NEWRY CONSERVATION AREA
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Left: The Canal at Buttercrane Quay.
Above: Detail from doorway of Clonrye Abbey Project.
Acknowledgements

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Messers Smith & Fay (Architects, Town Planners and Designers), 22 Kilmorey St., Newry in association with Paul Palmer and Smith (Architects, Town Planners and Designers), St. Nicholas House, West Mills, Newbury, Berkshire; Divisional Librarian, Hill St., Newry: Local History Section, Southern Education and Library Board, Newry Road, Armagh; Deputy Keeper of Records, Public Records Office for Northern Ireland; Director of the Ordnance Survey of Northern Ireland; and Department of Economic Development.

Department of the Environment (N.I.)
Town and County Planning Service
Marlborough House,
Central Way, Craigavon BT64 1AD

Newry Regeneration Project
19 - 20 The Mall, Newry BT34 1BG

December 1992
Conservation Areas are designated in order to protect and enhance those parts of our towns and villages which have special character or historic interest.

Conservation seeks to promote an understanding of that character and ensure its continuity by encouraging sensitive development which respects its ethos without necessarily replicating the past.

For many generations the alterations and additions made to the building fabric were complementary. Change was gradual and usually local materials were used which gave consistency and a distinctive regional or local character. Today, there is greater pressure for change, at an ever increasing pace. With modern manufacturing processes and cheap transportation there is a wide range of building materials and components available to potential developers.

Without a conservation policy and the exercise of care in the design of new buildings and their alterations and the choice of materials used, the character of our towns will be eroded and lost to future generations.

Its success relies on the concern and co-operation of all who own or occupy property within the area, particularly those who wish to carry out new development, alterations and repairs.

The purpose of this booklet, therefore, is to make us all more aware of our built heritage, to explain the policy guidelines intended to conserve and enhance that legacy, and to give guidance on good design practice for development within the Conservation Area.
The Conservation Area includes the original Conservation Area which was designated in 1983 and the extended Conservation Area designated in December 1992. The extent of the area is shown on the map opposite.

The original Conservation Area derived its strength and character from the merits of the individual buildings within it, rather than as a coherent piece of urban design in its own right. It includes Kildare Street, Sugar Island, Trevor Hill, Sandy's Street and Downshire Road.

The extended Conservation Area contains a number of distinct elements and includes:

- Abbey Way / High Street area where the foundation of Newry was established;
- Hill Street, the historic commercial core;
- John Mitchel Place;
- Heather Park; and
- the twin waterways - the river and canal.

The Conservation Area has an historic character and quality which warrants protection but its buildings, frontages and unique open spaces need to be improved and enhanced. The conservation of the historic townscape has been identified as a key objective in the regeneration of the town.
Above: First Presbyterian Church.    Below: St. Patrick's Church.


Above: Bank of Ireland.    Below: Salvation Army Hall.
The foundation of Newry is traced to the establishment of the Cistercian Monastery in 1144 where tradition has it St. Patrick planted the yew trees from which the town derives its name. The monks’ choice of location was on the high ground east of the Clanrye River.

Later development on the valley floor was influenced by the advantage to trade and communication offered by the river. The Sacking of Newry in 1689 effectively razed the medieval fabric of the town and gave rise to the town as we now find it.

A new town plan was laid down by the Earl of Hillsborough. Hill Street, which forms the central spine, was punctuated by three well proportioned squares, two of which were built as planned, Margaret Square and Marcus Square. The third evolved into what became known as the Hyde Market now St Colmans Park.

Tall elegant buildings, whose vertical lines contrast with the linear axis of the street, were erected along Hill Street and around the Squares.

The Newry Canal, the first of its kind in the British Isles, which opened in 1742, brought with it trade and prosperity which invigorated the local economy.

The river and canal generated their own attendant warehouse buildings whose rugged facades contrast with those of finer grain in Hill Street.

By 1777, Newry ranked as the fourth largest port in Ireland. Its linen trade flourished, fine glassware and cut glass were manufactured. There was a thriving printing industry which served, not only local need, but European writers also such as Voltaire and Jean Jacques Rosseau who had their works printed in Newry.

Towards the end of the century, Newry had its own purpose-built theatre, the Theatre Royal, located at 71-75 Hill Street.

Whilst much of the eighteenth century fabric of the town has been lost, a substantial part still remains intact, interwoven with nineteenth century and later development. It is the former, however, which established the form and character of Newry and gave it its unique identity which remains to the present day.

