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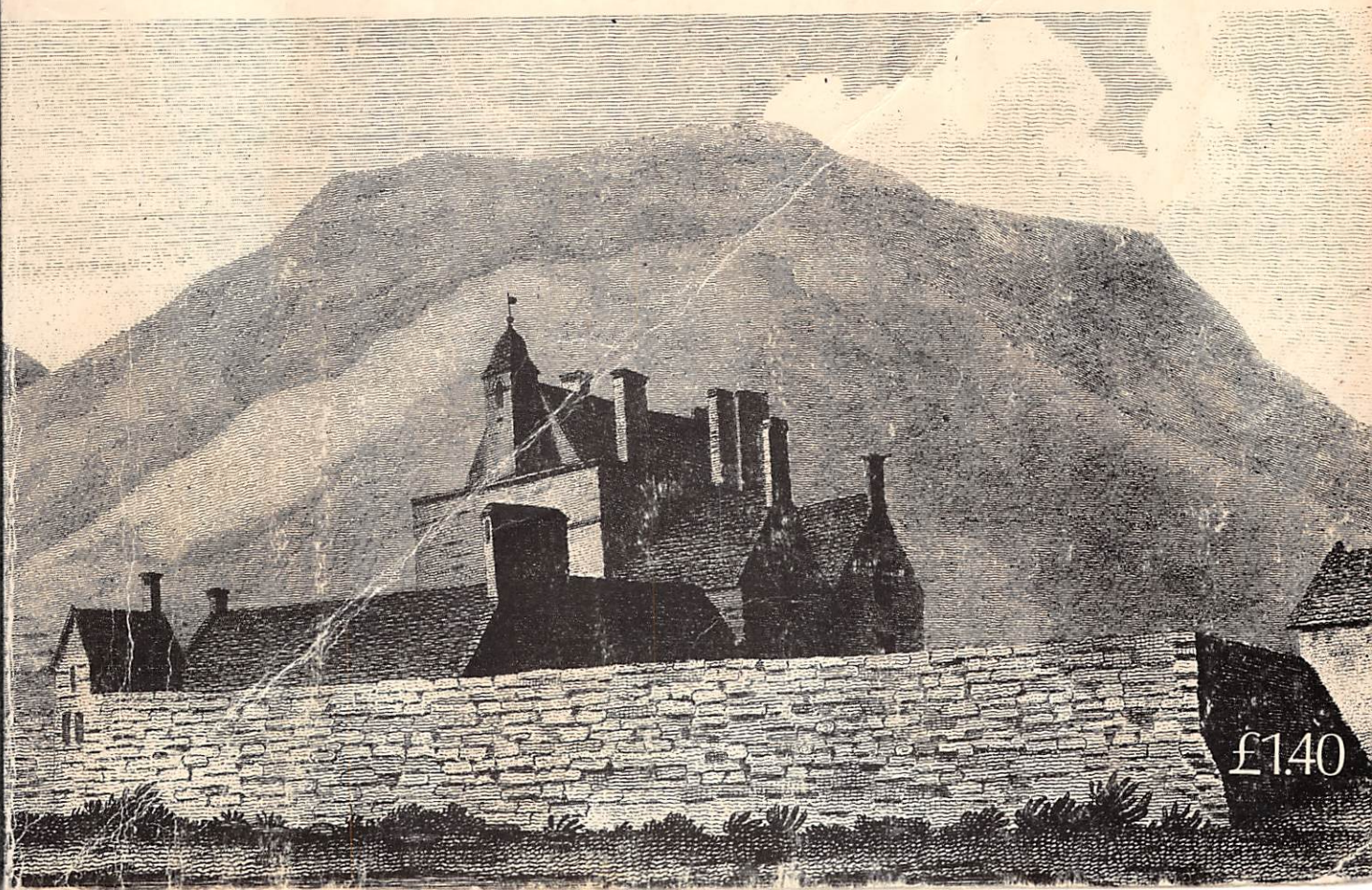
IN THE

MOURNE

AREA OF SOUTH DOWN

INCLUDING

ANNALONG, BRYANSFORD, CASTLEWELLAN, KILKEEL, and NEWCASTLE



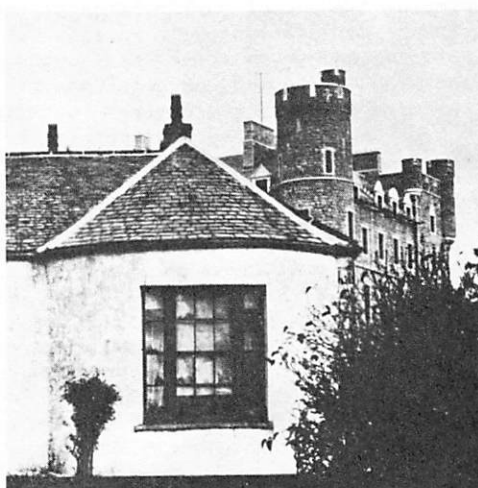
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IN THE
MOURNE
AREA OF SOUTH DOWN

INCLUDING
ANNALONG, ANNSBOROUGH, ATTICAL, BRYANSFORD, CASTLEWELLAN,
CLONVARAGHAN, DRUMAROAD, GREENCASTLE, KILKEEL, KILMEGAN,
MAGHERA and NEWCASTLE



Castlewellan Cottage and Castle, c. 1856

N.B. This list covers only the eastern half of South Down. It does not cover Hilltown, Leitrim, Newry, Rathfriland, Rostrevor, or Warrenpoint.

Prepared for the Society
May 1975
by
P. J. Rankin

INTRODUCTION

The Kingdom or Anglo-Norman Barony of Mourne is strictly speaking not, as one might think, the entire area of the high peaks but only the south-eastern peaks and the cultivated lowlands between them and the sea. It comes as something of a surprise, and yet on reflection as confirmation of what one had sensed already, to read Professor Evans's statement that nowhere in Ireland is there another coastal plain so packed with population and at the same time so isolated from the interior as the Kingdom of Mourne. One would have said, without considering the matter, that nowhere on the east coast of Ireland could have justified such a statement.

The old name of Mourne was Beanna Boirche, the peaks of Boirche, a cow-herd who ruled his kingdom from the summit of Slieve Donard. The earliest settlement in the Mourne area seems to date from about 3500 B.C. In the Celtic and medieval periods Mourne dwellers lived in clachans, small house clusters or hamlets of the inter-related families who occupied each townland, the townlands originally running across the contours from the sea coast up to the lower mountain slopes. Although de Courcy had taken Downpatrick in 1177 and established Anglo-Norman power in Lecale, Mourne still remained something of a wild border land between the Pale and Lecale held by the Anglo-Normans on the one hand, and the Irish-held interior on the other. And while the presence of the Anglo-Norman can be seen in the castles built at Greencastle, Dündrum, Hilltown, in medieval church sites and demesnes, Mourne retained much of its Irish identity. The early clachans did however gradually fragment and by the time of the first Ordnance Survey in 1834 most people were living either in single farmsteads or in clusters or closes consisting of a few houses only.

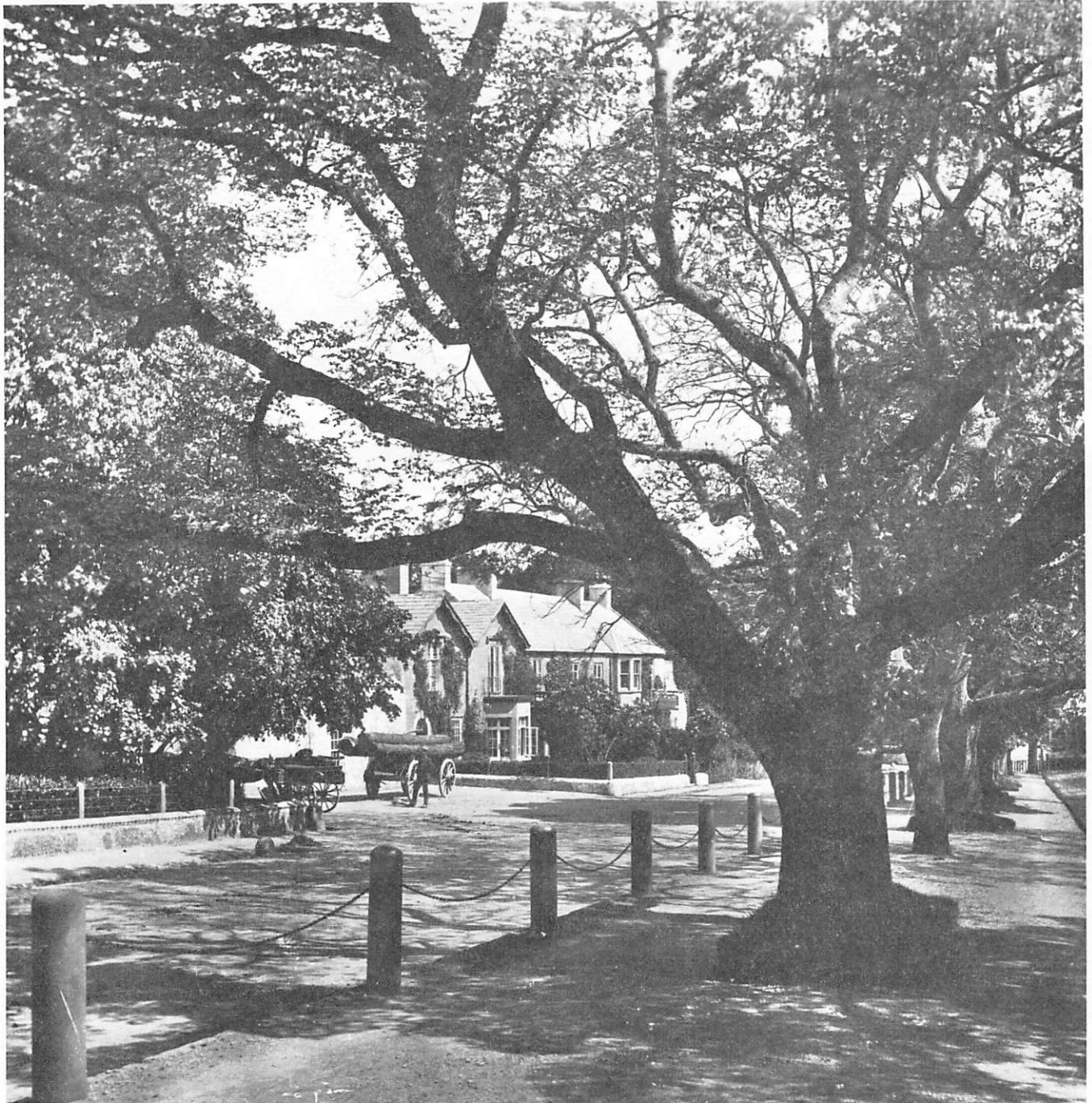
The Magennis clan, by means of whom the Anglo-Normans tried to govern this part of the country, and from whom many of the Irish chieftains came, rose in the 1641 rebellion. Thereafter most of the Magennis lands were forfeited and grants made to new land-owners whose descendants remain in the area today although, as elsewhere, large parts of the estates were sold to tenant farmers under the succession of Land Purchase Acts at the end of the 19th century. (In this context it may be of interest to note, in passing, a comment made by the Reverend J.R. Moore in July 1842, in a letter to a prospective agent for the estate, that there was no tenant right on the Annesley property).

Christianity came but slowly to Mourne, at first only to areas outside the Kingdom of Mourne proper, for instance to Maghera where St. Donard established his monastery. For this reason the Parish of Kilkeel, co-terminous with the Barony of Mourne and very much larger than neighbouring parishes, was anomalous in including several churches in the Plebania within the one parish. The Plebania, later the exempt jurisdiction of Newry and Mourne, owed its origin to a monastery established before the Reformation at Newry: the jurisdiction appears to have originated in some papal bull or grant. Newry and Mourne was outside episcopal control and the abbot was spiritual governor, a mitred abbot. After the Dissolution, to help re-establish English influence, the Bagnal family was granted the monastery and its possessions, later divided between the Kilmorey and Anglesey families. Until Disestablishment in 1869 Lord Kilmorey as lay abbot exercised his exempt jurisdiction to appoint a Vicar General; to give grants of probate of wills and letters of administration in intestacies until this jurisdiction was abolished in 1857; to issue marriage licences; to hear matrimonial and ecclesiastical causes, from which the appeal was not to the Archbishop but to the Queen in Chancery and a Court of Delegates. Neither the pre-Reformation abbot nor Lord Kilmorey had however power to administer the rite of confirmation, and the Primate and the Bishop of Down were at intervals invited into the exempt jurisdiction to do so.

The Mourne mountains are the single most prominent, most dominating natural feature in County Down. They 'fill the whole of the barony of Mourne, excepting a narrow band of low country round the coast', and 'form a grandly picturesque background to multitudes of views' both from the 'continuous tumulated expanse', the 'almost uninterrupted congeries of swells and hillocks and hills' that make up the interior of the county, and from plains and hills of the Ireland beyond. From Harris in the 18th century to Lord Dunsany in Meath in our own - 'a family of giants out for a walk in the evening' - they have aroused interest and stirred deep feelings in those within sight of them. The Earl of Bristol, Bishop of Derry had his tame Patagonian draughtsman Antonio da Bittio go especially to draw them, and built his palace at Ballyscullion with the sight of them from his windows in mind. Nineteenth century guide books revelled in them. Almost alone, Professor Evans, in his excellent study Mourne Country, has confined himself to writing in fact and not in fiction and at the same time succeeded in conveying their essential character.

This List is an inventory of buildings of visual importance or historic interest. But neither does it set out to be any sort of a specialised archaeological guide to antiquities; nor can it adequately convey the atmosphere or pinpoint those features of the area which constitute its essential character - whitewashed cottages wedged firmly into mountain sides or tucked under stunted trees, part of the land on which they are built and not merely set on it like a bungalow; granite single-shaft gateposts and the warm friendly granite-boulder walls; scots pines against silver seas, all of Ireland seemingly stretched beyond; the spell of the peaks, whether visible or out of sight for the time being, but the curving upwards towards them of land and of walls indicating nevertheless a real presence. Even the ubiquitous telegraph poles and wires are somehow now a part of the character, notwithstanding that a reduction in their numbers would be no unbearable loss.

Here in Mourne, where in the past the conditions of life have contributed to a certain robust rightness in everything, it is important that farmhouses and other buildings should continue to be built or reconstructed in the indigenous vernacular tradition. No-one wishes to deny to anyone the right to live in a house free from damp, with well-lit rooms and modern amenities. But where new houses are to be built, whether on new sites or as replacement dwellings, or existing houses are to be reconstructed, it should be the first priority of all concerned, planner builder and client, that such houses are conceived in and carry on the building tradition of the area - that they be low built, discreetly sited and constructed of local materials; that they do not have for example the fancy gable-boarding and overhanging eaves of the suburban villa but have instead only a simple gutter; that as a general rule they have a gabled or pitched as opposed to a flat or hipped roof, and vertically- as opposed to horizontally-disposed window shapes, the mass of wall predominating over that of window. The retention of the sturdy unpretentious visual character of Mourne depends on the good sense, awareness and sensitivity of Mourne lovers, dwellers and planners.



Bryansford in the late 1880's, photographed by R. J. Welch

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Municipal offices, originally the Bath House, Newcastle (Newcastle No. 7); architect, Thomas Duff, c.1830; after bomb damage, as yet unrestored.

CLASSIFICATION

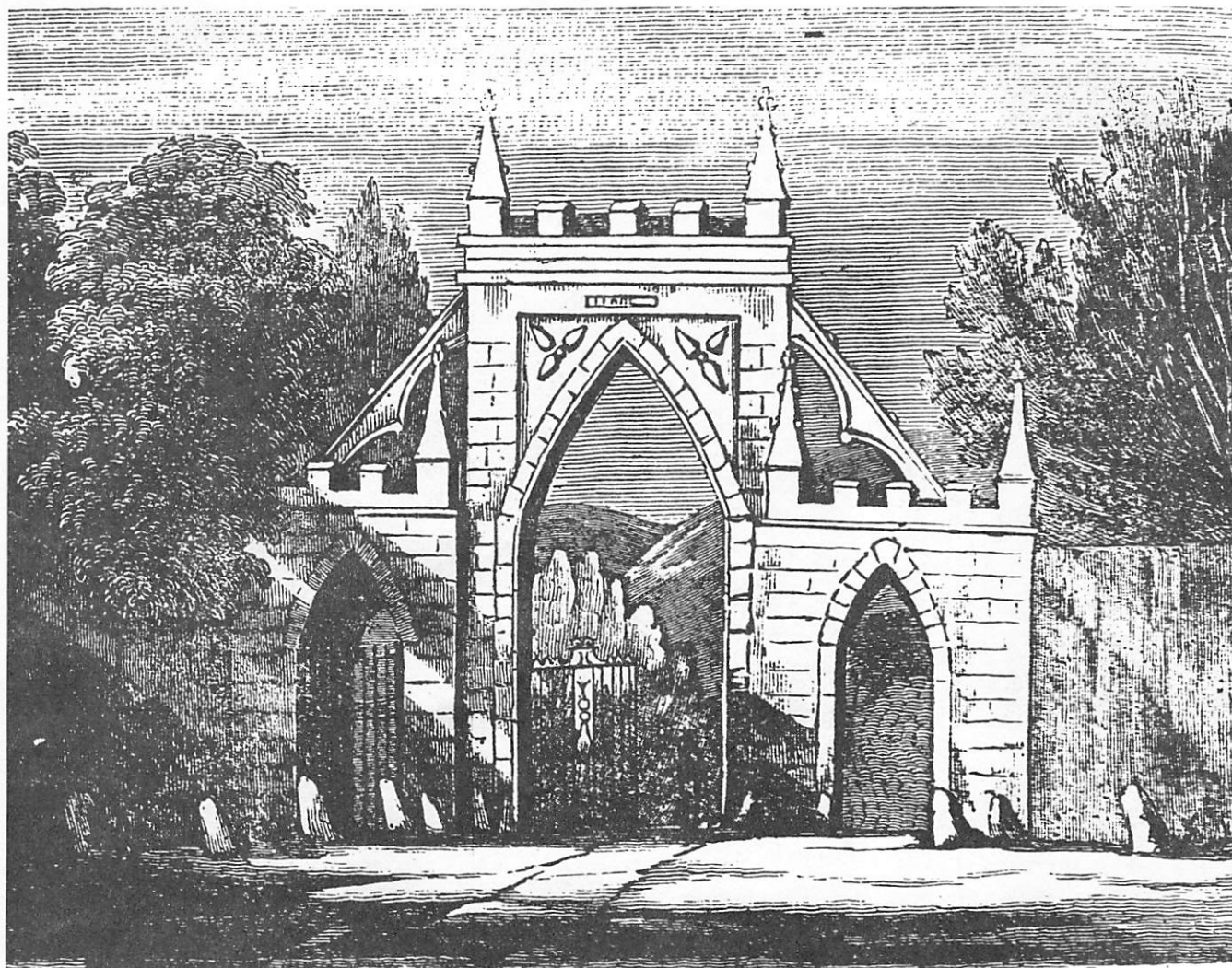
It is not suggested that all buildings listed must be retained in any redevelopment. Individual buildings are marked A when they are considered of outstanding merit or importance, and are considered essential. Those marked B are important and should be retained, if at all possible. The rest are of sufficient importance to merit integration in any new scheme. Groups marked G should wherever possible be retained, though the buildings constituting a group may, individually, be of varying interest and importance. Many of these will be suitable for treatment either as conservation areas or as general improvement areas.

ACKNOWLEDGEMENTS

The compiler wishes to thank those who have helped him in the preparation of this List and shown him their properties, in particular Norah, Countess of Kilmorey; the Countess of Roden and the Hon. James Jocelyn; the late Mr. John Cowser; Mr. Hugh Dixon; Mr. John Gough; the Rev. R.F. Greer; Commander K.C. Kirkpatrick; Mr. F.W. Meade; Major G.W. Reside; Mr. J.W. Vitty and Mr. J.R.R. Adams, Linenhall Library, Belfast; the staffs of the Public Record Office of Northern Ireland and of the Ulster Museum.

The engraving on the front cover, of 'New Castle near Tollymore, Co. Down', is from Volume II of The Antiquities of Ireland by Francis Grose, of 1797; the photograph on the back cover is of one of Lord Limerick's Follies in Tollymore Park; folly (c), (Bryansford No. 39). The woodcut of the Tollymore gateway on this page is from the Dublin Penny Journal for May 3rd, 1834. The drawing on page 82 of St. Paul's Church, Castlewellan by J. Howard Burgess is reproduced by courtesy of the Select Vestry of the Church and through the kindness of the Public Record Office; the photographs by R.J. Welch on pages 4, 6, 13, 57, 60, 81 and 83 are reproduced by permission of the Trustees of the Ulster Museum and the photograph of the engraving reproduced on page 10 was specially taken by the Ulster Museum; the old photographs of Castlewellan on pages 1, 24, 31 and 35 are in Annesley photograph albums now in the Public Record Office and, together with the map of County Down by James Kennedy, 1755 and the drawings reproduced on pages 27, 31 and 69, are reproduced by courtesy and through the kindness of that Office; the photograph on page 57 of the aquatint of Mourne Park was taken by Mr. John Gough and is reproduced by courtesy of Lady Kilmorey; all the other photographs were taken by the compiler.

The publication of this List, and the number of illustrations it contains, have been made possible by generous grants from Down District Council, Newry and Mourne District Council, and the Northern Ireland Tourist Board, all of which are warmly appreciated.



BRYANSFORD

The Ordnance Survey Field Memoir described Bryansford as 'a very small village' containing '17 cottages, 6 of which are built in the gothick style' and an hotel 'built in the old style'. These were the only pieces of useful information which the Memoir contained, though it did also say that there was 'no objection to respectable persons walking through the demesne'. Described by the Parliamentary Gazetteer as a 'useful and pleasing appendage' to Tollymore Park, a more enthusiastic description appeared in the Picturesque Handbook in 1846: the village consisted of 'between thirty and forty pretty cottages, trellised with eglantine and wild roses, a comfortable inn, a neat church, a Catholic chapel, and picturesque schools embosomed in the tall trees ... upon the margin of scenery that in grandeur and sublimity is inferior to none in Ireland'. In 1898 Praeger wrote of 'every house ... smothered in flowers and creepers ... ; opposite the pretty inn (Roden Arms), a walk lined with ancient trees affords a lovely prospect of the valley and mountains'.

Welch's photograph of the walk, known as the mall, makes clear the change which has taken place during this century. The village is still the prettiest in the area covered by this List, there are creepers and some wild roses, but the general character at the lower end has been eroded by a rash of bungalows, a workshop, filling station and caravan sites: wooden trelliswork porches have been replaced in concrete blocks, if replaced at all, and unsympathetic 'modern' materials such as teak weather-boarding have been introduced. The character of the village lies in the unassumingness of its cottages, mainly late 18th- or early- to mid-19th century, almost all built of rubble stone, small gabled dormers breaking the roof-line over broad eaves. As at Ravensdale in Louth or Adare in Limerick, one is aware of how consciously the builders of the houses and cottages, here the Clanbrassill and Roden families, followed the example of the well-mannered English landlord's village of indeterminate age, in employing only a small range of building materials and allowing no single building either by its appearance or scale to steal the limelight from its fellows.

In a village such as this the rightness of every building for its situation is crucial, and a very much stricter planning control will require to be exercised in future with regard to the siting, density and materials of any new building, if the remaining character of the village is to be retained and its former character restored. It is scarcely possible to integrate satisfactorily in such a setting the popular conception of a 'luxury house for modern living'.



The Roden Arms, Bryansford, photographed by R. J. Welch in the late 1880's (Bryansford No. 11)

No.	Building	Class	Date, Type, Architect, etc.	References
1	ROMAN CATHOLIC CHAPEL		<p>Slate tablet over projecting porch inscribed: 'This Chapel built A.D.1830 The Rev. John Hagerty being Pastor'. The site for the chapel was given by Lord Roden: the chapel cost £900.</p> <p>Exterior: a plain low cement-rendered six-bay building, set behind a small churchyard of tall headstones and long grass. Windows pointed-headed, with wooden Y-tracery.</p> <p>Interior: simple, with plain grained bench seats, a pine roof and a gallery across the back. Coloured Stations of the Cross, in relief, in gothic pine frames. Main altar with derivative Michelangelo Pieta in centre in plaster between four freestanding Romanesque-type columns.</p>	Lewis OS
2	WYLLIE COTTAGES		1907. Set in pine trees. Pair of stuccoed two-bay two-storey cottages, equally-sized tripartite windows on ground floor, single window in gable dormer above; door in turned wood porch in centre.	
3	Nos. 29, 31		Pair of random rubble cottages, each with centre projecting door under small gable, hood-mould over window either side, brick dressings.	
4	Terrace of 5 cottages	A	Of rubble stone with a gabled roof, each cottage being of two bays with door in centre and all but one with two gabled dormers in the roof. All windows have or had mullions and transoms with Tudor-type leaded panes, hood-moulds over terminating in rounded cluster bosses. Paired square chimney stacks. Only one or two of the porches remain, the fretwork bargeboards in need of repair or replacement. Seemingly of c.1820, but perhaps later-18th century. A group of cottages or houses is shown on the Taylor and Skinner map of 1777.	
5			To the east of the cottages, a single cottage, projecting gabled porch with window Georgian-glazed in small panes, other windows replaced with unobtrusive modern frames. Gables of roof retain original bargeboards.	
6	LABOURERS' COTTAGES	B	Terrace of three cottages, early Victorian, gabled and roughcast, hood-moulds over windows, small shields in gables.	
7		B	Beside the above, a further similar type of cottage or house, dated 1864: stuccoed. Some modern fenestration. Bryansford Post Office in part of the building.	
8		B	Set back from the road, up a short lane: a pair of picturesque Home-Counties sort of cottages, later-Victorian, of rubble-stone with brick dressings, tiled roofs coming down over porches supported on wooden shafts; some half-timbering, semi-dormer windows, tall brick chimney stacks.	
9	KILCOO PARISH CHURCH Church of Ireland	A	<p>A simple dignified country church standing in a churchyard beautifully planted with yews, beech and pine, the Tollymore parkland below with mountain and sea and stone-walled fields beyond.</p> <p>The original church was built in 1712 as a chapel of ease, after the church at Kilcoo had been burnt in 1641. The church was enlarged in 1806 when the tower was added, and repaired in 1812, when the windows were enlarged and the four panels of early-16th century glass inserted (in 1812 Lord Roden presented similar early glass to the church in Dundalk). The church was again enlarged in 1833, when the chancel, extension to the family pew and fireplace were added.</p> <p>Exterior: three-bay rubble-built with cement render, ashlar dressings, the roof of graduated slates. The windows have plain pointed-headed Y-tracery with diamond panes. The tower at the west end is three-tier with ashlar dressings, alternating quoins to lowest tier, the middle tier in ashlar blocks with heavy semi-circular-section hood-mould over a rectangular mullioned window, the upper tier with a tall louvred pointed-headed belfry lancet and a similar hood-mould. Unusual fancy-cornered</p>	Roden Lewis

No.	Building	Class	Date, Type, Architect, etc.	References
9	KILCOO PARISH CHURCH (Continued)		<p>pinnacles at each corner above, a stepped battlemented parapet between. Over the Tudor-arched door in the south side of the tower a tablet is inset, inscribed 'Lord I have loved the Habitation of thy House: and the Place where thine Honor dwelleth. Psalm 26 Verse 8 (A.D. 1812)'</p> <p>Interior: long and narrow, no gallery, no separate chancel, a pine roof. The pews are grained and have red-upholstered seat covers, the old box pews having been removed in 1853. The windows are mainly clear-glazed, but with some coloured panes; see Roden for detailed descriptions of the beautiful 16th century Flemish glass roundels in the heads of the windows. There are various tablets to members of the Roden family, all simple and in homogeneous style.</p> <p>A semi-transept on the south side contains the large family pew with fireplace, in front of which is the lectern and rector's kneeling desk. Plain octagonal white marble font supported on four columns inscribed to the memory of Frances Elizabeth Viscountess Jocelyn who died in 1880. The east window, of about 1871, is of three intersecting panels, with three figures, in white and yellowish glass predominantly, illustrating Revelation 7:13 - 17.</p>	
10	THE NEST	B	<p>c.1830. A substantial stuccoed, two-storey picturesque rambling house, Tudor-arched doorway in centre of facade, hood-moulds to assorted mullioned windows, gables in centre and at each end with decorated eaves, shields etc. End-on brick chimney stacks in clusters of two, three or four.</p> <p>Excellent converted to a Field Centre 1973-4 by John Neil and Partners for the South Eastern Education and Library Board: laboratories and dining and recreation rooms with large slanted windows looking over the Tollymore parkland to the mountains have been added in informally-arranged massings behind the house, together with a warden's house, while most of the old garden and the interior structure of the old house have not been interfered with. On the south side of the house are canted and square bow windows, a small balcony, a circular fire escape which formerly stood beside the canted bow now forming a feature in the additional buildings. The new buildings are in a plain robust style and the detailing is good.</p>	OS
11		B	<p>Basically pre-1760, formerly the Roden Inn: a long, low and unassuming two-storey house of character, cement-rendered. Segment fanlight over garden-type door, canted two-storey bow further to right, its windows divided vertically by single astragals. The Welch photograph shows the house before the gable was removed.</p>	Scale
12			<p>To the west is a former school, 1823: single-storey rough-cast, modern Georgian-type glazing: the porch formerly had doors for boys and girls; the boys' classroom is behind, pretty Chippendale-style glazing. Lewis refers to a school, for boys, 1826: one of the row of houses on the Dispensary Hill, this was later an embroidery school.</p>	Lewis
13		B	<p>At west end of the village is a long low six-bay rough-cast cottage, early-19th century, all the windows diamond-paned, and</p>	
14		B	<p>a three-bay two-storey cottage, gabled roof, all windows quartered, those upstairs being set in gables all with decorative barge-boarding.</p>	
15	BRYANSFORD COTTAGE	B	<p>On road to Burrenreagh, a three-bay two-storey stuccoed mid-Victorian comfortable-looking house, upper windows in projecting gables, gabled roof. Loggia on south side, gabled projecting porch in centre. The windows are mullioned and transomed. A house existed here in 1835 and had assumed its present shape by 1859.</p> <p>Beside the saw mill, a short distance west of the Bryansford gate on the opposite side of the road, was a</p>	OS



a

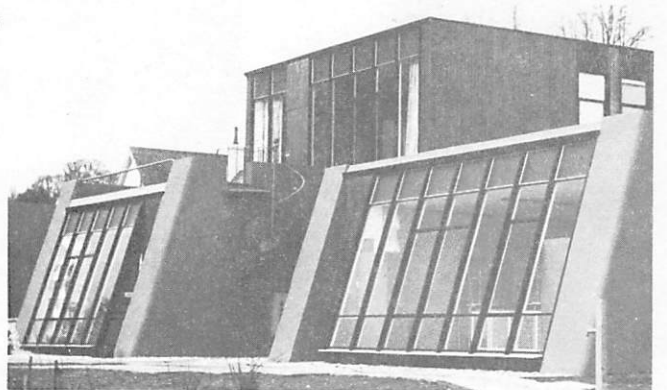
Bryansford and neighbourhood

*a, c and f Cottages (Nos. 4, 6 and 14).
b and e The Nest, Field Centre (No. 10).
d House at Clonachullion (No. 41).*

d



e



b

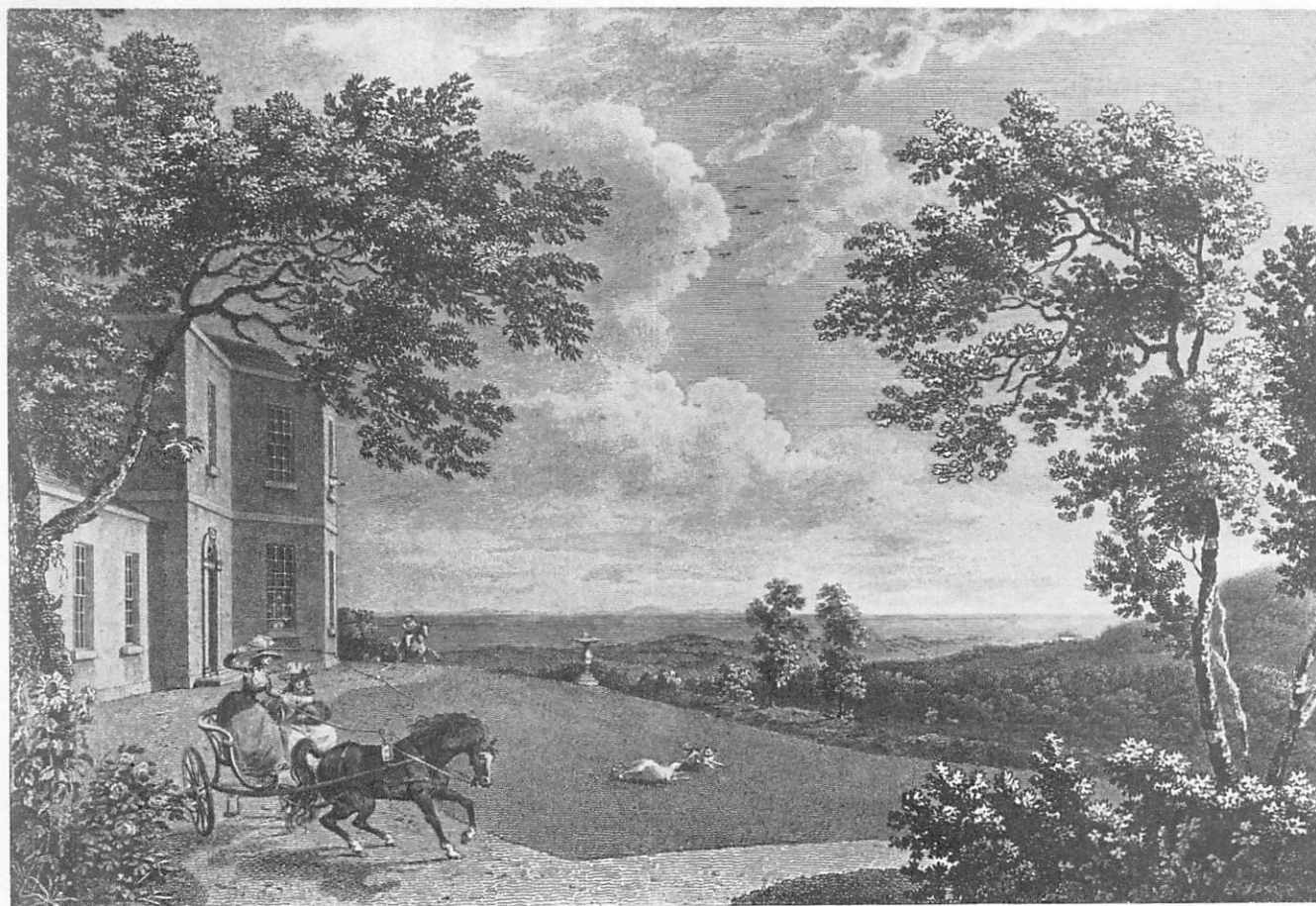
c



f



No.	Building	Class	Date, Type, Architect, etc.	References
15	(Continued)		<p>little Gothick 18th century lodge, known in the early-19th century as the Pound: this lodge seems likely to have been contemporary with the Bryansford gate. A second lodge was planned for a little nearer Bryansford on the same side of the road, but apparently progressed no further than the designing of the entrance gates. In recent years the lodge which was built has been extensively rebuilt, the pointed windows have disappeared as also have the pinnacles at the corners of the roof, and the smooth plaster replaced by pink pebble-dash: the pointed central stone doorcase remains.</p> <p>On either side of the road between Bryansford and the Lord Limerick's follies, beyond the saw mill, are two cottages:</p>	
16			<p>the first, close to the road on the south side, is single-storey, low-built and unpretentious but with a pleasant Victorian Regency feel;</p>	
17			<p>the second is single-storey but with windows in the upstairs gables, wide eaves, cluster of four tall end-on chimney stacks.</p>	



TOLLYMORE PARK

'Entering the grand gate we proceeded by a row of excellent offices ... The lofty mountains of Mourne, with Sliebgh-Donard in the rear of this grand group, and an extensive green mountain, richly planted, that skirts the lawn, bear full upon your view ... In your descent from this gate to the lawn, you not only pass by the spire and offices attached to the house, but also a small pleasure garden; and after moving 20 or 30 paces towards the lawn, a landscape inconceivably grand presents itself. - In your approach through the gate, you are entertained with a grand mountain view through a defile but here, to the majesty of the Mourne mountains, which overhang the landscape in front, and the planted mountain of more modest altitude that bounds the lawn ... are added, the variegated beauties of an open country, and the entire rich and picturesque group of features that characterize the home view. - Among the former may be included, as of prime importance to the general scene, the Irish channel on the left hand, with Felix Magenis's famous castle on the sea shore. - Among the latter, the woody hills and glens of the demesne, extending to the right in front of the lawn, the interesting cottage on the declivity of the planted mountain; and on the lawn itself a beautiful monument, erected to the memory of the Hon. James Jocelyn R.N., (second son of the late Earl of Roden). Tullymore Park is reputed to contain 1,200 Irish acres; and, we may truly say, that such a combination of wood with water; of lofty mountains with lowly vallies, and of all which is necessary to fill the vastness of the imagination with an impression of the grandeur and beauty of a perfect scene, we have seldom witnessed in our travels through this country' (Atkinson).

