

ULSTER ARCHITECTURAL HERITAGE SOCIETY

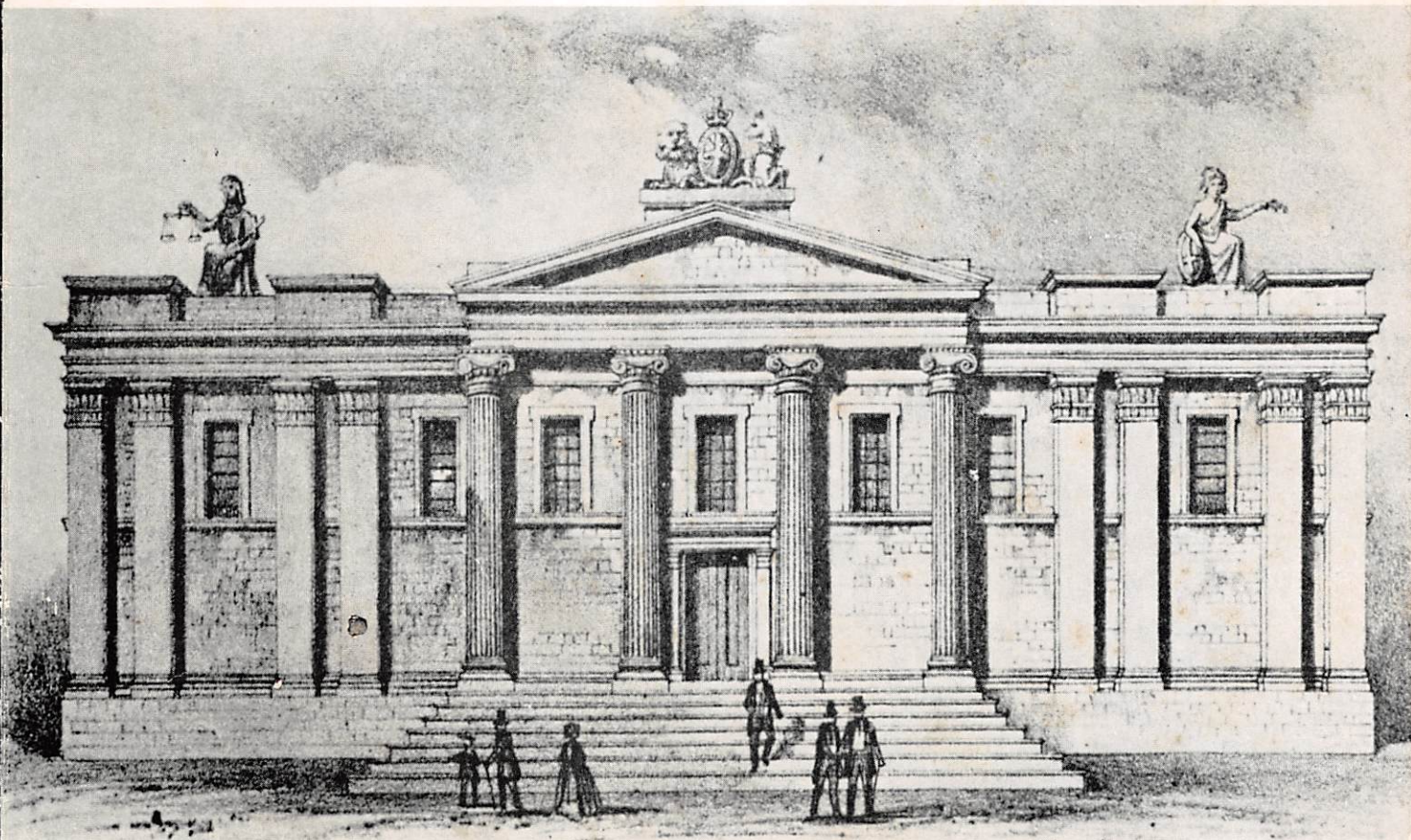
HISTORIC BUILDINGS

GROUPS OF BUILDINGS

AREAS OF ARCHITECTURAL IMPORTANCE

IN AND NEAR THE

CITY OF DERRY



ULSTER ARCHITECTURAL HERITAGE SOCIETY

LIST OF

HISTORIC BUILDINGS
GROUPS OF BUILDINGS
AREAS OF ARCHITECTURAL IMPORTANCE

IN AND NEAR THE

CITY OF DERRY



Derry by William Pars, 1771

"The view of Derry, at a distance of a mile or two, is the most picturesque of any place I have seen; it seems to be built on an island of bold land rising from the river which spreads into a fine bason at the foot of the town; the adjacent country hilly, the scene wants nothing but wood to make it a perfect landscape."

Arthur Young. August 1776.

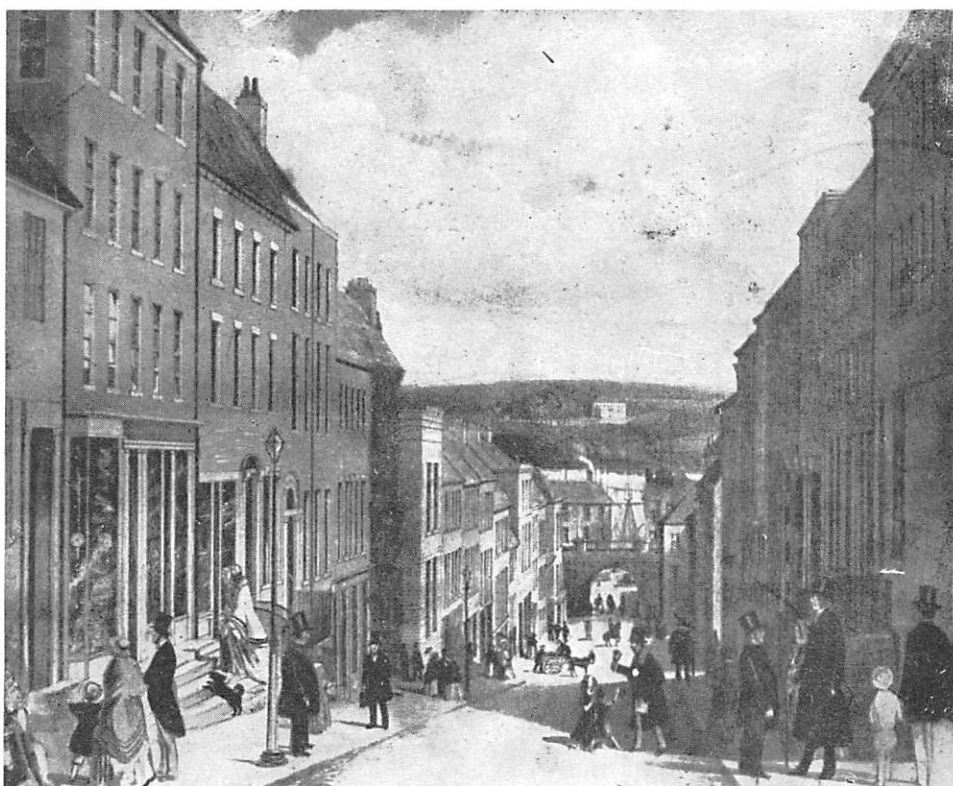
Prepared April 1969-April 1970 for the Society

by

W. S. FERGUSON
A. J. ROWAN
J. J. TRACEY

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Shipquay Street, early 19th century

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INTRODUCTORY NOTE

This is the tenth in the series of Lists published by the Ulster Architectural Heritage Society. The whole urban area of Derry is covered, even though it stretches far beyond the former Corporation boundary. Large as the List is, there may well be omissions, especially amongst the groups and terraces. With the exception of those within the walled town, buildings have been grouped together according to type, though the term 'commercial buildings' has been loosely interpreted. Only the exteriors of buildings have been illustrated.

The authors gratefully acknowledge the help of many people; particular mention should be made of the Director of Works' staff; the staff of Magee University College Library; the Most Rev. Dr. N. Farren; the Rev. J. G. Coulter; the Rev. W. McGaughey; and the editors of the Derry Journal and the Londonderry Sentinel; also Mr. Donald Girvan, who helped in the preparation of a preliminary List in 1968. Both the authors and the Society warmly appreciate the financial assistance towards publication generously made available by the Londonderry Area Development Commission, the North-West Tourist Development Association and the Northern Ireland Tourist Board.

Save where otherwise stated, the illustrations are from photographs by A. J. Rowan, the Rev. M. Collins and J. J. Tracey. Prints on the front and back covers, on pages 7, 9, 13, 14 and 54, are from O'Hagan's plan of 1847 in the National Library of Ireland, Dublin; the title-page illustration is reproduced by permission of the Victoria and Albert Museum; the aerial photograph of the city by permission of Aerofilms and Aero Pictorial Ltd.; blocks on pages 3, 7 and 13, and the map of 1622, are reproduced by kind permission of the Londonderry Sentinel.

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THE CITY TO 1689.

The city of Londonderry, rising on the banks of the river Foyle, is bounded on its east side by the broad curve of the river, not quite five miles upstream from its estuary and the broad reaches of Lough Foyle. It is set on a roughly regular hill whose axis runs from north-east to south-west, and on the west, bounding the city on the other side from the river, lies low marshy ground, known as Bogside. The name of the city, always popularly called Derry, is taken from the Irish Doire which means "a place of oaks". The oaks, or at any rate a thick wood, grew naturally on this mound between bog and river, with wide views across the rising country towards the Sperrin mountains, the hills of Donegal, and the Inishowen peninsula. It is a rich fertile country modelled with broad, sweeping contours, and it was here on the firm dry hill crowned with trees that St. Columb founded his first abbey in 546. Derry's history goes back at least to that date.

The architectural monuments in the city hardly suggest its antiquity. St. Columb's monastery was in too crucial a site to develop indefinitely in peace. It was immediately accessible from the river and estuary, and as long as it remained the centre of a religious community it was the first place to be attacked by any ambitious invader. When in more modern history Derry became a town and centre of commerce, its position commanding the river crossing and with easy access to the sea gave it a strategic importance that inevitably brought further attacks. As a result the history of the city is one of recurrent destruction from 783, when the Danes burnt the abbey, to the end of the seventeenth century. The Great Siege by James II in 1689 is no more (and no less) than the final period to a pattern that had lasted 1000 years.

Despite this history of intermittent attack, the religious community at Derry thrived. In 1162 a new abbey church, 240 feet long, was begun by the Augustinian Bishop Flaithbheartagh O'Brolchain (Bradley), and from then on the old church of St. Columb became known as the Black Church. In the thirteenth century Derry gained a Cistercian nunnery, in 1274 a Dominican abbey, and at an unrecorded date a Franciscan friary. This notable collection of medieval architecture survived the middle ages intact. The raids of local chiefs and opportunist English adventurers brought havoc but rarely did long term damage: walls might be 'sighted' but they would not be demolished, and so the church architecture was maintained.

It was the Tudor reassertion of English power in Ulster that brought an end to the medieval appearance of Derry. In 1565, on Shane O'Neill's rebellion, seven foot companies and one troop of horse were sent to the town as garrison. The year following, however, an accidental explosion of gun powder in the cathedral, which the English had converted into an arsenal, rendered the town untenable. Elizabeth's troops withdrew, leaving the medieval buildings largely in ruins, and so they remained until the end of the century. Then in 1599 the strategic position of Derry forced the government to re-occupy and fortify the city, and on 22 May 1600 it was taken by Sir Henry Docwra, who, like most previous commanders, came up Lough Foyle to the head of the river estuary and then proceeded on the town. Docwra, to obtain materials to fortify Derry, demolished the ruins of its medieval buildings, leaving only the tall round tower to the cathedral belfry that was to give its name to the Long Tower district of the town. Through this act of what must have seemed legitimate destruction, Docwra became both the founder of modern Derry and the eradicator of its past. Of the gaelic community and medieval city nothing now remains, except some pieces of famous local lore: St. Columb's well (no longer the pellucid spring that refreshed the sixth-century saint, but a metal pump); St. Columb's stone nearby; and St. Columb's Walk, a curving street of nineteenth-century cottages.

* * * * *

In many ways Docwra's city suffered a similar fate to that of its predecessor. The earthwork fortifications he erected were overrun by Sir Cahir O'Doherty in 1608. Then in 1613, under Charter from James I, the city of London became responsible for the settlement of Derry, which then gained the prefix 'London', and between 1614 and 1618 Londonderry's walls were built. The plan of the city had the functional simplicity of a Roman military camp. The long rectangular enclosure had a central gate in each side with cross streets meeting in an open square or diamond, and minor streets ran across the shorter side above and below the square. By 1622 over 100 houses existed within the walls and a small T-shaped market house had been built in the central diamond. The community within the walls had to make do with a patched medieval fragment, St. Augustine's Abbey, for its church, but between 1628 and 1633 a new cathedral was built, in Planters' Gothic style, at the head of the town in the south-east corner of the defence work.

It was this city with its new-built cathedral that was attacked by the Irish in 1641. Seven years later during the civil war it declared, not surprisingly considering its London bias, for Parliament. On each occasion the siege that followed was unsuccessful, though in 1648 the city was only saved from starvation by a supply of food sent from Scotland. The last siege of Derry began on 26 April 1689 and was to continue for 105 days. This time the besieging army of James II had taken the precaution of throwing a boom across the river to prevent the approach of relief ships to the town. As James did not have enough engineers to storm the walls, the city was to be starved out. Yet once again the siege was unsuccessful. The boom across the Foyle was broken by the supply ship Mountjoy, and two days later James raised the siege. In August 1689 Derry was still victorious but the effect of the three sieges was to reduce the town's buildings to rubble. The market house in the Diamond was destroyed by shells; the cathedral tower, commandeered as a gun emplacement during the siege, was hit and had to be rebuilt; the walls and gates were severely damaged.

THE ARCHITECTURAL DEVELOPMENT OF THE CITY.

An architectural history of Derry cannot really begin until after the siege of 1689, when the city settled down to a less stirring era of re-construction. The first building of significance, the New Market House, was built in the Diamond on the site of its predecessor in 1692. It was a rectangular structure with short cross arms at the south end, dignified by an attempted Classical Order with an open arcade on the ground floor and assembly rooms above. Meal and potatoes from the surrounding area were bought and exchanged within its open arcades, and it continued as the exchange for over 130 years.

Throughout the eighteenth century Derry, like the rest of Ireland, was to suffer the economic stagnation that a system of absentee owners imposed. The city was tied to the London companies through the Irish Society that owned the land. The corporation was self-elected and suffered from the defects inherent in such bodies. Development was partial and slow. For the first half century all the main functions of the town were easily contained within its walls.

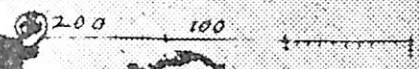
The quays at this time were much closer to the city, for the shallows created by the bend in the river Foyle before the north east face of the walls had not been filled in. An irregular pattern of wharves, jetties and the shipquay itself, stuck out into the river, gradually filling up the shallows as the century progressed; but this process too was slow. In 1788 the river still came up to the East Water Bastion, in front of which "The New Walk", ultimately to become part of Foyle Street, had just been constructed. For most of the eighteenth century, Shipquay Street, the steep hill leading from the quays up to the Diamond, was the centre of the city's trade. In its lower section, conveniently near the wharves, what seems to have been a Customs House was erected in 1741, and this was the most ambitious building that had been built in Derry to that date. It is a tall brick house, whose scale and character compare with early eighteenth century architecture in Dublin, and indeed it would not even seem out of place in the contemporary Cavendish-Harley and Grosvenor estates in London. Its lugged doorcase with segmental pediment is probably the earliest piece of Georgian design left in Derry, and in the hall it retains most of the original panelling together with the mangled remains of a delicate rococo staircase and the date surrounded in a wreath of acanthus. The rest of Shipquay Street is a little later. In 1772 the Derry Journal offices were built at the top of the street, but the high plain facades of all the buildings and the fenestration, even where the walls have been stuccoed over, proclaim their eighteenth-century origins. This one street preserves, more precisely than any other, the character and sense of mercantile enterprise that was the mid-Georgian town.

Bishop Street leading to the high south end of the walled city was less concerned with trade. Its development was less compact, with haphazard openings behind the street frontages to the Bishop's house and garden, the free school and St. Augustine's Chapel of Ease on the west, and to the Cathedral and Church yard on the east. By 1788, however, the cathedral side of the street from the Diamond to Bishop's Gate had been filled in completely. Scaffolding surrounded the gate itself, to leave it on the centenary of the siege the following year, as a bold triumphal arch with martial trophies and a face on its keystone staring southward ever vigilant. The most impressive building of the street inside was probably the Irish Society House that had taken its place in the row with a solid three-storey stone front in 1768.

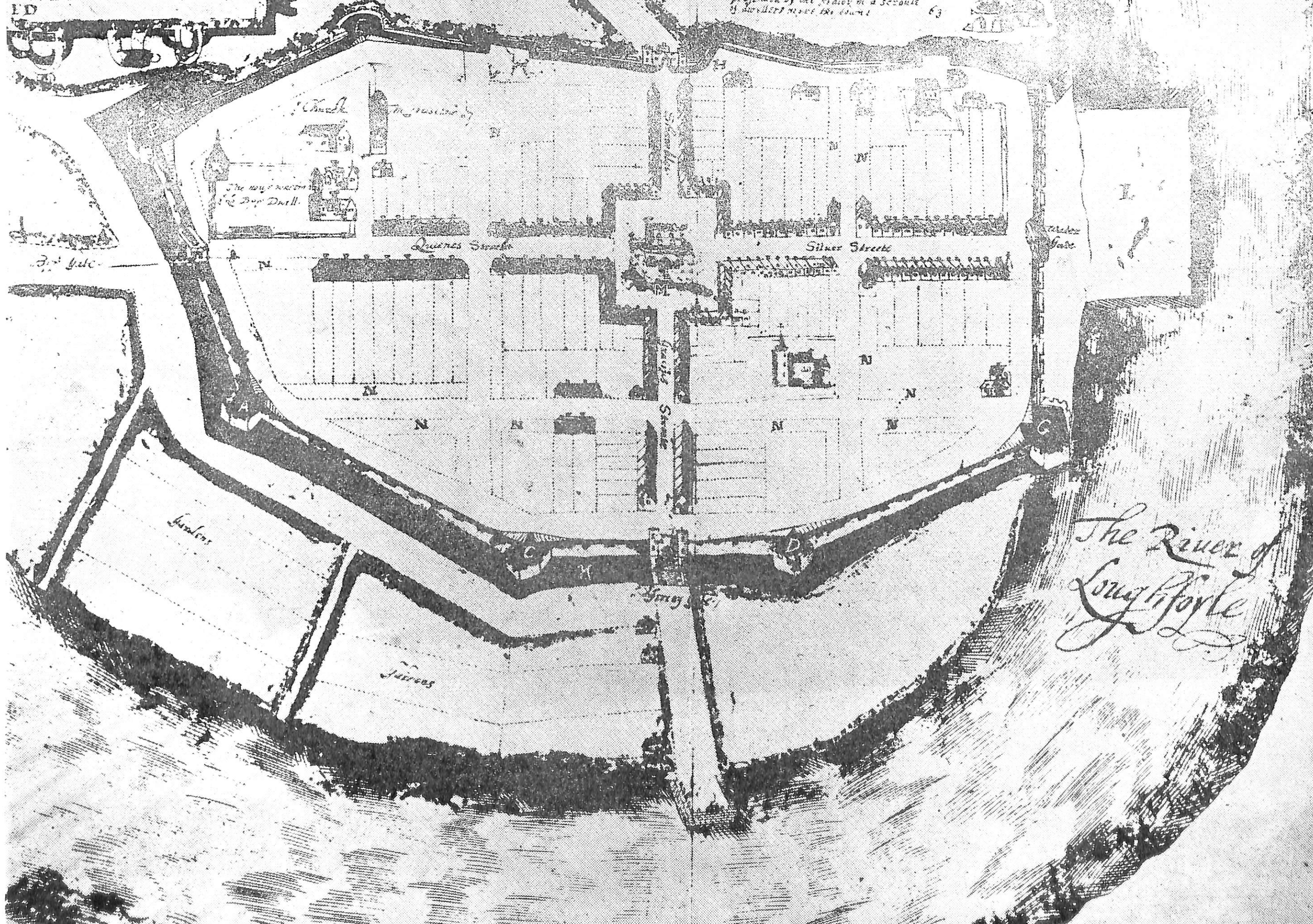
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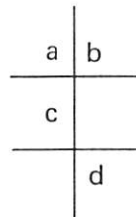
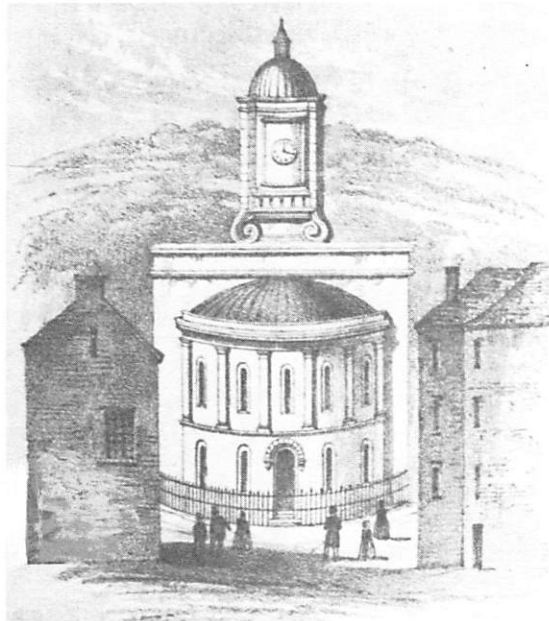
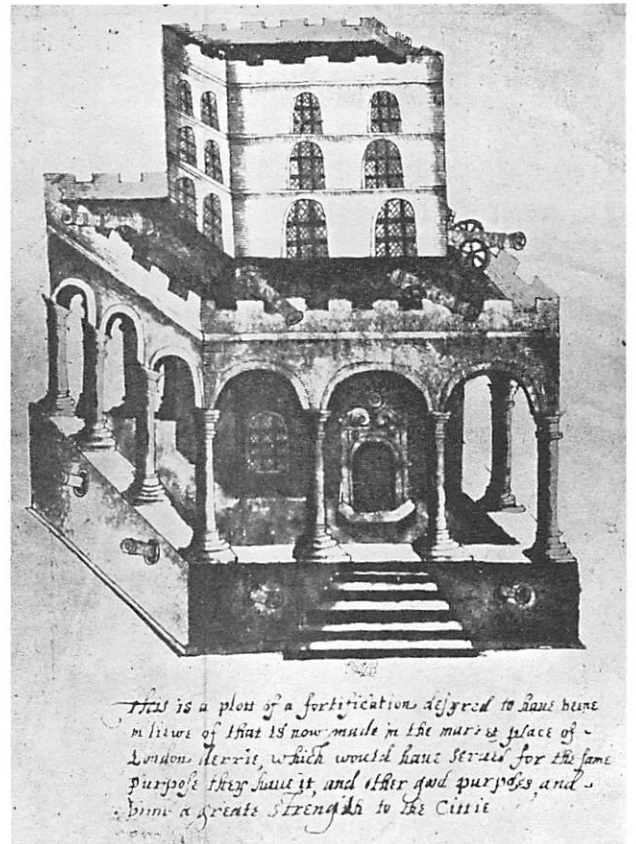
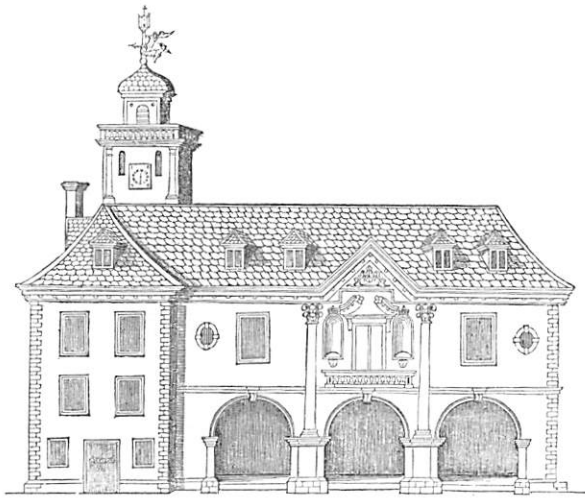
Saint Petrus



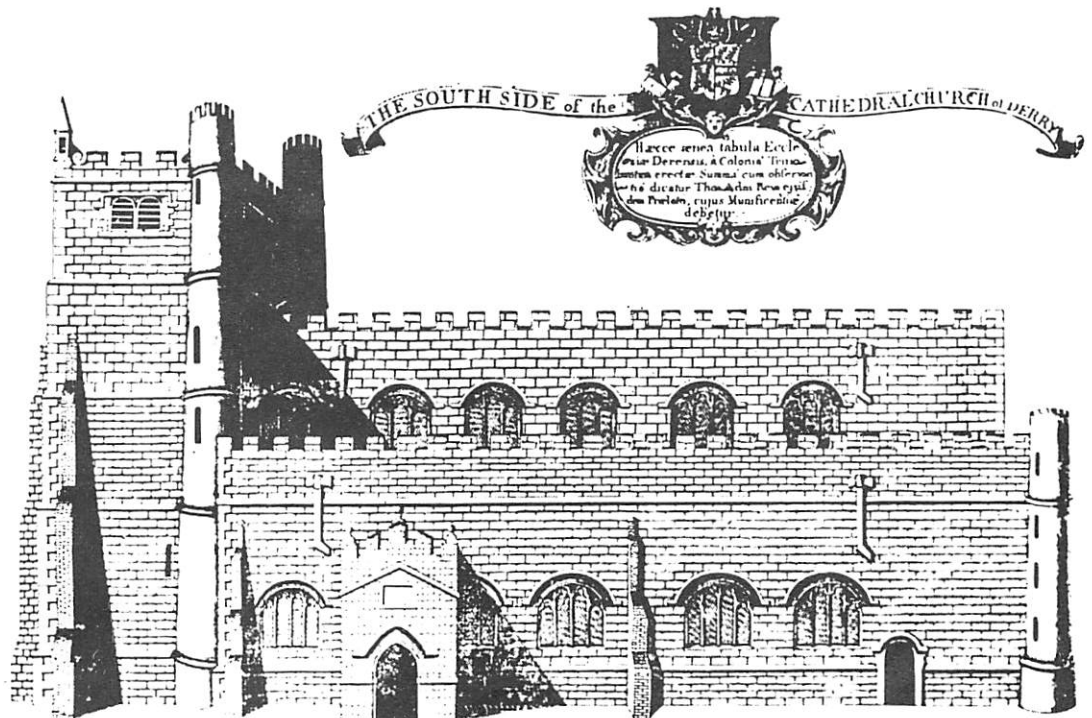
of London, diverse buildings, and houses, for the use of families
 families of poor soldiers, & other labouring men
 within the walls of the City are 2100
 the number of men here but well armed
 presented by the Mayor in a scroule
 of dwellers meet the count 63



*The River of
Loughfoyle*



- a Town house projected by Thomas Phillips, 1622
- b Second Town house, designed by Captain Francis Neville, 1692
- c Corporation Hall in the Diamond, 1823
- d St. Columb's Cathedral (C. of I.) at the time of the siege of 1689



This year, 1768, marks a change in Derry's architectural history, for in it Frederick Augustus Hervey, later to be the 4th Earl of Bristol, was translated from the see of Cloyne to the very rich Bishopric of Derry. Hervey spent much of his money in the city and county, and both benefited. He had already travelled widely, especially in Italy, and his advent brought a new conception of the role of architecture to the city by the Foyle. His predecessor, William Barnard, had rebuilt the chapel of St. Augustine as a small Classical hall-church with a Diocletian window and pediment. Hervey proceeded to restore the cathedral, to build a tall ashlar spire on the tower, completely to redesign the Bishop's palace, and to erect many new churches throughout the diocese. He had too a firm grasp of what would now be called Political Economy. He advocated religious freedom and his schemes for agricultural improvement and for new roads, and his extensive search for coal, were all calculated for the good of Derry. In 1770 the corporation presented the Bishop with the Freedom of their city.

