

CUSHENDALL

Conservation Area



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Acknowledgements

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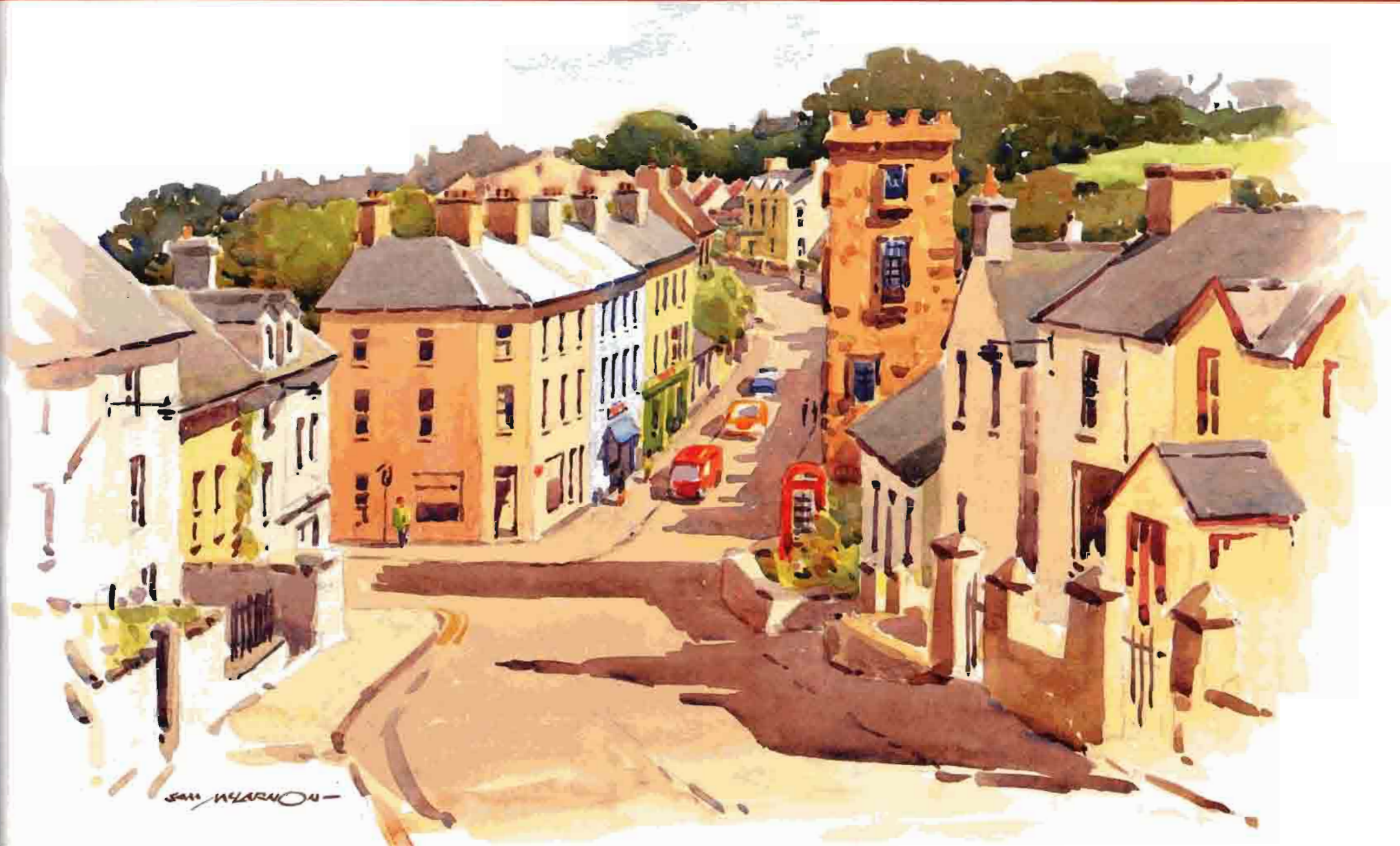
Photograph of The Cottage by Alice Connon.

Badge of The Cushendall and Red Bay Railway Company provided by The Ulster Folk and Transport Museum, Cultra.

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PART I:

CONSERVATION : THE GENERAL BACKGROUND

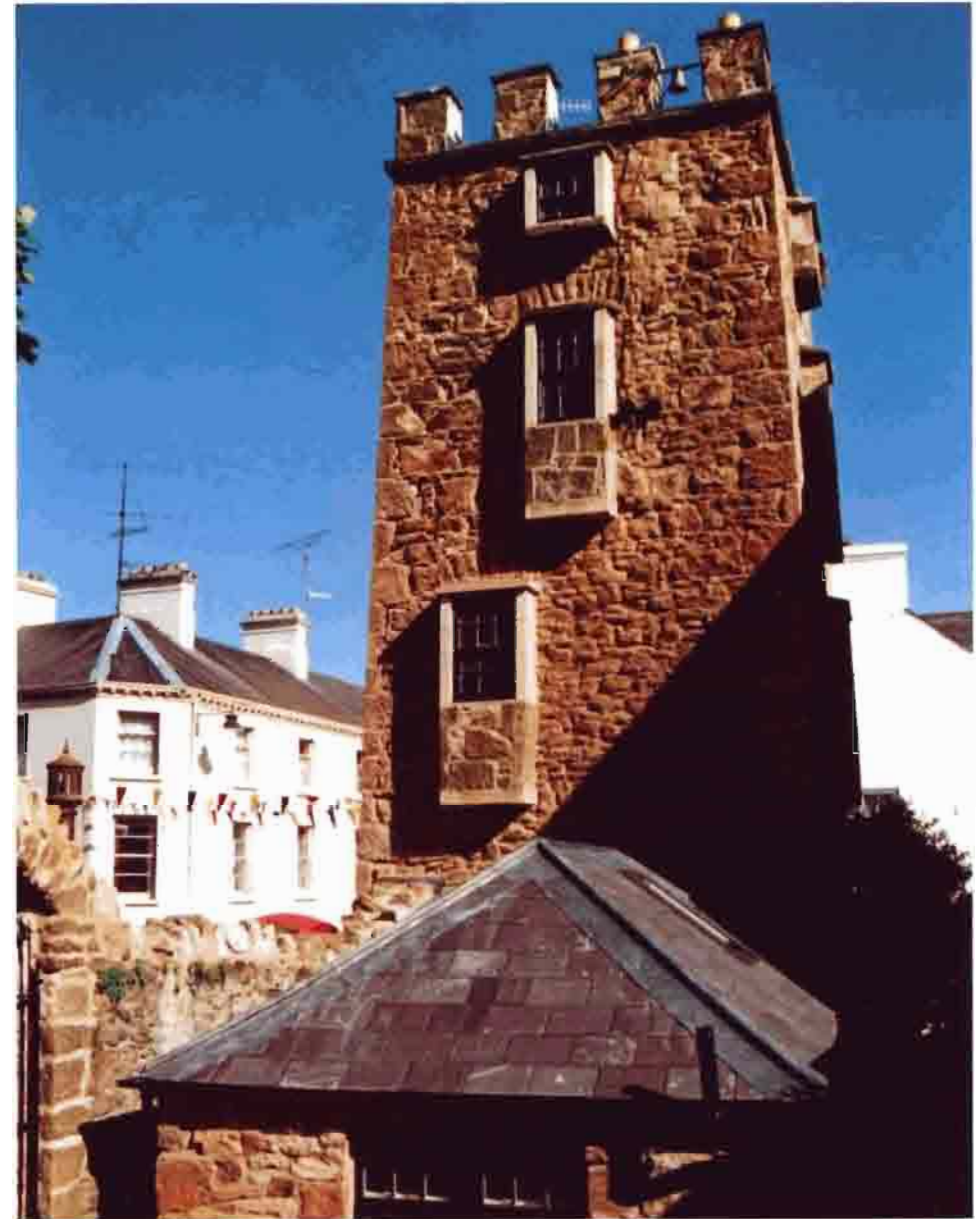


Legislation to protect and enhance buildings of special architectural or historic interest in the Province was introduced by the Planning (NI) Order 1972. Inter alia, the Order provided for the designation of areas of special architectural or historic interest, more usually known as Conservation Areas.

In Cushendall, the heart of the Village was declared a Conservation Area in 1975, being only the second such Area in the Province to be so designated; testimony itself to the special qualities of the Village. Cushendall was also chosen to be one of the Province's four pilot schemes for conservation in what was then European Architectural Heritage Year. Since the other model schemes consisted of Armagh, ecclesiastical capital of Ireland, the walled city of Londonderry and Hillsborough, widely regarded as a gem of the Georgian Era, Cushendall was indeed in illustrious company. Under the scheme major repainting was carried out and the new riverside car park landscaped by the Forestry Division of the Department of Agriculture.

In 1978, grant aid towards the refurbishment of buildings of architectural and historic interest, which previously had been confined to 'Listed' buildings, was extended to other buildings within Conservation Areas. In conjunction with the various types of housing grant awarded by the Northern Ireland Housing Executive, this assistance has helped enable many householders to maintain and modernise their properties in a sympathetic manner.

However, notwithstanding the availability of these grants and the pump priming activities of European Architectural Heritage Year, the appearance of the Village was slow to improve, a situation not helped by the loss of traditional holiday trade and the abandonment, for commercial reasons, of the Campbelltown - Red Bay ferry service. By the mid Eighties many properties in the Village were once again in need of repainting and little evidence remained of the car park landscaping of the previous decade.



Around this time, interest in the concept of Conservation Areas was rekindled by growing recognition of their potential role in securing a variety of 'spin-off' benefits as a consequence of adopting a more promotional approach. In some areas such an approach had assisted economic regeneration, most obviously through tourism but also, and less tangibly, by changing the image of such places and encouraging inward investment. The process has been assisted too, by widespread reaction against the uninspiring conformity and lack of character of post-war urbanisation. Settlements which have managed to retain a sense of place are increasingly valued and sought after not just as a tourist destination but also as a place for retirement or second home or, occasionally, as somewhere agreeable where a business can be established or relocated.

Work involved in maintaining and enhancing Conservation Areas may stimulate economic activity, providing jobs and perhaps training opportunities in new skills. Vigorous and effective programmes of Conservation Area renewal may also help to raise local morale and foster a greater sense of civic pride.

The first tangible results of the new approach came in 1991, when a major programme of enhancement was implemented. Unsightly electricity and telephone cables and poles were removed from the centre of the Village and asphalt footpaths in Mill Street were replaced with a form of paving that echoed the colour of the local sandstone. At the same time street lighting was significantly improved using period style lamps and brackets, demonstrating that sensitive design need not conflict with technical efficiency. However, parallel proposals to landscape the riverside car park had to be temporarily suspended due to the possible need for flood alleviation works.

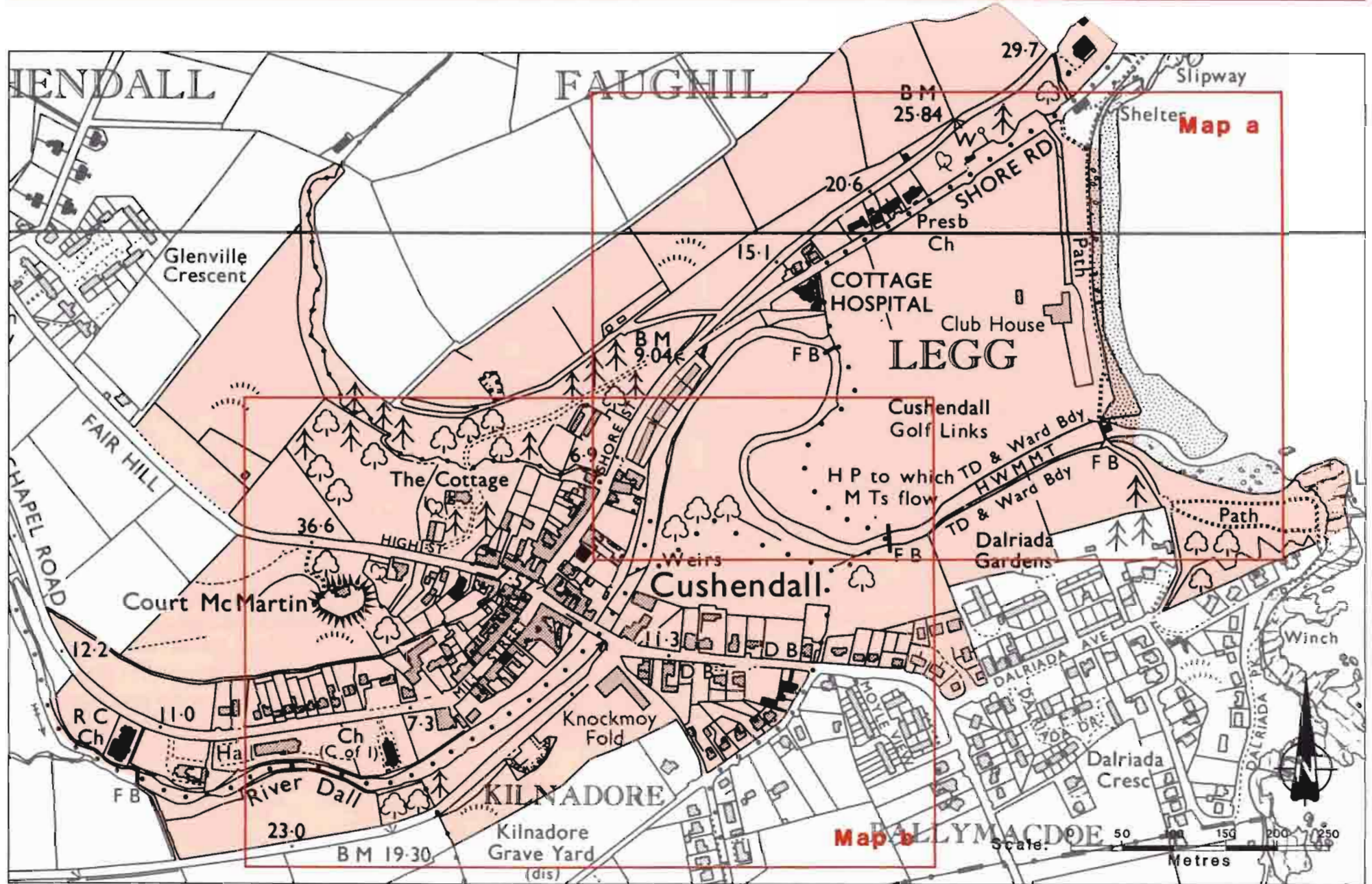
The advent of the 1990s also brought a new impetus for community regeneration and improvement through the active involvement of local community groups in the preparation of special (environmental and economic) programmes. Such programmes, funded jointly by the Department of the Environment for Northern Ireland and the International Fund for Ireland and known as CRISP schemes, have special relevance for Conservation Areas. In Cushendall, an active local development group has helped draw up proposals for such a Scheme which, if fully implemented, would result in the removal of the worst of the dereliction in the Village, the establishment of a Glens Heritage Centre and the landscaping of a number of public places.