Inexplicably omitted altogether from the Archaeological Survey, apart from two archaeological references, Tollymore Park is arguably the finest 18th century demesne in the north of Ireland, its estate and garden buildings and structures both in quantity and quality rivalled only by those at Hillsborough and Downhill, its picturesque qualities rivalled by neither.

Tollymore was inherited by Ellen, daughter of Bryan McHugh McAghorley Magennis and wife of William Hamilton. She conveyed it to her son James Hamilton, 'of Tollymore', whose widow also purchased the estate of Dundalk for their son James, who married Lady Harriet Bentinck in 1728, having been created Viscount Limerick in 1719. He became 1st Earl of Clanbrassill of the second creation in 1756 and died in 1758: as he was known for much of his life as Lord Limerick it is as Lord Limerick that he will be referred to here. His son, the 2nd Lord Clanbrassill, here called Lord Clanbrassill, an original member of the Royal Irish Academy and one of the original Knights of the Order of St. Patrick, died in 1798, when the estate passed to his sister, the Countess of Roden. It remained in the Roden family until sold to the Ministry of Agriculture in two portions in 1930 and 1941.

Lord Clanbrassill's wife was Grace Foley, daughter of a cousin of Mrs. Delany. In 1775, while staying with the Duchess of Portland at Bulstrode in Buckinghamshire, Mrs. Delany wrote of Lord Clanbrassill: 'I like him mightily; he is good humour'd, easy, well-bred, and deep in search of botany, which has afforded an ample field for conversation ...' What a pity that when she was in Ireland in the 1740s and 50s, staying at Mount Panther on one of her visits to the north, she did not come on the few miles beyond Castlewellingan to Tollymore. Had there at that time been a connection with the family of a man whom Mrs. Delany found so congenial, we could have read the detailed impressions and perceptive comments she sent to her sister. With her husband and Dean Swift, Mrs. Delany was herself responsible in large measure for introducing to Ireland the new natural style of gardening first advocated in England some twenty years earlier by Pope and William Kent. At Dundalk and Tollymore, like Lord Orrery at Caledon, Lord Limerick was another amongst the earliest of Irish landowners to see his landscapes in natural terms.

To Harris's description in 1740 of Lord Limerick's 'two deer-parks, finely wooded, watered, and cut into Ridings or Vistos' the Post-Chaise Companion added that the deer parks were remarkable for their excellent venison. Almost at the same time Thomas Milton described the house as standing 'in the Park, and though not lofty in itself, commands a fine Prospect, from its elevated Situation. It is extensive having Four Fronts, (of one Hundred and Thirty Feet each), enclosing a square Area; each part is different from the rest'. And judging by the glimpse of the south front in his engraving, with its canted bow and restrained crisp detailing, the house was then a singularly elegant and sophisticated one.

In 1787 the Rev. Daniel Augustus Beaufort arrived at Bryansford, in country 'partly wild & partly cultivated', and passed through 'a new handsome Gothick gateway' into Tullymore Park. Lord Clanbrassill showed him 'all the beauties of the park which were within reach of a two hours walk'. Beaufort made a rough sketch plan of the house, which shows a drawing room with canted bow in the two-storey section in the centre of the south front, a flight of steps to an entrance in the centre of the east side and an oval drawing room in the centre of the west side: bed-chambers appear to be interspersed with living rooms. The house, 'of which only the centre is two stories high', was 'built round a large Court, & contains some very fine rooms, but too many long cold passages, in the windows of which are a great many designs of painted Glass, mostly Flemish' - eight roundels of Flemish glass, similar to those in Bryansford church and at Dundalk, were still in the corridor windows when the house was demolished. The floors in the house were 'all tiled or stuccoed a l'Italienne. The prospect from the great Rooms both above & below is very grand, the Mt. in front, & a side view of the Sea'.

It is possible that the house was built, as a hunting lodge, in the late 1720s. But a date as early as this seems unlikely. Pococke, in his Tour in Ireland in 1752, after visiting Lord Limerick's estate at Dundalk, where he saw amongst other things 'an artificial serpentine river, a Chinese bridge, a thatch'd open house supported by bodies of fir trees', went on to Lord Limerick's other estate at Tollymore, where above and on the north side of the river Lord Limerick had 'begun to build a pretty lodge, two rooms of which are finished, designing to spend the Summer months here'. This seems strong evidence for a date at the beginning of the 1750s. James Kennedy however still shows only a deer park on his map of County Down of 1755, while on his later map of 1767 he also shows a house. Until after 1760 the house consisted only of the south side of what subsequently became the courtyard, a three-bay single-storey wing on either side of a projecting five-bay two-storey centre block without a parapet, its three centre bays in a canted bow, a round-headed simple early-Georgian doorcase in the left-hand bay of the two-storey centre section: this is the side of the house seen in Milton's engraving.

By 1777 the three remaining sides of the courtyard had been built, and by the time early-Victorian photographs were taken, the whole of the house was of two storeys, ashlar granite, the east and west fronts being of nine bays, each with the centre three slightly projecting and surmounted by a pediment. The main entrance was in the centre of the east front under a single-storey four-column portico above a flight of steps of different design from those shown by Beaufort. The doorway to the left of the canted bow on the south front and the corresponding window to the right had also by the time of photography become round-headed windows set in Soane-like blind arches with attached Doric columns (Soane was probably consulted by Lord Roden early in the 19th century about Hyde Hall in Hertfordshire). But the former doorway still retained its radiating fanlight. The house had brick chimneys with tall early-Victorian pots.

Still described in 1844 as a 'plain though commodious building', and in 1846 as a 'low but extensive pile of two stories with three fronts, having the appearance of a superb and elegant cottage rather than of a lordly mansion', the house was further enlarged sometime before 1859 and demolished by the Ministry of Agriculture in 1952. The Welch photograph shows it after its mid-19th century, and final, aggrandisement. The house stood on the site of the present car park.

The architect of the original house at Tollymore is not positively known, but seems likely to have been either Thomas Wright under the direction of Lord Limerick, or Lord Limerick assisted by Thomas Wright. Mrs. Eileen Harris (Country Life, August 26 and September 2 & 9, 1971) has thrown much new light on Thomas Wright of Durham (1711-86), a mathematician and astronomer who also worked for many years for William Kent and was as an amateur an exponent of the rococo style in buildings, landscape architecture and gardening in the British Isles. Previously known in architectural matters almost solely for his involvement with Nuthall Temple in Nottinghamshire, Wright is now believed to have been the architect of several houses and buildings and some fourteen at least garden works. Lord Limerick, a Privy Counsellor of Ireland and an antiquarian and amateur architect himself, was Wright's principal Irish patron, and Wright's Louthiana of 1748, an introduction to the antiquities of County Louth, was dedicated to him. Lady Limerick's father William Bentinck, 1st Earl of Portland, was another patron of Wright, as also were the Duke and Duchess of Kent. Lady Limerick was a sister of the Duchess of Kent. The link between Wright and Lord Limerick is probably to be found here.

It seems almost certain, as Mrs. Harris suggests, that the lodge being built at Tollymore in 1752, together with the buildings and serpentine river at Dundalk mentioned by Pococke, the 'thatch'd open place' referred to later and a number of other small gothick buildings at Tollymore, were all by Wright. While in Ireland between August 1746 and June 1747, principally as the guest of Lord Limerick at Dundalk but also making tours north to Donegal and Antrim and south and west to Limerick and Cork, Wright stayed with Lord Limerick at 'Tullymoor park' for eight days in September 1746. There can at any rate be little doubt that a design by Wright was used for the Barbican Gate, as it is remarkably similar to a drawing by him for a gothick entrance to Wallington, Northumberland. And, while the similarities between the Menagerie at Horton House, Northamptonshire and the front of Tollymore as shown by Thomas Milton are not immediately striking, yet there is a certain basic correspondence in the disposition of the masses and the stepping-up in the centre with a canted bow, in itself an uncommon feature at such an early date, to allow of Wright's name at least being mentioned in the same breath as Tollymore. And in any case the appearance of the house at Tollymore was changed when it was later enlarged, sometime between 1760 and 1777. Mr. John Cornforth, who confidently ascribes the Horton Menagerie to Wright, puts its date as probably the late 1740s, 'in its way ... one of the most remarkable Palladian-Rococo buildings in England'.

Pococke also saw at Tollymore 'a thatch'd open place to dine in' built by Lord Limerick on the other side of the river, 'very Romantick' and 'with a stove near to prepare the Entertainment'. This seems to have been by Wright, whose designs were probably also used for or influenced the Clanbrassill Barn and its gateway; Horn Bridge; the Hermitage; the Lord Limerick's Follies; and possibly Foley's Bridge. The Cascade may well also have been his work: he was responsible for forming cataracts at Raby Castle near Durham and a number of other river works.

Turning to the demesne, 'one of the most magnificently picturesque within the British dominions' (Gazetteer), this received high praise from all visiting tour-writers from Pococke on, 'a fine sequestered seat ... surrounded by most extensive plantations of his Lordship's own planting' (1786).

Below the house the Shimna, 'having wearied itself in its gambols among the white granite rocks of the highlands, glides softly here through the bright green meadows, and the finely wooded park, amid groves and clumps of trees'. Beaufort described it more rationally: 'This house is situated on a rising Ground north of a river which washes the feet of the great Mt. which is planted with immense numbers of Larch & beech, & a great deal of it improved - The river runs in a deep dell over a very wild rocky bed, beautifully shaded in many places ... There are three handsome bridges over it, some of them adorned as well as all the gates, with gothick pinnacles - And all the buildings hereabouts, & at Lord Moira's are ornamented with stones found on the coast here, perfectly rounded some ovals, some Globes ...'.

Dubourdieu tells us that Lord Clanbrassill planted a vast number of larches 'as nurses for his oaks, pruning them to prevent their hurting, by the quickness of their growth, what they were intended to protect'. In all, Lord Clanbrassill planted three hundred acres, 'from thirty to sixty thousand trees annually, with which he completely covered one of the lower mountains, close to which his most uncommon improvement is situated, in which every variety of wood, water, mountain, combine with frequent views of the sea, to form a succession of the most romantic scenery'. Lord Clanbrassill himself noted that in the '12 years planting at Tollymore Park ending Spring 1789' he had planted 337,318 trees, of which 25,478 were larch.

All the older buildings at Tollymore manage to combine a good no-nonsense robust northern Irish vernacular with the sophisticated early Gothick picturesque of the mid-18th century. The perfect restraint with which buildings and structures are adorned with 'bap'-like stones (for the benefit of non-Ulster readers a 'bap' is a kind of near-spherical loaf or bun), remarked on by Beaufort, gives them a charming homogeneous personality. Indeed, Tollymore has all the freshness, vigour, conviction, which an English garden or park at one of the minor courts of Europe so often lacks.

Since its acquisition by the Ministry of Agriculture and opening to the public as Northern Ireland's first forest park the demesne has been adapted to accommodate campers and caravans. The present campsite east of the Clanbrassill Barn and exit drive, in the trees with caravans beyond, is acceptable so long as no permanent structures are erected: the mind's eye is just able to eliminate from what it sees objects which appear to be merely set on the grass, and so leave the parkland as it should be. Permanent structures should on no account be allowed to encroach anywhere into the visible landscape nor should the camping area itself be allowed to expand further. Washroom and other necessary facilities should continue to be accommodated in the existing stone buildings on the east side of the former walled garden, and not in any further new washroom buildings, of however harmonious materials, similar to that nearing completion under one of the stands of beeches. Concrete kerbs, wide tarmac driveways and the sweeping away of various features and small buildings, such as an octagonal wooden summerhouse (just possibly but on the whole unlikely to be Wright's 'thatch'd open place') near Horn bridge, have already given an unfortunately municipal air. The manner in which the stream serpentine down the little valley above and below Horn bridge has been cleaned up, as though with a bulldozer, and culverted, is to be deplored and should on no account be followed elsewhere.

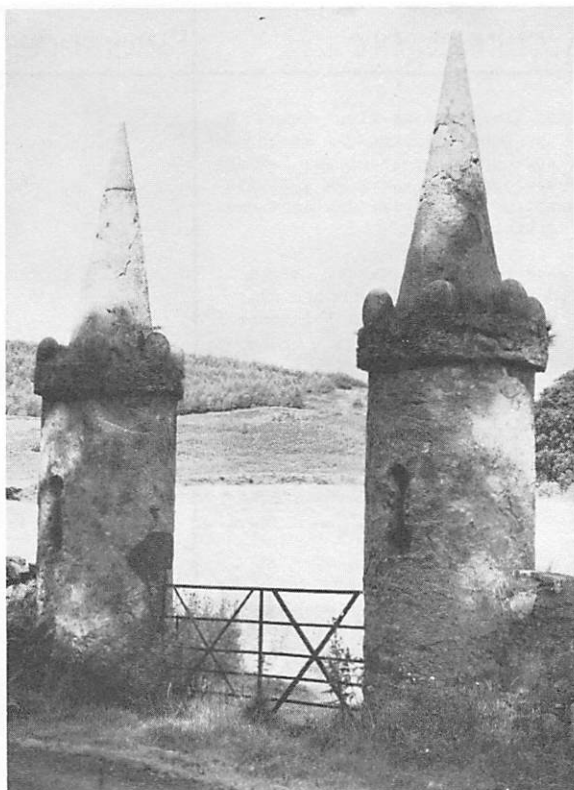
While not wishing to be unduly critical of the way in which Tollymore has been handled since its acquisition by the Ministry of Agriculture, one cannot but note with a certain degree of satisfaction that some lessons seem to have been learnt there, and that in adapting more recently-acquired estates to both forestry and public use, greater attention has been paid to pre-existing amenities. Hardwood woodlands have not been so ruthlessly cleared and afforested in commercial softwoods, open parkland has not been so extensively obliterated in regiments of conifers planted in rows at right-angles to the contours. Were Tollymore to be acquired for the public now, it is reasonable to assume that parkland would still be allowed to serpentine in and out between the hanging woods and Lord Clanbrassill's arboretum and the trees immediately above the Shimna river for most of its course through the demesne.

References: Harris; Delany; Lewis; Milton; Georgian Society; Post Chaise; Young; OS; Picturesque Handbook; Ireland Exhibited.



Tollymore Park in the late 1880's, photographed by R. J. Welch

No.	Building	Class	Date, Type, Architect, etc.	References
18	BRYANSFORD GATE	A	<p>'A handsome gateway in the ancient Gothic style', dated 1786; granite blocks, finely cut. In the centre is a tall delicate pointed arch (the height also enabled the gate to be seen over the brow of the hill from the lawn close to the house), supported by 'cusped' flying buttresses with granite balls on outer faces. Square-section sculptural sides pierced by pointed-headed archways, iron gates. All corners are topped by single-piece crocketed pinnacles with, between them, capped castellated parapet. In the spandrels above the centre arch are three rounded cone-shaped stones radiating from a centre 'bap' stone. In a cooler, less spontaneous style than most of the other structures at Tollymore.</p> <p>Outside the gateway are nice quarter-circle sweeps of large 'bap' stones. Inside, behind the tall curtain walls are remains of a tiny gate-keeper's room with Gothick casement window, where the visitors signed their names: formerly approached through pointed-arched door in curtain wall.</p> <p>On the western side is a more substantial stuccoed cottage, hipped roof, pointed-headed window, Georgian-glazed. Mid-19th century.</p> <p>Yew, evergreen oak, Spanish chestnut, cedar, beech, line the driveway leading from the Bryansford Gate. The large walled garden to the west is in course of conversion to a car park, around it various estate workers' cottages and general farm buildings, including the -</p>	
19	CLANBRASSILL BARN	A	<p>Pre-1760 and probably put up very shortly before that date, in the late 1750s, very possibly based on designs of Thomas Wright. The fact that the building is called 'Clanbrassill' barn would seem to confirm a date soon after the title was conferred in 1756. The spire is dated 1789. A simple country-church-like two-storey structure of rubble stone with small stones in the mortar joints, granite dressings, shallow-pitched gabled roof. A very handsome building. West end is plain save for a diamond shape in granite ashlar with quatrefoil Georgian-glazed window. Small bellcot-like structure on top of gable, slender pinnacles at gutter level. North side is functional, central pointed-arched carriage arch through to other side, random pointed-arched doors and ventilators on both floors, pair of loopholes left of archway. South side has all-but symmetrical layout: in centre on either side of the archway are rectangular Georgian-glazed windows on ground floor with pointed-arched ventilators above. At left and right ends, Georgian-glazed window with doorway on either side with similar ventilator over each doorway, the doors with pointed-arched fanlights over granite lintels. East end has diamond windows similar to the west end: above, a short square base with three bands of granite string-course supports an octagonal tower/belfry with pointed-headed opening on each side, some louvred some blind, then a cornice with a pinnacle above each corner and a slender octagonal ashlar granite needle spire in the centre, a weathercock above. On south face of belfry, facing the house, is a sun-dial with above it a clock and bell dated 1785. In upper band on tower, similar groupings of four smooth lozenge-shaped boulders round a central 'bap' stone, half-sphere boulders on each corner above. Lord Clanbrassill's notebook, containing the measurements of the spire as completed in 1789, with gilt ball and weathercock, survives.</p> <p>Robert Adam designed a tower for the Earl of Clanbrassill, to incorporate a clock and a peal of bells, but this was not built.</p> <p>To left of the barn, a very handsome small</p>	
20	GATEWAY	A	<p>Of similar stone, side piers with pointed-headed panels, surmounted by hexagonal similarly-panelled pinnacles, the tops being of a beautiful Runnymede-lodges Lutyens shape, stone acorns on top. Between is a pointed-headed</p>	



a



d

Thomas Wright at Tollymore

a and e Lord Limerick's follies (No. 39, b and a).

b Foley's bridge (No. 32).

c Clanbrassil Barn (No. 19).

d Horn Bridge (No. 21).

f Clanbrassil Barn and archway (Nos. 19 and 20).



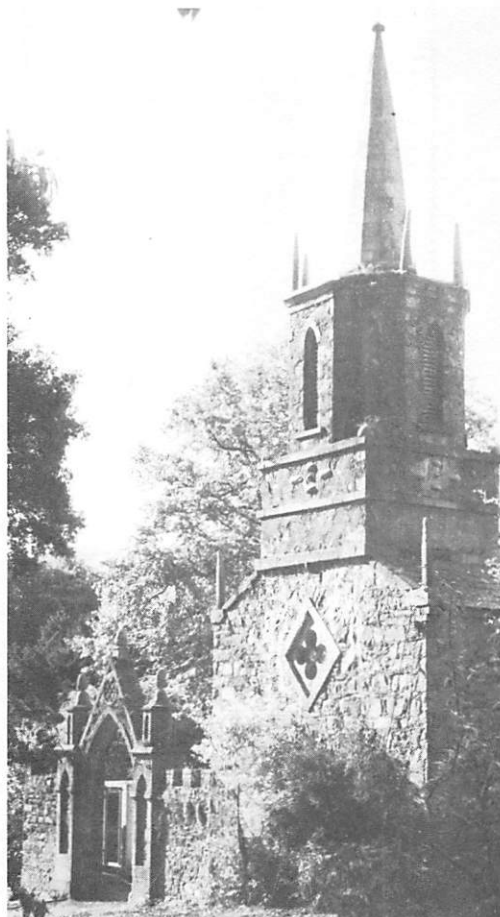
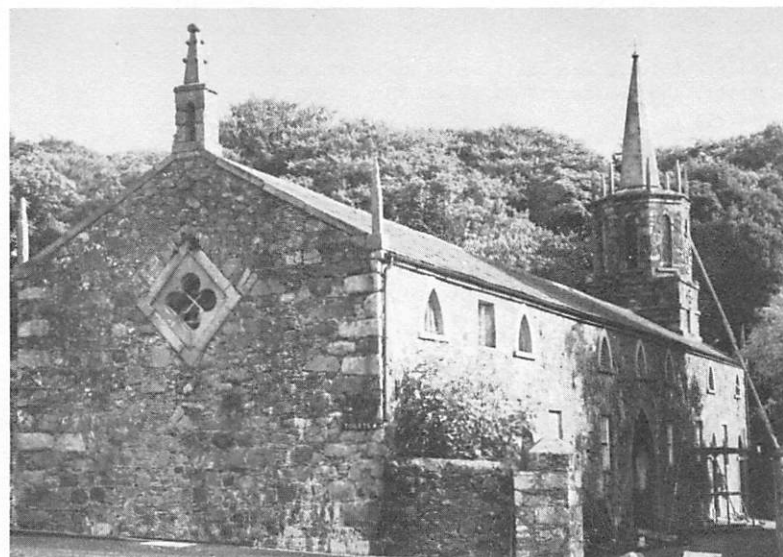
e



b

f

c



No.	Building	Class	Date, Type, Architect, etc.	References
20	GATEWAY (Continued)		<p>archway, its straight outer sides having stone 'baps' on their upper surfaces, in the centre a circular stone carved in lozenge shapes surmounted by an acorn. Perhaps contemporary with the Bryansford gate, perhaps a little earlier and perhaps also influenced by designs of Thomas Wright. A delicious structure.</p> <p>Remains of an avenue of yews to left of walled garden led from back gate just to west of the Bryansford Gate through the Clanbrassill Barn to the back of the house.</p>	
21	HORN BRIDGE	A	<p>A handsome small bridge of rendered rubble, mid-18th century and almost certainly after a design of Thomas Wright. A central pointed arch with a blind quatrefoil on either side, surmounted by a slightly oversailing castellated parapet. Bowed or drum ends with quarter-circle granite-capped sweep walls ending in square terminals surmounted by double-rugby-ball-sized granite lozenges.</p>	
22			<p>The recently-constructed municipal stonework of low gardening quality on either side of the stream above and below Horn Bridge and the nearby old plain stone garden bridges is to be deplored. The stream has been over-cleaned up and is now little more than an open culvert. Much skilful luxuriant planting, and not merely occasional rhododendrons and far too many new spruces dotted about, is now required to redeem this little valley and make it again worthy of its architectural accessories.</p>	
23			<p>Two footstick bridges: perfectly acceptable modern wooden footbridges each supported on a simple rubble stone pyramidal or oval-shaped stanchion standing on a well-worn rocky ledge in the rapids. Also various sets of simple modern concrete stepping stones on small weirs.</p>	
24	HERMITAGE	A	<p>Constructed by Lord Clanbrassill in the 1770s as a memorial to his friend the Marquis of Monthermer who died in 1770, and possibly after designs of Thomas Wright. Some 15 feet above a pool deep in the valley of the Shimna, laurels, oak, birch, beech covering all the sky: somewhat dark and over-well-footworn. The back wall is the rock face, the remaining walls are of invisibly-mortared sharply-projecting tufa type of rocks: pointed-headed entrance at either end, two similar pointed-headed openings over the river with simple granite-slab balustrade rail. Stone slab seat along back wall with, above, a stone inset in which a circular laurel wreath has been carved and in which there was formerly a simple memorial plaque. A solitary contemplative place, the rapids and cascades upstream always in the background. Atkinson was aware of this when he wrote: 'In this homely hermitage (the meditations of whose inhabitant are rendered solemn by the murmuring of the river) a stone bench, the full length of the enclosure, has been arranged for his couch or resting place. - The planted hill, which forms the opposite bank of the river, confines the hermit's attention to the romantic scenery of his cell, and shuts out every foreign object ... '.</p> <p>West of the Hermitage are small areas of parkland close to the river, the conifers kept reasonably at bay.</p>	
25	PARNELL'S BRIDGE	A	<p>A handsome rubble-built single-span bridge, said to have been named after Sir John Parnell (1744-1801).</p>	
26	MARIA'S BRIDGE	A	<p>Another similar handsome single-span bridge, named after the wife of the 3rd Earl of Roden, whom he married in 1813.</p>	
27	KING'S GRAVE	A	<p>A round cairn, a burial monument probably dating from between 1500 and 1000 B.C., in a larch plantation above a steep scarp over the river, the Clanwilliam bank. The depression in the top resulted from excavations in 1905. Unusual back-of-the-mountain view southwards.</p> <p>At the Drinns, old pines beech and many-branched larch, is a stone 'To the Mountain Top 1826'.</p>	Arch. Survey Chart

No.	Building	Class	Date, Type, Architect, etc.	References
28	WHITE FORT	A	Remains of a large circular stone-walled enclosure, the site of an early farmstead of about 500-1000 A.D.: the site of the entrance is indicated by a gap on the uphill side on the south-east. On an afforested north-facing slope.	
29	CASCADE	A	On the Spinkwee river, stone steps leading down to a viewing gallery. A carefully- and well-improved picturesque demesne feature, the water channelled to rush down a narrow cleft in the rock to a small calmer pool below. A very beautiful stretch of river, possibly improved by Thomas Wright.	
30	ALTAVADY BRIDGE	A	Another, rather taller, single-span rubble bridge: later-18th century. Nearby is Hore's Bridge, similar, of 1824.	
31	OLD BRIDGE	A	Date stones 'JH 1726' and 'Repaired 1822'. Very handsome wide single-span rubble-built bridge over a beautifully rocky stretch of river under old oak, beech, Spanish chestnut; there is parkland on south side of the river also, with fine old trees, though now swamped in firs. In 1752 Pococke wrote of the 'rivlet which runs in a deep rocky bed covered with trees, and affords a most Romantick prospect' and of the bridge over it, 'where the rocky cliffs on each side may be twenty feet deep, and so covered with trees that you can hardly see the water at the bottom in some places'.	Harris
32	FOLEY'S BRIDGE	A	Inscribed stones 'Ht. Foley' and '1787', both in beautifully incised lettering: Lord Clanbrassill married Grace Foley in 1774. This is the prettiest of the single-span bridges over the river. Rubble stone, a beautiful semi-circular arch which, as the bridge is only of footbridge width, seems to spring up much more than do the others, beach-ball-sized 'bap' stones inset around the arch, their upper surfaces catching the light and thereby adding to the feeling of sprightliness. Again, possibly to designs of Thomas Wright. Nearby are remains of a stone seat back, a coronet surmounting an 'R' and 'River Drive 1868'. Between the Old Bridge and Ivy Bridge is the River Drive on the north bank of the river, fine old beeches and other trees in open hardwood woodlands. The River Drive Rock carries the inscription: 'Stop look around and praise the name of Him who made it all', referring to John 1:3. The inscription is said to have been carved on the instructions of the 3rd Earl of Roden (1788-1870). On the back of the Stone Chair are carved the lines: 'Here, in full light, the russet plains extend, There, wrapped in clouds, the bluish hills ascend, Even the wild heath displays her purple dyes And, 'midst the desert, fruitful fields arise'. Near the Old Bridge is a further early-18th century inscribed stone, the description now difficult to decipher.	
33	IVY BRIDGE	A	Date stones '1780' and 'C' surmounted by a coronet. Rubble stone, single-span, but the arch pointed rather than semi-circular. Wide-extending curving parapet wall, leading out to but separate from turrets which are square rendered blocks, each having a cornice with stone blocks above corners and in centre of each face and each with a chamfered rusticated ashlar pinnacle on top - this rustication gives the pinnacles a slightly brittle and insecure look. In each side of the turrets is a pointed-headed niche, in some cases extending to ground level for a man to shelter in. Although slightly different in style from the other buildings of the period at Tollymore, Ivy Bridge may well also be after designs of Thomas Wright - compare his designs for Codger's Fort at Wallington, Northumberland as illustrated by Mrs. Harris, where there are similar outlying square turrets with rusticated pinnacle tops.	