By the 1780's Derry had expanded beyond the walls. Colonel Campsie's orchard below the east wall, whose pear trees had provided a route for the escape of the traitorous Governor Lundy in 1689, still remained an open space, now belonging to a Mr. Patterson. But the triangle of land between it, the walls and the river had been built up, with a curving street of houses and shops stepping down to the Ferry crossing. This became Bridge Street, the centre of the town's skilled trades with printers, dyers, cutlers, glaziers and cabinetmakers working there. A row of cottages now skirted the lower slopes of the west wall, running down from Butcher's Gate to the 'Gullet' dock (long since built over by Waterloo Place); and another line ran back into the Bogside. Here linen industries were established with clothes brokers and rope makers all concentrating in the west of the town. Ribbons of development had begun to fringe the other main routes out of Derry: the Long Tower, Howard Street and St. Columb's Wells were all being built up. By 1788 the southern half of Nailer's row already hugged the walls, and a substantial part of Bishop Street Without was developed as far at least as the Bishop's own gardens on the level of the hill. Here, on the site of St. Columb's College, the Earl Bishop had laid out a bowling green with walks, lawns and a grove of Spanish chestnut trees. The stump of an old round windmill was converted into a Pigeon House and on the brow of the hill a small Ionic casino was built overlooking the meadows to the west, in front of Creggan's "Bluebell Hill".

* * * * *

In August 1776 Arthur Young visited Derry. He came from Limavady, reached the city at night and waited two hours in the dark before the ferry boat came over for him. Fourteen years later he would not have been thus inconvenienced, for Derry had gained a bridge.

"A very curious and handsome wooden bridge has been erected here, which was opened for foot passengers in the latter end of the year 1790. This plain and elegant structure (the first of the kind introduced into Ireland) was framed in America and transported from thence across the Atlantic. It was built in 13 months at the expense of the corporation by Messrs. Lemuel Cox and Jonathan Thompson, natives of America".

So ran the account of the greatest novelty in the city, in the Post Chaise Companion Through Ireland. To it might be added that the Bishop contributed largely to the cost of the bridge, that it brought £34,253 in tolls in 23 years, that it contained a swivel lock at the town end, and that the corporation went bankrupt in 1832 through borrowing too heavily to repair it after ice and floods in 1814. Despite the bankruptcy the bridge, by connecting the city with the whole county, brought vital trade to Derry as a port. It marks the opening of an era of expansion. By 1799 the street pattern of eaves running down from the ridge of the hill to the water's edge had begun to emerge. Carrigan's, Ferguson's, and Bennet's Lane had all come into being. Wapping Lane, Hakins Lane (now Hawkins Street) and the Fountain Street area had been developed beneath the city walls, and in Bogside, William Street and Fahan Street had been laid out. As the nineteenth century opened Derry was laying the foundations of its present plan.

The waterfront too was changing. The new bridge brought a new faith in woodwork, reflected in the rapid extension of the wooden quays. The corporation erected a long timber wharf sticking straight out into the river opposite Shipquay Gate. More of the shallows were reclaimed in front of the Water Bastion; and at the foot of Sugar House Lane, Mr. Robert Alexander, one of the principal merchants of the city, who had entertained Arthur Young in 1776, built his own great square quay. By 1835 others had followed his example and a continuous line of quays extended from the bridge almost to Shipquay Place. As London was later to do, Londonderry had pushed the river away from its walls to gain an extra strip of land about 150 yards wide.

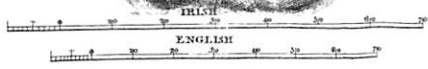
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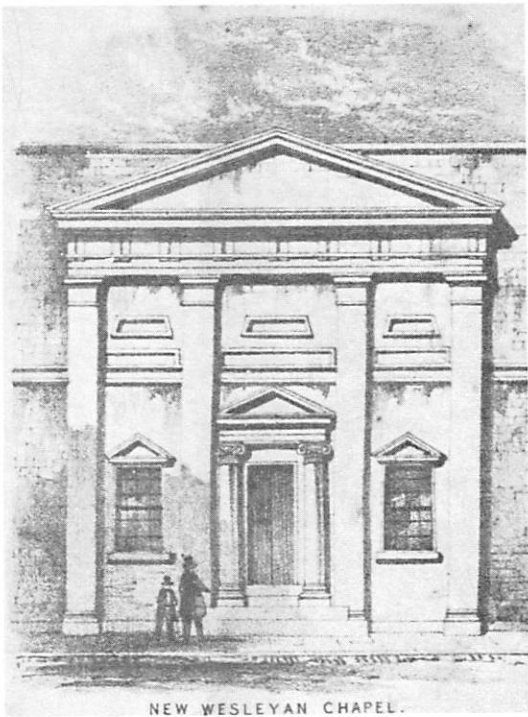
A PLAN
of the
CITY and SUBURBS
OF
DUBLIN
with the
Waterside
Drawn by ROB. PORTER
(1799)
From actual Surveys



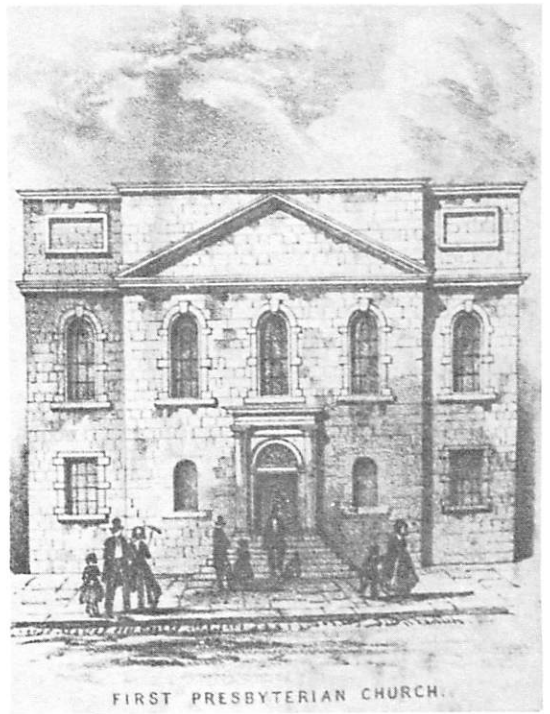
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| A. Roman Catholic Chapel | a. Bishop's Gate |
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| c. Seeding Meetinghouse | c. Newgate now closed up |
| D. St. Columba Church & Alt. Yard | d. Ferry Bastion |
| E. B. Palace, now converted into a Barrack | e. Ferryquay Gate |
| F. Chapel of ease & Old Church Yard | f. Newgate Bastion |
| G. Dominican School | g. Water Bastion |
| H. Presbyterian Meetinghouse | h. Shipquay Gate |
| I. Exchange | i. Cowards Bastion |
| K. Theatre | k. Stangiana Bastion |
| L. Methodist Meeting house | l. Guinness Bastion |
| M. Shambles | m. Butchers Gate |
| N. Linen hall | n. S. Platform |
| O. Magazine | o. Royal Bastion |
| P. The Kings Store | p. Double Bastion |
| Q. Custom house | |
- The red line marks the Ramparts round the City





NEW WESLEYAN CHAPEL.

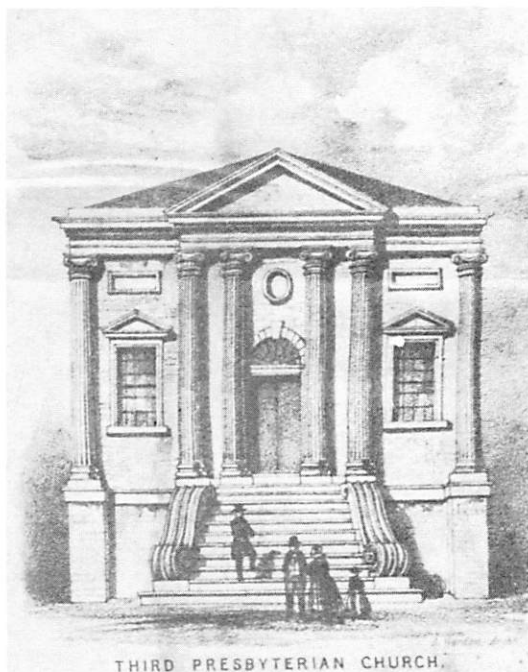


FIRST PRESBYTERIAN CHURCH.



SECOND PRESBYTERIAN CHURCH NEW

Five Churches
from O'Hagan's plan of 1847



THIRD PRESBYTERIAN CHURCH.



COVENANTERS CHURCH, WATERSIDE

Two changes occurred in the architectural pattern of the early 1800s. The density of building within the walls increased. Every street was fully built up, and the back gardens between blocks disappeared under new wings and extensions. At this time Pump Street, the houses facing the ramparts in the east wall and the fine brick groups in Magazine Street gained their present appearance. Under this pressure for sites the orchard below the east wall was finally built over, at first only a part as Orchard Lane, and then after 1845 the rest as Orchard Street. The second change was in the quality of the new work. The city had become architecturally conscious and its new buildings were self-assertive both in style and scale. Between 1805 and 1808 Shipquay Gate and Butcher's Gate were both rebuilt with shallow segmental arches - like those on canal bridges - replacing the old portcullises and towers on the east and west sides. Then at the end of the Napoleonic wars fresh capital and a larger labour force were available for building. Derry celebrated peace in a spate of public works. The new free school (Foyle College), a sizeable Regency block with lower wings, was built a mile outside the city in 1814. Four years later the fastidious genius of John Bowden gave Ireland one of its most distinguished Greek Revival monuments in the new courthouse at the head of Bishop Street: and between 1819 and 1824 the castellated gaol outside the walls doubled its length and gained a brooding stone-built drum of cells behind. The new Bishop, William Knox, found Lord Bristol's Cathedral spire unsafe and replaced it by a new one. In 1826 the Exchange shared the indignity suffered by most Irish arcaded markets by having its arches built up to accommodate a Public Reading Room. In 1828 scaffolding at Lord Docwra's bulwark signalled another monument to the siege, Walker's Testimonial, a robust Doric column erected by subscription, with the vigorous cleric more than life size at its top. On the north side of the town stood the city's infirmary built in 1810, and in 1828 the new Lunatic Asylum, to serve Derry, Donegal and Tyrone, was put up beside it to designs of Johnston and Murray, architects to the Board of Works.

This spate of building activity just at the end of the Georgian era set the pattern for Victorian development. Housing for the merchant and professional classes developed to the north along Strand Road by the bank of the river, with a criss-cross of regular streets running uphill to the Infirmary: Great James Street, Princes Street, Queens Street and Clarendon Street. Asylum Road marked the limit of this northern expansion and the well-to-do then moved uphill behind the mental hospital to Crawford Square, the speculative development of a Mr. Samuel L. Crawford, begun in the late 1850s and completed to designs of Robert Collins in the early 1870s. A series of large Victorian houses in their own grounds - Aberfoyle, Dill House and others - extended the suburbs of the town further north, where the new Presbyterian College, Magee College, went up in spiky institutional Gothic in 1856. Other smaller residential schemes of streets and individual houses had been begun by the early 1830s across the bridge at Waterside.

The polarisation of more wealthy citizens to the north and south-east left the Bogside, Bishop Street Without and the south slopes of the town hill to industrial development and to houses for the workers. A huddled confusion of small stepped roofs and chimneys sprang up below the southern walls and on either side of the Bishop Street line. Shirt factories, rope works and a brewery were grouped round William Street, with flour mills and warehouses in Prince Arthur Street. The basalt and yellow brick Gas Works wall went up in Bogside in 1866 and the housing continued to expand. Most of the housing was drab and utilitarian, but in places, such as St. Columb's Walk, the Long Tower area, or in Fountain Street and Albert Street, the development achieved a picturesque miniature scale that could still be architecturally valuable and alive if the houses were brought up to modern standards.

* * * * *

The most significant addition to Derry's street pattern in Victorian times was caused by the proposal to replace the 1790 timber bridge by a new steel structure 200 yards upstream. Plans and estimates for this had been prepared in the first year of Victoria's reign, 1837. In 1852 it was reported in The Builder that the work was to begin at a cost of £60,000, a third being paid by the Londonderry and Enniskillen Railway Co., but it was not until 1863 that the project was finally realised and the bridge declared open at a ceremony performed by the Lord Lieutenant, the Earl of Carlisle. The cost was £100,000. The bridge with its approaches opened up the area at the foot of Wapping Lane just below the Cathedral precinct, and it also led to the construction of two new roads in Waterside, Duke Street and Spencer Road. On the city side Carlisle Road, running in a dog-leg from the bridge end up to Ferryquay Gate, replaced the older Bridge Street as the thoroughfare into the town. In the same year, 1863, a new line of quays was completed, extending from the old bridge end to the Strand opposite the mental hospital. The city's rail connections were now extensive with lines to Dublin and Belfast, and one in the course of construction to Buncrana, "a fashionable watering place on Lough Swilly".

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Lancaster Asylum

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The period from 1863 to the end of the century was one of the most prosperous for Derry. As a brisk commercial city, it enjoyed an extensive coastal trade, and there were as well weekly sailings carrying emigrants to America and Canada. As the economy of the city expanded, three new building types became expressive of its commercial buoyancy: warehouses, banks and factories. Like the late Georgian public buildings they stand out clearly in the city and are identifiable immediately by their size. Great brick and timber warehouses and mills are still the dominant feature of the waterfront. Often they are now decayed or derelict but they have still a solid functional grandeur, and in Foyle Street, where they tower above the curving street line, they create a particularly impressive effect, turning the whole street into a deep canyon of buildings. The banks also are larger than the surrounding architecture, impressive classical facades in stone or stucco that either impose their new scale on the houses in Shipquay Street or are found in the new open spaces at the foot of the North Wall, Shipquay Place and Waterloo Place. Here there was more room to develop Victorian Classical ideas, and the Ulster Bank and Northern Bank do so to some purpose. The factories of Derry bring its architectural history up to the twentieth century. The Victorian ones are all in the centre, in Abercorn Road, Foyle Street and Horace Street, or else off the Strand Road in Sackville Street and Patrick Street. They are in a variety of architectural styles but most are good designs with well handled brickwork. The later factories at the turn of the century continue the tradition of good design but they are sited in a more haphazard manner, isolated blocks in the suburbs, at the end of Strand Road, in Rosemount Avenue and in Foyle Road.

While laws of commerce largely dictated the expansion of Victorian Derry, the laws of human nature affected its appearance. Whatever trouble was caused, the difference in religion within the city had one good effect. Architectural design is stimulated by rivalry and the Victorian churches of Derry were never dull. On approaching from any direction the spires of the city always form a prominent feature. On the hill near the entrance to Brooke Park and the small dark mass of Christ Church, the soaring walls, tower and spire of St. Eugene's Roman Catholic Cathedral seem to accuse the Planters' Cathedral, on the other side of the valley, of undue modesty. The Church of Ireland's answer is All Saint's, Waterside, dramatically set at the apex of Bond's Hill with a solid broach spire rearing up above the road and a mysterious solemn interior. St. Columb's Roman Catholic Church in the Long Tower, dating from 1784, more than doubled its size in the later nineteenth century and came out of the ordeal if not the best proportioned at least the most sumptuous church in Derry. Presbyterians were early and late in the field: early in Great James Street with what is certainly the most elegant church interior in the town, and late in Magazine Street, where their first church was ennobled with an Imperial Roman tetrastyle portico, in rich brown-red sandstone, finished in 1903. It is this massive imperturbable church, staring out from the top of the wall, that provides the most effective counterweight to the Gothic drama of St. Eugene's. The Methodists too contributed buildings of some style. They began all Greek on the East Wall in what is now the Telegraph Office, and then in 1901 did a volte face by moving to an awkward site on Carlisle Road where they stole St. Columb's thunder in a flurry of flying buttresses and a fifteenth-century spire.

The remaining Victorian buildings were all erected by the churches. St. Columb's Temperance Hall of 1886 is a rather swaggering Italianate performance for such a foundation, but it makes a real contribution to the architectural richness of Derry tucked in surprisingly between the East Wall and Orchard Street. Just beside it is the Y.M.C.A., much more chaste, with a stucco front and the heads of Luther, Calvin, Knox and Cranmer high up out of harm's way in the entablature of the gable pediment. In Upper Magazine Street the Apprentice Boys' Hall was built in a rather flat Baronial style, and in the old Bishop's garden St. Columb's Roman Catholic College was begun in 1877. At first the casino was adapted as a chapel, squashed in between two high school houses built in a hard green slate. In 1936 it was demolished and the chapel was rebuilt in a more appropriate Gothic style. But the memory of the eighteenth-century classical building was not entirely lost. In 1897, in an admirable moment of ecumenical historicism, the casino became the model for the new Diocesan library which still exists to-day, lifted high on a late Victorian podium and thrusting its pediment through the trees.

RECOMMENDATIONS

The historic architecture of Derry extends from the early seventeenth century to the end of the first world war. Roughly 300 years are covered in this period, of which each century, and latterly each decade, has left its own peculiar mark on the town. In the course of re-development much of this historic character will inevitably be altered, but no epoch in Derry's architectural history should be allowed to disappear entirely. The city is a living organism

and future planning must ensure that it will continue to be so. The present complex of buildings and open spaces has evolved through centuries. It creates a haphazard but architecturally lively environment that could never be replaced by the type of "clean sweep planning" that was in vogue immediately after the war. Any proposals of this nature ought to be firmly resisted. The resolution of the architectural needs of the city will certainly present many problems: one of the most important will be the treatment of its past.

The buildings listed in this report include the majority of the better structures within the city boundaries. It must be emphasised however that, as much of the character of the city depends on the cumulative effect of minor buildings, many important areas are not represented in detail in the lists. Derry is full of dramatic architectural perspectives, of sudden changes in scale or character, of good vernacular buildings and of pleasant minor details - steps, railings, curved corners, door cases, stepped roofs, polychrome, painted stucco, brickwork - all of which build up into an architectural whole of very great value. It is essential, if the city is to retain a reputation for fine buildings, that these effects should not be lost sight of or under-valued in the course of re-development.

PRECINCTS AND AREAS WITHIN THE CITY

Short notes on the different areas and precincts in Derry follow the listed buildings in this report. These are intended as a guide for future development in each area. The character indicated by them is, we believe, essential to the city's architectural heritage. For this reason, no comprehensive development scheme should be begun in any area until a careful survey of the existing buildings, and a feasibility study on the retention of the best old structures, have first been made.

ROADS AND CAR PARKS

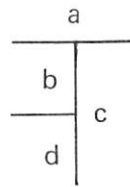
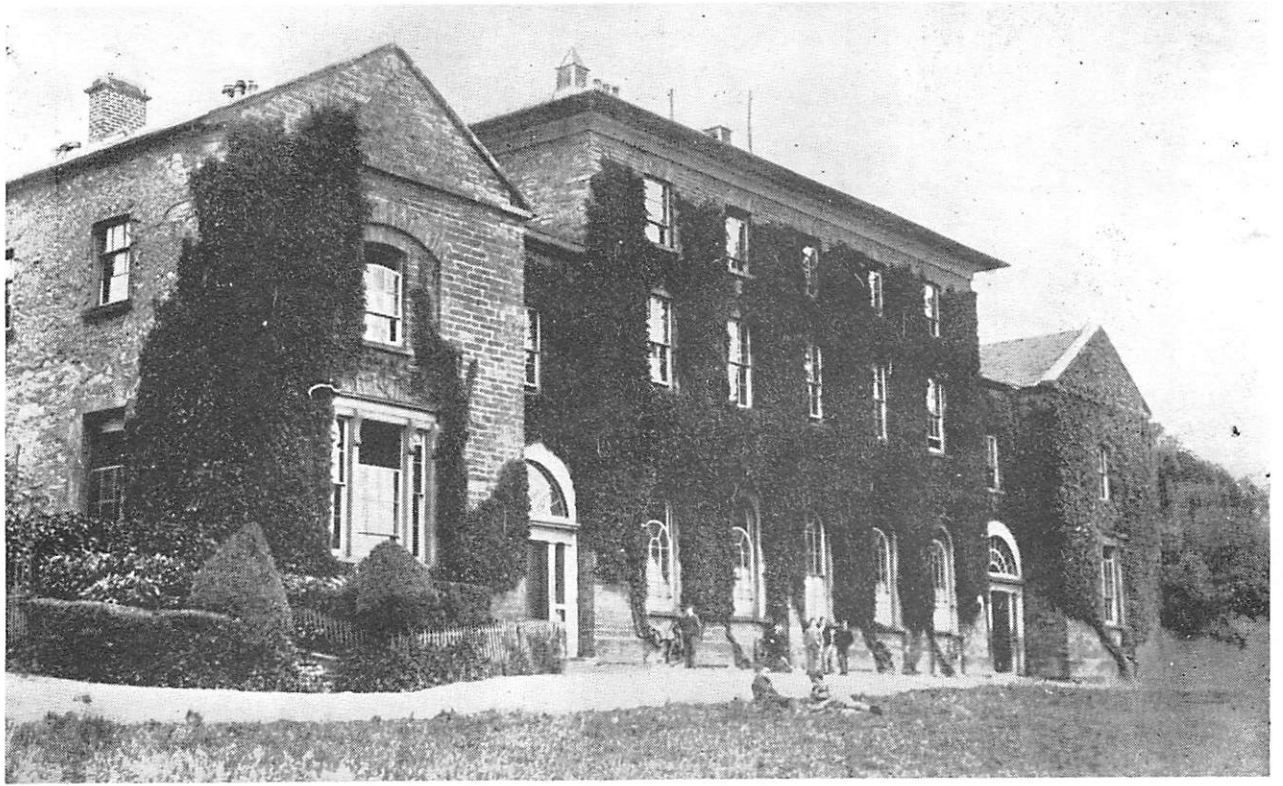
In a city the size of Derry no one area need be made subservient to the motor car. Cars, roads and parking represent the greatest threat to all historic towns. It will be tragic if Derry capitulates, yet there are already signs that some may wish it to do so. Large areas within the walls, at the bottom of the hill, have been cleared for parking, making nonsense of the original sense of enclosure and close building that existed there. The Bishop's Palace garden has become a car park, Foyle Street has lost half of one end and gaps for parking appear in Richmond Street and Carlisle Road, breaking the architectural continuity and the perspectives that once existed there. If such ill-considered spaces and gaps are allowed to increase, the scale and composition of the historic city will soon be destroyed.

Derry's street patterns are equally important. Roads have come into being, or been extended, as the town has grown, but the centre has remained largely intact. The grid of streets within the walls and the square Diamond comprise a legacy that is now over 350 years old. It should be respected. Alterations in its pattern would achieve little in terms of traffic flow, and a flow of traffic is to be discouraged rather than fostered in such an historic centre. Outwith the walls, the curving lines of the older streets, gradually disclosing a view or opening up before a gate, are equally important elements in the townscape.

VIEWS AND ARCHITECTURAL VOLUME IN THE CITY

The approaches to the city of Derry are surely without peer in this country. The County Surveyor deserves great praise for the way he has appreciated the countryside and preserved the best along the approach roads. The Strabane, Limavady, Letterkenny and Culmore Roads are all excellent and many fine views of the town are enjoyed. The broad sweeping river greatly enhances several of the approach roads, notably the Strabane Road which follows its sweep right to Craigavon Bridge. Here the opposite bank is still of steep green fields, where sprawling isolated developments have fortunately not taken place. There are however some jarring eyesores before the city is reached: a long red brick wall in a rural setting near the river Faughan; a huge asbestos-lined store between the river and the road; and some very unrestrained suburbia, both private and public, on the south side of the Dungiven Road approach.

