

ULSTER ARCHITECTURAL HERITAGE SOCIETY

HISTORIC BUILDINGS  
GROUPS OF BUILDINGS  
AREAS OF ARCHITECTURAL IMPORTANCE

IN

# NORTH DERRY

INCLUDING

LIMAVADY, BALLYKELLY, CASTLEROCK, DOWNHILL and MAGILLIGAN



*1. Detail, St. Finloch's R.C. church, Oghill, of 1849; (No. 109)*

Prepared October 1972–December 1974

by

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# REFERENCES and AUTHORITIES

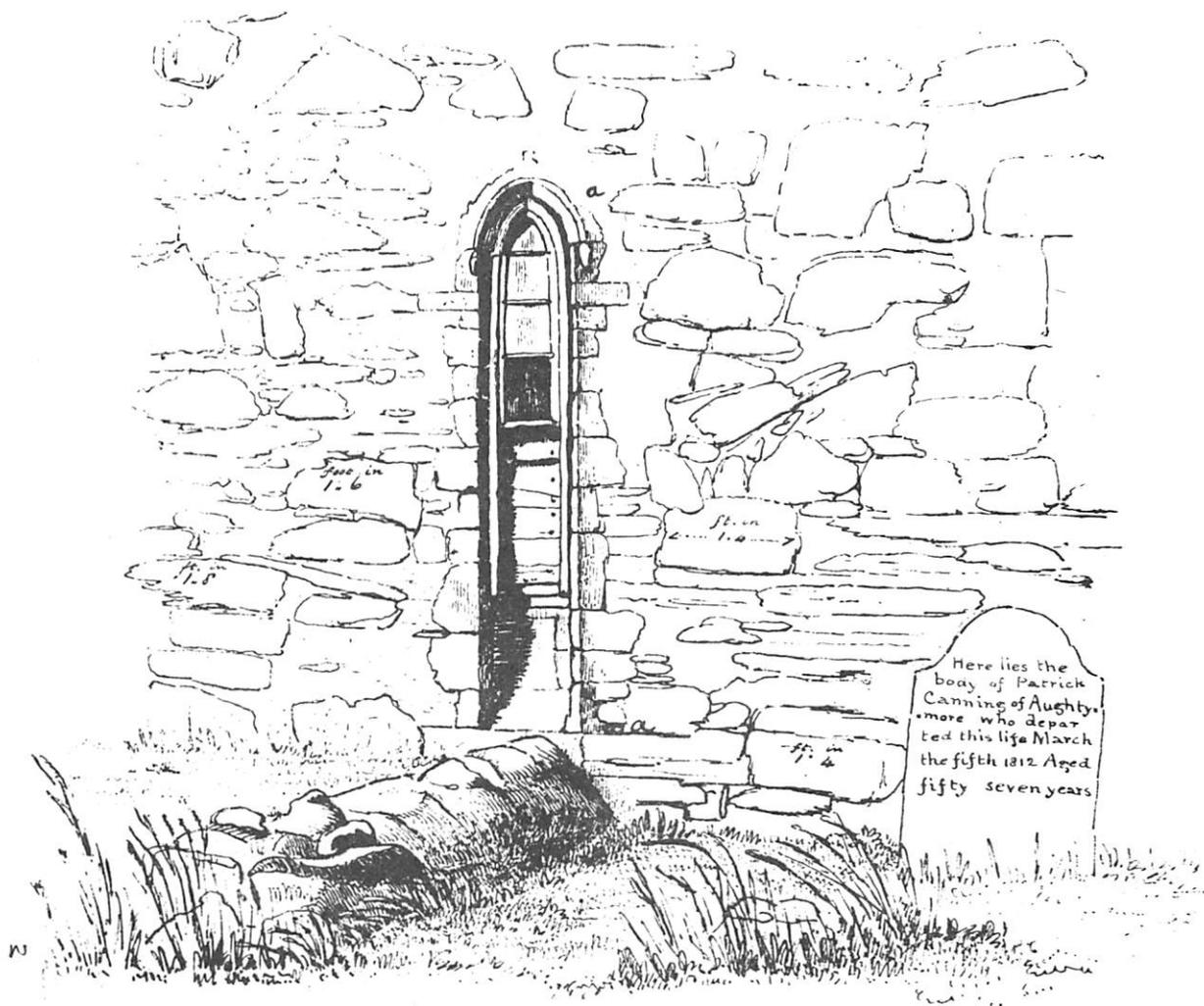
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Further single references for individual buildings will be found in the references column.

# ARRANGEMENT and CLASSIFICATION

The entries have been arranged according to the Church of Ireland parish divisions specified in the 1833 and 1857 Ordnance Survey maps. The grid reference numbers in the right-hand column (used only for buildings outside town boundaries) can be employed in conjunction with any one-inch Ordnance Survey map.

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 considered 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.



view shewing the grave of Bishop Aidan on the outside of the East window of the Old Church Magilligan, in the townland of Tamlaght, and also the character of the Architecture of the building

Height of the window 10 feet (from a to a) — Breadth of window <sup>feet. inches</sup> 1. 6  
 Length of Bishop Aidan's grave 9 feet, — Height of do. <sup>feet. inches</sup> 2. 4

C.D. Derr  
 19 June/30

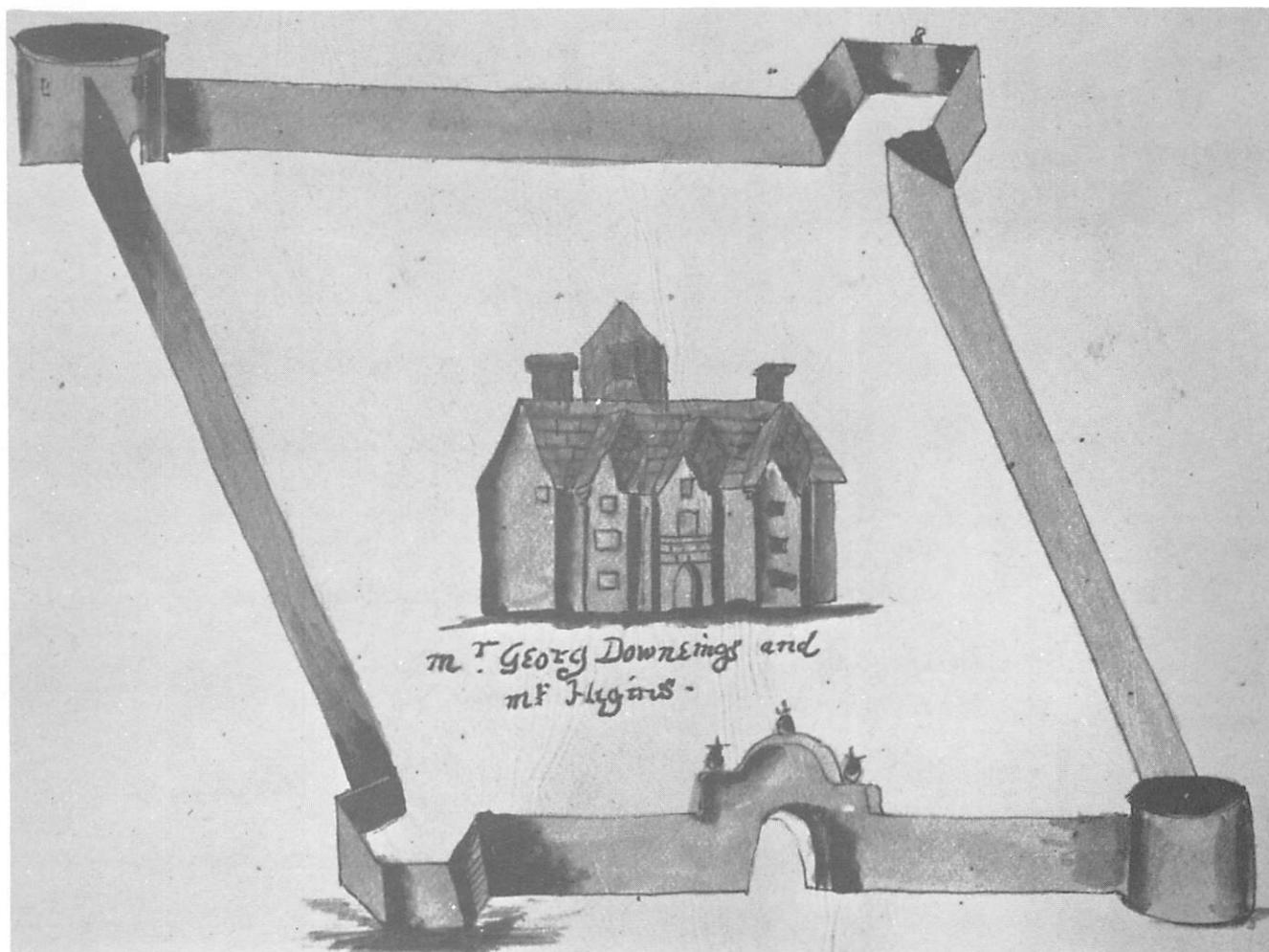
2. Bishop Aidan's grave at Tamlaghtard Old Church (No. 137) in 1835; sheet from the original Ordnance Survey memoirs.

# ACKNOWLEDGEMENTS

The compiler wishes to thank the many people who have freely made available their local knowledge: in particular, Mr H. Gough, Mr E.G.C. Brown, Mr C. Hatrick, Dr D. McCourt, Miss D. Robertson, Sir John Heygate Bt., Mrs J. Welsh, Rev. G.W.A. Knowles, Mr J.R.L. Currie, Mrs H. Ireland, Rev. R. Rutherford, Lady MacDonald Tyler, Mr H.M. Colvin, Mr H. Dixon, and Mr C.E.B. Brett; and Dr A.J. Rowan for permission to make use of the 'Buildings of Ireland' archive. As always, the staffs of the Public Record Office of Northern Ireland, the Ulster Museum and the Ulster Folk Museum have been of enormous assistance. The compiler is also grateful for the kindness and forbearance of the owners of private houses; the majority of these are not, of course, open to the public.

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The illustrations of Ballykelly Presbyterian church on the front cover, of Ballykelly Lancasterian schools on the back cover, and Nos. 41, 42, 44, 45, 46, 47, 48, 49, 53, 54, 59, 61, 64, 69, 71, 83, 84, 85 and 86 are from the 'Buildings of Ireland' archive. Nos. 57 and 58 are reproduced by permission of Sir John Heygate, Bt. Nos. 32, 56 and 77 are from the collection of the Ulster Museum; Nos. 55 and 73 from that of the Northern Ireland Tourist Board; Nos. 2, 39 and 40 from that of the Royal Irish Academy; Nos. 33, 34, 35, 36 and 37 from that of the Guildhall Library, London; Nos. 3, 4 and 28 from that of the Public Record Office of Northern Ireland; Nos. 72 and 74 from that of the National Trust, Northern Ireland Committee. No. 76 is reproduced by permission of Country Life. No. 78 is taken from Neale's 'Seats', Vol. VI, of 1823. The photographs Nos. 18, 25, 51, 63 and 67 were taken by Mr Colin Hatrick; No. 5 by Mr S.N. Kyle; No. 19 by Mr E. Tierney. The Society's grateful thanks are due to all the foregoing. All the remaining illustrations are from photographs specially taken by the compiler.



3. Fishmongers' Bawn, Ballykelly (see Walworth No. 102); copy made in 1836 of original plan in Lambeth Palace Library, believed to have been made by Thomas Raven, sent by Sir Thomas Phillips to James I in 1622



# LIMAVADY

No trace remains of the original 'Limavade' which clustered around the castle of the O'Cahan's at the spot now known as the Dog Leap. Various stories survive to explain the strange name. One is that a dog leapt into the river in pursuit of a stag; another that once, when the castle was being besieged, a dog, with a message on its collar, jumped into the river to fetch help from Dungiven. The site was the chief seat of the O'Cahans during the 16th and early 17th centuries, but, doubtless because of the constant struggles between the clans and the primitive methods and materials of building, the area has yielded nothing of archaeological substance.

In 1608, after the forfeiture of Ulster, Sir Thomas Phillips escorted representatives of the London companies on a fact-finding reconnaissance of Co. Londonderry. So impressed were they by the false picture presented by him that they permitted him to superintend the whole plantation. The Roe valley lands were distributed to the Haberdashers, Fishmongers and Skinners; Phillips retained for himself the 'Horse Pond' of Limavady, somewhere in the region of 3,500 acres. It would seem that he took over O'Cahan's old castle, which appears in the first map of the town, dated 1622, as a substantial building with a circular tower, battlements, guns in double tiers and a drawbridge over the moat. Carew in his report of 1611 states that Phillips 'hath raised stone out of a ditch adjoining the old castle, being a very hard rock whereby he intends to make some good work for the defence of the country.' Phillips' own house lay adjacent; it was of two storeys and constructed of stone; beyond stretched out a formal pleasure garden, an orchard and dovecot, linked by high walls and palings. To accommodate the twenty-five English families he brought to the district in 1610, he built, a mile away, a new town - a village of eighteen small stone houses at a cross-roads with a stone cross in the centre. A charter was granted in 1613. As early as 1612 Phillips was suggesting that the new town could be a site for the county gaol and sessions house.

Times were not favourable in the 17th century for the expansion of planted settlements, especially when they were inadequately defended as was Limavady. In the war of 1641, the castle was besieged by the Irish but held out until the winter when it was relieved; it was subsequently captured and burned, together with the church and the entire town. A new town sprang up from the ruins, no doubt because of its important position as a market centre; indeed, in 1664 the inhabitants were required to pay for the building and roofing of a new market house. This was placed at the junction of Main Street and Market Street. However, in 1689 the town again suffered destruction when it was burned by the Earl of Antrim's regiment, while the male population was away defending Londonderry.

At the end of the 17th century William Conolly of Castletown, Co. Kildare purchased the entire manor from the Phillips family and it would seem that it was due to him that the town was improved and some of its streets laid out according to their present pattern. The maps prepared in 1699, at the time of the sale, show Main Street, Catherine Street, Linenhall Street and Market Street forming a grid, but without a central diamond like Coleraine and Londonderry.

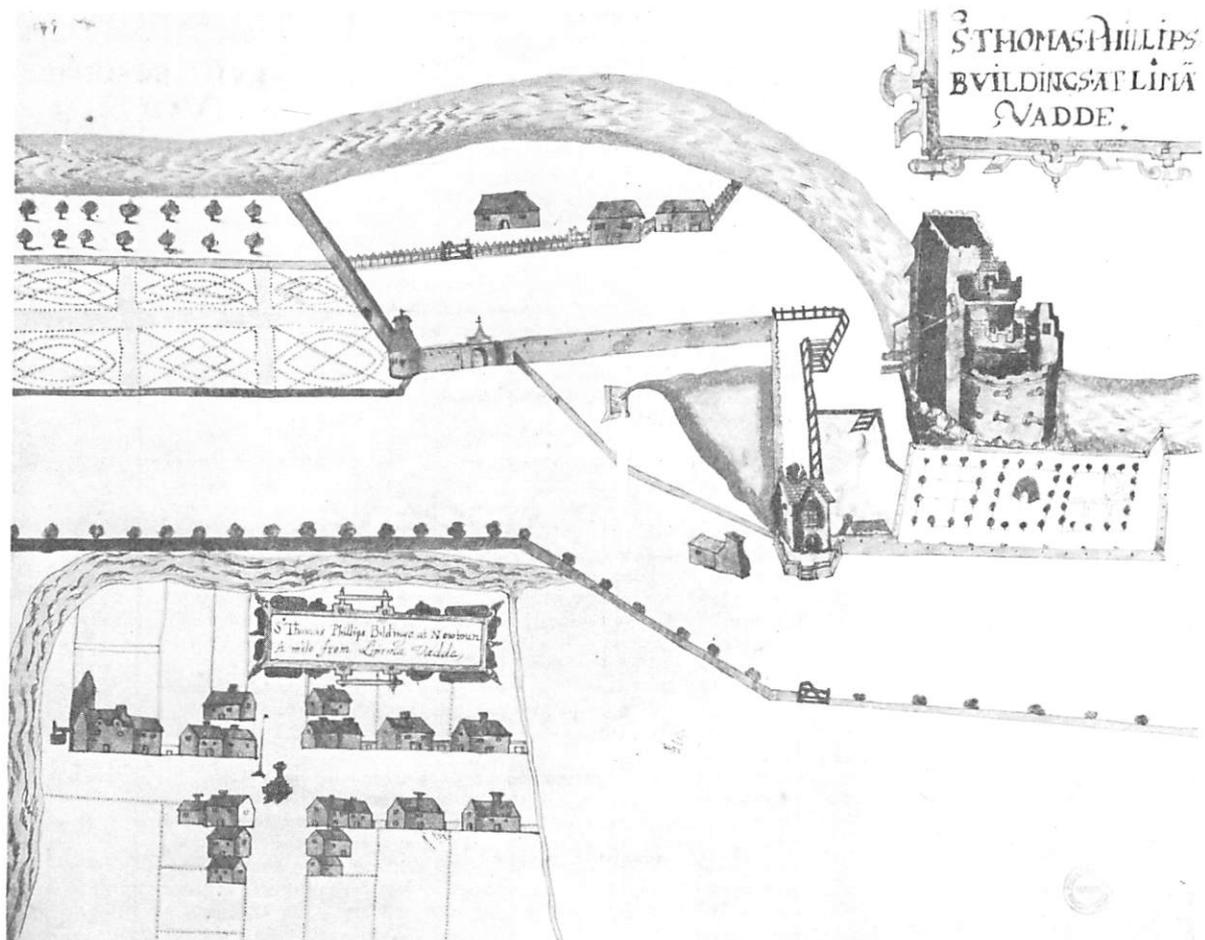
Little is known about development during the 18th century. However, the town's present late-Georgian appearance must be due to some extent to the activities of the Given family; coming from Scotland, they settled in the neighbourhood of Ballykelly at the time of the Plantation. The first member to describe himself as architect was Thomas, born in 1700; Robert lived from 1789 to 1832 and was probably responsible for the old court house; he was succeeded by George (1815-1883), who built St. Mary's R.C. church; the best known of the family, William James (1850-1923), was responsible for terraces in Main Street and the Masonic Hall; he expanded his business to Coleraine. Such a long family tradition undoubtedly left its mark on the town. Rev. C.V. Sampson in 1802 aptly commented that it brought to his 'recollection the idea of no mean English village.' This was surely the result of a more sophisticated style of building than was common in Ulster country towns of the period.

Just over thirty years later the Ordnance Survey Memoir gives this general description: 'The town is rather irregular in form, consisting chiefly of two principal streets united by a cross one. The irregularity is quite manifest from different points of the surrounding country. The best view is on the Londonderry road, from an overhanging bank on the top of the hill near the bridge. A church is seen just above a plantation of trees, which is terminated by a group of handsome houses at the entrance to Catherine Street. There is a picturesque regularity in the grouping of houses, which, combined with the breadth of the streets, the slated roofs, and a prevailing air of cleanliness, give the town an English appearance. The streets are paved but neither lighted nor watched. Brick is the material chiefly used.' In the thirty years between Sampson's survey and the first Ordnance survey maps several major building schemes had been undertaken: a new Market House or Town Hall, which extended over the northern end of Market Street, was put up in 1805; a new grain market in c.1822 at the southern end; and a court house in 1830 in Irish Green Street.

The Georgian-style street facades, which are the most remarkable feature of Limavady, must have been erected at this period. Main Street is particularly fine, especially its western portion. A strong case must be made for designating it a conservation area before too much of it is mutilated by garish and insensitive modernisation at ground floor level; few towns of this size can boast of such a spacious and unified centre; this unity was respected by Victorian builders and their terraces, in Main Street for example, while distinctive, are examples of architectural good manners. Surprisingly, the street scheme is not broken by the positive epidemic of church building which took place in the forty years from 1835; except for the Parish Church, whose site was already fixed, all were erected on the outskirts and provide a kaleidoscope of building styles. The advent of the railway in mid-century, and its later extension to Dungiven, contributed to the town's growth.

With the 20th century began the sprawl eastwards. Unlike Coleraine and Londonderry, Limavady never expanded beyond the river and even today the approach from the west across the old Roe Bridge leads directly into the heart of the town. It is imperative that the opportunities afforded by this attractive and unusual introduction should not be dissipated, now that an unfortunate gap has been left by the demolition of the War Memorial building. It was almost inevitable that the eastern side of the town should receive piecemeal development along the various access routes. There have been lost opportunities; the resulting suburbia of Limavady is little different from that of other towns and the predominantly flat terrain gives unexciting vistas. The exception is surely the new housing estate (architect R.J. Smith) between Ballychose and Church Street and the old Dungiven railway line - a well-planned and excellently landscaped development.

A comprehensive plan for the Limavady District was published in 1973. The section dealing with the town itself is sensible and imaginative, and due note was made of the virtues of the centre. These cannot be too strongly advocated. Few Ulster towns have terraces and facades of the quality to be found in Main Street and Catherine Street. Many of these are intact and well-kept; some are in dire need of face-lifts and repainting schemes; some have been insensitively handled or mutilated beyond redemption; yet for the most part their general character survives sufficiently to give a strong impression of the town's individuality. Not at any cost must this individuality be eroded; only the most carefully designed and sympathetic modern buildings should be allowed to replace the older structures; there are some good examples to be found but unfortunately the majority of contemporary incursions have been unfortunate to a degree. To hold the balance between the old and the new is for Limavady not an insoluble dilemma but rather a stimulating challenge.



4. Sir Thomas Phillips' house, bawn and gardens, and the town of Newtown Limavady; copied by J. B. Williams in 1836 from the original Manuscript in Lambeth Palace Library, Ms 635.

No.	Building	Class	Date, Type, Architect, etc.	References
	MAIN STREET	G	<p>The Parliamentary Gazetteer of Ireland rightly commented in 1844, that the Main Street 'extends straightly and with singular spaciousness.' As with so many Ulster towns, its attraction lies in the fact that there is a constantly varying roof height set off by a regularity of facades; but in the case of Limavady, the quality of the individual buildings is higher and more sophisticated. The northern side is viewed through trees which add greatly to the visual pleasure. Unfortunately there are several gaps, which should be replanted. It is important that no further breaks in frontage should be allowed to occur in the northern side, otherwise the distinctive unity of the street will deteriorate.</p> <p>Even more disastrous visually is the insensitive modernisation of shop facades; there is no reason why this cannot be done within the scale and style of the street; as it is, the partly residential nature of the buildings is being swamped by the crude and garish paraphernalia of modern advertising.</p>	
	<u>North Side:</u>			
1	THE LODGE	A	<p>The building appears on Patrick Roe's map, dated 1782. It is set well back from the street in a spacious garden. Five bays long and two storeys with attics. Over the central bay is a pediment containing an oculus window with a pretty glazing pattern of intersecting half circles. The remaining windows are Georgian-glazed. The doorcase is a straightforward affair of pilasters and architrave. The whole building is harled and in excellent condition.</p>	<p>Lewis Roe  <u>Pl. 18</u></p>
2	COURTHOUSE		<p>1914. Architect Charles L. Boddie, Londonderry County Surveyor. An uncomfortably low building for the scale of the street. It is single storey, seven bays long and of red brick. The entrance is through a two-storey tower which breaks forward and is capped by a steep pyramidal roof. Below the round-headed window of the first storey is a curious blind arcade of four interlocking stone arches. The rectangular windows are linked by a florid moulding. The steeply pitched roof has lozenge-shaped tiles. The style of the building owes something to Vincent Craig's Cookstown Courthouse of 1900, but is much less assured.</p>	<p>Brett IB 1913, p. 596  <u>Pl. 10</u></p>
3	Nos. 6 - 8	B	<p>A good terrace of two-storey houses, seven bays wide, faced with limestone chippings and well-maintained. At the eaves level is a band of vitruvian scroll decoration surmounted by a dentil cornice. Probably one of the earliest terraces in the street.</p>	
4.	Nos. 10 - 12		<p>A three-storey rendered terrace with two coach arches. Only the top storey retains its glazing bars. No. 12 has a fine Tuscan doorcase with recessed three-quarter columns and a segmental fanlight. Recently, a poorly proportioned doorcase and window have been inserted in No. 10. The whole facade needs a face lift. Formerly the old Academy.</p>	
5	Nos. 14 - 18	A	<p>An outstandingly good four-storey terrace of brick houses, six bays wide, with its glazing bars intact. No. 14 is of redder brick than its neighbours and is the only one to retain its original ground floor. The shopfront and door to the house are framed by unfluted Ionic columns with nice curly capitals, painted white with black detailing; although slender, they have an exaggerated entasis. The six-panelled door to the house is 18th century in style. The lettering of the fascia is of excellent clarity. Over the shop entrance hangs a bracketed cast-iron lamp with pointy finial and red and blue panes labelled 'British Woollen Hall' and 'Moffat Donaghy &amp; Co. Drapers' - a rare and delightful survival.</p>	<p><u>Pl. 21, 23</u></p>
6	DISTRICT COUNCIL OFFICES AND TOWN HALL	B	<p>1872. A lofty and confident free-standing building, rendered behind, but with a finely detailed sandstone front. Its restrained classical features might indicate Thomas Turner as architect, although the exaggerated height of the first floor looks amateurish. The facade is three bays wide; the ground floor is lightly rusticated with three round-headed openings, two windows and an</p>	<p><u>Pl. 7</u></p>