During the last few years the level of tourism in Moyle has shown a progressive annual increase with the District taking a growing share of the Province's tourist trade. This welcome sign of regeneration must, however, necessarily increase pressures for change and expansion, pressures that need to be accommodated, but accommodated sympathetically if they are not to erode the very appeal that, in the case of Cushendall, has endured for so long.



It is partly with such pressures in mind that this booklet has been prepared and it is hoped that in this respect the design guidelines will prove particularly helpful. However, in bringing together material from many sources on the origin and growth of the settlement and in giving a street by street account of its character, it is hoped that the booklet may also be of interest to the visitor, encouraging him or her to linger a little longer in this charming village and discover for themselves more of its distinctive character and appeal.

Boundary of the Conservation Area



Cushendall Conservation Area was designated on 6 October 1975.

The boundary of the Conservation Area encloses the historic core of the Village on the west bank of the river, together with the extensive wooded grounds of The Cottage, the former landlord's occasional residence. The Cottage, together with woodland surrounding Court McMartin, provides much of the attractive landscape setting for the Conservation Area and is included on that account as well as for its historic interest.

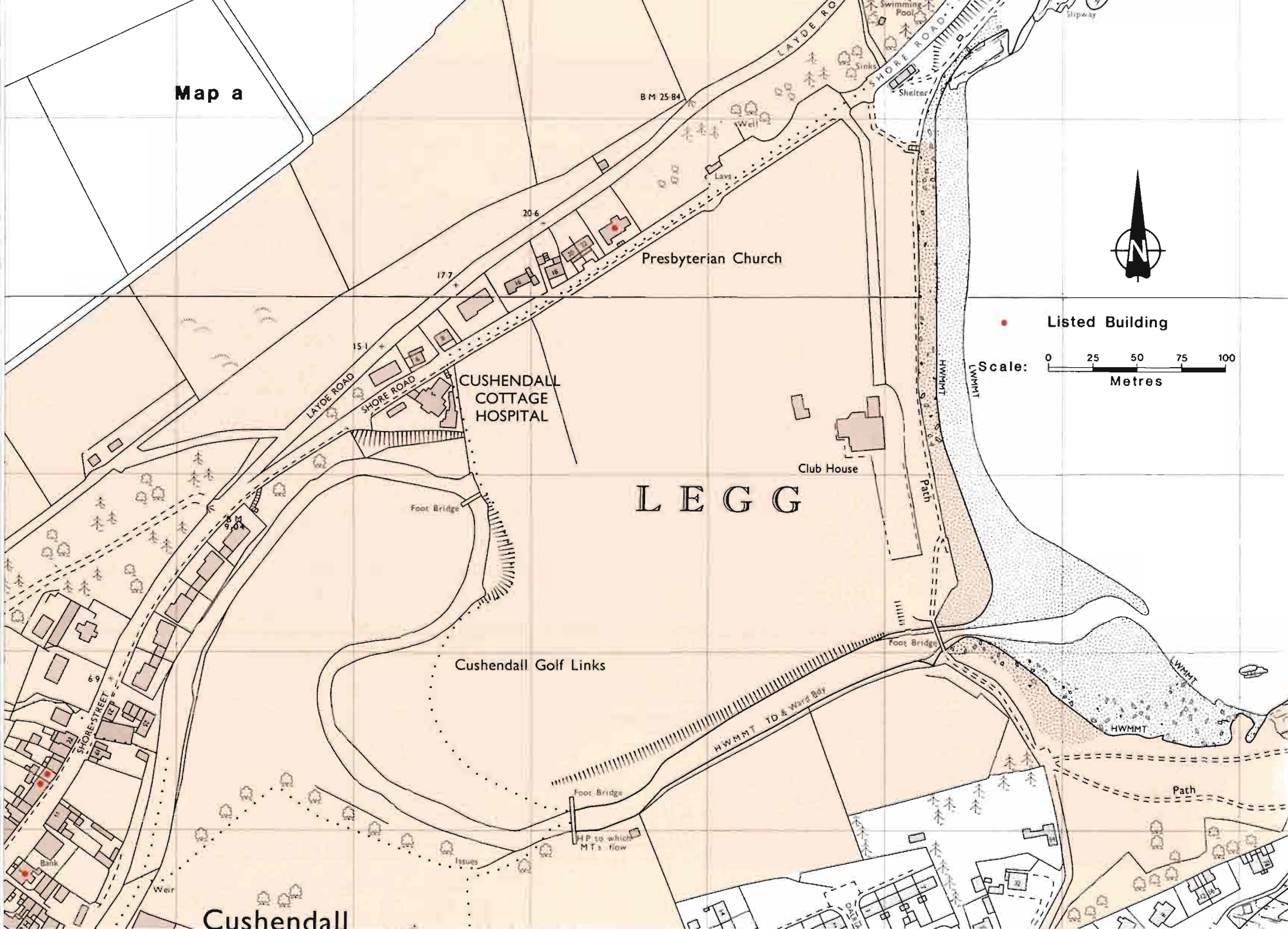
On the east bank of the river the boundary has been drawn so as to include only the older parts of the Settlement, namely Kilnadore Road and that part of the Coast Road nearest to the Dall Bridge. The picturesque course of the Dall, from the Bridge to its confluence with the sea, has also been included within the Conservation Area.



Designation should:

1. Promote greater uniformity in **development control** standards and practices (i.e. as between Listed and non - Listed buildings) thereby enhancing the Conservation Area as a whole. **Preliminary advice** is available to applicants seeking planning permission relating to either Listed or non-Listed buildings within the Conservation Area and encouragement given to those wishing to restore buildings which have lost a significant part of their original character.
2. Enable **Conservation Area Grant** funding to be made potentially available for works affecting both non-Listed and Listed Buildings within Cushendall Conservation Area.
3. Provide a co-ordinative framework for a variety of grant and other capital programmes, thereby optimizing the benefits of such assistance.
4. Enhance **tourism** potential by giving formal recognition to the historic, architectural and landscape qualities of Cushendall and promoting physical improvements to enhance those qualities.
5. Stimulate local **employment** through a co-ordinated programme of enhancement works.
6. Through (2) - (5) above contribute to **economic** as well as **physical regeneration**.

Map a



Presbyterian Church

CUSHENDALL
COTTAGE
HOSPITAL

Club House

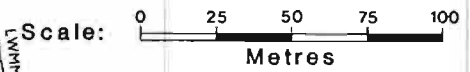
LEGG

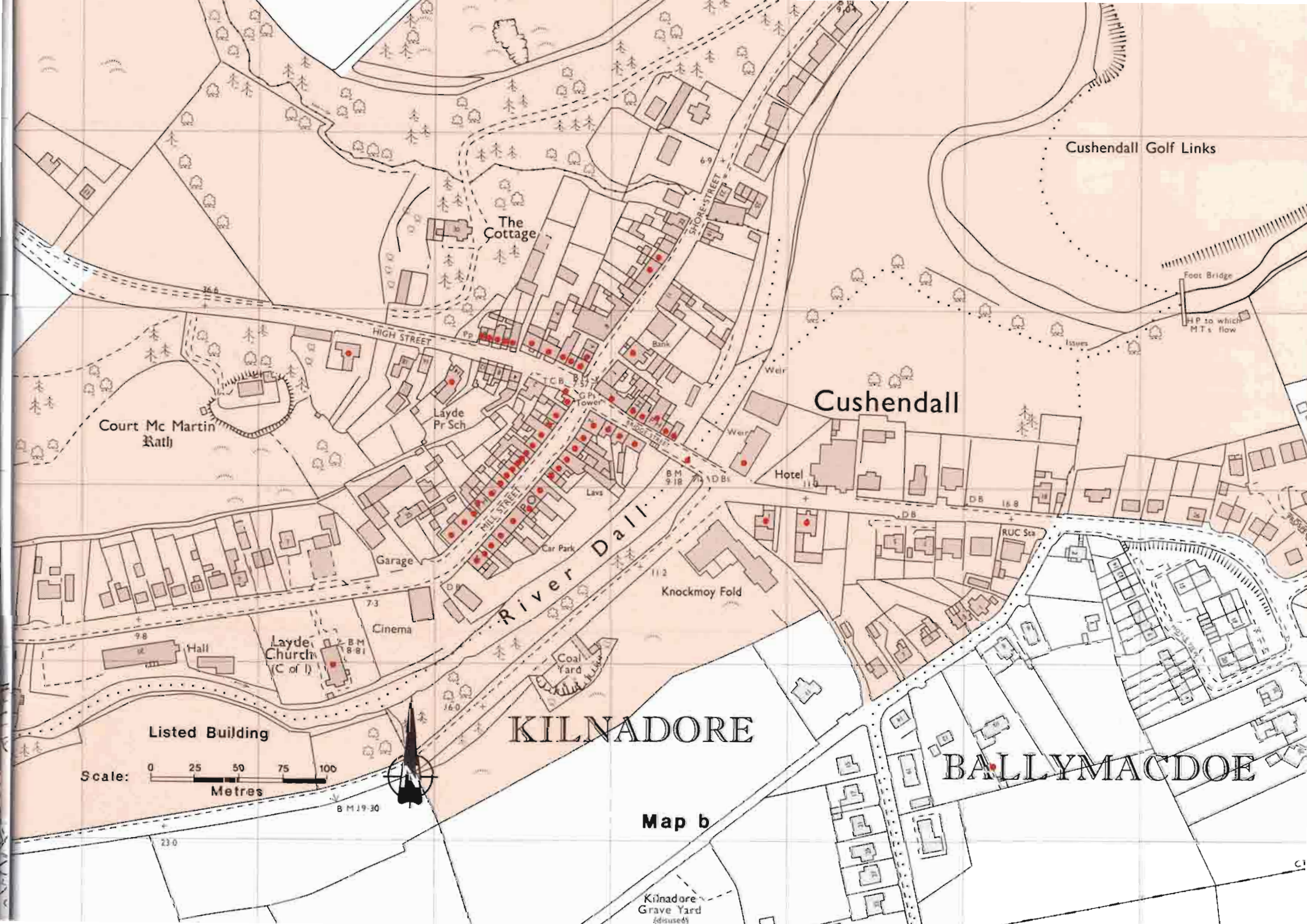
Cushendall Golf Links

Cushendall



• Listed Building





Cushendall Golf Links

The Cottage

Cushendall

Court Mc Martin Rath

Layde Pr Sch

Hotel

River Dail

Garage

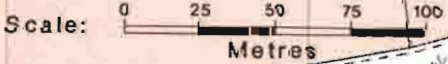
Knockmoy Fold

Layde Church (C of I)

