without the panelling below.

Damp-proof course

An impervious layer built into a wall a little above ground level to prevent rising damp or below window sills and above lintels to prevent water penetration of the interior of the building. Usually abbreviated to 'dpc'.

Demesne

That part of the historic estate associated with a country house which was reserved for the personal use and enjoyment of the owner.

Door leaf

The openable part of a door. It may be connected by side hinges to a frame or slide horizontally.

Dormer window

A vertical window in a sloping roof with a roof of its own.

Dovecote

A building housing pigeons or doves usually with small perching niches in the walls. Often a feature of country house estates.

Downlighter

A light fixture fixed to or recessed into the ceiling casting light predominantly downwards.

Downpipe

A vertical pipe which carries rainwater from the roof to a lower level or to the ground.

Dry rot

The common name for the fungus *Serpula lacrymans* which feeds on damp timber in poorly ventilated spaces causing the timber to lose strength and to develop characteristic cuboidal cracking.

Eaves

The lower edge of a sloping roof which overhangs the wallhead.

Electro-osmosis

A system to prevent rising damp within a wall, consisting of anodes inserted into a wall and linked by earthed wires along the base of the building. A small electric charge run through the system is intended to have the effect of repelling water molecules rising through the wall.

Enfilade

A suite of rooms, with aligned doors, opening off each other in sequence, thus creating a vista through the rooms when all doors are open.

Entablature

The upper part of a Classical order, supported by columns or pilasters and consisting of three horizontal bands: architrave, frieze and cornice.

Escutcheon

A cover plate to a keyhole.

Faïence

Glazed terracotta used as decorative cladding and usually fixed to the interior or exterior of a building in flat or moulded panels.

Fanlight

A semi-circular or semi-elliptical glazed area above a door. A similar rectangular feature is generally called an overlight but is often colloquially referred to as a fanlight

Fascia

A horizontal board. Usually given to the name-board above traditional shopfronts or to the flat vertical board that protects projecting ends of roof rafters at the eaves and to which the gutter can be fixed. Traditional eaves detailing in Ireland does not use fascia boards.

Fenestration

The arrangement of windows in a façade or other wall.

Finial

An ornamental capping to a pinnacle, spire, gable etc.

Fire mark

A plaque or plate issued by insurance companies and fixed to buildings to enable an insurance company to identify buildings insured by it. In Ireland fire marks usually date to the eighteenth and nineteenth centuries.

Fireskin

The protective outer layer formed during the firing process on the surface of bricks and terracotta units.

Flashing

A flat sheet of impervious material, usually lead, zinc or copper, covering the junction between materials or elements of a building to prevent water penetration.

Flich beam

A timber beam with an inserted metal plate (flich plate) to reinforce its structural strength.

Folly

A fanciful building erected in a designed landscape often with no specific purpose other than to form an eye-catcher.

French drain

A trench filled with gravel or other loose material to collect ground water and deflect it away from a building.

French window

A pair of glazed external doors usually leading onto a garden, terrace or balcony.

Frieze

The central portion of a Classical entablature located below the cornice and above the architrave. Can be plain or decorated.

Gable

The area of wall at the end of a pitched roof between the level of the eaves and the apex, usually triangular in shape.

Gallets

See 'pinnings'.

Gargoyle

A projecting water-spout designed to throw rainwater from a roof away from the wall. Often carved into grotesque heads of human or animal figures.

Gauged brickwork

Precisely-made brickwork laid with fine joints often of pure lime putty.

Gesso

A composition of gypsum and size which provides a smooth absorbent white surface. Used in the late eighteenth and early nineteenth centuries to add ornament to timberwork.

Graining

Also known as 'scumbling'. A decorative paint technique imitating the grain of timber.

Ha-Ha

A ditch with one vertical side and one sloping side used in landscape design as a means of containing livestock while maintaining an uninterrupted view.

Haunching

The building up of a mortar fillet around an element such as a pipe or the base of a column.

Hipped roof

A roof which slopes on all four sides, i.e. without gables.

Hopper head

A receptacle for collecting rainwater from gutters and channeling it into downpipes.

Icehouse

An underground or semi-underground chamber built to store ice or snow throughout the summer and to provide a cold store to keep food products fresh. Usually associated with a large country house estate.

Indenting

The process of replacing a damaged stone or part of a stone by inserting a piece of new matching stone.

Intumescent

A material used in strips or as a paint which expands on heating, such as in a fire, to seal gaps, prevent the spread of smoke and cut off the oxygen supply to the fire. Used to increase the fire resistance of doors or other elements of a building.

Ironmongery

The hardware associated with a door or window such as locks, hinges, handles and the like. Also known as door or window furniture.