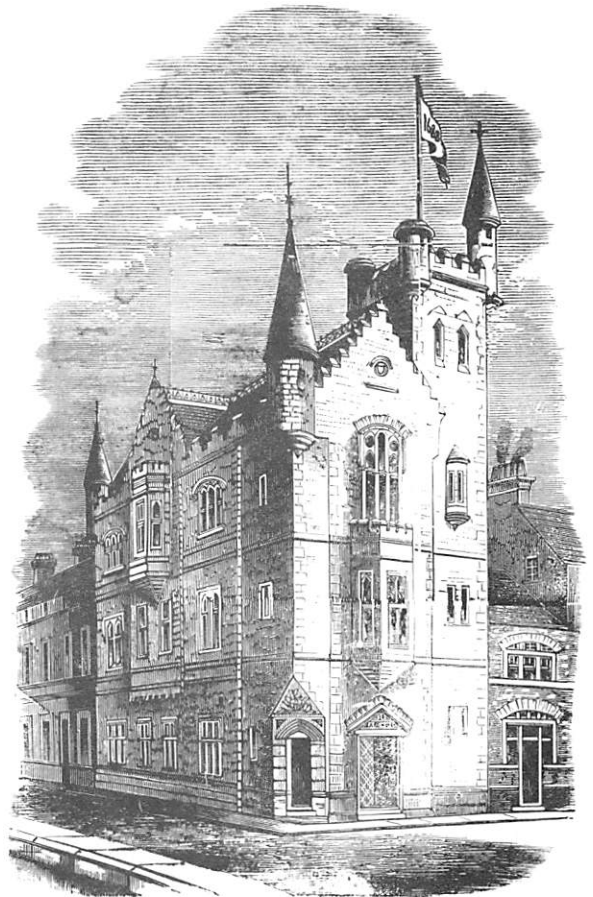
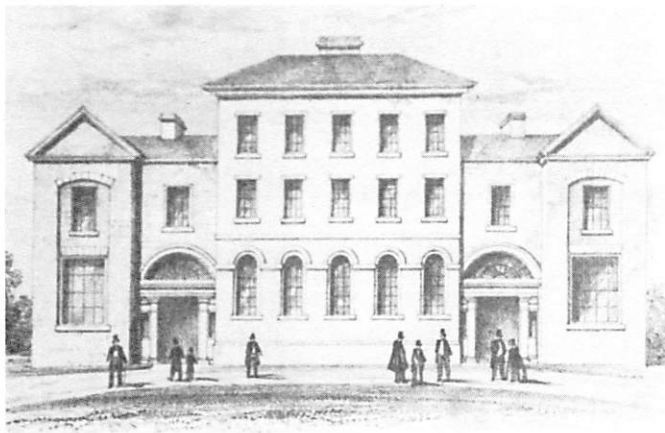
Within the city, streetscapes take the place of the broader views. They are more restricted but equally important. Carlisle Road affords several fine compositions with a splendid build-up of later nineteenth-century architecture outside Ferryquay Gate. Here a curving brick corner leads the eye to the gate on the left with a tall three-storey palazzo block opposite, its



a and b Foyle College

c Apprentice Boys' Hall, as originally built.

d Gwynn's Institute.



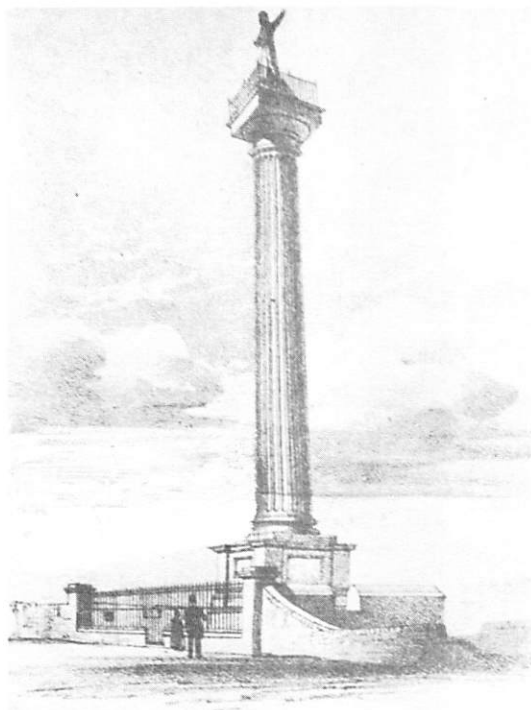
stucco recently re-painted pale green and making an important contribution to the scene. But not all the streetscapes and views have been so well handled. Within the walls in Ferryquay Street, Woolworth's new building, as it is much lower than the rest, completely destroys the scale and focus of this part of the town. If the designer had shown more concern for visual effects this sort of mistake could have been avoided. Similar ill-considered development has taken place at the lower end of Bishop Street, while the view through Butcher's Gate out of the walled city is now blocked by the side of the Fahan Street multi-storey flats: whereas it might have been possible to open up a wider view of the country beyond. Derry has turned its back on its river; if a portion of the sheds that line the quays could be taken down to give views through, especially in Harbour Square, this too would be an improvement.

TREES AND OPEN SPACES

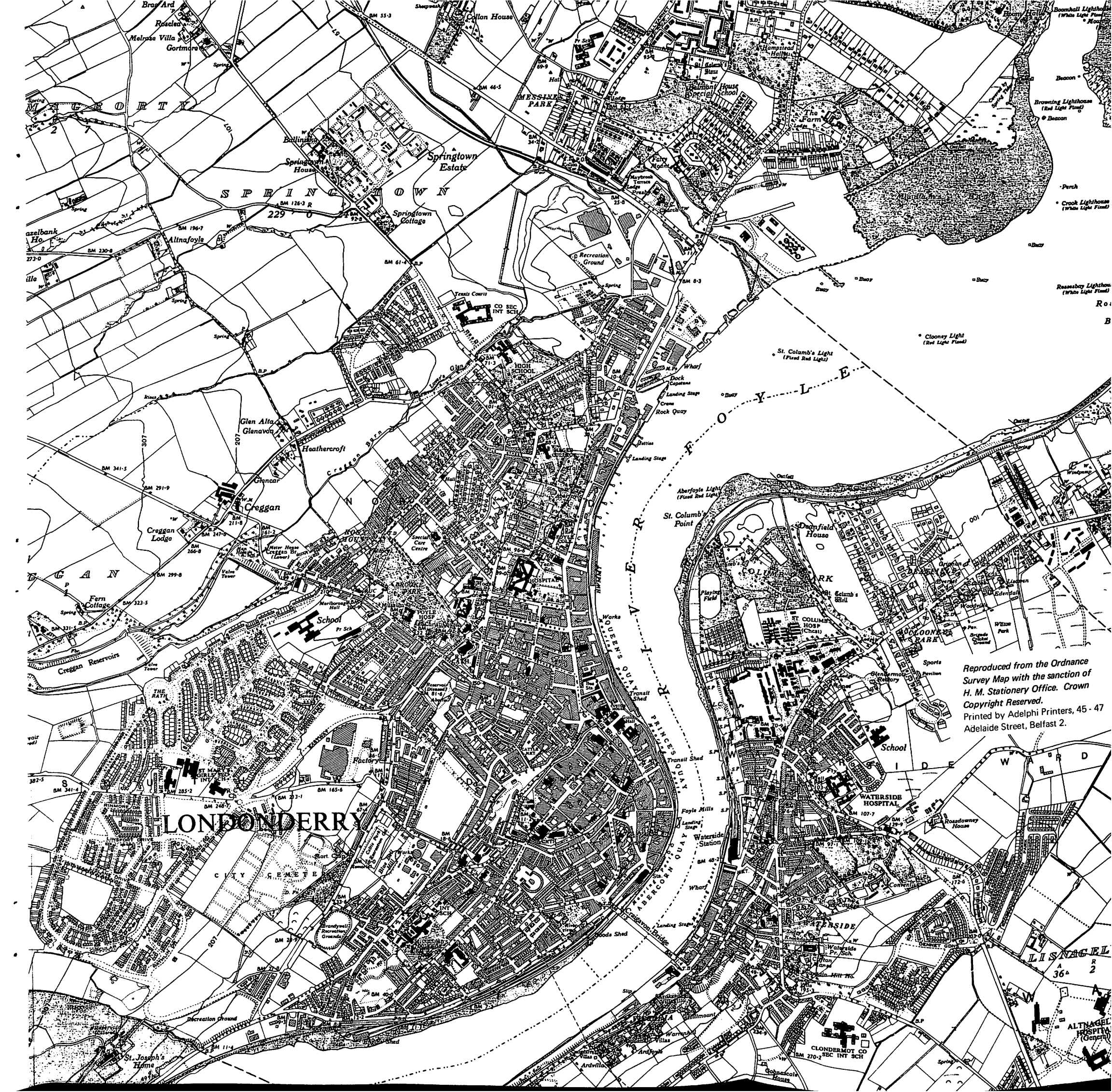
For a town that takes its name from a group of trees Derry centre is singularly lacking in trees. Some welcome groups have been planted between the new flats and houses in Rossville Street and Fahan Street, but Bishop Street, Shipquay Street and the Grand Parade - all traditionally tree-lined ways - have now only a few scraggy specimens left, and would benefit from a proper scheme of conservation and re-planting. The town has recently lost another important mass of foliage through the felling that took place when the Bishop's Palace garden was converted into a car park. New trees planted along the edge of the wall here would not interfere with the parking and would make a positive contribution to the appearance of this part of the city. Similar recommendations could be made for the riverside of the northern end of Foyle Street. The new car park, however useful, is not in itself an attractive feature, and is not helped by the ugly hoardings and tourist information caravan that are strung out along the street side. A double row of chestnuts or planes here would provide an immediate improvement in the city at very little expense and would also serve to continue the line of Foyle Street carrying the eye along to Shipquay Place. Rows of mature trees add greatly to the appearance of Strand Road and Asylum Road by Old Foyle College and the Technical College. They deserve careful inspection and conservation, with proper tree surgery if necessary. They should not be butchered as has happened recently in Queen's Street.

REDEVELOPMENT IN THE CITY

New building schemes anywhere in Derry must be carefully controlled. The quality of existing architecture and street patterns, the sense of enclosure or openness, existing trees and views should all be fully considered before any plan is prepared. This does not mean that the historic city is to be senselessly preserved, but it does mean that it should not be ruthlessly destroyed. To this end the Ulster Architectural Heritage Society would recommend that at least two parts of the city should be declared comprehensive conservation areas: (i) the city within the walls and (ii) the late Georgian and early Victorian residential area between Great James Street and Asylum Road and Francis Street and the Strand Road. Extensive re-development in either of these areas would quickly destroy Derry's importance as an historic town. Careful planning, with well designed in-fill and replacement, that takes advantage of, and respects, the existing character, could soon make the city one of the most rewarding architectural centres anywhere in Ireland.



GOVERNOR WALKER'S MONUMENT.



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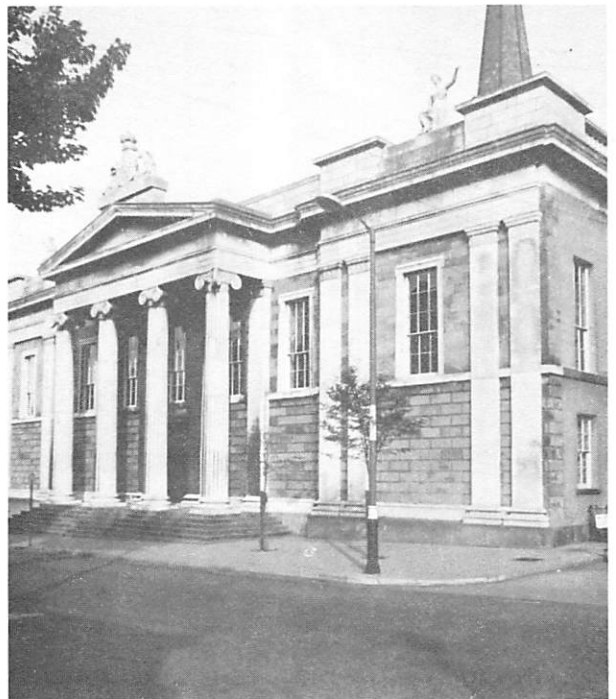
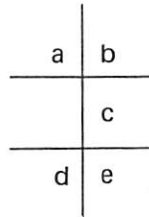
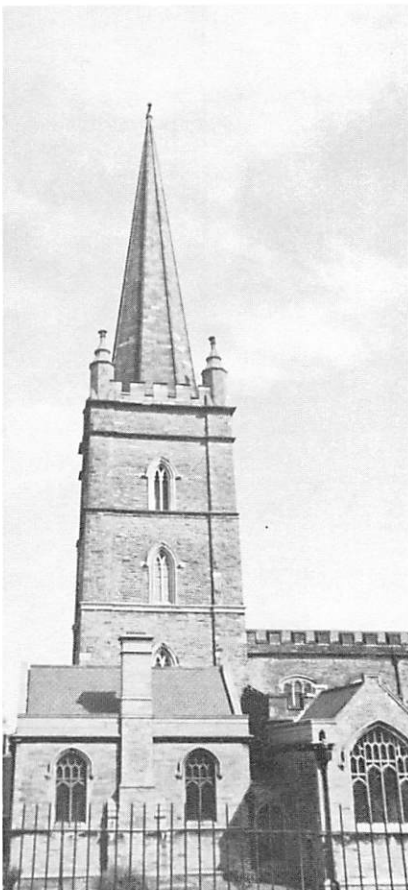
No.	Building	Class	Date, Type, Architect, etc.	References
1.	CITY WALLS	A	<p><u>1614-18</u>: The city walls, designed by Captain Edward Doddington, and "measured" by Thomas Raven, the surveyor appointed by the Londoners, were built under contract by Peter Benson. The exposed stonework is of local whinstone and in some places the parapets and battlements are dressed with sandstone. The walls are roughly rectangular in layout and were originally punctuated by nine flanked bastions, a platform and four gates. These were Bishop Gate, Shipquay Gate, Butcher Gate and Ferryquay Gate, which was shut by the Apprentices on 7 December 1688 (O. S.) on the approach of the Earl of Antrim's soldiers, thus setting in motion the series of events which led to the siege of 1689.</p>	Colby Milligan
2.	<p style="text-align: center;"><u>GATES:</u></p> BISHOP GATE	A	<p><u>1789</u>: Architect: Henry Aaron Baker. Rebuilt as a triumphal arch to the memory of William III, a well proportioned strong form, with semi-circular central arch, and having on each side a lateral passage with tra-beated head. The arch is finished in sandstone with well modelled cornices. The sculpted panels illustrating military trophies over the side passages were executed by Edward Smyth, one of the greatest of Irish sculptors and author of the river-gods on the Custom House, Dublin. The keystones of the arch, also by Edward Smyth, are finished with sculpted heads. That looking north-east, dated 1689, represents the River Foyle; and that looking south-west, dated 1690, represents the River Boyne.</p> <p>On either side of the arch are steps of dramatic and medieval character giving access to the walls.</p>	Colby Milligan
3.	SHIPQUAY GATE	A	<p><u>1805-8</u>: As rebuilt, a simple 3-centre arch allowing a roadway and 2 narrow footpaths. The south-western front of this gate has on each side a circular panel, one of which exhibits a cornucopia and the other a caduceus, each combined with other devices. On the north-eastern front are similar panels without ornaments. The gate is faced in sandstone and is surmounted by railings.</p>	
4.	BUTCHER GATE	A	<p><u>1805-8</u>: As rebuilt, a simple 3-centre arch allowing a narrow roadway and one narrow footpath. It is an unpretentious gate constructed in the same materials as the walls and dressed with sandstone and surmounted with railings.</p>	
5.	FERRYQUAY GATE	A	<p><u>1865</u>: As rebuilt, has a central semi-circular arch allowing a roadway and on either side round-headed lateral passages. The arch is finished in sandstone and surmounted by balustrading. The sculpted heads on the keystones represent the Rev. George Walker and the Rev. James Gordon, who were prominent in the siege period.</p> <p>Three gates were added to the original four. They are Newgate (Hawkin Street) Gate, Castle Gate and Magazine Gate.</p>	
6.	NEWGATE	A	<p><u>1787</u>: Newgate, which is between Bishop Gate and Ferryquay Gate, is a simple gate with segmental arch, allowing a roadway and two footpaths. It is faced with sandstone with modelled voussoirs and surmounted by parapet walls. This gate had been closed by the end of the eighteenth century, and was later reconstructed.</p>	
7.	CASTLE GATE	A	<p><u>1803</u>: Castle Gate, which is on the north-western side of the walls below Butcher Gate, is similar in character to the latter, but is surmounted on one side by a parapet wall and on the other, overlooking Castle Street, by a railing.</p>	
8.	MAGAZINE GATE	A	<p><u>1865</u>: Magazine Gate, so called because it is near the site of the magazine, is similar to Newgate, having a segmental arch and providing space for a roadway and two footpaths. It is faced with sandstone with modelled voussoirs and is surmounted by parapet walls. The sculpted heads on the keystones</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
8.	MAGAZINE GATE (contd.)	A	represent Adam Murray and David Cairns, figures prominent in the siege of 1689. Beside this gate is a handsome cantilevered stone stairway giving access to the rampart walk of the walls.	
	<u>GUARDHOUSES and BASTIONS:</u>			
9.	GUARDHOUSES	A	In 1628, guard or sentinel houses with stairs (of which two remain) were added. The north-west bastion was demolished in 1824 to make room for a market. In 1826, the central western bastion was modified for the reception of Walker's Monument.	
10.	WALKER'S MONUMENT	A	1828: Builders: Henry, Mullins and McMahon. Walker's Monument was erected to the memory of the Rev. George Walker, Governor of the city during the siege of 1689. Situated within the Royal Bastion and built of Portland stone in Roman Doric style with fluted column, 6' 9" diameter, placed firmly on a 15' 0" inscribed pedestal and rising to an overall height of 81' 0". Surmounting the well-proportioned column is a 9' 0" statue of Walker standing on a hemisphere, with one hand outstretched and the other holding a bible. The statue was executed by John Smyth, of Dublin. A spiral stairway within the shaft gives access for the not too corpulent to the top, and the column is pierced in several places with slit windows to light the stairway. A robust metal railing surrounds the top of the entablature.	
11.	Terrace of Houses City Wall	B	Before 1835. A terrace of five houses, three storeys high, mostly in red brick, having access from the city wall. These houses give atmosphere and character to this section of the walls. The former Apprentice Boys' reading room was in the middle house of the terrace.	Colby.
12.	ST. COLUMB'S CATHEDRAL (C. of I.) St. Columb's Court	A	1628-33: Builder: William Parrott. St. Columb's Cathedral was built by the Hon. the Irish Society. This is commemorated by an inscription cut in stone which is preserved in the porch: IF STONES COULD SPEAKE THEN LONDON'S PRAYSE SHOULD SOUNDE WHO BUILT THIS CHURCH AND CITTIE FROM THE GROUNDE VAUGHAN AED The contractor was William Parrott and the work was carried out under the direction of Sir John Vaughan, Governor of the City of Londonderry. Building began in 1628 and was completed in 1633. William King, bishop of Derry, 1691-1703, states that the cathedral had formerly a spire of wood and finished with lead, but that it was taken down before the troubles of 1688-9. The lead preserved for rebuilding the spire was used to make bullets during the siege. The Rev. George Walker tells that, because of the flat nature of the roof, cannon were placed on it. 1778: A new spire, to which the Earl of Bristol, when bishop of Derry, contributed £1,000, was erected and completed in 1778. "It was of hewn stone, and of an octagonal pyramidal form, with open ornamental windows. The top was crowned with a large gilt copper ball, over which was placed a handsome vane, also of copper". The overall height was 228 feet, much higher than the present spire. This spire became unsafe. The Rev. George Sampson, writing in 1802, stated: "About 20 years ago under the auspices of the present bishop, the Earl of Bristol, a very beautiful spire of cut freestone was erected on the tower of the original steeple. Unfortunately, the weight of this erection has pressed upon the gathering of the arches, which were	Guide Moody Colby Sampson



Derry within the Walls

- a *Belfast Bank, Sir Charles Lanyon, "Impressive Classical Facades"*
- b *Northern Counties Club, Bishop Street*
- c *Former Bishop's Palace, Bishop Street*
- d *St. Columb's Cathedral – spire and chapter house.*
- e *County Courthouse – John Bowden "Distinguished Greek Revival"*



No.	Building	Class	Date, Type, Architect, etc.	References
12.	ST. COLUMB'S CATHEDRAL (C. of I.) St. Columb's Court (continued)	A	<p>sprung to support it. The transverse beams are also drawn. The tower has cracked in several places beneath, and other damages have occurred, which under its present situation is precarious and alarming. The congregation, considering it dangerous to assemble in the church, have services performed by their clergy, before the time of assembling of the Presbyterian congregation, in the meeting house, which is a spacious building in the Doric style".</p> <p>The stone spire was taken down in 1802 and part of the steeple and spire re-built. The steeple had Gothic pinnacles added and the spire was surmounted by a cross, which terminates in a gilt pole. The overall height is 191 feet. The Irish Society, Bishop Knox and the citizens contributed to the cost of this spire, which still stands.</p> <p><u>1822</u>: A slate roof was substituted for the former lead one.</p> <p><u>1887</u>: Major restoration work was carried out under the supervision of J.G. Ferguson of Derry, and a chancel was added. A new pulpit was installed which was designed by Sir Thomas Drew and executed by A.P. Sharpe, Dublin. A new organ and heating system were installed. The case of the original organ, given by George Stone, bishop of Derry, 1745-7, is still in position in the west gallery and a fine piece of design work it is.</p> <p><u>1910</u>: The chapter house and choir vestry were completed to the designs of Sir Thomas Drew.</p> <p><u>1911</u>: Further extensive repairs and a new roof were carried out under the supervision of R. E. Buchanan in consultation with Batchelor and Hicks, Dublin.</p> <p><u>1925</u>: Extensive repairs were completed, including the rebuilding of the crenellations and the renovation of the organ.</p> <p><u>1933</u>: Fine new entrance gates were erected at the London street entrance to celebrate the tercentenary of the cathedral.</p> <p><u>1951</u>: Four sets of frontals, falls and markers, oak altar rails and chancel carpet, all designed by Professor A. E. Richardson, were provided.</p> <p><u>1954-68</u>: Almost continuous restoration work was carried out under the supervision of A. T. Marshall.</p> <p>St. Columb's cathedral is of simple plan with a central nave and lateral aisles separated by moulded pointed arches supported on hexagonal columns. The width of the nave is carried eastwards to form the chancel. The roof is of fine timberwork and the walls are pointed stonework, though the walls of the chancel and the clerestory are plastered. There is an organ gallery at the west end.</p> <p>The main entrance is placed on the north side of the square belfry at the west end of the nave, and surmounting the belfry is the fine early nineteenth century spire. Externally the cathedral presents a simple Gothic style with Tudor influences. The walls are constructed of local whinstone and the walls are finished in crenellations executed in sandstone. The chapter room is on the south side of the belfry.</p> <p>Ian Nairn described the cathedral as of the "size of an English town church, and every detail hammers home the London connection. The design is purely Gothic - goes straight back to - those City Churches that survived the Fire".</p> <p>There are two monuments of interest built into the wall of the north aisle:</p> <p><u>1672</u>: The memorial tablet commemorating Hugh Edwards, Mayor of Derry in 1671, who died in 1672.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
13.	MASONIC HALL (formerly Bishop's Palace) Bishop Street	A	<p><u>1678</u>: The Tomkins and Elvin monument in memory of Alexander Tomkins of Prehen, died 1642; his wife died 1674; and her second husband John Elvin, Mayor of Derry, 1657.</p> <p>The monuments appear to have been executed by the same hand and though primitive in style are most interesting. That of Edwards has a lower panel depicting many diverse items in relief. Colby describes the monuments as being finished with an overlay coating of black, red and white paste.</p> <p>circa <u>1753</u>: This until 1945 was the bishop's palace, and is now the local headquarters of the Masonic Order; it is near the site of the former Augustinian Abbey. A building was erected there at the beginning of the plantation by the Londoners for the Bishop of Derry. A new building was erected in the episcopate of William Barnard, 1747-68, and was largely reconstructed by the Earl of Bristol, when bishop, 1768-1803. In 1798 it was used as a barracks and the gardens became a parade ground opening onto the walls. In 1803 William Knox, when he became bishop, repaired it after its use by the military.</p> <p>The building is a three-storey red brick structure with two projecting wings between which an entrance portico has been inserted, with slender coupled columns and asymmetrically placed steps. It is an imposing town house with two acres of grounds and would be improved by re-painting.</p> <p>The grounds contained some interesting whinstone-built stables with quoins, doors and windows dressed in sandstone. The stables were recently pulled down and the grounds converted to a car park. All the trees were removed except one fine beech.</p>	Colby Leslie
14.	A. E. McCANDLESS & CO. LTD. Factory (formerly Imperial Hotel) Bishop Street	B	<p>circa <u>1846</u>: This factory was formerly the Imperial Hotel, built by a Mr. Greer of Omagh, and is a three-storey building with strong Georgian facade five windows wide; it possesses an austere grace. The symmetrically placed entrance with steps is pleasant and the whole is a good piece of street architecture. Internally, there is the remains of what was a fine foyer with double semi-spiral stairs.</p>	Simpson
15.	PROBATE OFFICE Bishop Street	B	<p><u>1861</u>: The Probate Office is a small two-storey red brick structure with strong articulation of openings, with curved-headed doorway and windows. There is a brick setback in the window reveals which greatly adds to the design strength of this small building. The function of the building is neatly displayed in simple modelled lettering on the facade.</p> <p>At present the building is handsomely painted in brick-red direct onto the brickwork, so that the texture is retained, and the lettering picked out in gold.</p>	Builder 1861
16.	COUNCIL OFFICES Bishop Street	B	<p><u>1890</u>: A simple austere neo-Georgian two-storey building south of the courthouse, carried out in brick and sandstone, which helps to form a small court giving access to the Grand Jury Room in the courthouse.</p> <p>The ground floor is in rusticated dressed sandstone, the first floor in red brick with sandstone window dressings and quoins. The frieze, cornice and parapet are in sandstone.</p>	
17.	COURTHOUSE Bishop Street	A	<p><u>1817</u>: Architect: John Bowden, Dublin. Builders: Henry, Mullins and McMahan, Dublin.</p> <p>The courthouse is one of the finest buildings of architectural quality in the city, Greek Revival style, sensitively proportioned, and modelled with a pleasing pedimented portico and the whole excellently sited in the street. Colby says...</p> <p>"It possesses much architectural beauty. It exhibits a facade, judiciously broken by a tetrastyle portico of the antique Ionic order, modelled after that of the temple of Erechtheus at Athens and terminating in wings. This</p>	Colby