Three 19th century architects in particular left their indelible mark on Newry. These were Thomas Duff (1792-1848), William J. Barre (1830-1867) and William J. Watson (1844-1911).
Duff was responsible for the Cathedral of Saints Patrick and Colman, having earlier worked on the nearby Church of St Mary. He designed many of the fine houses and terraces found at Trevor Hill and Downshire Road. His finest classical work is the Courthouse, Trevor Hill, described by one architectural historian as a building of “compact elegance”.

Newry man, William Barre, a talented pupil of Duff’s, left in his short 37 years of life a prolific legacy to be found in every corner of the land. His local work includes the delightfully proportioned Unitarian Church at John Mitchel Place and the innovative Riverside Church at Sugar Island Basin.

William Watson was just as prolific as Barre but his work was almost entirely local. It includes the Belfast Bank in Hill Street (now Northern Bank) with its French Chateau details and the arcaded Pharmacy building also in Hill Street. His finest works, however, must be Sands Mill and the warehouse on the Mall which are essays in the use of brickwork.

These three men were not alone in adorning Newry with buildings of quality and nobility. The Bank of Ireland on Trevor Hill is attributed to Francis Johnston whilst William Batt was the architect of the Town Hall.

*Above left:* The Riverside Church at Sugar Island Basin by William Barre.
*Below left:* The Cathedral of Saints Patrick and Colman by Thomas Duff.
*Right:* Barre’s Unitarian Church at John Mitchel Place.
Left: The cupola of the Courthouse, by Thomas Duff.
Above: Detail from Sand's Mill at Canal Quay by William Watson.
Above right: Watson's warehouse on the Mall showing pargete plate and brickwork.
The intention is to provide a framework of policies which will permit the maximum degree of flexibility in terms of design and choice, consistent with the objective of preserving and enhancing the buildings and spaces which give the Conservation Area its quality and character.

The following general principles apply to development proposals within the Area.

**NEW BUILDINGS**

New buildings will be required to take proper account of the neighbouring properties and adjacent spaces. Proposals should have regard to the continuity of rhythm, scale, mass and outline of adjacent buildings and their details, materials, texture and colour.

**EXTENSIONS AND ALTERATIONS**

Where extensions and alterations to a building are proposed their design must complement the existing building. The extension normally should be smaller in scale and in a form which allows the identity and character of the original structure to be retained.

**DEMOLITION OF EXISTING BUILDINGS**

Formal consent is required for the demolition of a building within the Conservation Area. It will be necessary to demonstrate there is an overriding or exceptional reason to justify the works.

Proposals for demolition generally should be accompanied by a satisfactory scheme for replacement or redevelopment in a manner which is appropriate to the Area.

**CHANGE OF USE**

Changes of use which are likely to have an adverse affect on land or buildings which contribute significantly to the character of the Conservation Area normally will not be permitted.
ADVERTISEMENTS AND SIGNS

Strict control will be exercised over advertisements and signs. Inappropriate, unnecessary and unsympathetic advertising or signage will not be permitted.

STANDARD OF DETAIL AND PLANS REQUIRED

Planning applications for proposals within the Conservation Area must be accompanied by sufficient details to show clearly what is proposed. Buildings must be shown in the wider context of adjacent properties and full details of shopfronts, signage, security screens etc must be included to enable the proposals to be considered as a whole.

Left: An example of how a new building has had regard to the existing street frontage.
Right: A proliferation of signage can detract from the appearance of individual buildings and the streetscape.
Newry Conservation Area
CONSERVATION AREA DESIGN

GENERAL APPROACH

Sensitivity is required in the design of buildings or extensions and alterations to property which lies within a Conservation Area. There are different approaches to design, and several options could be valid in certain circumstances and should be considered at the initial design stage.

LISTED BUILDINGS are already protected through statutory listing by virtue of their special architectural or historic interest. Where proposals are made in respect of listed buildings, specific requirements over and above the guidelines contained in this booklet apply and will be subject to the scrutiny of Historic Monuments and Buildings Branch of the Environment Service, Department of the Environment (N.I.).

In most cases, listed building consent will be required for any changes and alterations to these buildings.

CONTRAST in the form of development can sometimes be a valid design solution, provided it is handled with skill and expertise. There is nothing inherently wrong in an uncompromisingly modern building which successfully expresses the artistic aspirations and nature of contemporary society and which makes appropriate use of the technology and materials which are to hand.

In some cases, contrast of form can be a foil to an older adjacent structure and the visual tension created can enhance their relationship. In other situations the contrast can help to retain the identity and period of the original adjacent property and, at the same time, make its own architectural statement to future generations.