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>elaborately panelled door. Above runs a fluted band of floral insets, then a double string course which contains a bulging balustraded balcony supported on large scrolly brackets. The first floor is of smooth ashlar; the tall windows have shallow moulded surrounds. Above the central one is an awkwardly placed two-faced clock, bearing the motto - Alexander Memorial Hall. Surely the clock was intended to be placed in the empty oculus in the middle of the pediment - now the haven of pigeons.</p>	
7	No. 22		<p>A modern grey brick villa with a fussy door and peep-hole side lights. Above is a decorative iron balcony in somewhat demode Gothic style. Not a desirable acquisition to the streetscape.</p>	
8	Nos. 28, 30		<p>A six-bay, two-storey rendered terrace, with a central carriage arch. No. 30 has a charming shopfront, probably early Victorian, flanked by pilasters with large capitals. The doorcase in the centre has splayed reveals and a very low segmental fanlight.</p>	
9	NORTHERN BANK No. 32		<p>A three-bay, four-storey block. The upper floors have moulded window surrounds. The ground floor has now a glossy and over-busy frontage, typical of the worst of recent bank modernisations.</p>	
10	ALEXANDER ARMS HOTEL No. 34	B	<p>A good plain three-storey rendered block, four bays wide. The doorcase, of three-quarter Tuscan columns, has a segmental top with an oddly inserted window.</p>	
11	Nos. 36 - 42		<p>A twelve-bay rendered block, three storeys high, the ground floor shopped with two coach arches. No. 42 has Georgian glazing.</p>	
12	OWENS WINES AND SPIRITS No. 50		<p>A good three-bay mid-19th century block, two storeys high. Fluted pilasters, with a rose set in the capital of each, flank the doors and windows. Moulded surrounds to the upper windows.</p> <p>An unfortunate break occurs at this point, where a petrol filling station with all its inevitable clutter has been set back from the building line. Beside it is the entrance to the</p>	
13	TECHNICAL COLLEGE		<p>1968. Architect Alan Reiach, Eric Hall and Partners, Edinburgh. A tall grey brick building, four storeys high with a dominating chimney stack. A low connecting block leads to the gymnasium and ancillary accommodation. The approach to the building is cluttered and obscured by excessively high walls. The general effect, however, is inoffensive, if dull.</p>	
14	Nos. 68 - 70		<p>Reputedly one of the oldest buildings in the street, though it scarcely gives that impression today. In a recent modernisation, the building has been subject to the most tasteless excess of ornamentation. A canopy, held on rope-covered iron pillars covers the steps with a curvaceous roof a la Ronchamp. Most inappropriate iron balustrading connects the pillars. Although the lower windows mercifully retain their glazing bars, the attic dormers look as if they had been especially widened to receive large gaping plate glass windows. The result of this sadly misconceived scheme is a facade desperately out of keeping with the general quality of the street.</p>	
15	LIMAVADY UNIONIST OFFICE No. 74		<p>A three-bay house, over-brilliantly painted. Small Georgian-glazed upper windows and one lower. Shopped ground floor.</p>	
16	CHRIST CHURCH (C. of I.)	A	<p>The architectural history of this church is of considerable complexity and it is best first to set out its framework of dates. From the visitation book of 1693 it is learned that the church was moved from its ruinous site at Fruithill to its present position 'for the conveniency of the town.' Around 1750, it was rebuilt and consisted simply of the nave. It appears that in 1765 a 'steeple and belfry' were put up. The north transept was added in 1824-5, leaving the church an</p>	<p>O.S.M. Leslie Lewis Knowles Parish Records Derry Sentinel, 1st Dec., 1881.</p> <p><u>Pl. 17</u></p>

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>L-shaped structure. In 1881 virtually the whole of the church was reconstructed; a south transept and chancel were added and the fenestration was redesigned. The architects were Turner and Babington, Londonderry (contractor, Joseph Ballantine, Londonderry). One final alteration remained, the insertion of a new chancel arch in 1913 (architects R.E. Buchanan &amp; Co., contractors Purdy and Millard).</p> <p>With so many hands at work, it cannot be said that the exterior has a particularly striking appearance. The plan is cruciform; the nave, three bays long, has double light windows with cusped tracery and quatrefoil insets; the transepts are very wide, the southern with a reticulated traceried window, the northern with a rose; the chancel window is tripartite with trefoil and sexafoil insets. The walls are harled but with dressed stone surrounds to the windows and quoins. The most interesting feature is the western tower. This remains substantially as it was in the 18th century. It is of four storeys, each storey set back from the one beneath, but each receding at a different angle. A 19th century door leads into the ground floor and in the west wall is a rose window dated 1881. In the remaining storeys, however, the original openings remain - three circular-headed belfry windows per side in the top storey, one per side in the second. Simple battlements crown the tower.</p> <p><u>Interior.</u> If the outside is rudimentary architecturally, this cannot be said of the interior. The general impression is of comfortable opulence. The effect of the wide transepts is most marked, creating a spacious and unified design. The pitch-pine roof is supported on corbelled trusses and over the west entrance is a simple balcony. The north wall of the nave contains a continuous Gothic panelled war memorial in the Perpendicular style, stretching into the reveals of the three windows and finely carved in Bath stone; each panel is dedicated to a parishioner who died in the Great War. The Gothic one-tier pulpit, in memory of Rev. John Olphart, is finely carved of Bath stone with patterns of leaves and vines. The chancel arch of 1913 is unfortunately of lesser quality; a series of decorative bosses set within the chamfer of the arch. One of the outstanding features of the church is the superbly carved oak chancel furniture-panelling, prayer desks, organ case and holy table. Some of the carving - that of the table in particular - was executed by Canon King, some by his pupils. The style used was late Gothic, but there is a freshness and refinement about it which is not typical of late Victorian and Edwardian work. Combined with the grey St. Anne marble steps and encaustic floor tiling, it makes a sumptuous effect. Perhaps the chief glory of the church lies in its fine array of stained glass windows, many of them dating from the 1880's and 90's. The walls are hung with monuments, mostly classical marble plaques of the Victorian era.</p> <p>Christ Church is set in a pleasant and well maintained churchyard; its gateway, in Main Street, has six excellent sandstone piers, the centre pair octagonal and joined by fleur de lys railings; visually, the gateways are an important element of street furniture. In the churchyard the following monuments are of significance:</p> <ol style="list-style-type: none"> <li>1. Facing the gate a massive plinth topped by a minuscule urn. Although the inscription is worn away, it is said to commemorate the victims of a cholera epidemic of c. 1849.</li> <li>2. A large unnamed grave with excellent cast-iron railings, adorned with palmette motif. Sadly unloved.</li> <li>3. Conn mausoleum, 1845. A large squat dressed stone pile, pedimented with anthemion antefixae.</li> <li>4. Beresford mausoleum, 1832. A vault very similar to that of the Cathers at Walworth Old Church, again with scrolly anthemion antefixae, but, in addition, with a plaque bearing the family arms and motto. This is a surprising example of late Greek Revival to be found so far north.</li> <li>5. Hunter set of graves. Encompassed by good iron-work, this time in frilly late Gothic style.</li> </ol>	



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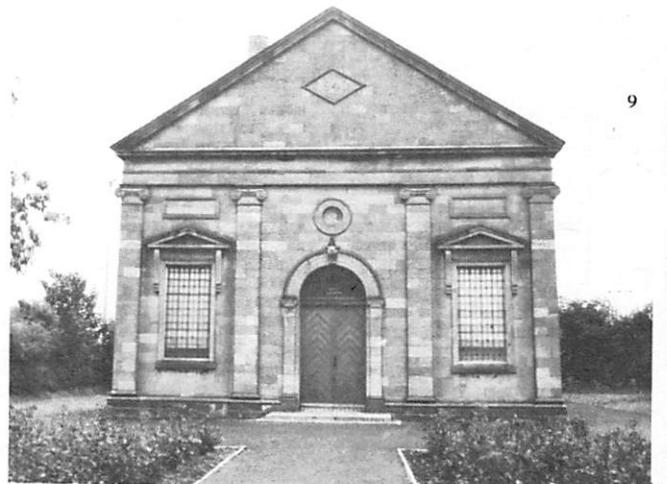
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*Classical Limavady*

- 5. War Memorial Building (demolished 1974)
- 6. Hermitage, Roe Mill Road (No. 79)
- 7. Town Hall (No. 6)
- 8. Former Court House, 1830 (No. 71)
- 9. Second Presbyterian Church, 1840 (No. 68)



8



9

No.	Building	Class	Date, Type, Architect, etc.	References
17	RATES OFFICE	B	c.1840. At one time the Railway Hotel. A five-bay, two-storey brick house. It possesses a good Tuscan columned doorcase and segmental fanlight (now blocked in). Its glazing bars remain. An excellent example of the late Georgian tradition, well maintained.	O.S.
18	VICTORIA TERRACE Nos. 94 - 6		A large and heavy three-storey block, seven bays wide, rendered, with giant pilasters reaching the eaves. There are blocked surrounds, architraves and keystones to the lower windows. Although somewhat awkwardly proportioned, the terrace could look striking if well painted. The street-line curves away at this point and there is a most important clump of trees which successfully closes the view, in front of the block.	
19	R. McINTOSH No. 98		A three-bay, three-storey shopped block with glazing bars in the upper floors.	
20	OGILBY TRUST NATIONAL SCHOOL		1897. Builder James Wray. The site was given by Captain Ogilby of Pellipar. A polychrome brick school, one storey in height and five bays long. Its distinctive feature is its lofty gabled roof over the main building and porch.	C.C. 16th April, 1898.
	<u>South Side:</u>			
21	Nos. 7 - 11		A two-storey late-Victorian block in red and grey brick with an eaves cornice of moulded brick.	
22	Nos. 13 - 15	B	A lofty and imposing three-storey terrace of late-Georgian houses, eight bays wide. The first floor windows are the largest. No. 15 has been rendered, No. 13 still brick. Most of the glazing bars are intact.	
23	MOORE'S JEWELLERY No. 19		An object lesson in how not to shop the ground floor of a terrace house. The white, grey and black mosaic-work is glaringly inappropriate.	
24	No. 21	A	An excellent four-bay, two-storey Georgian house. Glazing bars mostly complete. The doorcase is exceptionally fine; it is flanked by unfluted Ionic columns, sustaining an architrave decorated with Greek-key pattern; above is a semi-circular fanlight with delightfully complex intersecting tracery.	Pl. 22
25	PRINTING OFFICE No. 23	A	A three-storey, three-bay house, rendered in the upper storeys but with brick in the lower (the mortar pointing is too white). A less flamboyant shop sign would have been more appropriate. There is an excellent Tuscan doorcase with a beautifully detailed architrave and segmental cobweb fanlight; the door itself is much too fussy. Georgian glazed windows in the upper floors; a modern attic storey has been added.	
26	Former NATIONAL BANK No. 25		A four-bay, three-storey block in imitation Georgian style. Brick with ground floor and window mouldings rendered. The windows have elaborate eared surrounds and keystones. The ground floor is rusticated. The door-panelling is noteworthy.	
27	No. 27		A four-bay, two-storey rendered house with coach arch. Modern shopfront.	
28	TOWN LIBRARY No. 33	A	A good three-storey, three-bay rendered house with excellent doorcase flanked by attached Tuscan columns and a segmental fanlight above. Upper storeys Georgian glazed.	
29	No. 37		A three-storey block, four bays wide. Only the upper floor retains its glazing bars. Enormous and obtrusive plate glass windows have been inserted at first storey level.	
30	MULLAN'S BAR No. 43		A two-storey corner building with a good fanlighted doorway. Characteristically, the corner of the ground floor has been cut away.	
31	Nos. 49 - 51		A big seven-bay, two-storey rendered terrace, well painted. Jane Ross (1810-1879), who recorded the Londonderry Air, lived in No. 51.	

No.	Building	Class	Date, Type, Architect, etc.	References
32	Nos. 53 - 5		A small two-storey block, four bays wide, shopped on the lower storey. Behind the electricity cable on the upper storey is a set of enlarged eaves dentils. Georgian-glazed windows.	
33	TWEEDY ACHESON Nos. 59 - 61		A disaster. The shop windows have been recessed behind a long arcade, unnecessarily breaking the street pattern, and the upper floor windows have been partly eradicated, partly filled with plate glass. Drearly cemented.	
34	Nos. 63 - 9		A good set of three houses. The lower storey has been fairly well shopped, keeping the same height of fascia. Well painted.	
35	Nos. 71 - 3	B	A pleasant two-storey block, half a floor higher than No. 75; rendered. The architraved doorcases are combined, but No. 71 has lost its original door (now a glass-panelled affair) and has gained an ugly and gaping modern shop front. Well maintained.	
36	TWEEDY ACHESON No. 75	B	A small and very early house: four bays wide and two storeys high. The sash boxes of the Georgian-glazed windows are not recessed. In the centre is an excellent five-panelled door with a pretty door-knocker from which a tiny face peeps out. The right hand bay has a Victorian shop front. Grubbily maintained.	
37	Nos. 81 - 3	A	Architect W.J. Given. A High Victorian block of great character, admirably adjusted to the style of the street but making a most positive contribution. Two storeys and eight bays, fully rendered. The bottom storey has banded rustication, the upper is smooth. The larger of the two doors is flanked by four indented pilasters with a Doric frieze above (oddly, the triglyphs have one gutta too many). The remaining pilasters have extraordinarily splayed capitals. A very heavy moulded cornice separates the floors. All the windows have moulded surrounds, the lower with scalloped corners, the upper with keystones. The terrace is excellently painted and forms a strong contrast with the bleakness of Tweedy Acheson's shop next door, which hardly complements it.	
38	ROE CINEMA		No longer used as such and in the worst 'modernist' style of the 1940's.	
39	POST OFFICE  BALLYCLOSE STREET		1952. Architect T.F.O. Ripplingham. It is doubtful whether the architect intended that this building should form the introduction to Main Street. Now that so much of Ballyclose Street has been demolished, it must be judged on those grounds. As such, it can hardly be considered a success. Too tall, it displays features which are entirely foreign to the character of the town. The extraordinary stepped gables are reminiscent of Danish vernacular architecture, not Irish. The building is of an orange brick with concrete trim. Why was the excellent deep red brick, so frequently found in the area, not used? Other disturbing features are the awkward and unnecessary half-oculus in the gable, the clumsy, recessed balustrades beneath the windows and the dated upside-down first-floor windows.  The demise of the Dungiven railway has meant that the track of the old line could be laid out as a public park to the south of the street. This has given a most attractive setting to the housing estate which skirts it. The junction with Main Street, however, is less happy, and it perhaps needs time for the masking of newly-planted trees to take effect.	
40	Remains of STATION		1873-5. Architect John Lanyon. Only goods sheds remain, in variegated red brick.	
41	COTTAGE		East of the station a one-and-a-half-storey brick house, five bays wide, the easternmost bay shopped. It has a good Tuscan columned doorcase with a segmental light above. Now derelict.	
42	HOUSE to the East		A two-storey, three-bay rendered house with Georgian glazing bars and moulded surrounds to the windows.	

No.	Building	Class	Date, Type, Architect, etc.	References
	CATHERINE STREET	G	Although Catherine Street has fewer distinguished buildings and less unity than Main Street, it nevertheless has considerable character. In early maps it was known as the Green and even then was of almost as much importance as Main Street. The north side is for the most part two-storeyed and well-proportioned without gaps. Where a modern building has been substituted it has been unobtrusively done. The south side contains more interesting facades, but also more disasters. It is partly tree-lined. Those trees at the eastern end are of particular importance as they serve partially to conceal the serious diffusion of the building line.	
	North End:			
43	Nos. 1 - 15		A hotch-potch of buildings with scabbing paint, inappropriate fascias and of a generally grubby appearance. This portion of the street needs careful replanning.	
44	Nos. 17 - 21		A plain three-storey rendered block with moulded window surrounds and Georgian glazing. One pedimented door. Partly shopped.	
			A characteristic of this side of the street is several groups of four- or five-bay, two-storeyed houses with coach arches, usually in the eastern end, sometimes with Georgian fenestration, sometimes not. Nos. 31 and 47 are good examples. No. 47 has an excellent iron grille to the lower windows.	
45	No. 37		A three-bay, two-storey rendered house with glazing bars and a roof which has not made up its mind whether to be hipped or gabled.	
46	ORANGE HALL No. 44		1890. Architect R. Eccles Buchanan, C.E. Although sited at a most important point in the street, the building is less than satisfactory, being somewhat flat and characterless. It is two-storeyed and rendered with round-headed windows; pedimented with a semi-circular inset.	I.B. 32, 725, March 1st, 1890 p. 63
47	FIRE STATION		This modern station is recessed behind the street-line; its limestone chippings facing contrasts uncomfortably with the brick and cement-rendering of the rest of the street. The design lacks distinction.	
48	Nos. 30-34	A	This terrace forms a well-linked and imposing unit, perhaps at one time the best in the town. Alterations have had a very detrimental effect. No. 30 is rendered, and, although not distinguished on its own, is important as part of the group. No. 32 is the Ulster Bank - a tall, rendered five-bay, three-storey block with the central windows pedimented (triangular in the first storey, segmental in the second); rosettes and hanging festoons of husks decorate the side panels. The remaining windows have mouldings and large keystones and are Georgian-glazed. Inevitably the bank has modernised the ground floor, with scant regard for the rest of the building. No. 34 was once the most outstanding house in Catherine Street. It is of brick, three bays and three storeys. The door, set in a concave recess, is framed by super-slender fluted columns with Doric capitals, standing on what appear to be enlarged door-knobs. Above is a segmental cobweb fanlight. The upper windows are Georgian-glazed. Unfortunately Morelli's Presto Bar has seen fit to remove the lower windows and substitute a large protruding oriel window, filled with gaudy coloured-glass panes - an incredibly inept modernisation. The house was formerly the Reformed Presbyterian Manse.	
49	Nos. 36 - 8	B	Marginally less fine than the mutilated No. 34. A lower four-bay block of three storeys in brick. The upper floors have Georgian fenestration. The rhythm changes to triple in the ground floor with paired windows and doors.	
50	NORTHERN BANK Nos. 46 - 8		An uncompromisingly modern block, which falls into the trap of an excess of materials, mostly of black, grey and white. Flat-roofed. Compared with its neighbours, it is restless and fussy.	



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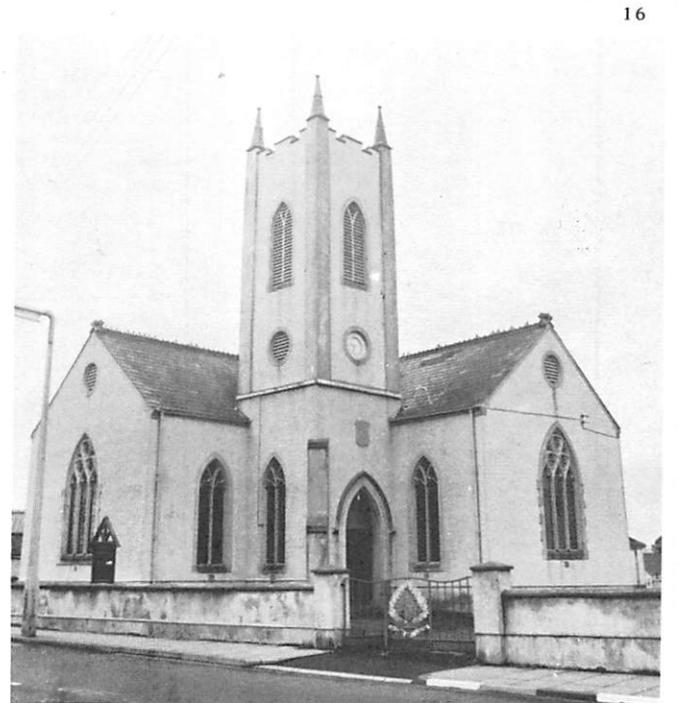
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- 10. Court House (No. 2)
- 11. First Presbyterian Church (No. 78)
- 12 and 13. Roe Valley Hospital, 1841 (No. 75)
- 14. St. Mary's R.C. Church (No. 74)
- 15. County Secondary School (No. 69)
- 16. Drumachose Presbyterian Church (No. 77)
- 17. Christ Church, C. of I. (No. 16)



17



16



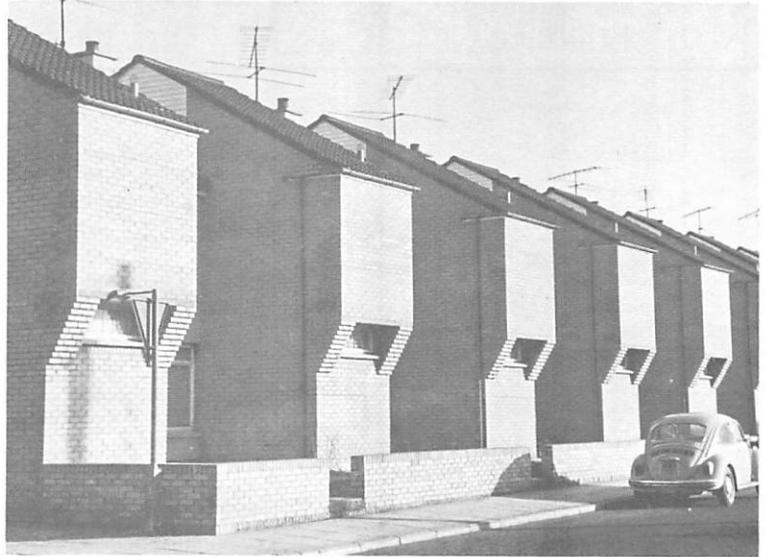
No.	Building	Class	Date, Type, Architect, etc.	References
51	No. 50		A tall three-storeyed rendered house. Georgian glazed windows. Architraved door.	
52	Nos. 54 - 8		A low group, probably some of the earliest houses in the street, with small Georgian-glazed upper storey windows. Nos. 56 and 58 shopped.	
53	No. 60		A good three-bay rendered house. A fanlight over the door and moulded surrounds to the windows and door. Corner quoins. Well painted, but it has somewhat obtrusive modern attic dormers.  At this point the continuity of the street is interrupted by the entrance to a housing estate and a garage, neither attempting to align with the other or the rest. It would appear to be impossible to retrieve the situation, but, now that the War Memorial building has been demolished, a determined effort must be made to close the gap created here; a low wall would hardly be sufficient and a new building of much the same proportions as the old should be considered the best solution.	
54	POLICE STATION	A	Originally Spring Hill. A house has stood on this spot since before 1782 but the present building is probably of c.1840. It is rendered, of four bays and two storeys, with a hipped roof. All the windows are tripartite with Georgian glazing. The doorcase, with side-lights, is enclosed in Tuscan columns and surmounted by a segmental fanlight. It is to be hoped that, when this fine building is vacated, it will not fall derelict.	O.S. Roe
55	ROE BRIDGE	A	The original bridge was built in 1700, but was enlarged in 1828 at the cost of £4,000. A splendid six-arch bridge of coursed rubble stone, the segmental-headed arches having rough stone voussoirs. There are salient-angled buttresses. The eastern end of the bridge has been rebuilt. Tie-bars create an attractive pattern.  There is a pleasant mixture of styles here, plain Georgian, polychromatic Victorian and modern. Yet it coheres well as a street, even if it contains no buildings of exceptional merit.	O.S.M.
	MARKET STREET			
	<u>East Side:</u>			
56	Nos. 1 - 11		A low continuous two-storey block, rendered and partly Georgian-glazed, with a large pedimented coach arch facing Catherine Street. This was originally the Corn Market, built c.1822 by Edward Boyle. It now gives the appearance of being derelict and much in need of paint; yet it provides an excellent focal point for the east end of Catherine Street.	
57	G. GIBSON, CHEMIST No. 15		A most unhappy acquisition in a multiplicity of materials, inelegantly framed above the height of the neighbouring buildings by a wooden fascia.	
58	Nos. 41 - 7		A Victorian four-bay, two-storey brick building, the lower storey now shopped, but the upper containing round-headed windows with yellow brick surrounds; ugly modern frames have been inserted. The yellow brick eaves are unexpectedly crowned by a begrimed lion (couchant) gazing over the roof-tops.	
	<u>West Side:</u>			
59	No. 24		The first storey cornice of this Victorian building is supported by daringly nude Venuses rising from scalloped shells - certainly a decorative feature entirely unexpected in a market street.	
	LINENHALL STREET	G	A narrow street of two-storeyed houses, largely of the 18th and 19th centuries, many retaining sufficient of their original character to give the street an unusual feeling of unity. At one time it was known as Cockle Lane; the old course of the river lay beside it.	