No.	Building	Class	Date, Type, Architect, etc.	References
17.	COURTHOUSES (contd.) Bishop Street	A	<p>edifice measures 126' x 66'. The tympanum of the pediment is embellished with the royal arms in high relief: and the wings, which are adorned with Doric pilasters, are surmounted by statues of Justice and Peace, executed in Portland Stone by Edward Smyth. All the ornamental work is of the same kind of stone, but the principal material is white sandstone, procured chiefly from the neighbourhood of Dungiven."</p> <p>Internally, the courthouse is disappointing. It possesses a lofty entrance or anteroom which is dimly lit.</p> <p>The building was modernised by A. C. Adair, Architect, in 1898.</p>	
18.	THE DEANERY Bishop Street	A	<p><u>1833</u>: The Deanery was erected in 1833 at a cost of £3,421. 16. 8½d. by Thomas Banbury Gough, Dean of Derry, to replace the former deanery built in 1720 and situated in London Street.</p> <p>The deanery is a fine example of a simple Georgian house. Three storeys high, with basement, it is brick-faced, exquisitely executed with sandstone quoins and cornice. The well designed doorway has a good fanlight and pilasters, and is approached across the basement area by a broad flight of steps with metal railings, which bound the basement area from the street. A gateway on the east side gives access to the gardens and stables behind. The interior has a graceful curving staircase leading to the first floor.</p>	Colby Leslie
19.	NORTHERN COUNTIES CLUB Bishop Street	A	<p><u>1902</u>: Architect: Alfred A. Forman</p> <p>The Northern Counties Club was remodelled in 1902. This is a three-storey building with dormers. The ground floor openings are deeply recessed and rusticated in rendering, with frieze and cornice over and with scrolled pediments over the end openings. The first and second floors are divided into five bays, with rounded and flat pilasters with pedestals and Corinthian capitals. The pilasters are fluted to second floor level. The first floor windows are shallow bays and the end bays are carried through the second floor. The second floor is finished with deep entablature and dentiled cornice. The end bays at roof level are finished with steep sloping slated pyramids, somewhat similar to features used by Forman on other buildings. The dormer windows are finished with rather coarse pediments.</p>	Plans
20.	IRISH SOCIETY OFFICES St. Columb's Court	A	<p><u>1768</u>: The Irish Society's offices are in a three-storey painted and rendered Georgian building with main fenestration fronting out on to Bishop Street, but entrance, with a good Georgian doorcase, from St. Columb's Court. The date is inscribed on a quoinstone on the gable on the St. Columb's Court side.</p>	
21.	ST. COLUMB'S COURT Nos. 1-6	B	<p>Before <u>1900</u>: Architect: J. Ballantine.</p> <p>A terrace of plain red brick three-storey houses of reasonable appearance designed as a unit, with symmetrical gables over two of the houses.</p>	Plans
22.	AUSTIN'S DEPARTMENT STORE The Diamond	B	<p><u>1906</u>: Architect: M.A. Robinson</p> <p>Rebuilt after a fire, to designs by M.A. Robinson. The building is an imaginative, flamboyant design, with bold modelling which admirably expresses the function of the place. A great conglomeration of large windows, columns and pedestals, balconies and a conscious attempt to turn the corner with an applied tower terminating in copper-covered cupola. The building is finished externally in smooth rendering, untreated.</p> <p>Internally the main feature of the plan is the open well going through the three floors of the building, with the sales floors on three sides at each level.</p>	



Derry within the Walls

- a *Y.M.C.A. Building, East Wall*
"Much more chaste"
- b *1st Derry Presbyterian Church, Magazine Street*
- c *Bishop Gate from without*
- d *Magazine Street Lower and part of Walls*
- e *Belfast Telegraph Offices, former Methodist Church.*
"They began all Greek"

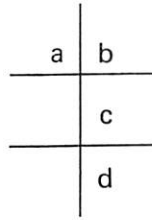
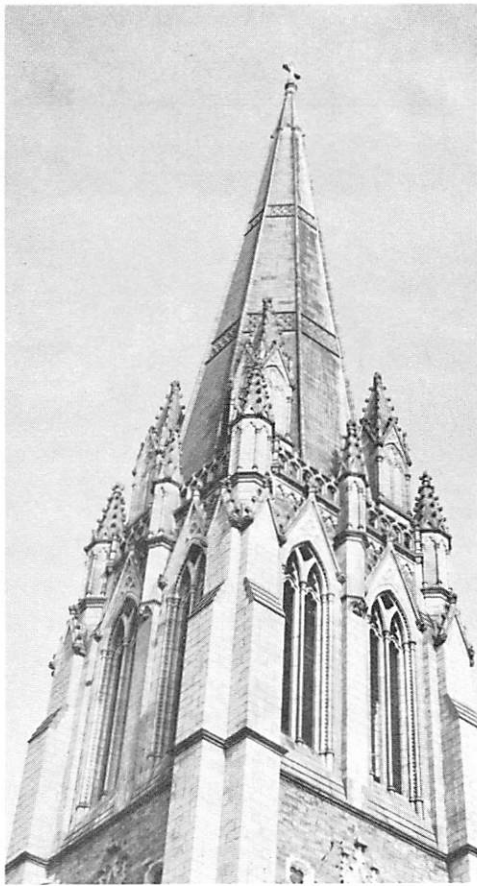
a	b
	c
d	e



No.	Building	Class	Date, Type, Architect, etc.	References
23.	M. and M. SCOTT'S SHOP The Diamond	A	<p><u>1882</u>: Architects: Croom and Toye.</p> <p>Part of the new front was added to the building by Croom and Toye, architects.</p> <p>The main feature of this building is the rounded corner used frequently in the old part of the town. It is most likely that all the corners in the Diamond were handled in this way. It is interesting to note that the designers of Messrs. G. Austin and No. 2 Butcher Street paid much attention to this feature, unlike some more recent attempts.</p> <p>This building also features well modelled corbels forming a sort of cornice and giving support to the gutter. The windows have simple Georgian character, well proportioned.</p>	Plans
24.	THE DIAMOND Nos. 12 and 18	B	<p>circa <u>1800</u>: These are four-storey rendered Georgian buildings which, if properly renovated externally, would make a fine contribution to the Diamond.</p>	
25.	THE DIAMOND No. 16		<p>A three-storey ornate building in stucco with an elaborate round-headed doorway, freely decorated.</p>	
26.	ROYAL INSURANCE BUILDING The Diamond		<p><u>1963</u>: Architect: Stevenson and Son, Belfast. Builders: McLaughlin and Harvey.</p> <p>A building, though using expensive materials and of pleasing design, which is unsympathetic to its surroundings. It is faced with Portland stone slabs and Annalong granite.</p>	
27.	PRESBYTERIAN YOUNG MEN'S ASSOCIATION The Diamond		<p><u>1883</u>: Architect: W.A. Barker</p> <p>A three-storey building, rendered externally, with a curious mixture of roundheaded windows. Remodelled by W.A. Barker, architect, in 1883, it would be much improved by a more sympathetic colour scheme and the elimination of recent large letters at parapet wall level.</p>	Jubilee Book
28.	WAR MEMORIAL The Diamond		<p><u>1927</u>: Sculptor: Vernon March, Kent.</p> <p>The war memorial is built on the site of the former town halls. The basement, which may have been used as prison cells prior to 1784, has been retained underground. Originally unfenced, the space round the war memorial is a vantage place from which to view the scene. The centre of the design is a winged figure, 20 feet high, emblematic of victory; on either side of it are figures representing a soldier and a sailor in action.</p>	
29.	SHIPQUAY STREET Nos. 6 and 8	A	<p>circa <u>1770</u>: Nos. 6 and 8 are three-storey brick-faced Georgian terrace houses of good character. No. 8 has a fine round-headed doorway.</p> <p>Most of the older houses in Shipquay Street, because of the steepness of the street, have a variety of stepped entrances with railings. In the last century Shipquay Street must have been a fine street.</p>	
30.	HIBERNIAN BANK Shipquay Street	B	<p><u>1896</u>: Architect: E.J. Toye, Derry. Builder: M. Sweeney, Derry.</p> <p>The present three-storey building dates from 1896 and was originally rather a pleasant structure with polished granite decorative columns at ground floor and sandstone capitals.</p> <p>In 1967 the ground floor was remodelled and painted, and the ground floor columns and capitals removed, under the supervision of R. Dawson, architect, Dublin.</p>	Plans
31.	BANK OF IRELAND Shipquay Street	A	<p><u>1868</u>: Architect: Sandham Symes, Dublin.</p> <p>A three-storey building, restrained in design, to fit the street pattern. The round-headed ground floor windows are typical of the time, while the first floor windows are finished with</p>	Hall

No.	Building	Class	Date, Type, Architect, etc.	References
31.	BANK OF IRELAND (contd.) Shipquay Street		<p>segmental pediments with thin pilasters and scrolls. The storeys are divided by string courses and the facade is capped with a panelled frieze and cornice. The building, originally finished in sandstone, is now painted, though sympathetically.</p> <p>The present structure replaced a previous bank established in 1825.</p>	
32.	SHIPQUAY STREET No. 28 (formerly office and works of the Derry Standard Ltd.)	B	<p>Before 1873: A three-storey rendered terraced building with semi-circular-headed first floor windows and segmental-headed second floor windows. The ground floor originally consisted of three semi-circular-headed openings handled in a successful manner. The whole facade has strongly modelled articulation.</p>	
33.	PHILIPS LTD. (Beethoven House) No. 30 Shipquay Street	B	<p>Before 1873: Adjoining the last building, and downhill from it, is a narrow facade of Georgian character. The windows on the upper floors have entablatures and are in contrast with those of its neighbours. Originally the ground floor consisted of a pleasant doorway with flanking columns and well formed semi-circular fanlight.</p>	
34.	BELFAST BANK Shipquay Street	A	<p>1853: Architect: Sir Charles Lanyon, Belfast.</p> <p>A three-storey structure of strong vigorous proportions on a corner site, with the main facade to Shipquay Street. This facade is symmetrically arranged with strongly emphasised doorway with flanking projections and, to give more weight to the entrance, on the first floor there is a window flanked on either side with round composite columns, complete with entablature and pediment and with shallow balcony. The ground floor is given great strength by rustication and terminates in a cornice string course which is again introduced at second floor level; and the whole is capped with a lively cornice and balustrade. The design is well composed with pleasing contrasts of solid and void.</p> <p>The old building, used as forwarding branch of the Belfast Banking Company Limited from 1825, was demolished to make way for the present building.</p>	
35.	EDMISTON KEYS & CO. Shipquay Street	B	<p>1902: Architect: T. Johnston, Derry.</p> <p>This is a three-storey facade, rendered, with pilasters and capitals somewhat lacking in rhythm. The whole is held together with strong name fascia, cornice, string courses and upper cornice. The fascia lettering is good and the whole is a good example of an original facade retained and adapted to a renovated shop front.</p>	Plans
36.	SHIPQUAY STREET No. 33	A	<p>1741: This building is indicated on a map of 1799 drawn by Porter.</p> <p>The building has seen a variety of uses, one of which was a Customs Office at the end of the 18th Century. It is a large brick-faced building, three storeys high and four at the lower end because of the steepness of the street. Simple Georgian fenestration, relieved only by a decorated doorway over which, on the architrave, is depicted a bishop's mitre - which has no further significance than as the distinguishing mark of an insurance company. Access to the entrance is by steps and balcony with simple railing.</p> <p>The date on the interior ironwork is 1721.</p>	Sampson.
37.	SHIPQUAY STREET Nos. 27, 23 and 21 (Osborne & Patton; Sheppard's; Lewis Travel Agency (formerly))		<p>These three buildings are merely recorded for their shop-fronts which have distinctive character and, with care and attention, could be preserved.</p> <p>Sheppard's possesses a delicate bay window at first floor level which is worth preserving with the shopfront below.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
38.	PROVINCIAL BANK Shipquay Street	B	<p><u>1890</u>: Architects: Croom and Toye.</p> <p>The Provincial Bank, established in Derry in 1825, was remodelled in 1890.</p> <p>It has a rendered facade of no great merit, with an interesting corner oriel window. The building would be much improved by a well-considered painting scheme.</p>	Plans
39.	MUNSTER AND LEINSTER BANK Shipquay Street		<p><u>1923</u>: Architects: F. and J. McArdle, Belfast.</p> <p>The Derry branch of the Munster and Leinster Bank was established in 1922.</p> <p>It is a typical building of its time, with over-elaborate moulding and decoration given a so-called "modern twist" and executed in Portland stone.</p>	Plans
40.	DERRY JOURNAL OFFICE Shipquay Street	B	<p><u>1772</u>: The structure may be the original one which had been elaborately laden with rendered decoration and heavy balustrading. This has been removed, except for the ground floor, and rendered in a simple manner.</p>	
41.	BUTCHER STREET No. 2	B	<p><u>1899</u>: Architects: Forman and Aston.</p> <p>A three storey red brick building of character with elaborately shaped roofs in the style of Ernest Newton. It is of interest in that the designer made a conscious attempt at resolving a corner building, and has been successful.</p>	Plans
42.	FERRYQUAY STREET No. 4 (formerly Rosborough's Grocer Shop)		<p><u>1904</u>: Architect: R. E. Buchanan</p> <p>This is an interesting, well-modelled facade, which would be much improved by careful decoration. It has an interesting hanging sign which formerly illustrated a coffee machine. The ground floor is now much mutilated.</p>	Plans
43.	PUMP STREET No. 2 Alex McCay's Warehouse		<p>circa <u>1890</u>: A three-storey well-ordered facade.</p>	
44.	CONVENT OF MERCY Pump Street	A	<p>Before <u>1800</u>: Formerly a group of several separate buildings, two of which were the original offices of the Londonderry Sentinel and Londonderry Standard. They consist in the main of three-storey red brick (now colour-washed) austere Georgian facades, with an interesting main entrance with fanlight and flanking columns. Became a convent in 1848.</p> <p>circa <u>1877</u>: The upper portion of the block is a much bolder strongly modelled building, with a large bay going through three storeys. It is rendered and painted.</p>	
45.	DERRY CATHEDRAL PRIMARY SCHOOL London Street		<p><u>1891</u>: Architect: J.G. Ferguson.</p> <p>A two-storey red brick structure with attached circular staircase tower.</p>	
46.	SYNOD HALL (C. of I.) London Street	B	<p>circa <u>1795</u>: The Synod Hall is built on the site of the first theatre erected in Derry, which "is occasionally in the occupation of the versatile disciples of the sock and buskin". According to Colby it was "an insignificant structure, in an obscure situation" and was not used for dramatic purposes in his time.</p> <p><u>1838</u>: Later, a church, the forerunner of the Carlisle Road Presbyterian Church, was built on the site; and ultimately, in 1879, it became the Synod Hall of the Church of Ireland. A two-storey structure, rendered and painted externally, with a pedimented and pilastered facade to Artillery Street. On the first floor is a large hall.</p>	Sampson Colby Londonderry Sentinel



City Churches

- a *St. Eugene's Cathedral – Spire*
"Soaring Spire"
- b *Methodist Church, Carlisle Road,*
"Flurry of Flying Buttresses"
- c *Reformed Presbyterian Church*
Clarendon Street
- d *Long Tower Church,*
"Most Sumptuous Church"



No.	Building	Class	Date, Type, Architect, etc.	References
47.	CONVENT OF MERCY PRIMARY SCHOOL Artillery Street	B	<p><u>1911</u>: Architect: E. J. Toye.</p> <p>A three-storey smooth-rendered heavily modelled imposing structure with square-headed, pedimented and heavily rusticated ground floor windows. The first floor windows are round headed, and the reveals again heavily rusticated. Between the first floor windows are placed three-quarter columns, complete with capitals and pedestals. The second floor windows are square headed, treated with a relatively simple architrave moulding and the whole forming an entablature to the first floor. The entrance gateway is pedimented.</p> <p>It is interesting to note the heavily modelled rendered facades produced by so many Derry architects.</p>	
48.	APPRENTICE BOYS' HALL Society Street	B	<p><u>1877</u>: Architect: J.G. Ferguson.</p> <p>The foundation stone was laid in 1873 and the building opened in 1877 at a cost of £3,250.</p> <p>The building was extended and embellished by Robinson and Davidson, architects, at a cost of £30,000 and re-opened in 1937.</p> <p>It is a building of clumsy proportions but these are concealed by the variety of windows, doors, balconies and pinnacles. It is difficult to classify it: perhaps it may be described as a neo-Gothic medieval facade with Tudor tendencies and some Scottish baronial. The walls are faced with snecked random rubble rock-faced sandstone, with dressed sandstone to doors and windows. The roof was formerly of lead. The original building is that part fronting onto Magazine Street, with the present tower - or a similar one - then flanking the narrow facade to Society Street.</p>	
49.	ST. AUGUSTINE'S CHURCH (C. of I.) Palace Street	A	<p><u>1872</u>: Architect: J.G. Ferguson. Builders: George and F. Ferguson.</p> <p>The present building was erected in 1872. It replaced a previous structure, known as the Chapel of Ease, which was repaired by William Barnard, bishop of Derry 1747-68 at his own expense. Originally the Augustinian Abbey, which Sir Henry Docwra found in ruins in 1600 on or near this site, it was restored by the settlers to serve as their church until St. Columb's Cathedral was completed in 1633.</p> <p><u>1936</u>: Improvements to the present building were carried out in 1936 by W. Smith, when the boundary wall and railings to the chapel and graveyard were replaced, and carved oak pulpit and communion table, solid brass eagle lectern, oak vestry table and lectern bible were provided. The building is in a neo-Gothic thirteen century style, with a fine chancel arch. It is constructed mainly of local whinstone with dressings of sandstone. It possesses a small bell-cote, and the main entrance faces to the walls. The interior is simple, with plastered walls and varnished hammer beam roof trusses.</p>	Leslie
50.	FIRST DERRY PRESBYTERIAN CHURCH Upper Magazine Street	A	<p>A meeting house for the Presbyterian Congregation of Londonderry was erected in 1690. Queen Mary gave a large donation towards the cost in recognition of the bravery of the Presbyterians during the siege.</p> <p><u>1780</u>: This was demolished in 1777 and the present much larger building was opened in 1780.</p> <p><u>1828</u>: In 1828 it was repaired at a cost of £700 and had a "chaste and handsome front of which the pediment and cornices were of Dungiven sandstone".</p> <p><u>1896</u>: Restoration work was carried out by W. E. Pinkerton who attempted "to harmonise this old structure with the aesthetic and the beautiful, the growing love for which, we all rejoice to feel, prevails more and more amongst us".</p>	Colby Simpson Irish Builder

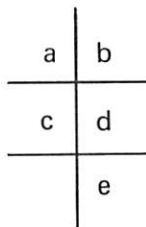
No.	Building	Class	Date, Type, Architect, etc.	References
50.	FIRST DERRY PRESBYTERIAN CHURCH Upper Magazine Street (continued)	A	<p>1903: The present facade was designed by W. E. Pinkerton; the builder was Michael Sweeney.</p> <p>Colby's description of the church is equally applicable to the present front, built in sandstone with a fine portico of four fluted columns with Corinthian capitals, entablature and pediment and approached by a broad expanse of steps. The cornice of the pediment is somewhat overdone and the break in rhythm of the round-headed doors jars a little. Internally the main space is lofty with a fine coffered timber ceiling, which is of a much stronger robust design and scale than the remainder. Behind the pulpit are stained glass windows representing the four evangelists.</p>	
51.	LOWER MAGAZINE STREET Nos. 18, 19 & 20.	A	<p>circa 1800: Nos. 18 and 19 are simple three-storey red brick Georgian houses with good doorways. That of No. 19 has considerable merit, with its flanking fluted columns.</p> <p>No. 20 is a stone building, with brick-dressed window openings, on the approximate site of the old magazine.</p>	
52.	CASTLE STREET No. 2.	A	<p>1825: This building was erected as a public library and reading room and is now occupied by the offices of Frazer, Mitchell and Co. and S. and W. J. Donnell. It is faced with cut Dungiven sandstone now regrettably painted.</p> <p>Architecturally the building is interesting, with a fine entrance with fanlight, somewhat spoiled by the collection of nameplates. The designer tried to express the interior function externally, hence the interesting play with the fenestration. Inside, the former library, now an auctioneer's room, is the full height of the building with a laylight and three tall round headed windows. On the wall is a clock, and opposite is a wind-gauge operated by gearing to a wind vane formerly on the roof, perhaps indicative of the reading habits of the local sea captains!</p>	Colby
53.	Y. M. C. A. BUILDING East Wall	B	<p>1867: Architect: J. G. Ferguson. Builders: Robert Ferguson and Sons</p> <p>This building, fronting on to East Wall, was opened in November 1867 at a cost of £20,000. It presents a neo-classical facade of pediment, pilasters and moulded string courses all finished in painted rendering. It is interestingly sited, being angled to East Wall.</p> <p>The gymnasium to the rear of the building was added in 1891 by W. A. Barker, architect.</p> <p>Recently the building has been re-decorated: this has effected a huge improvement.</p>	Derry Journal
54.	BELFAST TELEGRAPH OFFICES East Wall	A	<p>1835: Architect: W. Smyth, Belfast.</p> <p>This building was formerly a Wesleyan Methodist Chapel, opened on 8 November 1835, to replace a former chapel built in Linenhall Street in 1768 and a Primitive Wesleyan Methodist Church erected in Magazine Street 1763.</p> <p>The facade is a severe neo-classical design with pilasters in the Doric style, entablature, triglyphs, metopes and pediment, and possesses a fine doorway.</p> <p>The lower floor was intended for a vestry and school room. The building is rather disfigured by the name-sign of the present offices.</p>	Colby

No.	Building	Class	Date, Type, Architect, etc.	References
55.	ST. EUGENE'S CATHEDRAL (R. C.) William Street and Francis Street	A	<p>Where associated buildings, such as presbyteries or schools, are part of one complex these are described with the principal structure.</p> <p><u>1873</u>: Architect: J. J. McCarthy, R. H. A.</p> <p>At a meeting in the Long Tower School in the summer of 1838 it was decided that building of a cathedral was a praiseworthy object. However, the foundation stone was not laid until 26 July 1851. The building was substantially completed at a cost of £40,000 and dedicated on 4 May 1873 by Dr. Kelly, Bishop of Derry. The Bishop's house was also completed then. The spire was designed by E. J. Toye, Derry, the consultant being George C. Ashlin, Dublin. Courtney of Belfast was the builder. A carillon of bells was installed at the same time by Gillett and Johnson and rang out for the first time on Christmas Eve 1902. The turrets in the eastern gable of the cathedral and the statues in its niches were executed in 1904, when the organ gallery was extended, the throne placed in the sanctuary and the pulpit erected to designs by Earley and Powell. Also carried out at this time were the high altar and reredos. The grounds and gate lodge, designed by E. J. Toye, were completed in 1905.</p> <p>The cathedral is a simple plan of neo-Gothic expression with lofty nave, simple lateral aisles separated from the nave with pillars of octagonal cross-section supporting pointed arches, above which are clerestory windows, chancel, a two-storey vestry, and soaring spire, rising from a cluster of decorated pinnacles terminating the tower. The walls are built of local whinstone and the buttresses and spire are of Newry granite. The cross on top of the spire is also granite and is 8' 0" high. The total height of the spire is 256' 0".</p> <p>Over the high altar is a memorial window to Dr. Kelly. <u>1891</u> Erected in 1891, the stained glass work was designed and executed by Meyer of Munich. Meyer also was <u>1893-6</u> responsible for the stained glass in the remaining windows, and executed the carved oak throne. The canopy was added over the pulpit in 1906, designed by E. J. Toye, and executed by Ferdinand Stuffleger and Company of Austria in Austrian oak. It weighs two tons. The pulpit was originally sited on the gospel side of the entrance to the chancel. The sanctuary lamp was designed by Coleman of the firm of Ashlin and Coleman. A heating system was installed in 1905.</p> <p><u>1955</u> A new organ was installed, new light fittings were provided and the interior was decorated.</p> <p><u>1968</u> A travertine floor was laid and new vestibule doors fitted.</p>	Parish Records Doherty
56.	CHRIST CHURCH (C. of I.) Infirmary Road	A	<p><u>1830</u>: Architect: John Ferguson</p> <p>Known as the Free Church, situated outside the city, it was built by William Knox, Bishop of Derry, 1803-31 at his own expense and consecrated on the 22 August 1830. A gallery and vestry room were added in 1832 and the building at that time accommodated 340 persons.</p> <p>The church was enlarged to its present dimensions and the former galleries removed in 1882, to the design of <u>1882</u> J. G. Ferguson, son of the original architect.</p>	Colby Leslie