Nevertheless, any new building must satisfy basic expectations and requirements in terms of height, bulk and general form if it is to be appropriate to its setting and able to integrate into the streetscene.

REPRODUCTION is the most obvious way of recapturing or retaining the original character of a building to be replaced. This approach could be essential where infill development is proposed to a terrace of unified composition, where anything different would look out of place and destroy its homogeneity. In such cases success will depend upon the use of materials and joinery elements and a composition of elevation which is faithful to the original frontage in all respects.
TRADITIONAL design is often accepted as the right approach for development within a Conservation Area especially in relation to domestic buildings and infill development in a street frontage. By noting the important characteristics of surrounding property and applying these features in a traditional way, new buildings and extensions can be produced which respect existing form.

Satisfactory new development can still result where the designer wishes to impart his own personal style, provided care is taken to ensure that the new structure respects its neighbours and faithfully echoes their character. In this way bland architectural treatment, hollow pastiche and conflicting styles can be avoided.

CONVERSION and RE-USE of an existing property should be considered carefully before assuming the need for its demolition and replacement. Older property often can be successfully adapted to new uses and conversion can make good economic sense. Internal change need not necessarily affect the external appearance of the building or make any impact on the surrounding area. In some cases conversion may enable an important street facade to be retained.

EXTENSIONS not only provide extra space, but, often can allow better use to be made of the existing accommodation. Where extensions are proposed, their design must complement the existing building. They normally should be smaller in scale and in a form which allows the identity and character of the original structure to be retained.

Left and above: The Clonory Abbey Project before, during and after restoration.
Left: McCartan Bros. Sugar Island, a fine example of a reproduction shopfront.
Above: Digney Bros. Sugar Island, a new building which complements the streetscape.
Right: Britannic Assurance, Margaret Street, restoration of the upper floors and installation of good quality shopfront with appropriate signage.
Selection of Newry doorways.
Newry Conservation Area
The general approach to style and form is only one aspect of the design process and there are other factors to be considered which will affect the appearance of any development and determine its impact.

**SCALE** is the first and most important consideration, as it not only affects the floorspace provision and functional aspects of the building but also its immediate impact on the surrounding environment. Scale applies as much to the way in which outside space is created or affected as it does to the height and bulk of a new building or extension.

Where new buildings are inserted into the townscape, it is vital that they do not dominate or destroy the established pattern and balance of existing buildings and spaces. New development should seek to replicate the scale of the surrounding buildings by ensuring that the elevational mass of the building is broken up and modelled into units of similar size to that of neighbouring buildings.

**PROPORTION** also relates to the parts of a building but in particular, deals with the size, shape and spacing of door and window openings and how they affect the composition of an elevation and adjacent building frontages.

In Newry Conservation Area wall openings are normally taller than they are wide and the solid to void relationship is biased in favour of the solid. A vertical emphasis results, and horizontal bands or string courses are often incorporated into the elevation to balance the verticality.

Where new development is proposed it should have regard for the rhythm and proportions of adjacent building fenestrations and avoid a breakdown of the established pattern.

**MATERIALS** are an important element which determine the tradition and character of a town. The colour, texture and detailing of materials requires particular attention. In Newry Conservation Area, slate is the traditional roofing material, walls are built with a range of materials (eg ashlar masonry and rubble stonework, brickwork and smooth cement render) but in general, the predominant material is smooth stucco, with moulded surrounds to windows and doors and fine ornamentation on eaves and chimney stacks.
Left: The Northern Bank at one corner of Marcus Square, and its complementary building at the opposite corner.

Above: View of Hill Street, showing the vertical emphasis of the buildings.
Dormer Windows
Traditional dormers are small and have a pitched tiled or leaded flat roof. Large box dormers with wide windows and cladding are not acceptable.

Windows
Traditional timber sash windows usually have simple detailing with vertical proportions; glazing bars are quite slender. Modern wide windows with mock top-hung or side casements should be avoided.

Doors
Traditional doors are panelled or vertically boarded; some have glazed fanlights over. Modern glazed doors with mock integral fanlights are quite inappropriate in a Conservation Area.

No hard and fast rules can be applied in the selection and use of materials, but they should be considered in the context of surrounding properties and open spaces and their likely impact on the streetscene.

**EXTENSIONS AND ALTERATIONS**

When considering the need for more floor space, property owners should take into account the character of the building and the site space available as these can sometimes be in conflict and may result in over-development or a loss of character.

Extensions should respect the size and form of the existing structure.