No.	Building	Class	Date, Type, Architect, etc.	References
	<u>East Side:</u>			
60	Nos. 1 - 3		A painted brick group; early Victorian with no less than five doors; windows have paired segmental openings; a quadripartite original shop front.	
61	Nos. 9, 11		A two-storey brick terrace, eight bays wide; Georgian-glazed, except for crudely inserted plate glass windows in the ground floor in No. 11. No. 11 has a cobweb fanlight; No. 9 a rectangular one.	
62	Nos. 13 - 29		A long low two-storey block of terraced houses; most of the Georgian features have gone except for glazing bars in the upper storeys, but each house has a small barrel-vaulted alley leading to the rear. Now painted in many hues with various ground floor treatments.	
63	Nos. 31 - 37		An even lower two-storey group, rendered and of the late Georgian period; eleven bays long with a wide central coach arch.	
	<u>West Side:</u>			
64	No. 2		A good Victorian shop front: two sets of three-light windows flanking a central door.	
65	No. 4		A two bay two-storey house, typical of what most of the houses in the street were like but better preserved than the rest. Rendered with Georgian glazing in the upper windows. Rectangular fanlight.	
66	ALBERT TERRACE Nos. 28 - 46	B	A late Victorian red and grey brick terrace with bay windows on the ground floor. Chiefly notable for the excellent elaborate cast-iron railings and gates.	
67	MASONIC HALL No. 48		Foundation stone laid 10th April, 1900. Architect W.J. Given. A large red-brick building, somewhat out of scale with the rest of Linenhall Street. Asymmetrical, as was the fashion at the time, with an off-centre Ionic pedimented door surround and oriel window. Sandstone detailing. The design is Norman Shaw derivative.	Builder 18th April, 1900, p. 427.
	<u>IRISH GREEN STREET</u> <u>East Side:</u>			
68	SECOND PRESBYTERIAN CHURCH	B	1840. Dated on the pediment. A handsome hall church in Presbyterian classical idiom. The facade is of pink sandstone, three bays wide, with an unusually steep pediment. The three bays are framed by shallow giant Ionic pilasters; the outer two contain tall windows, their pediments supported on extra long consoles; above are blank panels. In the centre is a round-headed doorway, again flanked by small Ionic pilasters. A roundel, containing the inscription 'Church of Scotland', is set above. Much of the detail, for instance in the entablature and cornices, is very restrained. The five-bay sides are of coursed pink rubble stone. The upper windows are round-headed with their original glazing bars; the lower segmental with stained glass. <u>Interior:</u> three sides are surrounded by a panelled balcony set on fluted columns; the central pulpit is reached by a flight of steps with elaborate cast-iron balusters. A plain ceiling with circular vents. The manse to the south was built in 1875.	Pl. 9
69	THE COUNTY SECONDARY SCHOOL	B	1931-2. Architect R. Ingleby Smith. A good example of school building from the inter-war period. The style is a simplified version of Wren Dutch, done in variegated red brick. The central block is single storey and five bays wide, with large round-headed windows, Georgian-glazed. A square wooden cupola, with clock and pepper-pot cap, rises from the hipped roof. Two lower entrance wings flank the central block. To the left lies the former Grammar School (1940), in the same style, but two-storeyed with one-storey single-bay wings.	Pl. 15
70	Nos. 122 - 138		1969-70. Architect R.J. Smith. An enterprising terrace of council houses, each with a protruding grey brick porch, the upper floor of which is cantilevered beyond	Pl. 19

No.	Building	Class	Date, Type, Architect, etc.	References
			the lower. The effect, when viewed obliquely, is sculpturesque. Replaces Oakey's Row.	
	<u>West Side:</u>			
71	GOSPEL HALL	B	1830. This was originally a courthouse. It is possibly by Robert Given, who prepared plans for a 'temporary prison to be erected adjoining the Courthouse', presumably in the early 1830's, as he died in 1832. The building was erected under the sponsorship of Sir E.W. McNaghten, Messrs. M. McCausland, C. Gage, A. Alexander, R.L. Ogilby and J. Boyle, in other words the local landlords. The building is classical in the Presbyterian mould, pedimented with a sandstone front, three bays wide and two storeys high. Unfilled niches flank the upper central pedimented aedicule, which perhaps once contained a door between its attached Tuscan columns. The ground floor, lower in height and separated from the upper floor by a thick string course, appears to have been altered later. The remainder of the building is rubblestone with round-headed windows. It seemingly became a gospel hall in 1927, because a date plaque now fills the pediment. The surroundings are very bleak.	G.J. Summer 1829, Spring 1830 PRONI D.1491.  <u>Pl. 8</u>
72	Nos. 55 - 7		A pleasant seven-bay, two-storey rendered terrace, with Georgian glazing bars in the window and rectangular cob-web fanlights over the doors.	
73	METHODIST CHURCH		Dated 1877. A typical late Victorian black basalt church in rudimentary Gothic style. Three bays by four. Bright yellow brick trims the windows, buttresses, and is used in the courses.	
74	ST. MARY'S R.C. CHURCH	A	The original chapel on this site was erected in 1783 and seems to have been small and 'of rude appearance'. It was rebuilt in 1836 and, according to Slater was 'thoroughly repaired and improved from designs by Mr. Given', probably George (1815-1883). The church is basically cruciform and built of a pleasant rosy rubble or coursed sandstone, with ashlar trim. The corners have tiered buttresses and pinnacles and one gable end is castellated. Crosses rise from the apex of the gables. It is five bays long and three wide. The windows are Y-traceried but with cusping and diamond panes; painted white, they look exceedingly handsome. The porch seems to be an addition. The door has a depressed Tudor arch and rectangular lip-mouldings; above it, a large four-light Perpendicular-style window, again with lattice panes. A three-storey tower was added to the eastern transept in 1896 by Dr. O'Brien. The belfry has coupled lancets and plain battlements crown the parapet. The southern end has also been extended for vestries, but sensitively so. The interior is very plain; it has a gallery, probably erected in 1912, over the north end; three small marble altars and Gothic Stations of the Cross.	O.S.M. Slater Builder 26th April 1912, p. 200.  <u>Pl. 14</u>
75	BENEVENAGH DRIVE ROE VALLEY HOSPITAL	B	1841. Architect George Wilkinson. The hospital is mostly housed in the former poorhouse. It is unusual to find so much of the original structure still intact and one can, for once, appreciate Wilkinson's original Tudoresque conception. The Warden's House is virtually identical with that at Coleraine. Five bays long, two storeys high in coursed basalt with dressed surrounds to the windows and quoins. The end two bays step forward slightly and, curiously, had no ground-floor windows, until the present modern one was placed in the southern bay. The gables and half dormers have wavy bargeboards. Behind lie two blocks. The first block is fifteen bays long and two-storeyed and of rubble stone with mullioned and transomed windows in brick surrounds. The central door has a bargeboarded canopy. On either side is a three-storey block with double gable, that on the left having an unfortunate brick addition. Each wing has its pointy-roofed decorative lantern, the only section to retain the original diamond panes. The second block is similar and of sixteen bays; it faces east; some lattice panes remain.	<u>Pl. 12, 13</u>



18



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21

- 18. *The Lodge, Main Street (No. 1)*
- 19. *122 to 138 Irish Green Street (No. 70)*
- 20. *Streeve House (No. 90)*
- 21. and 23. *14 to 18 Main Street (No. 5)*
- 22. *21 Main Street (No. 24)*

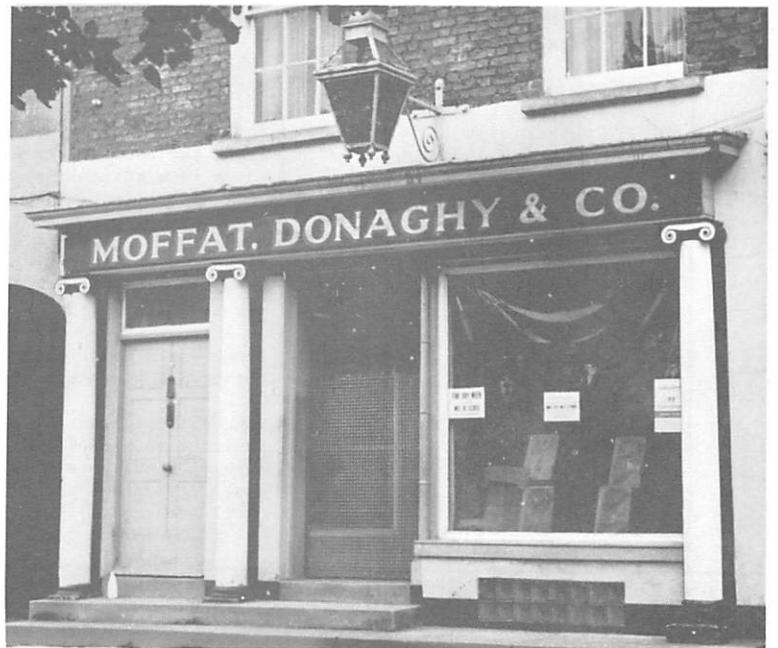
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No.	Building	Class	Date, Type, Architect, etc.	References
76	DUNGIVEN ROAD GRAMMAR SCHOOL	B	1957. Architect Noel Campbell. A well articulated building of three linked blocks in brick with cemented gables; the gable ends have a careful balance of brick pattern with window.	
77	CHURCH STREET DRUMACHOSE PRESBYTERIAN CHURCH	B	Originally 1743 but reconstructed 1877. The architect is reputed to have been the incumbent at the time, Dr. Nathaniel Macauley Brown. Its shape seems always to have been cruciform, unusual for a Presbyterian church. Within the north-western angle is a lofty pinnacled entrance tower with Y-traceried louvres in the belfry. The Gothic windows are double - and triple - light with cusped mullions. Some are timber framed. The surrounds to the windows, door and tower are of sandstone. Otherwise the facing is roughcast.	CC 7th July, 1877 I.B. XIX, 15th July, 1877, 213.  <u>Pl. 16</u>
78	FIRST PRESBYTERIAN CHURCH	B	Dated 1856. This is almost identical with Dunluce Presbyterian Church of 1845. The archetype was the design made by Charles Lanyon for the Down and Connor Church Accommodation Society and executed at Hollymount in County Down. How it came into the hands of the Presbyterians is a mystery, although it was reused, with alterations, in the Courthouse at Ballymena. Whereas the Dunluce church is rendered, that at Limavady is of dressed basalt with sandstone trim and looks much less attractive. Three bays wide; the two-storey central clock protrudes and is framed in decorative buttressing carried up to pinnacles. The four-centred arched doorway is surmounted by an ogee label moulding and flanked by a pair of crocketed buttresses. Above is a round-headed window which perhaps at one time had tracery. A cusped diamond datestone inset in the gable. On either side of the central bay tall lancets. Behind lies a five bay hall.	<u>Pl. 11</u>
79	THE HERMITAGE Roe Mill Road	B	c.1835. An unusually designed villa with a splendid prospect over the Roe valley. It is basically a one-storey brick house, with dormered attics, five bays wide. The entrance door is flanked by wide canted bays. The bays are joined by a Tuscan stone colonnade which supports a gabled attic with a half oculus window. A simple pilastered doorcase. The eaves overhang deeply. Extensive offices stretch to the rear.	<u>Pl. 6</u>
80	REFORMED PRESBYTERIAN CHURCH Scroggy Lane		1888. Dated on the building. A simple hall church, four bays by three. Gothic with moulded surrounds to the windows and doors. Pebbledashed.	676 223
81	KILLEEN HOUSE Killane Road	B	A villa very similar to the Presbyterian Manse at Ballykelly but less characterful. Asymmetrical in best mid-Victorian style.	
82	ARCHWAY TO ST. CANICE'S R.C. GRAVEYARD		A simple gabled Gothic arch, rendered and surmounted by a cross. The name plaque is inserted above the arch. In the graveyard is the noteworthy cast-iron Caufield Memorial of 1891.	672 215
83	GORTEEN HOUSE		A large, typically Edwardian villa; five bays wide in the front and rendered, with banding on the ground floor. There is a central two-storey porch, square at first and then with a canted bay above. There are also canted bays at either end. On the garden front a plaque with the Boyle family device inserted, dated 1903, presumably the date of erection. Extensive offices at the rear. The interior decoration is restrained but of good quality: the hall has a shallow fluted pilastered archway leading to the oak carved stair; each of the three reception rooms has a notable fireplace, that of the morning room being tall and columned in veneered walnut.	676 214
84	ROE VALLEY PARK and O'CAHAN'S ROCK		One of the most scenic of Ulster's river valleys, this area has been excellently developed to form a country park of great potential, under the management of Housing, Local Government and Planning's Conservation Branch whose plans include the restoration of a number of the items	Kyle and McQuiston

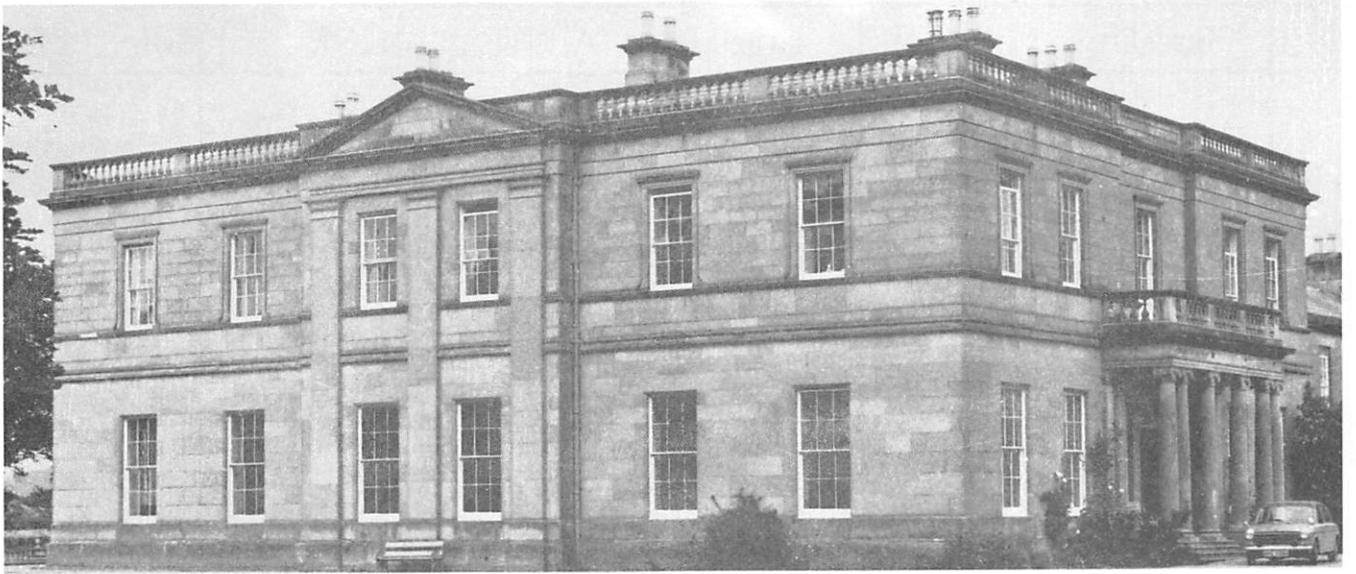
No.	Building	Class	Date, Type, Architect, etc.	References
			<p>which made up the infrastructure of the area's milling community. Paths on either side of the river follow the rocky contours of the banks in a pattern similar to Glenariff. Dominating the river is O'Cahan's rock, the chief seat of the O'Cahans during the 16th and early 17th centuries. Their castle lay just to the south of the rock and round it clustered the old town. Although the last of the clan, Sir Donnell Ballagh O'Cahan, remained there after the flight of the Earls in 1607, his estates were later forfeited and the castle finally demolished. Phillips was granted the land in 1612 and built his house with an orchard, pleasure garden and dovecot somewhere near the old castle. The writers of the O.S.M. could still see traces in 1835 of this house which had been destroyed twenty years before and commented that it had been well-built, using part of the cliff face as well; remains of good plasterwork had been discovered. The water-mill has gone but the mill-race, which is diverted from the river at this point and flows parallel, is in good condition and is said to date from Phillip's time. Few Irish towns can boast of such a spectacularly beautiful park on their outskirts.</p>	
85	LARGY or DOG LEAP BRIDGE	A	<p>Rebuilt 1828 at the cost of £4,000. A lofty single span rubble bridge with a second smaller arch over the river-side pathway to the west. It is trussed by iron bars. The setting is most picturesque. On the west bank is a building 'erected by J.E. and his wife E.J.S. Ritter in 1896' to house the electricity installation, originally set up to provide light for Ritter's own home but later extended to give Limavady its claim to be the first Irish town to be lighted by electricity. It is of rubble basalt with brick surrounds.</p>	<p>679 202 O.S.M. <u>Pl. 32</u></p>
86	APPLE TREE COTTAGE Drumburn Road	B	<p>A pretty three-bay, two-storey sandstone house, Georgian glazing bars throughout. The plain door surround is segment-headed, the fanlight being without bars. Above, in a half dormer, is a tiny pointed window, framed in curly bargeboards. There are out-buildings to match.</p>	691 228
87	DRUMMOND BRIDGE		<p>1821. A double arch rubble basalt bridge with round-headed arches.</p>	688 232 O.S.M.
88	DRENAGH HOUSE	A	<p>Drenagh house stands in a commanding position in the centre of well-wooded parkland to the east of Limavady. The family home of the McCauslands, it was originally called Fruithill; as at Dundarave near Bushmills, it seems to have assumed a new name with its final rebuilding in the late 1830's. Its predecessor appeared to date from the 1730's; the O.S.M. comments that it was 'an old fashioned looking house, which looks extremely well when seen partly through the trees by which it is surrounded.' It probably was similar to Streeve House and, in spite of extensions, was already by the 1820's thought to be too small, as John Hargrave was asked to produce drawings for an entirely new house. Elevations and plans survive and show a chaste neo-Greek design, which bears a resemblance to Seaforde House, County Down. Hargrave was not given the job and there the matter rested until Charles Lanyon arrived in County Antrim as county surveyor in 1836. The present building appears to be Lanyon's very first commission for a country seat of major proportions, and it is interesting to watch his progress from the relatively restrained neo-classicism of Drenagh, through the greater flamboyance of Laurel Hill in Coleraine of 1843, to the sumptuous Italianate of Dundarave of 1847. In retrospect, the superb assurance of Dundarave is lacking in the earlier building, although there are typical Lanyon touches.</p> <p>The house, of two stories, is of finely dressed sandstone. As at Dundarave, each of the main facades is treated differently. The entrance front is five bays wide, the central bay recessed in the usual Lanyon way. While the lower windows are plain, the upper have shallow surrounds, curving into the string course which acts as a sill. The hipped roof is concealed behind a balustrade, and weight is given to the central bay by blocking out the balusters. A hexastyle portico of unfluted Ionic columns, surmounted by a balustrade, encloses the entrance door, which has a</p>	<p>688 236 O.S.M. Lewis T and S Pike PRONI T 1697</p> <p><u>Pl. 24, 25, 26, 27, 28, 29, 30, 31</u></p>



24

24, 25, 26, 27: Drenagh House (No. 88)  
28. Drawing for Drenagh by John Hargrave  
29. Northern Gate Lodge

30. Southern Gate Lodge  
31. Exedra in garden



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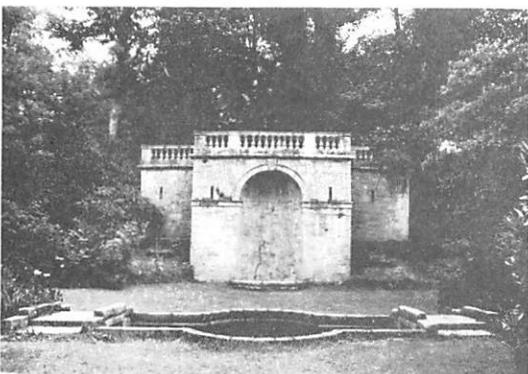
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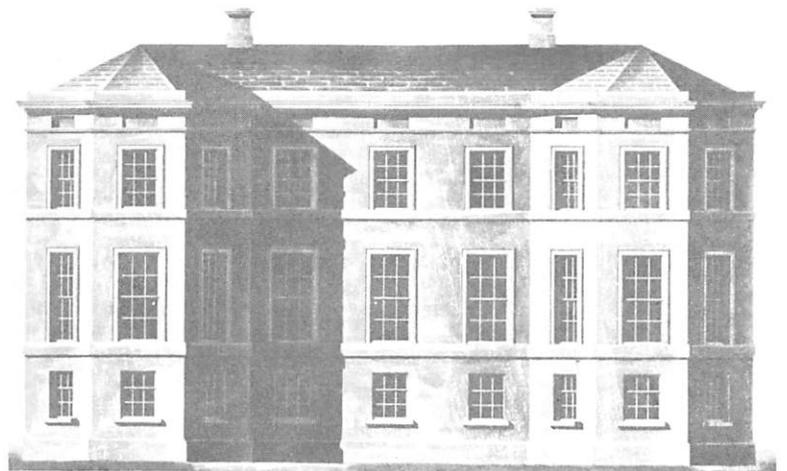
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No.	Building	Class	Date, Type, Architect, etc.	References
			<p>semi-circular fanlight and side-lights, an idea reused at Laurel Hill and Dundarave. The double string course between storeys unites each facade. The south-west front is more awkward - six bays long; the central two bays step forward and are framed by shallow giant pilasters; the surmounting pediment is not strong enough to dominate. The north-west front is managed better. Canted bay windows rise through the two storeys and frame a French window, which has a mock segmental fanlight. A lower block of offices extends north-eastwards.</p> <p>The interior plan is similar to both Ballywalter Park and Dundarave. An entrance hall, with a shallow dome set on Soanesque pendentives, opens into a central hall from which all the reception rooms lead. More intimate in scale than its successors, it has a screen of richly decorated Corinthian columns. For ceiling and over-door and ornaments Lanyon uses classical mouldings. A shallow coloured-glass dome lights the room. The effect is Roman in its weightiness. The stair, rising between one of the columned screens, divides at the half-landing; it has particularly fine cast-iron balusters, clad in ivy tendrils. The stair-well ceiling is richly moulded with a scalloped design, bordering an acanthus roundel. Each of the reception rooms is treated differently; the drawing-room ceiling is the most splendid with an enriched gilded cornice, containing a device Lanyon used elsewhere in the house and at Bellarena - a continuous pipe, encircled by acanthus leaves; the rest is panelled, with a flower-bedecked roundel. The morning room and dining room ceilings are simpler; a nice original Victorian wallpaper of tangled flowers still hangs in the saloon. Each room has a lavish marble fireplace, all of different pattern and hue. The first floor bedroom passage has unusual and attractive plaster-ribbed vaulting, rising from corbels; on the side opposite the stairwell, the pattern changes to a series of shallow domes.</p> <p>The courtyard behind the house is entered by a shallow segmental archway; above is a pediment with clock inserted. The two-storey stable courtyard lies beyond; a simple design of six wide coach arches, the centre two pedimented and stepping forward; the side wings, seven bays long, have round-headed fanlights over the doors. All is in dressed sandstone. Adjacent to it is a second court of rubblestone: this is probably the stable block of the older Fruithill.</p> <p>The house is surrounded by lawns, enclosed by balustraded terraces. Beyond are well-wooded shrubberies and a stately flight of steps leading to a massive balustraded vantage point, which looks over a dell, laid out formally with ponds; under it is a fountain-exedra. The remains of the old house have been laid out as a walled garden. The northern gatelodge by Lanyon is an exceptionally refined three-bay-by-three sandstone cottage with minuscule tetrastyle Ionic portico - a foretaste of the big house. It has a fine set of piers and gates. The southern lodge dates from 1830 and is a charming L-shaped sandstone cottage with pretty paired Gothick lattice-pane windows set in simple reveals. It is known as Logan's Lodge.</p>	<p>683 241</p> <p>691 232</p>
89	DRUMACHOSE OLD CHURCH	A	<p>Within Drenagh estate, now melancholy and much overgrown, stands the old church of the parish. It appears in the papal taxations as 'Ecclesia de Ro' and probably dates from the 13th century. All the walls, of red sandstone, are still standing but ruinous. The church is of considerable length, 96 feet. The east gable has a lancet window, with the remains of dressed reveals. There are the traces of a similar window in the west gable. The door is in the north wall at the west end. There is a niche in the southern wall, probably for an image.</p>	<p>693 231 O.S.M. Leslie PSAMNI</p>
90	STREEVE HOUSE	A	<p>Streeve house was originally the home of the Gage family. The estate adjoined Fruithill and has been incorporated into the demesne of Drenagh. According to the O.S.M. it was built about 1735 and was originally used as a residence for two families but was altered in the 1800's. As it stands today, it is one of the best examples in the area of an early 18th century house, sensitively restored in 1967/8. The house is three bays wide, although the</p>	<p>686 242 T and S O.S.M. Lewis <u>P1. 20</u></p>

No.	Building	Class	Date, Type, Architect, etc.	References
91	MULLANE HOUSE		<p>brickwork round the lower storey windows would indicate that there were perhaps originally narrow paired windows. The six-panelled door is framed by pilaster strips and has a diminutive fanlight above. The upper floor had been removed, supposedly because it interfered with the view from Drenagh, but in the restoration was replaced, with slightly narrower windows than on the ground floor. The lower windows are extraordinarily wide and would appear to date from the time of the alterations mentioned in the O.S.M. The interior decoration is simple - door and window cases are lugged. The range of offices to the rear has been restored and extended.</p> <p>c.1840. A plain rendered three-bay two-storey house with hipped roof. The panelled door has a segmental fanlight and sidelights.</p>	706 249 O.S.



1744 R.W.

THE DOGS LEAP, ON THE ROE, LIMAVADY.