Civic Derry

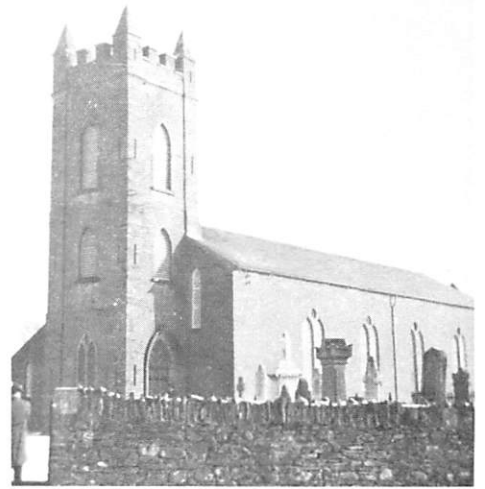
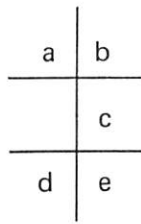
- a Guildhall from Harbour Square
- b St. Columb's Temperance Hall, Orchard Street
- c Gwynn's Institute, now Education Offices
- d Former Jail, Bishop Street
- e Harbour Offices, Harbour Square



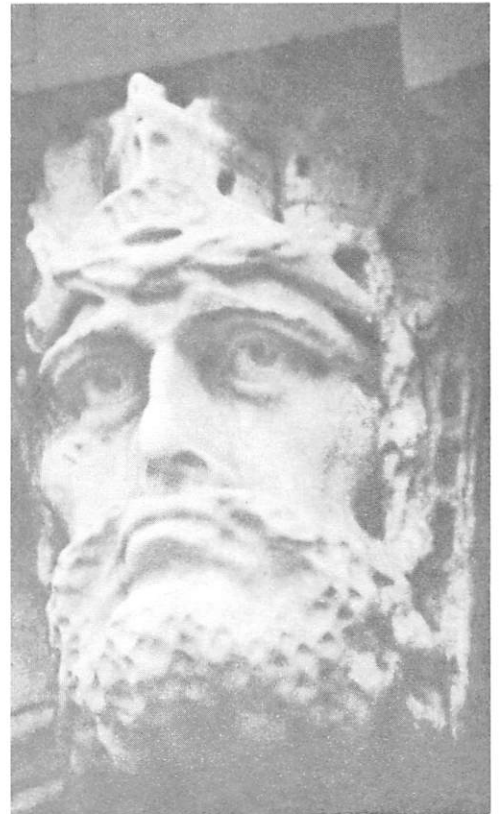
No.	Building	Class	Date, Type, Architect, etc.	References
56.	CHRIST CHURCH (C. of I.) Infirmary Road (continued.)	A	<p>It is a simple neo-Gothic structure with short transepts, chancel and a square squat tower. It is built in whinstone with plain string courses, window reveals and mullions in sandstone.</p> <p>1969 A major repair was necessary, due to a foundation fault, when the whole east nave wall had to be removed and re-built. The architects were W. and M. Given.</p>	
57.	PRESBYTERIAN CHURCH Carlisle Road	B	<p><u>1879</u>: Architects: Young and Mackenzie, Belfast. Builders: Colhoun Bros.</p> <p>This church replaced the original church in Artillery Street. A neo-Gothic facade in the perpendicular style fronting on to the street. It is approached by a broad flight of steps to the main entrance over which is a large five-light window. The gable is flanked on both sides with mock turrets crowned with pinnacles. The facade is constructed of whinstone with sandstone dressings.</p>	Londonderry Sentinel
58.	METHODIST CHURCH Carlisle Road	A	<p><u>1901</u>: Architect: A. Forman (Forman and Aston). Builders: Colhoun Bros.</p> <p>This church replaced the former church in East Wall, now the office of the Belfast Telegraph.</p> <p>The street facade presents an almost flamboyant neo-Gothic style, with the tower over the main entrance culminating in a rather delicate spire supported by four flying buttresses, a series of small gables again stiffened by flying buttresses, a hexagonal pyramidal roof over one corner, and on the main roof a delightful finial.</p> <p>Forman indulged in a variety of delightful shapes that did not express any function but were purely visual.</p> <p>Internally the church is a neat pleasing space with slight sloping floor, a theatrical-type gallery, three-sided interesting timber-panelled ceiling, and behind the pulpit a fine organ. Acoustically the church is very good. Forman achieved the same high quality at Ballynafeigh Methodist Church, Belfast.</p>	Plans
59.	CLAREMONT PRESBYTERIAN CHURCH Northland Road	B	<p><u>1905</u>: Architect: M.A. Robinson. Builder: R. Colhoun</p> <p>Replaced the Park Avenue Presbyterian Mission Hall; it was completed on 3 May 1905.</p> <p>The design, with Gothic and Tudor overtones, is curious. The entrance facade is executed in heavily modelled brick-work, giving an almost cavernous effect to the doorway; sloping barges terminating against pinnacles crowning brick turrets.</p>	Plans
60.	MORTUARY CHAPEL CEMETERY Lone Moor Road	A	<p><u>1868</u>: Architect: R. Collins Builders: Hutchison and Colhoun.</p> <p>A simple neo-Gothic chapel constructed in whinstone with sandstone trimmings and Bangor blue slate roof and sandstone spire. A handsome little building. The gate lodge on the other side of the entrance avenue is in keeping.</p>	
61.	PRESBYTERIAN CHURCH Strand Road	B	<p>circa <u>1847</u>: Architect: Stewart Gordon</p> <p>This building replaced the former church in Fountain Street referred to as the "Seceding Meeting House". It is a hall-type church, neo-Gothic in design. Over the entrance is an octagonal tower culminating in pinnacles and constructed in sandstone. The remainder of the building is in whinstone.</p> <p>A school building was erected to the left-hand side of the church.</p>	Colby Simpson

No.	Building	Class	Date, Type, Architect, etc.	References
62.	REFORMED PRESBYTERIAN CHURCH Clarendon Street	A	<p><u>1853</u>: Architect: probably J. J. Stevenson.</p> <p>A small neo-Gothic building of almost domestic scale on a corner site. Excellently handled in whinstone with a delicately conceived rectangular tower culminating in a steeply pitched roof. A very good example of neo-Gothic rogue architecture in the manner of William Butterfield.</p>	
63.	ST. PATRICK'S CHURCH Buncrana Road Pennyburn	B	<p><u>1932</u>: Architect: E. J. Toye.</p> <p>A cruciform-plan church, though the chancel is a mere semi-circular apse. Built of red brick and sandstone dressings, with a steeply pitched roof of Westmoreland slates. There is also a bell tower finished with a cupola in a Byzantine manner. The style is commonly referred to as Hiberno-romanesque. Toye died while the church was being built and its completion was supervised by J. P. McGrath.</p>	
64.	ST. PETER'S CHURCH (C. of I.) Culmore Road	B	<p><u>1967</u>: Architect: A. T. Marshall.</p> <p>A simple building, colourwashed in stark white, with pitched roof in copper and a pleasantly shaped fleche. More recently a hall has been added. The siting is a trifle puzzling.</p>	
65.	PRESBYTERIAN CHURCH (Scots Church) Great James Street	A	<p><u>1837</u>: Architect: Stewart Gordon.</p> <p>A hall-type church with a neo-classical facade with projecting tetrastyle portico, using the Ionic order, and finished with a pediment. The portico is approached by a broad flight of steps flanked on each side by huge broad scrolls following the rake of the steps. This would be a much more interesting building if it did not face north, for then the interplay of shadow and high-light could be enjoyed. The facade is executed in Scotch freestone. Gordon also designed the Manse nearby.</p>	Simpson Church Centenary Booklet
66.	ST. MARY'S CHURCH (R. C.) Fanad Drive Creggan	B	<p><u>1959</u>: Architects: Corr and McCormick. Builders: Sisk and Son, Dublin.</p> <p>A T-shaped plan, the high altar placed in the main axis of the nave. A low pitched copper roof on walls of Dublin rock faced granite - a beautiful building material.</p>	
67.	ST. COLUMBA'S CHURCH (R. C.) Long Tower Street	A	<p><u>1786</u>: Saint Columba founded his monastery on the site of the present church in 546. His abbey church afterwards became the famed Dubh-Regles. (Dubh = black, Regles = Church attached to abbey or monastery). Here Flaithbheartagh O'Brolchain erected the Templemore in the twelfth century and, though probably restored and rebuilt, it was still standing in 1558.</p> <p>The present Long Tower Church was commenced in 1784 during the episcopate of McDevitt, 1766-97, and substantially completed in 1786 at a cost of £2,800. It was a hall-type church whose foundations comprise the present transept next the nave proper. The altar was against the east gable. The church had an earthen floor and held 2000 people standing.</p> <p><u>1810</u>: The nave and galleries were added under Charles O'Donnell, bishop of Derry, 1798-1819.</p> <p><u>1820-9</u>: The vestry was added and a boarded floor put in, and the following year the ceiling was completed; in 1823 new entrances were completed. The high altar was now in position in the transept on the main axis of the nave, and a marble slab marks the spot in the central aisle. This altar was, as far as the baldacchino is concerned, the same it is today, except that the fluted shafts of the columns were then timber. The Corinthian capitals used in the present altarpiece were obtained from the Earl of Bristol, who brought them from Naples, originally intending them for his abandoned project at Ballyscullion. In 1829 the galleries were completed. The positions of the original altars are indicated by memorial stones.</p>	Colby Parish Records Doherty

No.	Building	Class	Date, Type, Architect, etc.	References
	ST. COLUMBA'S CHURCH (continued)		<p><u>1833</u>: The organ was installed by Small, Bruce and Company, Edinburgh, and completed on 24 March 1833 at a cost of £324. 10. 0. The same organ is in use today but has been repaired.</p> <p><u>1890</u>: Further improvements were necessary; the roof was restored by re-slating; and seating put in the floor.</p> <p><u>1908</u>: The church was greatly extended and remodelled. A further transept was added to give the double gabled transept of today, and the high altar was moved to its present position. The cost of the work was £28,000: the architect was E. J. Toye and the builder J. Ballantine.</p> <p>The plan is T-shaped, with three large steeply stepped galleries. The interior is most ornate in neo-renaissance style, with two pairs of marble columns with bronze Corinthian capitals to match those at the high altar; these support the valley between the transepts. The high altar is a severe classical design of four fluted Carrara marble columns with simple bases and Corinthian capitals, all supporting an entablature which might have been of greater height. As a church full of statuary, shrines, paintings, murals, stained glass windows, and various marbles, the Long Tower can boast of a great stock.</p> <p>The sculptural piece on the altar frontal of the death of St. Columba was by Edmund Sharpe, Dublin, who carved the side altars also.</p> <p>The paintings on the walls are by McEvoy of Dublin, in oils on copper, and are copies of old masters. The Last Supper over the high altar was done by Mrs. McEvoy. A painting mentioned by Simpson in 1847 was over one of the original high altar positions; it was attributed to B. R. Haydon. The whereabouts of the painting is now uncertain. The stained glass work is mostly the work of Earley, Dublin, but several windows were executed by Meyer including the four trisyles on the east and west galleries. The opus sectile murals were done by Kayll of Belfast and Leeds.</p> <p>The exterior is simply handled with round headed windows used sparingly and dressed in sandstone, as are the entrances. The random rubble stone work, most attractive, was obtained from the demolition of Lifford Jail. Some local whinstone is mixed in with it here and there. The slated roofs are surmounted by a small copper cupola crowned with simple cross.</p>	Simpson
68.	ST. BRECAN'S RUINS St. Columb's Park	A	<p>circa <u>1585</u>: The ruins in St. Columb's Park are understood to be those of the chapel of St. Breacan, re-built by Redmond O'Gallagher, bishop of Derry, 1569-1601. This was the site of previous ecclesiastical foundations. When Archbishop Colton made his tour of inspection of the diocese in 1397 during a vacancy in the episcopate, he crossed the Foyle from Derry and came to the "parish church of St. Breacan, situated in the lands of Clone".</p> <p>The chapel is on a low hill in pleasant wooded parkland and is the oldest relic of building in Derry.</p>	Coulter Leslie
69.	ALL SAINTS CHURCH (C. of I.) Clooney Terrace	A	<p><u>1867</u>: Architects: Lanyon, Lynn and Lanyon, Belfast. Builder: A. McElwee.</p> <p>This is a good example of the neo-Gothic style, with Italianate overtones in the red granite capital-crowned mullions and shafts. It is cruciform, with half-hexagonal-ended chancel. The architects had a problem to resolve, with an acute-angle corner site and the two streets forming it at difficult levels: and they have done it well in the siting of the church chancel, tower, and the use of an arcade on the wall to Bond's Hill. The spire to the tower might have been handled with more refinement. The walls are constructed mainly of whinstone, with sandstone dressings.</p>	Leslie



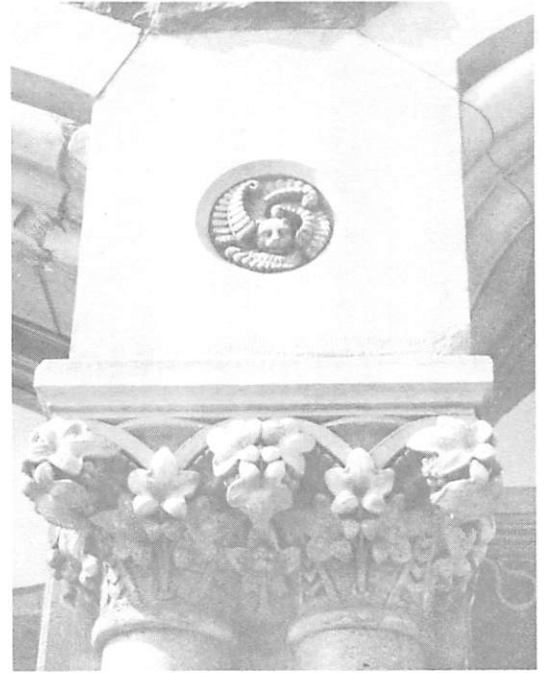
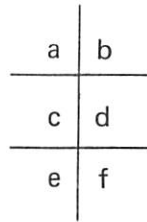
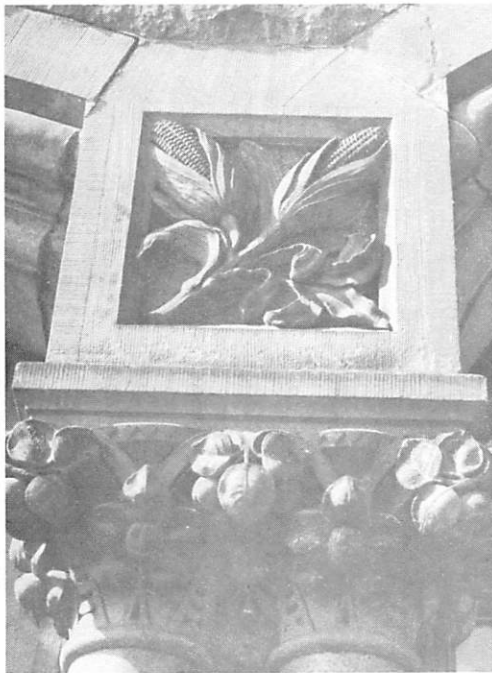
- a Governor Walker by John Smyth
- b Magee University College, Institutional Gothic
- c Clondermott Parish Church (C. of I.)
- d St. Columb's College
- e Sculpted Keystone by Edward Smyth on Bishop Gate depicting the River Foyle



No.	Building	Class	Date, Type, Architect, etc.	References
70.	PARISH CHURCH (C. of I.) Clondermott	A	<p><u>1753</u>: A new church was erected at Altnagelvin. In 1768 and 1806 it is recorded as being in good repair, presumably as work had been carried out on it.</p> <p><u>1861</u>: The church was enlarged and re-opened for Divine Service in August 1862.</p> <p>This is a simple pleasing country parish church of nave, chancel and squat tower. It makes no pretensions to style or architecture but it has character. The rather elongated nave dominates the other elements. The windows are simple pointed arches with single mullions; the walls are built of random rubble whinstone.</p>	Leslie
71.	PRESBYTERIAN CHURCH Ebrington		<p><u>1897</u>: Architect: W.A. Barker.</p> <p>A hall-type church with gallery round three sides. Externally it has a neo-classical entrance facade with pediment and wide approach steps. The walls are finished in rendering.</p> <p>Behind the church is a school built at the same time.</p>	Plans
72.	PRESBYTERIAN CHURCH Clooney Terrace	A	<p><u>1864</u>: Architect: W. Hagan, Junior, Dublin. Builder: A. McElwee.</p> <p>Four designs were submitted for this church, and Mr. Hagan's was chosen; the runner-up was John Alfred Adams, also of Dublin. Mr. J.G. Ferguson was appointed to supervise the erection of the church for a fee of £40. The church was opened on 4 March 1866.</p> <p>Another good example of neo-Gothic style well handled, with gable and tower fronting on to the street. The tower is finished with a well proportioned broached spire. Again, the walls are whinstone with sandstone dressings. Again, the architect had to involve himself in different levels and there is a delightful gateway giving access under the south transept to a school-yard beyond.</p> <p><u>1915</u>: The schools adjacent to the church were erected to the design of Robinson and Davidson, Derry.</p>	Henderson's Waterside Presbyterian Church 1866-1966
73.	ST. COLUMB'S CHURCH (R. C.) Chapel Road	B	<p><u>1841</u>: Architect: J.J. McCarthy, R.H.A.</p> <p>On 29 August 1838 Bishop McLaughlin laid the foundation stone of the present church, the ground having been purchased from Sir Robert Ferguson. "After many disappointments arising chiefly from the churlishness of the contractor" the church was opened in 1841 at a cost of over £2000. The edifice "is a plain, rectangular building, which, if it does not possess very comfortable accommodation within, has some claim to a few, neat architectural decorations without".</p> <p><u>1865</u>: The parochial house adjacent to the church was completed. It has since been enlarged.</p> <p><u>1873</u>: A bell was installed in the tower and was heard for the first time on 4 February 1873.</p> <p><u>1887</u>: In 1887 the church was enlarged by the addition of transepts and chancel at a cost of £3,000. It was opened on 6 May 1888 by Cardinal Logue. The grounds were improved at this time.</p> <p><u>1902-4</u>: In 1902 "The Last Supper" was executed by Patrick E. Tomlin, head sculptor to Edward Sharpe, Dublin and in 1904 the altar was designed by Ashlin and Coleman and executed by Edward Sharpe.</p> <p><u>1916</u>: Work commenced on extensions to the presbytery; at the same time the church was renovated and an organ installed.</p> <p>The plan of the church is cruciform. The transepts are separated from the nave with three pointed arches supported on circular columns. Over the entrance at the end of the nave a small tower emerges from the roof with pinnacles in each corner, and supports a slender spire surmounted by a cross.</p>	Coulter Simpson

No.	Building	Class	Date, Type, Architect, etc.	References
73.	ST. COLUMB'S CHURCH (continued)	B	<p>The general design is neo-Gothic with peculiar battlemented parapets or crenellations which continue up each gable. At each extremity of the chancel and the nave are corner buttresses crowned with large pinnacles. The windows of the nave are simple pointed-arch with hood, while the windows of the transepts and chancel are after the decorated style with sandstone mullions. The walls are built of whinstone, and the cut stone is sandstone.</p>	
74.	GUILDHALL Shipquay Place	A	<p>The first town hall was erected in the Diamond by the Londoners at a cost of £500. It was destroyed during the the siege. Another hall was established there in 1692. It was decided to change the site of the town hall and in 1887 the foundation stone of the new hall was laid. The architect was J.G. Ferguson and the builders Colhoun Bros., Derry. The building was opened at a cost of £20,000 in 1890. In 1908, on Easter Sunday, the hall was burned down and the interior was entirely destroyed. Reconstruction of the building was completed by 1912 to the design of M.A. Robinson.</p> <p>The Guildhall occupies an island site and the plan of the present structure is much similar to that destroyed in the fire. The clock tower and entrance remain, and the walls remain. It is the fenestration that is mostly changed, with the addition of bay windows and some battlemented parapets. The facade to Shipquay Place is most elaborate and one suspects that Ferguson's design was more successful if only for its simpler treatment. The building is a curious neo-Gothic mixture with Tudor overtones and the round-headed openings on the tower only help to confuse the design. Rhythm is not an attribute of the design elements except in isolated parts. The building is constructed of rock-faced snecked rubble-built sandstone and red sandstone trimmings or dressings.</p> <p>Several architects were asked to submit designs for consideration: E.E. Pinkerton, P.H. Elliot, A. McElwee and M.A. Robinson, all of Derry.</p> <p>The tower is finished with a copper-covered conical roof on top of which is a fine weather vane.</p> <p>Internally, there is a fine hall with decorated timber roof. The stained glass is good, and was designed and executed by Campbell Bros., with the exception of the coronation window by Meyer. The large window in the assembly hall illustrates many aspects of the city's history. The organ in the assembly hall was designed by Sir Walter Parrott. The Guildhall also contains the council chamber, laid out in the fashion of that of the City of London.</p>	Official Guide
75.	GWYN'S INSTITUTE	A	<p>1840: Architect: Thomas Jackson. Builder: Lynch.</p> <p>The Institute was established to provide help for orphan children; the ground which later became Brooke Park was purchased and the present building was erected. It is a prominently sited, pleasing building; the main facade consists of three projecting lateral two-storey wings, the roofs terminating in pediments; each wing is connected to the main axis of the structure at a somewhat lower level. The building is finished in a lovely warm sandstone. Around 1900 the building housed the city museum; it subsequently became the home of the Municipal library. The offices of the Education Committee also are there now.</p> <p>At the entrance to the park is an excellent one-storey gate lodge, faced with sandstone and with a delightful portico, all after the classical manner.</p> <p>In the park is the bronze statue of Sir Robert Ferguson, which formerly stood at the top of Shipquay Street and was locally referred to as "The Black Man".</p>	Colby Simpson

No.	Building	Class	Date, Type, Architect, etc.	References
76.	NAZARETH HOUSE Bishop Street	A	<p><u>1892:</u> Architect: E. J. Toye.</p> <p>Formerly called "Sunnyside", it was purchased with the help of a bequest from a Madame Waters and established as a "home" for children and aged folk.</p> <p>It is a red brick building with a centrally placed half-hexagon bay three storeys high, with elaborately emphasised entrance, all in sandstone. The facade is not entirely symmetrical for to the north there is a flat bay projection the full height of the building and terminated at the ground floor with a further larger elaborate entrance.</p> <p><u>1962:</u> Adjoining the last building and to the north is the chapel, a restrained piece of street architecture executed in red brick and neatly composed. Architects were Corr and McCormick, Derry.</p>	Plans
77.	THE GOOD SHEPHERD CONVENT Dungiven Road	B	<p>circa</p> <p><u>1850:</u> The original building is a fine two storey structure, rendered and of pleasing proportions. Internally there is a fine staircase and good plaster cornices in the hallway.</p> <p><u>1958:</u> In 1958 a new convent chapel was completed. It is of L-plan shape with the sanctuary in the elbow and one wing contains the nun's stalls and the other, pews for the laity. The design externally is finished in red brickwork and has a dignified character. Internally the character is sombre but handsome. Architects: Corr and McCormick.</p> <p>In the grounds are some fine mature trees including some exotic specimens.</p>	
78.	ALTNAGELVIN HOSPITAL Dungiven Road, Waterside	A	<p><u>1960:</u> Architects: F. R. S. York. E. Rosenberg. C. S. Mardell, London.</p> <p>Builders: Robert Colhoun Ltd., Derry. Stewart and Partners, Ltd., Belfast</p> <p>Altnagelvin hospital, well sited on the ridge on the east side of the town, was the first general hospital completed in the United Kingdom after the second world war. It cost £2,680,000. The plan of the building forms an L, with one wing, twelve storeys high, containing the ward floors, and the other, seven storeys high, containing the operating theatres, x-ray rooms, maternity wards, cafeterias, entrance foyer etc. Contained in the angle is the out-patients' department. In the grounds are the kitchen, laundry, boiler house, doctors' houses and nurses' home.</p> <p>Architecturally the hospital is ponderous and with the exception of the ward floor facade overlooking the Faughan valley, is dull and uninteresting.</p> <p>The nurses' home, completed in 1960, is much better. Four storeys high, its strongly emphasised horizontal form is pleasing and the articulation and modelling are well handled.</p> <p>In front of the main entrance is a delightful sculptured piece representing Princess Macha. The artist was F. E. McWilliam.</p>	
79.	JAIL Bishop Street	A	<p><u>1791:</u> The first jail on this site was finished in 1791, comprising substantially that two-storey portion of the present jail fronting on to Bishop Street, but without the battlemented turrets.</p> <p><u>1819-24:</u> Extensions were commenced. The turrets were added to the front portion which was substantially renovated. A circular cell block was added at the rear, and between it and the original block was placed the building containing the Governor's house, chapel, panoptic gallery and committee room. It was all completed on 16 August 1824 at a cost of £33,718 Irish currency. The "architects and builders" were Henry, Mullins and McMahan (but "builders" was probably the</p>	Colby



