



SWORDS CASTLE **CONSERVATION PLAN** Appendices

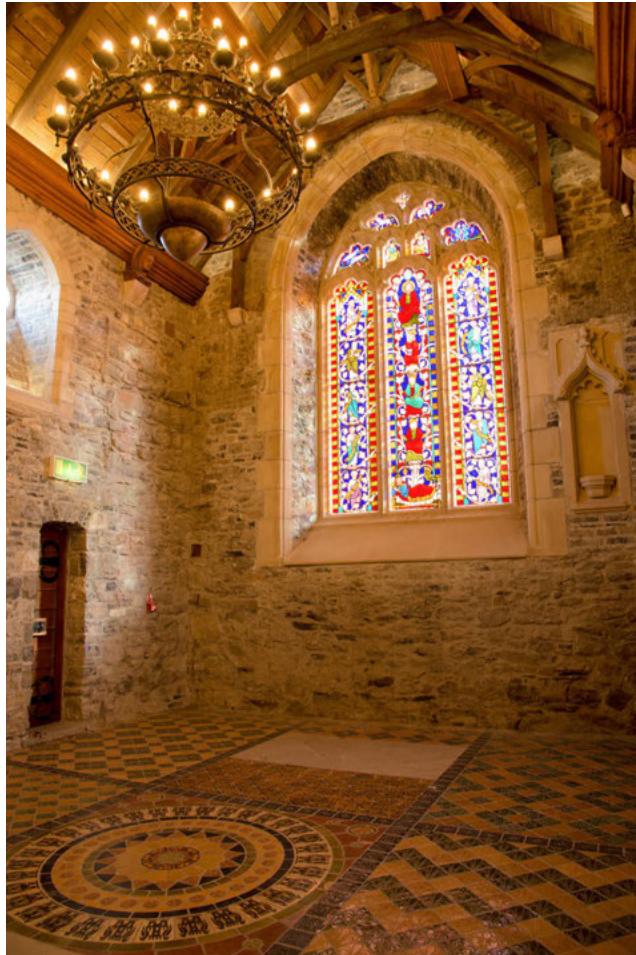


SWORDS CASTLE

CONSERVATION PLAN

Appendices

Edited by Roberta Reeners



APPENDIX A: RECTIFIED PHOTOGRAPHIC AND MEASURED SURVEY





External Elevation A

Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan architects and design consultants 15 North King Street, Dublin 1 Tel: 01 475 2255 Fax: 01 475 2256 Email: info@kellyandcogan.ie	External 2 Elevations	Title
				Conservation Plan			2 Nov 2011
				Client Fingal Co Co	Swords Castle	Job Reference	Scale 1:50
						Drawing Number	Revision

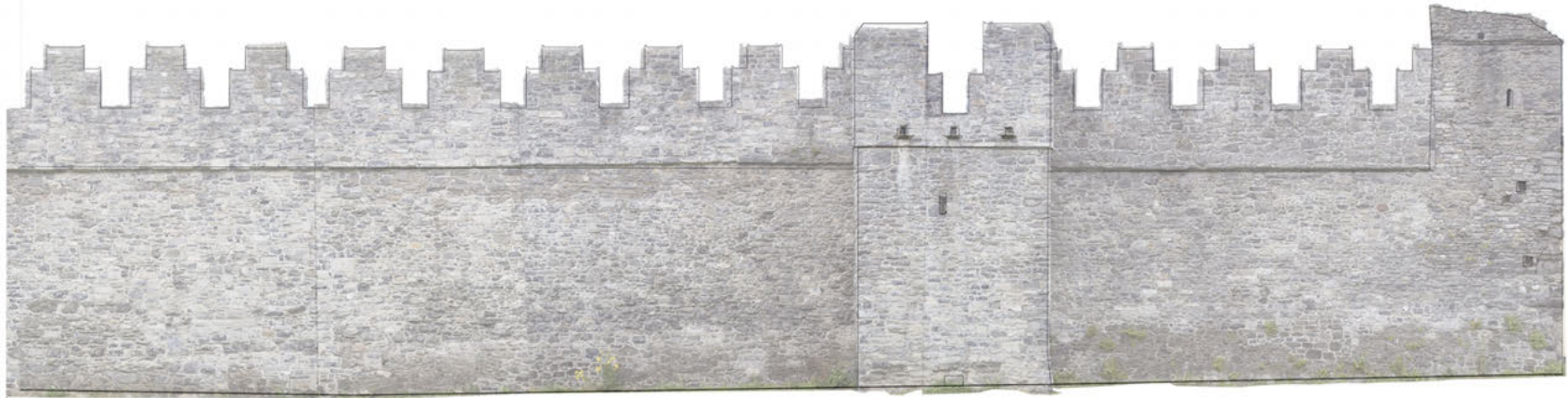
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External Elevation A

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				Conservation Plan			2 Nov 2011
				Client Fingal Co Co	Swords Castle	Job Reference	Scale: 1:50
						Drawing Number	Revision

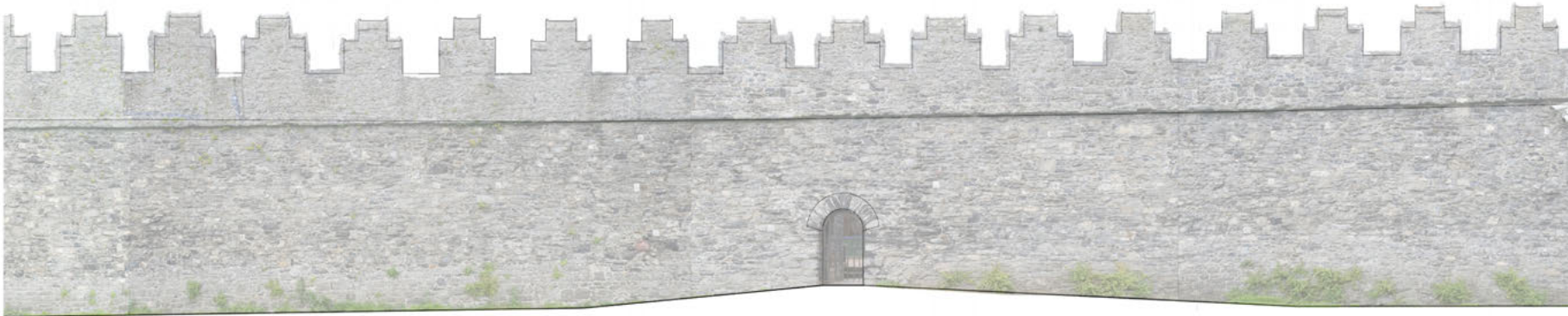
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External Elevation B

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				Conservation Plan			2 Nov 2011
				Client Fingal Co Co	Swords Castle	Job Reference Drawing Number	Scale 1:50 Revision