The general aim is for the addition to be unified with the original building and to achieve a completeness of form, using matching materials and similar elevational treatment. Where this is not possible a linked extension should be considered which forms a natural break between existing and new.

Alterations to property in the Conservation Area should be sympathetic and be carried out with care and sensitivity so as to retain its original character.

Important architectural details should be preserved and protected. Matching materials should be used and details executed faithfully. Original features such as stone walls and wrought iron railings should be retained where possible.
SHOP FRONTS AND OFFICES

Street frontages are subjected to continuous adaptation and change. Such change can have a positive role to play in adding to the distinctive look of the streetscape. This can only be ensured if care and attention is given to the design and form of shop fronts and other business premises and to the materials used in their construction.

Good design standards are most important for creating and maintaining an attractive shopping area.

The elements that create a shop front need to be seen and be treated as part of the building as a whole and also as contributing to the image of the entire street.

There are a number of golden rules to observe which, if followed, will help to achieve a successful scheme:

1. The shop front should be an intrinsic part of the building facade and, in the Conservation Area, large expanses of undivided glass and modern aluminium window frames and doors, wall tiling and mosaic or plastic finishes and fascias should be avoided.
2. Shop fronts should relate to the individual building and, where the premises occupy two or more original frontages, the fronts should differentiate between them and not spread across to form a slabcake effect. The display window should leave wall piers on either side to give visual support and to allow for a satisfactory junction with adjoining shopfronts and space for rainwater pipes.

3. Historically, shop fronts normally are flush with the front elevation of the building or project slightly forward. The modern trend for fronts to be set back and splayed should be avoided unless there is a good design or structural reason for such an approach. The usual arrangement is for a simple enlarged ground floor window and separate entrance door or for a double-fronted display window with stall riser and slightly recessed doors.

4. Stall risers provide a solid base to support the rest of the frontage. They are traditionally 0.46 metres (18 inches) or more high and are sometimes finished with moulded timber panelling upon stone or cement plinths.

5. On historic property, timber fascias are normally the most acceptable form, although fascias are not necessary in all cases and sometimes a painted panel or individual letters can be successfully applied beneath an existing cornice. The use of plastic or highly glossy material should be avoided. Fascias should be limited in height and length, so as not to dominate the frontage and may be suitably detailed with appropriate corbels, scrolls and consoles.

6. Entrance doors are an important element and should not be set back so far from the front as to lose their character and simply leave a gap or dark corner to the frontage. Traditional doors are usually panelled and have thin glazing bars; fanlights often are placed over to provide additional daylight and as a means of ventilation. Where doors need to be set back, (eg to provide ramped access for the disabled) careful attention should be paid to the floor finish at the entrance. Modern mosaic tiles should be avoided.

7. Other parts of traditional shop fronts may include cills, mullions, transoms, plinths, pilasters and console brackets and cornices. These components can be varied to suit individual requirements and preferences, provided they are appropriate to the location.

8. Where security and protection is essential, the use of external roller shutters and steel mesh panels should be avoided as they can result in a harsh and characterless street scene. Security screens and shutters should be coloured to match the paintwork on the shopfront and should be perforated to allow light to penetrate.
The ideal location for the shutter is behind the window display area or behind the glazing where open grid shuttering or a see-through screen should be used.

9. Shop blinds should be able to retract fully into a blind box which forms an integral part of the shopfront. Permanent fixed blinds or canopies will not normally be considered acceptable in the Conservation Area.

10. Colour should be used to pick out and enhance architectural features and to blend with the rest of the property. Traditionally colours such as blues, greens, browns and blacks were used to complement old buildings. The modern vogue for stained or varnished woodwork can often look out of place in a Conservation Area.

11. The relative merits of a shop front proposal will largely be judged on the extent to which it will “fit in” and enhance the streetscene. Corporate shop fronts and unsympathetic house styles with standardised detailing and materials will normally not be considered acceptable.


ADVERTISING AND SIGNS

The design and location of advertisements and signs deserve careful consideration, to ensure the quality of the buildings and shopfronts is not obscured by a plethora of inappropriate, unnecessary and unsympathetic advertising.

Newry has a strong tradition of signwriting which should be encouraged on traditional shopfronts or gables, where appropriate.

The Department will apply the following criteria when considering applications for consent to display an advertisement:

1. Shop front advertisements normally should be restricted to fascia signs placed immediately above the shop window. Fascia lettering and logos are best hand-painted in a style and colour that harmonises with the shop and which helps to portray its uses. Where fascias are not suitable or practicable, free-standing individual letters might be a satisfactory alternative, although these should be limited in size (normally not in excess of 0.26 metres / 10 inches) and not be of glossy plastic. Long continuous fascia signs, stretching full-width across a frontage or straddling across two or more original buildings, should be avoided. Signs which extend higher than the sill of first floor windows normally will be unacceptable.