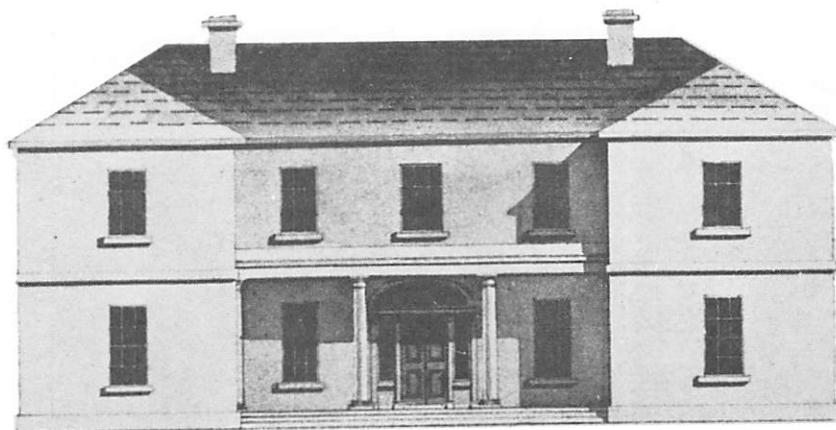
32. Largy Bridge (No. 85) photographed by R. J. Welch towards the end of the last century

# BALLYKELLY

The land where the village stands was granted in 1613 by James I to the Fishmongers' Company, which immediately set about building a castle at Walworth. On his visit in 1619 Nicholas Pynnar, one of the Government inspectors, reported thus: 'On this proportion there is built a strong bawn of stone and lime, 125 feet square and 12 feet high and a good house within it, being 50 feet square, all finished and inhabited by the agent and furnished with a good store of arms. There are near to the castle fifteen houses, whereof three are of stone and lime, the rest timber, and are roughcast with lime and slate. These stand in a convenient place for service. There is also a church built, which is 42 feet long, 26 feet wide nearly made up and a good preacher to teach the people.' This security was not reflected by Sir Thomas Phillips three years later, when he appended the following comment to his survey map: 'this plantacon standes in the verie roade way between Derrie and Colerane, but to small purpose, with out another such like were made further into the Countrie, and British sent over, which would prevent manye roberies and stealthes daylie comitted by the Irishe, to the greate terror of the fewe poore British already planted, many of them haveing lost all they had.' The three-storey house of Mr. Higgins, the agent, has long since disappeared but, remarkably, three of the flankers of the bawn survive. The estate was held under lease from the Company by the Hamiltons and Beresfords until the Fishmongers regained possession in 1820. John Towgood on a tour of Ireland in that year commented on the state of the village: 'The church is a neat, handsome building and some of the houses in the village are tolerable but they are mostly poor cabins.' Apart from the building of new Walworth by the Beresfords in 1705 and the erection of the parish church in 1795 by the Earl Bishop, little of an improving nature seems to have been done. Indeed, new Walworth itself was in such a decayed state that Barr Beresford bombarded the London Committee of the Fishmongers' Company with letters of complaint, eventually sending part of the rotten roof.

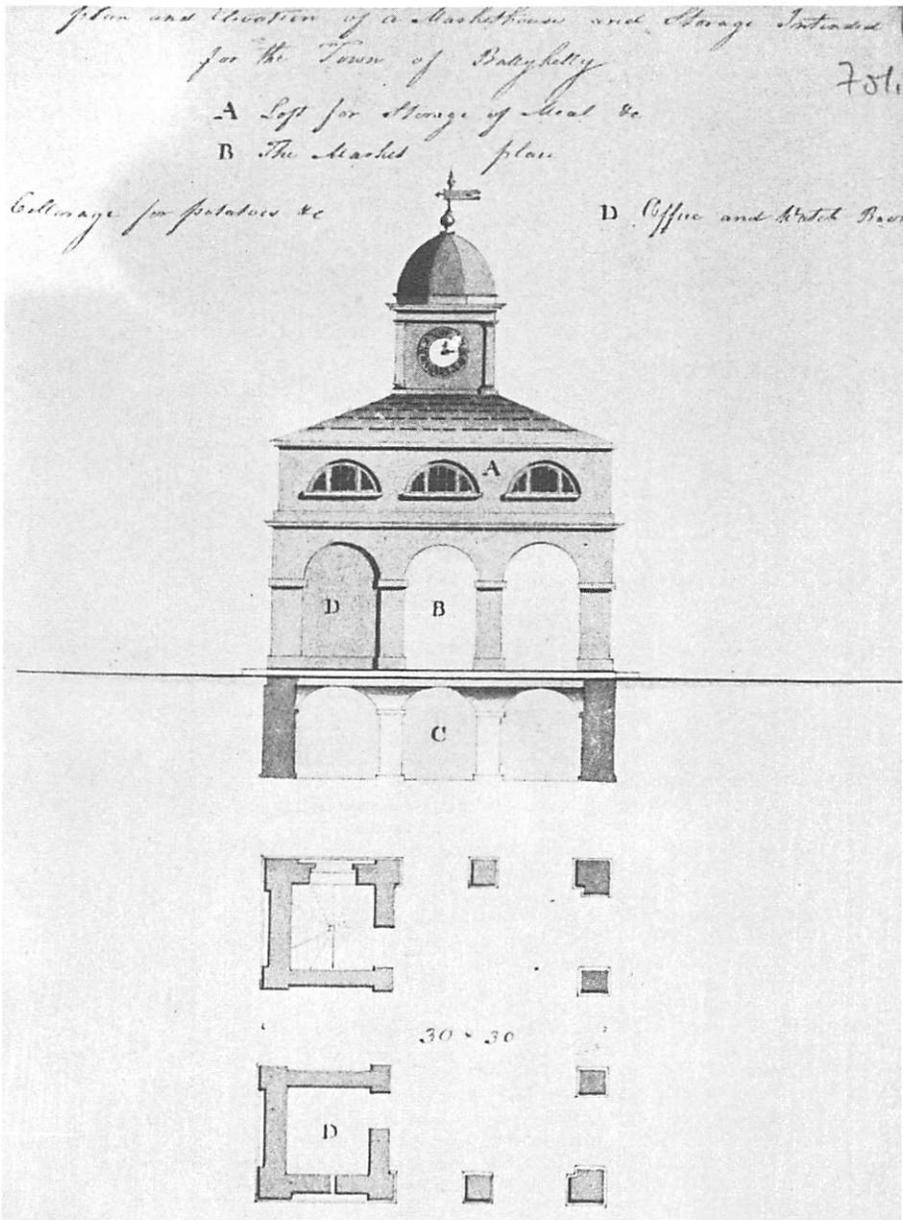
All changed in 1820. With almost evangelical fervour, the company began immediately to enlarge its holdings and diminish the cottier population on their estates, and in the village itself demolished a number of cabins to make way for public buildings and 'houses of better description. Former inhabitants were sent off to St. Johns, New Brunswick, with their passage paid. David McBlain, a local architect, was employed to draw up plans for the new buildings. McBlain had already worked at Downhill, added a spire to Lisburn Cathedral and been responsible for the delicate cupola over the Assembly Rooms in the same town. His designs for Ballykelly include an Inn, a Market House, the Lancasterian Schools and various proposals for an agent's house; none was erected but all are of some distinction, owing something to the neo-classical tradition McBlain learnt while at Downhill. Instead, the Fishmongers employed their own surveyor, Richard Suitor, to design most of the present sandstone buildings which are such a notable feature of the place. It is probable that Suitor, in fact, never came to Ireland, as the man on the spot seems to have been James Turnbull, of Limavady, who also designed the Market House (now demolished) at Kilrea. No doubt the company found McBlain's proposals too expensive, since Suitor supplied a very much simplified version of the schools. No inn or market house ever seems to have been erected.

In contrast to Towgood, Thackeray, on passing through in 1843 found numerous simple, stout, brick-built dwellings for the peasantry, with their shining windows and trim garden plots. Today, in spite of being situated on a major road, the village has an identity of its own, singularly un-Irish and yet of immense charm.



33. Design for an Inn at Ballykelly, by David McBlain; unexecuted

No.	Building	Class	Date, Type, Architect, etc.	References
92	TAMLAGHTFINLAGAN PARISH CHURCH (C. of I.)	A	<p>1795. Ballykelly church is the most handsome of those erected in his diocese by the Earl Bishop of Derry. The church seems to have been about two years in building and it is likely that the Bishop's architect, Shanahan, was responsible for the plan, which, the O.S.M. comments, was an 'exact imitation of a church on his estate in England.' The directing architect was John Mitchell. The cost was borne by the Earl and John Beresford. The nave of the church is of three bays, built of slate-like rubblestone. The bays are divided by two-tiered shallow-buttresses, surmounted by pinnacles (doubled at the corners). Walls and gable ends are crenellated. The windows are Y-traceried with diamond panes, enclosed in drip-mouldings. The chancel, vestry and gallery, according to the plaque inside, were added in 1851 by the Fishmongers' Company. They match in style, except for the less distinctive stonework. Without a chancel, one can see why Sir Richard Colt Hoare in 1806 felt 'the head was too large for its body.' The tower is a successful mixture of rudimentary Gothic elements: first stage - pointed-headed door to the south, with a blank arch on the west; second stage - louvred Y-traceried belfry windows, divided from the third stage by a course of ashlar blind Gothic arcading; third stage - louvred oculi surmounted by crenellations and pinnacles. Shallow corner buttresses, arrowslits and lancets decorate the tower. Rising from it is an octagonal ashlar spire. A three-bay northern aisle with two-light lancet windows was added in 1859 by J. Welland. The stone for the church was quarried at Walworth and was of bad quality, causing much dampness in the early years. The interior is simple, with a shallow covered ceiling. Three chamfered arches, resting on thick sandstone columns with plain capitals lead to the aisle. The aisle has a lean-to roof, whose braces rise from corbels. A pointed stone arch gives into the chancel. The three-light traceried window was remade in the 1934 restoration. Above is a Gothic ribbed vault with bosses. The balcony at the rear of the church has Gothic panelling with ornamental joists protruding. The windows contain good insets of heraldic devices, the armorial bearings of the Irish Society, the Fishmongers' Company and the Beresfords.</p> <p>Monuments:</p> <p>East Wall: 1. To Jane Hamilton, d. 11th Oct. 1716. One of the most important monuments of the early 18th century in Ireland. Mrs. Hamilton was born Jane Beresford, the daughter of Sir Randel Beresford and the monument was either carved in England and imported or done by a travelling sculptor. The design is a poor re-working of a Grinling Gibbons memorial in Westminster Abbey of Mrs. Mary Beaufoy, who died in 1705. Mrs. Hamilton is shown life-size, kneeling awkwardly on a hassock, and draped in classical garb. Two cherubim emerge from clouds, carrying a crown of glory; beneath, mourning putti weep and wring their hands in despair. The classical bracketed aedicule is curiously surmounted by a Gothic arch containing an urn and garlands of flowers, symbols of her death and resurrection. Below is a plaque narrating her pedigree and virtues.</p> <p>South wall: 1. To David Cather, d. 1846. A white marble plaque in a black surround, surmounted by a draped urn.</p> <p>2. To Arthur Sampson, d. 1859. A Gothic marble plaque by S.C. Beresford, 256, Oxford St. London.</p> <p>3. To Rev. G.V. Sampson, d. 1828. A marble plaque surmounted by an urn inscribed G.V.S.</p> <p>4. To T.E. Sampson, d. 1863. A white marble plaque in a black surround. Above, a sheathed sword and heraldic devices.</p> <p>West wall: 1. To James David Beresford (drowned by falling from the main yard into the sea in a violent gale of wind) d. 1807. A plaque in a black marble surround with anchor and rope (would that one had been available for his rescue!). A Phoenix rises from it. Above is his crest and motto - nil nisi cruce.</p> <p>The churchyard contains many fine trees but there must be careful replanting. At the eastern end lies the Gage family vault - a low gabled chamber with Gothic entrance door and buttresses, done in finely dressed stone. Pretty crockets serve as acroteria. At the far end is a coloured</p>	<p>632 224 O.S.M. Lewis Leslie Beaufort R.C.B. 10 A D.B. 1st Dec. 1859, 165 Rankin Homan Potterton Country Life, Dec. 28, 1972.</p> <p><u>Pl. 41,42,43</u></p>

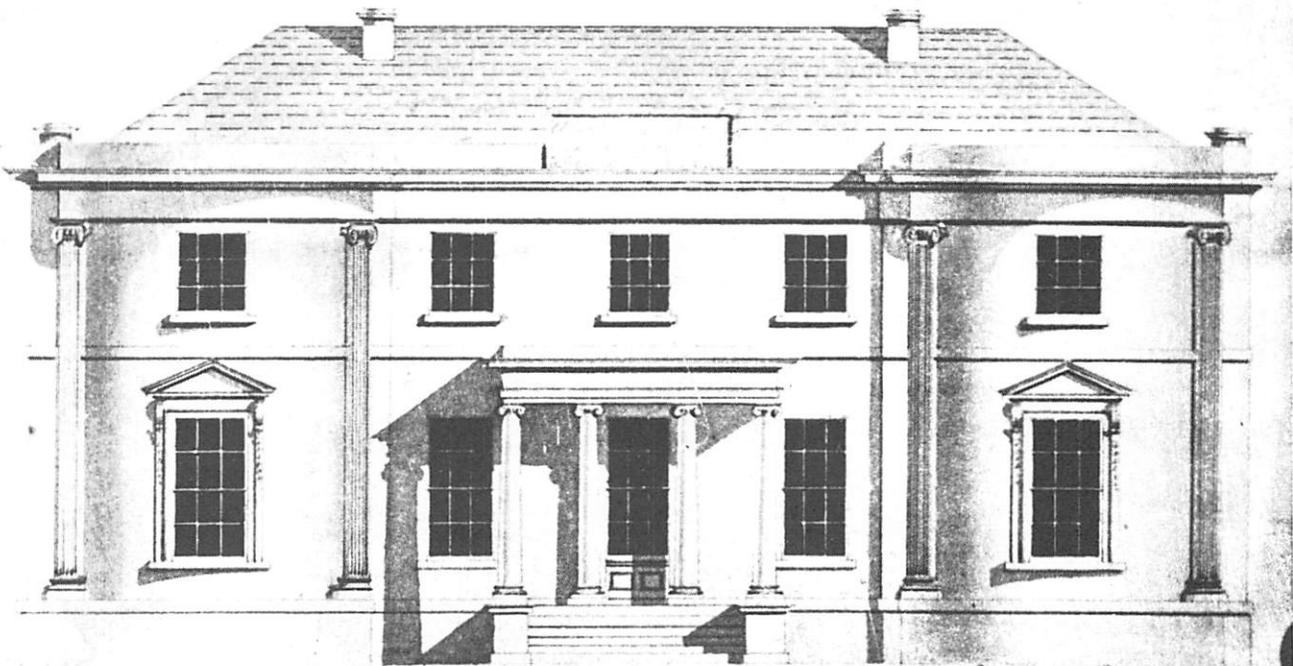


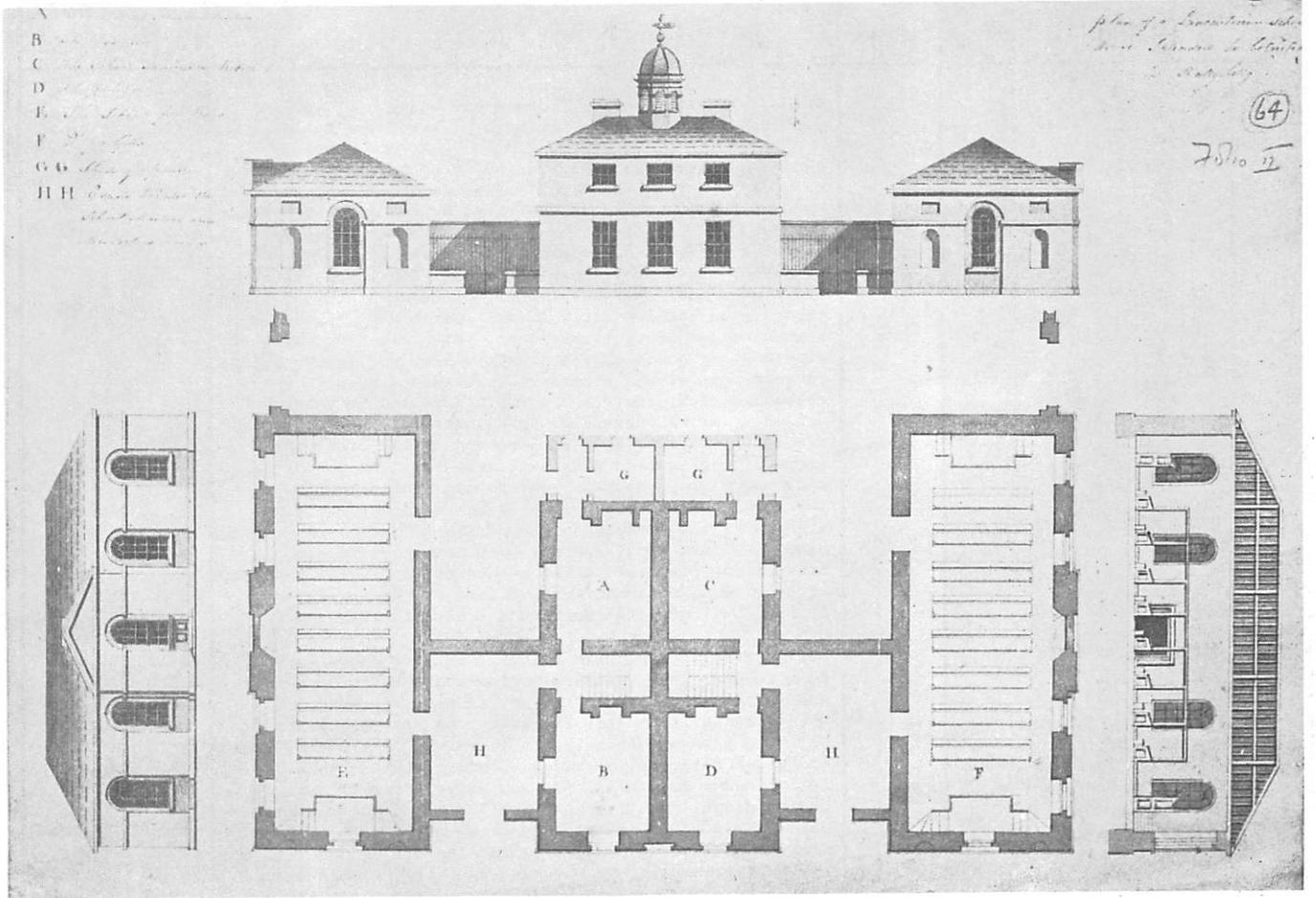
Unexecuted designs by David McBlain, all for Ballykelly, from the archive of the Fishmongers' Company:

- 34. Plan and elevation of a Market House
- 35. Elevation of Agent's House (note the sophisticated shadows)
- 36. Design for a Lancasterian School
- 37. Plan and elevation of an Agency house

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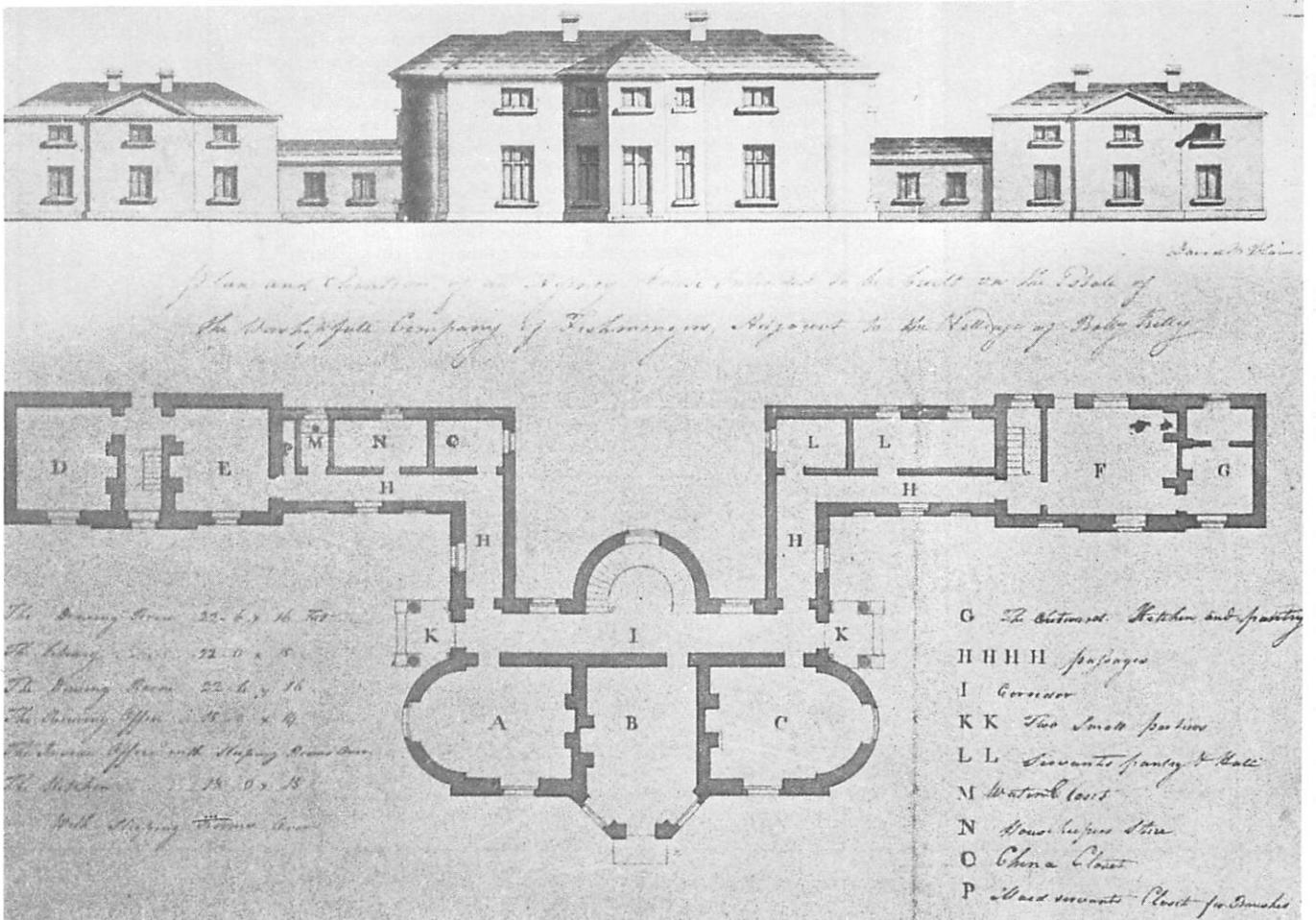
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No.	Building	Class	Date, Type, Architect, etc.	References
93	CHURCH HILL	A	<p>window with the motto - Courage sans peur. It was probably built in 1882, the date of the first burial.</p> <p>1824. A unique building erected to serve as a model farm for the farmers of the Fishmongers' estate. It cost £900. and the expense was defrayed by the company. The builder was probably James Turnbull. Built of honey-coloured Dungiven sandstone, it consists of a central three-bay two-storey house of deceptively large extent. The hipped roof oversails the first floor windows giving the farm an Italian air. A small porch with round-headed window protects the door. High flanking walls of rubble stone connect with single-storey pavilions, again in sandstone with a single round-headed window in a relieving arch; their roofs are hipped and have been raised by brick courses at some later date. The one on the left serves as stables, the one on the right for stores. Behind lies a walled farmyard. The O.S.M. disapproved strongly of the venture and considered it 'much too large and expensive a building to suit the circumstances of the farmers in the parish.' Yet it is still used as a farm today and has been most sensitively cleaned and restored. When seen from across the paddock, it provides a most charming foil to the Presbyterian Church. All its glazing bars are mercifully intact.</p>	<p>631 224 O.S.M.</p> <p><u>Pl. 50</u></p>
94	PRESBYTERIAN CHURCH	A	<p>1827. Architect Richard Suitor. Builder James Turnbull. Cost £4,000. The building stands high above the road and, although of simple design, is most striking. So eye-catching is it that Thackeray, on his journey from Derry to Limavady, considered it worthy of comment, even though it belonged to the non-Conformists for whom he seldom had a good word. It is 'so well built, substantial and handsome, so different from the lean, pretentious, sham Gothic ecclesiastical edifices which have been erected of late years in Ireland, that it cannot fail to strike the tourist who has made architecture his study or pleasure.' Dungiven sandstone is used, of a slightly pink hue, with the mason's chisel marks clearly visible. The quoins, stringcourses and door surround are executed in a finely dressed grey ashlar. The church is three bays wide and six long, the lower windows square, the upper segmental; all the windows have distinctive small oblong panes with clear glass. Small brackets support the lower windows but the upper rest on the continuous string course. The podium is of rubblestone. The central bay of the entrance front is recessed and consists of a series of receding planes with semi-circular heads, framing the pedimented doorcase; through the outer semicircle bursts an outsize keystone, which rises to meet the eaves cornice - an unusual motif. The door is sixteen-panelled. The side bays are quoined. Dominating all is a deeply recessed pediment with date plaque. The church is almost identical to Suitor's Banagher Church, again Fishmonger property. The interior is spacious. A gallery, held on ten wooden square columns, surrounds three sides. There are two starred vents in an otherwise plain ceiling. A double flight of steps rises to the pulpit with good cast-iron balusters.</p> <p>Monuments: South wall: 1. To Rev. William C. Robinson, d.1905, by McCann, Belfast. 2. To Rev. Arthur Parke, d.1919.</p> <p>As part of the original scheme, a small one storey, three-bay lodge with hipped roof, was put up in the same pink sandstone. There are good plain pedimented gate-piers.</p>	<p>631 222 O.S.M. Lewis</p> <p><u>Front Cover</u></p>
95	DRUMMOND HOUSE HOTEL		<p>1828. Architect, Richard Suitor. Builder James Turnbull. Cost £400. 'A commodious house built by the Fishmongers' Company for the residence of their agent.' A plain three-bay double-pile house, rendered. The segment-headed windows have lost their glazing bars except on the side. The columned porch was added in 1832 by Turnbull. Surrounding the house is a disarray of modern extensions.</p>	<p>632 233 O.S.M. Lewis Fishmongers' Company Records. Court minutes Vol. 50, p.456.</p>
96	TERRACE OF FOUR HOUSES	B	<p>c.1825. A substantial terrace of four two-storey houses built by the Fishmongers' Company in sandstone. The ground floor doors and windows have segmental heads; the upper floor windows are rectangular. Some of the lower windows still retain their small panes.</p>	<p>630 223 O.S.M.</p>