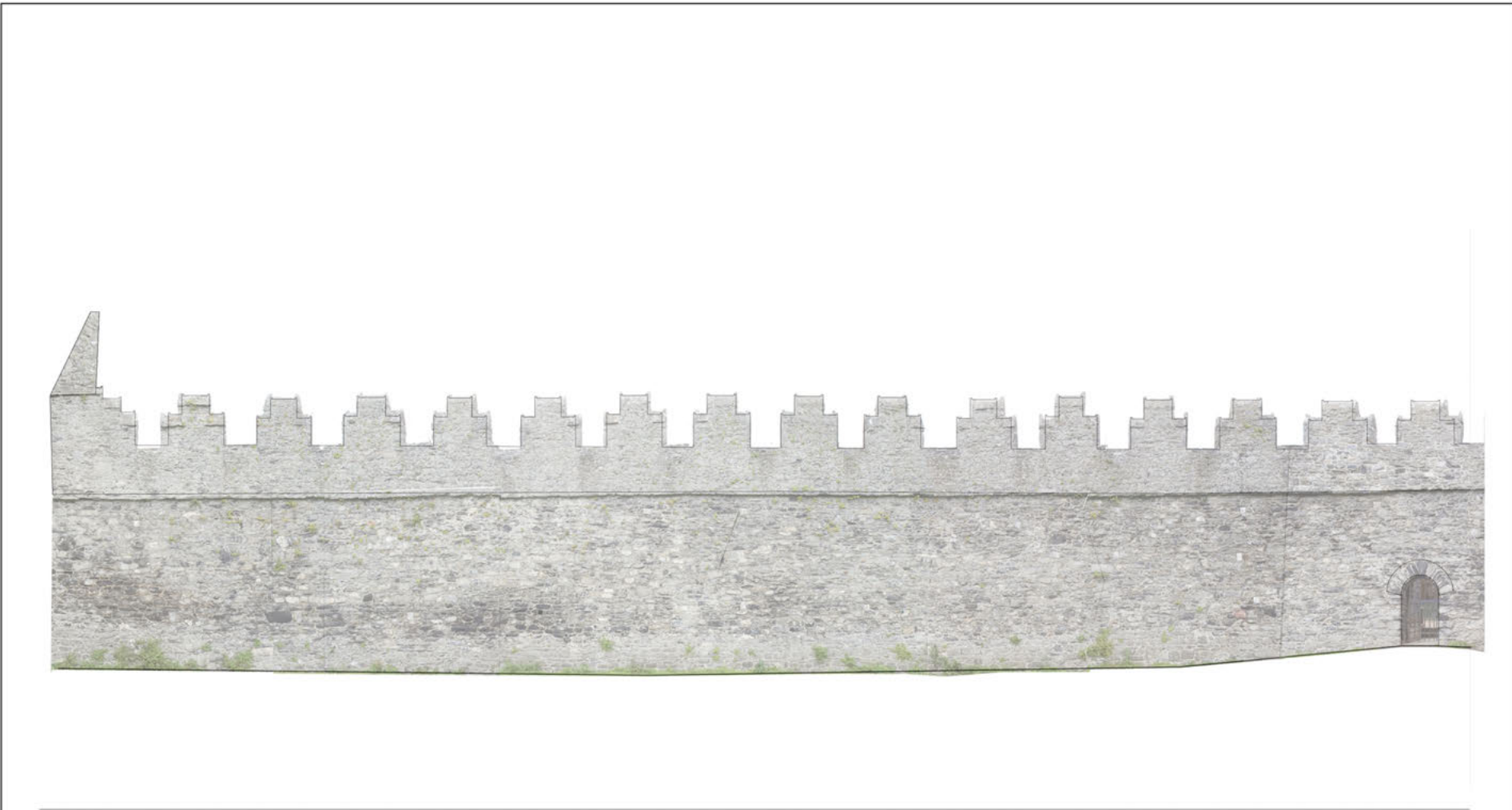
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External Elevation C

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				Client Fingal Co Co	Swords Castle	Job Reference	Scale 1:50
						Drawing Number	Revision

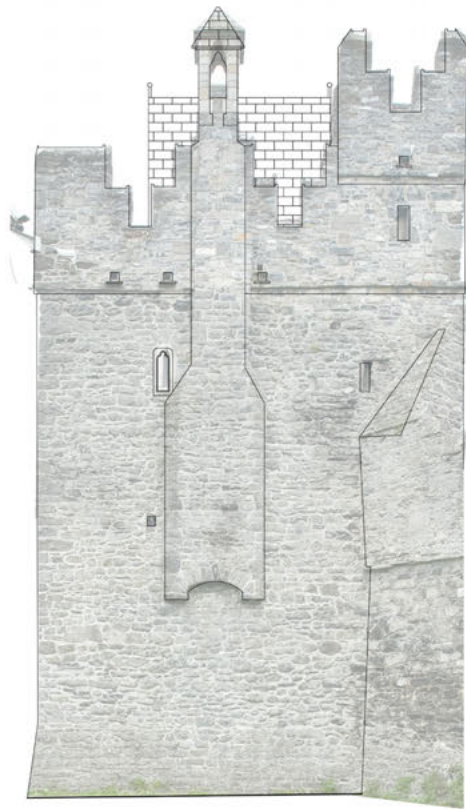
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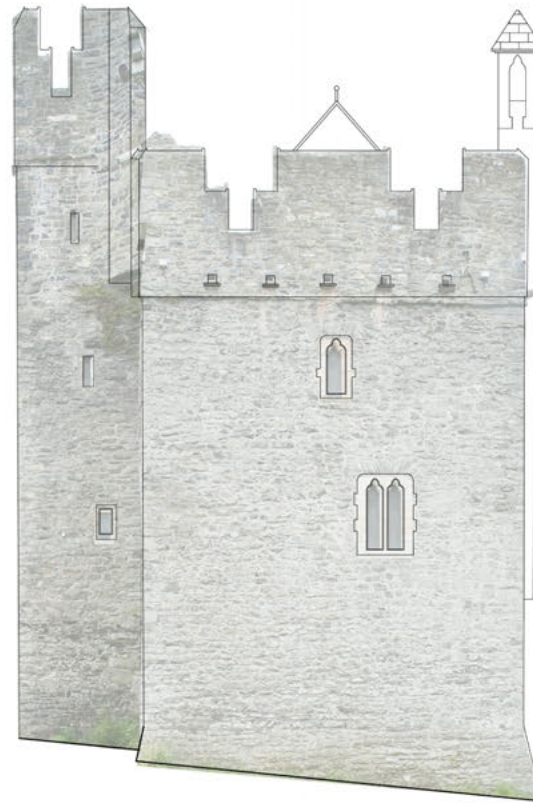
External Elevation C

Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan architects and design consultants 11 North King Street Dublin 7 Tel: 01 452 2200 Fax: 01 452 2216 Email: kellyandcogan@gmail.com	External 5 Elevations	Date
				Conservation Plan			2 Nov 2011
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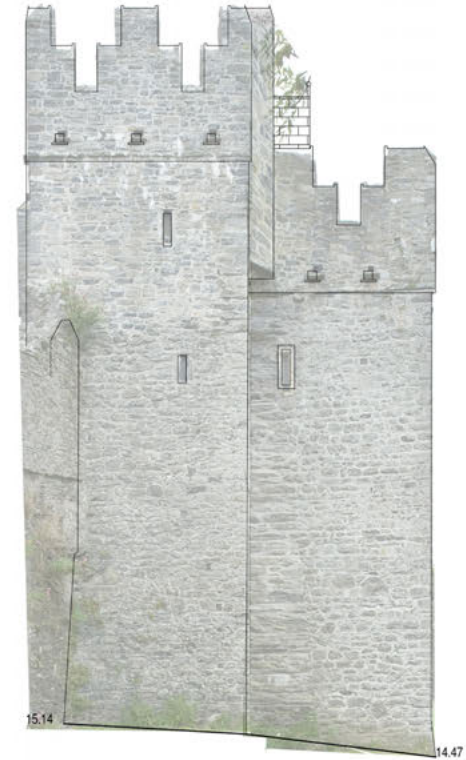
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External Elevation D



External Elevation E



External Elevation F

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				Client Fingal Co Co	Swords Castle	Job Reference	Scale 1:50
						Drawing Number	Revision