Joists

Timber or steel horizontally spanning elements, usually in a parallel series, carrying floors or ceilings.

Jostle stones

Usually cylindrical stones set adjacent to the corners of buildings or gateways to protect from damage by the wheels of passing vehicles. Also known as 'wheel guards'.

Keystone

The central stone of an arch, sometimes prominently decorated.

Kneeler

The larger stone at the base of a gable which restrains the inclined coping stones above it and keeps them in place. Also known as a 'gable springer'.

Laths

Thin strips of wood, often chestnut or oak, forming a base for plaster.

Lime-ash

A floor-covering formed using the residue from the bottom of a lime kiln after firing, combining it with gypsum and water to produce a composite material which, when laid over a bedding material, formed a hard and durable flooring material usually for upper floors of a building.

Lime, hydraulic

Hydraulic limes contain a percentage of clay which produces a pozzolanic effect in mortars, that is, the mortars set chemically assisted by the presence of water. Hydraulic limes can be naturally occurring or can be artificially made.

Lime mortar

A mortar made from lime putty, aggregate and water that, on exposure to air, carbonises and hardens.

Lime, non-hydraulic

Non-hydraulic limes are pure, or almost pure, lime. Mortars made of non-hydraulic limes can only set through contact with air, a process known as carbonation.

Lime putty

A soft putty made from slaking quicklime in water. Used as a binder in most traditional mortars and renders prior to the invention of Portland cement.

Limewash

A form of thin lime putty used as a paint or protective coating. It differs from whitewash which is a mixture of chalk and water that does not carbonate.

Lintel

A horizontal beam, usually of timber, iron or stone, which spans across a structural opening.

Louvre

A series of horizontal sloping slats set in an opening which allow air and light to enter, but not rain.

Lych gate

A covered, usually timber, gateway with open sides at the entrance to a churchyard which traditionally provided a resting-place for a coffin.

Mason's mark

A symbol or initial cut into stonework by the mason executing the work. Usually associated with mediaeval masonry.

Mechanical damage

Damage caused by impact.

Mews

Stabling with living accommodation above. Usually built at the rear of large town houses.

Modern Movement

A functional undecorated style of architecture associated with the first half of the twentieth century.

Mortar

The mixture of a binder (such as lime or cement), aggregate and water to form a substance used to bind stones or bricks together in a masonry wall.

Mullion

An upright between the lights of a window.

Nail sickness

The widespread failure of the nails holding roof slates in place, usually due to rusting.

Newel

The large post at either end of a flight of stairs into which the handrail is fixed.

Nogging

The infilling between timber studs in a partition to strengthen and stiffen them.

Nosing

The projecting edge of the tread of a step.

Oriel window

A projecting or bay window to an upper floor.

Overlight

See 'fanlight'.

Parapet

The part of a wall that rises above a roof or terrace.

Pebble-dashing

A decorative finish to external walls in which pebbles are pushed into or thrown onto wet render and left exposed.

Pediment

In Classical architecture, a form of decorative treatment of a gable, often with sculpture to its tympanum. Although usually triangular, can also be arched or segmental. Also used above door and window openings.

Pilaster

A flat column-like projection from a wall with the profile of the orders of the Classical language of architecture and carrying an entablature.

Pinnings

Also known as 'gallets' or 'spalls'. Small pieces of stone or other material pressed into the mortar joints of a wall either as decoration or to reduce the amount of mortar required and thus reduce the danger of shrinkage.

Plaster

A surface covering for internal walls and ceilings. Traditionally made of lime, sand and water, sometimes reinforced with animal hair or straw, and applied wet.

Plinth

The projecting base of a wall or column.

Portico

A covered, open entrance in a Classical composition, with columns supporting the roof. It is often surmounted by a pediment.

Portland cement

An artificial cement invented by Joseph Aspdin in 1824 and so called because of its perceived resemblance to Portland stone. It sets rapidly and is very hard when set.

Pugging

A coarse material, usually sand or mortar, added between the joists of a timber floor or the studs of a timber partition to enhance sound insulation.

Quarry

In leaded-light glazing, a small square or diamond-shaped piece of glass.

Quarry sap

The moisture found in newly quarried stone which makes it easier to work.

Quoin

A dressed stone forming the corner of a building, often decorated or raised.

Rafter

A sloping timber roof beam running from eaves to ridge and supporting the roof-covering.

Reconstituted stone

A type of precast concrete which uses as aggregate a large percentage of stone particles.

Redressing

The cutting back of a material, usually stone, to a new surface.

Render

A mixture of a binder (such as lime or cement), an aggregate and water to form a coarse plaster which is applied to the external surfaces of walls (see also 'roughcast').