Commercial Derry

a Biggar's Stores, Foyle Street

b Northern Bank, Shipquay Place

c Detail of springing stone, Mitchell Building

d Detail of springing stone, Mitchell Building

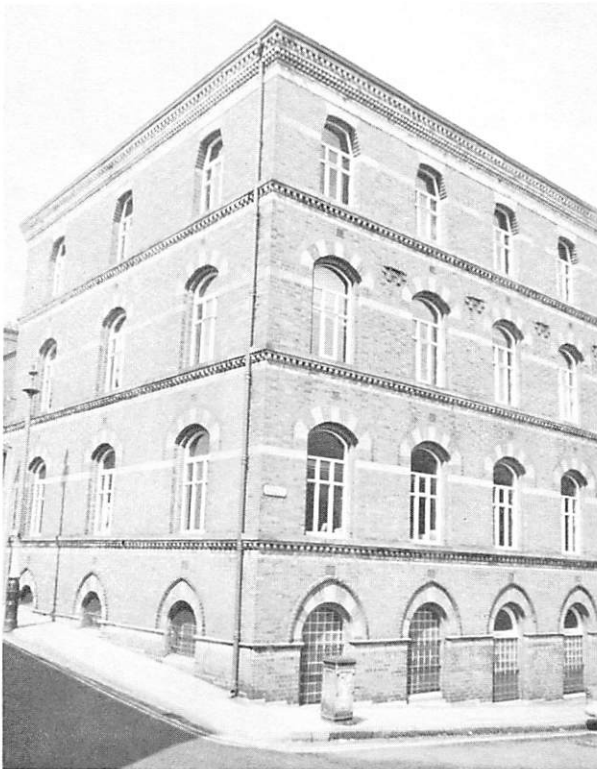
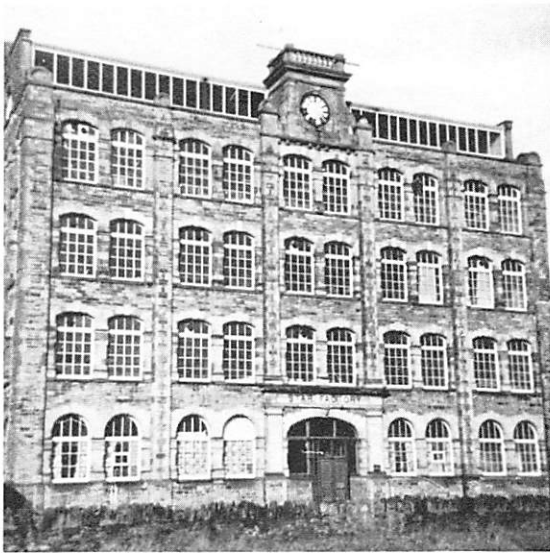
e Mitchell Building, Foyle Street

f P. O'Kane & Co., Foyle Street

No.	Building	Class	Date, Type, Architect, etc.	References
79.	JAIL (continued) Bishop Street	A	more accurate description). They "new-modelled in a kind of Gothic style". Part of the front is built of Dungiven sandstone and part is coated with cement.	
		A	The front portion, with its long horizontal emphasis, makes an excellent piece of street architecture.	
80.	BRIDGE		<p><u>1790</u>: The first bridge over the river was a wooden structure begun in 1789 and completed in 1791 by Lemuel Cox, of Cox and Thompson of Boston, at an expense of £16, 294. 16. 0. In 1814 the bridge was badly damaged by floating ice and repaired at a cost of £18, 300.</p> <p>This bridge crossed between Bridge Street and Fountain Hill (strictly speaking, somewhat north of Fountain Hill - see Porter's map, 1799) and had a drawbridge, as the inhabitants of Strabane had rights of navigation down the Foyle.</p> <p><u>1863</u>: A steel bridge (Carlisle Bridge) was erected further upstream, near the site of the present bridge, at a cost of £100, 000.</p>	Colby
		A	<p><u>1933</u>: The present bridge, also of steel, was opened. It was built by Dorman Ltd., at a cost of £255, 510. 0. 0. It has two decks. The lower deck originally carried rails for shunting goods traffic between the railway stations; recently this deck has been converted into a road carriageway.</p>	
81.	ST. COLUMB'S HALL Richmond Street	B	<p><u>1888</u>: Architects: Croom and Toye. Builder: J. Ballantine.</p> <p>Erected as a Temperance hall, the building is a mixture of Italianate and Gothic, with balconied portico entrance, and surmounting the sandstone two-storey front are allegorical statues of Erin, Temperance and Vulcan carved by C. W. Harrison, Dublin. The interior contains a large assembly hall, reading and recreation rooms etc.</p>	Doherty
82.	EBRINGTON BARRACKS Waterside	B	<p><u>1839</u>: The buildings of note are those around the parade ground. They are simple severe Georgian in character. All are rendered and painted. There is also a two storey pebble-stone-faced structure at the main entrance.</p> <p>The barracks have been greatly extended over the years with a motley collection of uninteresting buildings. The previous barracks were in Foyle Street, the last building but one (described at No. 113) on the right hand side as one approaches Water Street.</p>	Simpson
83.	HARBOUR COMMISSIONERS OFFICES	A	<p><u>1882</u>: Architect: John Kennedy. Builder: M. McClelland.</p> <p>The offices are two-storey buildings of severe architectural character and of renaissance style. The building fronts on to three spaces and possesses a small clock tower. It is faced externally with dressed sandstone. On the first floor there is an impressive boardroom.</p>	Plans
84.	POST OFFICE and CUSTOM HOUSE Customhouse Street	A	<p><u>1876</u>: Tenders were received for these buildings in 1874. Stone-faced, with dressed stone round-headed windows and door openings, deep reveals giving strong sturdy form, these are interesting buildings. The public entrance to the Post Office is well handled, set back from the footpath, and cleverly done on a splay.</p> <p>The former Post Office was established in Castle Street in 1784.</p> <p>The former Customs House was on the present site, and before that in Shipquay Street.</p>	Londonderry Sentinel Derry Journal Sampson

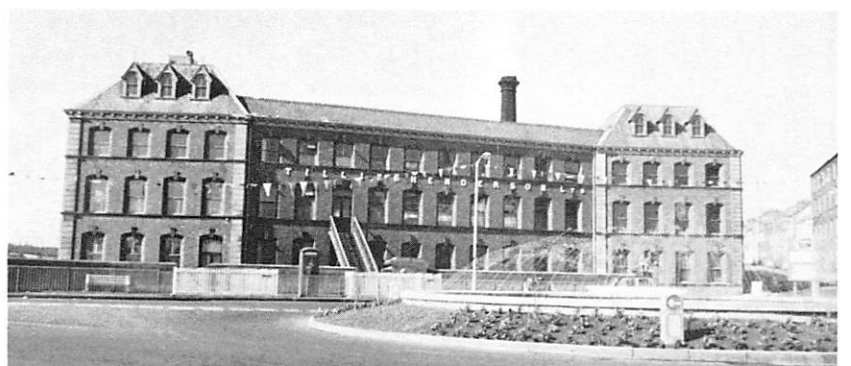
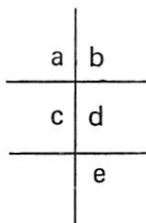
No.	Building	Class	Date, Type, Architect, etc.	References
85.	'B' SPECIALS HEADQUARTERS Hawkin Street		1829: This building was erected as a penitentiary for women. It has a simple Georgian facade with stone basement and stepped access to an arched doorway, with red brick two-storey upper structure. It was established by Mrs. W. Knox for "the reform of unfortunate females". Subsequently it is likely that it was much renovated.	Colby
86.	MAGEE UNIVERSITY COLLEGE Northland Road	A	<p>1856-65: Architect: A. P. Gribbon, Dublin. Builder: M. McClelland.</p> <p>When it was decided that a Presbyterian College should be built in Derry, architects were asked to submit designs. Those of A. P. Gribbon, Dublin, were chosen. When a dispute arose between Mr. Gribbon and the college authorities, Stewart Gordon, Londonderry, was appointed to supervise the carrying out of Gribbon's design.</p> <p>The foundation stone was laid on 18 August 1856, but the college did not begin work until 1865. The building is an admirable neo-Gothic structure faced with Scottish freestone. It is pleasantly situated overlooking the river Foyle, and the pinnacles of the building help to form Derry's interesting skyline.</p> <p>Grouped round the main college building are professional houses in two storey red brick design of robust character. These houses were erected in 1881, 1895 and 1911 to the designs of Young and Mackenzie, Belfast, W.A. Barker and Robinson and Davidson in that order.</p> <p>The building now called Dill House, although it was erected at the same time as the main building, did not then belong to the College. Stewart Gordon occupied it at that time. It is a sandstone-faced structure, two storeys high, with a small portico entrance.</p> <p>The grounds of the college were laid out in 1865 by D. Ferguson, curator of the Botanic Gardens, Belfast.</p> <p>In 1879 Magee College became one of the constituent colleges of the Royal University of Ireland and in 1909 was affiliated to Trinity College, Dublin. It is now part of the New University of Ulster.</p>	Holmes Derry Journal Plans
87.	ST. COLUMB'S COLLEGE Bishop Street	A	<p>1877: Architects: Croom and Toye</p> <p>The foundation stone of the south wing, or Junior house, was laid in 1877, and the building was completed on 3 November 1879 at a cost of £10,000. The Earl of Bristol's casino formed the central feature, and its drawing room became the college chapel.</p> <p>1881: The former red brick gate house was added to plans by O'Neill and Bryne, architects.</p> <p>1892: The north wing or Senior house was built, Croom and Toye, architects. The foundation stone was laid by Bishop O'Doherty on 30 June and the building completed in September 1893 at a cost of £8,000.</p> <p>1897-8: The museum, recreation room and baths were added, E. J. Toye, architect.</p> <p>1932: A large extension, consisting of the dormitory block, refectory and kitchen, was erected, J. P. McGrath, architect.</p> <p>1936: Work commenced on a new college chapel on the site of the casino, W. H. Byrne, Dublin, architect.</p> <p>The college buildings constitute a pleasing composition, the junior house probably the better of the two larger blocks with its comparatively small windows and dominant solid, the double row of the dormer lights and the pleasing portico. The college chapel is in neo-Gothic style with rounded apse, nave, aisles and tall clerestorey windows. Over the connecting wing between the senior and junior houses, and behind the</p>	Parish Records

No.	Building	Class	Date, Type, Architect, etc.	References
87.	ST. COLUMB'S COLLEGE (continued)		<p>chapel, is a small bell tower with copper fleche. The museum block, more or less based on the renaissance style of the Earl of Bristol's casino, has a fine museum interior with projecting bookstands with balcony access and cast iron spiral staircase.</p> <p>The coping of the boundary wall is finished with a cargo of lava blocks brought home by the Earl Bishop.</p> <p>To the north of the Senior house there are the remains of a circular tower, shown in Neville's map of the siege period as a windmill, in Porter's map of 1799 as the old windmill, and in the O.S. map of 1835 as a pigeon house.</p>	Sampson Colby
88.	OLD FOYLE COLLEGE (Boys) Strand Road	A	<p><u>1814</u>: Architect: John Bowden, Dublin. (designer of the Derry Courthouse, St. George's Church, Belfast, and St. Stephen's, Dublin).</p> <p>The college was built to replace the former Free (Grammar) School or Diocesan School, which, dating from 1617, looked onto Free School Lane (later Society Street). It was opened in August 1814. Liberal grants had been obtained by William Knox, Bishop of Derry, 1803-31, from several of the London Livery Companies and the Londonderry Corporation, he himself contributing £1,000 and promising an annual subscription of £100.</p> <p>The building is a simply treated Georgian design, consisting of a central three storey block, connected to lateral two-storey wings by the doorways. It is a handsome composition in whinstone. The overall length is 131 feet. The grounds were formerly much more extensive than now, including the present Lawrence Hill and Clarence Avenue. There was an avenue sweeping up past a gate lodge on Strand Road to the building.</p> <p>It, or part of it, is now used by the Municipal Technical College. Temporary wooden classrooms have been placed in front and a large area has been prepared for a car park. The building is being allowed to fall into disrepair through lack of proper care and use.</p>	Colby
89.	FOYLE COLLEGE Springtown	B	<p><u>1968</u>: Architect: A. T. Marshall. Builder: Kennedy, Coleraine.</p> <p>The present building of Foyle College was officially opened in May 1968 by H. R. H. the Duke of Kent. The main building is a three-storey structure on an elevated site enjoying an extensive view towards Culmore Point and Lough Foyle beyond. The laboratories are placed behind the main block with other ancillary spaces.</p> <p>The entrance facade is a conscious attempt to capture the Georgian atmosphere of its predecessor. The finished materials are excellent being Portland stone, slate and marble.</p> <p>It is a bit unfortunate that the adjoining caretaker's house, being placed so close to the school building, should provide such a contrast in finishes.</p> <p>In the front of the school building and across the broad entrance terrace from it is an eight-foot-high bronze statue of John Lawrence, a pupil of the school, viceroy of India 1864-9, which was brought from Lahore in 1903. It shows him in riding boots, spurs and open shirt, carrying a pen in one hand, a sword in the other. The sculptor was Sir Joseph Edgar Boehme, R.A., who made statues for St. George's Chapel, Windsor and other buildings.</p>	
90.	ACADEMICAL INSTITUTE (disused) Academy Road	B	<p><u>1870</u>: Architect: Richard Williamson. Builder: Matthew McClelland.</p> <p>An imposing austere two-storey edifice standing in its own grounds. It is being demolished to make way for a new building for old folk.</p>	Londonderry Sentinel



Commercial Derry

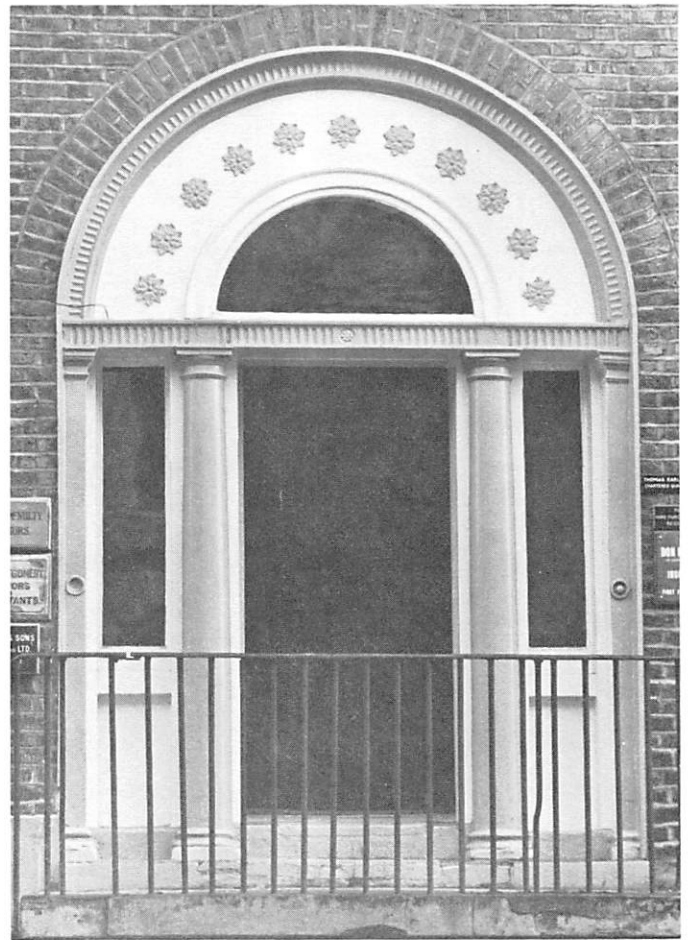
- a *Star Factory, Foyle Road*
- b *Clock Tower, Railway Station, Bond's Hill*
- c *Welch Margetson Shirt Factory, Horace Street*
- d *Austin's Department Store, Diamond*
- e *Tille and Henderson's Shirt Factory*



No.	Building	Class	Date, Type, Architect, etc.	References
91.	LONDONDERRY HIGH SCHOOL Duncreggan Road	B	The original building, which forms the nucleus of the school, is a fine attractive two-storey edifice with semi-circular bay and round headed windows. It was built as a private house for William Tillie, a wealthy local business man.	
92.	MUNICIPAL TECHNICAL COLLEGE Strand Road	B	<u>1908</u> : Architect: E. J. Toye. A tall gaunt building with a certain amount of character. The lower floors are rendered in imitation ashlar and the upper floors are finished in red brick, broken horizontally with broad bands of rendering and terminating in three gables. Extensive additions have recently been made.	
93.	ST. EUGENE'S CONVENT SCHOOL Francis Street	A	<u>1854</u> : Established for the Irish Christian Brothers, it was taken over by the Sisters of Mercy. <u>1895</u> : The terminal wings were added and the entrance enhanced. E. J. Toye, architect. It is a pleasant two-storey building of whinstone with slated roof, and has a good neo-Gothic character; the whole adds greatly to the Cathedral precincts.	Parish records Plans
94.	LONG TOWER BOYS' SCHOOL Albert Market and Long Tower Street	B	<u>1912</u> : Architect: Daniel Conroy The school itself is interesting only for its plan form, with main corridor with classrooms continuously on one side, and on the other single projecting classrooms forming three similar courts. The main interest is the attractive classical pedimented gateway giving access to the school from Long Tower Street. The whole is typical of Conroy's work, and finished entirely in rendering.	Plans
95.	LONG TOWER GIRLS' SCHOOL Long Tower Street	B	<u>1893</u> : Architect: E. J. Toye. A single-storey stone building, not very interesting in itself, but making a contribution to the Long Tower precinct.	
96.	INFANTS SCHOOL Long Tower Churchyard	B	<u>1825</u> : A two-storey stone structure. A simple building, making an excellent contribution to the Long Tower Church setting. It possesses an interesting classroom feature of stepped gallery form. <u>1894</u> : The building was remodelled.	Colby
97.	WATERSIDE GIRLS' SCHOOL Malvern Terrace	B	<u>1877</u> : A two-storey stone building of simple character worth retaining. <u>1900</u> : The second floor was added.	
98.	ST. PATRICK'S SCHOOLS Pennyburn	B	<u>1955</u> : Architects: Corr and McCormick. Builder: Orlit Limited. A well conceived school building consisting of four blocks, staggered in their site layout relative to each other, and connected by glazed corridors; of light construction. A preponderance of glass in the classroom buildings presents a great feeling of lightness and airiness.	
99.	NORTHERN BANK Shipquay Place	A	<u>1866</u> : Architect: Thomas Turner, Belfast. Builder: James Convor, Belfast. The Northern Bank, built on reclaimed land, is a three-storey structure. It is a pleasing edifice, though the overall proportions are somewhat lacking in refinement. The ground floor is strongly rusticated with heavy double base course and round-headed windows. The next two floors form the column part of the design, with lower windows crowned with curved pediments. Above, there is a bold entablature of frieze and cornice surmounted by balustrading. It is all finished in sandstone, and has three facades.	Londonderry Sentinel

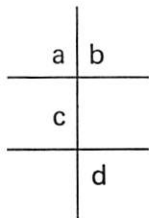
No.	Building	Class	Date, Type, Architect, etc.	References
100.	ULSTER BANK Waterloo Place	A	<u>1858</u> : Architect: Thomas Jackson, Belfast. Builder: M. McClelland. A three-storey building with an imposing facade finished in dressed sandstone. A simple rhythmical composition, with round-headed openings separated by Doric-type pilasters, and finished with low relief Doric entablature and thin cornice. The first-floor windows are finished with pediment and scrolls, and the whole building is capped with cornice and balustrade. Rustication is used through the ground and first floors. The extension completed in 1920 more or less matches the former, with the exception of a large gateway which is well handled. On the keystones of the ground floor windows are sculpted heads.	Londonderry Sentinel
101.	NATIONAL BANK Strand Road		<u>1927</u> : Architect: J. P. McGrath A neo-Georgian facade on a corner site. Does not offend, in that the roof levels of the adjoining building are observed.	Plans
102.	SAVINGS BANK Waterloo Place	B	<u>1965</u> : Architects: Stevenson and Son, Belfast. Builders: Kennedy and Son, Coleraine. A recent building with austere neat trim outline which is expressed throughout. It is faced with Portland stone slabs. A good contribution to the townscape.	
103.	MELVILLE HOTEL (formerly Jury's Hotel) Foyle Street	B	Before <u>1870</u> : Architect: C. Sherrie, Belfast. Builder: M. McClelland. A former terrace of houses, set back from the general building line; access is gained from a raised terrace which gives the building quite a majestic touch. It is a four-storey simple Georgian building in brick which has now been colour-washed. The canopy over the main doorway does not contribute much to the appearance of the edifice.	Londonderry Sentinel
104.	NORTHERN COUNTIES HOTEL		<u>1899</u> : A fanciful design on a corner site. The main feature is the arcade on the first and second floors, deeply recessed to allow balconies at second floor level. The building is executed in red brick and rendering, and would have been most impressive if the whole had been carried out as well as the arcade.	
105.	CITY HOTEL Whittaker Street		<u>1888</u> : Builder: Colhoun Bros. A three-storey sprawling building on a corner site.	
106.	STEVENSON'S Restaurant/Shop Waterloo Place	B	<u>1905</u> : A delightful piece of street architecture containing a ground-floor shop and first-floor restaurant. A narrow building, with flanking columns complete with pedestals and capitals at first floor level, and supporting an ornate pediment. The whole is finished in rendering and the handling of motifs is excellent. Some damage has been done to the rendering on one column. The date is shown on the building.	
107.	SHIPQUAY PLACE Nos. 1-5	B	<u>1882</u> : Architect: J. G. Ferguson, Derry. A good block, magnificently handled; the designer made the most of the functional elements he had to express. The centre piece is well done and the character of the former photographic studio is well expressed.	Plans
108.	COMMERCIAL PAPER COMPANY Guildhall Street	B	<u>1892</u> : Architect: E. J. Toye, Derry. A three-storey well handled symmetrical building, and not dwarfed by its neighbour, the Northern Bank. The ground floor is well modelled in sandstone and the upper floors in red brick. The keystones of the lower arches are finished with heads representing the world's trading areas after those on the Mitchell building, Foyle Street.	Plans

No.	Building	Class	Date, Type, Architect, etc.	References
109.	DIRECTOR OF WORKS DEPARTMENT (formerly Ulster Hotel) Guildhall Street		<u>1892</u> : Architect: E. J. Toye. A three-storey rendered building of reasonable appearance.	Plans
110.	WATERLOO STREET Nos. 44-46 (formerly Irvine's Printing Works)	B	<u>1902</u> : Architect: M.A. Robinson. A three-storey building that must have been quite an effort in 1902 as an essay in modern design. Strongly modelled, with half-hexagonal red brick piers. Half-hexagonal bay glass windows give a lightness of feeling which contrasts rather severely with the clumsiness of the brickwork. The building is marred by unsympathetic handling of new shop fronts at ground floor level.	Plans
111.	COMMERCIAL BUILDINGS (Mitchell's Stores) Foyle Street	A	<u>1883</u> : Architect: J.G. Ferguson. Builder: J. Ballantine. A three-storey rock-faced sandstone facade, symmetrically arranged. The ground floor piers are finished with pairs of short polished red granite three-quarters columns with sandstone sculpted capitals. The windows are interestingly handled, with segmental and round-headed arches alternately over large and small openings. The keystones of the segmental arches are finished with sculpted heads representing the various trading areas of the world. On the piers above the pairs of capitals are decorative panels and circles, one of these representing a cornucopia. At parapet level is a sculptured piece of Britannia.	Londonderry Sentinel
112.	FOYLE STREET Nos. 83-95 (formerly stores and offices of Bigger's Ltd.)	B	<u>1870</u> : Architects: Young and Mackenzie, Belfast. A three-storey brick faced building of strong Victorian character, with deep ground floor reveals, and a Gothic feeling in the arches. The building has a slightly curved frontage, and part is single-storey, lending subtlety to the whole. On the keystones of the arches are motifs of various leaf designs, each different. The former gasworks was situated behind this building, the only relic being the date, 1829, inscribed on an archway south of the Bigger building.	Plans
113.	FOYLE STREET Nos. 72-74 (Warehouses and adjoining buildings)	B	circa <u>1800</u> : Four-storey warehouse-type buildings of good character. The ground floors of both are strongly articulated with bold round-headed and segmental-type openings. The former executed in rendering; the latter in brickwork, painted at present. The upper floors are finished in brick with small windows giving a simple rhythm to the whole, with dominant wall surface. One of these buildings was a former barracks 1800-40.	
114.	BURNS AND LAIRD LINES (Stores and Offices) Princes Quay	A	circa <u>1850</u> : This structure represents the heyday of the city's mercantile prosperity and is no less a monument of its own era than the city walls are of theirs. The building is a good design. The back, now exposed to Foyle Street by the formation of a car park, is of simple design of coursed whinstone with yellow brick window dressings. It is two storeyed, of eight bays, and the ground floor windows are circular. This is a straightforward vigorous architecture, similar to Rock Mills, that when suitably handled can take its place admirably beside contemporary buildings and it could form a good feature in the streetscape in this area. The front to Princes Quay is a grander, more public design intended to impress; an arcaded ground floor of eleven arches with single windows above and end pavilions of ashlar sandstone. The pavilions are fully detailed classical compositions with arcaded ground floor and arched first floor windows in pairs. Originally the front to the quay was only seven bays long.	