KILNADORE

BALLYMACDOE

Listed Building



Map b

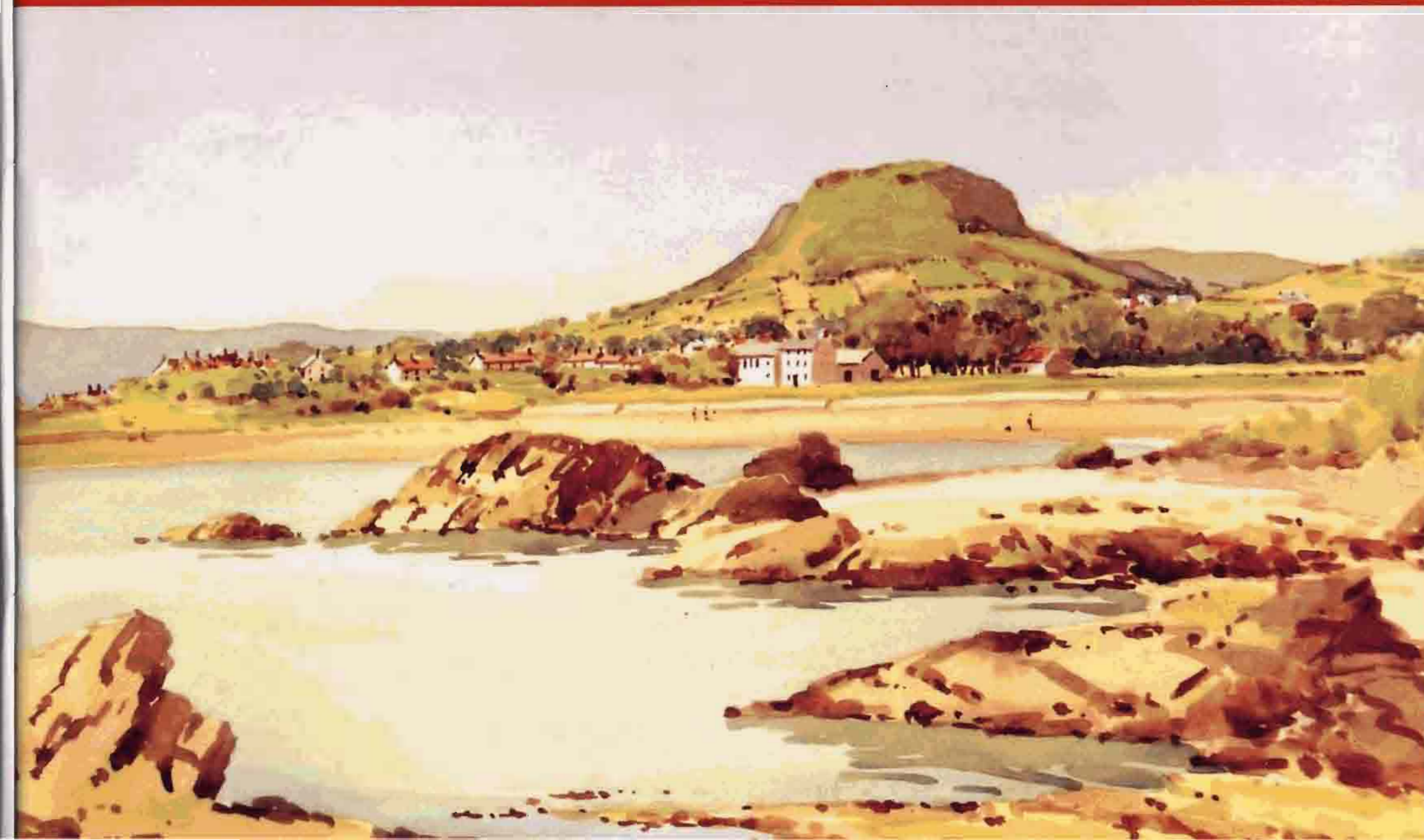
Kilnadore Grave Yard



Mill Street (NW side)

PART II:

CUSHENDALL : HISTORICAL DEVELOPMENT TOWNSCAPE AND BUILDING





Isolated from landward contact with the rest of Ireland by the Antrim Plateau, the area around Cushendall has nevertheless been a focus of human settlement for millennia. An important promontory fort of the Iron Age, Lurigethan, looks down upon the Village, a steep and ancient zig-zag track leading to the summit ramparts still clearly visible in the landscape today. At an even earlier period, distinctive stone implements from neighbouring Tievebullagh were traded far and wide throughout Britain and Ireland.

At the end of the Fourteenth Century the Glens came into the possession of the MacDonnells, whose leading member was created Earl of Antrim in 1620.

Following the war that began in 1641 the MacDonnells lost their territories, only to regain them after the Restoration of Charles II.

In 1687 the Third Earl, Alexander, leased an extensive area of the Middle Glens that included Cushendall to an illegitimate son, Daniel MacDonnell. The Lease was allegedly granted for a 500 year term and was to have fateful consequences for MacDonnell control in the years that followed.

During the Williamite War that began in 1688 Daniel MacDonnell was a captain in the Antrim Militia, the regiment against which the gates of Londonderry were closed. When the Stuart cause collapsed he thus lost control of his lands in the Glens and fled with the King to the Continent.



Alexander 3rd Earl of Antrim

Although the Earl himself ultimately regained his own interest in the Estate, that interest was clearly of relatively little value given the apparent existence of a 500 year lease with low annual rent.

The Book of Postings gives an inventory of the buildings at Cushendall in 1701 stating that it possessed "a good corn mill, 4 farm houses and 9 cabins".

In 1703 the confiscated lands of Daniel MacDonnell, including the Townland of Cushendall, were sold to the Hollow Sword Blade Company. Despite renewed attempts by the Third Earl's successor, Randal, to challenge the validity of the Lease, during which numerous allegations of bribery, perjury and jury rigging were made, the land continued to be held by the Company, from whom it passed to the Richardson family.

In a region that, in the Eighteenth Century, lacked any town or sizeable village, the Richardsons attempted to develop a new settlement in the Townland, calling it Newtown Glens.

The new settlement grew but slowly, having neither a demesne house or church within its bounds. The ancient but ruinous Church at Layd had been refurbished for Anglican worship at the end of the Seventeenth Century and when this had to be replaced at the end of the following Century, the new church was erected not at Newtown Glens but at what is now Cairn View, well outside the Village.

By the early Nineteenth Century a number of people had amassed personal fortunes whilst serving in India and had returned to Britain and Ireland, actively seeking suitable landed estates to which they could devote their energy and abilities. In 1813, one of these 'white nabobs', Francis Turnly, purchased Cushendall, including Newtown Glens, from William Richardson, a Captain of the Antrim Militia.

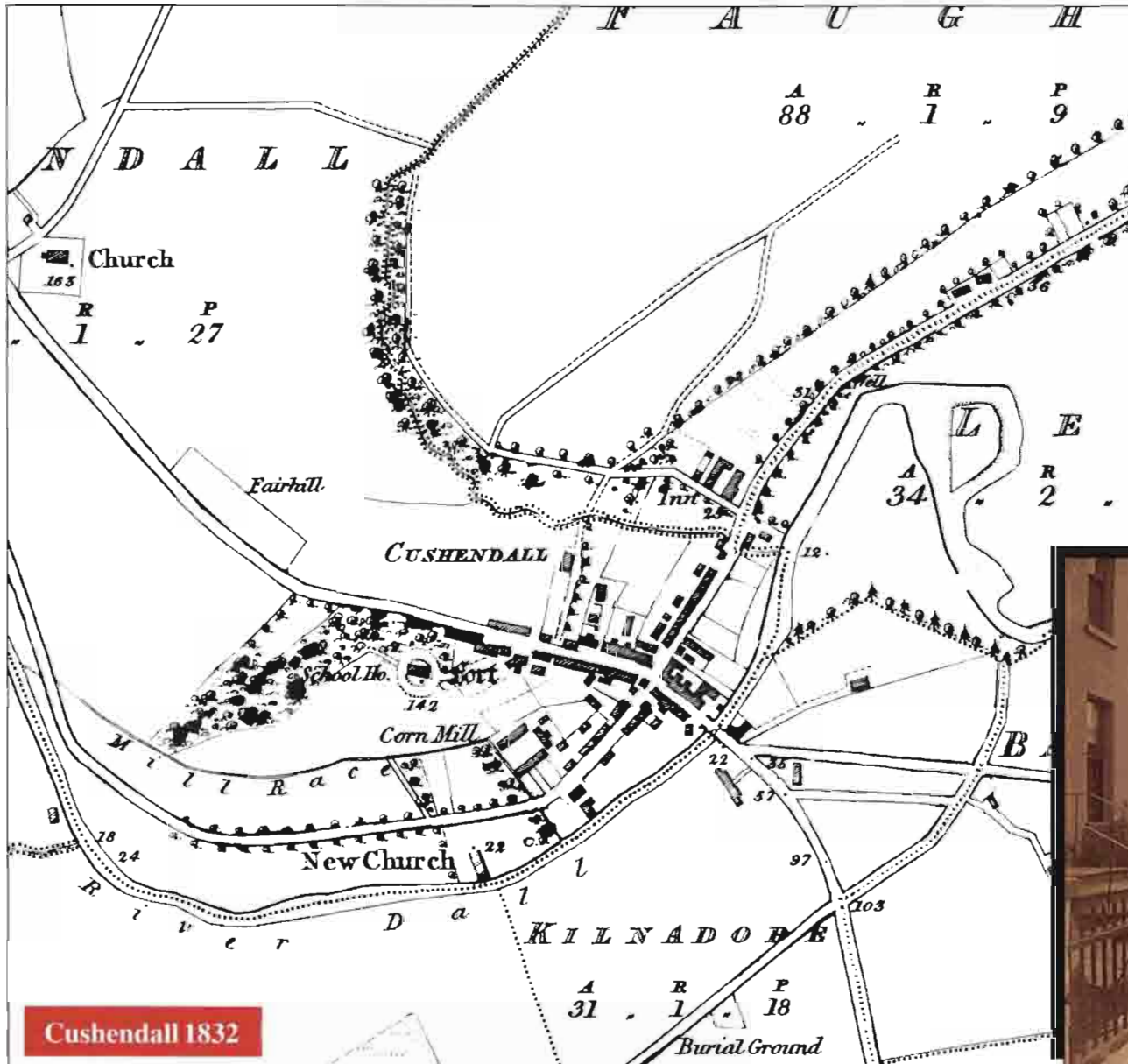
At the time of its purchase the settlement consisted of little more than a number of insubstantial cabins, a bridge rebuilt in 1792 and a mill. Significantly, however, there was also a hotel under construction. Completed under Turnly, this was to become the 'Glens of Antrim'. The possibility of developing the settlement as a resort had already been perceived.



Despite the area's isolated and poor roads, the number of travellers visiting the Glens did, indeed, increase noticeably during the first quarter of the Century as accounts such as that of Shaw Mason, writing in 1819, testify. Many of these early 'tourists' had as their objective a visit to the Giant's Causeway and some, such as La Tocnaye (1799), publicised their travels through books. The long years of the Napoleonic Wars, when much of the Continent was closed to foreign travel, had also fostered interest in Ireland and encouraged appreciation of its picturesque qualities.

On acquiring his new estate Francis Turnly almost immediately set about improving road communications with the outside world, both south towards Carnlough, where he had another demesne and main residence at Drumnasole, and north towards Cushendun, which was then the principle harbour serving Cushendall. The present Waterfoot Road, which tunnels through the local sandstone at the Red Arch and joins the old road (now the 'stony loan') near the Thornlea Hotel, was of his making as also was Chapel Road. These improvements pre-date by many years the well engineered Coast Road built by William Bald between 1832 and 1842, at the time the largest scheme ever carried out by the Board of Works anywhere in Ireland.

Widely acknowledged as one of the most scenic roads anywhere, it was over Bald's road that William Makepeace Thackeray travelled when he visited Cushendall in 1843, recording his impressions in 'The Irish Sketchbook'.



At the same time as these road improvements were taking place, Francis Turnly was busy fostering the development of Cushendall itself and by the time that he died in 1845 the village had taken on much of the character evident today. His most famous building, the Curfew Tower, was conceived as 'a place of confinement for idlers and rioters'. With eight fairs a year at which large numbers of Highland ponies, brought in through Cushendun, were sold, the building may indeed have served a practical purpose that belies its eccentric architectural character. Buildings more typical of an Irish county town were also erected during this period, including a court and market house, schools and churches.



Curfew tower from shore st

The ancient church at Layd had been replaced in 1800 by a new foundation at Cairn View. In 1832 this was itself replaced by the present building in Mill Street. Four years later a chapel was erected nearby.

Throughout this period Cushendall was, perhaps, the least industrial of the settlements along the Antrim Coast. Apart from the corn mill, recalled in the name of the principal street and refurbished by Turnly in 1838, there was only a flax mill, on the Kilnadore side of the river, newly erected in 1835.