No.	Building	Class	Date, Type, Architect, etc.	References
34	BARBICAN GATE	A	<p>Post-1777, but with none of the brittle elegance discernible in the Bryansford Gate and such a feature of the Wyatt style: known as the Barbican Gate since before 1800. Of rubble stone lightly rendered, a circular turret either side of a pointed-arched central gateway. Pointed-headed footway through turret on one side, stair to upper level in other, granite string-course and granite-dressed trefoil above. In the spandrel either side of the central arch are granite-dressed quatrefoils/loopholes. On top of all, an oversailing battlemented parapet supported on a well-spaced blocking course. Plain wrought iron gates.</p> <p>The Barbican Gate is not marked on the Bernard Scale maps of 1760 and 1777. Like Horn Bridge, it is with little doubt after a design by Thomas Wright. The Gothick entrance at Wallington, which Mrs. Harris puts in the 1760s, has circular castellated turrets on either side of a central pointed-arched gateway, smaller pointed-arched doorways in the intervening screen walls surmounted by label-moulds, quatrefoils and loopholes, all very similar to the Barbican Gate and Horn Bridge, and also to details of the Clanbrassill Barn. Thomas Wright taught Lord Clanbrassill, then aged 16, mathematics and drawing at Dundalk during the winter of 1746-47. It may therefore be that the buildings linked with Wright's name which were put up after 1758 are to the designs not so much of Wright himself as of Lord Clanbrassill inspired by Wright while his pupil at Dundalk.</p> <p>The gate is approached from the road by the remains of an avenue of limes with fine beeches behind on the north side. Inside is an avenue of Himalayan cedars planted between 1835 and 1859 and a magnificent older-looking Spanish chestnut, but the effect is now not as it should be due to the dense forestry planting behind.</p>	OS
35	OBELISK	A	<p>On slightly rising ground, and very much of the right scale for the landscape when seen from the house: an object of elegance in the parkland, the Irish sea in glimpses beyond. Battered base with pediment-type top and acroteria, surmounted by obelisk, the whole in ashlar granite. Four inscribed slate tablets in the base: 'Erected by his father to the Hon. James Bligh Jocelyn R.N. who died 10th July 1812 aged 23'.</p>	
36	WHITE LODGE	B	<p>At gate on Hilltown road, a pleasant stone, wood and plaster Tudorish early-20th century lodge.</p>	
37	JACKIE'S COTTAGE		<p>A four-bay single-storey cottage, paired Georgian-glazed sash windows, bay 2 projecting under delicately-carved barge-board with door at side. Gabled roof. Early-Victorian.</p>	
38		B	<p>Almost opposite folly (a) below is a prettily-kept simple single-storey house, Georgian-glazed, decorated barge-boards on gable of projecting porch, small windows over door, beautiful topiary in garden in front.</p> <p>Opposite folly (c) is the entrance to the discreetly-sited modern two-storey wooden Tollymore Mountain Centre, erected a few years ago by the Central Council for Physical Recreation.</p>	
39	LORD LIMERICK'S FOLLIES	A	<p>On the Hilltown road. Although known as Lord Limerick's follies, Lord Limerick had succeeded his father as 2nd Lord Clanbrassill in 1758, and all seem to be post-1777. Almost certainly all are after or inspired by the designs of Thomas Wright.</p> <p>(a) Nearest to Bryansford, on the south side of the road, astride the demesne wall: of rubble stone, a square base with pointed-headed blind arch in front, string course at springing level. Main cornice above, round stones supporting it at each corner and in the middle. Above, a pyramid/pinnacle with a round 'bap' stone on each face at two levels, granite cap and ovoid granite acorn shape on top. On either side, joining the folly to the demesne</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
39	LORD LIMERICK'S FOLLIES (Continued)		wall, is a small flying buttress, (Wright seems to have been the architect of what Mrs. Harris calls a 'strange gothick buttressed folly' at Rushbrooke, Suffolk).	
(a)				
(b)		A	On the opposite side of the road, some 300 yards west of the above, is a pair of gateposts into a field, of rubble rendered: circular piers, each with conical spirelet in centre above, six or seven large rugby-ball-sized stones around it. Loophole at front of each circular pier.	Evans
(c)	A	The largest and most prominent folly of the three, on the same side as the field gates, some 200 yards west of them and raised a little above the road. Rubble stone, a circular base supporting a small hexagonal tower, whose sides have alternately blind pointed-headed arches and quatrefoil/loopholes. Slender conical spirelet in centre above, with diminishing courses of 'bap' stones round it: around the perimeter are carefully chosen stones standing on end, each with the inner one-third knocked-off to give an alert claw-like effect.		
40		B	At Ref. J306307 and nearby on the same road: several sturdy well-proportioned four-bay two-storey gabled houses, slightly-projecting non-gabled porch in bay 2, whitewashed. Mid-19th century.	
41		B	At Ref. J299300: handsomely-proportioned farmhouse of late-18th century appearance, three-bay two-storey, near-square windows of small size in relation to the wall-area.	
42	CLONACHULLION BRIDGE	A	A handsome rubble-stone single-arch hump-backed bridge over the Shimna.	



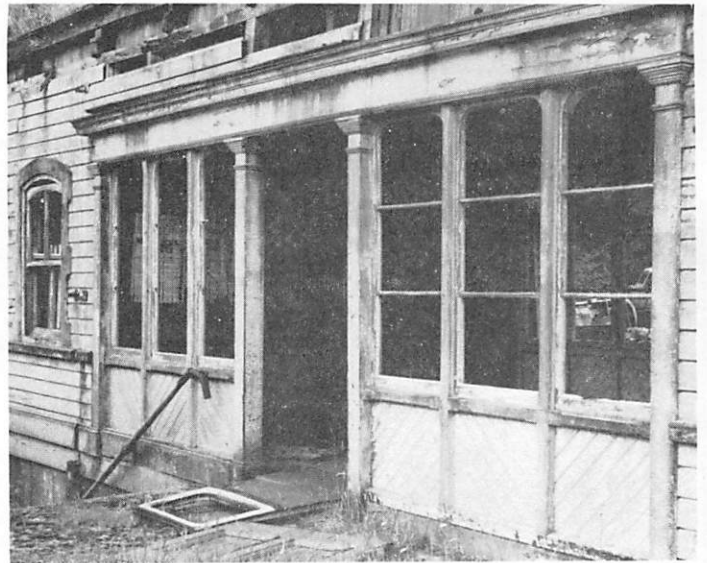
The Barbican Gate, Tollymore Park, after Thomas Wright; c.1780 (Bryansford No. 34)

No.	Building	Class	Date, Type, Architect, etc.	References
1	ROMAN CATHOLIC CHURCH OF ST. JOHN THE BAPTIST	A	<p style="text-align: center;">DRUMAROAD</p> <p>Stone inside indicates graveyard consecrated 1807: date-stone in tympanum of door at west end records the church was founded in 1839, and fully restored in 1935.</p> <p>Exterior: a plain stuccoed five-bay church with a campanile at the south-west corner. Plain pointed-headed windows, entrance porch in centre bay on north side, decorated ridge tiles. West end has a central door with a rusticated pointed doorcase, a statue of St. John the Baptist in a niche over. Freestanding campanile erected in Mary year 1954: in three stages, doorway on ground floor, circular window above and louvred pointed-headed opening at top: blind arcade under cornice above, stepped parapet and corner pinnacles on top. The campanile is built of rectangular blocks of stone-like concrete.</p> <p>Interior: a nice bright plain building with warm-coloured low pine bench-pews with trefoil-pierced backs and a nicely-shaped top rail. Pine ceiling. All plain and unpretentious. Stations of the Cross in Gothic pine frames. Plain stone arcaded altar rail, white marble top with column shafts in green and red marble alternately, handsome brass gates. Altar is of plain rectangular shapes with Sienna marble insets, pleasant; simple statues and flowers on either side; all set in a shallow Tudor arch. Beautifully kept churchyard, treated like a garden, yews and other shrubs and small trees at the end of nicely cut lawns and undulating grass: the old church hall is in one corner. A nice situation, commanding a wide view north-east to Irish sea, trees and the Seaforde demesne.</p> <p>Primary School and recently-erected suite of church halls and Presbytery west of the church, popped in the trees.</p> <p>At map Ref. J368427, a handsome disused group of mill buildings beside a meadow on the Moneycarragh river.</p>	
2				
3				
1	ROMAN CATHOLIC CHURCH OF ST. MARY OF THE ANGELS	A	<p style="text-align: center;">CLONVARAGHAN</p> <p>On a spur of land on a gentle hillside, standing above Ballywillwill demesne, the church is approached by rather a grandiose set of steps, wrought iron railings to road, the gates indeterminately neo-Celtic/neo-Georgian in design. In its prominent position the tower of the church is visible from south of Newcastle to Clough and beyond, and the church commands a correspondingly extensive prospect. The grounds however are in terraced rough grass, with very ugly concrete lamp standards beside the steps.</p> <p>Exterior: date stone and dedication 1937 in tympanum over door: Architect Thomas McLean. Much grander and more pretentious than Drumaroad, all built of roughly-dressed rectangular granite blocks with reconstituted granite ashlar dressings. In Irish Romanesque style. 'West' front, facing east over the landscape, with tower at right-hand side: Romanesque central doorway, paired attached columns under chevron etc mouldings in arch in shallow relief: large rose window above in gable end, a Celtic cross on top. Round-headed windows either side of tower, which has paired round-headed windows in single round-headed arch at 1½ floor level, above that a white marble statue of St. Mary on stone bracket, niche behind her and pinnacle-roofed canopy above. Two courses of round-headed openings above, five on lower, three on upper, Byzantine-shaped square-based cupola above, covered in green tiles and with a cross on orb on top. Sides are seven-bay each, similar tripartite round-headed windows in single arch, centre bay on south being the extruding lean-to-looking outside of the confessionals, three porthole windows; centre bay on north side is a projecting porch and entrance. Decorated ridge tile. Canted east end exterior of altar apse.</p> <p>Interior: in the porch, handsome alabaster statue of St. Patrick, nice bulging mitre, shamrocks springing up where</p>	



a

a Gate Lodge, Ballywillwill (Clonvaraghan No. 40).
b Annsborough National School (Annsborough No. 6).
c and e Ballywillwill (Clonvaraghan No. 2).
d Former station, Castlewellaan (Castlewellaan No. 5).



d

b



c



e



No.	Building	Class	Date, Type, Architect, etc.	References
2	BALLYWILLWILL HOUSE (Continued)	A	gutter. Hipped roof, small modern chimney stacks: there are the original substantial chimney stacks at the back of the house, granite blocks with tall Victorian pots. The south side has two tripartite windows on both floors, remains of shallow cornice under gutter. The north side has an off-centre doorway with a window above, and a window on the right-hand side on both floors: the doorway is an elaborate design, ashlar doorcase, Greek-key-glazed lintel, semi-circular fanlight radiating-glazed, set in deeply concave single-piece Ledoux-like semi-circular frame, not unlike that at Castlewellan Cottage. West of the present north side is a further range of buildings, windows (some tripartite) now bricked up, the walls of large granite blocks: the walls of the main body of the house are now pebble-dashed, and it looks as though they were originally of similar granite blocks. Segment-headed archway to stable yard behind, a pointed-arched bell-cote with weathervane. The immediate surroundings of the house are in course of being redesigned and tidied up.	
3	FARMYARD		Handsome farmyard buildings below Clonvaraghan church, rubble stone seven-bay two-storey, ground floor in shallow segment archways, upper floor bays 1, 4 and 7 are loft doors, bays 2, 3, 5 and 6 circular porthole windows, brick dressings. Shallow-pitched roof, hipped at one end. Not unlike a J. Lynn plan for the stabling at Donard Lodge, 1830 (PRONI D 1503/10/12).	
4	CLONVARAGHAN GATE LODGE Ballywillwill	B	Handsome little house of robust granite blocks, ashlar alternating quoins and centre door-surround. Three-bay, that in the centre projecting in a half-octagon canted bow, a door in the centre and a window on either side and in bays 1 and 3: all windows Georgian-glazed, four panes wide by five panes tall in tiny panes. Hipped roof, low central chimney stack with three tall end-on square pots. Unoccupied.	
5			At map Ref. J346395. Above Clonvaraghan wood, an unusual piece of station architecture, a small three-bay two-storey wide-eaved house, rubble stone with brick dressings. Windows Georgian-glazed, those on upper floor round-headed. No window in middle over doorway behind rather English little wooden trelliswork porch: mid-19th century. Abandoned.	
6		B	100 yards from above, at nice 18th century plain iron gate into the wood, with square cut-stone gate piers robust shallow-pyramid-tops, a little Regency gate lodge of coursed rubble with little stones between, three-bay with shallow hipped roof, single chimney in centre. Plain late Georgian-glazed windows in broad sash boxes either side of plain doorway.	
7	BRIDGE below Clonvaraghan Wood	B	Simple rubble-stone two-shallow-arched structure over the Clarkill river, looking upstream over some lovely water meadows with parkland trees under hanging woods, the meadows within the last two years drained and put to productive agricultural use. Disused railway bridge, also of rubble, close by, of about 1906.	
8	CLONVARAGHAN PRIMARY SCHOOL	B	Small handsome school, whitewashed roughcast walls, tall Georgian-glazed windows, gabled slated roof.	
9			Nearby, Ballywillwill Orange Hall has a particularly handsome date-stone, 1874, elegantly picked out in white and a beautiful rich blue.	
10			Across the road from the hall is an abandoned cottage of a type found throughout this part of County Down, single storey with slightly projecting doorway, attached to barn with loft over, a low-built two-stories.	

CASTLEWELLAN

'The attractions of the landscape multiply as you approach Castlewellan. - The spires of that splendid seat rise upon the view. - Its plantations enrich the scene; and the approximation of the latter with the Mourne mountains, becoming every moment more and more sensible as you approach Castlewellan, the feelings of the traveller in pursuit of the picturesque, are increasingly excited. - The spires alluded to are two in number; that which surmounts the market house of the village, and that which graces a singularly beautiful temple in the demesne ... The beauty, symmetry, and spacious appearance of this village, with its appropriate market house, spire and town clock ...; the attractive appearance and commercial character of two bleach yards in the valley, through which you pass in your approach to the village; and the richly planted hills which you must necessarily ascend in order to arrive there; combine, with the other works of nature and of art, to render this one of the most magnificent and beautiful scenes in the territory of Down' (Atkinson).

In 1751 Mrs. Delany informed her sister that Mr. Annesley was going to build a town. This town, Castlewellan, was laid out in the second half of the 18th century in what was known as the Old Town, now Upper Square, and a little later the New Town, Lower Square. In 1764 building of the village was in progress, including a market house.

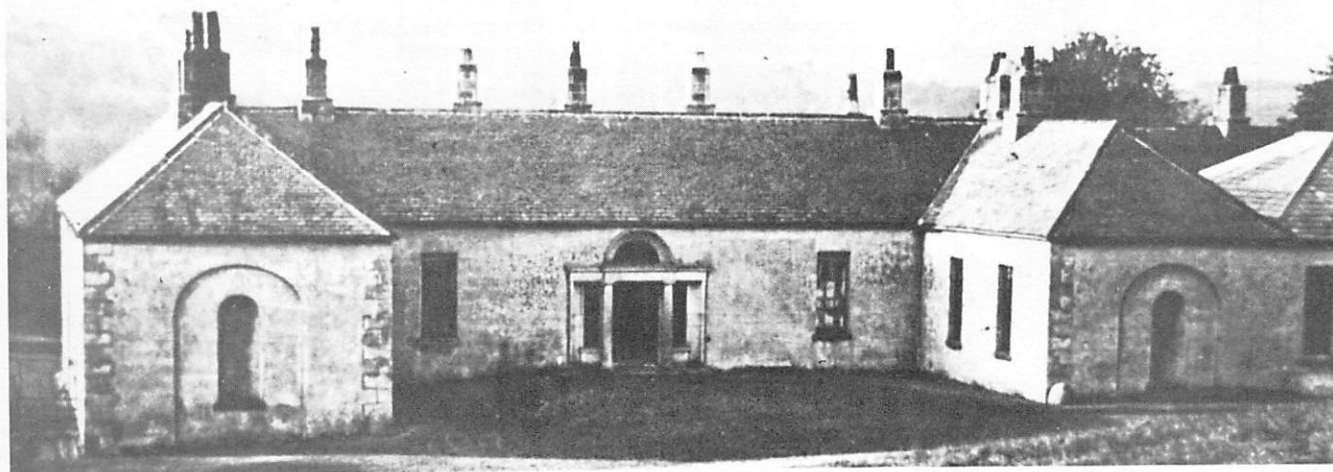
Castlewellan is set in a fine position on top of a hill. It is one of the small number of towns and villages in the north of Ireland which was from the beginning laid out to a predetermined plan. As a result, while the buildings are all low-set and, while pleasant, not architecturally distinguished in themselves, the town taken overall has a considerable charm and a great feeling of spaciousness, almost of exhilaration. It will be noticed that there is no crescent on the north side of Upper Square corresponding with that on the north side of Lower Square. It seems that the Annesley family did not wish to have to make their way to the gate into their demesne through the market stalls and general paraphernalia of the village.

The building occupying one of the most visually prominent situations in the town, apart from the two market houses and the public convenience in front of one of them, that on the eastern side of the short street leading to the Castle gates, has recently been demolished following bomb damage: it is of crucial importance that the building put up in replacement is of suitable appearance, roof line tying-in with those of the adjoining properties, and wall predominating over windows which are of a vertical as opposed to a horizontal emphasis. The motor show-room beside this bombed site was recently allowed to replace the whole ground floor with one plate glass window.

The tidying-up carried out in the two squares in the mid-1960s has now weathered and has proved to be visually quite acceptable. However, the southern side of Mill Hill, while in theory admirable as it preserves old cobbling and kerbing, in fact gives this approach to the town a decayed down-at-heel appearance which is unfortunate. And the similarly uncared-for look of the two market houses and the siting of a public convenience in front of the market house in Lower Square, directly facing the motorist entering the town on the Newcastle road, are to be deplored. A little trouble and attention to small matters of visual appearance here and there would accomplish much.

Despite the fact that when seen from Burrenreagh it is quite an extensive town, Castlewellan has managed to accommodate large numbers of post-war houses without being strangled by them, unlike many towns where every approach passes through seeming miles of suburbia: the junction between town and country is, as one so often in other places yearns for it to be, sharp and neat. It should be kept this way.

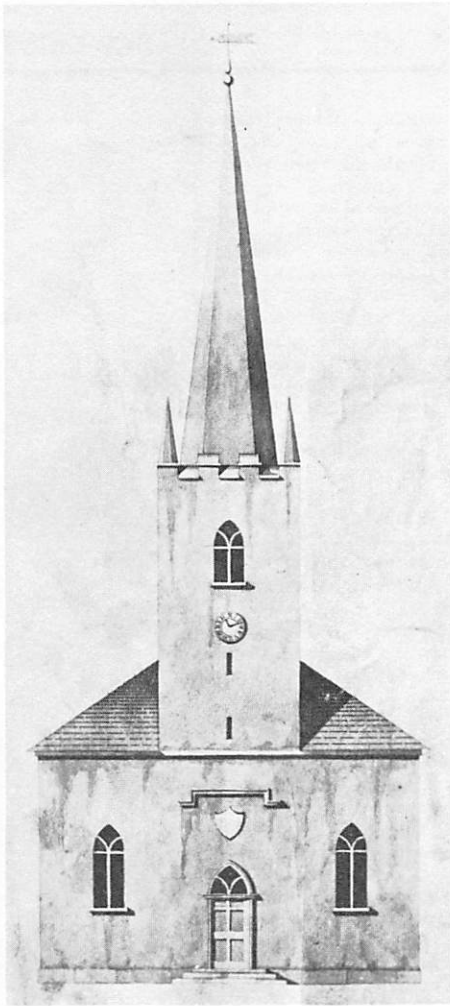
References: Delany; Arch. Survey; Camblin.



Castlewellan Cottage about 1856

No.	Building	Class	Date, Type, Architect, etc.	References
1	MILL HILL No. 37	B	Two-bay two-storey stuccoed house at the town end of the terrace going down the hill to Annsborough: tripartite Georgian-glazed windows on both floors, door in centre downstairs.	
2	Nos. 25 - 37		Apart from No. 37, an early-19th century stuccoed terrace stepping gradually down the hill.	
3	Nos. 9 - 19	B	Early-Victorian stuccoed terrace, segment-headed windows with edge-panel glazing. Paired porches projecting under common gables.	
4	STATION ROAD RAILWAY BRIDGE		Substantial slightly Egyptian-feeling piers to carry line over road, the iron span having been removed.	
5	Former STATION BUILDINGS		<p>Of about 1900-1906, when the line between Newcastle and Ballyronney was opened. A long low wooden structure, nine bays but windows not regularly spaced, single-storey with square yellow-brick chimney stacks punctuating the roof line. Segment-headed windows. Original yellow-brick subway under line, granite steps, to platform on opposite side with its wooden glazed-front waiting room. In centre of station building, the entrance hall/booking office/waiting room, glazed outer walls, centre door with three panels either side treated like a Victorian shop window between pilaster strips. Further waiting and other rooms lined with tongued and grooved pine.</p> <p>Three-bay goods shed, of wood, an overhanging awning either side.</p> <p>Three-bay single-storey station-master's house, gabled, with single window in gable over centre door: red brick with yellow brick dressings.</p>	
6	CORRYWOOD	B	<p>A substantial stuccoed house of late Regency/early Victorian appearance: in fact the present house, formerly known as Woodlawn, existed pre-1835 but was considerably enlarged to its present size between 1835 and 1859. Four-bay two-storey, right-hand bay projecting slightly and with a shallow bow. Low-pitched hipped roof. All windows tripartite with plate glass, low chimney stacks with tall pots. Two three-storey towers à la Osborne attached to each side elevation, with paired round-headed windows on first and second floors under low-pitched pyramidal roof.</p> <p>Facing north over the Annsborough valley in densely-planted grounds: the Annesley estate map of Newcastle 1815 shows the Corrywood area thickly planted.</p>	OS
7	GASWORKS	B	Plain single-storey rubble buildings with flat ashlar dressings like the Market House in Upper Square, one pediment-gable with circular lunette. Now in ruins. Built between 1835 and 1859.	OS
8	ST. PAUL'S (C of I) Kilmegan	A	<p>In 1840 the Annesleys began to think about building a church in Castlewellaan. As the parish church at Kilmegan was three miles away some benevolent individuals had been persuaded to subscribe £100 annually for a curate to perform divine service in the Market House twice each Sunday to crowded congregations. In July 1841 Thomas Duff was approached to see what his terms for building a church would be. In the Public Record Office is an elevation (D 1503/10/9) by ? Duff of a churchified market house, pointed-headed windows either side of a pointed-headed door, hood-mould and shield above door; square tower, clock and pointed-headed belfry opening, castellated parapet, corner pinnacles, needle octagonal spire. But Lord Kilmorey, the patron of the Kilmegan living, seems to have been opposed to the scheme and nothing happened for some years.</p> <p>The Rev. J.R. Moore, who lived at Castlewellaan Cottage, was a brother of the dowager Countess Annesley and general managing agent of the Castlewellaan and Newcastle estates following the death of the 3rd Earl in August 1836, wrote</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
8	ST. PAUL'S (C of I) (Continued)	A	<p>to Charles Lanyon on 12th July 1847 to ask him to prepare plans. Moore selected Dalkey church as a model for the intended one at Castlewellaan, but though he thought the exterior of Dalkey church to be perfect he also thought it had a heavy appearance - perhaps it was too wide, or too high for its length.</p> <p>Castlewellaan church was to seat 380 people and to allow good room for Lord Annesley's seat. The tower was to be strong enough to take a peal of bells if required, and the designs were to show a spire which could be added if and when funds were available. The Kilmeegan family vault was full and the design of the new church was to allow for one: Moore 'should be glad (as there must be much dead work about the building) to make one in one of the aisles'. Lanyon was recommended the next time he was in London 'to look at the pulpit in the church just inside of Temple Bar to the left-hand side as you leave the Strand'. Moore considered the cost of walls and roof should not exceed £1800. and asked for advice as to the best time for cutting down oak. As the available funds were small, the inside plastering, seats and woodwork were not to be estimated for: the available resources were to be spent on the exterior, to be done 'in the most substantial best finished manner that could be'. A lath and plaster Gothic ceiling was what was first considered appropriate, but was seemingly omitted on the grounds of cost. The window behind the Communion table was to be as large as possible, 'to allow of a handsome stained pattern of glass being put on'.</p> <p>'Mr. Lyn', Lanyon's partner W.H.Lynn, visited the site in March 1849, by which time the foundations had been dug and some stone had been cut, from Backaderry quarry and much darker than the Newcastle stone. By the middle of 1850 Moore was able to question Lanyon as to why there was no fireplace left in Lord Annesley's seat, and by November the west gable was almost finished. Cherry the builder required directions about the crosses: while Lanyon's plans had provided for identical crosses on east and west gables, many new churches in England, Moore observed, had crosses in varying shapes: as he said, 'I merely throw out the suggestion for your approval', but went on to say 'I think it would improve the appearance of the building very much if you put a cross of an oval shape (if correct) or of any other form on the gable next the road, the square pedestal will look bare and unfinished'. He added a postscript: 'As there is a feeling against crosses, if a circular one like a wheel could be put next the road, people who have hot heads and bad eyes might take it for a chimney'.</p> <p>Moore complained of the standard of carving of the details: 'two of the heads on the west window are finished but they are miserably poor; on going into Cherry's workshop I saw he had but one cast of a bad face to guide by: I brought him and one of his workmen to the cottage (Castlewellaan Cottage) to show them some heads ... if you have any models you could send or that you could give some fuller directions I think it would be very essential. At Armagh cathedral and most of the buildings I have seen every face is made to differ, the new ones now in the building, are as if they were cast and are very poor indeed, at least to my eyes'.</p> <p>The site of the church was carefully chosen, Moore telling Lanyon in one of his letters that the first time he was at Mr. Slack's (? at Newcastle) he wanted to meet him in Castlewellaan 'to fix on the spot for the church and we should also look at it from the Demesne'. Consecrated in 1853, the church is a very fine early-Victorian Gothic one, not too over-poweringly serious. The church marks probably the first occasion on which the young W.J.Lynn took a hand in the design of a church, as a partner of Lanyon.</p> <p>Exterior: of flat-blocked squared random granite rubble with ashlar dressings of a warmer colour: the design of the church makes it look bigger from the outside than it</p>	



a



c



d



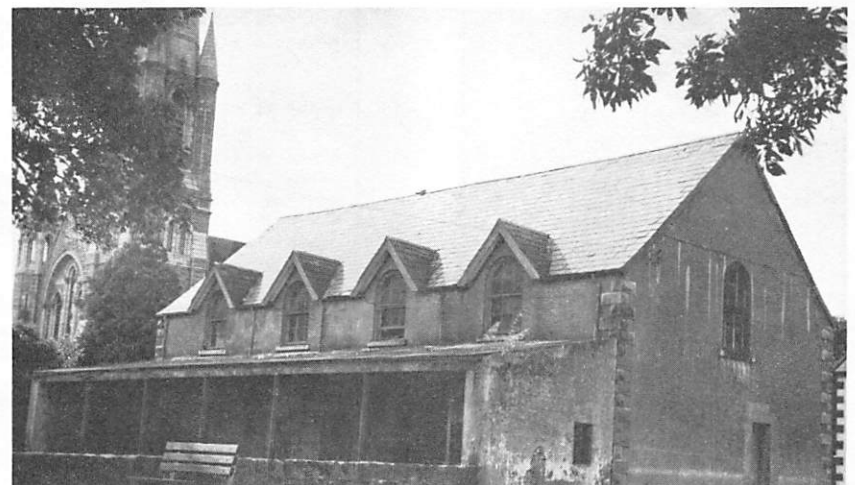
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e

Castlewellan

- a and d Market House, Upper Square and Duff's churchifying proposal (Nos. 8 and 23).
- b St. Malachy's church and Corn Market (Nos. 10 and 11).
- c Upper Square.
- e Shop front at 15 Upper Square (No. 21).
- f Corn Market (No. 10).

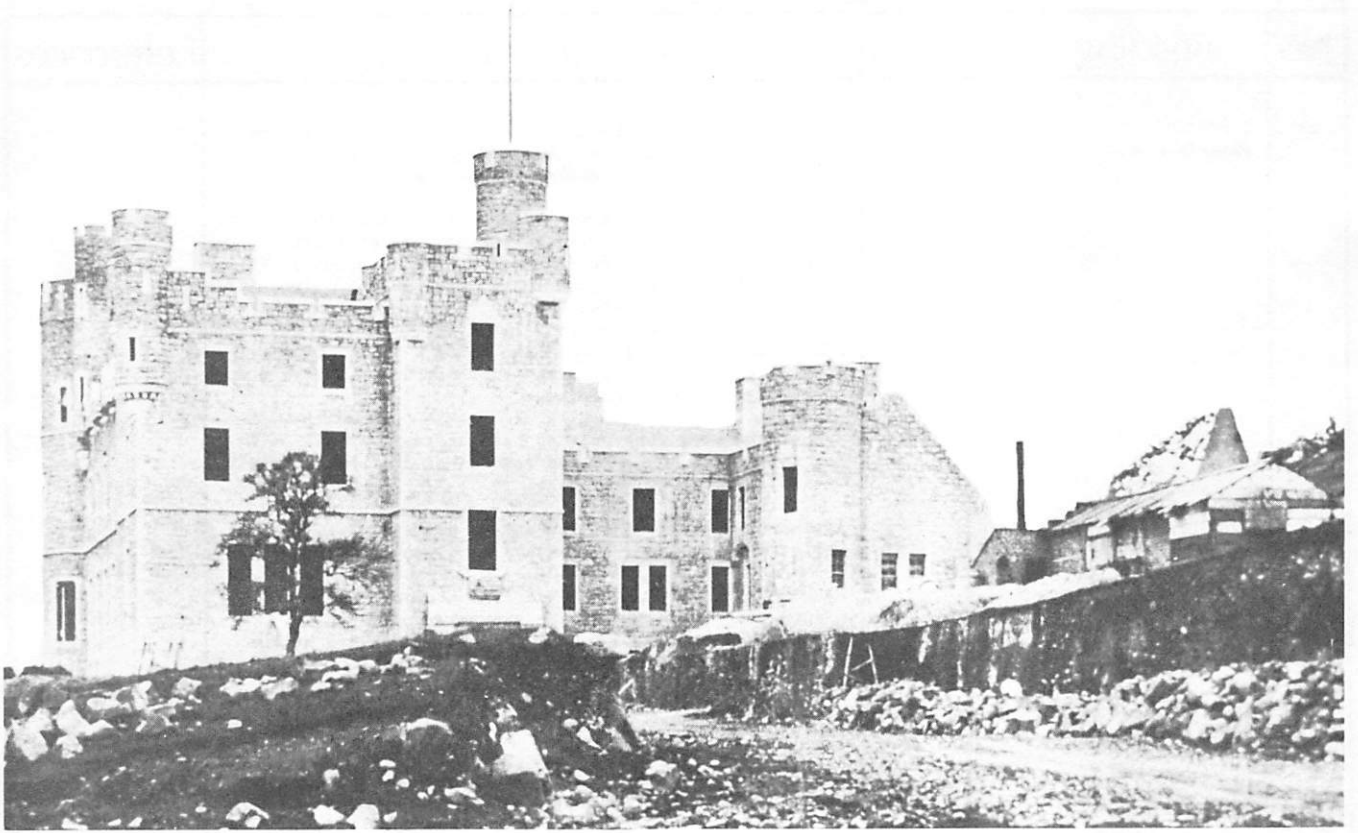


f

No.	Building	Class	Date, Type, Architect, etc.	References
8	ST. PAUL'S (C of I) (Continued)	A	<p>really is. Windows are tall triple-lancets, centre one taller, mask terminal bosses to drip-moulds over. Nave walls are relatively low with high steeply-pitched roof above, the ridge of the transept roof being on a level with that of the nave. To east of the north transept, a small gable with door below, originally the private entrance leading to the Annesley family pew, out of sight of the body of the congregation; four-tier tower at north-west corner, main door to church under its north side. Buttresses on both faces of the corners, in profile gradually tapering inwards towards the top to a plain square tower starting a little below roof ridge level, broach spire above with crockets near base. On south side steps descend to family vault below south transept.</p> <p>Interior: five-bay nave with a tall triple lancet at the west end clear-diamond-glazed, flooding the nave with warm yellow light, corbel shafts supporting a double roll moulding: there are similar windows at the ends of both transepts, but with purple yellow orange and pale-green panes; in the nave are small cusp-headed lancets with glass by K.Linton, 1937 and Clokey, Belfast, mainly rich in colour interspersed with clear or light grey not to darken the interior unnecessarily. Oak pews, those under the crossing and in transepts with flourishing mitre or foliage-type tops to the pew ends and doors, the rest having a quatrefoil cut out. The walls are plastered and painted. The roof with its timbers exposed has tie beams and king posts near the top above tall corbel shafts, chevron mouldings. There is a stone octagonal-topped font at the rear, and a similar octagonal pulpit, trefoil arcading decoration with all-over square foliage pattern, in front and to the right of the chancel: originally the pulpit was attached to the seven-ribbed pier immediately behind its present position, and approached from the vestry by a pointed-headed doorway through the pier. The altar is of wood, five panels of perpendicular tracery on the front. Across the east wall of the chancel is a sandstone arcade, pointed-arch-headed except centre pair of trefoil-headed arches which are under a centre 'gable' with a small pointed-headed opening, various chevron mouldings etc. There is a triple lancet above with good glass, grey with red and blue Celtic pattern. The altar rail is of wood, echoing the sandstone arcade behind. The chancel has glazed patterned tiles, the remainder of the church has black and white glazed tiles: red marble steps to chancel. Two-manual Conagher organ left of chancel, in space which until the end of the 19th century was the Annesley entrance. Large Annesley family pew in north transept with table in centre, the family's memorials mainly out of sight on the walls of the south transept.</p> <p>A tall commodious church. The nave is visually separated from the crossing and the chancel by seven-ribbed piers supporting a three-ribbed vault in each direction. There is plenty of space to congregate at the back of the nave, a large handsome oak door with heavy ironwork bracing and elaborately-ornamented lock leading to the porch under the tower.</p> <p>In the vestry to the south of the chancel is a nice water-colour of the church from the south-east by J.Howard Burgess 1850, showing both the spire on the Market House and the Temple, the latter included in the view through a little wishful artist's licence.</p> <p>The church stands on a raised terrace, short flight of steps at either end, leading to Annesley entrance and parishioners' entrance. Large gently-sloping expanse of grass in front, a back-cloth behind the church of old trees, rooks and yews, but a blank foreground. Lines of yews up each side of the churchyard in front have been severely cut down to little more than stumps, and the cement back of the roadside wall left unclothed. The grounds need to be given a more positive treatment.</p>	
9	LOWER SQUARE	G	<p>All the south side of Lower Square is of group value. There are no particularly outstanding buildings, mainly early-19th century in appearance, but the two-storey</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
9	LOWER SQUARE (Continued)	G	<p>building height gives its own character. Some cement render, some stucco painted, some red brick with yellow brick variations: the cement gives a somewhat sombre appearance. The grimly-pretentious Northern Bank, in squared random granite, is not helped by the contrast of yellow bank lettering with dark maroon paintwork and railings.</p> <p>The north side is a pretty crescent of low two-storey stuccoed terrace houses painted in bright colours against a backcloth of demesne trees: in the north-west corner of the Square are the greys of the Roman Catholic church and presbytery.</p>	
10	Former CORN MARKET	A	<p>Of between 1816 and 1835 (not shown on Annesley estate map of 1816 and omitted by Brett). Four-bay two-storey, cement-rendered with alternating granite quoins, the upper round-headed Georgian-glazed windows rising in semi-dormers above eaves line. Gabled roof. Pleasantly set behind trees. There are several unexecuted plans for market houses of c. 1818 in PRONI.</p> <p>In 1844 the Rev. J.R.Moore declared it to have been the late Lord Annesley's wish that the market should be held alternately in each of the towns of Castlewellan.</p> <p>In front of the market house, under the trees beside the road, is a shockingly-sited public convenience.</p>	OS PRONI
11	ST. MALACHY'S ROMAN CATHOLIC CHURCH	A	<p>1884, architect probably John O'Neill: built on the site of an earlier church. A very handsome church on a handsome scale. Date-stone over side entrance door.</p> <p>Exterior: of squared random granite with ashlar granite dressings. 'West' elevation, facing south, has paired doors under central single arch, in the tympanum a carved relief of the heads of Christ and Mary, asleep, against a background of foliage, in the centre an ivy-covered cross. Above, three lancets, taller in centre, in a high arch extending into the gable. Octagonal turret to left, tower and tall spire to right, crockets, octagonal corner turrets.</p> <p>Interior: in porch a statue in plaster on white marble plinth of St. Malachy stamped 'Mayerische k.Hof Kunstanstatt, München'. The interior is high and bright, five-bays plus small chancel bay with canted chancel. The side aisles are separated from the main body of the nave by arcades supported on polished granite columns, with variegated wide Romanesque capitals. Cinquefoil clerestory windows; the other windows, including those high up in the chancel, are paired small lancets. Pine open-bench-type pews. Vaulted pine roof, rib terminals resting on caps of wall shafts. Floor in black and red tiles. Good octagonal pulpit supported on eight Connemara marble shafts, red bases and plain capitals. Figures of the saints in round-headed arcading around main part of pulpit, foliated capitals on orange marble attached shafts. Wrought iron banister rail to steps up. On canted walls of chancel are large oil paintings of the Ascension. Large coloured relief Stations of the Cross. Confessionals in thickness of the walls, a tiny lancet in each with a plain red cross in the coloured glass. The side altars at the front have tripartite niches. The main altar is similar, white-painted stone and plaster with grey and maroon marble shafts supporting the canopies over the heads of the saints and reliefs of the Life of Christ, the Last Supper in the main altar front: the altar rail is arched, of white marble with shafts of green and red marble. Engraved brass door to tabernacle and above it a tall slender brass crucifix. Right-hand altar is to St. Joseph, with good reliefs of scenes from his life. In the chapel of the Confraternity of the Most Holy Rosary at the back of the church, which has an altar of white marble, with three saints each in a columned niche, are scenes of the lives of the saints, oil on canvas about ten feet by eight feet presented by members of the Sacred Heart Society 1911. The font, dated Easter 1910, is in this chapel, octagonal with</p>	