No.	Building	Class	Date, Type, Architect, etc.	References
97	PRESBYTERIAN MANSE	B	c.1850. A fine example of a mid-Victorian villa. Asymmetrical and T-shaped, it is cement-rendered, with sandstone surrounds to the windows. The lower storey has canted bay windows at the gable ends. Architraves surmount the remaining windows. The first storey windows, breaking through what started off as a pedimented gable, are low and tripartite. Glazing bars are all intact, and typically of the period, the border panes are slimmer than the rest. A porch is tucked into the angle of the T and has a pair of round-headed lancets. The house has recently been excellently painted.	627 223 O.S.
98	BALLYKELLY BRIDGE		pre-1831. Over the Ballykelly river. A good three-arch bridge of rubble stone with salient-angled buttresses. Narrow stone voussoirs to the arches.	626 223 O.S.
99	FERNDALE		An asymmetrical Victorian Tudor-style house with dormer and steep gable. Rendered with lip-mouldings to the windows and doors. Well maintained.	625 223
100	LANCASTERIAN SCHOOLS	A	1828. Architect Richard Suitor. Builder James Turnbull. Cost £1,200. David McBlain's scheme for the male and female schools was rejected for Suitor's more straightforward design, although the original plan was kept; the teachers' house was in the centre, amusingly divided from floor to ceiling, so that it was questionable if the master and mistress ever met; the single storey school rooms were attached right and left to the house by low corridors. The central facade bears strong similarities to the Presbyterian church. It is of brick, readily available because of the numerous kilns in the area. (The O.S.M. thought the use of brick unfortunate.) However, sandstone is used for the flat corner pilasters, string-courses and cornices. Three bays wide, with the central slightly protruding and framing a blind arch, from which springs a huge key-stone - obviously a Suitor foible. Again, there is a deeply recessed gable pediment. The school-rooms are derived from McBlain. They are four bays deep and two wide, with hipped roofs and similar ashlar corner pilaster-strips. The windows are round-headed and set in relieving arches with brick voussoirs. The surrounding string-course serves as imposts for the springing of the arches. Unfortunately the glazing bars have recently been removed from the central block, but the wings still retain theirs. The effect of the whole is very fine and it is to be hoped that the renovations in process will find a successful new use for the building	624 221 O.S.M. Lewis Dixon  <u>Back Cover</u>
101	BRIDGE HOUSE	B	1829. Builder James Turnbull. Cost £2,000. A fine two-storey, five-bay Dungiven sandstone house, with attic. It was originally the house of the Dispensary surgeon and the mark where the dispensary door was can still be seen between the first two bays on the left. Above hung the Dispensaries' Arms, which the O.S.M. felt 'were too thick and clumsy, like the house itself.' The house is three bays deep with extensive offices behind. It is attractively set at an angle on the road. The memoirs comment: 'To the house is attached a beautiful garden, in a high state of cultivation, a gratifying sight to those who remember the wretched appearance of the mud cabin, which on the first falling of the estate into the company's hands, stood on that spot.' Alas, the garden is no longer in such a cultivated state.	626 223 O.S.M. Lewis  <u>Pl. 51</u>
102	WALWORTH	A	Although the original plantation castle has gone, three of the flanking towers still remain and should be considered of the utmost archaeological importance. The writer of the O.S.M. described them in 1835 much as they are today. 'The bawn consisted of a quadrangle with each corner flanked by a tower: in the interior of the quadrangle stood the agent's house. The south west tower has been destroyed upwards of a hundred years ago. The other three towers exist in very good preservation: and are very remarkable owing to their difference in shape, the cause of which cannot be accounted for by any peculiar feature of the ground on which they stand, as they are built in a perfect plane. The south-east tower is perfectly circular, eighteen feet in diameter with the original walls three feet in thickness. It is now used as a pigeon house. The	624 226 O.S.M. Lewis Fishmongers' Company Records Sheet 60, 1959, folio 11.  <u>Pl. 3,38,39,40</u>

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>north-east tower forms a five-sided figure with unequal sides, the most northern pointing in a north-east direction and meeting at a very acute angle; in these walls there are appearances of portholes, also two are yet existing in the adjacent walls. The north-west tower differs in shape from the other two, being elliptical, the biggest diameter being in a direction from north to south; in this (as well as in the first mentioned tower) the original portholes are destroyed and larger windows have been made in their stead, but on the second storey is a door which probably was made originally, as the thickness of the wall on one side of it is increased to suit the erection of stone steps which led up to it. Close to this door, and like it, looking into the inside of the quadrangle, can be traced the framework of an old window, also probably original, the inside of which has been filled up more than a hundred years. The walls which connected these towers originally, have long been destroyed. The roofs covering the towers are said to be the same as those originally built, but, of course, often mended. The north-east tower is now used for a carpenter's workshop and that in the north-west angle used as a laundry. The towers are almost altogether covered with plaster.'</p> <p>On the site of the fourth tower now stands a five bay, two-storey house, stated by the O.S.M. to be 'built upwards of a hundred years ago,' that is c.1730. The size of the Georgian-glazed windows would suggest that the house was modernised c.1800. It is rendered, with sandstone quoins and has a low one-storey extension to the south-east. The bawn must have been converted into a farmyard early in the 18th century. An undated plan of extensions to the yard by Robert Given, carpenter, is found in the Fishmonger deposition in the Guildhall Library. He lived from 1789 to 1832, so the plan probably dates from c.1820. The executed buildings, a barn, cowhouse and stable, are as planned. To the north-west is an enormous walled garden of rubble-stone with brick facing.</p>	
103	WALWORTH OLD CHURCH	B	<p>According to Lewis, the church was built in 1629 by the Hamilton family. It was dedicated to St. Peter and is known as the Garrison church. It was destroyed in 1641, restored in 1664, destroyed again in 1689 and restored by William III in 1692. The building consists of two sections, the eastern 'chancel' having been erected in 1719. There was a plaque on the southern wall which read: 'This chancell was built and adorned by the right honourable Lieutenant General Frederick Hamilton at his own proper charge in the year 1719.' The west gable is standing with a small window. The east has almost vanished. The chancel arch is of red sandstone and Romanesque, with simple mouldings. Outside stands the high neo-Classical Cather mausoleum, restored in 1849 - a sandstone plinth surmounted by four shallow pediments with anthemion antefixae. On the eastern side are two blind pedimented niches. The design is obviously by the same hand as those in the parish churchyard in Limavady.</p>	<p>622 227 O.S.M. Lewis PSAMNI Leslie</p> <p>Pl. 44</p>
104	HOUSE to west of Ballykelly		<p>c.1850. A Tudor-style rubble-stone cottage with dressed stone surrounds and label mouldings. Steep gables and ornate bargeboards. Side porch.</p>	615 221
105	MANSFIELD	B	<p>The house was perhaps originally a one-storeyed coaching house in the 18th century. At some period in the 19th century it was Tudorised and enlarged. It is now a most attractive composition, four bays wide with the door in the second bay from the east. The windows are Georgian-glazed with lip-mouldings. There are two half-dormers. The door is four-panelled, the upper panels with Gothic cusping. Sheltering it is a pretty canopied porch, resting on wooden columns with brick bases. The house is rendered with corner quoins. There are matching gate piers and railings.</p>	651 230 O.S.
106	ROUGH FORT		<p>To the south of the Limavady-Londonderry road. A Celtic period ring fort. A circular enclosure inside a raised bank. Originally there would have been a wooden or mud and wattle thatched farmhouse in the centre. Now tree-clad, it has a most imposing appearance. In the care of the National Trust.</p>	660 230



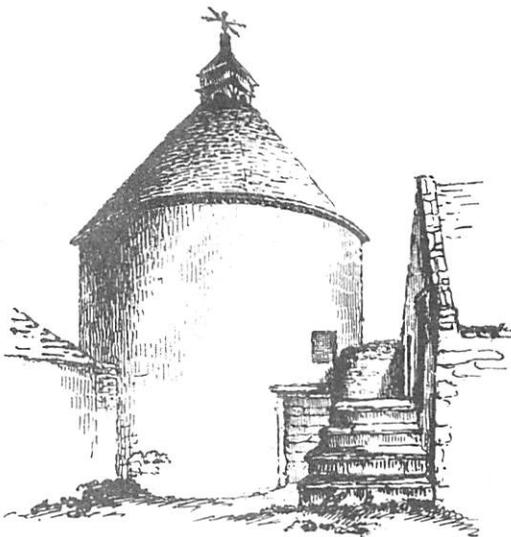
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Walworth, Ballykelly (No. 102)

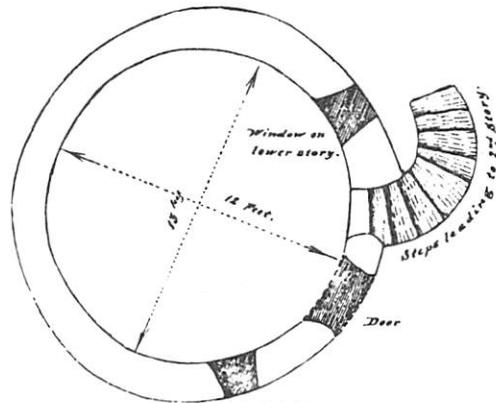
38. 18th century house on the site of one of the flankers 39 and 40. Drawings of the three surviving corner towers, from the original Ordnance Survey memoirs

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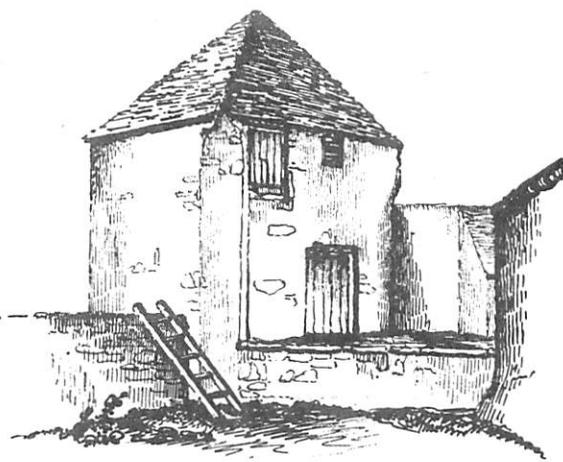
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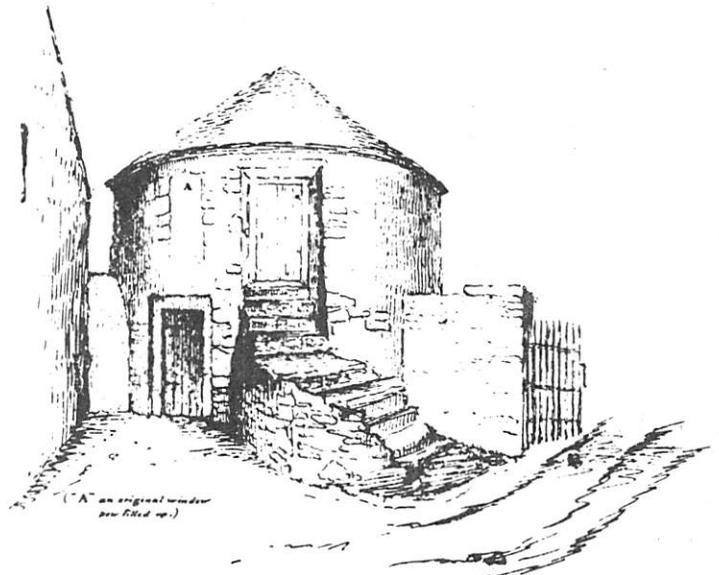
View of South East Turret, looking S.E.



Ground Plan of N.W  
Scale 5 Feet to 1 Inch



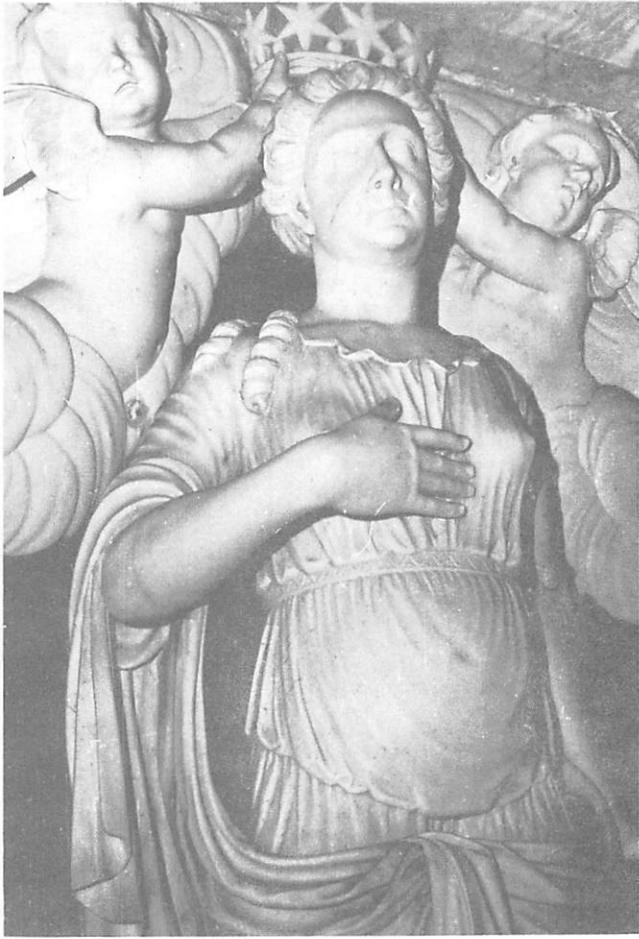
View of the North East Turret, looking N.E.



View of the North West Turret, looking N.W.



No.	Building	Class	Date, Type, Architect, etc.	References
111	LARGY SCHOOL	B	Originally 1859 but reconstructed, mostly inside, in 1939. A most pleasing one-storey, rubble-stone school, Tudoresque in style. Seven bays long, the last two bays forming the school teacher's house. The entrance porch is in the second bay from the end with lip mouldings over the door and upper windows. Above, the wall ends in a stepped gable.	675 184
112	HOUSE AT MAGHERAMORE		An attractive early 19th century rendered and whitewashed farmhouse, five bays long and of two storeys. The porch is off-centre in the second bay from the left. Georgian glazing bars are intact.	647 190
113	SAMPSON'S TOWER	B	According to its plaque this lofty tower was 'erected by public subscription in memory of Arthur Sampson, for nearly forty years J.P. for the counties of Londonderry and Tyrone and Agent of the Worshipful Company of Fish-mongers. He died on 22nd January, 1859 in the 64th year of his age.' This is a Victorian version of the 18th century memorial column or obelisk - a fortified tower, built of rubble-stone with dressed sandstone quins. It rises from a tall battered plinth which contains the shouldered entrance porch, plaque and coat of arms. Arrow slits decorate the upper walls. The deep castellated parapet has extraordinary dog-tooth machicolations. In the north-west corner a circular staircase tower is bonded in and rises above the height of the rest. It is similarly machicolated but has recently lost its battlements through vandalism. Unfortunately the startling nature of the building is to some extent obscured by the surrounding plantation.	656 234 <u>Pl. 48</u>
114	RASCHAN HOUSE		c.1860. The house was probably built as a two-storey, five-bay rendered residence, but later gained a single storey southern addition. Lip mouldings were added to the windows and curly bargeboards to the eaves. A good example of a mid-Victorian villa, attractively maintained.	654 233
115	ARDNARGLE HOUSE		According to Burke the house was 'built about 1780 by James Ogilby. It was originally a plain substantial mansion without any particular architectural ornament.' It was a 'neat, large brick house.' By 1855 however, it was 'greatly improved and the alterations are still in progress.' The exterior has five bays and two storeys and is rendered (re-rendered in 1966). Originally the windows had architraves with console brackets and there was a modillion cornice. This and the porch and canted bay of the drawing room all presumably date from the 1855 renovation. A long wing of offices stretches behind, fronted by a balustraded terrace. Georgian glazing bars are intact. The plaster-work of the hall and main reception rooms of classical patterns, is probably mid-Victorian. To the west, a good stable yard.	670 245 O.S.M. Lewis Beaufort Burke, visitation of Seats and Arms (2nd series), 1855, 11, 40. <u>Pl. 54</u>
116	RUSH HALL		The 'extensive cottage, one part of which is at right angles to the other' of the 18th century has given way to a spacious asymmetrical two-storey house of about 1900 in extraordinarily vivid red brick. It is the sort of mansion one would expect to find in a superior city suburb, rather than in the midst of farmland.	651 242 T and S Lewis O.S.M.
117	BURNALLY		pre.1831. A small one-and-a-half-storey rendered cottage, five bays long; modernised but still with a good semi-circular cobweb fanlight.	662 252 O.S.
118	CLOVER HILL	A	An elegant mid-Georgian farmstead done in the bright red brick characteristic of Myroe. It has two storeys and three bays. The doorcase has a semi-circular fanlight, indicating perhaps a mid-18th century date. In the gable end, beneath the half-hipped roof, is a charming Gothick window of minuscule proportion. Sadly the house is empty, though in good repair.	661 253 O.S. <u>Pl. 52</u>
119	ST. JOHN'S CHAPEL AT EASE MYROE	B	Opened October 23rd, 1863. Architects Welland and Gillespie. Contractor George Given. A typical Ecclesiastical Commissioners' church in Early English Gothic style. Of polygonal rubble basalt with whinstone trim, it is three bays long with tiered buttresses and a porch in its western-most bay. A bell-cote rises over the west	651 261 Leslie R.C.B. 10A <u>Pl. 45</u>



43

*Ballykelly*

- 41 and 42: *Tamlaghtfinlagan parish church, of 1795 (No. 92)*  
and the monument to *Mrs. Jane Hamilton*
- 43. *Gage mausoleum in the churchyard*
- 44. *Cather mausoleum of 1849, seen through the archway*  
of *Walworth Old Church (No. 103)*
- 45. *St. John's chapel of Ease, Myroe (No. 119)*
- 46. *St. Finloch's R. C. Church, Oghill, of 1849 (No. 109)*

41



42



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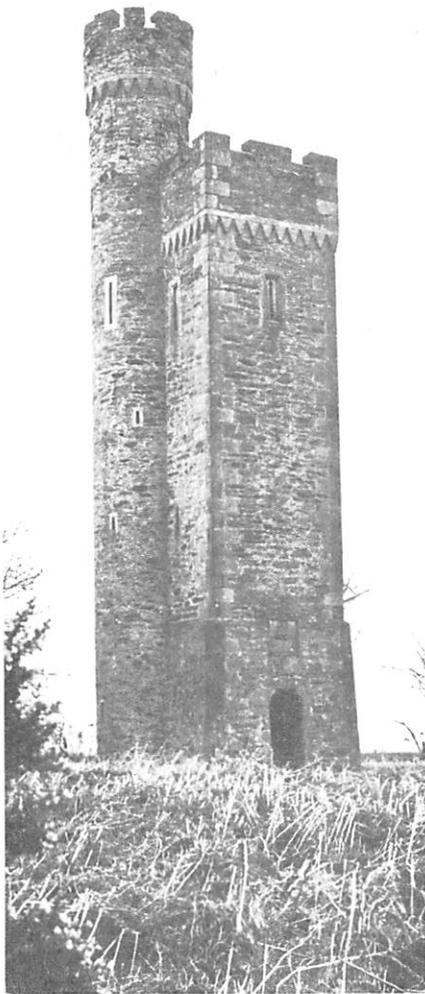


46

No.	Building	Class	Date, Type, Architect, etc.	References
120	MYROE SCHOOL, LOMOND		end. A double lancet west window balances the tripartite eastern one, filled with cusped tracery. The original pretty lattice panes fill the windows. The interior is simple with a tie-beam roof. A charming church entirely appropriate to its rural setting.	
121	MYROE PRESBYTERIAN CHURCH		A single storey T-shaped school in red-brick with unusual dressed stone Gibbsian surrounds to the round-headed windows. All the windows have glazing bars. A one-and-a-half-storey teacher's house lies behind, harled with Georgian glazing; a pediment frames the upper floor windows and a canopy the front door.	661 260
122	LIMAVADY JUNCTION		1832. Dated on the building. A rendered hall church, six bays by three, with attractive large round-headed windows, fully Georgian glazed. At the entrance end, a round-headed door-case and three rectangular windows lighting the gallery. The interior contains its presumably original box pews. The central pulpit has the usual double flight of steps with cast-iron balusters.	660 261
123	BALLYMACRAN LEVEL-CROSSING HOUSE		1873-5. Architect John Lanyon. Surely one of the most remotely situated stations on the B.N.C. line, yet of considerable dimensions. It is of the usual red brick with black and yellow brick trim, multi-gabled and with picturesquely disposed roof levels. Its present appearance is somewhat seedy, perhaps understandably due to its position.	634 254 Currie
124	WHEATFIELD		Architect Berkeley D. Wise. One of several level-crossing houses dotted along the line, all built to the same cottage ornee pattern, providing visual interest in a predominantly featureless terrain.	637 263
125	CULMORE HOUSE	A	pre.1831. A larger version of Clover Hill, obviously by the same builder, but remodelled, probably in Edwardian times, and a porch added. The only 18th century feature it retains is the tiny Gothick attic window.	662 262 O.S.
			1805. Dated on a brick. Considered in 1835 a 'good, commodious house,' today it is one of the best examples in the area of a late Georgian house. Standing in pleasant grounds, its brilliant red brick contrasts beautifully with the green of turf and trees. Five bays and two storeys, plus basement; its central bay is handled with more assurance than is usual - a fan-lighted door, of four panels, flanked by a pair of semi-circular niches, the three first floor windows above repeating the pattern. A wide flight of steps with railings. The niches are repeated inside in the circular staircase and in the drawing-room. There are good marble columned fire-places. At the back the bend of the staircase is nicely expressed in the curving landing window.	662 267 O.S.M. Lewis  <u>Pl. 53</u>



47. The Stables, Roe Park (No. 107)



48



49

- 48. *Sampson's Tower (No. 113)*
- 49. *Roe Park (No. 107)*
- 50. *Church Hill, Ballykelly, of 1824 (No. 93)*
- 51. *Bridge House, Ballykelly, of 1829 (No. 101)*
- 52. *Clover Hill (No. 118)*
- 53. *Culmore House (No. 125)*
- 54. *Ardnargle House (No. 115)*

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39

No.	Building	Class	Date, Type, Architect, etc.	References
<b>PARISH OF AGHANLOO</b>				
126	ARTIKELLY BRIDGE		pre 1831. A nice hump-back rubble bridge of two arches with salient-angled buttresses.	684 246 O.S.
127	HOUSE AT DRUMADERRY		c.1840. A one-and-a-half-storey brick house, of three bays width. There are brick voussoirs over the extra broad windows and a relieving arch over the door, which has a fanlight and side-lights. It is sad to see such a characterful cottage derelict.	690 270
128	AGHANLOO PARISH CHURCH (C. of I.)	A	Commenced 12th August 1823. Finished 25th March 1826. Architect John Bowden. Cost £900. A Board of First Fruits church. A very simple building of three bays, in coursed basalt, partly galleted, with thickly mortared joints. The windows are double lancets with wooden tracery and lattice panes in sandstone surrounds. The tower at the western end is entirely typical of Bowden's work (cf. Dunluce Parish Church) and is characterised by its very pronounced batter - in its first storey are tiny coupled rectangular windows, in its second a louvred lancet; it is crowned by Irish crenellations and very pointy 'minarets'. The interior is 'finished in the plainest manner', with a flat pitch-pine ceiling and the last bay cut off by a chancel arch. Monuments: north wall: 1. To Samuel Martin of Culmore, 1831. A simple Gothic marble tablet by Gaffin, Regent St., London, balanced by 2. To Rev. William Smyly, 1835. A classical plaque. There are good cast-iron gates with arrow-head bars, much in need of a coat of paint.	679 275 O.S.M. Lewis Leslie  <u>Pl. 69</u>
129	AGHANLOO HOUSE	B	1789. Formerly the Glebe House. A very plain three-bay two storey harled house, with attic floor, seemingly attached to an earlier house, reputed to be a shooting lodge; the earlier house is double-gabled. The lower windows are segmental, the upper rectangular glazing bars are complete. A later porchway has been added in keeping. The interior is unremarkable. There is a one-and-a-half-storey gate lodge with a half-hipped tiled roof. Partly Georgian glazed.	685 275 O.S.M. Lewis Leslie
130	COTTAGE AT DRUMBANE	B	A charming single storey thatched cottage, whitewashed with outhouses. Unusual in being nine bays long. It is maintained immaculately.	680 677  <u>Pl. 55</u>



55. Thatched Cottage at Drumbane (No. 130)

# MAGILLIGAN

For centuries Magilligan has been one of the more remote parts of Ulster, cut off by the jagged basalt cliffs between Benevenagh and Downhill. Indeed, it was not until the early nineteenth century that an eastern approach route was blasted through the rock. In consequence the area has retained traditions distinctively its own, and especially a wealth of vernacular buildings. A monastery was founded at Duncrun in 584 by St. Columcille; it gained great repute and 'kings, princes, prelates and other men of eminence repaired thither to close their days in its recesses.' The most remarkable was St. Aidan, Bishop of Lindisfarne, whose tomb is reputed to lie outside the old parish church. The remains of the monastery were still visible in 1835 to the writers of the O.S.M. Eventually the whole district came into the possession of the See of Derry. The earliest settlement was on the higher ground along the foothills of Benevenagh. The farmhouses here are mostly of the native end-gable type, having normally two rooms with the hearth at one of the gables and the entrance in the side-wall at the end of the kitchen furthest from the hearth. The cuilteach or outshot - a recess on one side of the kitchen to provide space for a bed - is also a frequent feature. Interspersed with these are farmsteads of the 'jamb-wall' type, presumably introduced by English settlers; they have an entrance in the side wall directly opposite the hearth which is centrally placed; a curtain - or jamb-wall, built at right angles to the hearth wall, shields the hearth from the door. Some of these dwellings are supported on cruck trusses, which consist of pairs of inclined timbers which rise from the wall-head and are tied with horizontal collars. As Myroe and Bann brick became common from 1750, this method of supporting the roof was abandoned, although it was still sometimes used for byres and stables. The smaller cottages were thatched with bent; because of its weight when wet, it had to be used sparingly and was normally roped; it was held down by horizontal bands of briar, pegged to screws with bent scallops. Rye was used for larger farmhouses.