Derry Detail

- a Pinnacle – St. Eugene’s Cathedral, Sanctuary end*
- b Doorway to No. 8 Shipquay Street*
- c Sculptural piece – Princess Macha at Altnagelvin Hospital*
- d Entrance to Aberfoyle House, Northland Road*



No.	Building	Class	Date, Type, Architect, etc.	References
114.	BURNS AND LAIRD LINES (continued)	A	This was later extended in the same style to eleven bays and the pavilions completed the composition at a still later date. The north pavilion is dated in the pediment 1885, so the original structure is probably of about 1850. The south pavilion is decorated in the pediment with a lively Victorian carving of a new wonder - one of the company's steam ships with smoke billowing towards the cornice.	
115.	FOYLE STREET No. 81 (P. O'Kane & Co. Ltd.)	B	Before <u>1873</u> : A three-storey rendered facade well handled with central entrance and two large shop-type windows on either side divided into three lights, each with round heads. The first floor windows, in regular rhythm of five, are almost round-headed, with recessed reveals and some shallow rustication on the rendering. The second floor windows also possess recessed reveals and are square headed. The balustrading in the parapet is a rather neat railing in five sections.	O.S. maps 1873
116.	FOYLE STREET No. 10 (O'Connell's)		<u>1897</u> : A three-storey warehouse-type building with strong rhythm of round-headed ground floor windows, with a rather peculiar shaped arch over the central gateway. The ground floor to cornice level is finished in rendering, and the remainder is finished in red brick with yellow brick trimmings.	Plans
117.	FOYLE STREET No. 38 (John Mortimer & Co.)		<u>1894</u> : Architect: T. Johnston, Derry. A three-storey rendered facade with main elevation to Water Street, and having a further floor contained in a mansard roof more or less hidden behind an elaborate balustrade, and three squat towers elaborately finished with railings, pediments, motifs and small round headed windows. The first floor windows are finished with pediments and scrolls.	Plans
118.	<u>City Factory</u> : McINTYRE HOGG AND MARSH Queen Street and Patrick Street	B	<u>1863</u> : Architects: Young and Mackenzie, Belfast. Builder: M. McClelland, Derry. A fine example of functional architecture within the discipline of load-bearing brickwork. The single rhythm of the windows; the emphasis on the horizontal helped by the string courses and cornice of decorated brickwork; the excellent use of different coloured brick; and the good articulation of the ground floor round-headed windows, all make this an interesting contribution to the street. The keystones of the ground floor windows to Queen Street are finished with good sculpted heads.	
119.	<u>Factory</u> : HOGG AND MITCHELL LTD. Little James Street	B	<u>1896</u> : Architect: W.A. Barker, Derry. A five-storey honestly expressed functional shirt factory in red brick. It would appear that the ground floor windows to Great James Street might have been intended as shop fronts. The architect aimed to "sweep away allusions to pilasters and string courses, and let the factory rise up, big, massive, airy and modern". It certainly rose up big and massive.	Plans I. B.
120.	<u>Factory</u> : (formerly Sinclair) Abercorn Road		<u>1863</u> : Architect and Builder: A. McElwee, Derry. One of the earlier factories, with a very pleasantly weathered coloured brick. The fenestration is handled in an austere simple Georgian manner. The sweep of the building from Abercorn Road to Wapping Lane is interestingly done and punctuated with ground floor entrance and clock at top.	
121.	<u>Star Factory</u> Foyle Road	A	<u>1899</u> : Architect: Daniel Conroy. This factory, erected for Messrs. Bayer and Company, is a fine piece of industrial architecture. It is four storeys high with a continuous glazed dormer window going the length of the building, interrupted only by the squat little clock tower. It is not a large building. The fenestration on the main	Plans

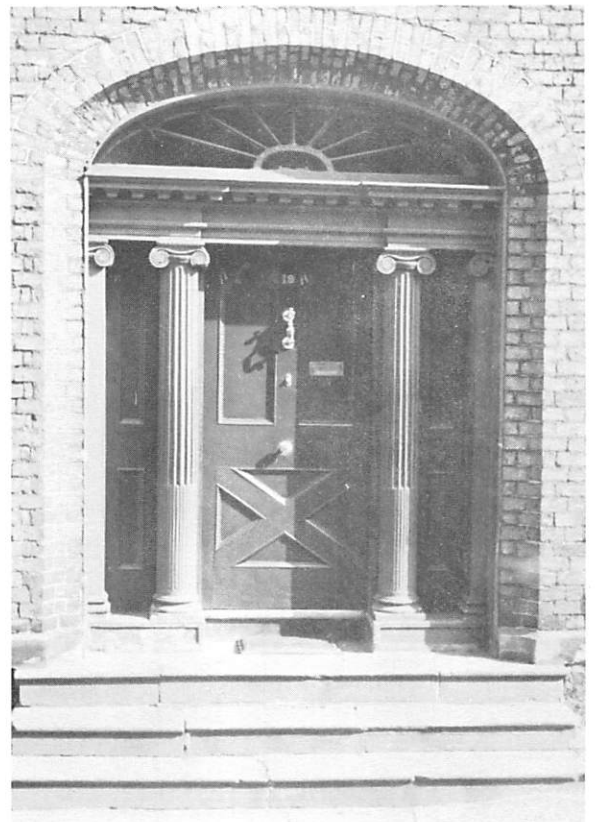
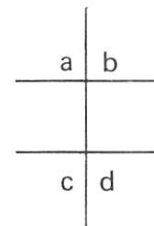
No.	Building	Class	Date, Type, Architect, etc.	References
121.	<u>Star Factory</u> Foyle Road (continued)	A	elevation is grouped in five pairs horizontally each window finished with a segmental head, and is carried round each gable though the rhythm is varied and in the spandrels of the gables are pairs of semi-circular windows. The structure is built of rock-faced sandstone, with dressed sandstone trimmings, which sets it apart from the other factories in the town.	
122.	<u>Factory:</u> TILLIE AND HENDERSON Carlisle Square	A	circa 1856: A large five-storey red brick shirt factory fronting on to Foyle Road, Carlisle Square, and Abercorn Road. Like a number of other factories, it has been extended at different times. The oldest portion is the five-storey part at Foyle Road, while the last portion is the two- to three-storey part at Abercorn Road. The facade to Carlisle Square is an attempt at monumentality well handled, with the variations in vertical plane. The three dormer windows over each projecting gable add an almost whimsical look. The architect for the part facing Abercorn Road was J.G. Ferguson, who probably also designed the part fronting Carlisle Square.	Plan
123.	<u>Rosemount Factory:</u> KOLLERTON LTD. Park Avenue	A	1904: Architect: M. A. Robinson. Builders: H. Laverty and Son, Belfast. Another fine example of factory building, four storeys high in well modelled red brickwork, classical in conception with pedestal, column and entablature emphasised in the vertical articulation. The overall proportions are very good and well introduced into the street, with the terrace of five houses with their bay windows all pushed up against the east gable of the factory.	Plans
124.	<u>Factory:</u> WELCH MARGETON AND CO. LTD. Horace Street	B	1872: Architect: J.G. Ferguson, Derry. Builder: A. McElwee. Another good example of factory building in three-storey brickwork, well handled functionally and aesthetically. Finished in red brick with yellow and blue brick trimmings, segmental window heads and regulating lines of string courses at sill level, and finished with decorative brickwork cornice. The honest handling of the structure into the slope of the hill is well done.	Plans
125.	<u>Factory:</u> WILKINSON Strand Road	B	1921: Architects: R. E. Buchanan and Co., Derry An interesting example of the modern idiom of the 1920s intermingled with classic monumentality. The external materials are a combination of brick, rendering and glass.	Plans
126.	<u>Factory:</u> YOUNG AND ROCHESTER Ebrington		1892: Architect: W. A. Barker, Derry. A straightforward example of brick industrial building, perhaps not so clean in conception as others, particularly so as it breaks the skyline viewed from the city side.	Plans
127.	<u>Factory:</u> BLACK BEAR LTD. Clarendon Street		circa 1860: A three-storey factory building in simple Georgian style, eleven bays long, and symmetrically arranged around a central round-headed gateway. The simple windows are round-headed on the ground floor and segmental, almost flat, on the upper floors. On the lower side, without a break in the general facade, is a house with simple fanlight doorway.	
128.	RAILWAY TERMINUS Bond's Hill	Clock-tower A	1873: Architect: John Lanyon, Belfast. Builders: George and John Ferguson. A rather disjointed building, well constructed. The clock tower is the interesting feature and is well done and is certainly worth retaining if ever the railway station were abandoned. 1888: The clock faces were added to the tower. The walls throughout are faced with sandstone.	Irish Builder Londonderry Sentinel

No.	Building	Class	Date, Type, Architect, etc.	References
129.	RAILWAY TERMINUS Foyle Road	B	<u>1899</u> : The main terminal building is an interesting structure consisting of five semi-circular arches glazed on either side; the space is spanned by exposed latticed iron girders and roofed with glass. From this space reaches the station platform with access on either side. Though now in disuse, this structure is well worthy of retention.	
130.	ROCK BAKERY Strand Road	B	circa <u>1846</u> : A sturdy functional building of the warehouse type. With a good rhythm of small windows, and the resultant pleasing contrast between solid and void. It is built of whinstone, and the grey blue of the stone highlights the yellow brickwork used in the windows and as horizontal bands. This building is, unfortunately, unsightly, as it has been cluttered by recent additions.	
131.	BONDED WAREHOUSE Simpson's Brae	B	<u>1897</u> : Architect and Builder: J. Ballantine. Red brick structure with interesting lateral pitched roofs terminating as gables to the streets on each side of an acute corner. The brickwork is relieved by concrete bands.	Londonderry Sentinel
132.	BETHANY HALL Park Avenue	B	<u>1890</u> : Architect: W.A. Barker. A small hall-type edifice in neo-Gothic style constructed in whinstone with sandstone dressings. It has a simple pointed arch doorway in the gable fronting on to the street. The windows are similar.	Plans
133.	CRAIG MEMORIAL HALL Infirmary Road	B	<u>1877</u> : Architect: J.G. Ferguson, Derry. Builder: Robert Colhoun. Another small hall-edifice in neo-Gothic style, somewhat larger than the last and a little more decorative. Sited on an acute corner site with different levels, it gave the designer an opportunity to better the lower wall which greatly enhances the general character of the structure.	Londonderry Sentinel
134.	STEWART NATIONAL SCHOOLS Clondermott Road	B	<u>1883</u> : A single-storey red brick structure with sandstone window dressings, now used as a youth club.	
135.	OZANA HOUSE (formerly Eye, Ear and Throat Hospital) Bridge Street		<u>1895</u> : Architect: R.E. Buchanan Austere red brick two-storey building, set back about six feet from the building line.	Plans
136.	NURSERY SCHOOL (formerly Primitive Wesleyan Chapel) Horace Street	B	Before <u>1873</u> : A simple neo-Gothic style hall-type building on a corner site, with a gabled shallow projecting entrance on the long side and a simple small bell tower. It is constructed in whinstone with sandstone dressings and brick arches over the windows.	O.S. map 1873
137.	CHAMBERLAIN STREET No. 13	B	circa <u>1900</u> : A two-storey stone dwelling house, well constructed, of good appearance in a terrace of houses.	
138.	ARDOWEN HOTEL (formerly residence) Northland Road		Before <u>1873</u> : A three-storey rendered detached former dwelling house of ample proportions. An interesting lively composition, with round-headed ground floor windows, pedimented first-floor windows with scrolls, and segmental second-floor windows. All windows are complete with architraves. The ground floor is slightly rusticated, with pronounced quoins. Each elevation has interest, be it a semi-circular bay or a wing slightly projecting or windows grouped in pairs or threes. The simple string courses are used to break the facade and the whole is capped with projecting eaves with corbels in pairs. There is a basement, and at present the building is handsomely painted.	O.S. map. 1873



Derry Detail

- a Nos. 18 & 19 Magazine Street Lower*
- b Doorway No. 16, The Diamond*
- c No. 164 Bishop Street, a handsome town house*
- d Doorway No. 19 Magazine Street Lower*



No.	Building	Class	Date, Type, Architect, etc.	References
139.	CRAWFORD SQUARE Nos. 1-19	B	<p>Before <u>1871</u>: A fine terrace of three-storey rendered buildings on a sloping surface overlooking a tree-lined grassy square. The houses are well modelled, with two-storey height bay windows. The rhythm is fairly well maintained. The first two houses are semi-detached and the last is a little different in fenestration.</p>	O.S. map 1873
140.	CRAWFORD SQUARE Nos. 20-23	B	<p><u>1862</u>: A very imposing terrace of four houses of lofty appearance with tall windows on each floor. The houses are grouped in pairs with shared entrance steps. Nos. 22 and 23 are finished much more ornately with dentilled string courses and pedimented gables.</p>	Londonderry Sentinel
141.	NORTHERN IRELAND FIRE AUTHORITY OFFICES Northland Road	B	<p><u>1873</u>: A simple two-storey stone dwelling with basement standing in its own grounds, finished in rock-faced sandstone.</p> <p>It was formerly the residence of the medical superintendent of the Londonderry District Lunatic Asylum.</p>	
142.	FLORENCE TERRACE No. 10 (Special Care Centre) Northland Road	B	<p><u>1890</u>: Architect: W.A. Barker.</p> <p>A large three-storey rendered building at the end of a terrace, simply composed with ground-floor bay, variously handled architraves to the windows, string courses and corbels in pairs at the eaves. The windows are grouped in pairs and singly, and the whole is handsome. It was originally built as a private residence.</p>	Plans
143.	STRAND ROAD No. 34	B	<p>circa <u>1850</u>: A fine four-storey building with brick-faced austere Georgian facade with plain sandstone cornice-cum-parapet. The building is four bays wide with arched doorway with flanking columns in the Doric style and simple fanlight. The top storey windows are of square proportions.</p> <p>The structure is getting a bit tired and there is a discernible leaning away from the street. This building deserves to be much better maintained and cleaning and sympathetic decoration of the facade would greatly enhance it and the street.</p>	
144.	CLARENCE AVENUE No. 2-22	B	<p><u>1904</u>: Architect: R. E. Buchanan.</p> <p>A fine terrace of three-storey red brick houses on a steeply sloping avenue. The terrace is excellently modelled with projecting and cantilevered bays and capped with gables, the pediments of which are treated in half timbered work.</p>	Plans
145.	ABERFOYLE HOUSE Strand Road Northland Road	B	<p>Before <u>1873</u>: A two-storey large residence standing in its own grounds, which makes a handsome contribution to the Strand Road area. The pedimented gateway and gate lodge with small timber bay window on Northland Road are neat town- scape detail.</p>	O.S. map 1873
146.	ABERFOYLE TERRACE Nos. 3-35 Strand Road	A	<p>circa <u>1902</u>: Architect: W.A. Barker</p> <p>A pleasing terrace of two-storey houses with half dormers, each house with a ground floor half-hexagonal bay window in yellow brick. The whole terrace is in red brick with brick reveals, and dressings in yellow brick. The end houses are a little higher than the rest.</p>	Plans
147.	ST. COLUMB'S HOUSE St. Columb's Park	B	<p>Before <u>1835</u>: A large two-storey stuccoed house of pleasing proportions with projecting portico with arched openings.</p>	Colby

No.	Building	Class	Date, Type, Architect, etc.	References
148.	QUEEN STREET Nos. 13-16 Nos. 9, 10, 11 - 12.	A	Before 1873: A fine dignified Georgian terrace of four three-storey houses with attics. Each entrance is approached by a flight of steps spanning a basement area and the whole is finished with a neat trim railing. Nos. 9, 10, 11 and 12 are similar but not as well handled and probably date from 1846.	O.S. Map 1873 O'Hagan Map 1847 O'Hagan Map 1847
149.	QUEEN STREET No. 18	B	1861: A fine two-storey detached rendered house with well defined roof overhang, giving the house character. The windows are arranged in pairs on the ground floor and are round-headed, while those on the first floor are single and segmental-headed. The date is cut on a scroll on the north gable.	
150.	GREAT JAMES STREET No. 33	B	circa 1850: A three-storey square-planned Georgian house of good but austere design. The first-floor windows have flat cornice hoods with scrolls while the centre window has a pediment. The ground-floor masonry is rusticated. This house forms a pleasing combination with the adjacent freestanding Presbyterian Church. (See description at No. 65) The space relationship is good. The facade to Great James Street is dilapidated and the sandstone facing is spalling, but the house is well worth renovating.	
151.	FOYLE COTTAGE Clarendon Street	B	circa 1815: A part one- and part two-storey house sited at right angles to the street, with symmetrical facade overlooking the garden and slight projecting gabled wings.	Colby
152.	BAYVIEW TERRACE	B	Before 1873: A terrace of seven three-storey rendered houses, alternate ones having a two-storey-high projecting bay. The terrace's appearance would be much improved by an overall colour scheme.	
153.	LABURNUM TERRACE	B	circa 1900: A pleasing terrace of three-storey houses with the entrances at first-floor level. Each house possesses a bay window at the entrance end. The bay window provides an interesting and relieving rhythmical feature, particularly so where many street houses are inclined to monotony. The different pastel colours do not take away from the unity of the terrace. It is disturbing in other cases to find a house in the middle of a terrace painted a harsh strong colour out of sympathy with its neighbours. Worse still are the brick terraces where the facade of one house has been recently rendered or crudely pointed.	
154.	WEST END PARK	B	circa 1900: The first seven houses in a long terrace, three storeys high, rather massive in appearance, having strong modelled gables over the projecting bays finished in half timbered work.	
155.	BRANDYWELL COTTAGE Brandywell Road	B	Before 1835: The cottage presents a five bay wide facade to Brandywell Road with centrally placed doorway. The design is a curious mixture of classical and Gothic detail. Over the openings, which are square headed, are flat cornice hoods and on each side of the doorway moulded panels all in classical style. The window and fanlight sections are formed of pointed Gothic heads in pairs which contrast oddly with the classical detail - even the scale is at variance. On the east facade is a small shell three-light bay window again with pointed heads.	Colby

No.	Building	Class	Date, Type, Architect, etc.	References
156.	BISHOP STREET No. 164	B	Before <u>1873</u> : A two-storey symmetrically composed detached house rendered externally, hipped slated roof, with a walled garden.	O.S. map 1873
157.	ALEXANDER MEMORIAL COTTAGES New Street	B	A terrace of six one-storey cottages in red brick, with red tile roofs, and entrances in pairs with gables. All the gables are treated in timber and plaster style.	
158.	CARRICKMORE HOUSE Rock Road	B	circa <u>1873</u> : A fine two-storey house with basement, standing in its own grounds. It is almost square in plan, with a small entrance portico and a commanding view over Rosses Bay.	O.S. map 1873
159.	STRAND ROAD Nos. 130-134	B	Before <u>1873</u> : A free standing terrace of three houses, three storeys high, in dark red brick in simple Georgian style, spoiled by a shop conversion at one end.	O.S. map 1873
160.	RIVERVIEW HOUSE Abercorn Road	B	Before <u>1835</u> : A large two-storey house with the main facade overlooking the river. This facade, asymmetrically arranged, consists of a two-storey, almost semi-circular, bay, with three windows at each level; arched entrance with plain fanlight, which was probably originally more decorative, and side lights; over these is a semi-circular headed window and then 4 bays closely spaced. The main front is stuccoed with rusticated quoins and a decorative frieze. The building could be greatly improved by a sympathetic colour scheme. The small additions made to the building and the adjoining structure do not enhance the composition as a whole, nor does the appearance of the former gardens, now a children's playground, help either. Much more imaginative handling of the playground could make the place most attractive.	Colby
161.	TROY HOUSE Culmore Road		Before <u>1835</u> : A large two-storey red brick house with variously shaped bays, gables, balconies and turrets. The whole is very fussy. It is situated in a well kept garden.	
162.	VICTORIA PARK No. 2	A	Circa <u>1900</u> : A two-storey rendered house painted white with centrally placed gables on all facades and fenestration arrangement in the manner of Voysey. The house is prominently and well sited on a steeply wooded site.	
163.	CLOONEY PARK WEST No. 2	A	<u>1896</u> : Architect: Alfred A. Forman. An interesting house of hipped gables, half-timber work and bay windows, well and imaginatively handled. The walls are finished in white roughcast rendering.	Plans
164.	CLARENDON STREET Nos. 1-2	A	Before <u>1900</u> : A pair of semi-detached houses, three storeys high, with mansard-type red tiled roof and dormer windows with tiled cheeks. The houses are in red brick with the ground floor in rock-faced sandstone dressed at the openings. Each house has a flat bay rising through two storeys. Each doorway is flanked with polished red granite columns with sandstone capitals.	
165.	BELMONT HOUSE Racecourse Road	A	Before <u>1835</u> : A large two-storey house of splendid proportions; before additions were made to it on its conversion to its present use, it must have been a most imposing residence. The south facade has two large semi-circular bays two storey high, asymmetrically placed and with four windows each at both levels. There are three other windows widely spaced. The main entrance is on the west facade and probably possessed a fine portico before the present covered way was added. The windows are of good proportions with mouldings and while most retain their original slender Georgian	Colby

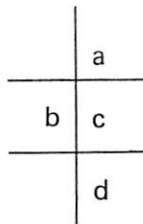
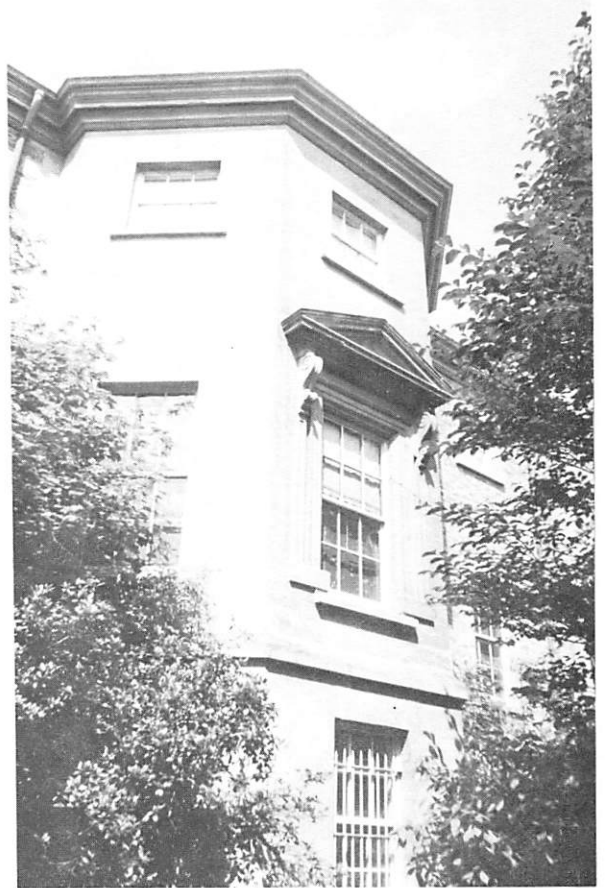
Georgian Derry

a Houses Clarendon Street

b No. 13-16 Queen Street

c Boom Hall, South Bay

d Clarendon Street



No.	Building	Class	Date, Type, Architect, etc.	References
165.	BELMONT HOUSE (continued)	A	<p>astragals some have been removed and should be replaced. The building is stuccoed and the horizontality of the facade is emphasised with plinth, string course and frieze.</p> <p>Internally there is a handsome entrance hall divided in two by a pair of fluted Corinthian columns and matching pilasters complete with entablature, and the dentilled cornice is continued round the walls. The balustrading to the stairway is very elaborate and attractive.</p>	
166.	BOOM HALL Culmore Road	A	<p>circa 1770: A large classical villa built about 1770 by Robert Alexander (c. 1731 - 1790), a younger brother of the first Lord Caledon. The hall is a rather severe two-storeyed stone-built block with a basement on the entrance front, becoming a low ground floor on the side and river facades. It is built of coursed rubble and freestone and appears to have been designed to have a portico over the entrance front though this was not built. A small entrance porch takes its place. Externally the best feature is the bold stone aedicule decorating the central window of the bay window on the garden front - a simple but rich decoration on an otherwise chaste facade.</p> <p>The arrangement of the interior follows the standard 18th century Irish villa plan, with a wide square hall in the centre giving access to all the main rooms, and with the stair over the left-hand side. The drawing room possesses attractive shutters and chair rail, and the hall has its original flagged floor. Otherwise the main rooms of the house are unexceptional; the disparity in scale between them suggests that the original architect's plan may have been adapted by the builder in execution.</p> <p>The basement floor is brick-vaulted along the front of the house and possesses a nice Regency-style kitchen range, with cast laurel devices.</p> <p><u>Stables:</u> A good vernacular building with kitchen garden behind. Built round a square court with whinstone walls and dressed sandstone window surrounds.</p> <div data-bbox="585 1344 1116 2049" data-label="Image"> </div>	<p>Belfast and Province of Ulster 1909</p>

PRECINCTS AND ENVIRONMENTAL AREAS

- | | | | |
|----|--|---|--|
| A. | Area within Walls | A | <p>The street layout is more or less as it was first planned. This layout should be generally retained, especially as regards those narrow streets and lanes such as Castle Street, Bank Place, Union Place, Palace Street, Stable Lane and London Street, which add so much character and atmosphere to the neighbourhood. It is unfortunate that so many buildings in Market Street, Richmond Street, Lower Linenhall Street and East Wall have been neglected so much in the past. The broad flight of steps of Lower Linenhall Street, and the balcony access there, should be retained. While some properties are now too derelict to be rehabilitated, and many others have already been pulled down, efforts should be made to upgrade all the areas within the walls, both living accommodation and commercial properties. Rehabilitation should be the keynote of any development in this area rather than complete redevelopment. Interesting design features of the past should be retained, they help to give individuality to the area, and strict control should be enforced to see that this is done.</p> <p>The fine streets of Shipquay Street and Bishop Street within should be carefully maintained, and many trees could be replanted. The walls require careful maintenance and repair; the access steps, railings, the modulation are very much part of the detailed streetscape, adding great character and excitement to the scene. More seating accommodation and amenities should be provided on the walls so that the local people are encouraged to enjoy the areas. Animation, plenty of movement and colour are required; but this cannot be achieved unless careful maintenance and controlled improvements are carried out.</p> |
| B. | Fountain Street | A | <p>The relatively narrow streets, the two-storey brick houses, the stepped roofs and the small domestic scale of the dwellings and the streets are typical of the environment which caught Ian Nairn's fancy. The folk art on the gable walls and the painted houses of Albert Street all make this an area that should be retained in its present character. Improvement or rehabilitation should be carried out so as to retain and enhance this quality.</p> |
| C. | Long Tower Precinct | A | <p>The Long Tower precinct is set in the midst of narrow winding streets - Long Tower Street, Howard Street, St. Columb's Well, Holywell Street, Charlotte Street, Dark Lane, Hogg's Folly, Henrietta Street: all of great individuality and character. The housing scale is very small, very intimate. The church in the midst, surrounded by schools, graveyards, variations in levels, broad steps, all add up to an excellent piece of old townscape, and any designer carrying out improvements must not lose this sense of scale and character.</p> |
| D. | Clarendon Street
Queen Street Area | A | <p>Three-storey, mainly red brick, terrace Georgian houses of stately character set in generous streets. A quiet residential area much in danger of destruction through too much through traffic. Much damage is being done to the design character of this area by permitting various modifications to houses, such as poorly considered dormer windows, plastering of houses, changing window shapes, the elimination of the window astragal and the small pane of glass.</p> |
| E. | Northland Road Area | A | <p>One of the pleasant areas of Derry, linking Brooke Park and St. Eugene's Cathedral precincts, past Clarendon Street, through Crawford Square, past Lawrence Hill and Clarence Avenue, skirting Magee College, and terminating in Duncreggan Road and Glen Road. Certainly an area to be protected, especially from heavy traffic flows.</p> |
| F. | Brooke Park/
St. Eugene's Cathedral
precinct | A | <p>This area has great contrast; the mass of the Cathedral, the heavily foliaged entrance avenues, the changes in level, the spaciousness of Brooke Park, the interesting collection of buildings, spaces and detail, the Cathedral, Christ Church, Christ Church School with its delightful roof ventilator and weather vane, the Convent Schools, Craig Memorial Hall, the Upper part of Great James Street, Windsor Terrace, the gate lodge to the park, the Black Man, the stately setting of Gwyn's Institute and the fine form of Rosemount Factory at the top west end of the park. It might be added here that the terrace of five houses adjacent to the factory are very much part of the group and should not be changed without good reason.</p> |
| G. | Foyle Street Area | B | <p>While many buildings here are nondescript, Foyle Street possesses an exciting quality as it progresses from south to north and suddenly exposes the Guildhall and the wider spaces around it. The old buildings form crowding cliffs with glimpses up narrow gorges of side streets or out towards the river in a broader sweep. The character of this old quarter should be kept, and many of the old buildings listed should be retained.</p> |