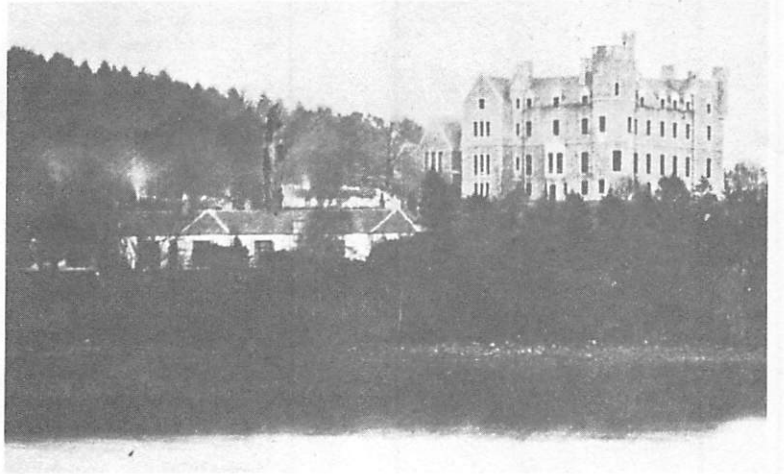
No.	Building	Class	Date, Type, Architect, etc.	References
11	ST. MALACHY'S ROMAN CATHOLIC CHURCH (Continued)	A	inset panels, supported on four coloured marble shafts. Many of the fittings, the Stations of the Cross, statuary etc, seem to date from 1910 and 1911.	
	<u>MAIN STREET, South side, West of Newcastle Street:</u>	G	On the south side of Lower Square, almost opposite the Roman Catholic church, there formerly stood a Victorian granite monument, a canopied upper portion supported on columns on a rusticated base.	
12	PRINTRITE PRESS and adjoining shop, and T.BREEN, hardware merchant		All have good plain Victorian fronts .	
13	FOUNTAIN BAR		1906. At the end of the terrace, also being the west end of the town: of coursed granite, rather similar to the Northern Bank, corner doorway with date-stone .	
	<u>North side:</u>	G	Plain stuccoed houses and shops .	
14	THE LODGE	B	c.1830. Three-bay two-storey stuccoed house, alternating quoins, hipped roof, segmental fanlight in slightly projecting cube porch, set in well-planted grounds	
	<u>MAIN STREET, between Upper and Lower Square</u>	G	On both sides, more good plain shops and houses of generally mid-19th century appearance, mainly two-storey and of stucco, each with its own quoins, though one or two are of brick and the large and unsympathetic house above J.Shilliday's shop is both three-storey and of red brick with yellow frills.	
	<u>North side:</u>			
15	No. 71, including CROSSETT'S FOODMARKET		Two-storey, four-bay, built as a shop, brick with decorated brick pilasters and brick capitals: late-Victorian.	
16	No. 81, BURNS	B	Good mid-Victorian shopfront, central doorway flanked by four round-headed panels on either side.	
	<u>UPPER SQUARE, North side:</u>	G		
17	HARBINSON'S HOME BAKERY		The remains of a good simple late-Victorian shop front.	
18	OAK GRILL		Grandiose four-bay three-storey late-Victorian stuccoed building, on ground floor entrance to building above are heavy console brackets with not very much in the way of a pediment over the door to support. Remains of a plain shop front to the right. On first floor each window has a curly open pediment: the floor above is rusticated, with segment-headed windows.	
	<u>South side:</u>	G		
19	MOONEY BROS.		At the eastern corner is a large empty cement-rendered late-Victorian substantial shop and house premises.	
		G	Nice long low terraces of two-storey houses, shops and pubs, mainly stuccoed. Some small windows and thick Georgian glazing bars indicate the earlier date of this, Upper Square.	
20	No. 12, H.J.McGREEVY		Good plain shop window, three-arch-topped panels.	
21	No. 15, CAFE		Fluted wooden Doric columns without bases supporting the fascia.	
22	ULSTER BANK LIMITED		Two-storey, in a free granite Tudor style, with some neo-Georgian detailing: probably by Blackwood and Jury.	
23	MARKET HOUSE	A	Solid rectangular building, cement-rendered, alternating quoins, hipped roof: squat tower at western end of no very marked elegance, a large clock face on the western side and above on each side a pointed-headed belfry arch, flat granite dressings. Battlemented parapet with later-Georgian granite pinnacles at corners. Northern side of building itself, facing the entrance to the Castle, is of five bays on two storeys, four-pane-wide Georgian glazing upstairs, the windows surrounded with flat granite	Brett Handbook Lewis Arch. Survey



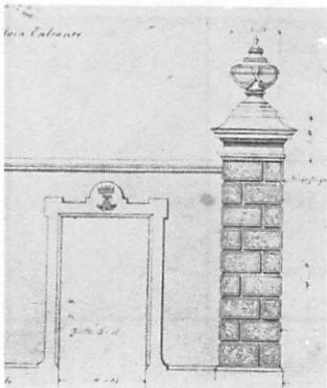
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Castlewellan Demesne

- a and d The Castle under construction, the Cottage in the foreground; c.1856 (No. 32).*
- b and c The Castlewellan gate and lodge; William Burn drawing for the gate, 1861-2 (No. 31).*
- e Gazebo (No. 33).*



e

No.	Building	Class	Date, Type, Architect, etc.	References
30	<p>PRESBYTERIAN CHURCH (Continued)</p> <p>CIRCULAR ROAD</p> <p>CASTLEWELLAN CASTLE DEMESNE</p>	A	<p>Four square stucco pilasters, roughcast between. Centre door recessed in arch.</p> <p>Further along, on the southern outskirts of the town, new bungalows creep along the upper slopes to catch the view of the mountains while on the opposite side of the road the former Housing Trust retained a fine line of trees and built houses behind it.</p> <p>Some recently-completed neatly-detailed new public authority old people's houses in long low single-storey terraces.</p> <p>A stronghold of the Magennis family, the estate of Castlewellan was purchased from them by the Hon. William Annesley, M.P. for the borough of Middleton in Yorkshire, in 1741: the Annesley family had however leased the estate for a number of years previous. Mr. William Annesley became Lord Annesley in 1758 and later Viscount Glerawly. His son was created Earl Annesley in 1798.</p> <p>In 1744 Mrs. Delany wrote of Mr. William Annesley's wife Lady Anne, daughter of the Earl of Tyrone, that she was 'such another slatternly ignorant hoyden (as she) never saw, and the worst of it is she is very good-humoured, but will be familiar: her husband is ... well enough': dining with the Annesleys at Clough was 'a mere rabble rout'. In July 1750 Mr. Annesley's father died, leaving him more than £7000 a year. A year later Mrs. Delany described to her sister how the Annesleys had 'walled in, and planted with oak etc three hundred and fifty acres of ground, for a park. Near them is a large bleach-yard, and Mr. Annesley is going to build a town'.</p> <p>Before their house at Castlewellan was built, the Annesleys had lived at Clough: they also owned Mount Panther at Dundrum, which Mrs. Delany and her husband leased, while Dr. Delany was Dean of Down. The house built by the Annesleys at Castlewellan to which Mrs. Delany refers may either have been at the Grange, the range of stable and farm buildings beside the present car park, or on a site midway between the Castle and the lake, Castlewellan Cottage.</p> <p>Castlewellan Cottage, marked on the estate maps of 1810 and 1816 and of Regency appearance, though perhaps basically Queen Anne, was a single-storey house, stuccoed, with alternating quoins at the corners, no parapet, graduated slates on a shallow hipped roof and low cut-stone chimneys. The entrance front, facing north-east towards the present Castle, was of five bays, numbers 1 and 5 projecting by two bays in depth: 1 and 5 consisted of a niche in a blind arch, 2 and 4 had plain Georgian-glazed windows, 3 was a doorway in the centre, a robust Venetian-window composition with Doric attached columns supporting a strong lintel: but, above, the semi-circular fanlight, set in a plain severe moulding, seemed not to be glazed in a radiating pattern. This entrance front was in a sophisticated early neo-Classical style most unusual in the north of Ireland. The garden front, close to the lake shore, was similar to one or two houses at Rostrevor: it was of five bays, all except that in the centre having tripartite Georgian-glazed windows, 1 and 5 being in very shallow segment bows. The building extended considerably further to the north-west, containing various back-quarters. There was a small landing stage on the lake shore in front of the cottage, low ashlar pinnacles serving as bollards.</p> <p>The Temple stood on the site of the Castle, 'a beautiful gothic temple, for rest and pleasure lifting its spheric cone among the mountains, with great grandeur ...': it was demolished in 1855. This temple was of late-18th century appearance, similar to contemporary buildings at Tollymore Park and Hillsborough. It does not however appear on Annesley estate maps of 1810 and 1816 (PRONI T 2209, T 2215/3) and would appear therefore to be of c.1820. The ground floor was rectangular, the upper floors square. The ground floor had Georgian-Gothick-</p>	<p>Delany Handbook Atkinson Lewis Gazetteer PRONI</p>

No.	Building	Class	Date, Type, Architect, etc.	References
	CASTLEWELLAN CASTLE DEMESNE (Continued)		<p>glazed sash windows, pointed-headed with Y tracery, hood-moulds over, an ashlar corner-ways-on buttress at each corner, pinnacles above with castellated parapet between; roughcast. There were small similar windows on each side of the first floor, a deep ashlar band above, and pinnacles and a castellated parapet above that. On top was an octagonal ashlar large-needle spire, each side having a shallow-gabled round-headed opening, making the spire seem to stand on a short octagonal drum: the spire therefore appeared a little squat. Joined to the Temple behind was a square building with pyramidal roof in the centre of which was a glazed lantern.</p> <p>Atkinson let himself go in a purple passage: 'The prospect from the fine elevation on which the Temple stands (over the mansion house and an incomparably beautiful lake that waters this demesne) to the Mourne mountains is grand beyond description. - The sombre hue of those mighty mountains, and the deep rich shade which they shed upon the scene, (while bending over the beauties of the valley) give an air of solemn grandeur to the temple, the town, the lawn, lake, and lodges, that can only be tasted with rapture by that eye through which the majesty of nature communicates itself in silent eloquence to the imagination ... To feel the beauty and majesty of nature, you must see her with your own eye; and, in her presence the finest works of art tremble, and the poet and the painter conceal themselves in a cleft of her rock'.</p> <p>In 1787 Beaufort remarked on the view from Maghera, 'about a mile off, Castlewellan & Slieve na Slaght, very well planted behind it'. The 1835 OS map shows that by that date the planting did not extend either south-east of the lime avenue at the Grange or, on the northern side of the lake, beyond the islands half-way along its length: the land further west was still covered in small-holdings, with cottages and buildings; while by 1859 the whole area as far as the public road to the west of the demesne had been planted up as the Ballymaginaghy planting. Much of the planting in the strip along the southern shore of the lake is pre-1835.</p> <p>Until sometime between 1835 and 1859 the public road from Castlewellan to Banbridge ran along what is now the long straight avenue through the demesne on the south side of the lake, the present public road south of this avenue not being constructed until after 1835. On December 6, 1842 Moore made a note that he commenced planting Maherg's Rock, 'near Castlewellan demesne', on that day - 'it will be a beautiful spot'. Also called the Trustees' Wilderness, this group of trees on the south side of the avenue had been purchased by the trustees of the minor Lord Annesley from one Maherg in the latter part of 1842.</p> <p>The gazebo above the western end of the lake seems to date from about the 1860s, though the perfection of its 18th century situation would seem to have dated it to the middle of that century. Mrs. Delany described the Annesleys as being very active people, like herself, and it would have been very likely that they would have wished to have a vantage point from which to view their improvements and the landscape beyond, mostly invisible from their lower-lying more sheltered house. In July 1751 Mrs. Delany had met Lady Anne on horseback 'going to dine under a tent on cold meat about a mile from that place, where they are going to build. They say it is a fine situation, has much of the majestic about it - as mountains, wild rocks, woods, and an extensive view of the main ocean'.</p> <p>The caravan and camping site, and adjacent large car park, constructed since the sale of the estate in 1967 by Mr. Gerald Annesley to the Ministry of Agriculture and its opening as a forest park, have been well accommodated near the Grange, out of sight of the lake and making only a very slight visual intrusion in the parkland: in a few years the trees planted as screening will have reduced any intrusion still further. While some removal of under-growth may have been necessary in the parkland above the</p>	



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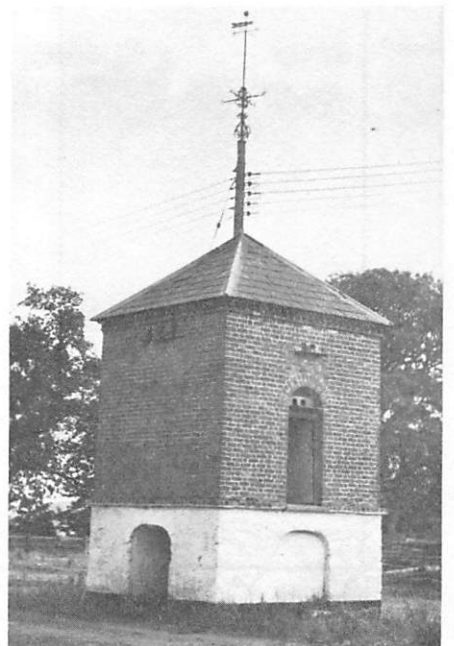
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Castlewellan Demesne

- a *The Temple, demolished 1855.*
- b and c *The Grange, first courtyard (No. 35).*
- d *The Grange and Dovecote (Nos. 35 and 36).*
- e *The Dovecote (No. 36).*



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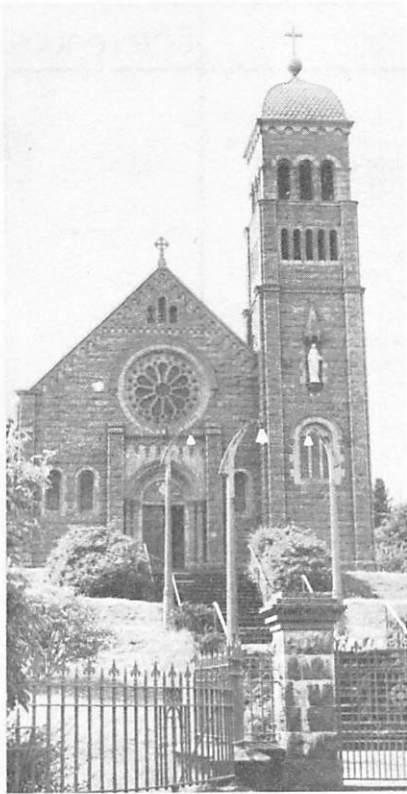


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No.	Building	Class	Date, Type, Architect, etc.	References
	CASTLEWELLAN CASTLE DEMESNE (Continued)		<p>lake to the west of the castle, it is to be hoped that the demesne will not be reduced to consisting either of open de-luxe municipal gardens or of dense forestry firs. Few hardwood woodlands exist in the north of Ireland and to fewer still do the public have access: it should be of the first importance that such woodlands as do exist should not be reduced to an open town-park banality or simply clear-felled and afforested.</p>	
31	CASTLEWELLAN GATE and LODGE	B	<p>Handsome heavy wrought-iron Victorian central gates with a footgate either side, the granite gate piers being of smooth-edged rusticated blocks with ashlar tops and handsome heavily-swagged urns: linked As and coronet over side doors, which are set in flat ashlar screen-walls. The gatelodge is also handsome and expansive, if a little heavily treated. Two gables with heavily-carved barge-boards facing forwards, with between them a further-projecting porch supported on downward-tapering square columns. Four ashlar chimney stacks, the house being cement rendered with ashlar window dressings. The designs for both the gate-lodge and the gate piers and screen-walls, almost exactly as executed, were prepared by William Burn 1861-2 (PRONI D 1503/10/35, 37, 38).</p>	
32	CASTLE	B	<p>Built between 1856 and 1858 by the young Lord Annesley, born in 1830, to designs of William Burn. Approached through low iron gates in the forecourt, forming on the south side a terrace going round to the south front and overlooking lake and mountain; and on the north side cut into the hillside behind, which is retained by some 15 or 20 feet of wall, beside which a flight of steps leads up to a small service entrance giving access to a courtyard.</p> <p>East entrance front: pointed-segment-headed doorway between low end-on buttress projections, the whole slightly projecting forward from the square tower and joined to it by stone roof tiles, above which is a cornet and shield supported by Roman knight and Moorish prince. Above, a window surmounted by date-stone 'A.D. 1856' at string-course level. Two further stories above with single window each, the upper window surmounted by a semi-circle of radiating convex flutes, a corbelled bartizan projecting at each corner, that on the right the higher, with behind, springing from the junction with the three-storey but much lower service wing, a circular tower rising higher still. Basically a three-bay service wing, breaking forward for two bays and circular lower tower, of which bottom ten feet or so are battered. To left of the entrance is of two bays, no windows on entrance-court level, merely a pair of loopholes. Above, on main floor, three windows coupled together, a string-course above with interlocked 'WRA' on shield in centre, of similar size to date-stone above the door. Above, two floors with two plain windows each. At corner with south front a small higher bartizan. Castellated parapet throughout the east front. Main floor windows are plain plate glass, upper floor windows are divided by a central vertical glazing bar.</p> <p>South front: of five bays recessed between a round tower at corner with west front and square tower at corner with east front. Windows in ground floor of west tower and two nearest bays: loopholes in place of remaining three windows on this floor and two in bottom of square tower. Large windows in each bay on first floor centre section, two in corner tower at left and one in square tower at right. String-course above with in round tower interlocked 'WRA' and on square tower a Roman head. On second floor, single window in round tower, other windows as on floors below. On third floor, four half-dormers in centre section projecting through eavesline, one being over bays 1 and 2 on floor below, 1 and 3 surmounted by semi-circular pediments, 2 and 4 by triangular ones, all with embellishing pinnacles. Tower at left has windows in positions corresponding to those on first floor. Small circular bartizan of two further storeys at junction of circular tower and recessed centre section. Circular tower on left has loophole in centre on fourth floor,</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
32	CASTLE (Continued)	B	<p>castellated parapet above with mock stone rainwater spout. Centre recessed section has no parapet, merely a crow-stepped gable line running up the roof to a chimney stack. Window on third floor of right-hand tower is surmounted by semi-circular fan-shape similar to that on east front, castellated parapet above with small bartizan on left-hand side. Three too-prominent rainwater down-pipes on the centre section.</p> <p>West front is all of four storeys: on left a projecting bay with three windows on each of ground, first and second floors, single window in third floor under crow-stepped gable, circular conical-capped bartizan at junction between left projecting bay and centre section, three bays, no castellation, similar half-dormers to those on south front. In centre a slightly-projecting doorway in ashlar supporting three-window semi-circular ashlar oriel bow. At right, the circular tower at corner of south front. Behind and to the north of this front large billiard room windows in a single-storey gabled wing.</p> <p>The Castle is built of local granite, squared random blocks with ashlar dressings, graded slates on the roof. But it is heavy looking: while of the right sort of bulk in the landscape setting against the trees on the slopes of Slieve na Slat, it is a cold and rather boring building close-up. Photographs taken during the building and just after completion show the ashlar granite several shades lighter in colour than the bulk of the stone, more like Portland stone dressings.</p> <p>In front of the Castle is grass terracing on several levels, with steps at the corners, to parkland and gardens below, bartizans and retaining walls in granite: one remaining festooned and garlanded urn. There was formerly a conservatory at the north end of the west terrace. The designs for the terrace, by William Burn, are dated 1859: the designs for the garlanded urns were submitted in 1865.</p>	
33	GAZEBO	B	<p>In ruins, built on the edge of a steep slope. About 20 feet in diameter inside and hexagonal in shape, the rusticated basement is of great random granite blocks, battered, with a doorway facing east. The first floor is of smooth Victorian brick, a little porch on the opposite side from the door in the basement, a fireplace in the side to the left, no window in the side to the right. The other three sides have 'Moorish' key-hole-shaped windows: both outside and in, the brick walls have wooden strips for battening for plastering or, outside, slate or log hanging. The roof was slated. Not marked either on Annesley estate maps of 1810 or 1816 (PRONI T 2209, T 2215/3) or on the 1835 or 1859 OS maps, and probably dating from the 1860s: prior to the middle of the century this north-west end of the lake was not part of the demesne but tenant farmers' small holdings.</p> <p>A photograph of about 1900 shows the gazebo clad outside in vertical split logs, dentils under the gutter, the porch doorway under a shallow gabled roof with heavy Russian-looking barge-boards. Standing under mature trees in the photograph, the gazebo stands now on a bare little rocky outcrop or flat summit already planted up with forestry firs, sheltered by further low hills to the west, old pine trees on their crest against the western sky.</p> <p>In a superb situation, a glorious viewpoint: to the east Slieve na Slat, below it the trees on the hillside sloping down to the lake, one turret of the Castle just visible in the trees with, beyond, Dundrum Bay, Lecale and the Isle of Man mountains right across the horizon; to the south Castlewellaan church spire, 18th century woods and such parkland as has not as yet been swamped in commercial forestry, then a further glimpse of sea and the Slieve Donard hotel, Donard and Camedagh and the peaks of Bearnagh to the south. It is essential that the one-remaining piece of parkland, the well-groomed sheep</p>	PRONI OS

No.	Building	Class	Date, Type, Architect, etc.	References
33	GAZEBO (Continued)		<p>field under hanging woods on the south side of the lake, should not be afforested. Already the immediate surroundings of the gazebo have been planted, and in a few years it will be completely shut in.</p> <p>Throughout the demesne, and particularly all along the former southern boundary, now the northern side of the long straight avenue, are magnificent beech trees, mid-18th century planting, many stout-boled and many-branched, like a Sandby watercolour: in the 1870s these beeches stood clear-trunked in open parkland: from the Castle one could see beneath their branches to the countryside under the mountains beyond.</p> <p>The south-western slopes of Slieve na Slat were known as the deer park a century ago; the trees here and on the southern side of the lake were much less fully-grown then than they are now, and the parkland reached the water for considerable stretches on both sides of the lake: the rhododendrons had scarcely been introduced. The Cypress Pond in the deer park was described as the new pond in 1886.</p>	
34			<p>At the eastern end of the long straight avenue is a pleasant later-19th century cottage, cement-rendered, hood-moulds over windows, but recently abandoned. In the woods between this cottage and the lake shore is an ice house, pre-1834.</p>	OS
35	GRANGE and STABLES	A	<p>Mrs. Delany refers to the improvements the Annesleys were starting in 1750. But as they had leased the property for some years before they purchased it in 1741 the buildings at the Grange may date from before 1750, and perhaps from as early as about 1720. Both Castlewellan Cottage and the Grange were reported to be in a bad state of repair in 1838. The Grange consists of three courtyards in enfilade.</p> <p>First courtyard: is of vernacular early- to mid-18th century appearance, harled rubble walls, slate roof. Exterior to west has handsome plain gate piers to central gateway, lectern-type eagle on top of each. Pretty Gothick intersecting-tracery iron grille to pointed-headed opening in loft on first floor on right-hand side. On northern side there is an interesting vernacular sculptural outside stone staircase to an upstairs door. Inside, the first courtyard is of mid-18th century appearance, harled rubble walls of great if simple character, old lead ridge-flashing to roofs. North-west side is single-storey with some new windows, some still Georgian-glazed, some with single vertical glazing bar: one rectangular edge-panelled fanlight; gateway in centre. North-east side has eight segment-headed archways, with above bays 1 - 4 semi-dormer windows, modern window frames, hipped roofs to the dormers incorporating the old lead flashing. Bays 5 - 8 are now de-roofed, the windows bricked up and made into a wall. South-east side has eight segment-headed archways, all original, simple louvred rectangular openings to loft above. Stairs to upper floor entered through a door in gable end at south-east corner. South-east side is two-storey: left-hand side all in rectangular windows, Georgian-glazing of different patterns in broad wood sash boxes, a simple rectangular fanlight of five panes side by side. Right-hand side ground floor is all of segment-headed windows or similar fanlights over doorways. Gateway in centre.</p> <p>Each side of this square is conceived individually, the south-east side being linked to the adjoining sides only by a plain screen wall.</p> <p>Second Courtyard: two-storey, roughcast walls, but Nissen-hut type building on north-east side. Some nice late-Georgian glazing and 19th century rectangular edge-panelled fanlights. Good plain gates through to third or open yard, remains of cobbled path and gutters. Above gable at south-west side of gateway to third yard, a small Gothicky-feeling bell-cot.</p> <p>Third Courtyard: the walls mainly demolished, but still a</p>	Arch. Survey Delany



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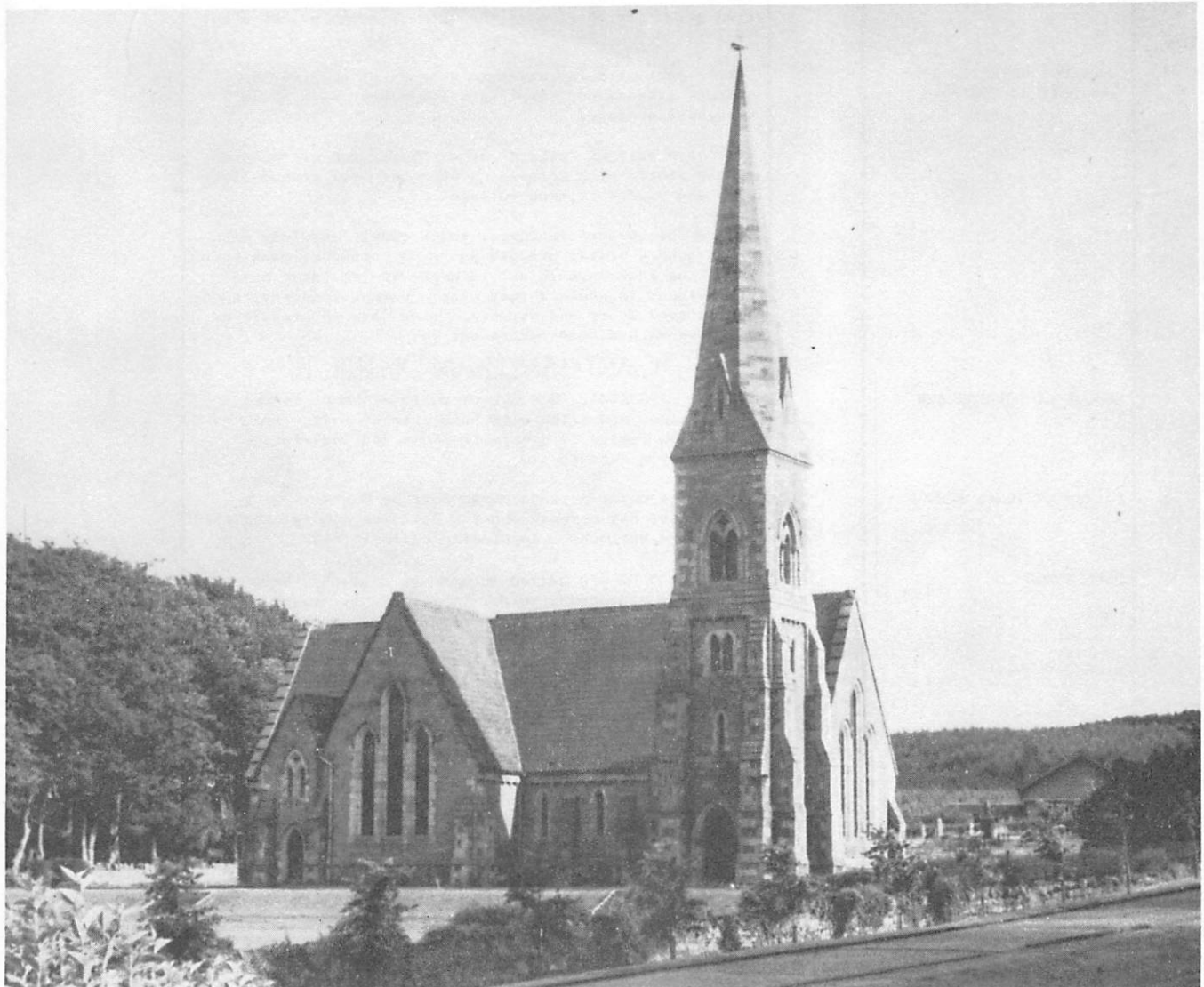
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- a *St. Mary of the Angels (Clonvaraghan No. 1).*
- b *St. Paul's (Castlewella No. 8).*
- c *St. Malachy's (Castlewella No. 11).*
- d *Former Roman Catholic Church (Newcastle No. 2).*

b



No.	Building	Class	Date, Type, Architect, etc.	References
35	GRANGE and STABLES (Continued)	A	handsome plain pair of square early-19th century rubble-stone gate-piers, pyramidal tops, plain iron gates. The third courtyard does not appear on the 1810 and 1816 estate maps.	
36	DOVECOT	A	<p>A handsome square dovecot, aligned with the courtyard gateways. Basement of rubble-stone rendered, segment-headed blind arch or doorway in centre. Above, flemish-bond brickwork with a semi-circular-headed doorway on north-west side, other sides plain; entrances for doves, with slate landing-perches beneath, on other three sides, formed by removing two or three brick headers. Simple brick cornice. Handsome tall wrought iron weather-vane on top of pyramid slated roof. Interior lined with rows of brick nesting boxes. Not marked on the 1810 and 1816 estate maps. Spoilt by the proximity of a telephone pole.</p> <p>The new car park south-west of the stable buildings is well designed, discreetly sited and commodious. The cafe, shop and toilets have been sympathetically and successfully constructed in the south-west side of the stables, simple wooden-framed segment-headed windows with stone dressings.</p> <p>Very fine avenue of limes from stables to near the avenue cross-roads.</p>	Arch. Survey
37	WALLED GARDEN AND ARBORETUM	A	Pre-1835: covering an area of some seven acres: with several gateways, one with fluted early-19th century caps to gate piers. Pools with dolphin etc supporting water basins.	Atkinson
38			Pretty Georgian-glazed two-storey gardener's house with low-pitched hipped roof beside good delicately-wrought-iron gate - is this house the agent's house put up about 1837?	
39	DRUMBUCK ENTRANCE GATE and pair of COTTAGES		<p>Simple semi-circular sweep to gateway of early-19th century appearance, simple granite piers, with plain wrought-iron gate.</p> <p>Inside, a pair of cottages of c. 1860s, cement-rendered, single-storey with dormers, hood-mould over ground-floor door and window of each cottage.</p>	OS
40			Beside the western entrance, which merely consists of plain square piers, are two pairs of cottages, each pair totalling four bays in all, windows in two inner bays with window in gable dormer over. Cement-rendered, hood-moulds over doors and windows. Same date apparently as cottages at Drumbuck entrance.	
			CASTLEWELLAN DISTRICT	
1	SCHOOL at BURRENREAGH		Map ref. J 335345. How not to build a school in the countryside: red brick with near-scarlet roof tiles, though the design is unobjectionable and the siting reasonably discreet.	
2	Former NATIONAL SCHOOL		Just a few hundred yards north-west of Burrenwood, a simple five-bay cement-rendered building, Georgian-glazed; now a farm building. Apparently built in 1832.	
3	BURRENWOOD	A	On the 1835 OS map called Wood House demesne. Very similar in appearance to Derrymore, County Armagh. A cottage or nee of early-19th century appearance: no house is marked on an estate map of 1776. The east wing was built, probably in the late-18th century, by Theodosia Magill, 1st Countess of Clanwilliam (died 1817): it was reputedly built in 6 weeks, as a stopping place on the road south from Gill Hall, when there was an outbreak of disease at Rathfriland, where she normally stayed. Lady Clanwilliam, daughter and heiress of Sir John Hawkins Magill of Gill Hall from whom she inherited estates at Rathfriland and Burrenwood, all originally Magennis property, left her property at Rathfriland and Burrenwood to her son General Robert Meade: he left the army in 1817 and built the present house about 1820. However, he lived mainly in London and used Burrenwood solely as a summer cottage. After his death in 1852 no Meade lived in the house for 80 years.	