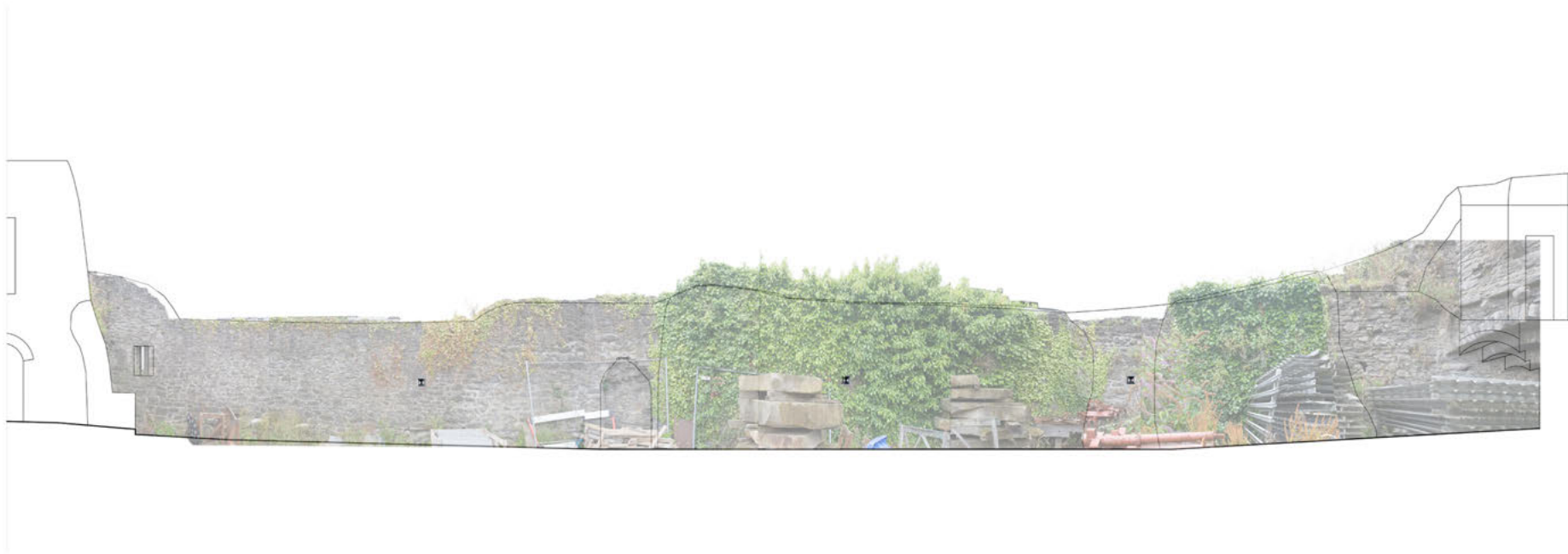
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Internal Elevation A

Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan architects and design consultants 21 North King Street, Dublin 7 Tel: 01-4721200 Fax: 01-4721245 Email: info@kandc.ie	Elevations External 1	Date
				Conservation Plan			2 Nov 2011
				Client Fingal Co Co	Swords Castle	Job Reference	Scale 1:50
						Drawing Number	Revision

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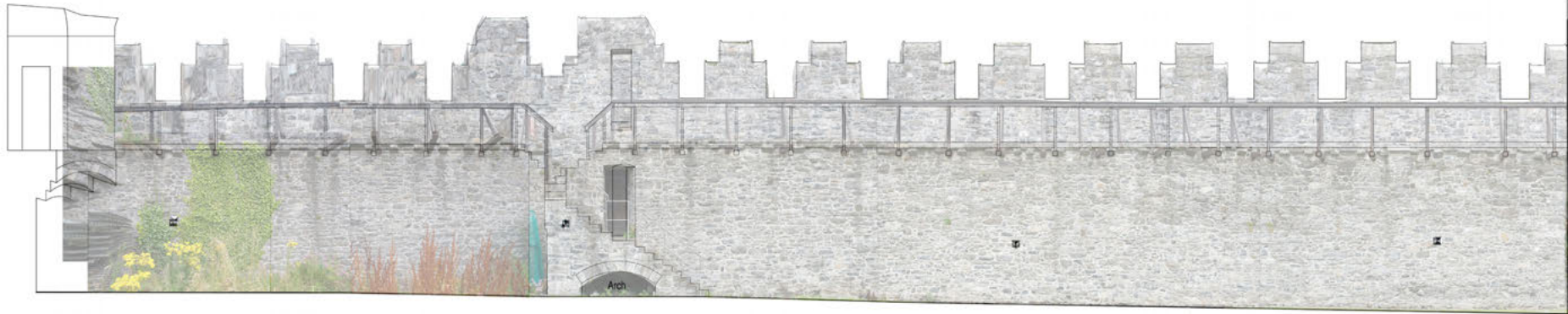


Internal Elevation A

Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan <small>architects and design consultants</small> <small>20 North King Street Dublin 7</small> <small>Tel: 01 4537260 Fax: 01 4537416</small> <small>Email: info@kandc.ie</small>		Elevations Internal 2		Date
				Conservation Plan					2 Nov 2011
				Client	Swords Castle	Job Reference	Drawing Number	Revision	Scale
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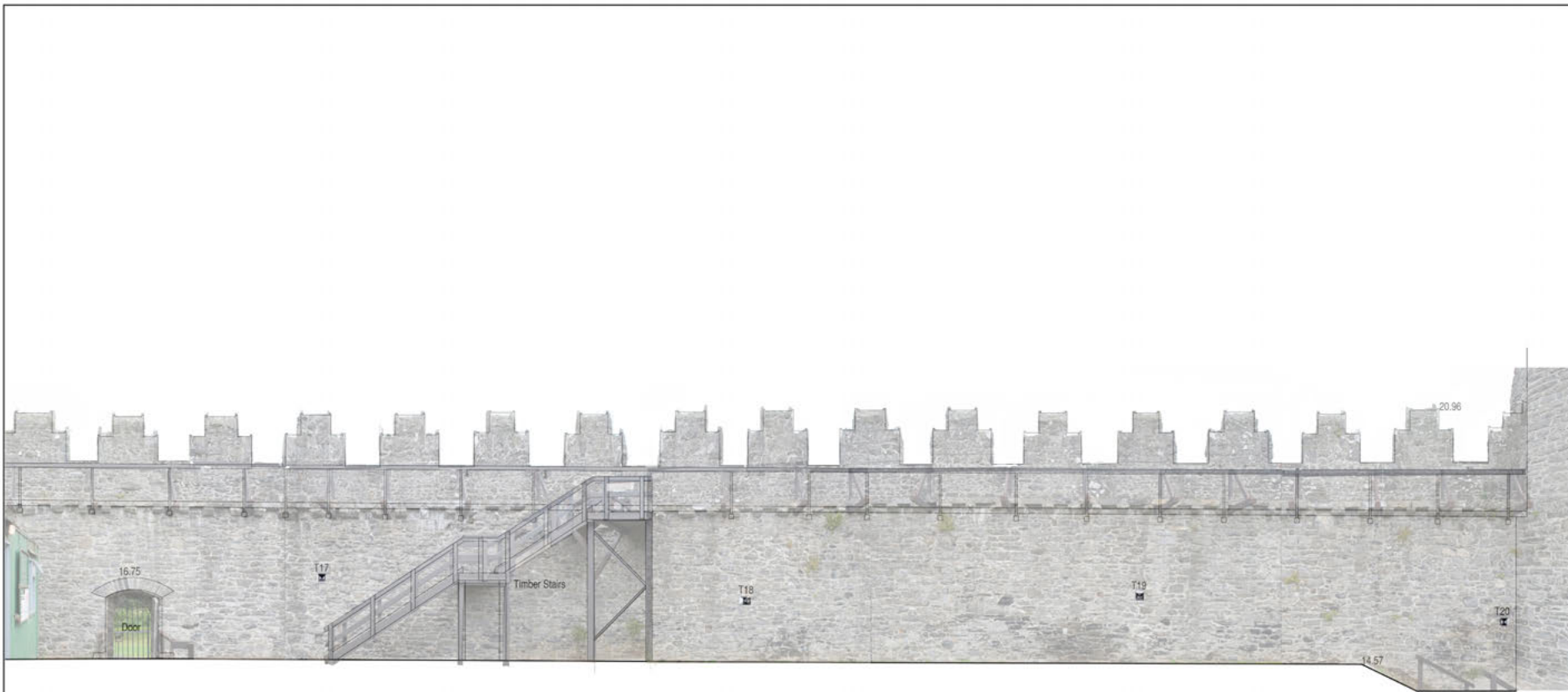
Internal Elevation A