2. Hanging signs may have a place in the traditional streetscene and can help to portray a shop’s image and add character. However, they should not be mounted higher than first floor windows. There should be normally not more than one projecting sign to each property frontage, and the bracket supporting the sign should not extend more than 0.76 metres (30 inches) from the wall face.

3. In the case of properties with multiple tenancies, the ground floor shop may have a fascia sign and one additional projecting sign may be permitted to the first floor premises. All additional tenants should be served by small plaques located by the front door.

4. Where there is insufficient fascia space decorative lettering can be painted directly onto the display window, provided it is of an appropriate form.

5. Illuminated fascias and projecting signs require consent and will normally only be allowed where it is demonstrated that the premises rely significantly on trading after dark all the year round - such as restaurants, pubs and places of entertainment. Backlit signs and, especially, illuminated plastic box signs are not considered appropriate in the Conservation Area.
PUBLIC UTILITIES AND STREET FURNITURE

The Department will seek to ensure that statutory undertakers and public agencies carry out their functions in a manner which will lead to the enhancement of the Conservation Area.

Where possible the Department will encourage the removal of incongruous items of street furniture, including poles, public signage or other items which add to the visual clutter and detract from the street scene.

The removal of overhead cables and poles, and undergrounding of services will enhance the Conservation Area. Better placing of public notices and traffic signs will be encouraged.

Attention will be paid to the nature and quality of material used for pavements, streets, roads and car parks. Large expanses of tarmac are to be avoided. The original stone setts along the Mall should be retained and where possible, granite kerbs should be used throughout the Conservation Area.

A co-ordinated design approach will be adopted to the provision of street lighting, signage and street furniture to ensure a high quality environment is created. Variations in the type of street lighting, seating, bollards and other items may be permitted within the overall theme to enable the character and function of distinctive sub-areas to remain.
SUGGESTIONS FOR IMPROVEMENT

CONSERVATION IN PRACTICE

Suggestions for improvements that might be made.
A. Repetitive and superfluous signage and writing removed
B. Superfluous blinds and canopies removed
C. Shutters and security grills removed and replaced behind toughened glass
D. Provide easily recognisable entrance doors
E. Replace lampstandard with wall mounted lantern
F. Repair walls and reinstate original finishes
G. Provide new fascia with hand painted name sign
H. Reinstate traditional up and down sash windows to upper floors
I. Reinstate gutters and downpipes in cast iron painted
J. Remove all superfluous wires and catenaries
Above and right: The twin waterways, the river and canal, are a unique feature of the Conservation Area.
APPENDIX I

FINANCIAL ASSISTANCE

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:
Town and Country Planning Service
Department of the Environment (NI)
Marlborough House
Central Way
CRAIGAVON BT64 1AD
Telephone: (0762) 341144

or
Newry Regeneration Project
19 - 20 The Mall Newry BT34 1BG
Telephone: (0693) 250303

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:
Historic Monuments and Buildings Branch
Environment Service
Department of the Environment (NI)
5-35 Hill Street
BELFAST BT1 2LA
Telephone: (0232) 235000

TOWN SCHEME

The Department of the Environment (NI) intends to introduce a Town Scheme which will apply to the Hill Street / John Mitchel Place commercial area. The purpose of this scheme is to encourage investment, maintenance and general enhancement of property in order to create a more vibrant and attractive town centre. Grant aid for external works and associated fees will be available.

Further details may be obtained from:

URBAN DEVELOPMENT PROGRAMME

Sponsored by the International Fund for Ireland (IFI) the purpose of this programme is to generate viable economic activity in derelict or under-used buildings or sites particularly when new jobs may be created. It may also be available for certain projects which renew the physical fabric of run-down areas and improve the economic infrastructure for the benefit of the wider community.

Further details may be obtained from:

RENOVATION GRANT

Under the Housing (NI) Order 1992 the Northern Ireland Housing Executive may grant aid the cost of improvement and conversion up to certain maximum amounts, subject to certain conditions. In certain circumstances the Executive may also grant aid repairs. Such grants do not necessarily exclude either Historic Buildings Grant or Conservation Area Grant. Any application for Renovation Grant in respect of a Listed Building will automatically be considered for Historic Buildings Grant. Similarly, any application for Renovation Grant in respect of a building (other than a Listed Building)
Further details may be obtained from:
Northern Ireland Housing Executive
35 Boat Street
NEWRY Co Down
Telephone: (0693) 67331

THE HEARTH REVOLVING FUND
The Fund is wholly concerned with the rehabilitation of Listed Buildings and houses in Conservation Areas and maintains a revolving fund for acquisition and rehabilitation. An ACE Scheme is operated by the Fund.