No.	Building	Class	Date, Type, Architect, etc.	References
3	BURRENWOOD (Continued)	A	<p>Much work was done in the wood in 1830, and in 1834 some thousands of larches and other trees were planted, also 100 laurels and 20 rhododendrons. Some of the furniture still in the house, including hooped four-poster beds, was brought from Gill Hall at the beginning of the 19th century. (see typescript of c.1934 by Mrs. Meade: copy in PRONI).</p> <p>The entrance front of the house faces north, from which wings run south on either side of a narrow courtyard, open at its southern end. The north front is of three bays, a door in the centre with rectangular Georgian-glazed fanlight over, slightly projecting, coupled log supports/columns to either side of the projection; in the small gable dormer above is a tiny window. On either side of door is a large tripartite window, Georgian-glazed in large panes, the window on the left slightly canted. Hipped roof, extending at east and west sides over small loggia areas supported on east by four log supports, on west by three: small Georgian-glazed dormer windows in either end of roof. East wing is of nine bays, the two at the south end blank, the remainder Georgian-glazed with small dormers over 3, 4, 5 and 6. The west wing, attached to the main block only by a low flat-roofed link, has large double Georgian-glazed window with a horizontally-sliding sash, and a gabled roof with slight overhang above the window. All of coursed rubble, brick dressings, deep eaves, tall roofs, square brick chimneys, some corner-ways on, all with little flat-stone tops.</p> <p>The house was thatched until the second world war, when the thatch was taken off temporarily and replaced by the present corrugated iron. Inside are simple late-Georgian mantelpieces; some nice brass drop handles to the doors; and an unexecuted design for rebuilding the house in a grand baronial style, by Lanyon Lynn and Lanyon 1863.</p> <p>The beeches are very fine and of considerable age, but laurel and rhododendron cover all the ground below them. A map of the Burrenreagh part of the Rathfriland estate of the Earl of Clanwilliam 1776, 415 acres Irish measure, gives the woodlands as including alder, birch, ash and oak.</p>	
4	WOOD LODGE, on road from Castlewellan to Annsborough		<p>Pre-1835, an enlargement of an earlier house. Solid grey two-storey house; groups of three windows either side of slightly projecting centre, which has porch with coupled Doric columns, single round-headed window above, pediment-shaped gable over containing an oval shape with radiating flutes. Shallow hipped roof, low parapet. Assorted back returns and outbuildings, Georgian glazing.</p>	OS
5	No. 41, Mill Hill		<p>Almost opposite Wood Lodge. Small plain stuccoed three-bay single-storey house of good proportions, shallow hipped roof with a central chimney.</p>	
6	GREEN VALE		<p>Early-19th century five-bay two-storey Georgian-glazed house.</p>	



Burrenwood (Castlewellan district, No. 3)

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>ANNSBOROUGH</p> <p>Annsborough is a small village or hamlet, seeming to the stranger merely a cluster of houses at the foot of the long Castlewella hill. It owed its existence to the former bleach works and spinning mills, powered by water from a mill pond in the Castlewella demesne. Bleaching began early in the 18th century, three bleach greens being situated one at the top of the hill near Wood Lodge; one about half way down the hill at Green Vale; and one at the bottom of the hill at Annsborough. The first wet spinning mill in Ireland was built near Annsborough in or a little before 1828. In 1887 the various concerns employed 1000 workers, but apart from the bleachworks, the business ceased operating in 1930.</p> <p>While nowadays largely consisting of houses built by the former Housing Trust, Annsborough still retains some rural village character to distinguish it from the general run of suburban housing estates.</p> <p>For a full description of the mills and their appearance see Green.</p>	Green
1	MILLS	B	<p>Standing back from the road are handsome robust late-Georgian warehouse-type buildings, Georgian-glazed in small panes, of rubble stone, 20 or 30 bays long; hipped roof, centre projection with low pediment over. Close-by, a mid-Victorian warehouse, stone with yellow brick dressings. Close to the road is a rendered warehouse block with round-headed Georgian Gothick-glazed windows.</p> <p>North of the buildings, which are in a parkland setting, with a tree-overhung mill pond, are rows of handsome plain terraced mill-workers' houses, now almost all derelict prior to demolition.</p>	Green
2	ARDNABANNON	B	<p>Formerly called Annsborough Lodge. Solid early-Victorian two-storey house of pleasant pale buff brick with sandstone alternating quoins and dressings, shallow hipped roof; alert-looking chimney stacks, slender with wide cornices topped by tall slim pots. The north entrance front is three-bay, a Victorian tripartite window on either side of a centre projecting porch with balustrade which has round-headed windows flanking a door with semi-circular fanlight. Three segment-headed windows on first floor, shallow pediment over centre projection. Canted bow at north end of west side.</p> <p>Probably by Thomas Turner, late 1850s. Converted to Outdoor Pursuits Centre late 1960s by John Neil and Partners for the predecessors of the South Eastern Education and Library Board.</p>	OS Green
3	106, Mill Hill		<p>At corner of Ballylough Road. Pleasant two-storey three-bay roughcast house, gabled roof, mid- or late-Victorian in appearance: windows edge-panel glazed.</p>	
4	Nos. 86, 87 Ballylough Road	B	<p>Pair of stuccoed two-storey late-Georgian houses, hipped roof, Georgian-glazed: six-bay in all, doors in bays 1 and 6; centre chimney stack. On 1835 map.</p>	OS
5	Nos. 81, 82 Ballylough Road		<p>A further similar pair of houses to those at 86 and 87 was demolished a year or two ago and replaced by a pleasant small pair of old people's houses, single-storey, roughcast and brick, dark-tiled roof. There are four further similar houses nearby, up a path winding through the trees.</p>	
6	ANNSBOROUGH NATIONAL SCHOOL	A	<p>There was a school on this site in 1835, but a school of the present ground-plan does not appear until the 1859 map.</p> <p>Handsome and unusual Georgian Gothick building, roughcast. Centre two-bay block, gabled roof, single storey with attic, this centre block has itself a small end-on gabled porch, door either side, set back behind more-widely-spaced end-on two-bay two-gabled wings, the gable ends rising a few inches above the slate roof behind. All</p>	OS

No.	Building	Class	Date, Type, Architect, etc.	References
6	ANNSBOROUGH NATIONAL SCHOOL (Continued)	A	windows are tall slender Georgian-Gothick glazed. Very pretty, and well painted in off-white, window frames pure white, down pipes and guttering pale khaki/moss green. Set behind nice ordinary rubble and render wall with irregular sea-boulder top.	
7	McELROY BROTHERS		Further along Ballylough Road, beyond Ballywillwill gates, is a pleasant rambling two-storey building, bar and Victorian shop-front incorporated, big shop-windows displaying everything inside as well as modern windows could do but which because of their fine astragals and fascia treatment are an integral part of the building, and support what is above, instead of leaving a visual vacuum in the facade.	
AUGHLISNAFIN				
1	CHURCH OF THE IMMACULATE CONCEPTION, otherwise St. Mary's Church, Aughlinafin	A	<p>Simple cement-rendered three-bay church, granite dressings on a squared-block granite rusticated basement. Steeply pitched roof, double bell-cot over west gable. Projecting porch below; in gable wall five lancets, taller in centre; windows in side bays are paired lancets. On south side an inset slate tablet: 'The Church of the Immaculate Conception of the Blessed Virgin Mary Built AD 1858 by the Rev. James McAleenan P.P.'</p> <p>Interior: a simple bright hall-type church, centre aisle, bench-type yellow varnished seats close together. Windows clear-glazed in small diamond panes; roof beams alternating between simply crossed beams and vaulted beams surmounted by king post. Chancel is under tall plain pointed arch, hood-mould over; simple embroidered cloth fall over altar, candlesticks and crucifix behind against gold cloth under three lancets, taller in centre: present glass put in about 1902. Large Stations of the Cross down the side walls between the windows, polychrome figures in relief in pine frames, lead the eye forwards: by Mayer of Munich. At the back are pine confessionals on north side of the door and a plain 'choir' stall enclosure on south side, with harmonium.</p> <p>In churchyard, planted with yews and much frequented though not exceptionally tidy, is a small simple cement-rendered single-storey four-bay school, horizontal glazing bars in plate windows, slate tablet over door on north side inscribed in good lettering 'Aughlinafin National School AD 1834'. Now abandoned.</p>	
KILMEGAN				
1	CHURCH OF IRELAND, CHURCH OF ST. MEGAN	A	<p>From an early period it was a chapelry in the Plebania of Kilkeel. The church is of plain late-18th century appearance but indeterminate age: in 1846 it was described as a large handsome edifice.</p> <p>Exterior: roughcast with granite dressings. South side is of five bays, simple lancets with Y wooden tracery. North side same as south except at third bay, where there is a narrow projecting vestry of full eaves height, having on east side a low pointed-headed door and similar 'triangular' window to right. Tower at west end is the only exterior feature for which the church is notable, a robust severe square which makes a pleasant point of accent in the smiling tree-clad countryside around. The tower is five stories high; string-course above third section; between it and parapet slightly recessed and battered; plain battlemented parapet. On its south side the tower has pointed-headed louvred openings at second and fourth floor levels, a circular niche at third. West side has pointed-headed windows on ground and first floor levels; similar louvred openings on second and fourth.</p> <p>Interior: entrance under tower, circular granite stair to gallery. Church itself is barn-type but beautifully bright. No separate chancel: each window is four-lancet-wide with decorated type of tops, wooden tracery, pale-coloured diamond panes inserted to commemorate Queen Victoria's golden jubilee 1887. Side windows are of recent date and let in a lot of light, but are glazed in</p>	Lewis

No.	Building	Class	Date, Type, Architect, etc.	References
	CHURCH OF ST. MEGAN (Continued)	A	<p>misunderstood-modern random-shaped leaded panes in vertical strips. Victorian pine pews and tongued and grooved roof; gallery at back. Font, moved from centre aisle to back of nave, is of late-Victorian type, as also is the pulpit. Brass lectern. In beautiful order.</p> <p>In the churchyard, which is approached from the road by fine heavy early-19th century wrought-iron gates in a semi-circular sweep, well cared-for and planted with yews, are a number of fine gravestones, including</p>	
2		A	<p>one by M.W.Johnson of London 1849, to various members of the Moore family of Eglantine, Hillsborough; Rowallane, Saintfield; Clough House; Mount Panther; and various other relations of Ballyhaise, Cavan; Rowallan, Newcastle; Holywood; Innishargie. The Moores were descended from the Muires of Rowallan, Ayrshire. A marble column-base supporting a draped urn, in heavy early Victorian iron railing with plaques of necklaced blacka-Moors.</p>	
3			<p>Another simple stone laid flat, under the east window, inscribed 'Young of Ballywillwill';</p>	
4			<p>another large unnamed vault or mausoleum, presumably that of the Annesley family.</p>	
5		B	<p>Beside the churchyard, a pair of simple rendered-rubble Georgian-glazed cottages, shallow horizontal four-squares fanlights over door. Early-19th century.</p>	Lewis
			<h2>MAGHERA</h2>	
1		B	<p>On road to Kilmegan A plain three-bay two-storey gabled house, Georgian-glazed, roughcast, door in third bay. Beside it</p>	
2	METHODIST CHAPEL	B	<p>Late-18th century perhaps, a small plain building of rubble lightly rendered: gabled roof, in the end gable a round-headed doorway with plain tongued and grooved board door; two pointed-headed windows on north side, three on south side. Now-indecipherable inscribed stone over doorway. The Parliamentary Gazetteer refers to a Wesleyan meeting house at Maghera.</p>	
3			<p>Up a lane on the other side of the road, a little further along, past a prettily kept cottage, are former mill buildings of rubble stone, three-gabled roof.</p>	
4	CORN MILL	B	<p>At the bridge. A handsome range of mill buildings, now disused, of rubble-stone with dressed quoins, slated roof.</p>	
5	CHURCH OF IRELAND CHURCH	A	<p>1825; the Board of First Fruits contributed £500 towards the cost: architect probably John Bowden. At the west end is a small cement-rendered tower with corner buttresses, a narrow clear-diamond-glazed lancet over pointed-headed doorway with hood-mould, a narrow louvred lancet above on string-course and a battlemented parapet above between corner pinnacles. The main body of the church is also cement-rendered, three-bay nave with narrow lancets, granite dressings and hood-moulds. East window in small projecting chancel has had mullions renewed. A south aisle has been added, of three bays, random granite-block and dressings, a vestry at the east end, coupled small lancet windows; the original side wall of church inside is supported on square granite columns with chamfered edges. Victorian iron roof beams, with diminishing stretcher-circles. The interior is pleasantly painted in yellow/buff with white detailing and ribs in chancel ceiling.</p>	Lewis Gazetteer
6	OLD CHURCH	A	<p>The churchyard is in immaculate order.</p> <p>Immediately to the east of the present church in an old churchyard. Beaufort described Maghera as 'an extr. small vill. remarkable only for the remains (about 20 feet) of a round tower at the N. West of a ruined Church near the Shore'. Believed to have been founded by St. Donard in the 6th century, the present structure is</p>	Lewis Leslie Chart



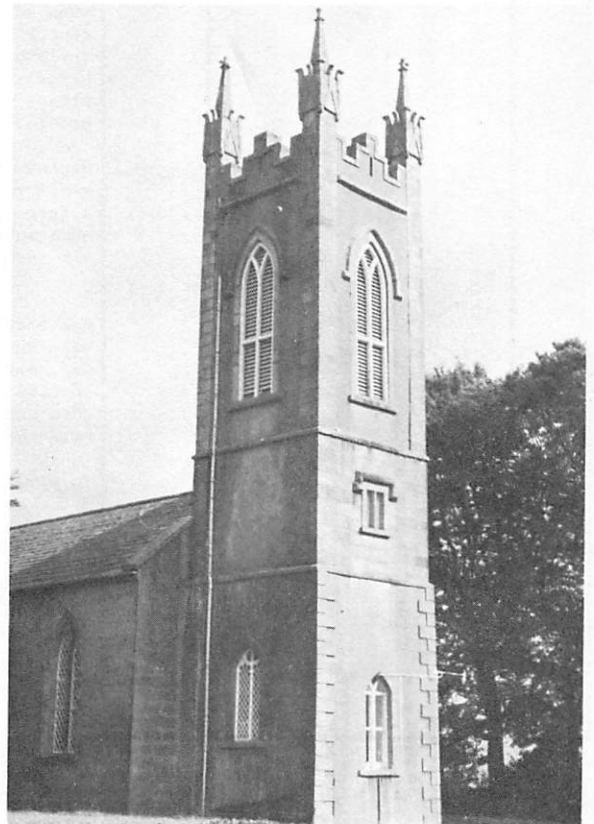
a

b

- a *St. Megan's, Maghera (Kilmegan No. 1).*
- b *Christ Church (Kilkeel No. 26).*
- c *Kilcoo Parish Church (Bryansford No. 9).*



c



No.	Building	Class	Date, Type, Architect, etc.	References
6	OLD CHURCH (Continued)	A	<p>medieval but situated in a circular stone fort or cashel. Norman period burial slabs have been found here, but the cashel is probably of much earlier date. The west wall is of rubble, with an entrance door in the middle of the south side, a round-headed door higher up on the north side and a small recess lower down to the east of the window. In course of restoration.</p>	
7			<p>South of the ruins is a vault, cement-rendered, gabled, of early-Victorian present appearance but with date-stone, and indecipherable name, in west gable which seems to be 1681.</p>	
8	ROUND TOWER	A	<p>North of the present church is the stump of a round tower, some 15 - 20 feet, blown down in about 1714, but the masonry was apparently so excellent that the tower lay on the ground as one hollow shaft for a long time: door is about six or eight feet above ground level, facing south-east towards the old church. A reminder of the Viking raids.</p>	Lewis Chart
9	CHURCH HILL	A	<p>A charming whitewashed and pleasantly-rambling Georgian house, in trees and well-planted grounds on a little hill.</p> <p>The house is of two stories, with gabled roof and end-on chimney stacks. The earliest parts of the house visible today are the five eastern bays on the south side: in the left-hand of these bays is the entrance, with segment fanlight cobweb-glazed and glazed side panels, all set under a nice Victorian wooden porch on turned supports; the remaining bays on both floors have narrowish Georgian-glazed windows two panes wide with crown glass and broad wood sash boxes: the upstairs windows cut into the cornice under the gutter. This side of the house would appear to be of the second quarter of the 18th century. Towards the end of that century the present drawing room was added at the west end of the south side with canted bows on south and west sides. In the 1930s the present owner made a number of alterations and additions: an internal wall dividing a small entrance hall from the dining room was removed, and a larger hall created; the staircase behind the hall was removed and the present semi-circular staircase constructed; a new dining room with canted bow was built north of the drawing room; the west-facing bow of the drawing room was extended to the upper floor; a breakfast room and the old kitchen were made into the study. In the hall are archways with late-18th century reeded mouldings, the mouldings of the window shutters appearing to be from earlier in that century. In the hall is the only original mantelpiece in the house, rather late Georgian with thin fluted columns, black veined marble now painted; all the other mantelpieces, Georgian marble inlaid or carved wood, were brought from London in the 1930s.</p> <p>Behind the house are various outbuildings, a wing which was formerly self-contained now being part of the house. A large yew standing in front of the house, one of three such which formerly existed, is said on reliable authority to be 400 years old.</p> <p>Maghera is a very small unassuming village. While its mill buildings may not at present be in full commercial use, still the village retains its original character unspoiled. Attempts to re-vamp it, to 'bring it into the 20th century' and introduce buildings out of sympathy with the scale of the place, should be resisted.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
ANNALONG				
			<p>The name Annalong, meaning the ford of the ships, may refer to the raids made by Viking long boats. Annalong is at heart a small village of discreet stuccoed and stone-built terraces of considerable character, but surrounded by a rambling assortment of roughcast and pebble-dashed bungalows and houses, which have recently been given a little character by a development of tile-hung Council houses, notable for their clean lines. Glimpses of the carpet of small many-shaded fields stretching up to Binnian and Little Binnian however redeem the less visually-attractive buildings at every point. The harbour, constructed about the middle of the century, was extended in the 1880s.</p>	Evans Green
1		B	<p>On the main road, a house which is a part of I. Hamilton & Sons Limited's granite works, four-bay two-storey, cement-rendered, gabled roof, Georgian glazing: mid-19th century in appearance.</p>	
2	HARBOUR	G	<p>Stone harbour walls forming an inner and outer harbour out of a natural inlet in the rock in an otherwise un-indented coast; the masts and rigging of the fishing smacks stick up above the quay-sides to be visible from the low-built fishermen's cottages round the southern and western sides, roughcast and stucco, nicely painted in whites and blacks, the little gardens rich in flowering bushes. A few nice unassuming Georgian-glazed two-storey houses and a row of single-storey cottages backing on to the waterfront.</p>	
3	MILL	A	<p>On the north-west side is a rubble-built mill complete with wheel.</p>	Green
4	HARBOUR AREA	G	<p>This whole harbour area is one of great unselfconscious functional character, and should be maintained in this way: attempts to spruce it up and make everything ship-shape quite unnecessarily should be resisted.</p>	
5	PRESBYTERIAN CHURCH	B	<p>On the main road, labelled 'AD 1840' in centre of pediment gable: the architect may be William Hagerly. Simple rectangular church end-on to the road, the pediment gable of coursed granite blocks, with ashlar granite dressings, the sides roughcast. Onto the southern side has been built in 1962 an unpleasantly-scaled and detailed three-storey tower of granite blocks, with unpleasant ashlar granite dressings and castellations.</p> <p>The form of the original church building is classical, with four-bay side walls: the entrance front has a central door under a small window, a taller window on either side; all windows are round-headed, but some of the details are Victorian Gothic - the cusping of the blind tympanum over the door and of the lancets and the canting of the pinnacles at top and corners of the pediment gable, which have been copied at the corners of the tower. All windows have Victorian coloured-glass leaded diamond panes. The Minister's room behind the church still has a round-headed window with Georgian glazing bars, four-panes wide, the centre two wider than the outer two.</p>	
6	KILHORNE PARISH CHURCH (C of I)	A	<p>1840, the tower 1889 and the vestry 1972. A plain four-bay church at the bottom of a neat stone-walled lane, the gateway at the top erected to the memory of the Earl and Countess of Kilmorey, the latter of whom died in 1920. The architect of the church was possibly William Farrell: this is a fairly standard design from the Ecclesiastical Commissioners.</p> <p>Exterior: the walls of the church are roughcast with ashlar granite dressings: the windows are plain lancets with hood-moulds over. The tower is three-tier, a door on the west side to the entrance porch being plain pointed-headed with hood-mould, similar smaller windows in side walls. Three odd rectangular windows are grouped on first floor of tower, a tall louvred belfry above, a castellated parapet and pinnacles at the corners.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
6	KILHORNE PARISH CHURCH (Continued)	A	Interior: light and airy, and in excellent order. Plain pine roof supported on unobtrusive light iron beams. Rich red carpeting. Chancel is two-bay deep, with large Davies organ of 1958: chancel and east window were put up by parishioners in 1883 to the memory of certain members of the Kilmorey family: the east window has intersecting tracery, with abstract Celtic-pattern glass in bright reds and blues. Some good new fittings combine with the old, including a new brass lectern 1972. Grand 20-branch brass candelabra.	
7		B	<p>The Parish halls incorporating a house in trees close to the church, in a warmed-up workhouse sub-Tudor style, stuccoed; there is also a neat graveyard.</p> <p>The Rectory, beside the road to Kilkeel, has been pebble-dashed and made quite featureless and suburban, though there are still some nice buildings in the yard, stone with brick dressings over arch and round circular niches.</p> <p>The old church at Kilhorne was a chapel attached to the Plebania of Kilkeel.</p> <p>At Turloughshill is a</p>	
8			pretty cottage, three-bay, whitewashed, the upper windows at either end in gable dormers.	
9			On the inland side of the road at Samuel's Port, at about ref. J 362183, is an early thatched cottage, with tall windows only two Georgian-glazed panes wide, recessed under shallow segment arches.	
10			On the inland side of the road at Selk Island is a long low-built three-bay two-storey gabled whitewashed farmhouse and outbuildings, the windows edge-panel glazed.	
11			At Moneydarraghbeg, ref. J 351186, is a nice low two-storey whitewashed farmhouse sheltering under a tree.	
			<p style="text-align: center;">BALLYMARTIN</p> <p>Like the impression of the passer-by through Annalong, only there the village has another heart, the impression of Ballymartin is of a long strung-out village of not very notable houses.</p>	
1	ROMAN CATHOLIC CHURCH	A	<p>Late-19th century, of plain rectangular shape outside. Six bays long, end-on to the road, the entrance in the centre of the east side with pointed-headed arch, above it a statue of Christ on a pedestal in a niche between two windows. Squared random granite blocks, with sandstone dressings. Small tower at south-east corner, paired louvred belfry openings in upper storey, castellated parapet.</p> <p>The interior is long and tunnel-like in cream and brown, the chancel having three lancets behind a Gothic seven-arcaded white marble altar-back: there is a new plain wooden altar in front. On either side of the chancel opening are small tall narrow side altars. Nice plain pine bench seating. Victorian coloured glazed tiles on floor. Gothic/Romanesque confessionals of good pine built-in on either side of centre doorway porch at rear. Stations of the Cross hang from the walls in pairs between the windows, each of which is of paired lancets, the Stations in Gothic cusped pine frames, polychrome figures with gilt backgrounds. There is a gallery at the rear supported on two plain pine columns.</p> <p>Behind the church is a small cleanly-detailed modern school in grey brick and roughcast.</p> <p>On the outskirts of Kilkeel are the</p>	
2	Former SOUTH DOWN RURAL DISTRICT COUNCIL OFFICES	B	completed c. 1965, architects Smith and Fay of Newry: of clean design and making good use of local materials.	

KILKEEL

In 1740 Harris described Kilkeel as 'a small Village and a Church situated between the Foot of the Mountains of Mourne and the Sea, in a narrow Vale, which extends for some Miles along the Coast; the Soil good, and the Country well inhabited'. The Parliamentary Gazetteer considered Kilkeel to be 'a place of no thoroughfare, of no general trade, and not even of much interest to the tourist'. But two years later, in 1846, the town 'consisted of five streets, with about two hundred and thirty houses, for the greater part well built and comfortable, and nearly all are occupied by a hardy, temperate, and courteous population, estimated at 1270'. Christ Church was described as 'of mixed Saxon and Gothic architecture', and the Kilmorey Arms Hotel had been 'built expressly for the accommodation of tourists' at a cost of considerably upwards of £2,000 : it had 'all the attributes of an excellent English country inn, and what higher praise can be bestowed upon it? It is snug and home-like, - possessing a combination of comfort with elegance, and yet complete in all its appointments'. The town itself was of 'a thriving appearance', and 'greatly enlarged within the last seven years' : but the lack of any sort of adequate harbour for the fishermen was pointed out. An attempt had been made to open a small harbour by cutting through the bar at the mouth of the Kilkeel river, but this had proved unsuccessful: an adequate harbour was not constructed until about 1873. In the early 1970s this harbour was considerably extended.

Kilkeel today is an unassuming sort of place. It serves both as a fishing port and as a country town supplying the needs of a hinterland extending over all of County Down south-east of the Mournes. Being cut off by mountain from the part of Ulster which focusses on Belfast, and separated from neighbouring towns by rich south-facing farmland criss-crossed by friendly stone walls, it has in some measure retained a kind of open sunny individuality which is not apparent elsewhere in the county, even in Rostrevor. It is also, as Professor Evans points out, the only town in the Kingdom of Mourne.

While the buildings in the town are mostly, as regards scale, in harmony with each other, those responsible for the appearance of the centre of the town, particularly Market Square, could with profit take a critical look around them. While many buildings are in an excellent state of decoration, there is in places a certain deadness and lack of attention to detail reminiscent of the centre of Ballynahinch - for example, scruffy edges to roads and footpaths in front of stuccoed buildings themselves in need of a fresh coat of paint. No. 4-6 Newry Street is an exceedingly handsome stone-built house of 1790, as good a house of its type as can be found in the north of Ireland: but its appearance has been sadly spoilt by the two insensitive shop-fronts which now occupy most of the ground floor.

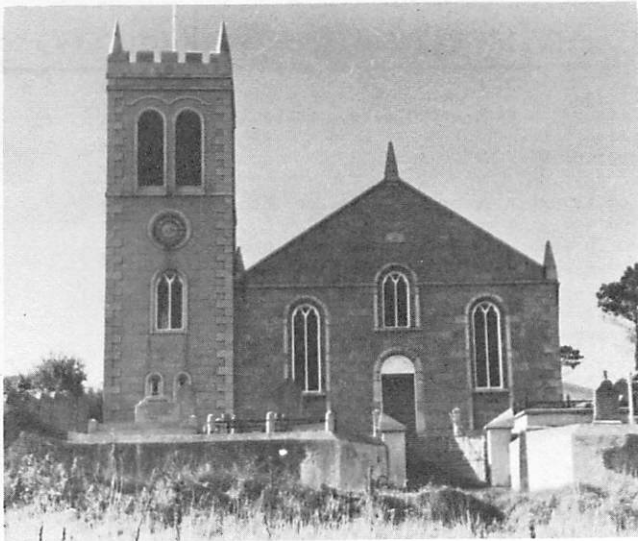


St. Colman's Roman Catholic church (Kilkeel No. 34)

No.	Building	Class	Date, Type, Architect, etc.	References
1		B	<p>On the northern side of the road from Annalong, just outside the town, is a good three-storey six-bay stone-built warehouse, brick dressings: early-19th century.</p> <p>At the harbour, which has been reconstructed during the past few years to include a large inner harbour approached from the sea by a narrow channel, all the quays in concrete with squared in-and-out edges giving a pleasant crisp appearance, is the</p>	
2	<p>COASTGUARD STATION</p> <p>MOUNTAIN ROAD</p> <p>THE SQUARE</p>	B	<p>Ballsbridge Victorian, of red and yellow brick, vigorously variegated and thus not quite with the indigenous feel of the usual white-painted cement-rendered station, such as that at Greencastle or those around the Antrim coast. Five houses in a terrace block, four in groups of two with paired doorways and windows, similar windows above and dormers in roof: the end house has a canted bow on the ground floor and a gable over the first floor.</p> <p>On one side is a low stuccoed two-storey terrace, Georgian glazing, nicely painted, still one or two of the large plain bright former shop windows.</p>	Arch. Survey
3	<p><u>Western Side:</u></p>	B	<p>at the Mountain Road corner, a three-storey five-bay gabled house, central doorway with semi-circular fanlight and keystone, but on one side is a shop window and on the other a three-window-wide window: roughcast, alternating quoins.</p>	
4			<p>The Stella Maris cafe is a three-storey two-bay house with broad wood sash boxes and plate windows, coursed granite blocks but the ground floor now somewhat spoilt.</p>	
5	<p><u>Eastern Side:</u></p>		<p>At the corner of Kilkeel Street, the Lantern Bar of F.S. Annett has recently been reconstructed: the idiom is modern with a hint of the 1930s, but keeps to the rhythm and scale of the street excellently: the entrance is in the rounded angle at the corner, which doesn't funk the corner by ignoring it: architects D.W.Boyd & Co. of Belfast.</p>	
6	<p>HARBOUR ROAD</p>		<p>Kilkeel Parish Church Hall: an attempt at a 'proper' piece of architecture but the effect is nondescript and too unimposing for its situation.</p> <p>Some Georgian glazing and one or two fanlights, but otherwise there is little to note on this side of the Square: a waste of the opportunity given by the setting back of the buildings so far from the street line: mainly just scruffy ground for parking cars.</p> <p>Neither the south nor the north side of the Square contains anything of particular note.</p> <p>Long terraces of roughcast and brick houses, the latter backing onto the river.</p>	
7	<p>NEWCASTLE STREET PRESBYTERIAN CHURCH</p>	B	<p>A small granite building of mid-19th century appearance, gable-end-on to the street behind small trees: three lancets rise above the projecting ground floor porch/ vestibule with two doors, and there is a vestigial octagonal tower on the left-hand side.</p>	
8	<p>ALFRED EADIE HALL</p>		<p>1962. Four-bay single-storey hall, the centre two bays projecting under an end-on pediment gable containing a</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
8	ALFRED EADIE HALL (Continued)		central lunette with datestone under it '1832 1935'. The windows are tall, pointed-headed with cusping, leaded lights. Centre projecting porch. Roughcast.	
9	Nos. 43 - 49 Newcastle Street BRIDGE STREET	G	Group of four stuccoed houses, two-storey two-bay with dormers, segment-headed windows on first floor, shop windows in parts of ground floor. A double-S street descending from Newcastle Street to the Square, some Georgian glazing, the tower of Christ Church rising above the two storey houses, the old church behind its high stone wall on the north side. It is essential to retain the intimate scale of the street here, the constant roof-lines and common frontage line: the shape and contouring make this short street a visual asset to the town which should not be heedlessly eroded.	
10	THE ROYAL HOTEL		Pleasant Victorian house, two-storey plus dormers, canted bows with verandah supported on five cast iron columns.	
11	No. 7		Nice rectangular fanlight.	
12	BRIDGE STREET HALL		Has three round-headed Georgian tops to windows which have lost the rest of their glazing bars.	
13	OLD CHURCH OF ST. COLMAN MEETING HOUSE LANE off Bridge Street GREENCastle STREET	A	Within what seems to be a circular earthwork. The church, of the 15th or 16th century, is in ruins, a rectangular gabled building, of rubble stone; two narrow windows, one of which has a trefoil ogee head, are also 15th or 16th century, while the other windows are apparently early-19th century. Used as the parish church until the new Christ Church was built. There is a cross west of the church. This Old Church was the mother church of the large parish of Kilkeel, which included the churches at Ballaghanery, Greencastle, Kilmeloge: the churches at Kilfeaghan, Kilmegan and Kilcoo, though not within the parish, were also attached to Kilkeel. The parish of Kilkeel, co-terminous with the Kingdom of Mourne proper, was a Plebania, later an exempt jurisdiction, which existed until Disestablishment in 1869 and of which Lord Kilmorey was the hereditary Abbot.	Arch. Survey Chart
	West side: DAVID McATEE & SONS	G	Terrace of nice small two-storey whitewashed houses. At the northern end the street owes its character to the cutting in which it rises from the Square, so that at its highest point the pavement is some six or seven steps above the roadway. There are two- and three-storey terraces with shops below, none of great distinction, some stuccoed and painted, some cement-rendered.	
14	PRESBYTERIAN CHURCH	B	A 1930s modern building. A T-shaped brown stone building, the foot of the T nearest to the street, though set back considerably and free-standing. Centre door with fanlight under a Tudor Gothick-glazed fanlight arch, flat hood-mould over, then a string course with a similarly-headed window above, with datestone '1933' in gable, between two octagonal pinnacles, which top the buttresses on either side; there are canted staircase projections behind. The windows in the main body of the church are round-headed with centre wooden shaft and cusping. Seemingly a late-Georgian plain church rebuilt about the middle of the 19th century. The OS Field Memoir states that Kilkeel Meeting House was erected in the year 1831 at a cost of £850: architects ? Duff and Jackson. Beside the church, a modern and quite successful hall, three-bay on street frontage, four-bay to church grounds, main hall with large clear windows on first floor, four dormers above The manse in Harbour Road was probably designed by Dr. McMordie.	