Despite the many developments that had taken place during the three decades and more of Francis Turnly's benevolent rule, Cushendall lacked a good, convenient harbour. Poor communications with the interior had always encouraged Glens folk to look to the sea and trade with Scotland, particularly the Kintyre Coast at Dunaverty, was well developed. This was, however,

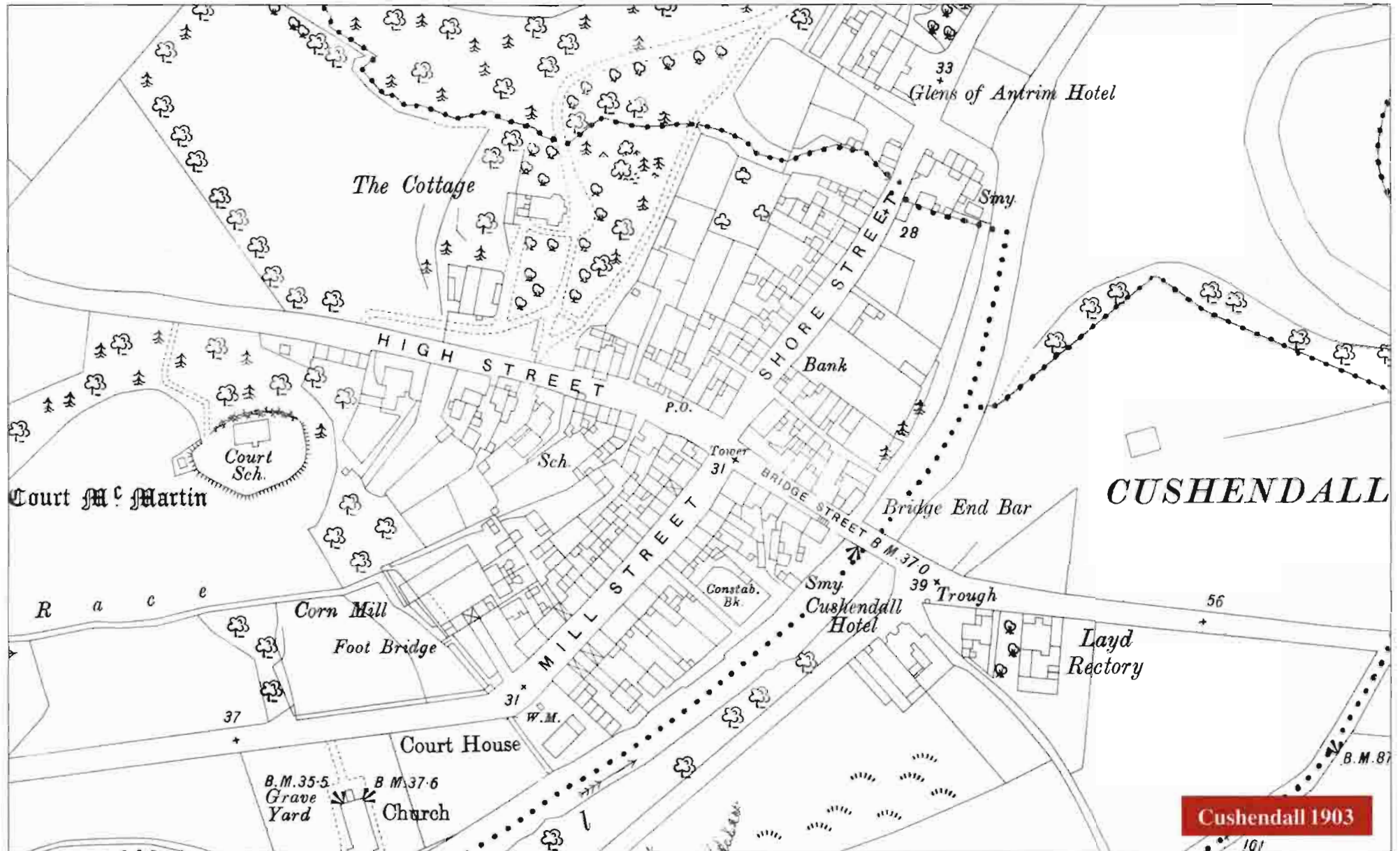


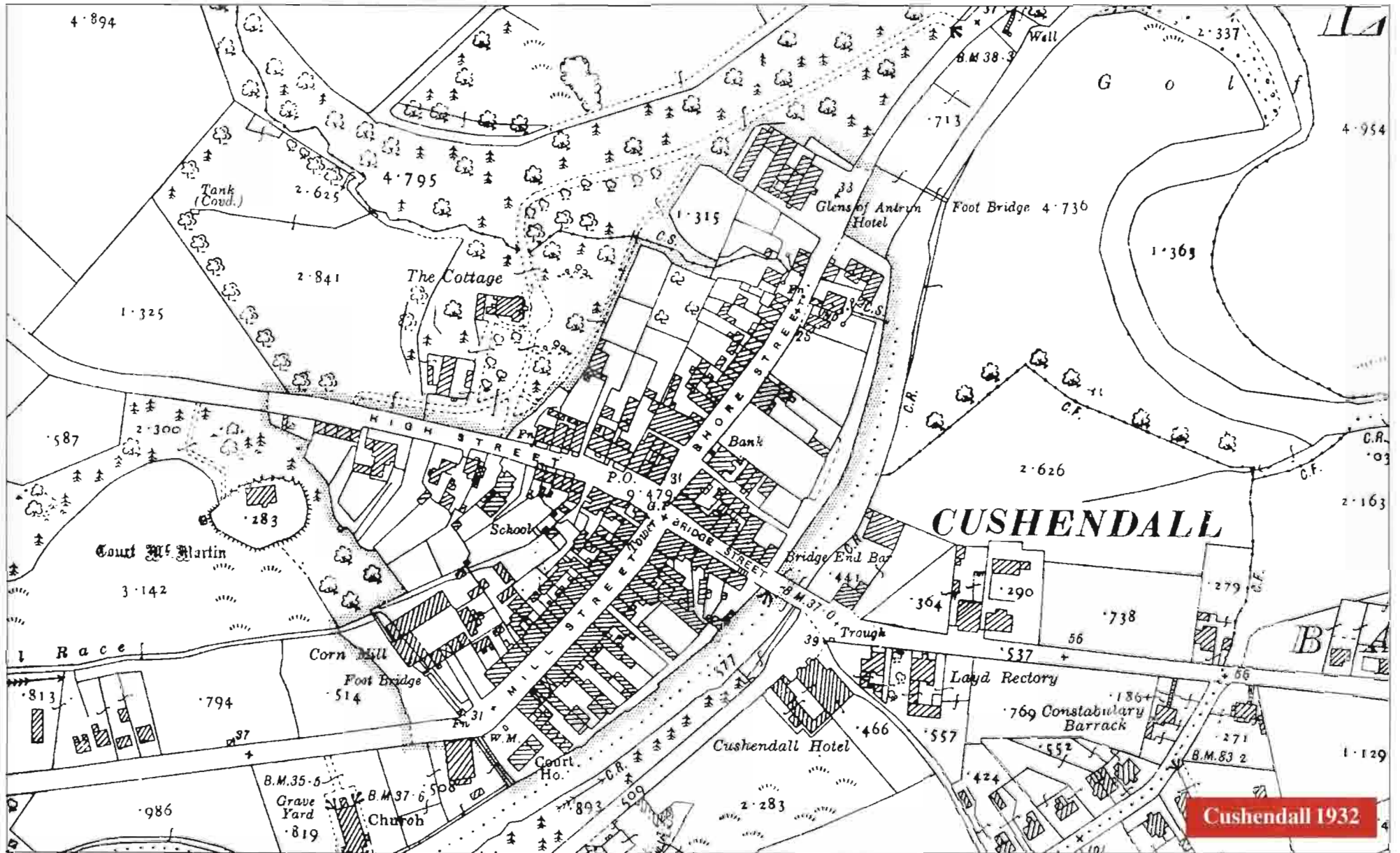
mainly carried on through Cushendun, although in favourable conditions other landing places were sometimes used (as the former coastguard station at Bellisk demonstrates). In 1837 a group of local proprietors that included Turnly, General Cuppage of Mount Edwards and John McNeill got together to devise proposals for the making of a new harbour to serve Cushendall. Turnly himself did not live to see these proposals bear fruit but in 1847, two years after his death, Red Bay Pier was erected, completing the process of opening up the middle Glens that he had been so instrumental in initiating.

Throughout the middle and later decades of the Nineteenth Century Cushendall continued to grow, though not at the same pace as before. Most of the remaining gaps in the street frontage, principally on the eastern or river side of Mill Street and Shore Street, were closed and additional hotels were built in the Village. The latter included the Cushendall (or Delargy's) which was a post chaise establishment and Chard's Temperance Hotel.



Layde Parish Church







Cushendall Hotel



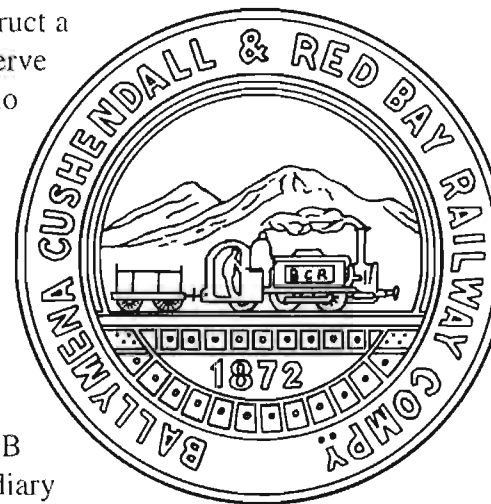
... a later view

Cushendall, and actively promoted the line for tourism. Linked first by horse and carriage and later by motor vehicle with Parkmore Station, Cushendall entered the 'high summer' of its popularity with visitors. The advent of the motor vehicle rendered the Glens more accessible than ever and a large Ford dealership was established in Cushendall even before the First World War.

The early inter-War years were punctuated by the troubles of 1922, at which time the Northern Bank in Shore Street was burned to the ground. The following year the Cushendall Electric Light and Power Company was established, using the mill race at the former corn mill to generate electricity. About this time a dance hall was built at Chapel Road, converting to a cinema in the early Thirties.

In the latter half of the Century, proposals were put forward to construct a railway from Ballymena to Cushendall and Red Bay, essentially to serve the iron mines of the Antrim Plateau and facilitate shipment of the ore to Britain. Begun in the 1870s, the Ballymena, Cushendall and Red Bay Railway never reached Cushendall or Red Bay. The cost and technical difficulty of the descent from a summit level of 1,071 ft. to sea level in just four miles as the crow flies, proved too discouraging and the line terminated on the lonely moorland at a place aptly named Retreat. For perhaps the last time the historic barrier of the basalt escarpment had briefly reasserted its significance.

The mineral boom too was to be short lived and in 1884 the BC and RB Railway was taken over by the Belfast and Northern Counties, a subsidiary of the Midland Railway Company of England. The new owners commenced a passenger carrying service as far as Parkmore, about eight miles from



These decades also witnessed an explosion in the popularity of cycling, the formation of cycle touring clubs and the birth of the Youth Hostel movement. Cushendall shared in these social phenomena when, for the first time, the recreational possibilities of the Glens were brought within reach of almost everyone.

Since the Second World War almost all new residential and other development in Cushendall has taken place off the Waterfoot and Middlepark Roads, beyond the boundary of the Conservation Area. Whilst this has largely preserved the period character of the Village, a significant number of historically important buildings have been lost. Foremost of these was the Court and Market House which was, however, carefully dismantled and re-erected at the Ulster Folk and Transport Museum, Cultra, after attempts to have it taken over and refurbished as a public library had failed. Civil unrest during the Seventies claimed the Glens of Antrim and Cushendall



Court and Market House

Hotels, both falling victim to bomb attack. During the same period The Cottage ceased to be occupied and rapidly fell into a ruinous condition.

Despite these losses there have, in the last few years, been signs of resurgence. In 1992, after years of neglect, Turnly's Tower was completely refurbished and schemes to secure new and viable uses for other distinctive buildings have been prepared. Unsightly overhead wires have been removed from buildings and streets in the centre of the Village and period lighting provided.

These improvements have been accompanied by a slow but steady revival in tourism, though the lost hotels have not been replaced. For the first time since the War, a major new development within the Conservation Area has been proposed: the building of a Heritage Centre for the Glens within the grounds of The Cottage, which would thereby be acquired for public amenity use.

The recreational role of Cushendall, first recognised almost two centuries ago, thus remains, continually adapting to changing tastes and needs yet retaining its built and natural heritage for the enjoyment of present and future generations.



Wires before removal

Chapel Road

This pleasant, tree-lined approach to the Village reveals St. Mary's Chapel at the entrance to the Conservation Area. Originally dedicated in 1836, the present building dates from 1912 - 14. A path beside the Chapel leads to a footbridge over the River Dall, from where it climbs steeply to Glenballyemon Road.

Further along Chapel Road is the C of I Parish Church, beside which stands the former dance hall and cinema, now a livestock salesroom. From this point the dominating position of Court McMartin is seen to best advantage.



Mill House and Court McMartin

Mill Street



Mill Street from the Tower

This Street is of rare quality, being almost entirely composed of terraced three-storey buildings, smooth rendered and painted in the traditional manner of the Irish country town. The architecture is mainly late Georgian to late Victorian, with such consistency of character that it is easy to understand why Cushendall was one of the earliest settlements in the Province to be designated a Conservation Area.

The Building with round headed windows at the end of the main terrace was formerly an R.C. school. On the opposite side of the road, where the library now stands, stood perhaps the more distinctive building in the Street, the Curfew Tower excepted. This, the Market and Courthouse, was a building of local sandstone like the Tower. During the early 1970s it was carefully dismantled and re-erected at the Ulster Folk and Transport Museum, Cultra, where it now forms part of a group recreating the traditional Ulster Village.