- H. Strand Road
Waterloo Place B A pleasant well-mannered area, with the rooflines rarely broken (except for one unfortunate exception). It has a pleasing cross section; Sackville Street is very good on the south side and the chandlers' shop a fine front. It is a pity that some shop fronts have utterly ignored a common fascia height. Strand Road is neatly terminated by the Municipal Technical College to the north and Waterloo Place to the south. Waterloo Street is a most enticing street, disappearing up out of the larger space.
- I. Shipquay Place
and
Harbour Square B Shipquay Place is a fine asymmetrical open space. All approaches to it have the surprise of suddenly opening out into the place. The Harbour Square has by contrast all the qualities of the open-sided piazza. It could be greatly enhanced by the removal of the quay sheds at this point.
- J. Culmore Road A A pleasant residential road, well wooded as it winds its way northwards. It could be much improved by tidying up the south approach; sadly, it is spoiled by a poorly considered housing scheme at present under construction at a crucial bend in the road. Culmore road provides a most pleasant approach to the city and reveals one of the finest views of it.
- K. Victoria Park A A park of individual villas and semi-detached large houses set on a steeply sloping, well-wooded site, which is part of the green fingers which almost stretch into the heart of the town.
- L. Florence Street
King Street Area B Viewed from without, the streets of this area present a very strong rhythmical pattern of serried rows and stepped roofs. While this need not be exactly repeated, it is a characteristic of building in Derry that should be studied and retained so that the environmental quality is not lost.
- M. Limavady Road A A fine residential approach to the city with good individual houses, and well clothed with trees. Off Limavady Road are several residential communities. Part of the area is not helped by military-type installations of poor quality buildings.
- N. St. Columb's Park A Fine undulating rolling parkland sweeping from the Limavady Road to the River Foyle and there presenting panoramic views of Rosses Bay, Inishowen and the city on the western bank. It also contains an ancient ecclesiastical foundation and many stands of mature trees.
- O. Waterloo Street
Nailors' Row Area A Waterloo Street, High Street and Harvey Street, sweeping on up towards Nailors' Row, all represent an old part of the town. The existing housing dates from 1900 and is excellent of its type. The form of Nailors' Row, though the housing is poor, deserves to be retained in any rehabilitation to be carried out. The curved nature of Waterloo Street is full of interest whether it is approached from north or south. Fine views of St. Eugene's Cathedral and Walker's monument are experienced.
- P. City Approaches

The approaches to the City of Derry are surely without peer in this country. The broad sweeping river greatly enhances several of the approaches, in particular the Strabane Road, where it follows the sweep of the river to Craigavon Bridge. The opposite bank presents steep billowing green fields on rounded hills where sprawling or isolated development fortunately has not taken place.

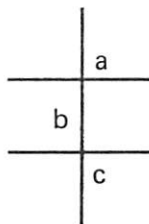
The county surveyor deserves praise for his appreciation of the country side and the manner in which he has handled these approach roads. The Strabane, Limavady, Letterkenny and Culmore Roads are all excellent and many fine views of the city are enjoyed. There are, however, some jarring eyesores, for example, a long red brick wall in a rural setting near the River Faughan, a huge asbestos-lined store, and some unrestrained suburbia, private and public. Some of the roads are tree-lined and the trees should be carefully retained and infilling carried out as required. Other roads could have trees added, particularly semi-mature specimens of indigenous species, so planted as to screen the eyesores and control the views, not obscure them.

Victorian Housing

*a Ardowen Hotel,
Northland Road*

b Aberfoyle Terrace

c No. 2 Clooney Park West



DERRY ARCHITECTS

The history of architects working in Derry begins as a meagre outline at the end of the eighteenth century. Before that, the only names recorded are those of a few English military officers, Docwra, Raven, Phillips and Parrott, who laid out, surveyed or maintained the town. Throughout most of the eighteenth century architects as such were rare anywhere in Ireland, and the Derry men have remained anonymous. Gandon in 1781 maintained that there were only two regular architects at work in the whole country, Cooley and Ivory, and the rest of Irish building was in the hands of amateur gentlemen or untrained builders from neither of whom real architecture was to be expected. This situation obtained until the end of the Georgian age. In Derry it is clearly reflected as late as 1824 when the city supported six separate builders (one of whom was also an engineer - James Adamson), but there was only one architect, Edward Farrell, living in the town. The only previous Derry architect who is recorded is Michael Priestly, a designer who is said to have enjoyed an extensive practice there at the end of the eighteenth century though none of his works has been identified.

People wishing to build in Derry or its neighbourhood either had to trust to the taste of a working builder, go to Priestly or Farrell, or go further afield for an architect. The situation resulted in a stock of solidly built rather plain brick houses, with pattern book doors and other features - copied by local builders - and a steady trickle of more ambitious buildings designed by architects coming in from outside. At first these men are English. The elder Dance and James Wyatt both worked for patrons in the county, and in the early 1800s Richard Elsam and Robert Woodgate were employed on public buildings in the city. The major commissions of the late Georgian era, however, the new town gates and the courthouse, went to two Dubliners, Henry Aaron Baker and John Bowden. Between 1827 and 1829 the District Lunatic Asylum was built to the standard design of the Board of Works architects, Francis Johnston and William Murray of Dublin. In 1851, J. J. McCarthy, the leading Catholic church architect in Dublin, began St. Eugene's Cathedral; and three years later, the competition for Magee College, another elaborate Gothic Revival design, was won by E. P. Gribbon, another Dubliner. Later, Sandham Symes F. R. I. A. I., also of Dublin, contributed a new palazzo style facade for the Bank of Ireland.

A more local influence from Belfast architects began to appear in 1835 when W. Smyth's Grecian Wesleyan Chapel was built on the East Wall. It was followed by two banks designed in Belfast offices: the Belfast Bank of 1853 by Charles Lanyon; and the Northern Bank of 1866 by Thomas Turner. Later, in 1873, John Lanyon was to add the Belfast and Northern Counties Railway Station at Waterside; Lanyon and Lynn built the Church of Ireland Parish Church there; and Young and MacKenzie gave the city a variety of boldly detailed factories and warehouses, as well as a thin perpendicular church.

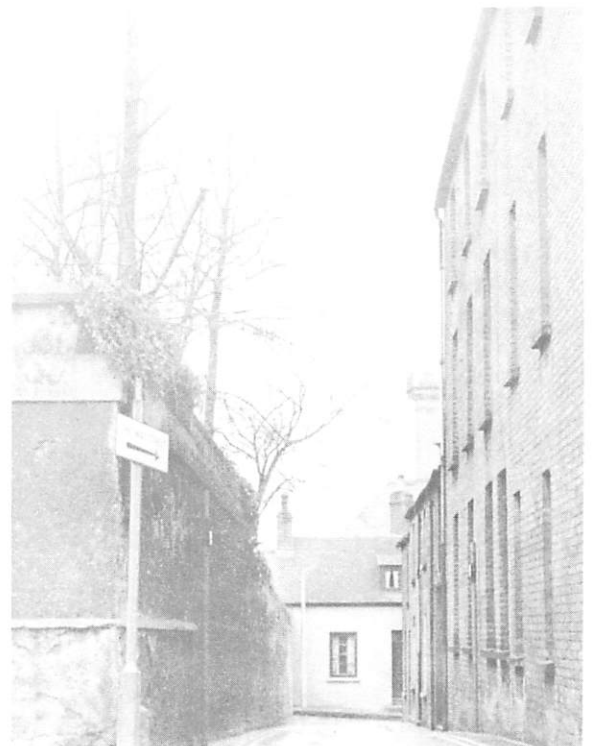
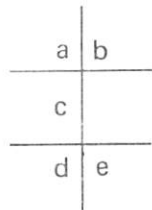
By the mid-nineteenth century, however, Derry had its own school of local designers. The first to achieve a reputation as an architect was Stewart Gordon, the County Surveyor, who succeeded in securing most of the best jobs in Derry from the 1830s until about 1860. Gordon was succeeded as County Surveyor by Richard Williamson, and then, from 1875 to 1900, the post was held by Arthur C. Adair. Gordon's real successor, in terms of prestige and output, was the Church of Ireland diocesan architect, John Guy Ferguson, who began practising before 1860 and who continued as 'J. G. Ferguson & Son' until 1901. Ferguson was the first to enjoy a wide commercial practice as well as his official work, building a number of offices and factories to rival the best work of Young and MacKenzie. In these interests he was followed by a group of builders, the Robinsons, who established something like an architectural dynasty in Derry towards the end of the century: W. J. Robinson, City Surveyor from 1881 to 1904; M. A. Robinson his successor in the post until 1922; and John M. Robinson.

M. A. Robinson rebuilt the Guildhall, which had been first designed by Ferguson. But these firms had no monopoly in the city. From the late 1880s to the pre-war years, Derry had room for a number of other talented and individualistic designers: James P. McGrath, a well known local figure round whom a number of stories collect; Daniel Conroy, an architect whose factory is on the very brink of modern design; W. E. Pinkerton, a bold but unrepentant classicist; and Alfred A. Forman, a brilliantly skilful manipulator of style. Of these architects at the turn of the century perhaps the most memorable were Croom and Toye, partners in the leading Catholic firm of the day. Their early work is vigorous and well designed and Toye has left his stamp all over the city. He was a true extrovert, prepared to tackle any style from Italian mannerism to institutional Victorian, from fourteenth-century Gothic to the brick and stucco baroque of a 1910 store.



Derry's Inner Environment

- a Ferry Quay Street from without*
- b Albert Street, fine domestic scale*
- c Nailor's Row, dramatic spaces.*
- d Butcher Street from without*
- e Palace Street, pleasing architectural perspectives*



MICHAEL PRIESTLY (f.1780). Of Londonderry, named as "one of the principal native architects" who practised in Ireland between 1750 and 1800. None of his work has been identified, but he may have been responsible for works such as Boom Hall, Bishop Bernard's Chapel of Ease, and the first Bishop's Palace. (Irish Builder, 15 Nov. 1871, p. 289).

RICHARD ELSAM. An English architect and pupil of Robert Browne, Clerk of Works at Kew Palace. He published An Essay on Rural Architecture in 1803 and in 1806 began to build Chertsey Church in Surrey, but was replaced on account of "the general incorrectness of his estimates". He retired to Ireland and took up practice in Derry with an office in Bishop Street. In 1808 he published there The Gentleman and Builders' Assistant, "containing a list of prices of the several artificers works usually employed in building; together with some observations on the customs of measuring in Ireland which in many instances tend not only to injure the employer but the employed". This criticism of Irish contracting methods, though it is one that had been made before by Gandon (T. Mulvany, Life of Gandon, p. 51) may also indicate the touchy nature of Elsam's character. The frontispiece of the book shows a Tudor Gothic version of Old Foyle College, entitled "perspective view of the free school now erecting at Londonderry R. Elsam Archt". An engraved elevation and plan with a square cloister behind was also published, but Elsam seems to have quarrelled with the school authorities soon after, and the building was completed in a Regency Classical style by John Bowden.

Later, Elsam collaborated with the Scottish architectural publishers Peter and M.A. Nicholson, and in 1820 became surveyor to the corporation of Dover where he was soon in trouble over the cost of the new gaol there. He also published Hints on Improving the Condition of the Peasantry 1816 and The Practical Builders Perpetual Price Book 1825. (H. M. Colvin, Biographical Dictionary of English Architects; Elsam op. cit.)

EDWARD FARRELL. Architect in Bishop Street Derry in 1824 (Pigot & Co. City of Dublin and Hibernian Provincial Directory 1824).

STEWART GORDON C.E. (? - 1860). Derry County Surveyor and Surveyor to the Honorable the Irish Society from the early 1830s until his death. Like many progressive architects in the nineteenth century in Ireland, Gordon began as an engineer. His buildings reflect this. They are usually rather solid in appearance, and are often stylistically old fashioned. His Scots Church, Great James Street, of 1837, for which he prepared the plans (along with those of the manse) gratuitously, shows his strength as a classicist and engineer, with a bold Ionic portico and an elegant galleried interior carried on slender cast iron columns. The portico was to be repeated later (though translated into Doric), probably by Gordon, at Coleraine Sessions House in 1851. By contrast, Strand Presbyterian Church of 1846, in flat symmetrical Gothic, seems at least 20 years behind the times. Gordon was employed as overseer of works at Magee College in 1856, and lived at Dill House, a small conventional classical villa that he had built in the grounds near the College. (Great James Street Presbyterian Church, Centenary Souvenir 1937).

RICHARD WILLIAMSON C.E. (? - 1874). Engineer, working in Omagh, who resigned his post on succeeding Stewart Gordon as County Surveyor of Derry in 1860. Williamson opened an office in Bishop Street and by 1861 was in partnership with Thomas Turner of Belfast as Turner and Williamson. In this capacity he designed the Academical Institution, Edenballymore, a competent rather dull design of 1871. Williamson died in the spring of 1874 and Turner later went into partnership with Hume Babington C.E. of Derry. (Derry Almanac; Irish Builder June 1874 p. 161).

FITZGIBBON LOUCH (fl. 1860). Civil engineer and architect, practising from an office in Sackville Street, Derry, from 1859 or earlier until the latter part of the following decade. During this period his business seems to have been in a thriving state, with a clientele drawn from a large area of the surrounding country as well as from the city itself. Among his more important works at this time are: Lough Eske Castle, Co. Donegal, 1859-61 (see Belfast and the Province of Ulster, 1909, p. 278); Ballynacree House, Co. Antrim, c. 1861; the original laying out of Crawford Square, Derry, and from 1861; the block of shops and warehouses at the corner of Sackville Street and Strand Road, Derry, started 1862. In 1868 - and in this year only - Louch's name appears in the Derry Almanac. By 1871 he is described as 'of Belfast' in a report on his design for Keady Town Hall in the Irish Builder. The exact nature of Louch's relationship with the various members of the family of that name who worked as architects, builders and civil engineers in Dublin is not yet established.

THOMAS TURNER (c.1820 - 1891). Apparently a brother of Richard Turner the Dublin iron founder, Turner came to work in Belfast about 1851. In 1861 he entered into a partnership agreement with Richard Williamson C.E., the newly appointed County Surveyor of Derry, and as Turner and Williamson his firm was responsible for some of the best work erected in Derry city and county in the 1860s. On the death of Williamson, Turner took on Hume Babington as his partner in Derry and was still working with him when he was appointed County Surveyor for North County Dublin in 1883. From then on he lived at Raheny House, Co. Dublin, where he died on 2 October 1891. Turner's obituary (Derry Sentinel 13 October 1891) rightly singles out the Northern Bank, Shipquay Place, as his finest single work in the city. All Turner's work shows a sense of form: the Great Northern Railway Station, the extension to the Court House in Bishop Street, and even the simple Academical Institution recently demolished. His major work outside the city is at Coleraine where he designed the Town Hall (1859) and the Irish Society Schools (1867).

JOHN GUY FERGUSON C.E. (1829 - 1901). The son of Robert Ferguson the original architect of Christ Church, Derry, practising in Shipquay Street. From 1871 Ferguson held the post of diocesan architect for the Church of Ireland, rebuilding St. Augustine's Chapel of Ease in 1872 and executing extensive repairs to St. Columb's Cathedral in 1887. On occasions he collaborated with the builders (also calling themselves architects) George and Robert Ferguson, who also worked for Collins and Turner and Williamson. His relationship with them is not clear. In 1875, Ferguson's office moved to East Wall and in 1891, to Pump Street, where he was joined by his son in 1895. Apart from his ecclesiastical work Ferguson had a considerable output as a designer of offices, shops and factories. In all these, his work is characterised by a bold use of flat wall surface, brick or stone. The articulation of his facades is usually restrained and, like many high Victorian architects, he delights in a crisp square finish to window reveals, piers and string courses. His designs also make considerable use of restrained polychrome patterns. His commercial work shows this best: the Tillie Henderson Factory in Carlisle Square, an early work of about 1856; the splendid Welch Margetson Factory in Horace Street of 1872; and the Mitchell Commercial Building in Foyle Street of 1883. Ferguson is also known for his Scottish baronial Apprentice Boys' Hall and the original design for the Guildhall; but in both of these, the effect of his architecture has been radically changed by later alterations. (Derry Almanac; Irish Builder; passim).

WILLIAM A. BAXTER (1851 - 1898). Of an old Derry stock, he served an apprenticeship in the yard of Messrs. G. & R. Ferguson, builders. While still young he had charge of large undertakings in Omagh, Coleraine and other towns. He had charge of the Corporation Waterworks at Creggan and was associated with the layout of Foyle College grounds for building purposes. Among his works in the city are: Hogg and Mitchell factory, Ebrington factory, Professorial houses at Magee University College, and Aberfoyle Terrace. He practised from Orchard Street.

MATTHEW A. ROBINSON (1873 - 1929). He practised as an architect and engineer and may have been a pupil of W.A. Baxter, whose practice he took over on his death. He was a member of the Royal Institute of Architects of Ireland. He appears to have displayed early brilliance, as witness Rosemount factory, completed in 1904. In 1906 he was appointed City Surveyor and the Banagher water scheme was his, though he did not live to see it completed. He was also much involved in the design of Craigavon Bridge. Among his works in the city are: Rosemount factory, Irvines Printing Works, Austin's Department Store and the reconstruction of the Guildhall after fire had done much damage to Ferguson's design.

ALFRED A. FORMAN (fl. 1900). Forman practised in Derry from around the end of the last century until 1906. After that time he seems to have disappeared: it is said that he emigrated to Australia. Until 1904 he had offices in the Diamond, and then moved to the Beethoven Buildings, Shipquay Street. He appears to have worked in partnership with a Mr. Aston as some of the work is accredited to them both, e.g. Methodist Church, Ballynafeigh, Belfast and No. 2 Butcher Street, Derry. Forman was a lively and imaginative designer who freely interpreted the styles he used; his taste was highly eclectic. His executed designs include Carlisle Road Methodist Church; N.C.C. Club; and No. 2 Butcher Street, all in Derry; and the Ballynafeigh Methodist Church, Belfast. The interiors of his churches show Forman's uncommon interest in good acoustics, and indeed, his interiors have an almost theatrical quality.

DANIEL CONROY (? - 1912) Conroy practised on his own account in offices in Bishop Street and in 1904 moved to Shipquay Street. The Derry Journal says of him in its obituary notice that "the architectural profession has lost one of its ablest and most esteemed members . . . he possessed exceptional skill and generally high qualifications . . . , and had a dowry of gifts beyond the common, indeed a young man of brilliant parts and as an artist in which relation he shone and was at his best, he might be said to have been a genius." Conroy did not design many major buildings; the Long Tower Boys' school and the Star factory are the only ones whose attribution is certain. He prepared design drawings for a technical School project in Society Street which was abandoned. He appears to have designed the Star factory at an early age. Conroy seems at one time to have been in partnership with a Mr. McLaughlin. He died in the City and County Infirmary in 1912, and is buried in Ardmore burying ground.

E. J. TOYE (? - 1932). Toye died during the erection of St. Patrick's Church, Pennyburn. He was a licentiate of the Royal Institute of British Architects, and a member of the Royal Institute of the Architects of Ireland. In his early years in practice, he was in partnership with a Mr. Croom. Together they designed the Senior House, St. Columb's College in 1877. Croom either died or retired around the close of the century, as Toye's name appears alone from 1897 onwards. He had a large and varied practice which included churches, schools and commercial buildings, notable among which are St. Columb's College (Junior and Senior Houses and Museum); St. Columb's Hall; the spire of St. Eugene's cathedral (in association with Ashlin and Coleman of Dublin); Long Tower church; the extension to St. Eugene's convent school; St. Eugene's infants' school; Artillery Street convent school; and the Hibernian Bank. He also designed churches outside the city, including Gortin and Moneyneany Roman Catholic churches. Toye is buried in the Catholic graveyard, Aghadowey, Co. Derry.





The Society, formed in November, 1967, is non-profit-making, non-political, non-sectarian, and is recognised as a charity for tax purposes.

Its objects are:

1. To promote the appreciation and enjoyment of good architecture of all periods.
2. To encourage the preservation of buildings and groups of buildings of artistic merit or historic importance.
3. To encourage public awareness and appreciation of the beauty, history and character of local neighbourhoods in Northern Ireland and their surroundings.

The Society is engaged in the preparation and publication of lists of buildings and groups of importance in many parts of the province. The following lists have already been published:

- | | |
|--|-------------------------------|
| 1. Queen's University area of Belfast. | 6. Portaferry and Strangford. |
| 2. Lurgan/Portadown. | 7. Craigavon Urban District. |
| 3. Moira R.D.C. | 8. Antrim and Ballymena. |
| 4. Lisburn. | 9. Downpatrick. |
| 5. Banbridge. | 10. Londonderry. |

If you have found this list of interest, you may wish to become a member of the Society. Membership costs £1 a year; for those under 25, 10/-; life membership, £20.

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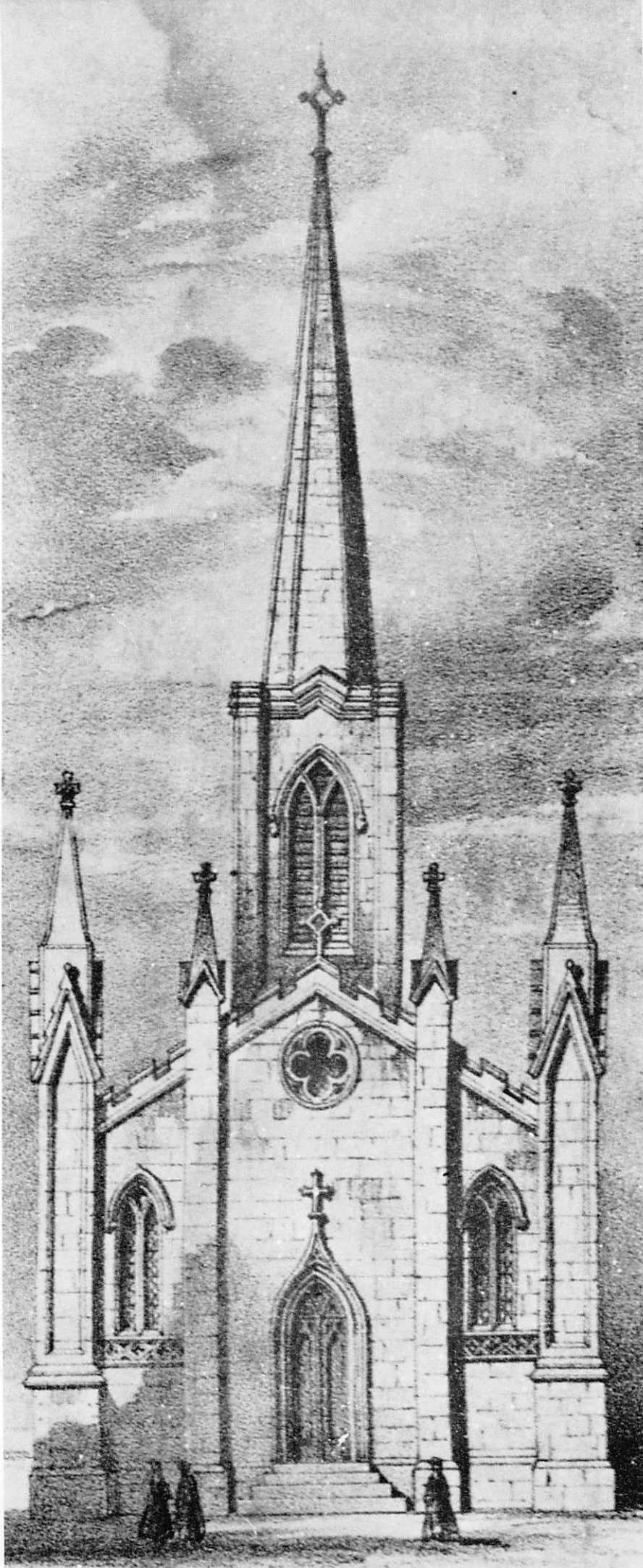
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R. C. CHAPEL WATERSIDE.