No.	Building	Class	Date, Type, Architect, etc.	References
16	PROVINCIAL BANK OF IRELAND LIMITED		Stanley Terrace in Harbour Road was designed by John Orr J.P. of Bayview Park, who did his designing on the sands with the help of a walking-stick. Two-storey five-bay plus single-storey three-bay bank entrance. The bank doorway is nicely detailed, a concave moulding. The ground floor is in unweathering ashlar granite, the upper floor in unweathering red brick. Hipped roof. Early-20th century.	
17	East side: KILMOREY ARMS HOTEL		Six-bay front to Greencastle Street. Two-storey Georgian-glazed and stuccoed, crude glass blocks in semi-circular fanlight over door. Early-19th century. Beside the Kilmorey Arms are two mid-19th century two-storey three-bay houses, stuccoed with granite alternating quoins and dressings to centre doorway with semi-circular fanlight.	
18	NORTHERN BANK LIMITED		Two-storey three-bay stuccoed Victorian house to which a forward-projecting extension has been added on the ground floor.	
19	NOS. 44-52 GREENCASTLE ROAD		Pleasant plain two-storey stuccoed terraces.	
20	OUR LADY OF THE ANGELS ORATORY		Small plain church built at the beginning of the 1960s.	
21	MOURNE ABBEY NEWRY STREET		Two-storey three-bay Victorian house, canted single-storey bow either side of centre door, the back return wing seemingly from an earlier house, six bays Georgian-glazed, some of the windows round-headed. Presumably the 'delightful summer residence' referred to in the Picturesque Handbook: the architect was a Mr. Henry of Liverpool, who also designed the tall red brick terrace in Manse Road. The name Abbey refers to a Moravian religious house here: there is a little graveyard behind the house. Many of the shops and houses in this street are nicely painted. The western end of the street has recently been rebuilt as public authority housing in a crisp clean roughcast style, with charcoal-coloured tiled roof and tile-hung gable ends. Random granite at ground level, granite rocks set in concrete between houses themselves and footpath flagstones. But the	Evans Handbook
22	DEPARTMENT OF HEALTH & SOCIAL SERVICES		is a bleak concrete three-storey square block at one end of an undistinguished modern grey brick building.	
23	VOGUE CINEMA		1930s -modern, rounded cement mouldings to doorcases, horizontal glazing bars in horizontal windows: unprepossessing.	
24	RUC STATION	B	Six-bay two-storey good Ulster type, the slight projection with three blind arches on ground floor at one end of the facade.	
25	MOURNE DISTRICT HOSPITAL		Nondescript two-storey six-bay cement-rendered house: probably the 'handsome house' described in 1846 as 'lately erected'.	Handbook
26	CHRIST CHURCH (C of I)	A	A largish handsome church of 1815, set back behind the line of the buildings fronting the street: architect almost certainly Thomas Duff. Exterior: tower at west end, transepts and chancel. The tower has Newry and Mourne effigy of an Abbot above the door on the south side: each side has on the next level an octagonal opening (a clock on the south side) with belfry openings above set in blind arcading under the stepped battlemented parapet between tall slender corner pinnacles. Body of church has hood-moulds over all except transept windows, an unusual dog-tooth moulding at head of side window level, cornerways buttresses at corners: large datestone on south wall 'Edificatum Anno	OSFM Gazetteer DB W. p.199 RCB folio 11



a



d



c

b



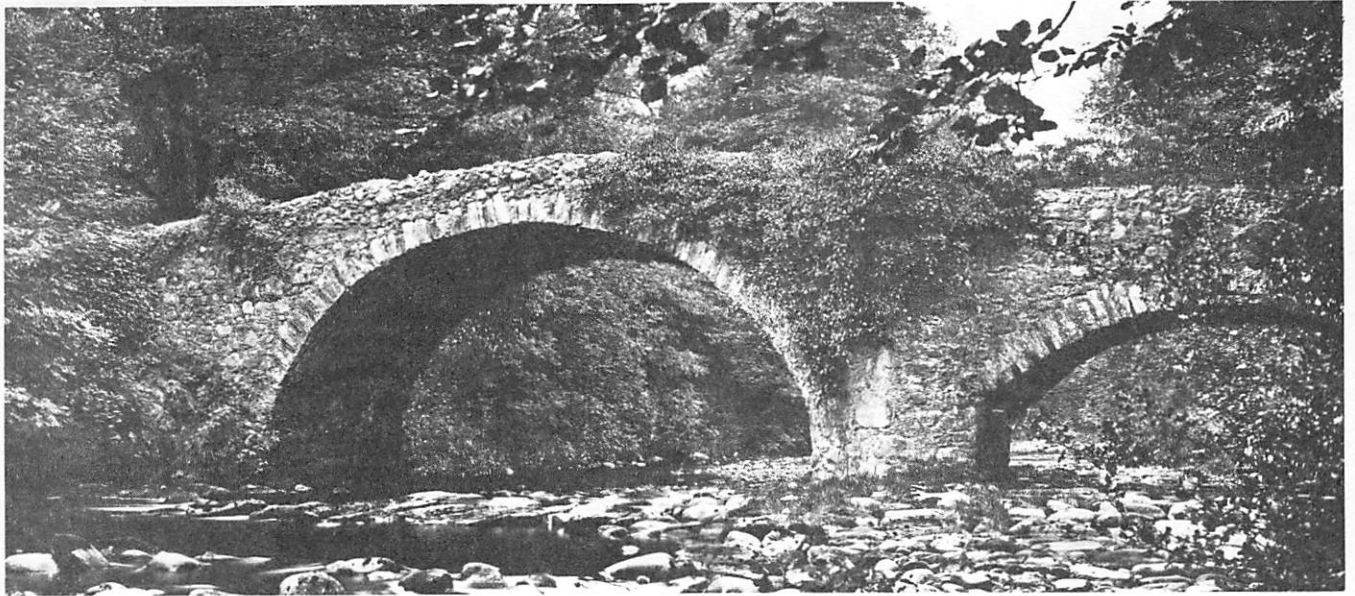
e

- a *Annalong Presbyterian Church (Annalong No. 5).*
- b and e *Annalong harbour, mill and village (Nos. 2, 3 and 4).*
- c *Kilhorne parish halls (Annalong No. 7).*
- d *Glassdrumman Cottage (Glassdrumman No. 2).*

No.	Building	Class	Date, Type, Architect, etc.	References
26	CHRIST CHURCH (C of I) (Continued)	A	<p>Domini 1815'. The transepts were added later, probably the enlargement carried out in 1862 by Welland & Gillespie the chancel being erected soon after 1898.</p> <p>Interior: plain large interior, pine pews, gallery at west end supported on two slim columns. The north transept was erected in memory of Rev. John Forbes Close who died in 1883. Transept pews are plainer than those in the body of the church. Grand octagonal stone oriel pulpit, coloured marble shafts between niches with panels of foliage: presented by the Earl and Countess of Kilmorey on the occasion of the restoration of the church, June 1903. Plaster ogee moulding over inside of west door.</p> <p>Octagonal apsidal chancel, four rows of choir stalls on either side, the glazed tiling and altar rail in memory of John Forbes Close who died in 1894, rails having a nice brass round top on black wrought-iron supports. Chancel roof beams are supported on shafts extending half-way down the walls. The treatment of these beams and shafts, and the moulding of the high chancel arch are so similar to Fisherwick Church in Belfast, whose architect was S.P.Close, son of the Rev. John Forbes Close, that S.P.Close seems all but certain to have been the architect of the chancel. The chancel windows are paired lancets with small upright quatrefoil/lozenge above: poor glass. Organ, by Foster and Andrews of Hull, 1893, is to left of chancel, as at Fisherwick. Stone flagging in aisles. Circular bowl type of stone font beside west door supported on four small red marble shafts, a thicker one in the centre. Exposed hammer-beam roof.</p> <p>The windows in the main body of the church are Irish Georgian-Gothick, rectangular with main and subsidiary mullions and transoms, Gothick tops and clear leaded panes. The window in the south transept to the Earl of Kilmorey (died 1832) and his grandson Viscount Newry and Mourne (died 1851) - (a 'resident and improving landlord', M.P. for the borough of Newry, 'decidedly popular amongst his constituents', there being 'but one opinion of the zeal, ability, and alacrity with which he labours to promote the substantial interests of the borough and the district generally') was erected in 1864 - many-coloured, but rich red and blue predominantly, with various texts and coats of arms.</p> <p>Under the tower is a half-octagon vestibule area, old stone flagging, a stair up to the gallery at one side, Gothick-glazed fanlights over doors on west and south sides. Tablets in the church include a good one to Francis Horace Hayden, died 1851; a large brass one to the soldier and explorer General Francis Rawdon Chesney of Packolet House, Ballyardle (called Rawdon after his father's patron the Earl of Moira) born at Ballyvea, Annalong in 1789 and died at Packolet in 1872 - he devoted the last 20 years of his life to literary and scientific pursuits, 'above all to the furtherance of the great project of the Euphrates line to India'; and two handsome early-20th century ones to members of the Kilmorey family, of a Lutyens-Carolingian type of design, green Connemara marble pilaster strips, white inscribed marble in centre, plain stone surrounds: cartouche at bottom of one signed 'Ligno: AL: Newry Kilmorey'.</p> <p>Good plain iron railings to curved entrance sweep from street, centre gates, with</p>	
27		B	<p>restrained two-storey sexton's house at eastern end, forming the end of the street terrace, of coursed granite, a slightly Voysey feeling, a polished hint of 'olde' without any slavish copying of detail. The street front has a group of three windows on ground and first floor, a shallow Tudor-arch-shaped porch opening at the corner to street and churchyard, the entrance to the house underneath: the gable-end to the churchyard has a paired window.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
28	MUNSTER & LEINSTER BANK LIMITED		Tall three-storey stuccoed building; Ionic pilasters supporting fascia on ground floor.	
29	McKNIGHT		Good if slightly heavy Victorian shop front, Georgian glazing above.	
30	Nos. 4 - 6, JOHN QUINN LIMITED; McERLANE NEWRY ROAD	A	Originally a three-storey five-bay house with one extra bay at the western end. The ground floor is now in shop fronts, but the upper floors are all Georgian-glazed with broad wood sash boxes, the centre window on the first floor being round-headed with moulding and keystones. Facade is of coursed granite blocks. Date stone 1790.	Arch. Survey
31	Nos. 124 - 126		Terrace of three three-bay single-storey cottages, each with projecting centre gabled porch and two dormers in roof above.	
32	Former ST. COLMAN'S MALE, FEMALE and INFANT NATIONAL SCHOOLS		Erected by the Very Rev. Richard Marner D.D. P.P. 1889. E-shaped building, stuccoed, paired windows in each gable-end and similar windows on either side of centre projection.	
33	CONVENT OF ST. LOUIS and ST. LOUIS HIGH SCHOOL		A very substantial range of granite buildings not without their effect when seen from a distance: two-storey main block, with three-storey centre tower; additions were made during 1973.	
34	ST. COLMAN'S ROMAN CATHOLIC CHURCH, Massforth	A	<p>Architect John O'Neill of O'Neill & Byrne, 1879. Brass plaque inside states that church, high altar, east window, pulpit, altar rails, confessionals, seating were completed in 1887.</p> <p>Exterior: of random blocked granite with ashlar granite dressings. Pointed lancets with hood-moulds over, buttresses between. Tower at west end with buttresses on both faces of the corners, belfry above, topped by castellated parapet and corner pinnacles. Main door in west side of tower, a quatrefoil in tympanum under pointed arch, supported at sides by small inset columns. Subsidiary doors on west side of each transept, pointed-headed arch with cusping inset in a slightly-projecting gable.</p> <p>Interior: A lovely church, T-shaped, a darkish chancel at top middle of T. Transepts very wide, double arched, the centre supported on unpolished granite shaft with Romanesque-type capital. Without artificial light the chancel is the darkest part of the church. East window is three lancets, centre smaller with rose above - representation of Calvary in good richly-coloured glass. In the north transept are two rose windows high up with rich coloured glass, the Annunciation and Christ in the Temple. Other windows are plain frosted glass with centre panels of blue and red glass. Stations of the Cross by Mayer & Co. of Munich, royal ecclesiastical art establishment - coloured, in relief, in Gothic niche pine frames. Low pine bench pews. The roof is high and dark, of tongued and grooved pine.</p> <p>Centre altar, and altar in first chapel on either side, are of white marble, the saints in niches under Gothic canopies, supported on brown and yellow marble shafts, biblical representation in the arcades between. Last Supper in plaster on front of main altar, 1886, with plain white marble lectern and priest's seat on either side. Paired Gothic pine confessionals in outer side-chapels. Small organ-loft gallery above and baptistry beside west door, modern stained glass window and octagonal marble font supported on shaft of nine clustered red marble columns. Various tablets about the erection of the church and its priests and those of its predecessor. Copy of a Raphael Virgin adoring the Child hanging on pier between first and second right-hand side-chapels, 'Presented to the Clergy and Congregation of St. Colman's Dunavan Co. Down by the Earl and Countess of Kilmorey, Easter 1896'. Tablet to Very Rev. Richard Marner D.D. P.P. V.F. born in parish of Kilmore 1834, Professor and President of St. Malachy's College Belfast 1857-1876; Parish Priest of Upper Mourne 1885-1906; built church at</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>ST. COLMAN'S ROMAN CATHOLIC CHURCH (Continued)</p> <p>MOURNE PARK</p>	A	<p>Attical; Parochial House and Hall in Kilkeel; St. Colman's Star of the Sea and Attical schools. He died in 1906.</p> <p>Also formerly at different times called Ballyrogan and Kilmorey House, and in 1777 Siberia, Mourne Park is, as Professor Evans points out, the only demesne within the Kingdom of Mourne proper. Whether this, or the fact of the demesne's being both on the south face of the mountains and on the farther side from the Belfast connurbation is the reason, Mourne Park does have a romantic quality certainly absent at Castlewelling and less strongly felt even at Tollymore. There is a warmth and lushness in the vegetation, a splendour in the height and girth of the oaks and beeches, that is unparalleled elsewhere. A rare thing in Mourne, some of the woodlands are original and not the planting of landscape improvers.</p> <p>The estate belonged in the 17th century to the Bagnal or Bagenal family. In 1712 Nicholas Bagnal, Lord of Newry and the last male of his family, died and left his extensive property to Edward Baylie and Robert Nedham. In 1715 the estates were partitioned, Baylie taking the lands in County Louth and the eastern portion of the Lordship of Newry while Nedham took the western portion of the Lordship, townlands in County Armagh and the Barony of Mourne. In 1806 Nedham's descendant, William Nedham, died and left his property to Robert Needham, Viscount Kilmorey of Shavington in Shropshire. 'It is believed' writes Newriensis, 'that Mr. Nedham had never even seen this nobleman, and no reason whatever can be assigned for his making him an object of bounty, except that Viscount Kilmorey's family name was almost identical with his own ...' Other sources of information state that William Nedham was a kinsman of Robert Needham. In any event, Mourne Park still remains the property of the Needham family, after 1822 Viscounts Newry and Morne and Earls of Kilmorey.</p> <p>The writer of the Picturesque Handbook described Mourne Park at some length in terms which catch the special atmosphere of the place admirably but will not be reproduced in full here as being perhaps not to the reader's taste: to compress the Handbook's description somewhat, the house,</p> <p>'the country residence of Earl Kilmorey's eldest son, Lord Newry and Mourne', was 'a plain square building of cut stone, three stories high, with no very imposing pretensions to elegance or architectural beauty: - for a lordly mansion it certainly is not distinguished by the external magnificence one is accustomed to associate with the residence of a territorial aristocrat. Still, notwithstanding its simplicity, and the total absence of high architectural art or ornament, it is a fine substantial mansion, and a noble place, with its extensive park thickly planted (except in front of the house) with aged elm and other fine old patrician trees.</p> <p>Immediately in rear of the house rises the conical mountain of Knockchree, surmounted by an observatory, erected by the late Earl of Kilmorey, from which you command wide and elevating views of sea and cape and mountain ... the glen to your right, its rapid stream foaming from rock to rock, the well-timbered grounds at your feet, and the dash and murmur of the sea below ... As you descend to the park, and cool yourself in the shade of a spreading tree ... lulled by the wood-notes wild of the feathered choristers, which here abound, and by the murmurings of the Avonban ... you will involuntarily let the mind take a backward or an onward flight, as the mood is upon you, before you consent to tear yourself away from a spot which, the longer one is acquainted with, the more its varied beauties win upon you'.</p> <p>In the Statistical Survey Dubourdieu stated that 'Mr. Needham inclosed and planted a considerable tract on the Mourne side, where he resided several summers; of late I</p>	



a

Mourne Park

- a *The Old Bridge in the 1880's (Kilkeel No. 37).*
- b *The House, c.1815 (No. 43).*
- c *White Water Gate Lodge.*

Kilkeel

- d *4 to 6, Newry Street (No. 30).*
- e *The Square, western side (Nos. 3 to 5).*
- f *The Square and Newry Street (Nos. 5 and 30).*

b



c

d



e



f



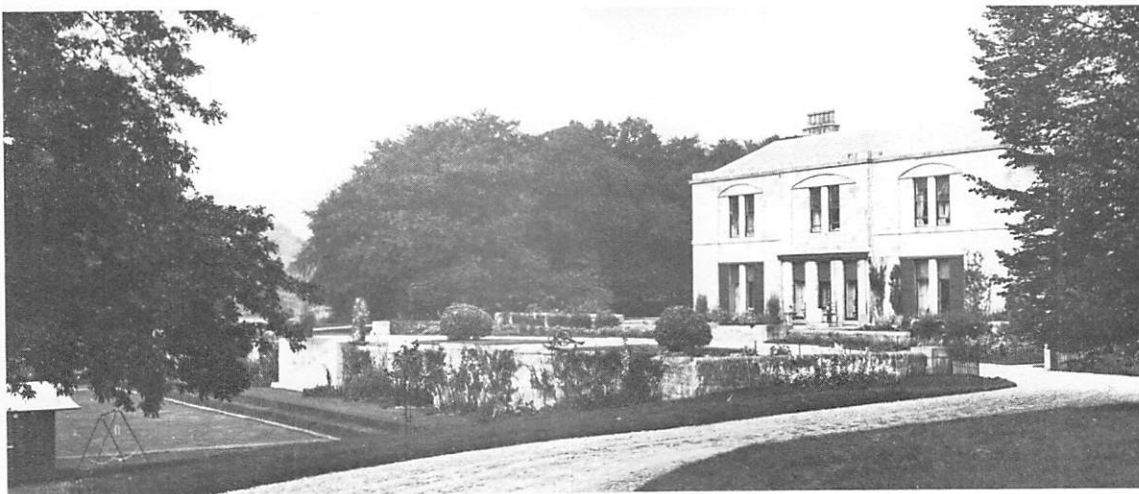
No.	Building	Class	Date, Type, Architect, etc.	References
	MOURNE PARK (Continued)		<p>have heard nothing has been added to this improvement, which, from the growth of the trees, and the beauty of the streams which flow through it, promised to be little inferior to Tullamore park'.</p> <p>Since the second world war the northern side of Knockree has been afforested by the Ministry of Agriculture, mainly with conifers. Happily, no part of the mountain visible from Mourne Park house and its immediate surroundings was allowed to be planted: beech woods still stretch up the lower slopes to meet a bare grass and heather summit.</p>	
35	MAIN or GREEN GATE LODGE		<p>Two-storey later-Victorian house, of granite with brick dressings, canted bays, open wooden porch: post-1859.</p> <p>Square gate piers at the outer ends of the small sweep, with fluted tops, late-Georgian in appearance.</p>	OS
36	WHITE WATER GATE LODGE		<p>Early-Victorian single-storey lodge with basement of a slightly late-Regency appearance, canted bow, stuccoed: a small lodge appears on the maps between 1835 and 1859:</p> <p>Wide ironwork screen either side of gateway, piers with fluted tops as at the main gate. In 1846 this was 'the new entrance to the park'. Compare these gates and those at the Green Gate with the gates at Montalto by William Brown of Ballynahinch.</p>	OS Handbook
37	OLD BRIDGE	A	<p>A simple rubble-built hump-backed bridge with pack-horse niches, a main centre arch with one smaller arch: of early-18th century appearance.</p> <p>To the south of the Old Bridge is the present bridge of the early 1960s and the</p>	
38		A	<p>early-19th century bridge to the south of that, simple segment-arch, chamfered ashlar quoins.</p>	
39			<p>In the trees just to the west of the Old Bridge is a schoolhouse, shown as such on the 1859 map but now a pleasant cottage.</p> <p>A short distance up the main drive, which now leads to the golf course, a young lime avenue, the Jubilee avenue, planted to mark Queen Victoria's diamond jubilee but no longer in use, serpentine towards the house in a north-westerly direction through the parkland which slopes down to pines and a beautiful lake and up to hanging beech woods and Knockree. The lake was formed after 1880 by the 3rd Earl of Kilmorey: Welch's photograph shows a thatched boat-house, which still exists.</p> <p>Throughout the woodlands both bordering the White Water and up to the top of the hillside on its eastern bank, separated from the parkland to the east by a ha-ha, are the remains of old paths: from the paths at the top of the hillside there were vistas out over the parkland and the river valley to the peaks before the beech trunks had become swamped in Victorian rhododendron and laurel. There is still a pre-1835 ice house at the edge of the woodland.</p>	OS
40	COTTAGE beside ford Tullyframe		<p>Most of the trees east of the White Water river were planted before 1835; Tullyframe Wood, west of the river, was planted between 1835 and 1859, and there have only been small infillings since.</p> <p>Of between 1835 and 1859, the ford and original wooden footbridge also having been constructed between these two dates. Pleasant little stuccoed cottage, late Regency in style with low-pitched hipped roof. Lost in the woods, though the sand quarries under the pine trees across the river, where sand has been scooped out below, are now uncomfortably close.</p> <p>A footbridge which formerly crossed the river close to the low wall which runs along the river bank for a short distance between the ford and the Three Bridges was washed away earlier this century.</p>	OS

No.	Building	Class	Date, Type, Architect, etc.	References
41	BALLYMAGEOGH GATE LODGE		A simple late-Georgian rendered low-built cottage, small sash windows grouped in threes. Post-1835.	OS
42			The grange farm buildings are in the centre of the estate, a Giant's Grave near them, the Long Cairn. The farm buildings and two two-storey houses, one now the golf club house, are mainly pleasant mid-19th century buildings of random squared granite blocks with brick dressings, the houses Georgian-glazed and with substantial brick chimney stacks: parts of one of the stable courtyards appear to be late-18th or early-19th century.	Arch. Survey Chart
43	MOURNE PARK HOUSE	B	<p>The 1835 map marks a Tower just south of the summit of Knockchree, Lord Kilmorey's observatory: only a few bits of stone lying in the grass now mark the site.</p> <p>Smothered in creepers and looking west over a small piece of lush long-grassed parkland under great trees to the mountains and south over a terrace with pools (formed in the 1920s when the entrance was moved to the west side), tennis or croquet lawn below, to the lake and the trees beyond.</p> <p>The house seems to date from soon after 1806: nothing appears to remain from any earlier house, though a house is shown on the James Kennedy map of County Down of 1755 and by Taylor and Skinner. An aquatint inscribed to Lord Kilmorey, and probably of about 1810-1820, shows a low-built two-storey white house, three-bay south side, five-bay east side. The windows are Georgian-glazed, those on the south side all being tripartite, a doorway in the centre flanked by a narrower window on either side.</p> <p>The Picturesque Handbook refers to the house as being three stories high, of cut stone. The present house is two-storey on the south side and on the southern halves of the east and west sides and three-storey on the northern halves of those two sides. It would appear that a third storey was added to the original house after the date of the aquatint and that in the second half of the 19th century and certainly after 1859 the house was extended southwards on two floors only by the addition of a new principal room on either side of a new entrance hall, with corresponding bedrooms above, these rooms having a greater ceiling height than those in the earlier part of the house. The original entrance hall on the south side may at this time have been made into the present main staircase hall.</p> <p>In about 1904 a large single-storey entertaining room, the Long Room, timber supports to a vaulted ceiling, was added behind the house on the east side. Between 1919 and 1921 the house was extended westwards by a single-storey addition, containing a large new drawing room with corner fireplace and a games room on the south and north sides respectively of a new top-lit entrance hall (not unlike that at Clandeboye) and entrance on the west side. The previous entrance hall, in the middle of the south side, was made into a sitting room or garden hall, and the main top-lit staircase behind was redesigned with bottom flights of steps leading down both into the staircase hall and into the new entrance hall. A rather narrow back hall or corridor runs east-west behind the present entrance hall and main staircase. At the east end there is a garden door under a little porch on wooden supports; about one room-depth up this hall there is a doorway with semi-circular radiating-glazed fanlight which seems to be the garden door of an earlier house; a little to the west of the present main staircase is a back staircase which, as the stairs rise round a central well in an un-back stairs manner, seems likely at one time to have been the main staircase; and to the west of that in the corridor are a symmetrically-arranged pair of doors facing each other with beyond them a further one-time outside door, plain early-19th century-looking ashlar granite doorcase, very reticent quoins and central keystone: this would have been an outside door until the 1919-21 extensions were made. The two rooms on the east side have Georgian white marble carved and inlaid mantelpieces. The internal doorcases in the later-19th century</p>	OS

No.	Building	Class	Date, Type, Architect, etc.	References
43	MOURNE PARK HOUSE (Continued)	B	<p>part of the house each have an open curly pediment over torus carved with bay leaf garlands.</p> <p>Today the outside of the house is of granite blocks, on the south side ashlar granite particularly well cut. The two-storey part of the south front is of three bays, on the ground floor each with groups of three windows, two on floor above, the square-fronted bows in bays 1 and 3 having been added by the 3rd Earl after 1880 but before the Welch photograph had been taken; the 1919-21 drawing room on left-hand side, single storey, is of six bays, 2, 3 and 4 being grouped in a square-fronted bow: each group of windows in the main block of the house is slightly set back in a very shallow segment-headed recess. The east and west sides are of three storeys at the north end with some Georgian glazing, two storeys at south end. On east side is the small garden porch and, projecting behind the main block of the house, the Long Room running north, three grouped windows at south end. East and west sides have deep eaves and fairly prominent widely-spaced supports, while south front has a parapet. Hipped roof, low chimney stacks, tall Victorian pots.</p> <p>Behind the house is a large stable yard; also a walled garden and various houses and cottages.</p>	



Above and below: Mourne Park House, photographed by R. J. Welch in the late 1880's (Kilkeel No. 43)



No.	Building	Class	Date, Type, Architect, etc.	References
1	ROMAN CATHOLIC CHURCH	A	<p style="text-align: center;">ATTICAL</p> <p>A very small village, standing in a lovely back-of-the-mountains valley, the beeches and scots pines of Mourne Park a mile or two down the White Water breaking into the silver of Carlingford Lough and Dundalk Bay stretched between Knockchree and Rocky mountain.</p> <p>Plaque at back, inside, states 'This Church, Schools and Teacher's Residences were Erected with the Assistance of his Parishioners and other Friends by the Very Rev. Richard Marner D.D. P.P. V.F. in the Year of our Lord 1890'.</p> <p>Exterior: Plain low church, cement-rendered with granite buttresses, cement mouldings to windows. Low wall round churchyard. 'West' end has three tall lancets under bellcot of granite, with under the lancets three small pointed-topped triangular windows.</p> <p>Interior: Plain six-bay church, simple lancets, door in fourth bay on 'south' side. Further aisle behind arcade on 'north' side, supported on round columns. Canted chancel-apse, altar of similar style to Kilkeel: white marble Gothic minarets, the supper at Emmaus in centre. Plain wooden bench seats, pine roof. Font at back given by the children 1959: plain octagonal marble on five shafts, wrought-iron doorway. Further door at west end of the further new aisle, the date 1959 inserted in the floor, two sets of confessionals let into the north side of this wall. Side altar at front of this transept with figure of Mary, the altar in plain marble with marble shafts: wooden Gothic balustrade altar rail. Nice and bright.</p> <p>This is a plain little church outside, but the valley is an unsophisticated, robust one, where life is too serious a business for fripperies, and therefore in form and scale the church has been conceived entirely in the spirit of the place. Any sort of a flourish, for example in an intricate French Gothic spire, would have been much too much.</p> <p>Behind the church, the pair of semi-detached</p>	
2	SCHOOLTEACHERS' RESIDENCES	B	<p>1890: one now the Post Office. Each is three-bay single-storey, door in centre bay below pair of windows under shallow gable dormer, stuccoed, gabled roof, horizontal glazing bars to downstairs windows.</p> <p>A little south-west of the church, the walls of the school stood until the spring of 1974, abandoned when a new school was built a short distance above the crossroads about ten years ago. Two shallow pediment-type gables to each side elevation, the walls of brick and rubble, rough-cast: date stone 'Attical National School A.D. 1889'. At present being replaced by public authority housing.</p>	
3		A	<p>At Ballymageogh, south-west of the village, is a good ashlar granite single-span bridge over the White Water just below where the Yellow Water joins it, the bridge similar to many others in the area.</p>	