The mill from which the Street takes its name still stands, set back beside the garage. The Mill House, though much altered, remains in residential use. During the final quarter of the Nineteenth Century buildings flanking the passageway leading from Mill Street to the car park were barracks belonging to the Royal Irish Constabulary.

There are a number of fine traditional shop and pub fronts within the Street, including those of Hugh McAteer and J McCollam. The retention of these fronts, with their raised lettering or hand painted signs, does much to maintain the charm that is characteristic of the Irish town at it best and the recent renewal of some shop fronts (D Kearney, fletcher and Gillan's Coffee Shop) has done much to raise the quality of the Street as a whole.



With the sole exception of the former mill, all the buildings in the Street are Listed for their architectural or historic interest.

High Street



High Street from the Tower

Standing at the foot of this steep and ancient thoroughfare is Cushendall's most distinctive building: Francis Turnly's Curfew Tower. Composed mainly of a hard pinkish red sandstone, the Tower is a landmark visible along all four of the streets that intersect at its base. A single storey extension, visible through the iron gate, was built in 1992 using a closely matching sandstone from Northumberland. Other types of local stone, notably basalt and schist, may be seen incorporated into the base of the Tower itself.

During most of the 19th Century the lower, wider part of High Street was even wider, as also was the High Street end of Shore Street. In this 'diamond' at the foot of the Tower markets were once held.

All the properties on the right hand side of High Street (looking up) are Listed. Sundial House, adjacent to the archway, became the hospital for Cushendall in 1885. Its founder, Katherine Ann McDonnell, was of the illustrious medical family that produced Dr. James McDonnell (her grandfather) who founded the first fever hospital in Ireland and also the Belfast School of Medicine.



Old Schoolhouse

Further up the hill, on the opposite side of the road, stands the Old Schoolhouse and behind this, concealed from view, another early school, again displaying the characteristic pink - red sandstone of the area.

A high stone wall marks the boundary of a former residence of the Turnlys known as The Cottage. Despite its name, The Cottage was a substantial dwelling that appears to have been built during the mid Nineteenth Century. Long a ruin it was, in autumn 1993, awaiting the outcome of proposals for its demolition and replacement by a Heritage Centre for the Glens. An attractive stable block, built of the local sandstone but with brick window and door surrounds is, however, to be retained and refurbished to form the nucleus of the new Centre.



The Cottage



Stables at The Cottage

Bridge Street*Bridge Street from the Tower*

Bridge Street continues the axis of High Street to the ancient bridging point on the river. The bridge, of local sandstone, formerly contained a third arch, now concealed beneath the entrance to the car park.

Most of the buildings in the street are of three storeys and all are Listed. One of the most unusual is the Central Bar, which was remodelled between 1906 and 1920 by a former proprietor who had travelled widely and garnered ideas from Australia and America. The strap-like plaster mouldings that decorate the pub front represent a break with traditional style and reflect a new vogue in design that was to flourish more fully in the Art Deco movement, a decade or so later.

Both the Central Bar and Lurig Inn have attractive, hand painted traditional signs.

*Interior of Central Bar*

The block of properties between the Central Bar and Shore Street was, for well over half a century, a substantial hotel known as the Temperance. Though now separately occupied, the former unity of these properties is indicated by the style of window and treatment of the eaves.



Shore Street



Shore Street from the Tower

With fewer Listed Buildings than the other central streets, Shore Street's character is more varied than that of the other Streets so far mentioned. Part commercial and part residential it is, like High Street, one of the earliest Streets in the Village, laid out prior to Francis Turnly's acquisition of Cushendall and containing one business - McAlister's - that claims unbroken occupation and continuity of trading since 1800. The latter store exhibits attractive plaster mouldings above the windows and raised plaster lettering on the advertisement fascia. Even more uncommon are the wave-like mouldings of the grocery store, reflecting the redevelopment of the site early in the present Century. A more traditional shopfront is that of McConnell's. Almost directly opposite the latter is the stepped entrance to the former Northern Bank, rebuilt following a robbery and fire in 1922 and now a doctor's surgery.

As one might expect from its location, Shore Street has particularly strong associations with the heyday of tourism. Hotels formerly stood at either end of the Street, the most well known being the Glens of Antrim which was located opposite the new bungalows. There was also accommodation for those of lesser means, including a boarding house in the painted roughcast terrace that contains almost the only Listed Buildings in this Street and, at the corner with High Street, an establishment that catered for the Cyclist's Touring Club, whose distinctive badge and sign may still be seen in the corner gable.



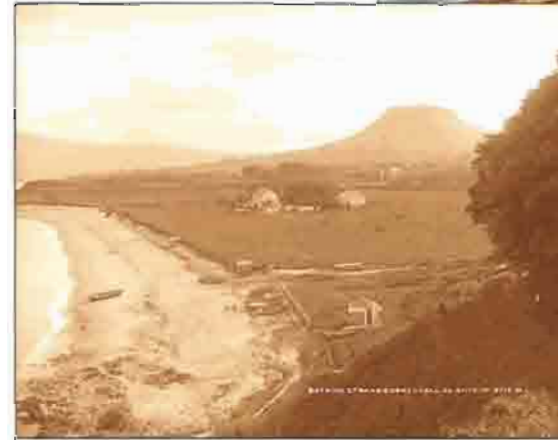
Cottage Hospital

Beyond its junction with Layde Road, Shore Street becomes Shore Road. Between here and the seafront are the former Cottage Hospital, opened in 1896, and the Presbyterian Church, dedicated in 1900, another sandstone building.

Sea front



Cyclist Touring Club Plaque



Cushendall seafront enjoys fine views in several directions. On a clear day the Scottish coast is visible to seaward while closer at hand, across Red Bay, is Garron Point, its distinctive profile the result of landslipping on a grand scale. Inland, across the tree fringed golf course, Lurigethan provides a dramatic backcloth to the village.

A cliff path beginning at the termination of Shore Road was, in former times, part of the main road to Cushendun. Today it provides a pleasant alternative route to Layd Church with its historic associations. Near the village the path is overlooked by a number of villas which, taking advantage of the sheltered southerly aspect and superb views, are redolent of a more leisurely age.

Cushendall Bay itself, confined between Salmon Rock and Limerick Point, presents no natural harbour or landing place and has no historic buildings except for Legg House, the headquarters of the local golf club. The latter has, however, been much altered and is now scarcely recognizable as the much photographed dwelling of earlier times. The same photographs also reveal that the shoreline too has been much altered. Removal of sand from the beach is held to account for the fact that between 1903 and 1974 the shoreline receded by around 42 to 45 metres, leaving only the narrow strip of land for public enjoyment that is seen today. From time to time exceptional storms accelerate this process and in 1990 one such storm swept away the piers of the footbridge near the mouth of the River. Despite this the shore at Cushendall is relatively sheltered and, in addition to the trees, several species of flowering shrubs may be found within a few dozen yards of the sea.



Across the river: Kilnadore

Much of the Conservation Area lies across the river, in the Townland of Kilnadore. For the most part younger than the areas so far described, settlement at Kilnadore has a character of its own.



Along the Coast Road and at Kilnadore Road the pattern is one of detached houses built, in the main, during the first quarter of the present Century. Amongst the very few older buildings are the former Rectory, situated opposite the Thornlea Hotel, and Kilnadore House.

At the foot of the 'Stony Loan', close to the parting of the Coast and Glenballyemon Roads, formerly stood another hotel, the Cushendall, the site now being occupied by a large sheltered housing development.

Although tending to have their own individual architectural identity, the use of painted render gives a high degree of overall integrity to these buildings, an integrity maintained in the modern housing development at the junction of the Coast Road with Dalriada Avenue.

Views from Kilnadore are amongst the best in Cushendall. From the top of the Stony Loan views of buildings not normally seen may be obtained including, in its tree shrouded seclusion, The Cottage and, on the far hillside beyond, the imposing Late Georgian house of Glenville, former seat of the McAuley family. It is, however, a plot of waste ground on the Coast Road opposite the RUC Station that yields perhaps the most impressive vista of all. From the rear of this site a panoramic view of the tree fringed River Dall as it meanders towards the sea, and beyond that of the open sea itself, may be obtained.



PART III:

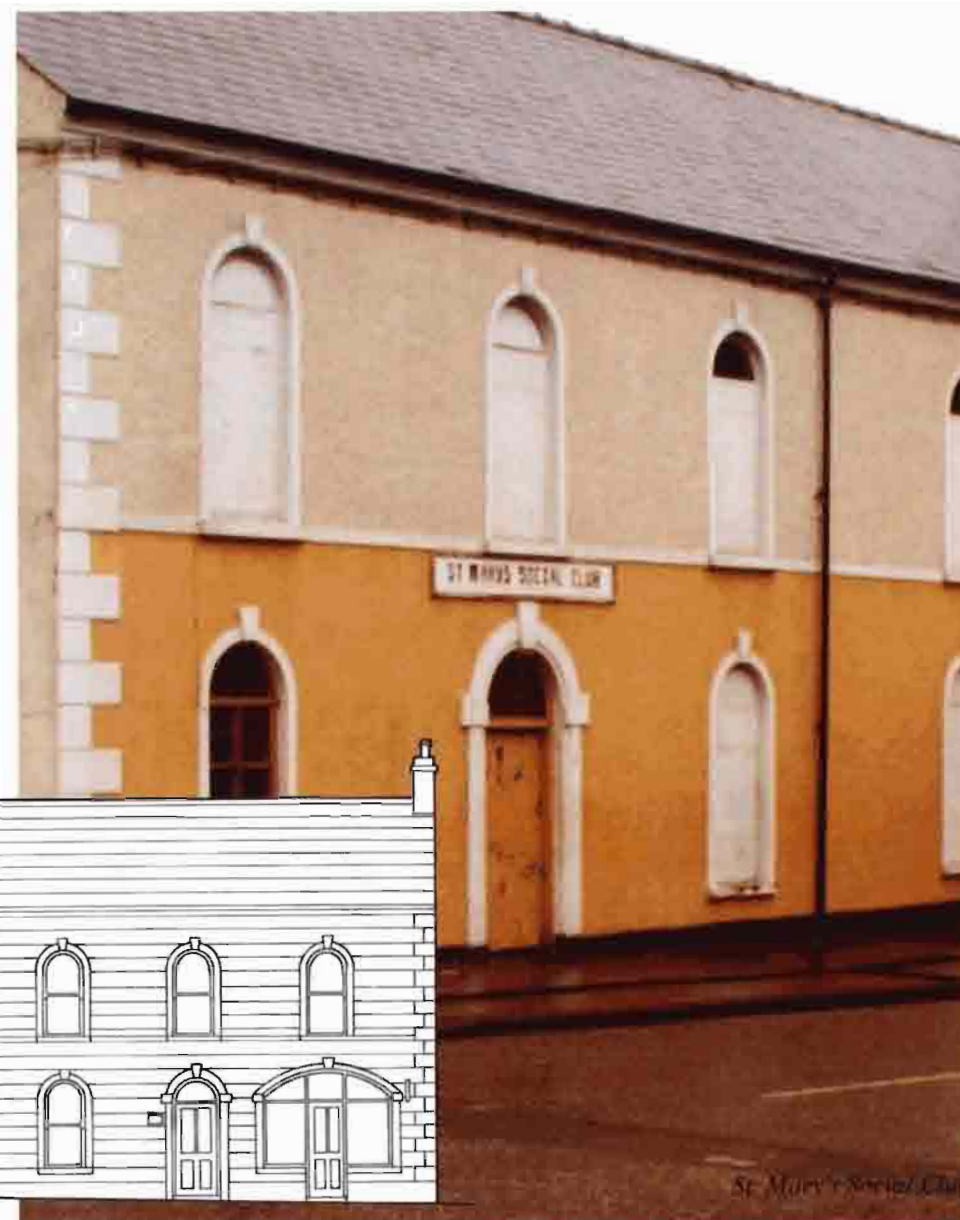
DESIGN GUIDELINES



The purpose in producing general design guidelines for proposed new building alterations and extensions within Cushendall Conservation Area is to help ensure that such proposals do not detract from the character and special qualities of the area. This may best be achieved by the replication of traditional building forms, in which account is taken of established patterns of scale, proportion, architectural detailing and elevational finish and existing building lines maintained. In the case of proposals affecting buildings that are scheduled as being of special architectural or historic interest, more specific requirements may be applicable and these are best determined at the stage of pre-application discussions with Planning Service and Historic Monuments and Buildings Branch.

Respect for vernacular design need not, indeed should not, mean the creation of a sterile uniformity in which there is no scope for imparting any personal style to a building. Rather that personal style should be expressed in subtle detailing, leaving the building clearly part of a related suite.

Buildings within Cushendall are of a domestic scale and predominantly two or three storeys in height. They consist largely of commercial properties in which shopfronts are, without exception, contained within a single, undifferentiated facade. Elevational treatment has a vertical emphasis with window openings occasionally diminishing in height on successive storeys. Although the window to wall ratio varies, the overall pattern of fenestration is broadly in harmony and helps create a sense of rhythm in the streetscape.