Internal Elevation C

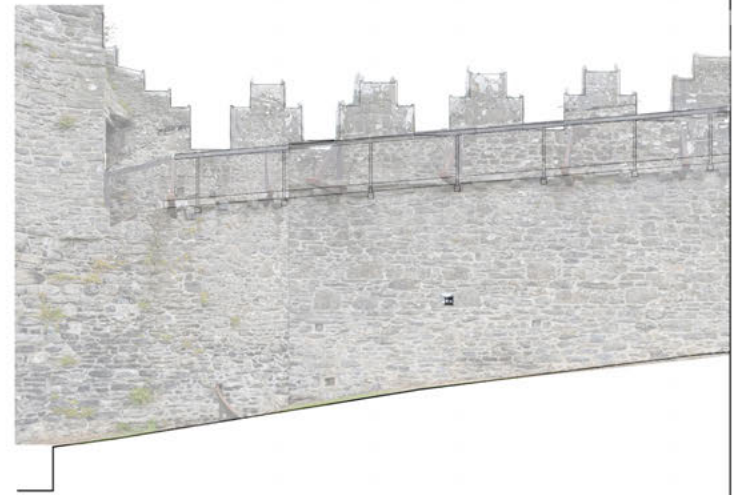
Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan <small>architects and design consultants</small> <small>11 North King Street Dublin 7</small> <small>Tel: 01 454 2226 Fax: 01 454 2174</small> <small>Email: kellyandcogan@kellyandcogan.ie</small>		Elevations External 1		Date
				Conservation Plan					2 Nov 2011
				Client	Swords Castle	Job Reference	Drawing Number	Revision	1/50
				Fingal Co Co					

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Internal Elevation D

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				Conservation Plan				
				Client Fingal Co Co	Swords Castle	Job Reference	Drawing Number	Scale 1:50
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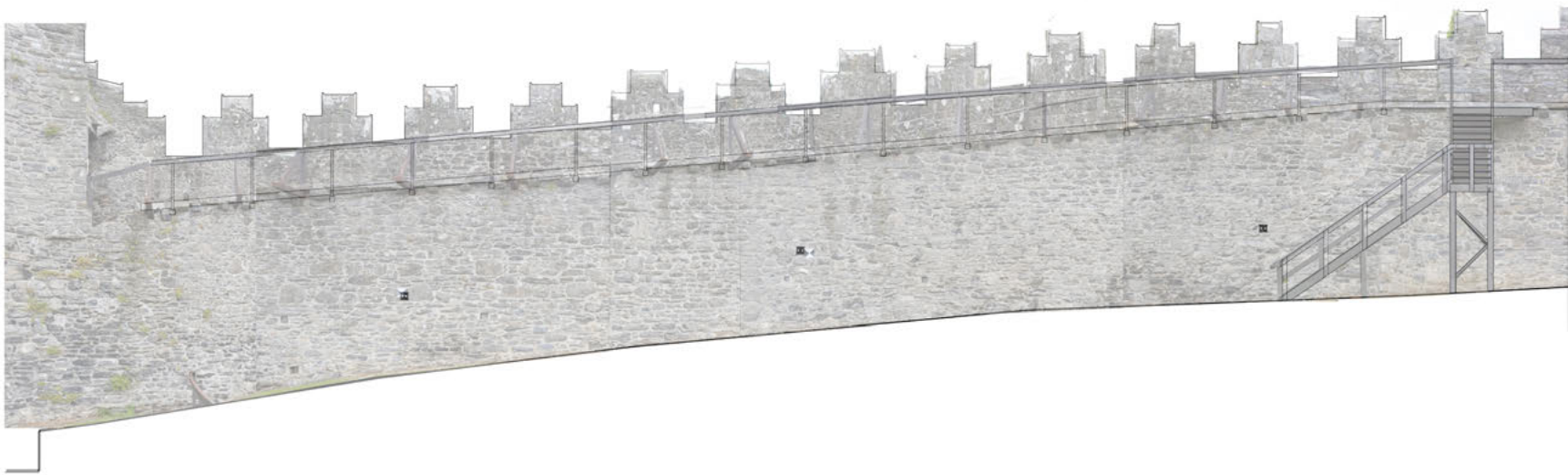


10.0m

Internal Elevation E

Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan architects and design consultants 45 North King Street Dublin 7 Tel: 01 472 0201 Fax: 01 472 0176 Email: kellyandcogan@kellyandcogan.ie	Elevations External 1	Date
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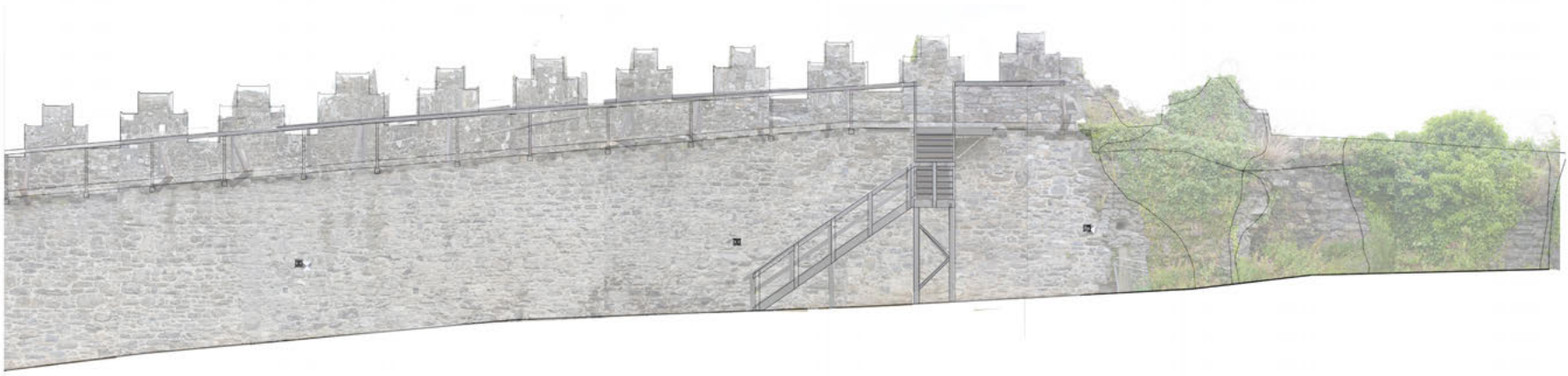
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Internal Elevation F

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				Client	Swords Castle	Job Reference	Drawing Number	Scale	1:50
				Fingal Co Co				Revision	