No.	Building	Class	Date, Type, Architect, etc.	References
KILKEEL DISTRICT				
1			At Derryvoge Ref. J 293130: a yellow-washed three-bay single-storey ivy-covered house, Georgian-glazed, steeply-pitched tarred roof.	
2	MOURNE WOOD, formerly Mourne Rectory	B	Pre-1835. A two-storey house, Georgian-glazed, standing in former parkland. The south-east side is five-bay plus one bay end wall of north-east side, which has window set in a shallow blind segment-headed arch. Central door with segment fanlight over; gable end at south-west end. North-east side is a little taller, four-bay, with hipped roof: cement-rendered, washed yellow, alternating quoins.	OS
3	EASTWOOD	B	Of between 1835 and 1859. Single-storey three-bay cement-rendered whitewashed house, semi-hipped roof, two ground floor windows and centre door in blind arches, door with segmental radiating fanlight: Georgian-glazed. Above the door is a small round-headed window in a little dormer gable. Two storey return wing.	OS
4	CRANFIELD HOUSE		Mid-Victorian, cement-rendered two-storey three-bay with dormers, single-storey canted bow either side of projecting centre gabled porch.	
5	CRANFIELD PRIMARY SCHOOL		A small whitewashed school.	
6	GRANGE PUBLIC ELEMENTARY SCHOOL		1928. Six-bay single-storey cement-rendered and rough-cast, gabled porch projecting forward at each end with inscription in tympanum, the four bays between filled with lower-built cloakrooms. ? by E. & J. Byrne of Belfast.	
7	CRANFIELD ROMAN CATHOLIC CHURCH		1924: fairly typical 20th-century Celtic Revival Romanesque style, six bays of paired round-headed windows: front with round-headed door under slightly projecting ashlar gable end, three round-headed windows above, the centre one taller; to the right, a round tower with belfry at the top. Architects E. & J. Byrne of Belfast.	
8	WHITE WATER BRIDGE	B	Not unlike those further upstream.	
9	THE CRAWTREE STONE	A	A small granite dolmen, at Ref. J 307149.	Chart Arch. Survey Evans
GREENCASTLE				
1	POST OFFICE		Two-storey four-bay roughcast house with upper windows in dormer gables.	
2	CASTLE	A	For a detailed description, see the sources listed. The ruins of a royal castle, it appears to have been nearing completion in 1261: in custody of the de Burghs, Earls of Ulster. Greencastle and Carlingford Castle were governed by one Constable, who after 1495 had to be an Englishman, to secure communications between the Pale in County Louth and the English settlements in Lecale. After various vicissitudes the castle was granted to the Earl of Kildare in 1505. 'Almost destroyed' and in a 'wretched condition', it was included in a grant of lands to Sir Nicholas Bagnall in 1542: occupied as the Bagnalls' chief residence as late as 1635, it was ultimately ruined by bombardment by Cromwell's army in 1652. The Castle is a most impressive ruin, a massive rectangular keep on a rock outcrop above the fields, the keep mainly mid-13th century, but twice reconstructed, in the 15th and 16th centuries. The original entrance was at first floor level. The basement is vaulted, the great hall on the first floor paved, with 16th century fireplace. Square turrets at corners, stair in south-west corner, various mural passages and wall walks, battlements. Around the keep various ruins, strong outworks, the farmhouse to the west probably originally a residential part of the Castle. 'You would go into ecstasies if you saw such ruins on the Rhine, and quote 'Childe Harold' by the canto ... ' writes the Picturesque Handbook.	Arch. Survey Chart Praeger Handbook



a

b



e



f



d

c

South of the Mountains

- a *Water Commissioners' house, Silent Valley (Mullartown No. 23).*
- b *Gate piers at Bell Hill (Ballyardel No. 5).*
- c *Cottage at Ballyardel (No. 3).*
- d and g *Coastguard station buildings, Greencastle (No. 4).*
- e *Pratt Memorial, Carginagh (Mullartown No. 20).*
- f *Eastwood (Kilkeel district, No. 3).*



g

No.	Building	Class	Date, Type, Architect, etc.	References
3	CHURCH	A	<p>An earlier motte, Knock Tinnel, is behind the Coastguard Station near the Point.</p> <p>A late medieval church, probably 17th century, standing between the motte and the castle. In ruins. A rectangular building, entrance on north side, one large window on each side, another in east gable, small one in west gable, small bell turret over.</p>	Arch. Survey Praeger
4	COASTGUARD STATION	B	<p>Two-storey six-bay Georgian-glazed stuccoed building, projecting Tudor-gabled porches at bays 2 and 5, yellow brick courses below gutter. A teak oriel window constructed 1973 on gable wall looking up Carlingford Lough. Probably post-1859: architect ? William James Watson of Newry.</p> <p>Beside the above, odd flat-roofed pair of houses, four-bay two-storey, stuccoed, corner quoins, parapet: two projecting cube-porches with above them freestanding blocks of similar size. Small boat house of the same period close-by. Possibly of between 1835 and 1859.</p>	OS
6	Former COASTGUARD STATION		<p>Two-storey, ten-bay, now let off as separate houses: originally all Georgian-glazed, but some lean-to verandahs now on the ground floor. Cement-rendered, corner quoins, typical oriel-type upstairs windows on each side of the Carlingford Lough corner. Original entrance doors at the back. Hipped roof.</p> <p>Further small coursed-rubble boat house.</p>	
BALLYARDEL				
1	POST OFFICE	B	<p>Two-storey three-bay Georgian-glazed, whitewashed, gabled roof. Centre door has shallow rectangular fanlight of five small panes. General Francis Rawdon Chesney of Packolet House insisted on having a post office at Ballyardle, and had the Post Surveyor, Anthony Trollope, come down from Belfast to see to the matter.</p>	
2	PACKOLET HOUSE	B	<p>So-called after the Packolet river in South Carolina, though originally called Prospect. Pre-1835, but of a generally mid-19th century appearance. Unassuming stuccoed house, two-storey two-bay by two-bay, hipped roof, the windows set in shallow segment-headed blind arches. Garden luxuriantly planted.</p>	OS
3	COTTAGE	A	<p>At Ref. J 275133, a single-storey whitewashed thatched cottage, Georgian-glazed with broad wood sash boxes, centre door with semi-circular fretted barge-board over. In nice order. Pretty garden.</p>	
4			<p>At Ref. J 282135 a beautifully kept small cottage covered in creeper.</p>	
5	BELL HILL, formerly called Belmont	A	<p>A substantial mid-Victorian house, canted bays, roughcast. Close to the house are</p> <p>two most unusual and interesting pairs of gate piers, at entrance into large coursed-rubble-walled garden and field. The gate piers, square with tall conical tops, have granite boulders at their bases and old red brick above. A similar single pier, now painted, stands beside a cottage at the back entrance on the next county road to the west. All the piers appear to be early- or mid-18th century: Taylor & Skinner mark a house at Bell Hill in 1777.</p> <p>Behind Bell Hill house are old farm buildings and out-houses, with a pair of slightly smaller conical-topped stone gate piers into a field just to the north of the house.</p>	
6	MOURNE GRANGE VILLAGE COMMUNITY, formerly Thornmount		<p>Now a house of late-Victorian appearance, stuccoed, with alternating quoins, hipped roof topped by iron railings: horizontal glazing bars in windows: of no particular attractiveness. Described in 1909 as formerly a small picturesque villa called Drumindony, but recently much added to and 'happily transformed into Mourne Grange'.</p>	OS

No.	Building	Class	Date, Type, Architect, etc.	References
7			The former gate lodge is a small two-storey cube block, hipped roof, roughcast, with single-storey cube attached, open wooden porch; paired sash windows, those on ground floor round-headed. Substantial late-Victorian wooden gates on round granite pillars, dome tops.	
8			At Ref. J 270143 is a pretty unassuming two-storey farmhouse, some Georgian glazing, a canted bow, windows stretching up into dormer gables.	
9			At Ref. J 272137 is a good two-storey, three-bay white-washed gabled farmhouse.	
10			At Ref. J 268120 is a good small three-bay two-storey whitewashed Georgian-glazed farmhouse.	
11			At Ref. J 258137 is a good pair of whitewashed farmhouses, two-storey three-bay.	
12			At Ref. J 243148 is a pretty, small three-bay cottage, slated and whitewashed.	
13			At Ref. J 264153 is a pair of three-bay two-storey white-washed houses, one Georgian-glazed, the other with dormer gables.	
14	GLENLOUGHAN NATIONAL SCHOOL	B	1916. Roughcast, Georgian windows, centre two bays projecting under a gable with carved barge-boards.	
15	LISNACREE POST OFFICE		Low unassuming cottage with projecting gabled porch.	
16			At Ref. J 270153 is a small Georgian-glazed cement-rendered cottage, with a pretty rectangular fanlight.	
17	SHANNON GROVE		Low-built farmhouse and out-buildings pleasantly set in trees.	
18			Victorian gates to Lisnacree House, the house now in ruins.	
19			At Ref. J 265140 is a good plain whitewashed Georgian-glazed two-storey farmhouse.	
20			At Ref. J 253162 is a long low cottage of seven bays, centre projecting cube porch, stuccoed, with alternating quoins.	
	North of Annalong.			
			MULLARTOWN	
1.	MULLARTOWN HOUSE	B	Two-storey five-bay house, the south facade of coursed granite blocks, Georgian-glazed, gabled roof: centre cube porch with attached Doric corner pilasters. Well planted gardens and trees. Good ranges of stone outbuildings behind.	
2			Almost opposite Mullartown House on the other side of the road, a pleasant unassuming Victorian house, cement-rendered with canted bays in forward-facing gables.	
3		B	Just before the road north-west to Mullartown, at Ref. J 374211 is a good low-set pair of farmhouses, one roughcast, one whitewashed, seven bays in all, two-storey, also other farm buildings.	
4		B	A little north of Mullartown, good ivy-covered two-storey three-bay gabled Georgian-glazed farmhouse: Ref. J 375214.	
5			On road leading west from Mullartown, at Ref. J 372212: pretty three-bay low-set farmhouse, projecting gabled porch between second and third bays, three upper windows in gable dormers. Now pebble-dashed.	
6	WATER COMMISSIONERS' GATES		At Ref. J 357222: massive granite piers with steep pyramidal tops crowned with chamfered square blocks, linked by castellated walls to similar terminal piers.	
7	DUNNYWATER BRIDGE	A	Good single-span semi-circular-arched rubble granite bridge.	

No.	Building	Class	Date, Type, Architect, etc.	References
8	THE LONG STONE	A	A single standing stone of granite.	Arch. Survey
9	SCHOOL		At Ref. J 349195: a small gabled whitewashed early-20th century school, Georgian-glazed, pleasant, lowset, with behind it fields and stone walls rising to Binnian.	
10			West of Brackenagh Bridge, at Ref. J 335186, is a little pebble-dashed church hall of 1896, carved barge-boards, stained glass windows	
11			also nearby is a pair of low-set two-storey farmhouses, one still Georgian-glazed, with broad wood sash boxes: at Ref. J 336187	
12	CAIRN		at Ballyveagh More; also at Ref. J 343191, a Public Elementary School, 1939.	
13	Former BINNIAN PRIMARY SCHOOL		Like the above school, but a little smaller: whitewashed roughcast walls, tallish Georgian-type windows, slated roof. An easily-recognised reference point over a wide landscape, of which it has become an integral part. The former Brackenagh School, at Ref. J 325198, similar to Binnian, plain but handsome, was gutted 1974 for conversion to a bungalow.	
14			At Ref. J 326192 is a good low-built whitewashed farmhouse set in trees Some good trees at Brackenagh Hall, but the house itself is now modernised.	
15			Nearby is a recently-completed informally-planned single-storey split-level school, of grey brick, very light iron railing all round: not an important building, but it fits into the countryside.	
16		B	At Ref. J 330168 is a two-storey three-bay roughcast gabled house, Georgian-glazed, off-centre cube porch.	
17		B	A little north of Ballykeel house, at Ref. J 332168, is a pleasant single-storey roughcast Georgian-glazed house, broad wood sash boxes at back: six bays long in front, Georgian-glazed, door in bay 4: granite block chimneys, gabled roof.	
18	BALLYKEEL HOUSE	B	Good two-storey, six-bay house, door in bay 4 with modern concrete porch-surround. All windows now plate glass except one which has single vertical glazing bar: whitewashed, gabled roof, graded slates. Smaller windows at back of house. Set in pleasant woodland. Nearby, an unusual small square brick factory chimney.	
19			At Ref. J 320170 a pretty three-bay two-storey later-Victorian house, ivy-clad, edge-panel glazed windows.	
20	CARGINAGH (C of I) CHURCH Kilkeel	B	'Pratt Memorial 1889' cut into lintel over door: architect probably Vincent Craig. A church-hall type of building in a slightly old English style. Coursed granite blocks, steeply pitched slate roof: windows in clear square panes. Four bays long. 'East' end has three tall narrow square-headed windows, the side windows being paired. Low doorway in porch projecting at west end of south side, overhanging eaves. West end has pair of tall central windows flanked by low side ones. Sloping buttresses at west end. Beside the church is	
21	CARGINAGH NATIONAL SCHOOL		1910, now disused, four bays, centre two projecting under gable.	
22			Beside the school is a pleasant small two-storey three-bay house, roughcast, projecting central gabled porch, the upper windows paired.	



a

Schools

- a *School at the Long Stone (Mullartown No. 9).*
- b *Former Binnian Primary School (Mullartown No. 15).*
- c *New Brackenagh School (Mullertown No. 15).*
- d *Clonvaraghan Primary School (Clonvaraghan No. 8).*



c

b

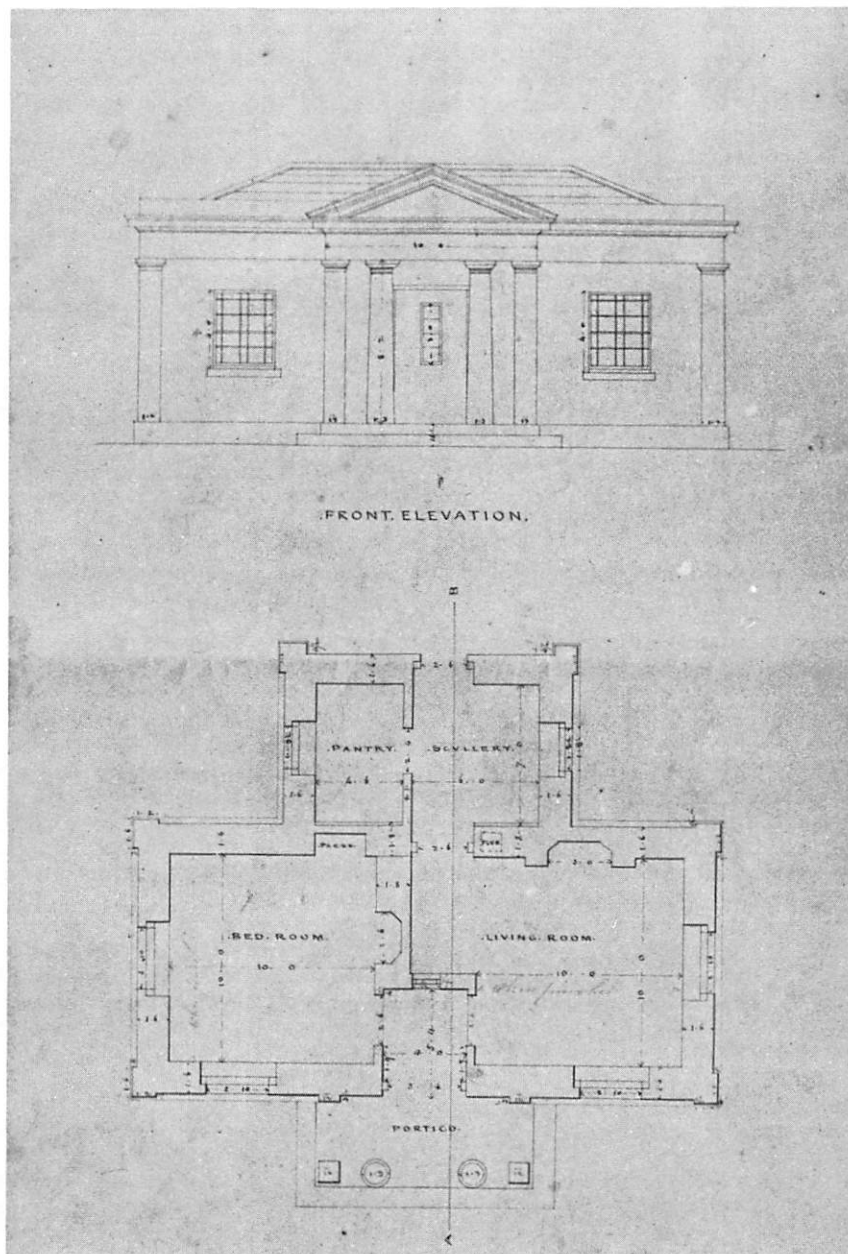


d



No.	Building	Class	Date, Type, Architect, etc.	References
23	WATER COMMISSIONERS' GATES, Silent Valley		<p>Heavy Victorian iron-work. Picturesque-Victorian two-storey cottage behind, of earlier 1900s, the random granite blocks giving it a somewhat ponderous look. Ashlar granite dressings. Steeply pitched roof, making a small loggia area. Canted bow in right-hand slightly-projecting gable. Possibly by Young & MacKenzie: rather nicer than Lennoxvale, Belfast.</p> <p>The engineer who designed and inaugurated the Silent Valley reservoir was Mr. F.W.McCullough. Mr.L.L.Macassey had recommended to the Water Board a reservoir in Mourne in 1893. For a number of reasons however work was not started on the ground until 1923. Work proceeded until December 1926, when as the contractors could not strike rock bottom as had been expected, work stopped and the dispute went to arbitration in the Slieve Donard hotel. Although the arbitration was not completed a certain measure of agreement was possible, and in December 1927 rock bottom was reached. The reservoir was formally opened in 1933. Once the work had been completed the village known as Watertown, which had sprung up in the valley, and which at its peak had accommodated some 600 people working on the site, was dismantled, and the effects including the specially-constructed standard gauge railway line from Annalong were auctioned off.</p>	
24	SCHOOL at Ballinran		<p>At Ref. J 313182. Dates 1832 and 1902 inset in gable wall. Whitewashed, usual gabled slated roof but modernised later this century. Old stone set in wall: 'Holy Bible Proverbs Chap 22 v. 8 Revd. John F. Close Rector of Killeel Revd. William Boyle Curate A.D. 1832'. Various maps and points of the compass painted on the tarmac in the school playground.</p>	
25	RODEN ORANGE HALL		<p>At Ref. J 303189. 1912: small three-bay roughcast hall only notable for the granite voussoirs over the semi-circular fanlight to door, under the stone inscription, and over the round-headed windows on either side.</p>	
26	SPRINGFIELD VILLA	B	<p>At Ref. J 294158. Georgian-glazed, picturesque type of house, tall square separate chimneys on each stack, two-storey three-bay, gabled roof, cement-rendered, heavy central projecting cube porch. The upper windows rise into gabled dormers with decorated barge-boards.</p>	
			<h2>GLASSDRUMMAN</h2>	
1	ROMAN CATHOLIC CHURCH		<p>Date stone 1832. Low-built six-bay cement-rendered church, pointed-headed windows, one-bay chancel with large pointed-headed windows with Y tracery, small diamond panes.</p>	
2	GLASSDRUMMAN COTTAGE	B	<p>Small three-bay two-storey Georgian-glazed house of coursed granite blocks, gabled roof, set in trees. The house does not appear on the 1834 OS maps, although it is believed to date in part from the 1790s. The house was at some stage made into a two-storey one, as shown by the north-east gable wall. The present owners have put back the Georgian glazing bars and made a single storey addition against the south-western gable, tripartite Georgian-glazed window.</p>	OS
3	GLASSDRUMMAN HOUSE	B	<p>Post-1834. A pretty low-built cement-rendered house, set deep in trees and with carefully landscaped grounds. The principal part of the house is three-bay single-storey with large gable dormers above each bay: ground floor windows are large tripartite: upper floor ordinary Georgian-glazed. Centre projecting cube porch, door at side. Low chimney stacks with three or four end-on tall square pots. Further wing at right-hand side.</p>	
4			<p>Nearby is a three-bay two-storey farmhouse, the facade in coursed granite blocks, segment fanlight, gabled roof. Late-Georgian.</p>	
5	ST. MARY'S PRIMARY SCHOOL		<p>1960s, a low-built discreetly-sited school, of simple materials, stock pale-red brick walls, brown detailing.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
6			At Ref. J 375213: three-bay two-storey Georgian-glazed house, cement-rendered, beautiful Virginia creeper.	
7	BLOODY BRIDGE, the Old Bridge	A	A simple single-span bridge of indeterminate age, 18th century or earlier, just to west of the Newcastle-Kilkeel road. The bridge derives its title from the massacre of protestants from Newry in 1641 at the instigation of Sir Conn Magennis.	Evans Praeger
8	ST. MARY'S CHURCH, Ballaghanery	A	Close to the Bloody Bridge. One of the several chapels attached to the medieval Plebania of Kilkeel, the others in 1526 including Kilcoo, Kilmegan, Tamlaght and Green-castle. The church is in ruins, and consisted of a nave and chancel: the round-headed chancel arch still stands. The chancel appears to be an addition to the original simple rectangular medieval church.	Chart Atkinson Arch. Survey Evans Praeger



Donard Lodge: drawing for entrance lodge by Thomas Duff, February 1836 (Newcastle No. 54)

NEWCASTLE

When Dr. Beaufort was at Maghera in 1787, he merely remarked 'see Newcastle at a little distance on my left'. And earlier, Mrs. Delany described her visit to Mr. and Mrs. Mathews, who then lived in the Castle, in September 1744 thus:

'(Newcastle) is situated at the foot of a range of mountains so high that they are at top seldom free from clouds, and the water has made a winding channel and falls down a cascade; the main ocean bounds them on one side and is so near them that the spray of the sea wets them as they stand at the hall-door. On the other hand of them are hills, fine meadows, winding rivers, and a variety of pretty objects for so bare a country of trees, though on the side of the mountains there are scattering shrubby woods which make the view pleasant. This country is famous for the goat's whey; and at the season for drinking it, which is summer, a great deal of company meet for that purpose, and there are little huts built up for their reception, and they have music and balls and cards, and happy are the family at Newcastle when that season comes ... they are as decent and as healthy a family as ever I saw ... There was something so extraordinary in the appearance of the family, and the situation of the place, that I was extremely entertained with my visit. Mr. Mathews waited for us at the door with his fishermen, and as soon as we arrived had the net thrown into a river near his house and took a large draught of fine salmon trout; the sun shining on them made them quite beautiful'.

It seems almost certain that had Newcastle consisted, at the time of Mrs. Delany's visit, of more than the Castle itself, she would have mentioned the fact: Harris described Newcastle as being merely 'the Seat of Edward Matthews Esq.' The Newcastle estate was bought from Anthony Magennis by the Hon. William Annesley in 1747. The village increased considerably in size and importance in the first half of the 19th century. While in 1823 it contained about '200 neat hamlets, and a population of 1000 souls' besides the castle, 'its proudest internal feature', by 1844 the town, a long straggling line of villas, was nearly a mile in length, containing 'several places of worship, some schools, a comfortable inn, numerous pleasant and respectable bathing-lodges, several large and handsome private dwellings, and various other appropriate attractions' - the resort of 'many of the aristocracy and wealthy middle classes of Eastern Down', the town having 'made great advances as a fashionable place for sea-bathing' in addition to its trade as a port. An advertisement in 1842 proclaimed that the baths were under new management, and that there were 'separate baths for the trades and working classes'.

The Castle was built by Felix Magennis in 1588: it stood just south of the Shimna river, on the west side of the present Main Street, and was built on the site of an earlier castle to command a ford - the ford of the new castle. Previously the place was known as Ballaghbeg, the little road, still the name of the townland. The Castle had by 1802 been 'converted into a commodious dwelling house', and was in a good state of preservation until about 1830, being rented by the Board of Customs for the accommodation of their officer; but it was then removed by Lord Annesley in order that a hotel could be built on its site, the Annesley Arms, designed by 'Mr. Thomas Duff of Belfast': it was fitted up with superior accommodations, including hot and cold baths and every requisite arrangement', and was 'unusually magnificent'.

A small pier at the southern end of the town was constructed in the 1830s at a cost of £30,000 to assist the local fisheries and promote general trade, including shipments of granite. But this pier was badly built and was blown down in the storm of 1838.

The Rev. J.R. Moore makes it clear in a letter of July 1840 that the lack of a proper pier was hampering the trade of the town: 'there are inexhaustible supplies of some of the finest granite in Ireland on Lord Annesley's property near Newcastle; one of the architects of the House of Commons, one also from Derry visited the mountains lately, though they agreed as to the excellence of the quality of the stone, they could not move in the matter in the very insecure state of the pier. I understand that Mr. Linn under the same impression has gone to Annalong harbour for stone to erect the long bridge in Belfast: other places are carrying off our trade'. But the County Prison in Downpatrick had been built by Lynn with granite from the Newcastle quarries at a cost of £73,000.

Between about 1848, when the inhabitants were in a dreadful state of alarm because of the body of strange men in the town working at the pier, and 1850, a new pier was constructed. Although Mr. Frazer the County Surveyor had prepared plans for the pier they were 'of no use' and not employed. A light-house was erected a little later. A heavy gale in 1874 demolished a breakwater on the eastern side of the harbour, and by 1898 the harbour was again completely ruinous.

The centre of Newcastle is still of considerable character, in no way marred by the recent addition of the new Roman Catholic church. However, a singular opportunity for integrating the church fully with Main Street and the town, and at the same time creating a small open space with a purpose and not a mere absence of buildings leaving a hole in the street, was lost when planning permission was granted for the erection of shops in Main Street in front of the church. The former Municipal Offices, originally the bath house, have been, since the demolition of Donard Lodge, the most sophisticated building in the town: the photograph shows its present state following recent bomb damage. It is essential that every effort be made to have the building properly restored. Newcastle cannot afford to lose such elegance.

The spacious leafy suburbs, Victorian in origin, have so far been able to accommodate the quite considerable showers of houses which have been dropping into them in the last half century but the downpour of bungalows round the outer fringes, not to mention the floods of caravans, threaten to submerge the whole town. Like Bangor in this respect, once the surrounding suburbia has been penetrated the centre of the town is seen to have its own pleasant character and human scale. And even today, seen from a distance from most directions, the suburbia is hidden in the trees and the place looks astonishingly much as it must have done 50 years ago - long terraces of low-built stucco houses, an early-Victorian watering place in its hey day, curving around the shore line and sparkling in the breeze against the Dromara hills.

a



b



c



d



e

Newcastle

- a Church of Our Lady of the Assumption (No. 43).
- b Houses, South Promenade (No. 19).
- c Main Street.
- d The former Railway Station (No. 39).
- e St. John's Church of Ireland (No. 15).



No.	Building	Class	Date, Type, Architect, etc.	References
	MAIN STREET	G	The whole of the street between its north-east end and the river is of group value; the majority of the houses are stuccoed and share an approximately common roofline, bay windows and gables project forwards upstairs above large numbers of ground-floor shop fronts. Most of the buildings are well painted in light clear colours.	
1	PRESBYTERIAN CHURCH	B	A six-bay Gothic church of square rubble stones. Rather squat tower with belfry, pinnacles at corners. Late-Victorian in appearance.	
2	OLD ROMAN CATHOLIC CHURCH		Post-1834. Low-built cement-rendered church, brown paintwork, a small forest of upright crosses and grave-stones behind. Small ashlar granite octagonal spirelet over west end, which has a pair of pointed-headed doors under similar windows above, which latter have between them a little canopied niche; foliate boss terminals etc all in cement. Canted chancel with pointed-headed window high up. In course of conversion to a youth club. In September 1847 the trustees of the Annesley estate were approached by the Rev. A.Hannah, parish priest of Newcastle, for a site for a new church.	OS
3			Nearby, the old St. Mary's schools, in similar style to the old church.	
4	WATERSIDE	B	A large comfortable gabled early-Victorian house, cement-rendered, hood-moulds over windows, delicately-carved eaves boards, decorated ridge tiles. Some of the vertical-glazed sash windows have recently been removed.	
5		B	opposite Waterside a pleasant long low cottage, similar hood-moulds to Waterside, seven-bay single-storey stuccoed, decorated ridge tiles, central projecting gabled porch. Between the cottage and the river is a not very sightly garage. South of the river, the Main Street is more scrappy in appearance than north of it.	
6	NEWCASTLE PUBLIC LIBRARY and adjoining building	B	The former Annesley Arms hotel, designed by Thomas Duff c.1830 (but not shown on the 1835 OS map). Referred to by the Downpatrick Recorder of April 27, 1839 as 'a magnificent Hotel, erected by the late Lord Annesley, and just only finished ... For architectural beauty, extent of accomodation, and splendour of finish, it might vie with any other building of the kind in the North.' A handsome sixteen-bay range, two storeys, stuccoed, Georgian-glazed. Plain fanlighted door at bay 4, projecting porch at bay 12, tripartite windows above both these bays, the fanlight of the door radiating-glazed with Georgian-glazed side panels set behind Doric columns in antis to paired Doric square pilasters. Hipped roof, granite chimney stacks. At the back is an assortment of canted bays looking over the sea. Set back from the road behind a screen of trees.	
7	MUNICIPAL OFFICES	A	The former bath house, of c.1830, and probably again by Duff (but not on the 1835 OS map). Referred to by the Downpatrick Recorder of April 27, 1839 as 'a splendid suite of Baths alike distinguished for their architectural beauty and interior neatness'. At present a bombed ruin, but formerly a very handsome single-storey pavilion-type building, its elegance only matched in the town by the now-demolished Donard Lodge. Ashlar granite, seven-bay with bays 2 and 6 projecting by one bay: six-column and end-pilastered arcade or portico approached up three steps, in front of bays 3 to 5, doric columns without bases. Hipped roof, low parapets, light etruscan mouldings round the late-Georgian-glazed windows. Rectangular fanlights to three centre doors, each glazed in upright ovals. In front, 1914-18 War Memorial, a sphinx on a plain pedestal: Francis Wiles sculptor. Trees between the buildings and the street.	