Further details may be obtained from:
The Hearth Revolving Fund
181 Stranmillis Road
BELFAST BT9 5DU
Telephone: (0232) 381623

CONSERVATION VOLUNTEERS (N.I.)
A Charitable Trust, the Conservation Volunteers undertake a wide variety of countryside enhancement and access works, including tree planting, fencing and hedging, drystone walling and footpath construction. The organisation maintains its own tree nursery, and work is carried out for both public and private clients, the provision or cost of materials being the responsibility of the clients (possibly with grant aid from other sources). A small charge may be made for work carried out. The Conservation Volunteers also act as consultants and undertake liaison with schools in regard to practical projects within school grounds.

Further details may be obtained from:
Conservation Volunteers
The Pavilion
Cherryvale Playing Fields
Ravenhill Road, BELFAST BT6 0BZ
Telephone: (0232) 645169

ACTION FOR COMMUNITY EMPLOYMENT (ACE)
The Training and Employment Agency through the Action for Community Employment (ACE) programme provides temporary employment of up to one year’s duration for long-term unemployed adults in a wide range of projects of community benefit, so as to prepare them to compete more successfully for available jobs. The majority of ACE Projects are sponsored by voluntary organisations. A number of projects are undertaking work of an environmental nature including, in some instances, building restoration.

Further details may be obtained from:
any Training and Employment Agency Office
or
The Training and Employment Agency
Department of Economic Development Community Projects Branch
Clarendon House
9-21 Adelaide Street
BELFAST BT2 8NR
Telephone: (0232) 244300

OPEN SPACE GRANT
The acquisition and laying out of land as informal public open space by District Councils may be grant aided by the Department of the Environment (N.I.). Grants up to 75% may be made under Section 16 of the Local Government Act (N.I.) 1966.

Further details may be obtained from:
Physical Development Branch
Town & Country Planning Service
Department of the Environment (N.I.)
Londonderry House,
21 Chichester Street
BELFAST BT1 4JB
Telephone: (0232) 244477

PLAYING FIELD GRANT
The provision of facilities for recreation, social, physical and cultural activities by District Councils may be grant aided by the Department of Education under the Recreation and Youth Service (N.I.) Order 1986.

Further details may be obtained from:
Sport, Recreation & Community Facilities Branch
Department of Education
Rathgarland House, Balloo Road
BANGOR
Telephone: (0247) 270077

ENTERPRISE ULSTER
A training-oriented employment creation programme based upon community based projects of an environmental, recreational, social, cultural or tourism nature. Projects include the creation of public parks and riverside walks and the external refurbishment of public buildings. Materials are provided or paid for by the client, who may be a public or voluntary sector body (eg National Trust).

Further details may be obtained from:
Enterprise Ulster
Armagh House, Ormeau Avenue
BELFAST BT2 8HB
Telephone: (0222) 234393

FLOODLIGHTING
N.I. Electricity will advise on floodlighting of buildings and monuments.

OTHER
In addition there are a number of charitable trusts such as The Pilgrim Trust which is sometimes willing to help with the conservation of buildings in charitable or non-profit making ownership. The Landmark Trust is interested in purchasing properties of historical or architectural interest which can be converted into lettable holiday houses. Buildings of individual character are favoured.

Details of these and other such grant making bodies may be found in “The Directory of Grant Making Trusts” published by the National Council of Social Services.
# APPENDIX 2