During the 18th century the lower part of Magilligan was reclaimed from sand warren and bog. As the O.S.M. comments, 'the wash lands required humble and laborious hands to reclaim them'. Innishowen immigrants played an important role: 'the central part of the parish has increased twenty-fold in the memory of persons now living and Magilligan has once more become the abode of the native Irish.' During the late 18th century the low-lying area was chiefly a rabbit-warren, three or four thousand dozen skins being sold annually to hatters; unfortunately cheaper materials were substituted and the trade declined rapidly during the early years of the 19th century. In the smaller cottages sods or clay walls were gradually replaced by brick - especially that obtained in the Myroe area; prosperity increased in the grain boom of the early part of the 19th century and the owners of large estates, like the Gages of Bellarena, promoted new methods of agriculture, the introduction of new crops and the abandonment of the rundale system. Many of the cottages of this period display a charming mixture of vernacular and Georgian features such as glazing-barred windows; they form a very distinct contrast to the entirely brick houses of the yeoman class in Myroe. The later 19th century saw the addition of many blackstone buildings, some thatched, some tiled.

Recent years have brought many alterations to the Magilligan landscape. When viewed from the Bishop's road, the scene - often breathtakingly beautiful - appears timeless, the criss-crossings of the drainage system creating neat and civilized patterns below - cottages, farmsteads and churches seemingly impervious to change. Yet only a handful of dwellings remain thatched and some of these are now deserted. New and more commodious cottages take their place, sometimes with distressingly offensive features such as corrugated roofing or cement-block walls. In an area so exposed as Magilligan any new building must stand on its own merits and cannot be masked by a discreet clump of trees or a softening creeper. Few of the modern buildings have been designed with this in mind; they pay scant respect to their neighbours, and some are looking as dilapidated as their predecessors. While it cannot be expected that the traditional thatched and whitewashed cottage will survive the demands of modernisation - although some cottages are models of comfort and trimness - yet it is most important that the erosion of the unique character of the area be halted; too late it may be realized that this portion of Ulster gives a fascinating picture of architectural development over a period of three hundred years.



56. A turf-built cabin at Magilligan photographed by R. J. Welch at the end of the 19th century

No.	Building	Class	Date, Type, Architect, etc.	References
131	BELLARENA	A	<p style="text-align: center;"><b>PARISH OF MAGILLIGAN</b></p> <p>Bellarena, the home of the Gages and Heygates, lies at the western end of Magilligan. Originally called Ballymargy - the dwelling in the fen - it lay in church land. A William Gage (d. 1632), who came from Raundes, Northamptonshire, bought the lease from the Bishop of Derry in 1630, and the family seem to have been established here from the mid-17th century. It is highly likely that a house has stood on the site of the present house since that time. The name of Bellarena - beautiful strand - was given it by Lord Bristol. As it stands today, the house is one of the utmost complexity. At least three phases of building are discernible. The centre of the house, contained within thick walls, would appear to be the oldest section, possibly late 17th century. Marcus McCausland (b. 1735), who assumed the name Gage, is responsible for the next alterations, the addition of the northern rear portion in 1797 and perhaps the southern front; his son Conolly in 1822 appears to have made the library and knocked the two floors of the rear of the house into three, creating a very odd effect in some of the unaltered windows. A plan of the extended house was drawn up for insurance purposes, dated 29th December, 1823. Conolly Gage married Henrietta Tyndall, the daughter of an Englishman Thomas Tyndall; she was the sister of the Marianne who married Marcus McCausland and was responsible for employing Charles Lanyon to rebuild Fruithill House (later known as Drenagh). Not to be outshone by her sister, Henrietta also employed Lanyon for the redecoration of the reception rooms and staircase of Bellarena and the addition of the porch. An extra bedroom wing may have been added at this time. Henrietta and Conolly's daughter, Marianne, married Sir Frederick William Heygate in 1851, and they must have been responsible for the creation of the billiard room and bedroom above.</p> <p>With such a complicated history it would hardly be possible for the house to present a unified aspect. Yet it has many attractive features. The stone is dark coursed basalt, galleted and with sandstone dressing for the parapets and quoins. The entrance front is five bays long and of two storeys. The central bay has an extraordinarily wide Palladian aedicule in the upper floor, which breaks into the pediment above. The side openings are blind, but were once fenestrated. The glazing bars of the central window have also been altered when the room behind was changed from a lobby to a bedroom. Beneath is Lanyon's semi-circular porch of dressed sandstone. The door is flanked by Ionic columns and two curving windows. The effect is not happy and seriously unbalances the otherwise simple proportions. The 1822 and 1797 sections of the house are clearly separable as the stonework between the second and third bays on the side is not bonded together. The facade facing the rear courtyard is yet another puzzle; the style of its wide tripartite windows would suggest that, although part of the 1797 structure, it was in fact rebuilt as three storeys in 1822, without the height of the roof being raised; hence the extraordinary attic windows which push their way through the eaves cornice and tiles. The three bay western addition gained an extra storey later. Interior: the entrance hall is Lanyon's work, apart from the doors with their elegant pilaster strips and dentilled and fluted architraves. To create the imposing central flight of stairs, with its double return, he had to add the bulbous porch. The steps rise steeply between two wooden Corinthian columns, painted to resemble marble; there are good cast iron balusters. The ceiling has an enriched modillion cornice and central acanthus roundel. On the half landing there is a deeply recessed panelled niche from which access to the rear of the house is gained; the landing is lit by an oval coloured-glass ceiling panel. The whole conception is too grandiose for the space Lanyon had available. The drawing room has an almost identical gilded cornice and central feature of cornucopiae and swags to Drenagh. The dining-room, with similar ceiling mouldings has a white marble fireplace of the late 18th century, with mottled green marble in-fill and flanking, Ionic columns. The smoking-room has also a good fireplace of the same period, white and yellow</p>	<p>663 299 O.S.M. Lewis Pike</p> <p><u>Pl. 57, 58, 59, 60, 61, 62</u></p>

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>marble with paterae insets, from Ballyscullion. The billiard room has a canted bay window and Tudoresque stone fireplace. The library, an impressive room, extends through the upper two floors of the house. It would seem that the uncommonly lofty and slightly bowed window frames came from Ballyscullion, which ceased to be inhabited in 1815. Why else go to the expense of making curved window frames? A balcony encircles the room on three sides with delicate iron balustrading of Adamesque design. Was this too purchased at the Ballyscullion sale like the grey and white marble fireplace, which, according to family tradition, came from there? It is an elegant affair, with Ionic columns supporting a fluted mantel with Vitruvian scroll decoration. The coved ceiling has a moulding of paterae and triglyphs with a central oval roundel. A fine plaque, after Flaxman by West, identical to one at Caledon, decorates the upper wall - of a veiled woman in classical garb on a couch, perhaps being comforted by a daughter. A lobby off the main staircase has a small porphyry fireplace with a central plaque of the Gage coat of arms.</p> <p>Bellarena has what must be considered one of the most complete sets of farm buildings appropriate to the running of a large 19th century estate. A large irregular cobbled courtyard backs onto the rear of the house. In its centre is a pond and splashing fountain, fed by waters from a mill layde which in turn springs out of a rock about three miles away. This mill layde worked a flax mill and corn mill, both now demolished, but was obviously intended to bring pure water into the house. The rubble stone offices, containing dairy, laundry, brew-house, wort-house, bakery, stables and coach houses, all date from before 1823; the exception is the grandiose two storey block, with single storey wings, to the north, which was not completed until after 1831; it has five segment-headed coach arches, the central pedimented one giving access to the yard. Above rises a wooden plinth, containing two clock faces (the clock is still in excellent condition) and a slender copper spire, with weathercock.</p> <p>Beyond, to the west, lies a charming and unique courtyard of cow-byres (post 1831). It is nine bays by six with alternating window and door pattern. It is of coursed basalt with brick surrounds. The central pediment is adapted as a pigeon loft. Inside, each stall has been carefully restored. The western bay ends in a three-storey barn, surmounted by a bell-cote (pre 1831). The main first floor entrance is reached by a bridge. On the ground floor is the horse course, next to which is the forge, still in working order. The horse course loft has a fine king-post truss roof. The barn originally contained a threshing mill. The barn loft above has a tie-beam roof.</p> <p>To the north of the house is a rubble basalt cart shed (post 1831), whose truss pine roof is held on nine cast iron columns; the carts were wheeled into separate bays between the pillars. Unfortunately the front was walled up during the war.</p> <p>The land steward's house (pre 1831) is a rubble basalt cottage, three bays long with small double light windows. An extraordinary circular gazebo (pre 1831) overlooks a field once used as a racecourse. It is three storeys in height, with a curving set of stone steps leading to a first floor platform. Four arched openings face the points of the compass and above in the top storey are four blind oculi. The top probably once held castellations. Obviously an ideal vantage point for a horse race. Or was it simply a whimsical folly?</p> <p>To the south-east of the house a vast brick-walled garden with an orchard, mostly of rubblestone, behind (pre 1831). The lean-to portion of the rear of the hot-house 'for grapes', has pretty Gothick windows (pre 1831). The two-storey gardener's house in the angle of the walls has tiny canted bays and bargeboards (pre 1831), but probably rebuilt.</p> <p>Main gatelodge. c.1920, replacing two small lodges. A one storey cottage of coursed black basalt, with canted bay windows flanking the door and a hipped roof. There are quadrant walls and basalt gate-piers, with sandstone tops and ball finials.</p>	



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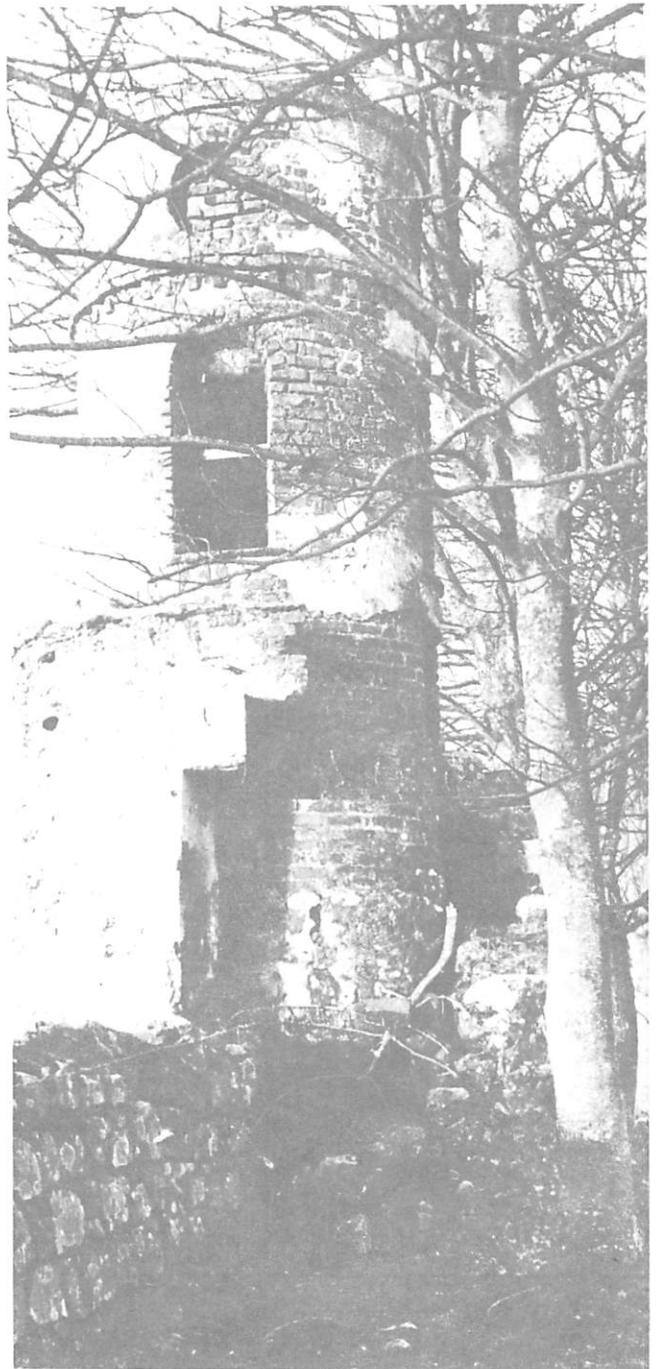


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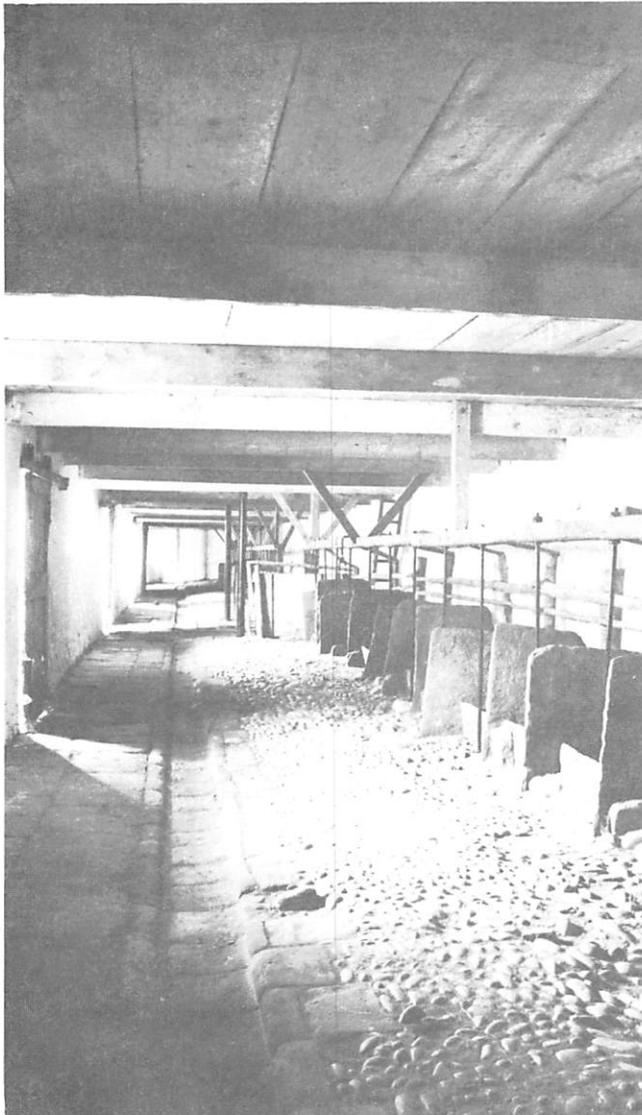
*Bellarena (No. 131):*

- 57. *The main front*
- 58. *The library*
- 59. *The rear*
- 60. *The stable block*
- 61. *Gazebo*
- 62. *Byres, recently restored*

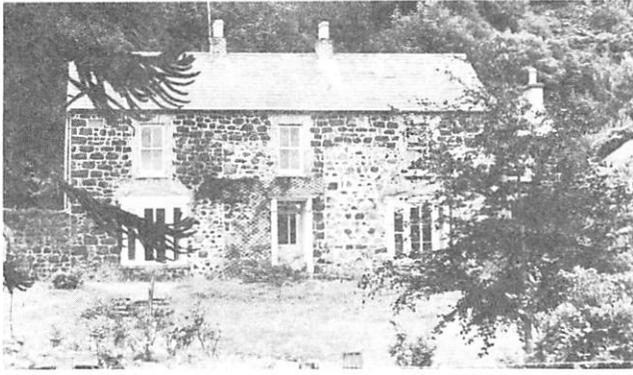
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62



No.	Building	Class	Date, Type, Architect, etc.	References
132	Former DISPENSARY	B	<p>Back gatelodge. Rebuilt c. 1860. A one-and-a-half-storey, two bay, cottage with lattice pane windows and a nice lean-to porch.</p> <p>Although the building is marked on the 1831 map, the O.S.M. states that a dispensary had not yet been established in 1835. A seven-bay pair of single storey cottages with delightful Gothick Y-traceried windows. There is one unfortunately placed sash window. Perhaps it replaces a door. Under the eaves is a notice inscribed 'Office of the registrar of births, deaths and marriages for the district of Bellarena' - attached are days and hours of attendance.</p>	<p>671 299 O.S. O.S.M.  Pl. 66</p>
133	BELLARENA SCHOOL		<p>1867. Dated on the building. Built by Sir Frederick William Heygate. A T-shaped building of coursed basalt, five bays wide with a porch. Its chief characteristic is its uncommonly steep roof. Only some of the cast-iron ridge decorations survive.</p>	668 306
134	PLANTATION LODGE  HIGH ROAD		<p>Post 1831. This tiny brick house was originally at the entrance to the portion of Bellarena estate which skirted the slopes of Benevenagh. Three bays by two, it has deeply overhanging eaves and a hipped roof. Georgian glazing bars.</p>	671 305 O.S.
135	GLEBE HOUSE		<p>1786 according to Leslie. 1774 according to the O.S.M. A plain five-bay two-storey harled house with narrow Georgian-glazed windows. There is an added bay to the west and a flat-roofed porch which unfortunately conceals the fanlight over the door.</p>	669 307 Lewis O.S.M. Leslie
136	OLD CONSTABULARY BARRACK		<p>c.1860. Two semi-detached cottages of black basalt, six bays long with canopied doors.</p>	672 311
137	TAMLAGHTARD OLD CHURCH	A	<p>According to the O.S.M. this church was erected in 1660 by William Gage and occupied the site of the previous church burned in 1642 by Sir Phelmy Roe O'Neill. It continued to be used by Roman Catholics until 1772. The gable walls are still intact; the south-eastern has a tall slim sandstone lancet with a drip moulding; the internal reveal is chamfered. The arched doorway is in the north-western side. There are the remains of three windows in the remaining walls. Outside the south-eastern gable is said to be the tomb of St. Aidan, although it seems unlikely to be earlier than the 11th century. Soil from it is said to have healing powers.</p>	677 314 O.S.M. Lewis PSAMNI
138	ST. AIDAN'S R.C. CHURCH		<p>1826. Cost £575. Renovated 1931. The church was originally five bays long, with two doors on the north-western side. By 1835 it was still unfinished from lack of funds, with no pews and 'neither painted nor ceiled', Today it presents a neat appearance. Y-traceried sash windows and a round-headed one in the gable. A southern transept and a vestry have been added and the whole church rendered and slim buttresses added. Interior: a shallow chancel arch rests on clustered columns with foliated capitals; behind is a reredos - a blind arcade of three Gothic arches, similarly decorated. The oak altar furniture is heavily carved in Renaissance style. A deep gallery covers almost half of the church and rests on cast-iron columns, painted to resemble marble.</p>	677 313 O.S.M. Lewis
139	ST. AIDAN'S PAROCHIAL HOUSE		<p>A High Victorian house, looking a little uncomfortable among the cottage dwellings of Magilligan. Typically asymmetrical, it is of brick with sandstone surrounds and a sandstone bay window. The relieving arches over the windows have a curious pattern of staggered bricks. Steep gables and appropriate bargeboards.</p>	680 318
140	COTTAGE AT DUNCRUN	A	<p>A one storey four bay whitewashed cottage, beautifully maintained but with modern windows; situated well beneath road level.</p>	681 320
141	TAMLAGHTARD PARISH CHURCH (ST. CADAN'S C. of I.)	A	<p>At least three dates are to be found for this church, 1778, 1784 and 1787. The cost was £700., £150 raised off</p>	686 323 O.S.M. Lewis Pl. 70



63

- 63. House, east of the Umbra (No. 163)
- 64. Ballymaclary House (No. 161)
- 65. Martello Tower, of 1812 (No. 158)
- 66. Former Dispensary, Bellarena (No. 132)
- 67. Thatched Cottage, Magilligan (No. 144)
- 68. Magilligan Presbyterian Church (No. 155)
- 69. Aghanloo C. of I. church of 1826 (No. 128)
- 70. Tamlaghtard Parish Church c.1787 (No. 141)

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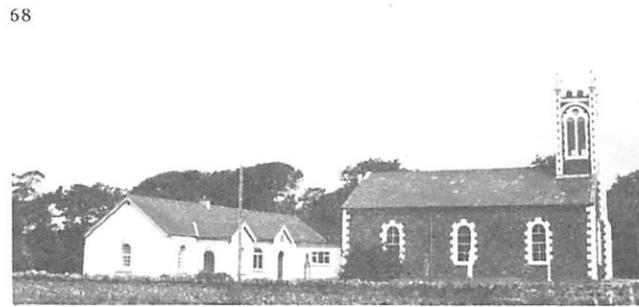
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No.	Building	Class	Date, Type, Architect, etc.	References
			<p>the parish, the rest by subscription, and it is probable that the Earl Bishop had a hand in building it. A simple but well-proportioned Gothic church in an astonishingly exposed and remote position. It is of rubble stone with ashlar surrounds, three bays long with a western tower. No windows face the north, as is common in churches on the North coast, but those on the southern side are Y-traceried with rectangular glazing. The three stage tower has a pointy door and a plaque above it which managed to accommodate neither date nor dedication. The top storey with tall louvred windows was 'lately furnished with a bell' in 1837. Irish crenellations crown the tower. The spaces on either side of the tower have been filled in later with single battlemented bays, presumably to receive a staircase to the gallery. A vestry and chancel have also been added later, the architects probably being Welland and Gillespie; the chancel window is of three lights, with cusped tracery and lattice panes. The interior is very plain; the only notable features being the sturdy pine king-post truss roof and the Gothic octagonal Bath stone pulpit with inset marble pillarettes. The walls are lined with memorial plaques to the McCauslands, Tylers, Gages and Heygates. Those worth noting are:</p> <p>north wall (a) to Conolly Gage, d. 1843 - a plain white stele on a black background;</p> <p>south wall (b) to Conolly McCausland d. 1794 - a pedimented white marble plaque topped by an urn.</p> <p>In the south-eastern corner of the churchyard lies the enormous family burying place of 'the families of Fruithill and Bellarena' on one side and of 'Marcus Gage of Streeve Hill (d. 1856) and Rev. Robert Gage of Tamlaght' on the other (pre 1854). The vaults lie below the ground, containing tiers of lead coffins, inscribed with their inmates' initials and dates. Above is an austere and unadorned plinth of dressed black basalt with sandstone quoins and cornices. Good square gate piers give entrance to the churchyard.</p>	Leslie Rankin
142	SCHOOL		Pre 1854. Just outside the churchyard stands a one-storey brick school in Tudoresque style with curly bargeboards. Four bays long with a porch.	685 323 O.S.
143	COTTAGE	A	Known as the 'Castle'. A seven bay cottage, the central four bays are thatched. Georgian glazing bars have been inserted in the windows. Of rubble stone and cemented.	685 325
144	COTTAGE		To the south of the road, a five bay, one-storey rubble cottage, half thatched and half tiled. A porch has been added.	688 323 <u>Pl. 67</u>
145	COTTAGE		A five bay, one-storey harled thatched cottage to the north of the road. Good outhouses are attached.	691 323
146	COTTAGE		A three bay, one-storey whitewashed thatched cottage at Lower Ballyleighery beside a stream.	
147	CASTLE LECKEY		1831. A very plain six bay, two-storey rendered house. Above the door is a pleasant rectangular fanlight with Gothic glazing bars. The remaining windows have Georgian sashes. The building is now derelict and the roof appears to be sagging badly.	706 342 O.S.M. Lewis
148	MAGILLIGAN HALT	B	1873-5. Architect John Lanyon. One of the best maintained and most attractive of the numerous halts and stations on the B.N.C. line. All the various elements of the station master's house, waiting-room, toilets, sheds and platform wall are carefully knit together by the use of courses of black and yellow brick. A single ornamental chimney with transfer patterns survives. The red brick contrasts beautifully with the surrounding corn fields.	706 345 Currie
149	LOW ROAD HOUSES AT BELLARENA STATION	B	A one-and-a-half-storey basalt house, three bays wide. The windows are Georgian-glazed but the porch has Y-traceried windows. Opposite there is a tiny one-storey rubble cottage of much charm. It has a porch and a positively minuscule canted bay window.	668 314