No.	Building	Class	Date, Type, Architect, etc.	References
8	POST OFFICE		Opposite the Municipal Offices, the A well-scaled building of 1959 in grey brick.	
9	METHODIST CHURCH	B	Tucked in beside the Post Office, the a quaint little granite building with corner octagonal minaret, gothic-ish in flavour.	
10		B	In the Percy French Park is an octagonal bandstand, wrought- and cast-iron supports to the roof: the sides have been boarded up.	
11			Just north of the corner of King Street is a late-Victorian house of squared granite blocks, two- storey, hipped roof, edge-panel-glazed windows, canted bow in centre of east side.	
12	Nos. 145, 147		Substantial mid-Victorian terrace houses with turned wood and decorated barge-board porch gables and roof gables above.	
13	No. 149		A three-bay two-storey house, segment radiating cobweb- glazed fanlight over a central door with glazed side panels, the bay on either side now in a canted bow.	
14	No. 157	B	A pretty low-built three-bay two-storey stuccoed Regency house, the windows mainly upright edge-panel glazed of casement type, in the centre a door with segment radiating-glazed fanlight with glazed side panels, in right-hand bay an enlarged late-Victorian window with simple wooden mullions and transoms.	
15	ST. JOHN'S (C of I) CHURCH	A	Pleasantly-situated handsome small granite church set in trees below the grounds of Donard Lodge and the slopes of Slieve Donard, and looking over to Lecale. Erected at an expense of £1500 by Earl Annesley in 1832; John Lynn architect. Exterior: West end in horizontally-laid granite blocks, one side of church stuccoed the other rendered, granite dressings. Chancel and transept are later additions, in uncoursed granite with granite ashlar dressings. Original church is a plain pediment-gabled building, three-bay, tower and spire at east end and porch added to south side of tower: the tower has splayed buttresses. Old door on east side of tower is disused but still retains its Tudor-arched Georgian Gothick fanlight: a rectangular plaque in Latin records that the church was erected by William Richard Earl Annesley in 1832, archi- tect J. Lynn. Above the plaque a Roman knight and a Moorish prince support a shield surmounted by a coronet. Above is a clock and a belfry lancet: pinnacles at each corner of tower. Interior: three-bay nave, plain lancets, 'north' transept on south side under semi-circular arch, chancel at west end has triple lancets: originally the 'east' window was a simple large round-headed window, before the chancel was added. The organ is on the south side of the chancel, a small chapel in the corresponding position on the opposite side. Good late-Victorian brass altar rails and lectern with Celtic decoration. Open pine-boarded roof, plain pine seats. There are the same plain granite dressings inside, and granite aisle flagging. Gallery at the back with family pew at the front, the gallery being approached by a pretty granite three-quarter-circle stair, plain bannister. Circular vestibule under tower. In beautiful order throughout.	Lewis
16	CENTRAL PROMENADE ROCKMORE	B	Beside St. John's church, a pretty single-storey Regency stuccoed house, round- headed windows with canted Victorian bay at one end.	
17	SOUTH PROMENADE ANNESLEY ESTATE OFFICE and HALL	B	Single-storey Victorian cottage type of building, gables projecting forward on either side of centre, heavily- ornamented barge-boards: in one gable is a pointed-headed doorway, in the other a canted bay window. Gabled roof, the end gables with similar barge-boards. Roughcast,	

No.	Building	Class	Date, Type, Architect, etc.	References
17	ANNESLEY ESTATE OFFICE and HALL (Continued)	B	granite dressings. Bellcot on roof. Date stone 1891. Architect possibly William James Watson of Newry.	
18		B	In front, is a pleasant stone drinking fountain. Fountain and hall were erected in 1891 in memory of Priscilla Cecilia, Countess of Annesley. In 1898 the waters of the chalybeate spa on the hill above could be sampled at a quaint grotto near the church.	Praeger
19			Between the Estate Office and Burrenvilla are a terrace of substantial mid-Victorian bow-fronted three-storey houses in limestone pebble-dash, and a	
20			terrace of less pretentious two-storey stuccoed houses with canted bows under plain gable ends: mask terminal bosses to hood-moulds.	
21	BURRENVILLA		Three-bay two-storey house of random squared granite blocks, hood-moulds, projecting cube porch of rusticated ashlar, segment fanlight, glazed side panels; gabled roof. Early-Victorian. Very fine cedar in the garden, others nearby.	
22	RUC STATION and adjoining house		The RUC Station is three-bay three-storey, late-Georgian looking house, projecting early-railway period glazed conservatory porch, three round-headed windows, mid-Victorian wrought-iron balcony at first floor level. Gabled roof. Joined on at the north end is a five-bay two-storey house, mainly Georgian-glazed, a small balcony under the centre upper window. Carriage arch to right. Shown on 1859 but not on 1835 OS map.	
23	No. 45	B	Handsome stuccoed low-built house, late-Georgian in appearance, corner quoins, canted bow each side of centre door with cobweb glazed fanlight. Georgian-glazed, low-pitched hipped roof. Shown on 1859 but not on 1835 OS map.	
24	Nos. 47 and 49		Pair of pleasant mid-Victorian stuccoed houses, canted bow either side of door, balcony over glazed porch between. No. 51, a larger house, three-storey, of similar style. Shown on 1859 but not on 1835 OS map.	
25	MOURNE HOUSE		Long two-storey building of the 1960s, roughcast and granite, green copper roof. Set back from the road but carefully conceived as a part of it.	
26	C. COWAN, Wines and Spirits	B	Two-storey four-bay stuccoed building, pleasant succession of pilasters punctuating the facade between windows and doors, most attractively picked out in bluish-green and white.	
27	THE HARBOUR INN		A stuccoed two-storey building, late-Victorian, with Jacobean gable ends.	
28			Above the harbour, a Victorian cast-iron gentleman's convenience.	
29	Former COASTGUARD STATION	B	Of large coursed granite blocks, brick dressings, two-storey, seven-bay, wooden oriel on first floor at south end, projecting gable with pair of windows at bay 6, semi-circular arched porch at bay 7. Segment-headed windows at front, Georgian-glazed flat-headed windows at back. Gabled roof, tall granite chimneys with brick tops. On October 5, 1855 a plan of the Coastguard Station proposed to be erected for the Chief Officer at Newcastle was sent from London for Lord Annesley's approval: this Station is therefore remarkable in pre-dating all those of the 1860s and 70s by members of the Owen family. (D 1503/10/28)	PRONI
30	WIDOWS' ROW	B	south of the Coastguard Station is a picturesque row of cottages, each two-bay single-storey plus dormers in gable, paired with gable of next cottage.	



a



d

b

e



Newcastle

f

- a Annesley Estate Office and fountain (Nos. 17 and 18).
- b 157 Main Street (No. 14).
- c former Women's Institute (No. 42).
- d 45 South Promenade (No. 23).
- e former Coastguard Station (No. 29).
- f Widows' Row (No. 30).
- g Public library, originally Annesley Arms Hotel (No. 6).



c



g



No.	Building	Class	Date, Type, Architect, etc.	References
30	WIDOWS' ROW (Continued)	B	Gabled roof, deep eaves, rendered, small-paned Georgian-glazed windows.	
31	KING STREET No. 9		Pretty three-bay roughcast house, windows with narrow mullions, edge-panel glazed, hood-moulds over, centre bay projecting with oriel plate window in gable over. Decorated barge-boards. Three end-on separate chimney pots. Late-Regency. Shown as Woodside Cottage on 1859 OS map, but not on 1835 map.	
32	No. 35		Plain three-bay two-storey cement-rendered house, corner quoins, Georgian-glazed radiating segment fanlight, side panels.	
33	Nos. 51 - 57		Terrace of stuccoed cottages, later-Victorian, two still with original ornate eaves and barge-boards.	
34	No. 61		Three-bay two-storey stuccoed house.	
35	No. 63		Three-bay low-built two-storey stuccoed house, Georgian-glazed, small cobweb-glazed fanlight over door in centre.	
36	Nos. 79 - 85		Terrace of early-/mid-Victorian Georgian-glazed cottages of rubble rendered, gable dormers, projecting gabled porches.	
37	Nos. 123 and 125		Pretty pair of cottages, dormer gables, cement-rendered. Early-/mid-Victorian.	
38	CLUBHOUSE, Royal County Down Golf Club		c. 1890. Not a particularly distinguished building, but with a little of an English summer-afternoon-on-the-river feeling. Granite to first floor sill level, roughcast above, red-tiled roof. Ground floor treated as a basement, the entrance porch at first floor level at head of a broad flight of steps. Erected by the Belfast & County Down Railway, and originally rented to the Golf Club: when built it was 'far and away the best in Ireland'.	Praeger
39	Former STATION, Belfast & County Down Railway		The Downpatrick, Dundrum and Newcastle railway reached Newcastle in 1869, but the station was not built until the Great Northern Railway reached the town in 1906. Monumentally dull, even more severe than the Slieve Donard hotel, and like it built of smooth red brick: architect? Walt Disney. Centre tower with single-storey links either side to single-storey two-bay gabled pavilions, decorated eaves, the right-hand pavilion set at 45° angle to the main facade. Tower has completely blank upper storey, large circular clock faces on each side above, bartizans on the corners, corner pinnacles, and a copper octagonal squat spire and weathercock in the middle. In recent years ruthlessly vandalised by the incorporation of a bar and refreshment room to right of the central tower, roughcast and with the most inappropriate type of horizontal bungalow windows.	
40	SLIEVE DONARD HOTEL		Built by the Belfast & County Down Railway, opened 1898, architects Young & MacKenzie with James J. Farrell of Dublin: cost approximately £84,000. A very large severe building, only slightly less incongruous in its setting than old photographs show it to have been when built, when scarcely any vegetation around it rose more than a few inches above ground level, and looking for all the world like a lunatic asylum but with a higher proportion of window to wall than such a building commonly has. The same smooth red brick as the station, sandstone dressings, green slate roof. Three storeys high plus attic dormers, which at points of emphasis are topped by triangular pediments, steeply-pitched roof. Generally speaking the hotel is boomerang-shaped in ground plan, with a service wing in the centre behind. The entrance is in the centre of the main facade, under a six/seven storey tower with spire off-centred by a large chimney stack; slight feel of Norman Shaw in the lantern capping	IB 37 p. 84 40 p. 100 PRONI D 1898/1/ 25-26

No.	Building	Class	Date, Type, Architect, etc.	References
40	SLIEVE DONARD HOTEL (Continued) DOWNS ROAD		<p>of the spire; the three bays either side of the entrance are recessed and have a lower roof-ridge level than the wings sloping away on either side, which each have three bays recessed behind large three-storey canted bows, arcaded loggias between on the ground floor.</p> <p>When looking down at Newcastle from Maghera or Ballybannon, and while in a sense giving a certain point of emphasis to the town, the hotel does at the same time seem to brood, almost by its sheer size to cast a gloom, over the whole town. It is in such a distant view that the necessity for a spire becomes apparent, to relieve the pressure of such forbidding bulk.</p> <p>Pleasant terraces of stuccoed bay-windowed two- and three-storey houses, Nos. 18-24 having good Victorian iron-work balconies.</p>	
41	Nos. 10 and 12		<p>A pleasant pair of low-set stuccoed houses, two-storey three-bay, each with central projecting porch, the windows 1 and 3 upstairs projecting into little gables: mainly Georgian-glazed and both with carved eaves.</p>	
42	Former WOMEN'S INSTITUTE HALL		<p>1880. Low-built hall, granite dressings, date stone and stone with letters R N L B, a slight feel of Blackwood and Jury's art-nouveau and the Carnegie Libraries, though more probably designed by the committee in what was thought to be the trendy arts and crafts movement style. The end wall looking over the sea has three large windows; small octagonal dormer over small verandah, turned uprights. The large windows looking out to sea are a relic of pre-Institute days: the hall was built as Newcastle's lifeboat station.</p>	
43	ROMAN CATHOLIC CHURCH OF OUR LADY OF THE ASSUMPTION	A	<p>Architects McLean & Forte: building commenced 1963, completed April 1967.</p> <p>Exterior: close-to, the chapel, whose green copper roof, lantern and cross do so much for the skyline of the town, is decidedly dull and boring to the eye, granite vertical strips relieving large panels of dirtying roughcast. In form the church is a circular drum with a smaller clerestory drum of windows above, under an undulating roof, a glazed lantern surmounted by a cross in the centre. Entrance porch on west side, facing into the backs of the row of shops in course of erection in Main Street and extending beyond the line of the lower drum in the remainder of the building, is supported on six uprights, two sets of doors between. In the corresponding position on the east side is a grim arcade let into the lower drum, disclosing two floors of vestry or office windows behind.</p> <p>Interior: altogether rather grey and sombre in colouring, though well lit by natural light. The lower parts of the walls of the drum are in narrow concrete bricks or grey marble, the upper in more yellow concrete bricks, with headers recessed for acoustic absorption. Concentric railed bench seating in a warm mahogany focussing on altar in the centre, raised on five-step-high circular creamy marble podium under the lantern. The altar is of white marble in an inverted sarcophagus shape, plain brass altar lecterns and fittings. Suspended over the altar is a small crucifix, and above it a large circular copper-clad light fitting. Behind the altar is a gold-curtained screen wall to the vestry, the organ loft on top, just under clerestory window sill level; there are lower choir galleries at each side, set back and with side altars underneath. Small discreet Stations of the Cross are around the back walls just above head height. Also at the back are two sets of entrance doors on either side of a small baptistry, its back wall of richly coloured glass: further areas of seating with similarly-glazed back walls are on either side of the two sets of entrances, confessionals recessed in thicknesses of their side walls. The clerestory windows are sparingly decorated with coloured glass. No light appears to enter through the lantern. The ceiling is in the over-dominant dirty buff-grey shade. One or two fittings were brought from the old church.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
43	ROMAN CATHOLIC CHURCH OF OUR LADY OF THE ASSUMPTION (Continued)		Apart from the rather sombre general colouring inside and out, the only criticism of the inside is of the rather too frequent use of considerable quantities of copper for light and other fittings.	
44	MANOR HOUSE Tollymore BRYANSFORD ROAD	B	Pleasant generously-scaled old house, 18th-century at heart but now dressed up in Victorian cement render though retaining its graded stone tiles or slates on the roof. Five-bay two-storey, central doorway with semi-circular fanlight, radiating-glazed, glazed side panels. Fine ranges of outbuildings behind. The house was much extended between 1835 and 1859. Taylor & Skinner mark a house at Tollymore in 1777: there is a date stone '1726' in the wall of the walled garden across the road.	OS
45	Nos. 12,14,18,20,22		Groups of two and three cottages, single-storey cement and roughcast.	
46	ASHLEIGH	B	A handsome late-Regency stuccoed two-storey Georgian-glazed house, shallow-pitched hipped roof.	
47	BROOK COTTAGE HOTEL		Low-built two-storey house with upper windows in small gables, a slight rambling charm. Pre-1847.	Lewis
48	ENNISKEEN HOTEL		A tall late-Victorian house, octagonal turrets, rather prominent above the Shimna river. Remodelled by William Batt 1893-4.	IB 36 p. 46
49	BRYANSFORD AVENUE No. 22		Handsome neo-Georgian two-storey house, roughcast, Georgian-glazed, broad sash boxes. Hipped roof, single-storey short wings on either side. Architect: Mr. B. Cowser. At the Slieve Donard Nursery is a stone gate-pier with a stone inset carved 'A 1842'.	
50	TULLYBRANNIGAN ROAD ST. COLMAN'S (C of I)		Early-20th century low-built solid little granite church, four-bay, plain round-headed windows with square panes. Entrance door in centre of end wall, recessed in double arch. Pleasantly-planted graveyard uphill behind, with well-clipped yews.	
51	CURRAGH-ARD LODGE DONARD LODGE	A	Most attractive five-bay single-storey Regency house, stuccoed, Georgian-glazed, a centre projecting porch with pediment gable, round-headed side windows; low-pitched hipped roof, paired modillions, tall chimney stacks. Well planted grounds. c. 1840. In 1837 Lewis stated: 'Earl Annesley has ... built a marine residence, called Donard Lodge, at the foot of Slieve Donard - the demesne is laid out with great taste, and within its limits is a chalybeate spa, to which the public has free access'. The OS Field Memoir of 1836 described the house as being close to the village, a 'very fine and ornamental building. The plantations about it are extensive but so young as to be scarcely perceptible in many places': like those at Tollymore Park, they were chiefly of fir of various kinds and larch. Donard Lodge itself, now demolished, a single broken column shaft still lying on the site with various bits of broken ashlar, was a handsome two-storey house of the early 1830s, without basement, of beautifully cut ashlar granite recessing and projecting forward by an inch or two at corners, producing sophisticated abstracted-pillaster effects of light and shade. Elegant detailing, Georgian-glazed windows, low parapet. The house, 89 feet long, consisted of a centre block with a slightly later wing either side, which gave it a slightly humpy appearance. The garden front facing approximately eastwards over Newcastle and Dundrum Bay was of thirteen bays, bays 1 - 3 and 11 - 13 in shallow canted bows, bays 4 - 6 and 8 - 10 in shallow segment bows,	OS Evans Ulster Architecture



a

The Newcastle neighbourhood

a and b Curragh-Ard Lodge
 (Newcastle No. 51).
c and e Church Hill (Maghera No. 9).
d The Manor House, Tollymore
 (Newcastle No. 44).



b



c

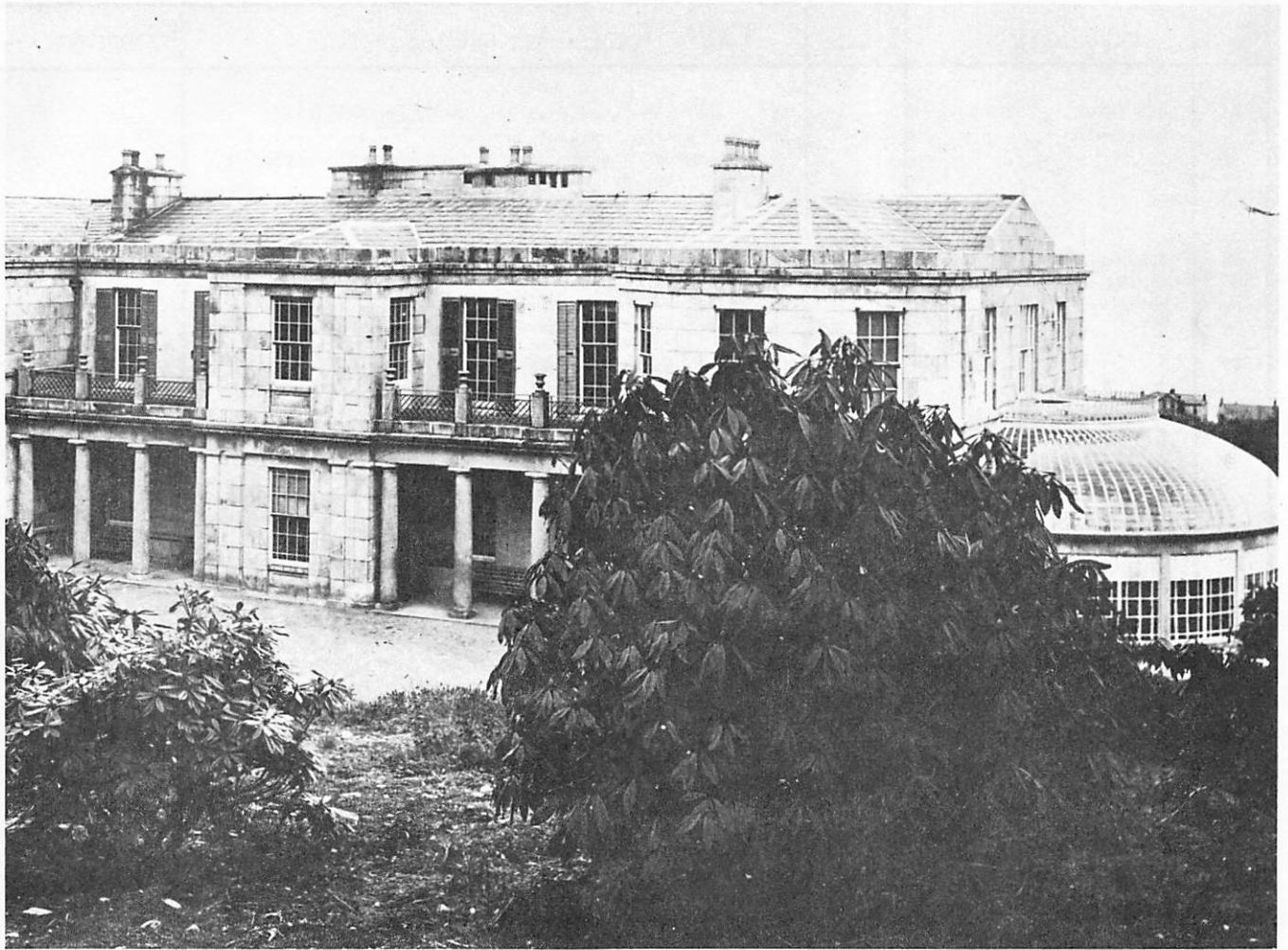


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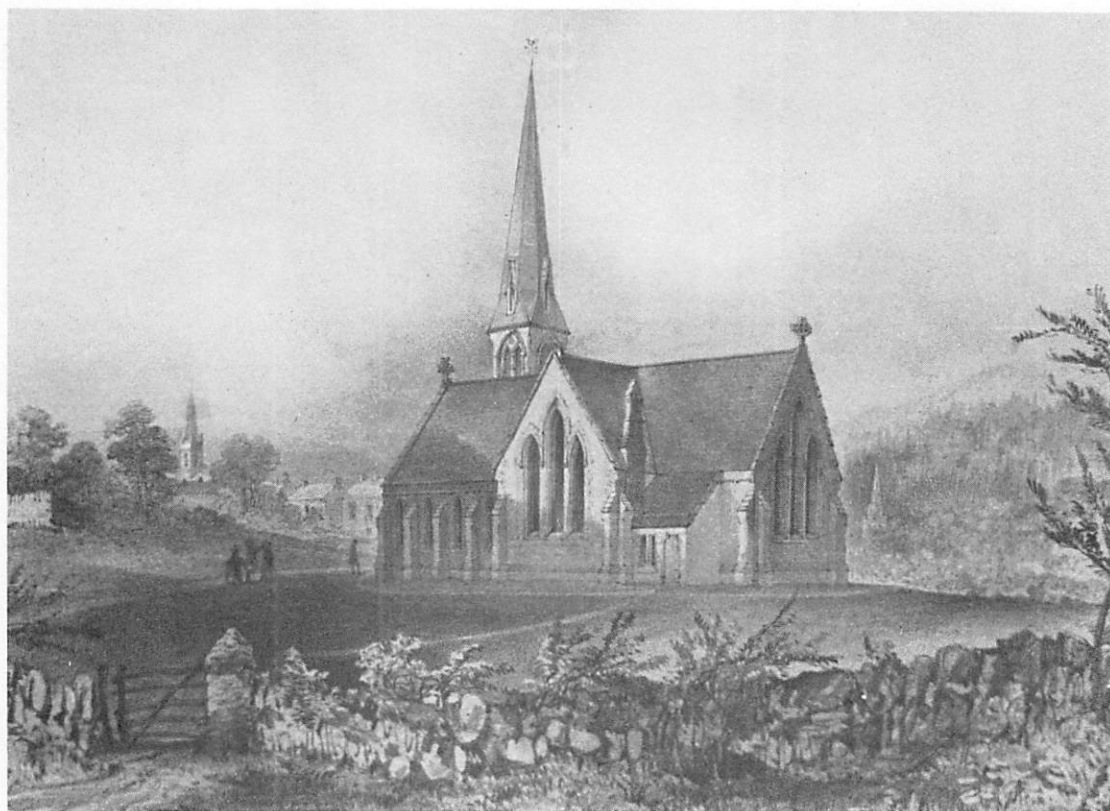
No.	Building	Class	Date, Type, Architect, etc.	References
	DONARD LODGE (Continued)		<p>centre doorway set in a shallow relieving arch. All the ground floor windows and the door on this front were round-headed with string courses just above the tops of these arches and at first floor sill level. The roof was of very shallow pitch but hipped, a curious shallow pediment-gable rising above the parapet in the centre of the end walls, and with an unusual low chimney-stack grouping reminiscent of Vanbrugh, narrow arched openings between each flue, in the middle.</p> <p>The entrance front on the west side consisted of eleven bays, bays 1 - 3 and 9 - 11 in shallow canted bows and bay 6 projecting by one bay, attached coupled Doric pilasters on ground floor: the entrance door with rectangular edge-panelled fanlight was in the south side of the centre projecting bay. A single-storey portico was carried on robust Doric columns in front of bays 4 and 5 and 7 and 8, joining the canted bows to the centre bay, above each column was an urn, with between a somewhat Chippendale-Gothick style balustrade. The ground floor windows in the canted bays were round-headed, the others were flat-topped.</p> <p>On the south side was a large elegant semi-circular conservatory designed by John Lynn c. 1832, severe very late Georgian rather than Victorian in style; in the wall above was a tripartite window in the centre under the pediment gable. On the north side there were simply two windows in the centre on the first floor, the ground floor joining onto various stable buildings and yards, a pretty cupola.</p> <p>Several drawings relating to Donard Lodge survive in the Public Record Office. 'Mr. Lynn's plan for altering Donard Lodge September 23rd 1831' shows the centre seven bays of the east front of the house sandwiched uncomfortably between curving front wings which continued the curve of the segment bows to run into the south and north fronts. But by 1836 these uncomfortable ends to the east front had been transformed into the canted bow shown in the plans prepared by Duff for a rather grand but sympathetically-conceived addition, with corner towers, to contain an office for Lord Annesley - in 1847 the agent's office at Newcastle was still in the porter's lodge. But these plans remained unexecuted. Even by 1836 the central low Vanbrugh-type chimney had not yet appeared.</p> <p>John Lynn appears to have been the architect of the original house, but it is not known at what stage he changed from being the architect to acting as contractor of plans by Duff and Thomas Jackson: in July 1832 he was already estimating for a new columned staircase for Donard Lodge, as per plans of Duff & Jackson, architects.</p> <p>In the grounds of Donard Lodge were a fountain with an unusual rustic support for the basin; elegant stone bridges; and numerous seats and walks.</p> <p>There are the remains of a Stone Circle. five stones forming a rough oval.</p>	
52				
53	DONARD BRIDGE	A	Of ashlar granite, a shallow segment arch, all rusticated except the parapet. Date stone 1835 on both sides in panel on parapet; parapet walls are slightly curved at each end, with octagonal terminal piers. Probably by Thomas Duff. The bridge is over a very picturesque stretch of cascading river, the Glen river. Close by, the site of the house itself.	Chart
54		B	Gate Lodge, King Street entrance: three-bay, centre door, low-pitched hipped roof, wide eaves, pilaster strips between bays and at corners, windows edge-panel glazed; of coursed granite blocks, paired octagonal stone chimney stacks. This Gate Lodge is a slightly simplified version of a 'Porter's lodge to be erected for Rt. Hon. Earl Annesley' signed T.J.Duff Newry February 1836 (PRONI: D 1503/10/21). This Duff design had similar glazing of the windows, but attached Doric columns without bases at	



*Above, Donard Lodge in the 1880's, photographed by R. J. Welch;
below, the King Street entrance lodge (Newcastle No. 54).*



No.	Building	Class	Date, Type, Architect, etc.	References
54	GATE LODGE (Continued)		<p>the corners and a central four-columned pedimented portico; another variant design was similar but with segment-headed windows and paired hexagonal central Victorian-looking chimney pots.</p> <p>Plain gate piers of granite blocks, side pedestrian gates.</p>	
55	GREENHILL, YMCA National Camping and Training Centre		<p>In Donard Lodge Demesne: 1973, architect Mr. Peter Scott of D.W.Boyd & Company, Belfast. A group of vernacularly-conceived white roughcast buildings, single-pitched roofs: perfectly appropriate in this setting.</p>	
56	MOURNE WALL		<p>At Ref. J 356314: a finely-sited former Water Commissioners' cottage, two-storey, red brick with yellow brick trimmings.</p> <p>No survey of the buildings of the Mourne area would be complete without a reference to the Mourne Wall. This wall, the boundary of the catchment area claimed by the Belfast Water Commissioners, starts and ends at the Silent Valley, is built over some 15 mountains, and encloses about 9000 acres. The work, which was carried out during the spring and summer months, was started in 1910 and completed in 1922.</p> <p>The workmen had to walk to work every day, and as work progressed such walks became longer and longer: some men walked as far as from the Brackenagh district to the top of Donard. The stones were all raised on the moors, the specifications for the wall being around five feet high on average and between 2½ and 3 feet wide at the base, tapering slightly towards the top: cement was not used except at a few difficult places. (Information from 'The Mourne Wall' by J.S.Doran, Mourne Observer, 13 September 1974.)</p> <p>A number of writers have in the past regretted the building of the wall, as spoiling the profiles of the mountains and fulfilling no particularly necessary purpose. Most people now however seem to accept the wall as part of the landscape and to be quite prepared to welcome the line of shadow running so effortlessly up and down hill.</p>	



Drawing by J. Howard Burgess, 1850, of St. Paul's Church, Castlewellan (No. 8), then in course of erection



a

a Bryansford Gate, Tollymore Park (Bryansford No. 18),
photographed by R. J. Welch in the 1880's.

b House at the walled garden, Castlewellan demesne
(Castlewellan No. 38).

c Shop, Newry Street, Killeel (No. 29).

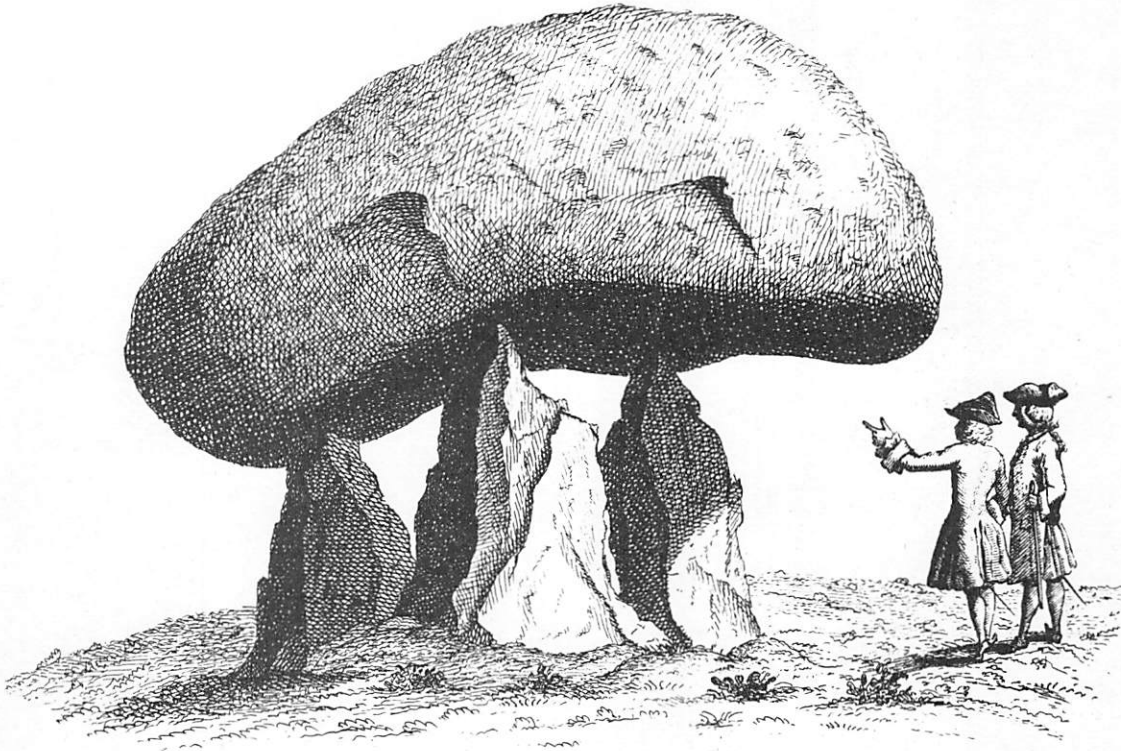


b



c

ULSTER ARCHITECTURAL HERITAGE SOCIETY



The two Leinster gentlemen above are inspecting a Cromlech at Ballymascanlan, Co. Louth; in fact the Proleek Dolmen; engraving of 1748 by Thomas Wright.

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HARDBACK MONOGRAPHS

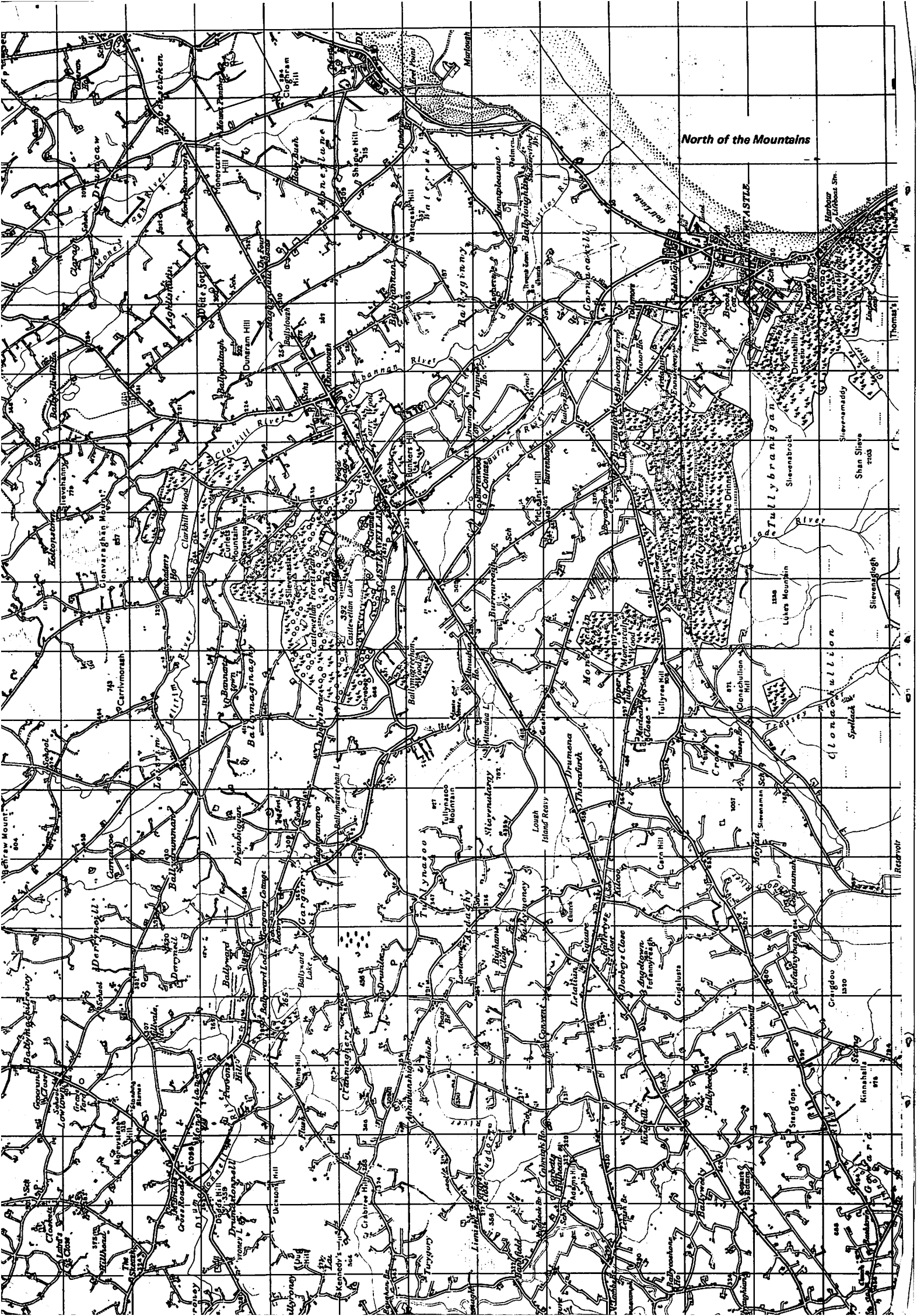
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Map of County Down by James Kennedy, 1755; detail.





South of the Mountains

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