## SCHEDULE OF LISTED BUILDINGS

<table>
<thead>
<tr>
<th>ABBEY WAY</th>
<th>16/28/56</th>
<th>16/28/55</th>
<th>16/28/55b</th>
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<tbody>
<tr>
<td>18, 20 &amp; 22 (Formerly Castle Street)</td>
<td>Early 19th Century</td>
<td>c. 1815</td>
<td>c. 1815</td>
</tr>
<tr>
<td>Clancy Abbey</td>
<td>A 3-storey granite faced partly Georgian building glazed above coacharch and shopfront. Built by Isacc Corry. A 3-storey 6-bay rendered building with a mansard roof. Doorcase, columns, quoins and other details are of granite, railings and first floor balconies are of ironwork. Extends to north in 2-storey construction and terminates in 2 blocks of increased height. Roofs are of natural slate. Coach arch.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Murphy's Poultry Shop, Abbey Yard</td>
<td>A single storey stucco building with a hipped slated roof. An enlarged entrance is flanked either side by a sashed window with Gibbesian voussoirs and sheeted shutter.</td>
<td></td>
<td></td>
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<th>16/28/15</th>
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<tr>
<td>Newry Town Hall and Bridge</td>
<td>1893</td>
<td>Crimean War Relic. Russian eagle on the barrel.</td>
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<td>The Russian Trophy</td>
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<td>Early 19th Century</td>
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<td>Corry Monument</td>
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<tr>
<th>HILL STREET</th>
<th>16/28/35</th>
</tr>
</thead>
<tbody>
<tr>
<td>32, 34 &amp; 36 Hill Street</td>
<td>Early 19th Century</td>
</tr>
<tr>
<td>Location</td>
<td>Period</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>38 &amp; 40 Hill Street</td>
<td>16/28/34</td>
</tr>
<tr>
<td>Northern Bank, 58 Hill Street</td>
<td>16/28/38</td>
</tr>
<tr>
<td>39 Hill Street</td>
<td>16/28/39</td>
</tr>
<tr>
<td>74 Hill Street</td>
<td>16/28/40</td>
</tr>
<tr>
<td>71 - 73 Hill Street</td>
<td>16/28/47</td>
</tr>
<tr>
<td>90 Hill Street</td>
<td>16/28/57</td>
</tr>
<tr>
<td><strong>JOHN MITCHEL PLACE</strong></td>
<td></td>
</tr>
<tr>
<td>No 9 John Mitchel Place</td>
<td>16/30/5</td>
</tr>
<tr>
<td>(Including No 21 St Colman’s Park)</td>
<td></td>
</tr>
<tr>
<td>St Mary’s Parish Church</td>
<td>16/30/1</td>
</tr>
<tr>
<td>(Including Gates, Walling and Railings)</td>
<td></td>
</tr>
<tr>
<td>Non Subscribing First Presbyterian Church</td>
<td>16/30/11</td>
</tr>
<tr>
<td>Location</td>
<td>Date/Reference</td>
</tr>
<tr>
<td>---------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>THE MALL</strong></td>
<td></td>
</tr>
<tr>
<td>9 &amp; 10 The Mall</td>
<td>16/28/29</td>
</tr>
<tr>
<td><strong>MARCUS SQUARE</strong></td>
<td></td>
</tr>
<tr>
<td>6 &amp; 7 Marcus Square</td>
<td>16/28/37</td>
</tr>
<tr>
<td>(including Walls, Steps and Railings)</td>
<td></td>
</tr>
<tr>
<td><strong>MARGARET STREET</strong></td>
<td></td>
</tr>
<tr>
<td>1 - 5 Margaret Street</td>
<td>16/28/53</td>
</tr>
<tr>
<td><strong>MERCHANTS QUAY</strong></td>
<td></td>
</tr>
<tr>
<td>10 Merchants Quay</td>
<td>16/28/19</td>
</tr>
<tr>
<td>15b Merchants Quay</td>
<td>16/28/23</td>
</tr>
<tr>
<td><strong>ST COLMANS PARK</strong></td>
<td></td>
</tr>
<tr>
<td>7 - 19 St Colmans Park</td>
<td>16/30/7</td>
</tr>
<tr>
<td><strong>SANDY'S STREET</strong></td>
<td></td>
</tr>
<tr>
<td>First Presbyterian Church</td>
<td>16/26/15</td>
</tr>
<tr>
<td>(including Gates and Railings)</td>
<td></td>
</tr>
</tbody>
</table>
### Methodist Church (including Railings)