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Internal Elevation F

Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan architects and design consultants 61 North King Street Dublin 7 Tel: 01 4537266 Fax: 01 4537416 Email: info@kellyandcogan.ie	Elevations Internal 8	Date
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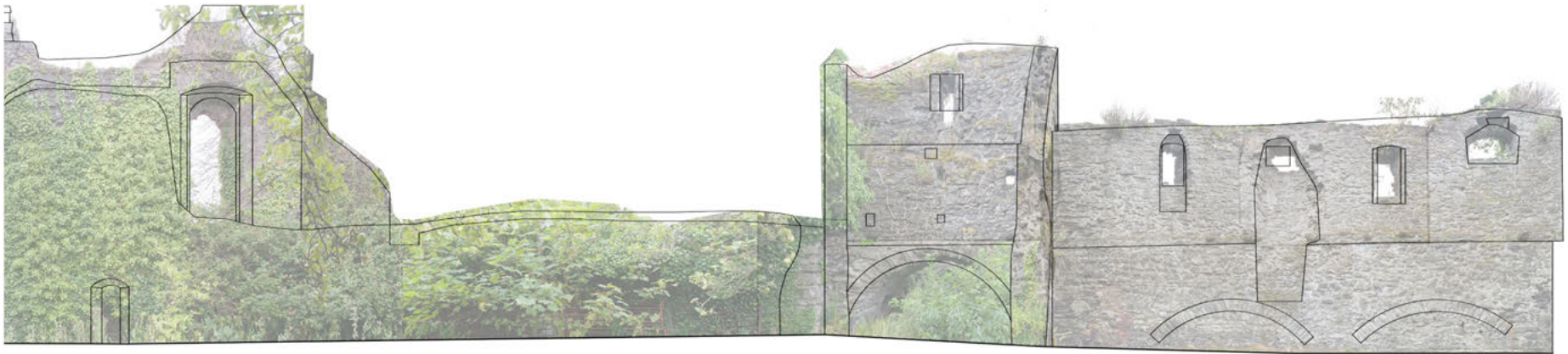
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Internal Elevation G

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						Drawing Number	Revision

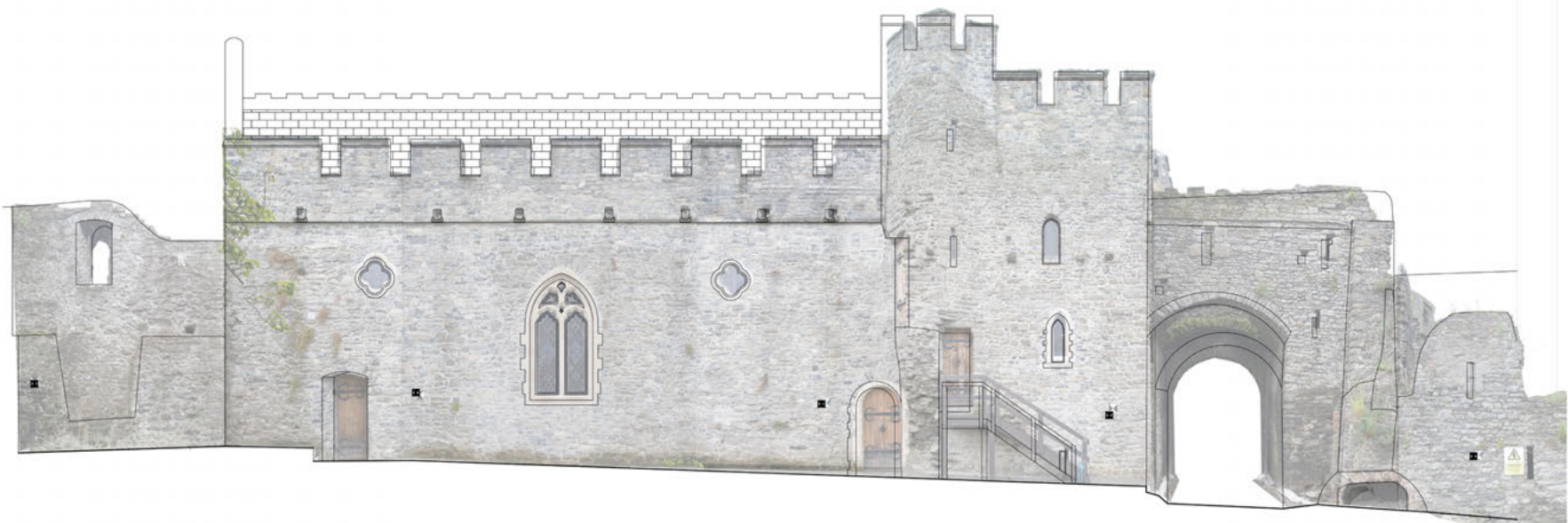
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Internal Elevation G

Revision No.	Date	Revision Notes	General Notes	Drawing Series	Kelly and Cogan architects and design consultants 11 North King Street Dublin 7 Tel: 01 452 2200 Fax: 01 452 2215 Email: kellyandcogan@kellyandcogan.ie	Elevations Internal 10	Date
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Internal Elevation A

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APPENDIX B: GEOPHYSICAL SURVEY REPORT



[CLICK TO ACCESS PDF FILE](#)

Geophysical Survey Report

**Bremore Castle & Swords Castle Conservation Plan
Bremore & Townparks Townlands
North County Dublin**

License No. 11R38

TAG Project No. 11012

Client:
Fingal County Council



**APPENDIX C: COMPARATIVE ANALYSIS WITH OTHER EPISCOPAL MANORS
& AN INTERPRETATION OF THE USES OF THE BUILDINGS
AT SWORDS CASTLE**



Plan Form and Typology

Swords was one of a number of episcopal manor houses located in the outskirts of Co. Dublin through which the archbishops administered the secular and spiritual aspects of their offices. Of the other manors, the only one for which there are any details is the manor at Tallaght. It is recorded that Archbishop De Bicknor was engaged in building work there in 1324, and that Archbishop Tregury carried out improvement works in the 15th century. The manor was demolished in 1729, making way for a new residence for Archbishop John Hoadley.

An early 18th-century map by Stokes shows the manorial centre as a trapezoidal enclosure with a Dwelling House, Hop Garden and Bowling Green, along with a series of 'canals' or fish ponds. In the centre of the ward, a range of buildings runs north-south; these are referred to as the Castle, Barns and Stables. Presumably, the 'Castle' may be part of an earlier building that had been taken into use for agricultural storage. A view of the new building at Tallaght was made by Beranger in 1771.¹ This building also does not survive; it was demolished in the early 19th century and replaced with a new one.

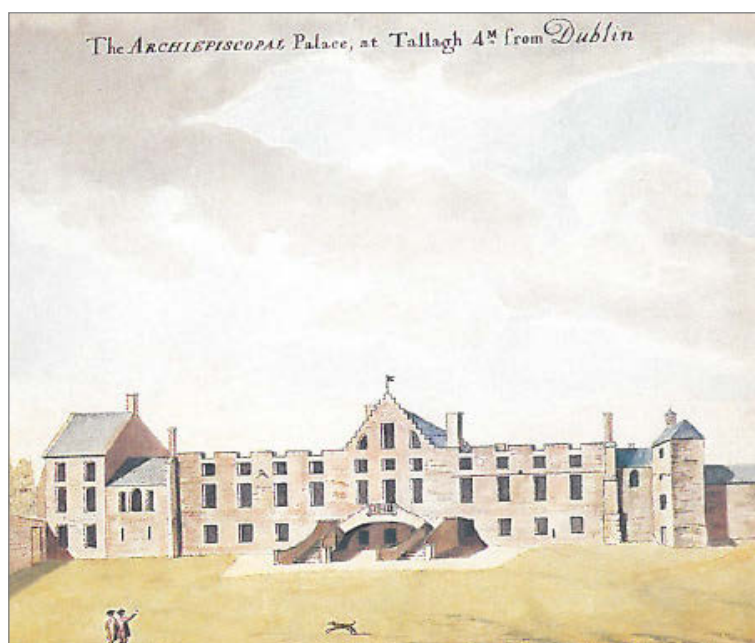


FIGURE 1: *The Archbishop's Palace, Tallaght. Beranger, 1771*

¹ Cobbe, A. and Friedman, T, *James Gibbs in Ireland, Newbridge, His Villa for Charles Cobbe, Archbishop of Dublin*, Irish Georgian Society, (2005).