Proposed Conversion



New houses on Coast Road

New Development

New development should seek to replicate the scale of neighbouring buildings, if necessary by ensuring that the elevational mass of any new building is broken up and modelled into units of similar size to those of its neighbours, thereby reflecting the architectural rhythm of the street.

Height should reflect that of adjoining buildings or, in the case of redevelopment, the building being replaced.

Applicants for planning permission will be expected to provide elevational drawings that include adjoining buildings.

Alterations and Extensions

Extensions should take the form and character of the parent building and should not dominate or impair the appearance of that property.



New Development

The design of new buildings should reflect the prevailing vertical emphasis of the Conservation Area. Uninterrupted horizontal features and large blank surfaces should be avoided.

Alterations and Extensions

As for new development

New Development

All roofs should pitch away from the street frontage at angles that are not greater than (or less than) the range of angles seen in the roofs of neighbouring buildings.

Roof coverings should be in natural slate or a sympathetic man-made substitute.

Gables and eaves should normally finish flush, without barge boards or fascia and with or without skewes.

Chimney stacks and pots should be replicated in new buildings, even if non-functional.

Alterations and Extensions

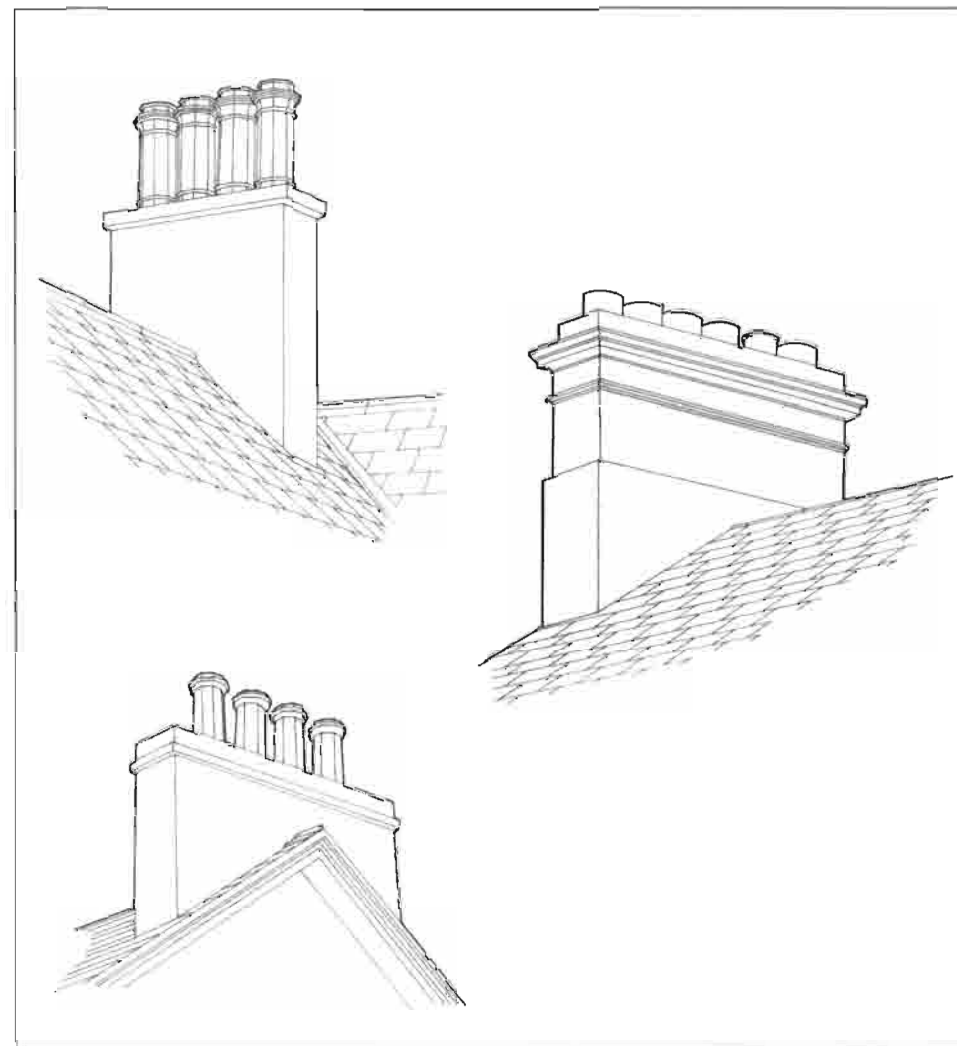
Where an extension is open to public view the provision of a pitched roof will generally be a requirement. It will invariably be a requirement wherever the height of the extension exceeds the eaves line of the parent building.

Gables and eaves should finish flush without barge boards or fascia.

Chimney stacks and pots should be retained or replicated in their original form to include corbelling moulded detail etc.

New Development Alterations and Extensions

Downpipes, hopperheads and gutters should be cast iron or cast aluminium.



New Development

Window openings and window glazing should have a vertical emphasis and in infill development the height : width ratio of windows should reflect that of adjoining buildings.

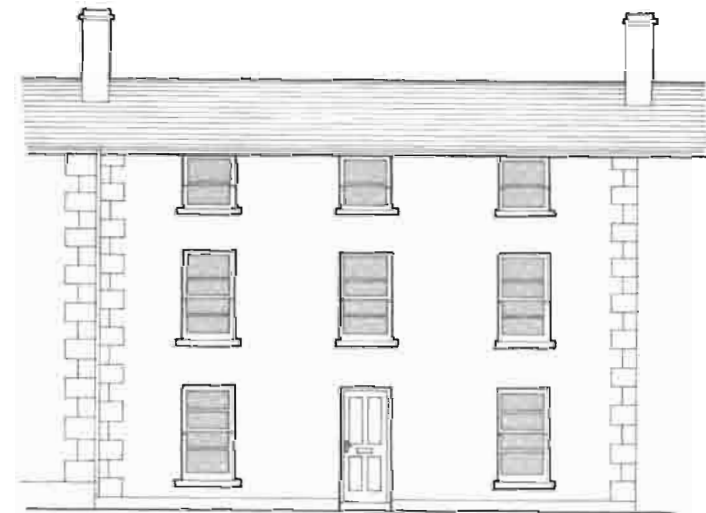
The ratio of solid to void should be weighted in favour of the solid and wall piers between windows should normally be at least twice the width of the windows.

Existing timber vertically sliding sash windows should be replicated using original detailing.

Sills should be substantial, constructed in either precast concrete or stone and have a traditional profile, especially in respect of the leading edge.

Dormer windows are not prevalent in the Conservation Area and will normally only be acceptable on the rear elevation of buildings. They will only be acceptable on the front elevation where they are a feature of an existing group of buildings and infill development is being undertaken. In either case they should be of traditional, gable roof design and in scale with the parent building. Flat roofed dormer windows will not be considered acceptable.

Where dormer windows are acceptable they will not be permitted to exceed the ridge height of the building or to collectively occupy more than 20% of the area of any particular roof elevation. In addition to their design, it is important that dormer windows and roof lights should line through with existing windows in the elevation in which they are placed and that they be correctly spaced.



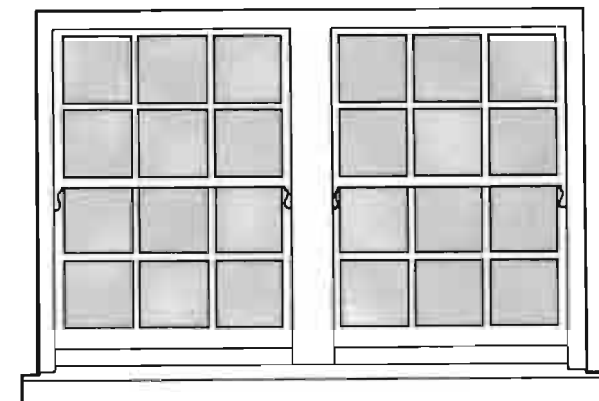
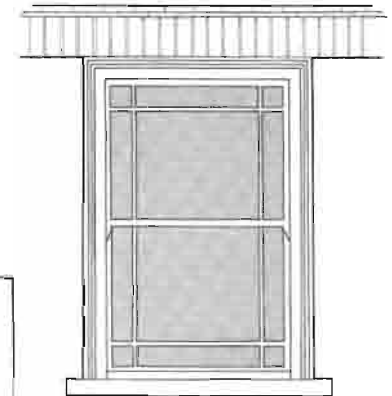
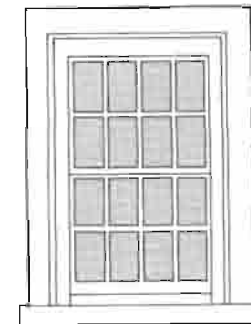
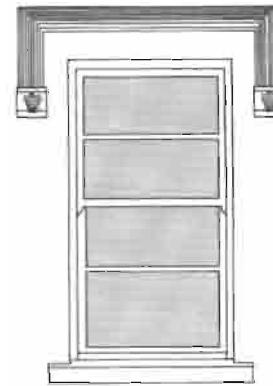
Alterations and Extensions

Existing windows should not be enlarged and plaster mouldings around openings should always be retained or replaced as appropriate.

All first and second floor windows (and ground floor windows of residential property) should be vertically sliding double hung sashes in original style.

Replacement sills should be as substantial as in adjacent buildings, constructed in either precast concrete or stone and have a traditional profile, especially in respect of the leading edge.

Where dormer windows or roof lights are to be added to an existing building similar considerations will apply as for new development.



New Development

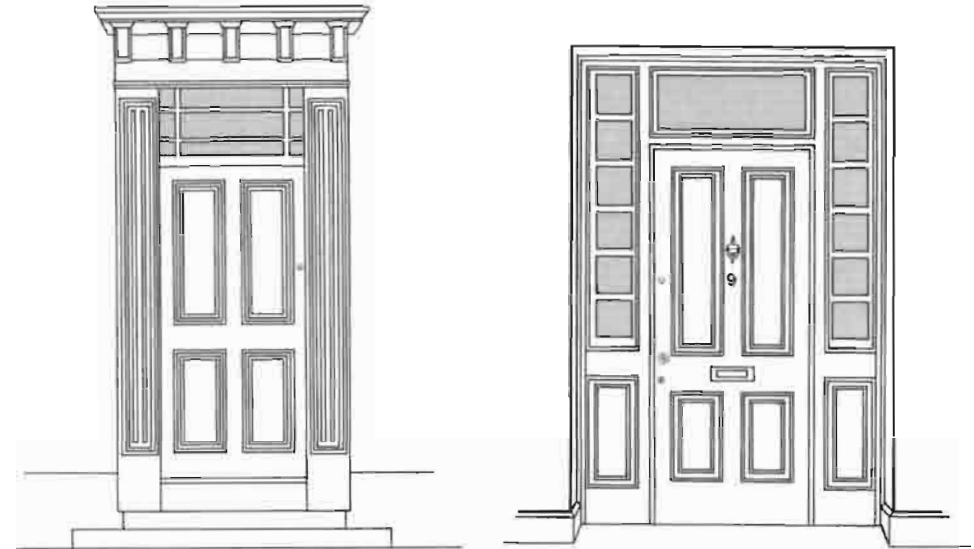
Traditionally panelled or vertically boarded doors should be used in new buildings, especially in front elevations. Plain glass panels may be substituted for solid ones in panelled doors but large expanses of glass are inappropriate and should be avoided. Bolection mouldings add refinement to a panelled door and should be used where appropriate.

Door furniture such as knockers, letterboxes and handles should be made of brass, bronze or cast iron and be of appropriate period design.

Alterations and Extensions

Similar considerations will apply as for new development. Replacement doors should be of similar width to the original in front elevations. Replacement of traditional wide doors with narrower, modern doors and side lights is inappropriate. Doors with integral fanlights are also not appropriate.

Plaster detailing around doors should be retained or replaced as necessary.



Alterations and Extensions

Archways constitute one of the most noticeable features of the traditional country town and should be retained (together with any associated architectural detail) wherever it is possible to do so.

Doorways within archways should always be inset.



New extension, Turnly's Tower

New Development Alterations and Extensions

Materials chosen should be kept as simple and few in number as possible.

Walls should generally be smooth rendered and painted. Exceptionally, a roughcast finish (especially to the oldest cottages, outbuildings and non-domestic properties such as mills) might be appropriate. Brick, artificial stone, spar or marble dash and mosaic finishes are inappropriate.