No.	Building	Class	Date, Type, Architect, etc.	References
150	BELLARENA STATION	B	1873-5. Architect John Lanyon. A slightly larger version of Magilligan Halt. It is worth mentioning that along the line are numerous signal boxes and gatehouses, all to a standard design and not unattractive. They are by Berkley D. Wise, the chief engineer of the B.N.C.R. at the end of the 19th century.	688 315 Currie
151	COTTAGE	B	A five-bay, single-storey rubble basalt thatched cottage. The rear has been harled. The windows have brick surrounds and are Georgian-glazed.	672 327
152	COTTAGE		A four-bay rubble black stone cottage; one-storey, thatched with a tiled addition.	674 330
153	COTTAGE		A three-bay whitewashed thatched cottage with a half-door.	675 336
154	COTTAGE		A three-bay thatched cottage with modern rendering.	678 327
155	MAGILLIGAN PRESBYTERIAN CHURCH		1863. Builder Allen. The church is basically a three-bay gabled church of rubble basalt with dressed stone quoins and Gibbsian surrounds to the windows. In 1934 a buttressed tower was raised from the southern gable (builder Samuel Moore). It is battlemented with pinnacles and has paired, louvred and round-headed openings. The tower, however, is too small for the size of the church. Behind at right angles is the much lower lecture hall, dated 1923. It has well-proportioned round-headed windows with moulded surrounds, keystones and glazing bars. There are two porches side by side.	676 335 O.S.M. Lewis  <u>Pl. 68</u>
156	COTTAGE		A four-bay thatched cottage, whitewashed with Georgian glazing. Additions to the house.	679 341
157	COTTAGE		A four-bay whitewashed thatched cottage with a small thatched addition. Now derelict but not beyond repair.	683 347
158	MARTELLO TOWER	A	Commenced in 1812. This is one of the most northerly of the towers around the coast of Ireland, built to give warning of a French invasion during the Napoleonic wars. The beautifully dressed sandstone comes from the Ballyharrigan quarries in Bovevagh. The tower rises from a basement thirteen feet below the ground; walls, eleven feet thick, have a distinct batter and are punched with four windows, two small and two large, and a door, all well above ground level for defensive purposes. On top of the slightly domed roof once stood a gun which turned on a pivot and could be presented to any quarter. In place of the gun now projects an ugly wartime lookout. Over the door are four excellently articulated machicolations, for once not bogus. Just in case of siege, the tower was built over an excellent spring.	660 388 O.S.M.  <u>Pl. 65, 86</u>
159	COTTAGE	A	A five-bay, rubblestone, whitewashed cottage at Clooney, one-storey and thatched, with a corrugated-roofed out-house. Of considerable charm.	693 336
160	COTTAGE	A	At Aughil. A single storey, whitewashed, thatched cottage with outhouses also thatched, forming an attractive composition of stepped roofs.	695 343
161	BALLYMACLARY HOUSE	A	Clearly one of the earliest houses in the Magilligan area and possibly mid-18th century, Ballymaclary House was reputedly a summer residence of the Cather family; although at the time of the writing of the O.S.M., it was owned by a farmer whom the writers did not designate as a gentleman! The western and more interesting section is of one-and-a-half-storeys and five bays in width. The rendering is lined to resemble stonework but there are sandstone shoulder surrounds to the tall windows and quoins. The central bay projects and contains a nicely detailed pedimented door surround with flanking windows. Scamozzian Ionic half columns and pilasters in sandstone frame both door and windows. The latter feature alone might signify the use of an architect, yet the whole of the central bay is oddly out of proportion with the remainder of the front. The one-and-a-half-storey wing to the rear appears to have been an earlier house, turned into a service wing later. Interior: a fine 18th century staircase rises in two flights from the hall. The hall ceiling appears to have been redecorated in pitch pine in	710 348  <u>Pl. 64, 71</u>

No.	Building	Class	Date, Type, Architect, etc.	References
162	THE UMBRA		<p>1901. All the windows have lugged surrounds; the shutters stand on plinths and there is panelling below the windows. These features, together with the door panelling, all suggest a date of c. 1750 for the house. To the west a small block of stables with shallow brick arches.</p> <p>Pre 1831. There were originally two cottages here, built by local gentry, 'whose families resided there during the summer for the benefit of bathing.' The houses were joined and 'modernised' sometime after 1844 by Henry Tyler. The present house is now six bays long, of rubble stone, with two bargeboarded gables over the upper floor windows and a bargeboarded porch over the entrance door. Two bay windows, one squared, the other canted, have also been added. Above the bays are tripartite windows, the central one of which is much taller than its companions. All vaguely Tudor in feel. Behind the house a lovely wild garden climbs up the steep cliffs.</p>	725 355 O.S.M.
163	HOUSE TO THE EAST OF THE UMBRA		<p>Pre 1831. This house also looks as if it had been altered and enlarged in c.1840. It is three bays and two storeys with canted wooden ground floor bays. Brick surrounds to the windows, a bracketed doorcase in the centre.</p>	725 355 O.S.M. O.S. <u>Pl. 63</u>

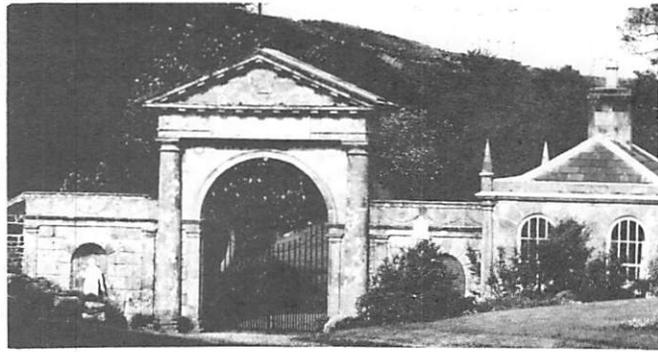


71. Doorcase, Ballymaclary House, Magilligan (No. 161)

No.	Building	Class	Date, Type, Architect, etc.	References
<h2>CASTLEROCK</h2>				
<p>Unlike its fellow seaside resorts of Portrush and Portstewart, Castlerock's development was due entirely to the advent of the railway. Little or nothing was to be seen here before the 1840's. Some of its early expansion can be ascribed directly to the promotion of the railway company, which offered cheap tickets to those who would build or buy villas in the area. In spite of this, the resort did not flourish like its neighbours across the bar mouth. The Derry Almanac of 1894, in an obvious attempt to sell its virtues, comments: 'As a health resort Castlerock has long been commended for its salubrity, bracing atmosphere and beautiful promenade. But although its claims to popular favour have often been urged, patronage in the past has been limited and fluctuating. The growth of a century has not been great, but there are now signs of progress and prosperity, that bid fair to remove local prejudices and secure a share of the popularity enjoyed by Portrush. Half a century ago there was but a single farmhouse close to the shore, which afforded but meagre and the very humblest accommodation to seaside visitors.' Yet the town today remains small. In contrast to Portrush and Portstewart, it never developed long facades of stuccoed terraces; instead Main Street and the Promenade consist of individual villas, nicely contrasted in style and date; the station remains the hub. Perhaps because it never expanded beyond its means, the town centre has few unloved buildings; its appearance for the most part is admirably spruce and fresh.</p>				
	THE PROMENADE			
164	CRAGLEA		A large High Victorian brick villa, seven bays long, with rendered quoins and characteristically high-gabled roofs, ornamental ridge tiles and fanciful bargeboards. The north front is three storeyed with canted bays under the gables. The southern entrance front is of two storeys. An enormous conservatory-porch enshrouds the front door. Excellent ironwork surrounds the area. A one storey service wing to the east.	
165	ATLANTIC LODGE	B	A late Victorian brick villa, three bays wide, with canted bays on the ground floor. Decorative cast iron balconies surmount them. There are charming chimney pots with stamped palmette designs.	
166	ROCK RYAN	B	1862. A one-and-a-half-storey bathing lodge nestling in a clutch of rocks. It is built of coursed basalt with vigorous curly bargeboards. Georgian glazed. For a time it was used for Church of Ireland worship. It was converted to a dwelling in 1906.	Pl. 82
167	THE VILLA	B	Pre 1854. An excellent example of a mid-Victorian sea-side house. Three bays wide, with half-dormers. It is rendered but with dressed stone quoins and window surrounds. Canted bay windows on either side of the door. The lower storey is Georgian glazed. The whole painted in exactly the right style. The elaborate chimney stacks have found a new use as flower pots in the garden.	O.S.
168	SEAWELL HOUSE		Originally the Black House. An attractive late-19th century villa. The basalt was recently cemented. High gable roofs and shapely bargeboards. The windows are pentangular with extended sills ending in blocks. The additions to the north could have been much better integrated with the style of the house.	
169	CLIFF HOUSE		A plain house of c.1840, two-storeyed and rendered, with hipped roof. A two-storey gabled porch to the south.	O.S.
	MAIN STREET			
170	STATION	B	1873-5. Architect John Lanyon. Another in the excellent series of stations planned for the B.N.C., similar to Bellarena and Magilligan, but badly deteriorating.	Currie

No.	Building	Class	Date, Type, Architect, etc.	References
171	BABINGTON TERRACE	G	Two three-storey terraces, one of four houses, the other of three. Dressed blackstone with brick surrounds. The doors are round-headed with rudimentary fanlights. Only the first house retains its glazing bars. The western terrace has canted bays. They form a very positive composition.	
172	CHRIST CHURCH (C. of I.)	A	<p>1870. Architect Frederick William Porter. Superintended by William Hunter. Contractor George and Robert Ferguson. Porter (1820-1901) was a London architect who built for the Clothworkers' Company; of his churches this is the most distinguished design. It is typical of the High Victorian interpretation of the Early English Gothic style. The stone used is very dark basalt with white Glasgow trim to the windows and doors, and banding. The plan is cruciform with a three-sided chancel. An engaged north-western tower provides access. Tower and walls are supported by gabled buttresses. The lancet windows, often in groups of three, originally had diamond panes, some of which survive. The ground floor of the tower contains the entrance doors, moulded Gothic arches with attached columnettes; the tympanum has peculiar dog-tooth decoration incised with a pattern of triple circles. The belfry storey has well-detailed louvred openings; the eight bells, dating from 1891, are by Messrs. Taylor and Co. of Loughborough - a memorial to Sir Hervey and Lady Bruce. The broached ashlar spire rises from a corbelled parapet, from which four angry corner gargoyles gaze into the distance. The spire has four clock faces which were not part of Porter's design.</p> <p>The interior provides a distinct contrast. It is lined with vivid Belfast brick (a space being left between the outer stone and brick facing); sandstone is used for the window surrounds, chancel and transept arches. The windows have deeply splayed reveals and shallow Tudoresque arches. Above them, at cornice level, is a series of circular paterae. The pitch-pine roof is supported on beams resting on corbels. The sombre atmosphere of the chancel, with its altar raised two levels above the nave floor, reflects the influence of Pugin. Contributing to this is the exceptionally high quality of the church furniture - elaborate brass candelabra, mostly five-branched, lectern, altar-rail and pulpit; multi-coloured encaustic tiles and organ pipes, stamped with decorative patterns; above all the richly-hued stained glass windows, some of which are memorials to the Bruce family. The three light west window was designed by Messrs. Wailes and Strang, Newcastle-on-Tyne.</p>	<p>R.C.B. 10 IB XII 1st July 1870 Dixon North Antrim Standard Dec. 31 1891</p> <p><u>Pl. 83</u></p>
173	Former COASTGUARD COTTAGES		Two two-storeyed gabled houses with a single-storey duty room between (now the Tourist Office). Georgian glazing bars make the group look older than it really is.	
174	THE LODGE		A coursed basalt single-storey cottage with hipped roof. Lattice-paned windows. Now derelict, but not beyond repair.	
175	THE TWELVE APOSTLES	B	1882. Architect F.H. Godwin. A set of twelve cottages, erected for Sir H.H. Bruce, in rubble basalt with freestone trim. Each Tudor arched doorway gives onto a porch which serves as an entrance to a pair of cottages. The steeply pitched roof and deeply overhanging eaves are supported by curving struts. The dormers have half-hipped roofs, surmounted by wooden finials. All the windows once had lattice panes; some of these have been removed, noticeably reducing the overall character. An English design in an Irish setting.	<p>765 362 IB 24, 15th Feb. 1882, p. 54</p> <p><u>Pl. 80</u></p>
176	LODGE COTTAGE		A small gatelodge into the Downhill estate; one-and-a-half-storeys high, of black rubble basalt. Beside it are lozenge-shaped gate piers, with sadly deteriorating cast-iron gates, decorated with pointy arrow-heads.	764 362
177	Pair of HOUSES		A pair of late 19th century rubble basalt houses with freestone surrounds and quoins. One-and-a-half-storeys. Ornamental bargeboards.	767 360
178	DOWNHILL SCHOOL		1872. Dated on the building. Built by the Bruces. Now used as a farm building. Basalt with freestone trim. High gabled roofs. Pointed Tudoresque windows.	767 360

No.	Building	Class	Date, Type, Architect, etc.	References
	CIRCULAR ROAD			
179	LOVE'S HOTEL (Castlerock Bar)		c. 1840. Almost identical with Cliff House but pebble-dashed. Georgian glazing.	
180	MIRAMAR		A three-bay two-storey late Georgian house with hipped roof, glazing bars and a very shallow segmental fanlight above the double door.	
181	No. 8		A three-bay two-storey house, probably at one time like Miramar, but much altered. The porch is flanked by finely detailed Ionic columns.	
182	Nos. 12 and 14		Two multi-gabled semi-detached late Victorian villas; rendered. They provide a strong skyline, especially when viewed from the north.	
183	PRESBYTERIAN CHURCH		A very plain rendered Gothic hall church, originally with buttresses. To the south-west a freestanding, castellated porch-tower, with buttresses and pinnacles. The plaque on the tower states that it was erected in 1885 in honour of Samuel McCurdy Greer, formerly M.P. for Londonderry; builder J. Kennedy, Coleraine. Although scarcely of architectural interest itself, the tower is important to the skyline of Castlerock and balances that of Christ Church. The extensions to the rear are hardly in keeping with the style of the church and look least well when viewed from the north. The church well illustrates the problem of a cement-rendered building near the sea; it could look much more prepossessing if sensitively painted, yet the paintwork will deteriorate much more quickly because of the effect of the salt-laden atmosphere.	
184	DOWNHILL CASTLE	B	Sufficient has already been written about the history of the estate and the Earl Bishop of Derry's connection with it to enable only a brief architectural description to be given here. The house was planned early in the 1770's. It is first mentioned by Arthur Young who noted its incomplete state on his tour of Ireland in 1776. The architect employed by the Bishop was Michael Shanahan, a somewhat obscure figure, who came from Cork, and whom the Bishop, while in charge of the See of Cloyne, had no doubt befriended. Shanahan seems to have adopted wholeheartedly the Adam principles of neo-classicism, perhaps transmitted second-hand via James Wyatt, to whom the design of the house has sometimes been attributed. Although the building has suffered the fate of piecemeal extensions - more the Bishop's fault than Shanahan's - it cannot be said to have ever had an outstanding profile. The original house was the southern portion and eastern wing. Two storeys high with a basement, it had canted bays flanking a plain double flight of steps which led to the old library door. The main entrance was on the northern side in a segmental bow which also held the semi-circular staircase. As the Bishop's collection of pictures and statuary increased with his continental excursions, so did his demands for extra space. By 1783 the west wing which contained the gallery was in the course of erection, to be followed shortly by a new gallery, or library. It and the east wing gained bowed ends and domes. The house had originally been built of local basalt and must have looked peculiarly sombre. From 1784 James McBlain was employed to face the whole structure with freestone from the quarries of Ballycastle and Dungiven. It was then that the house assumed its present aspect. He used rusticated masonry in the basement; from this rose shallow, but crisply detailed, giant Corinthian pilasters often placed in pairs and contrasting nicely with the smooth ashlar of the upper floors; they were topped by a straight-forward cornice and blocking course. The wings had paired bows, which created interest in otherwise monotonous facades; the eastern wing contained family and servant rooms and had a visually unfortunate mezzanine floor. To the north of the house yards and stables were constructed about 1785; they appear to have gained castellations and trompe l'oeil buttressing walls after the Bishop's death; they form an almost barbaric contrast with the refined ornamentation of house and temple. A fire on the 10th May 1851 resulted in	758 358 Rankin  <u>Pls. 76,77,78</u>



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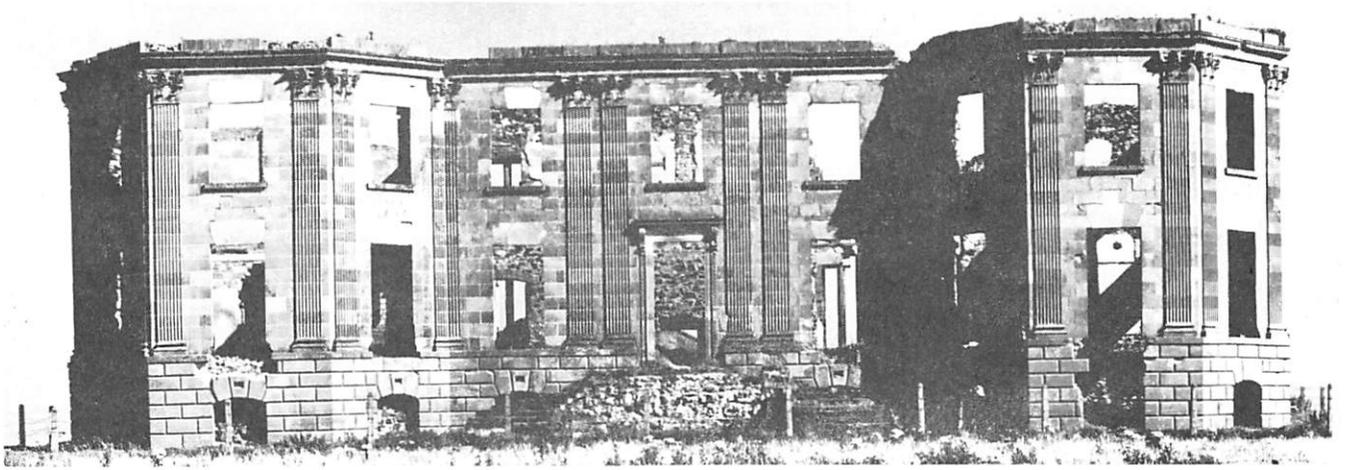
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- 72. Downhill Mausoleum, of 1783 (No. 187)
- 73. Mussenden Temple, of 1785 (No. 186)
- 74. Bishop's Gate, of 1784 (No. 191)
- 75. Keeper's Lodge (No. 192)
- 76, 77 and 78. Downhill (No. 184): top, today; centre, as photographed through the Lion Gate (No. 198) by R. J. Welch at the turn of the century; bottom, in 1821.



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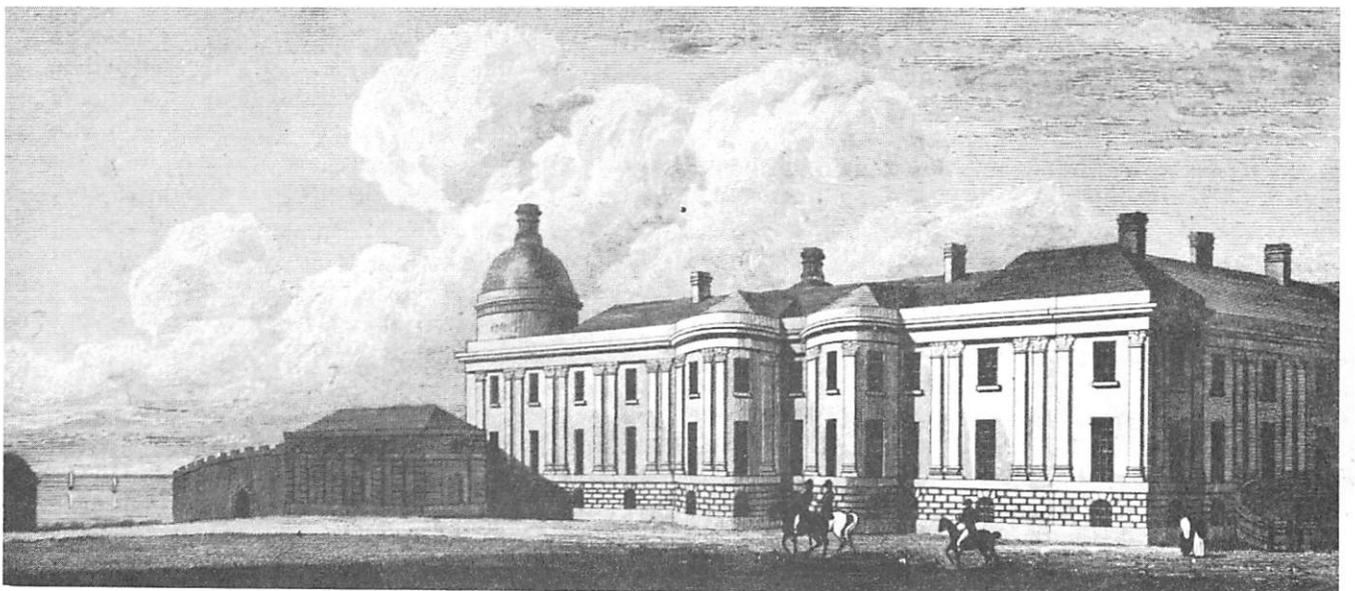


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No.	Building	Class	Date, Type, Architect, etc.	References
185	THE DEMESNE		<p>the destruction of most of the main house, except the east wing. It was rebuilt between 1870 and 1874 by John Lanyon. A new entrance was created under the gallery, doubtless because of the exposed position of the original entrance doors. This led to the creation of a low hall with a groin-vaulted ceiling supported on coupled Tuscan columns - now a comfortable resort for cattle. The domes at the ends of the wings were not rebuilt, reducing the visual impact of the outline. Today the walls stand desolate and crumbling - a vision of romantic grandeur, more in keeping with the towering cliffs and treeless landscape than with the Bishop's civilising ideals.</p> <p>It would have been out of character for an 18th century landlord to ignore the setting of a new mansion house. By 1780 the Earl Bishop was already thinking of ways of improving the estate. Encouraged by Arthur Young, he indulged in full scale planting between 1783 and 1787; he transformed the Eastern and Portvantage glen, which served as the main drive to the house. The Western and Ballywoodock glens, beyond the public road, were tamed and landscaped in a semi-formal fashion with the creation of a long fish pond, reminiscent of the canals at Antrim Castle; two streams were blasted into cascades in 1783; Dungannon hill, an ancient rath, was levelled in the same year by having its top blown off with gunpowder and then planted with trees. One wonders whether the Bishop was emulating the Massereenes at Antrim, who had 'modernised' the Norman motte beside their house into a folly and lookout. To the 18th century mind no picturesque landscape could be complete without its eye-catchers, temples and follies. Downhill was no exception. Some, such as the grotto, have vanished but the majority are still intact. The most important are:</p>	Rankin
186	MUSSENDEN TEMPLE	A	<p>1783-5. Architect Michael Shanahan. This rotunda is named after the Bishop's cousin, Mrs. Mussenden, who died in 1785, shortly before its completion. It is said to have been modelled on the temples of Vesta at Tivoli and Rome, but in fact only bears the slightest resemblance to these buildings; it is much more likely that Shanahan derived his ideas from Renaissance designs, perhaps even Bramante's. David McBlain was responsible for the carving; the stone for the facing came from the Ballycastle quarries; originally the exterior was to be left as unfaced basalt blocks. The Earl Bishop, like the Emperor Hadrian, seems to have had a penchant for circular or elliptical buildings, this being the first of his three flirtations with the shape; doubtless he had seen the Pantheon in Rome and perhaps also the Sabine villa. The temple rests on a foundation of coursed basalt; rising from it are sixteen unfluted Corinthian columns. As in the Choragic monument of Lysicrates in Athens, the columns are joined by curving walls. At the four points of the compass, the walls open out into three windows and entrance door, reached by a flight of steps with elegant railings. Panels of festoons are placed between each capital. Over the architraved door is the Bishop's coat of arms, of Portland stone. The columns support a correct Corinthian entablature. The frieze is decorated with a heartless quotation from Lucretius, De Rerum Natura (2.1-4), the words of which are interspersed with coronets, leopards and mitres. Above is a shallow dome, at one time slated but now leaded, on which perches a classical urn. The interior was once lined with book-cases. Little of the original plastering of the coffered brick vault remains. In the basement a single pier supports the main floor. Its spectacular position on the cliff edge simply illustrates the 18th century desire to contrast a sublime and romantic situation with a logical and civilised building.</p>	758 363 Rankin  <u>Pl. 73</u>
187	MAUSOLEUM	A	<p>1779-83. Architect Michael Shanahan. The monument was erected in memory of the Earl Bishop's brother, George, who, as Lord Lieutenant had brought him to Ireland. The inscription on the frieze from Virgil's Eclogues (1.9.10), somewhat inappropriate for a Bishop, records his gratitude. Shanahan used as his model the monument of the Julii at St. Remy in Provence, erected towards the end of the 1st century B.C. The original is a heavy piece of</p>	759 355 Rankin  <u>Pl. 72</u>