The new residence at Newbridge (c. 1746), built for Archbishop Charles Cobbe to a design by James Gibbs, was also a private residence rather than an episcopal manor.

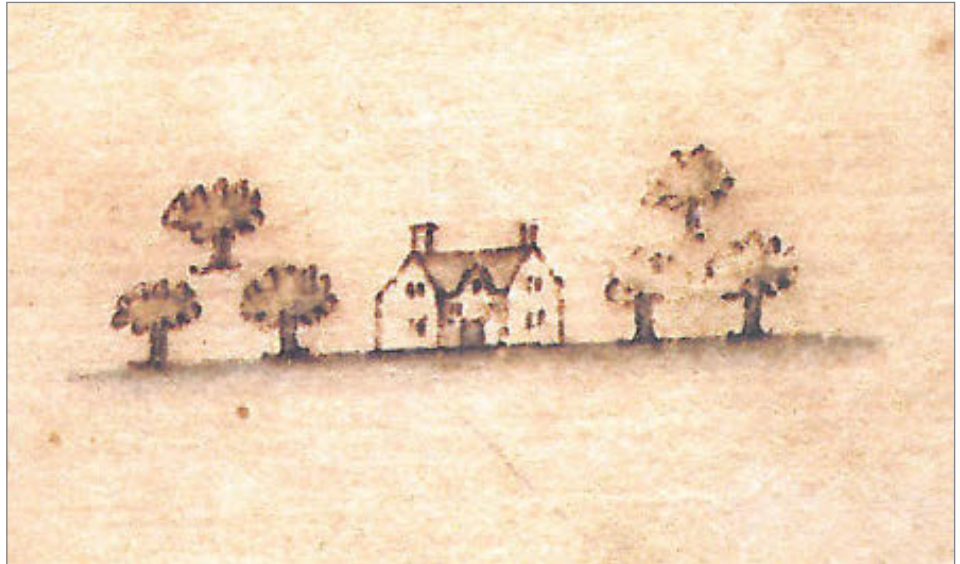


FIGURE 2: *Newbridge House. Thomas Cave, 1736*

In the late 16th century, Archbishop Loftus built a new residence at Rathfarnham, part of which still survives within the core of the later buildings.

Part of the old archbishop's residence at St Sepulchre survives in the fabric of the Garda Station on Kevin Street. Beranger's view in the early 18th century shows the assembly of buildings there at that time.

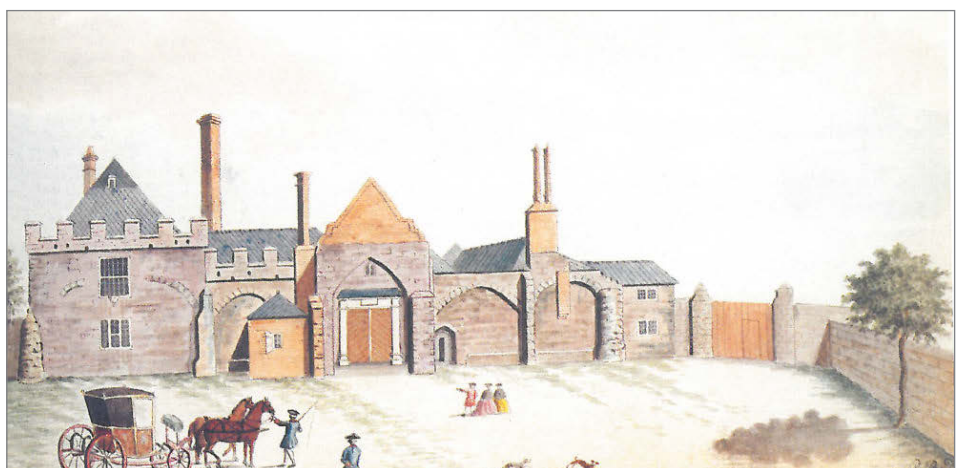


FIGURE 3: *St Sepulchre's. Beranger, 1756*

The archbishops of Armagh used a castle at Termonfeckin, Co. Louth, as their residence. It is believed that this castle was demolished in about 1830 (another castle survives in Termonfeckin but is unconnected to the episcopacy).

At Kilclief, Co. Down, a castle from the period 1410-41 survives that was used as a residence of John Sely, Archbishop of Down (O'Neill 2002), although it appears to have been a personal residence rather than a manor belonging to the diocese. Kilclief Castle tower house is a State Care Historic Monument in the townland of Kilclief, in Down District Council area.

Later archbishops built substantial urban residences such as those at Cashel and Kilkenny, but these are not manorial in character.

As can be deduced from the above, Swords Castle has no direct surviving comparisons in Ireland. However, there is strong evidence that it belongs to a typology that is inclusive of the manor houses and bishops' houses built in England and Wales in the medieval period. One must recall that the archbishops, and many of the senior functionaries in the See of Dublin from the Anglo-Norman invasion and for the following 300 years, were all born and educated in England/Wales. It is from these locations that they brought with them all the cultural background in terms of their laws, system of governance, religious practices etc. During the early period, in fact, the archbishops were often absent from the See as they dealt with their affairs from England and Wales.

The bishops built many outlying manor houses, and in their planning, they followed closely the form and plan layout of the contemporary secular manor houses. The bishops used their residences for administrative functions (both secular and ecclesiastic) in order to deal with their clergy in outlying areas and to collect rental income from the lands. They also wished to show a presence in the area that demonstrated their wealth and power. The dominance of secular over ecclesiastic functions may be seen by the relatively small chapels/oratories in most of these manors. As the archbishops lived in these outlying residences for only a small part of the year, the management of the castle/manor house was undertaken by a trusted official. In Swords, the constable was the archbishop's permanent representative on-site.

The typical plan arrangement of the essential elements of a manor house is seen in bishops' palaces at Wells, Boothby Pagnell, Lincoln, Mayfield, Lyddington, Bede and other locations. The more or less typical plan form for the 13/14th century manor house shows a hall at ground level, with the chamber block located transversely to the long axis of the hall at one end. The chamber block normally contains a solar (living/bedroom/office) at upper level, with vaulted cellars below the solar on the ground floor.

The kitchen was always kept separate from the main buildings in the earlier medieval houses because of smells and the fire risk. The passage from the kitchen often divides the cellars centrally, so that three doors are visible from the dais (high table) at the end of the Hall where the bishop or lord of the manor sat.

In Swords, the buildings on the south range conform quite closely to a typical manor house plan of the period in England and Wales. This raises a question as to the early origins of Swords Chapel, which has taken the place usually occupied by the hall in the typical manor house plan.

Discussion Regarding the Early Origins/Uses of the Chapel

In the last 200 years, Building B (Chapel/Hall) on the southern range has been designated on maps as the Chapel. This designation seems quite obvious when one looks at the large east window set within a pointed arch and the range of three pointed arches on the south façade (within which new Gothic-style windows have been placed in the recent works). The niche (that has been rebuilt) in the south wall of the 'Chapel' at its east end is clearly a statue niche, which tends to consolidate the view that this building has always been a Chapel.