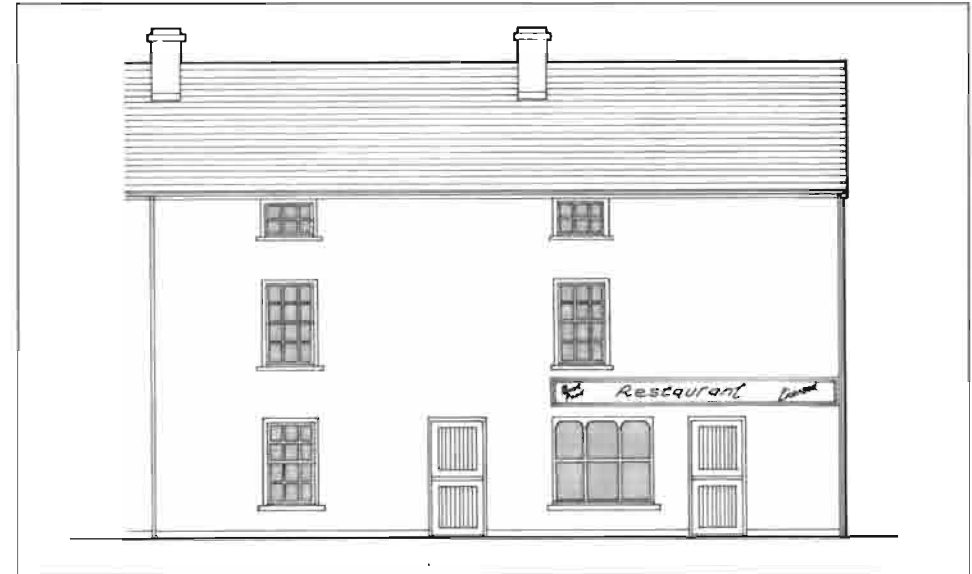
Decorative plaster details such as quoins, banding and raised lettering provide character and distinction. Such features (including archway decoration) should wherever possible be retained when altering or extending existing buildings.

The local building stone, a distinctive pinkish red sandstone, is no longer worked but existing structures in this attractive material can be matched with the Fell Sandstone of Doddington Quarry, Wooler, Northumberland.

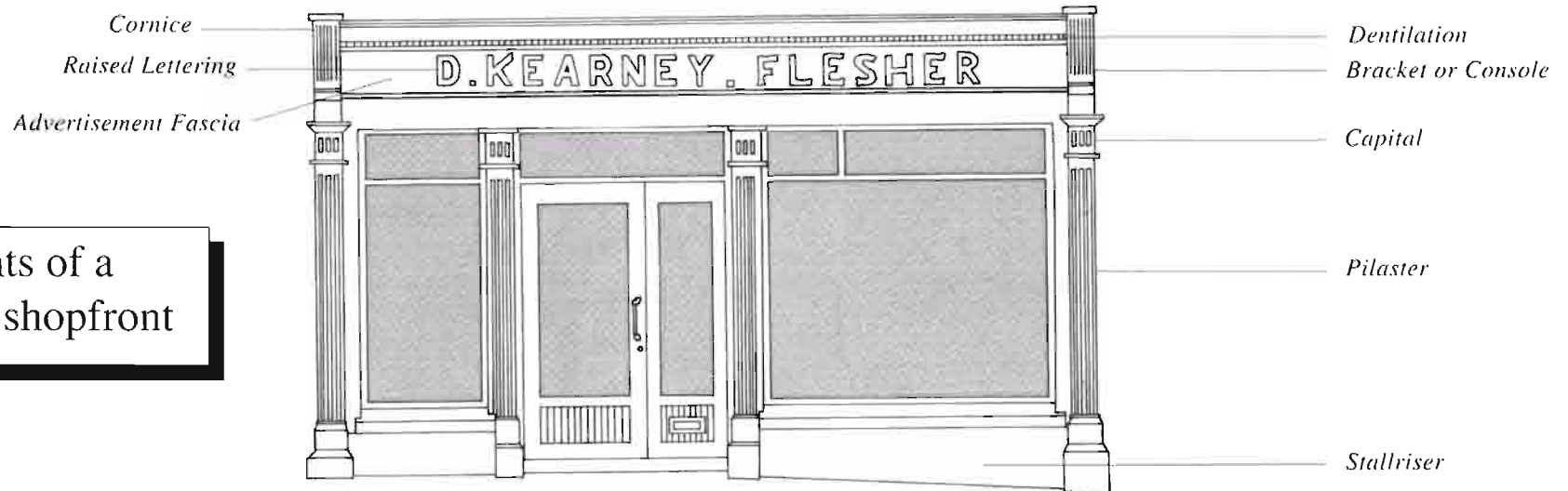
New Development, Alterations and Extensions

Where a traditional shop or pub front survives, any refurbishment work or alterations should strive to retain it if at all practicable. If this is not possible, or in circumstances where a new building is proposed, the designer should adopt the following guidelines:

Where a shop embraces two (or more) plot widths, the character and identity of each individual elevation should be respected. This may be achieved by a change in fascia detail or a set back or, ideally, separate shop fronts. The visual continuity of ownership can be achieved by using the same fascia colour and lettering type. A new commercial front should never be carried uniformly across the frontage of what were formerly two or more buildings. A new shop or pub front should not be over dominant in the street scene and should be in scale both with the parent building and neighbouring commercial premises.



Proposals for 10 - 12 Mill Street



Elements of a traditional shopfront

Applicants for planning permission will be required to provide elevational drawings that include details of adjoining buildings.

Traditional style commercial fronts are most appropriate, even in new development. Large expanses of undivided glass should be avoided and vertical emphasis maintained by the use of glazing bars or mullions.

The number and type of materials and the colours used on a shop front should generally be kept to a minimum. They should also be compatible with the character of the area as a whole. The use of modern materials such as plastic, stainless steel and mosaic tiles is out of place in the historic environment and should be avoided in shop or pub fronts. Where metal frames are desired these should be of a dark or bronze metal or be colour coated. However, the most appropriate material is timber, which should be painted rather than stained or varnished. Plaster, though less common than timber, has also been a traditional material for commercial fronts in Cushendall.

Adequate detailing is especially important if a shoddy or contrived appearance is to be avoided. Mouldings, embossed pilasters and carved mullions (amongst other things) can give an impression of quality and authenticity and provide a means of expressing individuality. Stallrisers should always be provided or retained.



Advertisement fascias should always be in scale with the building of which they are a part and should not overlap first floor windows or obscure such architectural details as brackets and cornices. Fascias should, wherever possible, be positioned in such a way as to provide a measure of continuity with neighbouring fascias, thereby giving a unifying effect to the streetscape as a whole.

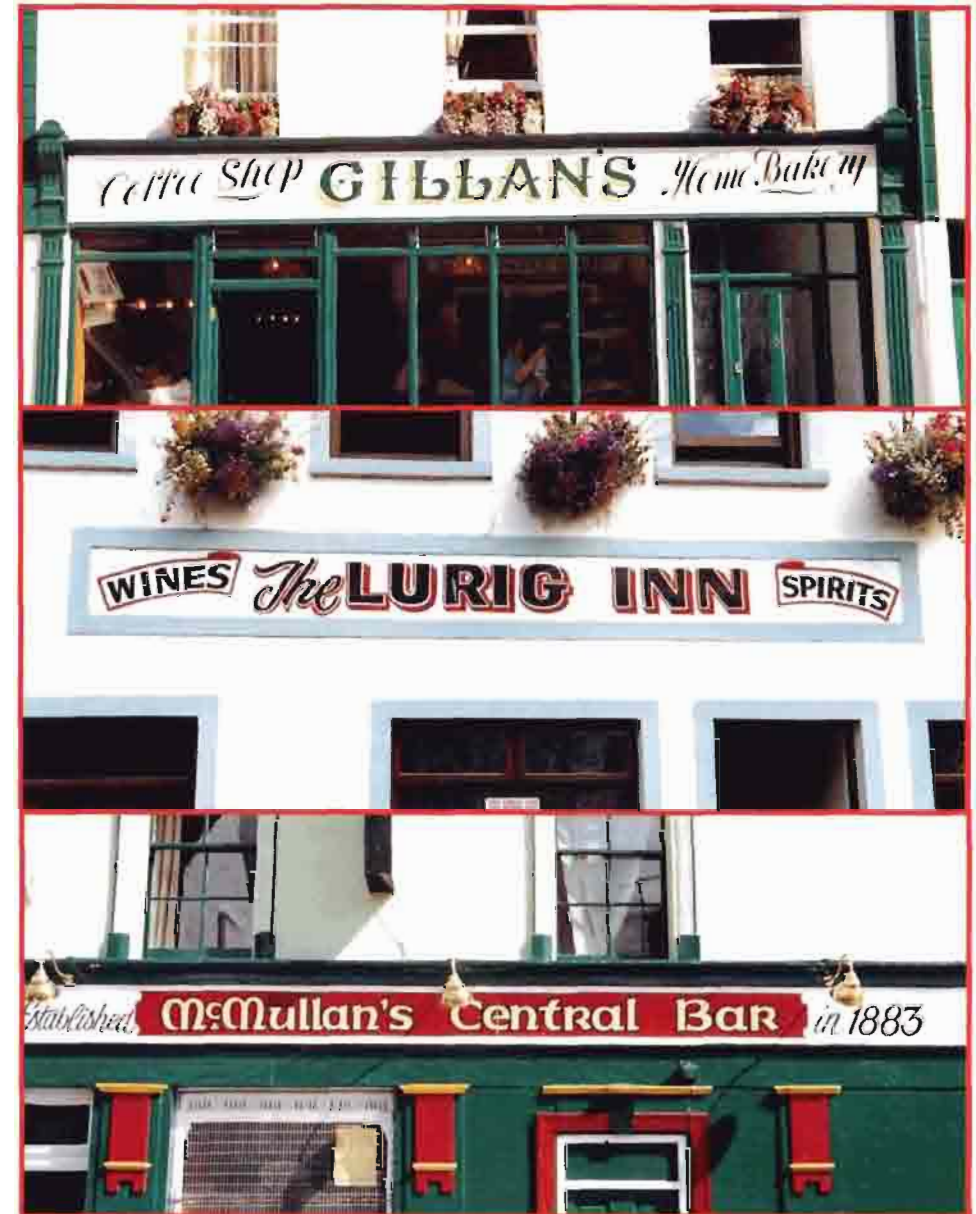
The information on the fascia should state only the name, trade and street number of the shop and not be cluttered with product advertisements or duplication of information.

The most appropriate form of signage for traditional shop and pub fronts is the traditional hand painted sign, which can be elaborated to any desired degree. As an alternative, raised lettering in a traditional material (plaster, wood, metal or ceramic) might be used.

Internally illuminated fascia signs (other than those made up of individually illuminated letters) will not normally be permitted. Hand painted and raised lettering signs may be illuminated by discreetly sited wash down or spot lighting.

As a general rule, advertising signs will not be permitted above ground floor level unless relating to the use of upper floors.

Projecting signs may be acceptable at fascia level and small, well designed hanging or bracket signs may be acceptable at first floor level (but not on higher floors). Such signs could be illuminated by unobtrusive external lighting.



Shutters are not a feature of Cushendall and almost invariably detract from the street in general and the individual shop in particular. Accordingly the need, or otherwise, for such fittings should be carefully considered at the outset.

Exceptionally, attractive traditional panelled wooden shutters may be used in conjunction with traditional shop/pub fronts. (Plain wooden lath shutters, especially if unpainted, give a boarded-up appearance and should therefore be avoided.)

Modern metal roller shutters should have a dark, bronze or colour coated finish and be recessed into the shop front behind the fascia. They should also be of the perforated or lattice-type, allowing light to pass through and permitting window shopping.

Rigid (and Dutch) canopies are non-traditional and should never be used.

Canopies and awnings should be wholly retractable. They should also fit between rather than over pilasters and (unless it would result in insufficient headroom) spring from the lower edge of the fascia.





Rendered facades will often be enhanced if distinctive architectural features (for example quoins and decorative plaster moulding around doors and windows) are picked out in a contrasting colour, or a much deeper version of the main elevational colour.

Unless positioned at, or close to, a clear architectural break between a building and its neighbour, downpipes will almost invariably mar the appearance of a building and should be camouflaged by painting them the same colour as their background.

The painting of one storey a different colour from another (except in cases where the ground floor has clear differentiation from the upper floor) usually detracts from the overall appearance of a building and should be avoided.

Adjacent premises that were once part of a single building and which retain an identical architectural character look much better if painted in co-ordinate colours.

The gaiety and sparkle of polychrome facades is one of the most potent expressions of the individuality of towns and buildings in Ireland. Whilst experience has shown that pastel shades are most effective in showing off a building to best advantage within a streetscape, there are so many suitable combinations of colour that there would be little merit in attempting to provide detailed guidance on this topic. Perhaps the best advice is that pleasing examples of colour schemes that co-ordinate well should always be noted (and if possible photographed) for future use.

Various types of assistance may be available for schemes within the Conservation Area, viz.