Repointing

The act of replacing mortar in the face joints of brickwork or stonework following either the erosion of the original mortar or its removal through raking out.

Reveals

The sides of an opening for a door or window, between the frame and the face of the wall. If cut at an angle, it may be called a splayed reveal.

Ridge

The apex of a pitched roof.

Ridge-combs

See 'cresting'.

Roughcast

A render covering for an external wall which is applied by throwing the mixture onto the wall. Also known as 'wet dash'.

Rubble masonry

Walls made of rough unworked stones, often field boulders, of irregular size and shape. The stones can be laid completely at random or brought to courses.

Rustication

In Classical architecture, the treatment of a wall surface with strong texture. In ashlar, rustication is often achieved by forming deep grooves in the joints or by working the surface of the stone.

Sash window

A sash is one of a pair of glazed frames which slide past each other within a frame. The sashes can slide either vertically or horizontally but vertically sliding sash windows are by far the more common in Ireland, and are usually counterbalanced using pulleys and weights.

Scagliola

A composition of gypsum or sulphate of lime made to imitate marble.

Scarfig

The uniting of two pieces of timber to form a continuous length without increasing the depth or width of the beam at the joint.

Secondary glazing

The addition of an extra pane of glass inside the existing glazing. It differs from double-glazing in that secondary glazing is often held within a separate frame and is installed for reasons of acoustic insulation rather than thermal insulation.

Sett

A rough-hewn cube of stone or timber used for paving.

Shake

A timber roof tile, usually of oak or cedar, split along the fissures radiating from the centre of a piece of timber.

Shelter coat

A sacrificial coating of limewash or thin render applied to a surface to protect it from deterioration.

Shingle

A timber roof tile, usually of oak or cedar, sawn or cleft along the grain of the timber. Also used as a wall cladding.

Sill guards

A metal obstacle, sometimes decoratively treated, fixed to a ground-floor windowsill to prevent its use as a seat or to protect it from accidental damage.

Size/Sizing

A liquid sealant for coating wood or plaster to prevent paint or varnish applied over it being too much absorbed into the substrate.

Solder

Any easily melted alloy used for joining metals.

Spalling

The breaking away of small chips or flakes of stone or concrete.

Spandrel

A triangular panel in the corner between a vertical and horizontal structural member.

Specification

A written description of work to be undertaken, including the materials to be used, the method of work and the finishing technique.

Splicing

The letting-in of a small piece to repair a damaged element of joinery.

Stall riser

In a shopfront, the panelled area below the sill of the display window.

String course

A moulding or projecting course continued horizontally across the wall of a building.

Strut

Part of a truss taking vertical loading.

Stucco

A plaster containing gypsum, lime and marble powder. Can be used externally to imitate ashlar or internally in ceiling or wall decoration.

Stud

A vertical timber member forming the frame of a partition.

Terracotta

Literally meaning 'burnt clay', the term is usually used to describe a more finely grained ceramic than brick or tile and is used for wall facings, chimney pots and the like.

Terrazzo

A hard flooring material containing marble chippings mixed with cement which is laid in situ, then ground and polished to a smooth finish.

Tie

A structural member which acts in tension.

Tracery

Ornamental intersecting timber or stone mullions and transoms in a window, panel or vault. Typical of the Gothic or Gothic-Revival styles.

Transom

A horizontal element of stone or timber between the lights of a window.

Tread end

The vertical surface to the side of a step in a staircase, sometimes decoratively finished with moulded or carved work.

Truss

A framed structure spanning between walls or columns and supporting a roof.

Tuck-pointing

A decorative form of pointing giving the effect of gauged brickwork. The joints are filled with a mortar matching the colour of the brickwork. A thin groove or tuck is then cut into the mortar and filled with white lime putty.

Tympanum

The area enclosed within a pediment, or the space between lintel and arch above, often carved or decorated.

Veranda

An open gallery or balcony on the outside of a building with a roof supported on light timber or iron posts.

Verge

The sloping edge of a pitched roof above the gable.

Vousoir

A wedge-shaped stone or brick forming part of an arch. The middle voussoir is called a keystone and is often carved and decorated.

Wall plate

A horizontal timber piece laid along the top of a wall to receive the ends of the rafters.

Wet rot

A generic term for fungi which feed on wet, or sodden, timber causing it to soften and lose strength.

Wheel-guards

See 'jostle stones'.

Wicket

A small door or gate set within a larger one to allow pedestrian access while avoiding the need to open the full door or gate.

Wrought iron

A ferrous metal smelted and then worked, or wrought, by hammering. Much used for elements such as railings and gates. It can also be used for structural members but while it performs well in tension, it is weak in compression.

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