PLATE 1: Statue niche

However, a deeper examination reveals that this designation is problematic when seen in the context of chapels within archbishops' residences in England and Wales. The size of the present Chapel at Swords has presented a puzzle to all who have examined the monument. An archbishop would not need a chapel of this size, given that a monastic settlement and a parish church already catered for the public's needs for worship in Swords. In the contemporary chapels/oratories attached to episcopal residences in England and Wales, the chapels are universally a fraction of the size of the hall and are better described as oratories rather than chapels (which has modern connotations of a larger building).

Thompson's work (1998) on the episcopal residences in England and Wales has thrown some interesting light on the subject when he highlighted this specific issue:

'The conversion of two of the finest bishops' halls at Bishop Auckland and Mayfield after the middle ages into chapels has given us a very misleading idea of medieval bishop's chapels. Both the halls have converted into very impressive chapels but they are on the ground floor whereas chapels in bishops' houses with very rare exception were two-storied with a crypt or undercroft that was quite serviceable for worship. They were normally but not always vaulted.'

The above quotation provides a new interpretation of how the Chapel at Swords may have evolved from a previous Hall. The change of use from Hall to Chapel, and the fact that it is a two-storied Chapel, may provide the answer to the anomalies that have puzzled students of this monument.

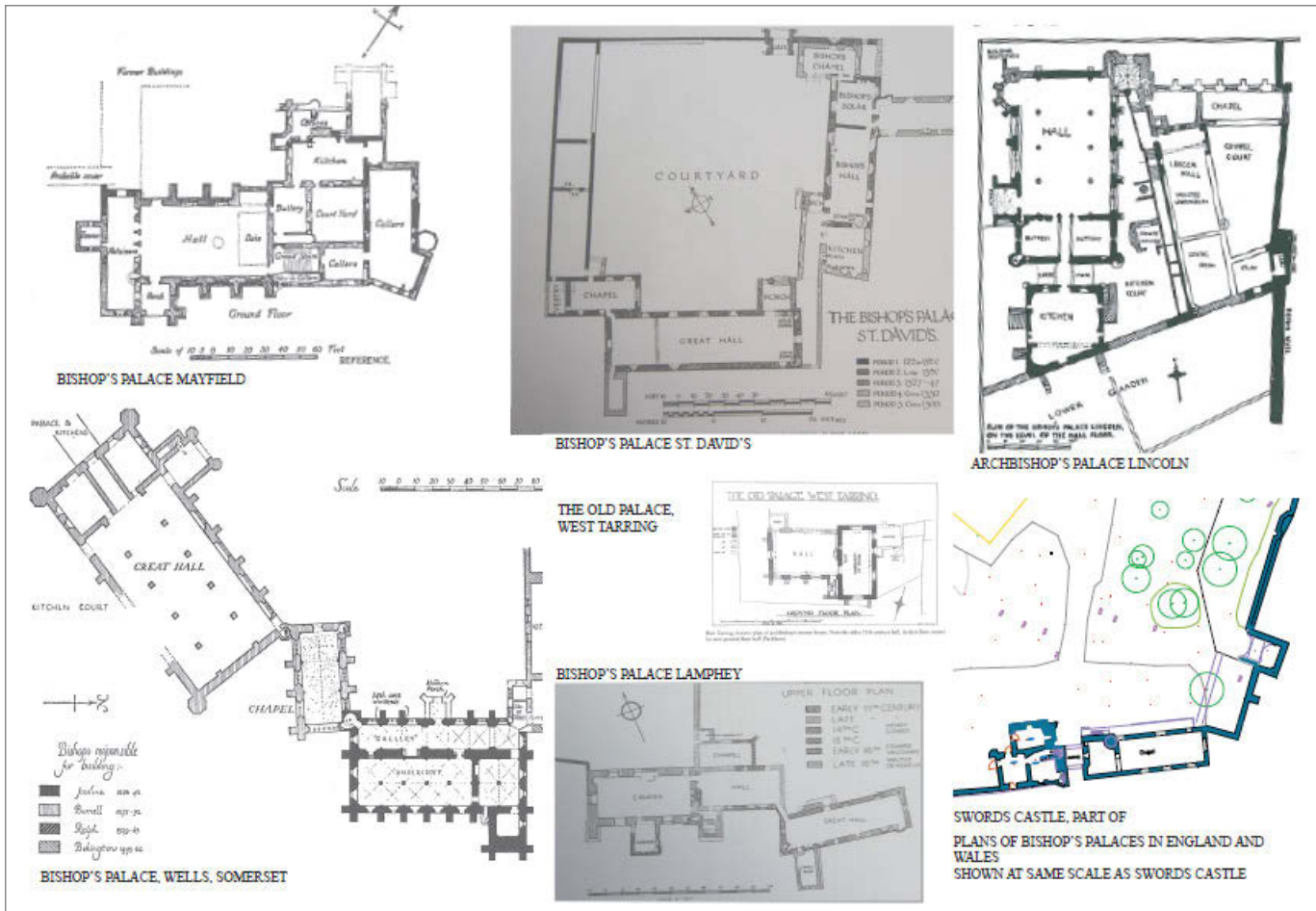


FIGURE 4: Comparison plans of Bishops' Palaces

If the original Hall at Swords occupied the space now known as the Chapel, it may be proposed that the Chapel/Oratory was located in the two-storied building known as the Archbishop's Apartments (where the medieval tiles were found by Fanning). Fanning considered that the building in which they were found was a private Oratory for the archbishop. That view has been debated, and to some extent rebuffed, since there is clear and compelling evidence from Thompson's records of English and Welsh bishops to support the Fanning view.

Thompson (1998) goes on to cite 19 examples of two-storied chapels in England and Wales. In a 1776 view, he also shows an example of an undercroft to a chapel for the Bishop of Ely at Holborn in London; this has a timber structure quite similar in general arrangement to the undercroft to the Archbishop's Apartments building as revealed by Fanning's excavations at Swords.

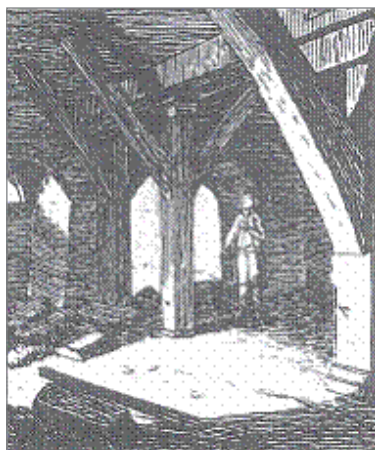


FIGURE 5: Sketch view, 1776, of the Undercroft of the Chapel at the Bishop of Ely's Palace in Holborn, London

Another question concerns how the Chapel/Oratory at Swords was intended to be used. Was the ground floor for laity and the first floor for the use of the bishop and ecclesiastics or did the ground floor contain some sacred function that would justify the use of high-quality and expensive floor tiles in that area? Girouard describes the chapel in a medieval manor house after 1300 as being often in the form of a 'closet' placed in a gallery and looking onto a two-storey chapel where the lords and ladies attended service, with the other members of the household below.² Ongoing research may provide answers to these questions.

If the Swords Chapel did begin life as a medieval hall, the question arises of when the change from Hall to Chapel occurred. There is no documentary evidence available at present — it is possible that the change took place at any time between the 14th and 15th centuries, although the architectural evidence of the size and shape of the openings for the east window and the large Gothic windows on the south façade would indicate it may have occurred between the 14th and 16th centuries. It may have been an improvement carried out by one of the later archbishops when the earlier chapel had fallen into decay. Another possibility is that, during the post-Reformation periods, it was not unusual for houses of the new wealthy landowners to have a chapel within their residence, following the example of their feudal predecessors. This may have served conveniently for families such as the Barnewalls, nominally Protestant, whose allegiance to the reformed Church was not constant.