Historic Buildings Grant

Under the Planning (NI) Order 1991 the Department of the Environment (NI) may give financial assistance towards the cost of repairs or maintenance of buildings which have been Listed as being of special architectural or historic interest. Further details may be obtained from:

Department of the Environment (NI)
Environment Service
Historic Monuments and Buildings Branch
5-33 Hill Street
BELFAST
BT1 2LA Telephone (0232) 235000

Conservation Area Grant

Under the Planning (NI) Order 1991 the Department of the Environment (NI) may grant aid expenditure relating to works to either Listed or non-Listed buildings that promote the preservation or enhancement of the character or appearance of a Conservation Area. Further details may be obtained from:

Department of the Environment (NI)
Town and Country Planning Service
County Hall
Castlerock Road
COLERAINE
BT51 3HS Telephone (0265) 44111

Housing Renovation Grants

Under the Housing (NI) Order 1992 the Northern Ireland Housing Executive may grant aid the cost of renovation up to a certain maximum amount and subject to certain conditions. Such grants do not necessarily exclude Historic Buildings Grant or Conservation Area Grant. Any application for a Renovation Grant in respect of a Listed Building will automatically be considered for Historic Buildings Grant. Similarly, any application for a Renovation Grant in respect of a building (other than a Listed Building) within a Conservation Area will automatically be considered for Conservation Area Grant. Further details may be obtained from:

Northern Ireland Housing Executive
Twickenham House
Mount Street
BALLYMENA
BT43 6EW Telephone (0266) 653399



Hearth Revolving Fund

This charitable trust operates a revolving fund for the acquisition and restoration of historic buildings at risk and is particularly interested in buildings in Conservation Areas. Further details may be obtained from:

Hearth Revolving Fund
185 Stranmillis Road
BELFAST
BT9 5DU Telephone (0232) 381623

Ulster Architectural Heritage Society

The Ulster Architectural Heritage Society is a voluntary body with some 1500 members, concerned with the promotion of good architecture of all periods in the nine counties of Ulster. As well as publishing nearly fifty books and monographs concerning aspects of local architecture, it organises visits to buildings for its members and may be able to provide technical advice of a general nature or direct enquirers to appropriate sources of information. Further details may be obtained from:

Ulster Architectural Heritage Society
185 Stranmillis Road
BELFAST BT9 5DU
Telephone (0232) 660809

Action for Community Employment (ACE)

The Department of Economic Development provides a programme of financial support for the creation of employment through locally sponsored schemes set up to undertake specific projects that are of benefit to the community at large. A high proportion of such projects are concerned with environmental improvements and sponsors may be voluntary or charitable organisations, local authorities or public and private companies. A number of building restoration projects (e.g. Inner City Trust and Rathlin Island Trust) make use of this programme. Projects must be approved by Northern Ireland 2000. Further details may be obtained from

ACE Manager
Glens Community Services
26 Chapel Road
CUSHENDALL
BT44 0RS
Telephone (02667) 71280

Training and Employment Agency
Finance and Administration Branch - ACE
Clarendon House
9-21 Adelaide Street
BELFAST
BT2 8NR
Telephone (0232) 244300

Address and Reference No	Date and Style of Building	Address and Reference No	Date and Style of Building
Bridge, Bridge Street (5/2/24)	2-arch bridge of red sandstone, rebuilt in 1792 and c.1850 when third arch was probably built up.	4 Bridge Street (5/2/23)	Pre-1860. 2-storey, 3-bay. Pilastered shopfront. Smooth render.
1-3 Bridge Street (5/2/23)	Pre-1860. Single storey. Shopfront. Smooth render.	6 Bridge Street (5/2/23)	c.1890. 3-storey, 3-bay. Double shopfront. Smooth render.
5 Bridge Street (5/2/23)	1984. 2-storey, 4-bay. Double fronted public house with traditional advertisement fascia. Smooth render.	Layde C of I Parish Church, Chapel Road (5/2/11)	1832. Red sandstone. Listing includes gates and walling.
7 Bridge Street (5/2/23)	1883. 3-storey, 4-bay. Double fronted public house with traditional advertisement fascia. Smooth render.	St. Mary's RC Church, Chapel Road (5/2/10)	1912 -14. Stone. Architect: W J Moore, Belfast. Listing includes gates, railings and walling.
9 Bridge Street (5/2/23)	c.1892. 3-storey, 4-bay with shopfront. Smooth render. Part of former Temperance Hotel.	1 Coast Road (Kilnadore House) (5/2/26)	c.1850. Italianate style dwelling with paired and round headed windows. Gabled porch. Roughcast with stucco trim. Listing includes gates and walling.
11 Bridge Street (5/2/23)	c.1890. 3-storey, 6-bay corner block. 2 shopfronts to Bridge Street and one shopfront to Shore Street. Smooth render. Former Temperance Hotel.	3 Coast Road (5/2/27)	c.1860. 2-storey with attic, 3-bay. Pedimented windows. Smooth render. Former Layd Rectory.
2 Bridge Street (5/2/23)	1830. 2-storey, 3-bay. Smooth render.	2 Coast Road (5/2/25)	1909. 2-storey, 3-bay. Pilastered double shopfront. Drip mouldings to windows. Smooth render.

Address and Reference No	Date and Style of Building	Address and Reference No	Date and Style of Building
1 High Street (5/2/33)	c.1895. 2-storey with dormered attic corner block. Pilastered shopfronts to High Street and Shore Street. Smooth render. Cyclists Touring Club Plaque.	High Street (5/2/41)	K6 telephone kiosk
3 High Street (5/2/33)	c.1830. 3-storey, 2-bay. Render.	14 High Street (5/2/31)	c.1850. Sandstone school with Tudoresque detail. Listing includes gates, railings and walling.
5 High Street (5/2/33)	c.1830. 2-storey, 2-bay. Smooth render.	20 High Street (5/2/32)	c.1840. 2-storey, 3-bay with single storey extension. Pilastered doorway. Roughcast.
7 High Street (5/2/34)	c.1830. 3-storey, single bay. Smooth render.	Turnly's Tower 1 Mill Street (5/2/1)	1819. 4-storey rubble sandstone tower constructed by Francis Turnly as a place of confinement. Ground floor (not Listed) of Doddington sandstone added 1992.
9 High Street (5/2/34)	c.1830. 3-storey, single bay. Smooth render.	3 Mill Street (5/2/2)	1895. 3-storey, 5-bay. Pilastered shopfront and doorway. Coach arch. Smooth render.
11 High Street (Sundial House) (5/2/35)	1849. 2-storey, 3-bay. Gabled porch. Smooth render.	5 Mill Street (5/2/3)	c.1850. 3-storey, single bay. Shopfront with traditional advertisement fascia. Smooth render.
13 High Street (5/2/36)	c.1850. 3-storey, 2-bay. Smooth render.	7 Mill Street (5/2/3)	c.1850. 3-storey, 2-bay. Double shopfront with traditional advertisement fascia concealed beneath box sign. Smooth render.
15 High Street (5/2/36)	c.1850. 3-storey, 2-bay. Smooth render.		
17 High Street (5/2/36)	c.1830. 2-storey, single bay. Dash.		
19 High Street (5/2/36)	c.1830. 2-storey, single bay. Dash.		

SCHEDULE OF LISTED BUILDINGS

Address and Reference No.	Date and Style of Building	Address and Reference No	Date and Style of Building
9 Mill Street (5/2/4)	c.1840. 3-storey, single bay. Shopfront. Smooth render.	St. Mary's Social Club, Mill St. (5/2/9)	c.1880. 2-storey, 6-bay. Round headed windows and doorways. Smooth render. Former RC school.
11 Mill Street (5/2/5)	c.1840. 3-storey, single bay. Smooth render..	2 Mill Street (5/2/22)	c.1830. 2-storey, 6-bay corner block. Shopfronts to Mill Street and Bridge Street. Smooth render.
15 Mill Street (5/2/5)	c.1840. 3-storey, 2-bay. Pilastered shopfront. Smooth render.	4 Mill Street (5/2/21)	1870. 3-storey, 2-bay. Pilastered and bracketed shopfront with raised lettering. Smooth render.
15A Mill Street (5/2/5)	c.1840. 3-storey, 2-bay. Smooth render.	6 Mill Street (5/2/20)	c.1870. 3-storey, 2-bay. Pilastered and bracketed shopfront. Smooth render.
17 Mill Street (5/2/6)	c.1820. 3-storey, 2-bay. Smooth render.	8 Mill Street (5/2/19)	18th Century, 2-storey, 2-bay. Shopfront. Smooth render.
19 Mill Street (5/2/6)	c.1820. 3-storey, single bay. Pilastered shopfront. Smooth render.	10 Mill Street (5/2/19)	18th Century. 3-storey, single bay. Smooth render.
21 Mill Street (5/2/7)	c.1840. 3-storey, 3-bay. Smooth render.	12 Mill Street (5/2/19)	18th Century. 3-storey, single bay. Shopfront. Smooth render.
23 Mill Street (5/2/8)	c.1840. 3-storey, 4-bay. Double fronted public house incorporating traditional advertisement fascia with raised lettering. Coach arch. Smooth render.	14 Mill Street (5/2/18)	c.1890. 2-storey, 3-bay. Smooth render.

Address and Reference No	Date and Style of Building
16 Mill Street (5/2/17)	c.1890. 2-storey, 4-bay. Shopfront. Smooth render.
18 Mill Street (5/2/16)	c.1889. 3-storey, 5-bay with pilastered shopfront. Smooth render.
20 Mill Street (5/2/15)	c.1860. 2-storey, 3-bay with half dormers. Lower storey smooth render, upper storey roughcast.
22 Mill Street (5/2/14)	c.1820. 3-storey, 2-bay. Smooth render.
24 Mill Street (5/2/13)	c.1820. 3-storey, 3-bay. Smooth render.
Presbyterian Church, Shore Road	1899. Sandstone. Listing includes gate and walling. Architect: W JFennell.
3 Shore Street (5/2/28)	c.1925. 2-storey, 3-bay. Smooth render. Former Northern Bank rebuilt following fire in 1922. Listing includes gates, railing and walling.
14 Shore Street (5/2/29)	c.1820. 2-storey, 4-bay. Roughcast.
16 Shore Street (5/2/29)	c.1820. 2-storey, 2-bay. Roughcast.

Architectural rhythm	Regular repetition of architectural features.	Fanlight	Glazed area above door. The rectangular style of doorway glazing that prevails in Cushendall Conservation Area is more correctly termed a transom light.
Architrave	Moulded surround to a door or window opening.	Fascia	A broad flat band or board. In the context of shop fronts, where the name of the shop or its owner is displayed.
Bay	Division of wall between buttresses. Window filling a bay.	Fenestration	Arrangement and style of windows in a building.
Bargeboard	Board placed at the verge of a gable and usually projected from the wall-face. Commonly pierced, traceried or otherwise decoratively treated.	Gable	Triangular upper part of wall at end of ridged roof.
Bolection moulding	Raised moulding around door panels.	Glazing Bar	Dividing member in a window.
Bracket	Projection above pilasters used to support an advertisement fascia.	Harl	Pebble dash.
Console	Ornamental bracket in the form of a scroll.	Hopperhead	Open rainwater head that collects run-off from gutters.
Corbel	Projecting course of brickwork, masonry or timber.	Listed Building	Building or other structure scheduled for its architectural and/or historic interest and for which Consent to demolish or effect certain alterations (including alterations not otherwise coming within the scope of Planning Permission) is required.
Cornice	Projecting moulding crowning a wall, window or advertisement fascia.	Mullion	Upright bar separating the lights of a divided window.
Dentil	Band of tightly spaced rectangular blocks at base of cornice.	Pediment	Corniced gable above door and window openings. Also seen as a termination to roof structures.
Dormer	Upright window set in sloping roof.		
Facade	Exterior (front) face of a building.		

Pilaster	Flat, rectangular column projecting slightly from a wall but having no structural function.
Quoin	Stones larger than those of which a wall is composed, or better shaped, and forming the corners of walls or door and window openings. Decorative plaster analogues of such stone.
Roof Light	Window in the same plane as the roof.
Rubblestone	Masonry which is not fully dressed.
Side Light	Glazed area beside door.
Skew	Sloping feature finishing a gable that is upstanding from the plane of the roof.
Stallriser	In a shopfront, the panel below the sill.
Stucco	Fine grained hard plaster used for precise finishes.
Transom Light	Rectangular glazed area above the door.
Visual Stop	Some form of barrier that effectively restricts a view.

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- Department of the
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- Department of the
Environment for
Northern Ireland** Cushendall Village Conservation Area. Joint publication by the Department of the Environment for Northern Ireland and the Department of Housing, Local Government and Planning, Belfast, 1975.
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- Hamilton, A** Unpublished correspondence between Archibald Hamilton and Francis Turnly deposited at Ulster Folk and Transport Museum, Cultra. Also lease from Captain William Richardson to Archibald Hamilton, 1812.
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- Ordnance Survey** Ordnance Survey Memoirs of Ireland : Vol. 13 Parishes of County Antrim IV 1830-8 (Glens of Antrim) Edited by Angélique Day and Patrick McWilliams. Belfast, The Institute of Irish Studies in Association with The Royal Irish Academy, 1992.
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Other books in this Series;

**Ballycastle Conservation Area
Bushmills Conservation Area**



Copies obtainable locally or from:
Department of the Environment NI
Town & Country Planning Service
County Hall
Castlerock Road
Coleraine
BT51 3HS
Tel:(0265) 44111



*Memorial to Dr. James McDonnell
Old Layd Church*



R.C. Church

Court Mc Martin Rath

Layde Parish Church

C of I School

Former Corn Mill

The Cottage

R.C. School

Site of Courthouse

Mill Street

High Street

Curfew Tower

Site of Glens of Antrim Hotel

Shore Street

Site of Cushendall Hotel

Coast Road

Coastguard Station

Red Bay Pier

Layd Church