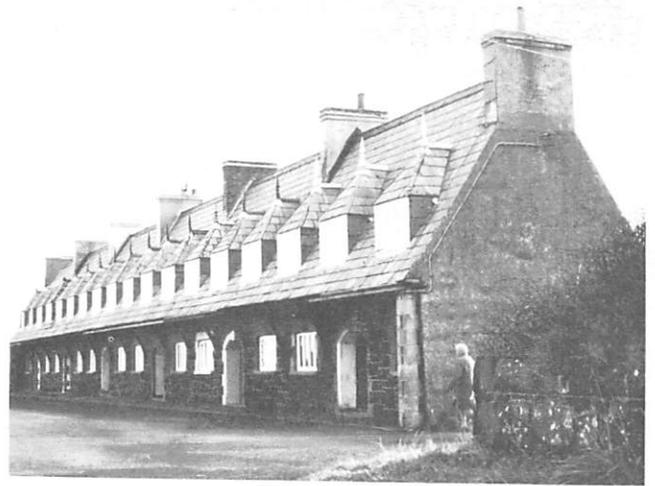
No.	Building	Class	Date, Type, Architect, etc.	References
			<p>work, overdecorated with sculpture of the Pergamine school and in the Corinthian order. All has been refined and clarified in the Downhill version and a design of considerable elegance emerged, albeit somewhat larger than the Roman. The plinth rests on a base with torus moulding; panels decorate each face; the plinth supports a pavilion consisting of four Palladian openings contained within Ionic three-quarter columns; the spandrels are set with highly placed paterae, similar to those on the Bishop's Gate. Above this, rising from a swathed circular podium were eight Corinthian columns, topped by a cupola and urn. Under the cupola stood a marble statue of the Lord Lieutenant, holding Magna Carta, by the Dublin sculptor Van Nost. Columns, cupola and Lord Lieutenant were ignominiously blown down in the Great Wind of 1839. Today the Lord Lieutenant is to be found, headless, somewhat battered but nevertheless upright behind the Bishop's Gate. The remainder of the stonework lies scattered at the foot of the monument.</p>	
188	GAZEBO		<p>Pre 1831. A circle of roughly squared basalt with arches piercing the wall. The segmental heads of the arches are trimmed with bricks, as are the battlements. On the western side a rectangular building, perhaps a tea house, once was attached. The only evidence for this today is the squared outer wall. Perhaps this was Lady Erne's seat, known to have been sited overlooking Portvantage. The building was later used for farm purposes and today is the refuge of sheep.</p>	761 360
189	LION GATE	A	<p>c. 1780. The earlier of the two entrance gates and originally called the West Gate. As Rankin says, its curiously indeterminate position, neither here nor there, 'may have been intended as much as a landscape folly within the demesne, an eye-catcher to be glimpsed at the end of a grassy glade, as to impress travellers on the road.' The piers consist of two elegant ashlar plinths - attached Tuscan columns, resting on bases and framing a niche, above which is a panel of festoons. The entablature has rams' skulls, interspersed with garlands and paterae. Doric guttae hang from the frieze; on the broad modillion cornice rested leopards or ounces, (only one remains, the other being in the basement of the Temple), their right front paws clasping balls. These leopards were erected later and appear to have been carved in Cork in 1787; they are of a different stone to the gateway, greyer and smoother. Curved wings end in single storey porters' lodges, only one of which remains. They were probably erected in 1791.</p>	755 356 Rankin
190	DOVECOT AND WALLED GARDEN	B	<p>The walled garden was laid out in 1778 and extended in 1783. Situated on a steeply sloping site, it was probably felt that in such an exposed position it was necessary to achieve as much protection as possible; so the area was divided into no less than six compartments, each large enough to accommodate a garden of considerable size. The high basalt wall, punctured in places by small Gothic openings, had courses of brick inside, presumably for holding the climbing trees and plants. In one of the gardens is an ornamental pond. They are now semi-derelict. In the north-western wall is a dove-cot with icehouse beneath, built in 1786 by David McBlain. It is of coursed rubble basalt, brick-vaulted and surmounted by an octagonal tiled ventilator with a ball-top. The domed roof is also tiled. Inside are rows of nesting-boxes. A small brick bridge leads from outside the walled garden to the door, opposite which is a louvred entrance for the birds. The dove-cot closes the vista from the western glen.</p>	755 357 Rankin
191	BISHOP'S GATE	A	<p>1783-4. Architect probably Michael Shanahan. Stonework carved by James McBlain. The Earl Bishop called this gate the Coleraine or Coleraine Battalion gate after the Volunteer battalion of Coleraine. The design is distinctly neo-Classical in the late Adam style and may come from the pen of James Wyatt. The central round-headed arch is contained within attached Tuscan columns which support the architrave and pediment; the treatment of the arch, which rises from pilastered impost, is ultimately derived from</p>	760 354 Rankin  Pl. 74

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>Roman models, such as the Colosseum; a band of crisp fluting, with paterae insets, decorates the edge of the arch; paterae are also set high up in the spandrels; the cornice of the pediment has modillions and the Bishop's crest is set in the tympanum. Rusticated screen walls flank the gateway, one with a door, the other with a niche; their parapets are decorated with refined swags and paterae. The charming Gothick gate lodge to the east is by James McBlain and bears a strong similarity to the school-houses and gatepiers he built in 1773 for Hillsborough Parish Church. The one-storey cottage is five bays by three, with round-headed windows and a pointy door. The stonework round the windows and chimney is vermiculated - an unusual feature. Tightly clustered columns clasp the corners and sprout pinnacles. The roof is hipped. Although the two buildings are stylistically so different, their very juxtaposition is most satisfying. The bridge opposite, of squared basalt with sandstone voussoirs, was probably built in 1783 and served to link the two parts of the estate.</p>	
192	THE KEEPER'S LODGE (The Kennels)		<p>Post 1854. A two-storey rubble basalt house. The ground floor windows are contained in brick semi-circular relieving arches and have brick voussoirs. The central bay of the five bays is gabled and has an oculus. A small rendered Gothic porch. Hipped roof.</p>	761 355 O.S.  Pl. 75
193	BRUCE ESTATE FARMYARD	B	<p>c.1840. An excellent set of buildings - the main block is ten bays long and two-storeyed, of coursed basalt, with the centre bay gabled; the ground floor to the south is arched, presumably for the storage of waggons. Extending from this is a one-storey quadrangle of farm buildings with two separate hipped-roofed buildings in the middle. All in a good state of repair.</p>	762 354 O.S.
194	DUNBOE OLD CHURCH		<p>The original church is said to have been founded by St. Patrick. A parish church stood on this site in 1291 and it continued to be used until 1691, when the church at Articlave was built. In 1622 the Clothworkers' Company had it 'well repaired'. Only the side walls remain. In 1532 Walter MacQuillan was slain and Conor O'Kane burned in the church by the sons of Donal O'Kane, the cleric. The Earl Bishop intended that a folly spire be built beside the church, much as at Lough Beg near the Ballyscullion estate. No doubt it would have served as an eye-catcher when viewed from the castle. Situated low in the southern corner of the graveyard is the huge 'family burying place of Sir H.H. Bruce, Bart, built 1810.' - an octagonal vault with a dressed stone roof, surmounted by a panelled shaft, with an urn on top sprouting a pineapple.</p>	757 354 O.S.M. Leslie PSAMNI Rankin
195	DRUMAGULLY BRIDGE	B	<p>c.1780. Architect Michael Shanahan. A three-arched bridge with salient angled buttresses. The parapet is attractively carried round these buttresses to create pack-horse niches. The rustication of the voussoirs is similar to that of the courtyard gate of the house.</p>	756 355 O.S.M. Rankin
196	COTTAGE AT BENNAREES	B	<p>A single-storey whitewashed thatched cottage.</p> <p>Beyond the village of Downhill the southern side of the road is defaced by groups of wooden bungalows, badly maintained and seriously detracting from the magnificence of the cliff scenery.</p>	747 357
197	WOODLAND COTTAGE	B	<p>A pretty five-bay whitewashed thatched cottage, to the south of the Downhill estate. Immaculately maintained.</p>	756 353
198	BALLYWOODOCK R.C. CHURCH		<p>Later 19th century. A three-bay harled church with sandstone surrounds. Gothic windows with pointy glazing bars. Pinnacles and crosses on the gable ends. Western porch.</p>	758 345 O.S.
199	HEZLETT HOUSE, Liffock	A	<p>1691. This thatched dwelling, recently acquired by the National Trust, is one of the earliest and most important buildings in the area. The O.S.M. states that it was erected by Rector Golden, but he appears not to have been rector until 1749 and the Archdeacon Rector of the time was Roger Iford. Whether the house was built specifically as a residence for the clergy or as a farmhouse is not</p>	772 349 McCourt O.S.M.  Pl. 85



79

- 79. *Dunboe House, of 1774 (No. 205)*
- 80. *The Twelve Apostles, Castlerock, 1882 (No. 175)*
- 81. *First Dunboe Presbyterian Church (No. 204)*
- 82. *Rock Ryan, Castlerock, of 1862 (No. 166)*
- 83. *Christ Church C. of I., Castlerock (No. 172)*
- 84. *St. Paul's C. of I. church, Articlave, of 1691 (No. 203)*



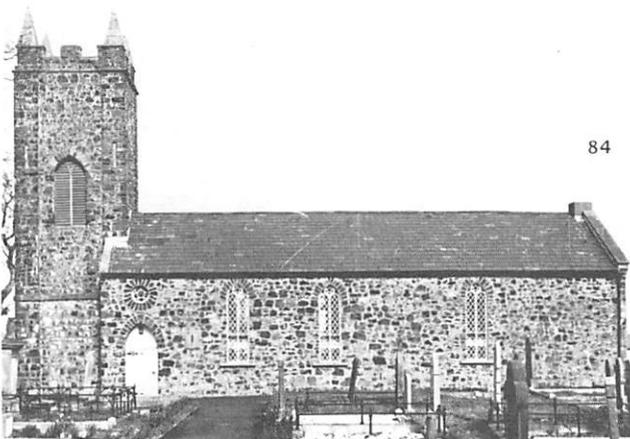
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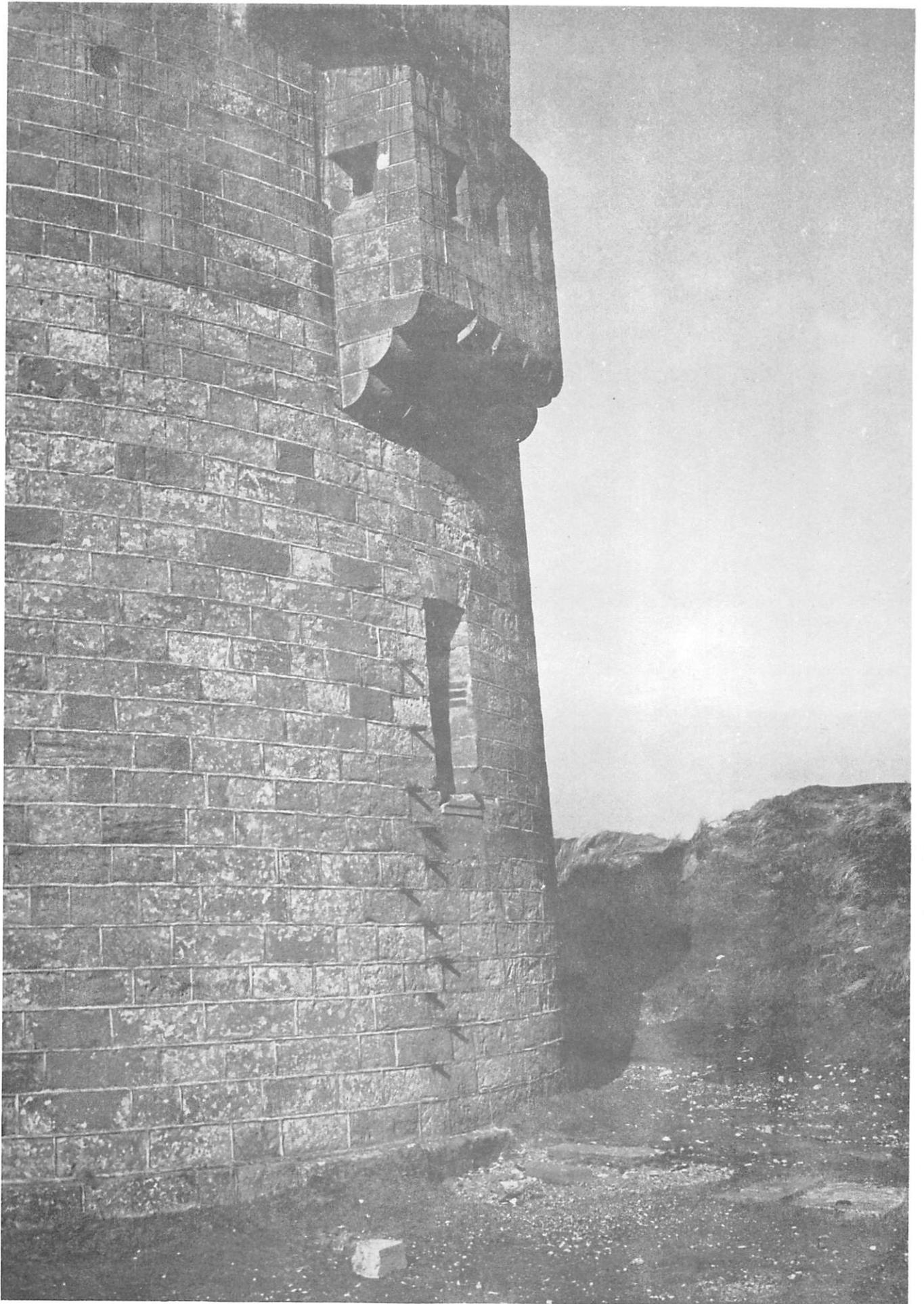
No.	Building	Class	Date, Type, Architect, etc.	References
			<p>clear. Certainly from 1690 Bishop King of Derry was providing houses to encourage the clergy to reside in their parishes. The Palaeoecology Laboratory at Q.U.B. has confirmed the date 1691 by employing the dendrochronological method on some of the roof timbers. The Hezlett family took over the house in the middle of the 18th century. The first major alteration took place at the end of the first quarter of the 19th century, when the two southern bays were added as a dower dwelling for Isaac Hezlett's mother and sisters on his marriage to Jane Swann of Bannbrook House in 1823. Originally a courtyard lay between the house and the road to Castle-rock. This was removed in the late 19th century and replaced by the present walled garden. The structure of the house is similar to many of the cottages in Magilligan and Aghanloo. The roof is framed throughout by five cruck trusses. The walls and the gables rest on a platform of rocks and are without foundation. They are of rubble, covered with rough-cast, those in the older part of the house having a core of earth and sand; they have a pronounced batter. The 19th century addition has thinner walls without this core. The thatch is flax; the scallop work can clearly be seen along the eaves, ridge and skews; it is made water-tight along the skews and chimneys by a coping of cement. Today the eastern frontage presents the appearance of a late Georgian cottage because of alterations made presumably by Isaac Hezlett; thus, in its eight bays, large twelve-pane Georgian windows have been inserted, with side-lights; the door gained a cobweb fanlight. The interior of the house has been much altered in the early 19th century with the erection of partitioning walls of Bann brick. There appear to have been originally three rooms, the parlour, kitchen and bedroom, with a cross passage from front to back door. A partitioned loft runs the full length of the house, lighted originally by two gable windows; only the northern still survives. The house has recently been rethatched.</p>	
200	SPRINGVALE		<p>A large rendered house of the late 19th century. Four bays long with hipped roof and a canted bay at the narrow end. Windows are rectangular on the ground floor, segmental on the upper with large keystones. It is attached to an earlier house (pre 1831) which lies to the east, also with a hipped roof.</p>	777 354 O.S.
201	COTTAGE AT SPRINGVALE		<p>A four-bay thatched cottage, rendered, with outbuildings.</p>	784 350
202	COTTAGE AT BALLYWOOLEN		<p>A six-bay whitewashed thatched cottage. Modern porch</p>	791 354



85. Hezlett House, Liffock, of 1691 (No. 199)

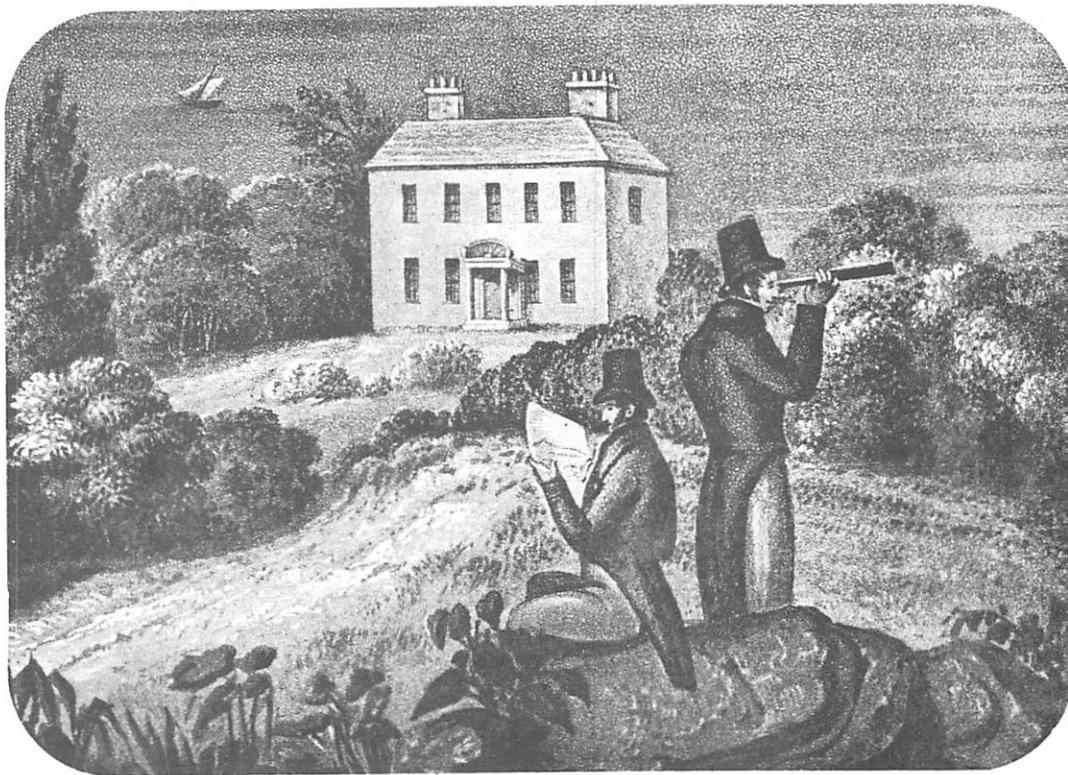
No.	Building	Class	Date, Type, Architect, etc.	References
<b>ARTICLAVE</b>				
			<p>Although settled in the early 17th century, Articlave did not expand, even with the removal of the parish church from Dunboe in the 1690's. By 1835, it was still considered 'small and rather insignificant, having fifty seven houses and one street. Many are in bad repair and give a very indifferent appearance to the village.' The buildings of the present day are certainly no longer in bad repair, yet they have a curious want of unity and are untypical of an Irish village in their lack of enclosure.</p>	O.S.M.
203	ST. PAUL'S PARISH CHURCH (C. of I.)	A	<p>1691. The church was moved to this site from Dunboe in this year. The O.S.M. comments in 1835 that the church 'is about to be repaired and the windows removed and altered in their positions so as to give a thorough light. At present there are no windows in the north aisle. A gallery is planned'. The exterior is very simple. It is built of rubblestone and is four bays long, its chancel not being expressed. Curiously the two-light Gothic windows are not evenly disposed along the sides; they have attractive lattice panes. Over the door is a circular light with cusped tracery. The western tower is of two storeys, with battlements and pinnacles which once held weather-vanes. There is a louvred opening in the first storey. On the south wall beside the entrance door is affixed a vertical slate sundial, dated A.D. 1823. It is inscribed, 'Tis greatly wise to talk with our past hours and ask them what report they bore to heaven'; a finely etched hour-glass is flanked by two globes. The interior of the church is very plain; a small gallery is set on cast-iron columns; the chancel is made by the insertion of a shallow arch.</p>	<p>O.S.M. 784 338 Lewis Leslie  <u>Pl. 84</u></p>
204	FIRST DUNBOE PRESBYTERIAN CHURCH		<p>1936. Architect J.S.Kennedy. Contractor W. Crawford. Cost £7,300. A cruciform church in a very bleak Gothic idiom, owing something to Vincent Craig's work at Portstewart and Ballywatt, but far less assured. The predominant colour is brown; brown pebbledash and brown sandstone for window surrounds, butress caps and cornices. The eaves and mock buttresses have red and grey brick facings. The gable end is awkwardly divided by ashlar courses, the topmost triangle containing the date plaque. On the north is a pentagonal chancel. The windows are filled with leaded panes and have a somewhat gaunt look. To the south-west stands a four-storeyed tower; tall traceried windows, curiously filled with dark glass instead of louvres, make up the belfry storey. It is capped by a squat pyramidal roof, recessed behind a scalloped parapet. The interior walls, of cement, are lined to create the impression of blocks of stone; an effect emphasized by a bold colour scheme. Rather too spindly wooden vaulting rests on corbels. There is a small gallery and good modest light-oak pews and chancel furniture.</p>	<p>783 340 Mark  <u>Pl. 81</u></p>
205	DUNBOE HOUSE	B	<p>1774. Architect Michael Shanahan. The O.S.M. states that 'on the arrival of Archdeacon Mansell in 1821, it was almost a ruin. He improved the house and rendered it a good family residence'. The building is of three storeys with basement and five bays wide. Originally the entrance was on the north side at the foot of the staircase tower but it seems as if the house may have been re-orientated after 1821. The front door is now on the south side, contained in a round-headed relieving arch with a bracketed lintel. All windows are Georgian glazed. The exterior, recently painted white, presents a most striking appearance. The alterations in the interior seem to have affected the ground floor alone, where the doors are of the 1820's. The drawing-room to the west appears to have been altered in the mid-19th century, when it was made a through-room and had a good marble fireplace added. Perhaps at this period one of the farm buildings to the east was incorporated into the main part of the house. The basement contains a fine set of brick vaulted wine cellars.</p>	<p>793 334 O.S.M. Lewis Rankin  <u>Pl. 79</u></p>
206	BANNBROOK HOUSE	B	<p>According to the O.S.M. the house was built in 1691 by William Ford. If this date is correct, it is much more likely to have been Rev. Roger fford, the archdeacon -</p>	<p>813 347 O.S.M. Mark</p>

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>rector of the time, who was advised by the Bishop of Derry in 1691 to reside in the parish. Certainly by 1761 it was an archdeaconry, resided in by several generations of the Barnard family. In 1792 an additional wing was added by the Earl of Bristol, probably in the time of Mrs. E. Robertson, who was the sister of Sarah Robertson, second wife of Rev. H. Barnard. The house was later used as a dower-house for the Bruce family. The older part of the house, however, looks more as if it was built in the 1730's. It is five bays wide, one-and-a-half-storeys high with a basement, the door has a small semi-circular fanlight. Both windows and doors have been modernised. The left-hand room has a corner fireplace, in neo-classical style with swags and rams' heads, probably inserted in the 1790's. The first addition to the east is of two storeys, but with traces of a division into three. Beyond is the section added in 1792, the upper floor of which is known as the Dance Hall or Red Room. It ends in a semi-circular bow, which originally had tall windows. All the decorative plaster has fallen from the walls except for two classical plaques, one of a Roman figure with a laurel wreath of victory.</p>	<p>Rankin McCourt PRONI D1514</p>
207	SECOND DUNBOE PRESBYTERIAN CHURCH	B	<p>1822. Cost £113. At one time called the Whin Meeting House, 'because it was surrounded by a number of furze bushes'. The original church forms the basis of the present building. It is rendered, six bays long, with charming pointed windows, many of which retain their Gothic glazing bars. The roof was originally much lower and reputedly thatched. In 1822 the O.S.M. commented that 'the pews are not finished, the floor not paved or boarded and the whole has an unfinished appearance and is in had repair,' - all that in spite of it occupying the site of a former house of 1740. A large two-bay addition, doubled gabled, was added at the time of the revival in 1859, and succeeds in making the church T-shaped, a traditional Presbyterian form. The roof is held on cast-iron columns. Originally there were two small porches. The present porch was added c. 1930. The interior is simple with box pews and a central pulpit between the two larger northern windows.</p>	<p>787 302 O.S.M.</p>
208	FERMOYLE CHURCH (C. of I.)		<p>1843. The church was erected by the Clothworkers' Company at the request of the archdeacon. It stands in remote countryside on an elevated site. It is built of coursed basalt with sandstone trim. Four bays long with a pentagonal chancel at the east end and a porch at the west. Three-tier buttresses intersperse the Gothic windows which have lattice panes and label mouldings. A fanciful bell-cote rises from the western gable, surmounted by a handsomely-carved pinnacle. The simple interior is lit by gas-lamps.</p>	<p>771 285</p>
209	GIANT'S SCONCE or DUNCEITHIRN		<p>Although this has been identified as a Norman stronghold, it is recorded in the annals at a much earlier date. The oblong rock is flat on top; it was originally surrounded by a massive dry stone wall, but in 1827 this was mostly dismantled by treasure seekers. Only the north-east side remains, partially intact. In the centre of the north-east wall was a passage serving as a covered way. The entrance is on the south-east by steep steps. On the west was an enclosed space, which was probably intended for putting cattle in at night. The site is remarkable for the spectacular views across the whole parish.</p>	<p>772 298 O.S.M. PSAMNI</p>



86. Martello Tower of 1812, Magilligan (No. 158)

# ULSTER ARCHITECTURAL HERITAGE SOCIETY



The two gentlemen above are hard at work compiling a List for North Down; print of Rockport House, seat of John Turnley, Esq., by Edward Proctor, 1832.

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