The Description of the Buildings given in the Inquisition of 1325-6: What did it describe and are those buildings still extant?

If we accept that the description of the buildings in the Inquisition is accurate, there are two hypotheses that can be examined:

1. The description is of missing buildings or of the now ruinous buildings along the eastern range.
2. The description is of the southern range, built between 1300 and 1320, which had lost some of its roofs through attack or through some other means prior to 1326.

There are no means of verifying the truth of one or the other, but the architectural evidence of the surviving fabric and the historical evidence of the *denier tournois* coin found by Fanning strongly suggest that the buildings in the southern range were built in the period 1300-50, thus placing them as contemporary to the description.

It has been shown that the descriptions of the buildings as having been recently 'thrown down' may be subject to question, as the 'spin' on the description was related to the perception of Archbishop De Bicknor, whose financial dealings were being investigated. The anomalous reference in the description to a range of cloisters is puzzling, as it was unusual for bishops to provide lodgings for friars in their residences during the 14th century.

2 Girouard, Mark, *Life in the English Country House*, Yale, 1978, 56.

Was there an earlier Hall in the East Range or elsewhere?

The answer in simple terms is that there was certainly an earlier hall within the Swords Castle site, built c. 1200 to accommodate the archbishop when in residence at Swords. To go further than that, and to say where that earlier hall was and in what form, brings us into areas of conjecture. If there had been a large hall in the East Range it would almost certainly have been constructed of timber. But as we have no historical or fabric evidence to support this, the answer can only be determined by further archaeological investigation. From the information obtained through the geophysical surveys carried out as part of this Plan, it is unlikely that there was a great stone-built hall on the East Range of this site prior to 1300.

Prior students of Swords Castle have considered that the gable on the Eastern Range containing a red sandstone mullioned window would suggest that there was a rectangular structure aligned east-west to which this was the eastern gable, and have derived from that supposition that there was an early hall in that location (indeed the reconstruction of such a structure was incorporated in the proposals attached to the Swords Castle Development Consortium Report, 1994). The geophysical surveys have not revealed any evidence to support that thesis. Again, further archaeological studies in this area will assist to uncover the true story of these buildings.

The detail of the stubs of tracery still visible in the window in the east wall suggests that the window was constructed in the Gothic style, with a date later than 1300 for that intervention. The remaining evidence indicates that it was a large two-light mullioned window in red sandstone with a trefoil head. The use of red sandstone here is not consistent with the other window openings to the older buildings on the site, other than the repairs to the window over the Gatehouse south façade.

**APPENDIX D: ANALYSIS OF THREE SAMPLES OF STONE
FROM SWORDS CASTLE**



1. Introduction

The following samples from Swords Castle were supplied for investigation:

SAMPLE NUMBER	DESCRIPTION	DIMENSIONS (MM)
1	FRAGMENT OF DRESSED STONE	220 x 140 x 70
2	FRAGMENT OF DRESSED STONE	140 x 130 x 60
3	STONE FROM ? PIER	360 x 60 x 200

The aims of the investigation were to determine the rock types of the three samples and to establish, as far as possible, their provenance.

2. Method of Investigation

The colour of each sample was compared with a Munsell rock colour chart (Geological Rock-Color chart with genuine Munsell® color chips, Revised 2009) and the grain size of each sample was assessed in hand sample using a hand lens and a comparative scale. Qualitative assessment of porosity was made by observing the rate at which a drop of water on a dry surface was absorbed. Carbonate content was assessed by observing the reaction of a small drop (< 0.1 mL) of dilute hydrochloric acid with the rock.

3. Results

Sample 1: The rock is a friable, non-calcareous sandstone with colour 5YR5/6 (light brown) weathering to 10R3/4 (dark reddish brown) on the external surface. The sand grains are well sorted, of medium sand grade (250 – 500 µm diameter) and subangular to subrounded in shape. They appear to be mainly quartz but a full petrographic analysis would be required to confirm this. The rock is lightly cemented and porous. There is no direct evidence of stratification but there is a tendency for the rock to split parallel to the two larger dimensions; this is probably parallel to bedding.

Sample 2: This sample is similar in almost all respects to sample 1, differing only in its colour, which lies between 5YR5/6 (light brown) and 10YR6/6 (dark yellowish orange).

Sample 3: The rock is a slightly calcareous sandstone with colour varying between the following: 10YR7/4 (greyish orange), 10YR6/6 (dark yellowish orange) and 10YR5/4 (moderate yellowish brown). The sand grains are well sorted, of coarse sand grade (500 µm – 1 mm diameter) and subangular to subrounded in shape. They appear to be mainly quartz but a full petrographic analysis would be required to confirm this. The rock is not fully cemented and is therefore porous. Stratification can be identified, possibly reflecting small variations in carbonate content. It is inclined relative to the lower surface of the stone; if, as seems likely, the lower surface is parallel to the bedding of the bed from which the stone was extracted, the structure visible is likely to be cross bedding.

4. Conclusions

Samples 1 and 2 are probably from the same or similar beds in the source quarry. Sample 3 differs in its coarser grain size, more complete cementation, and in the presence of a small amount of carbonate cement. All three samples are unlikely to be from the local Carboniferous rocks of north Co. Dublin because of their colour, the degree of sorting of the constituent sand grains, and their relatively high porosity. The source is almost certainly from Mesozoic aged rocks which have never undergone the burial of the older Palaeozoic strata. Mesozoic rocks in Ireland are confined to the north-east of the country. They are, however, relatively widespread in England. The closest comparison is with the Sherwood Sandstone Formation of Triassic age, which has been a source of building stone from Roman times onward. The identification of cross bedding in sample 3 is consistent with a source in the Sherwood Sandstone, where this structure is ubiquitous. The region in England with outcrops of Sherwood Sandstone closest to Dublin is the Cheshire Basin, but the formation is widespread in the Midlands, south Wales and south-west England.

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APPENDIX E: SUMMARY OF CHARTERS



VENICE CHARTER

Definitions

Article 1. The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

Article 2. The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

Aim

Article 3. The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

Conservation

Article 4. It is essential to the conservation of monuments that they be maintained on a permanent basis.

Article 5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

Article 6. The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

Article 7. A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.

Article 8. Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

Restoration

Article 9. The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

Article 10. Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

Article 11. The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

Article 12. Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

Article 13. Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

Historic Sites

Article 14. The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

Excavations

Article 15. Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956.

Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.

All reconstruction work should however be ruled out *a priori*. Only anastylosis, that is to say, the reassembling of existing but dismembered parts, can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

Publication

Article 16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

EXTRACT FROM THE BURRA CHARTER, REVISED 1999**Article 18. Restoration and reconstruction**

Restoration and reconstruction should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a use or practice that retains the *cultural significance* of the place.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

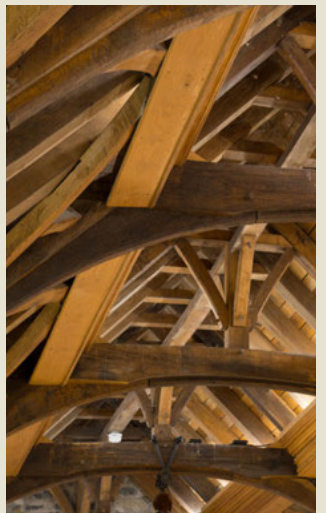
21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the place. Adaptation may involve the introduction of new services, or a new use, or changes to safeguard the place.

21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation. New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

22.2 New work should be readily identifiable as such.



SWORDS CASTLE **CONSERVATION PLAN**