<table>
<thead>
<tr>
<th>Address</th>
<th>Date</th>
<th>Style</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 Sandy's Street</td>
<td>16/26/41</td>
<td>Later 19th Century</td>
<td>One of a pair of 3-storey 2-bay rendered terraced houses with cornice head over entrance and canted bay on ground floor.</td>
</tr>
<tr>
<td>8 Sandy's Street</td>
<td>16/26/42</td>
<td>Later 19th Century</td>
<td>One of a pair of 3-storey 2-bay rendered terraced houses with cornice head over entrance and canted bay on ground floor.</td>
</tr>
<tr>
<td>9 Sandy's Street</td>
<td>16/26/43</td>
<td>Later 19th Century</td>
<td>One of four 3-storey 2-bay stucco terrace houses with sash windows and canted bay on ground floor. String courses below windows.</td>
</tr>
<tr>
<td>10 Sandy's Street</td>
<td>16/26/44</td>
<td>Later 19th Century</td>
<td>One of four 3-storey stucco terraced houses, 3-bay including coach arch. String courses below windows.</td>
</tr>
<tr>
<td>11 Sandy's Street</td>
<td>16/26/45</td>
<td>Later 19th Century</td>
<td>One of four 3-storey 2-bay stucco terraced houses with sash windows and canted bays on all floors. String courses below windows.</td>
</tr>
<tr>
<td>12 Sandy's Street</td>
<td>16/26/46</td>
<td>Later 19th Century</td>
<td>One of four 3-storey 2-bay stucco terraced houses with sash windows and canted bays on all floors. String courses below windows.</td>
</tr>
<tr>
<td>13 Sandy's Street</td>
<td>16/26/47</td>
<td>Later 19th Century</td>
<td>One of four 3-storey 2-bay rendered terrace houses with plain entrance and sash windows.</td>
</tr>
<tr>
<td>14 Sandy's Street</td>
<td>16/26/48</td>
<td>Later 19th Century</td>
<td>One of four 3-storey 2-bay rendered terrace houses with plain entrance and sash windows. Coach arch at centre of block.</td>
</tr>
<tr>
<td>15 Sandy's Street</td>
<td>16/26/49</td>
<td>Later 19th Century</td>
<td>One of four 3-storey 2-bay rendered terrace houses with plain entrance and sash windows.</td>
</tr>
<tr>
<td>16 Sandy's Street</td>
<td>16/26/50</td>
<td>Later 19th Century</td>
<td>One of four 3-storey 2-bay rendered terrace houses with plain entrance and sash windows.</td>
</tr>
<tr>
<td>17 Sandy's Street</td>
<td>16/26/51</td>
<td>Early 19th Century</td>
<td>3-storey 3-bay rendered terrace house with plain entrance and sash windows.</td>
</tr>
<tr>
<td>18 Sandy's Street</td>
<td>16/26/52</td>
<td>Early 19th Century</td>
<td>3-storey 2-bay rendered terrace house with panelled entrance door and sash windows.</td>
</tr>
<tr>
<td>19 Sandy's Street</td>
<td>16/26/53</td>
<td>Early 19th Century</td>
<td>3-storey 2-bay rendered terrace house with corniced hood over entrance, panelled door and sash windows.</td>
</tr>
<tr>
<td>Location</td>
<td>Date</td>
<td>Period</td>
<td>Description</td>
</tr>
<tr>
<td>------------------</td>
<td>--------</td>
<td>-----------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>20 Sandy's Street</td>
<td>16/26/54</td>
<td>Early 19th Century</td>
<td>3-storey 2-bay rendered terrace house with cornice hood over entrance, panelled door and sash windows.</td>
</tr>
<tr>
<td>21 Sandy's Street</td>
<td>16/26/55</td>
<td>Early 19th Century</td>
<td>3-storey 2-bay rendered terrace house with panelled entrance door and sash windows.</td>
</tr>
<tr>
<td>22 Sandy's Street</td>
<td>16/26/56</td>
<td>Early 19th Century</td>
<td>3-storey 3-bay rendered terrace house with cornice hood over entrance. Panelled door and sash windows.</td>
</tr>
<tr>
<td>23 Sandy's Street</td>
<td>16/26/57</td>
<td>Early 19th Century</td>
<td>3-storey 3-bay terrace house with panelled entrance door and Georgian glazing.</td>
</tr>
<tr>
<td>24 Sandy's Street</td>
<td>16/26/58</td>
<td>Early 19th Century</td>
<td>3-storey 2-bay terrace house with panelled entrance door and sash windows.</td>
</tr>
<tr>
<td>25 Sandy's Street</td>
<td>16/26/59</td>
<td>Early 19th Century</td>
<td>3-storey 2-bay terrace house with panelled entrance door and sash windows. Iron patress plates at second floor level.</td>
</tr>
<tr>
<td>26 Sandy's Street</td>
<td>16/26/60</td>
<td>Early 19th Century</td>
<td>One of a pair of 3-storey 2-bay rendered terrace houses with panelled entrance door, sash windows and dormers.</td>
</tr>
<tr>
<td>27 Sandy's Street</td>
<td>16/26/61</td>
<td>Early 19th Century</td>
<td>One of a pair of 3-storey 2-bay rendered terrace houses with panelled entrance door and six-light window on ground floor.</td>
</tr>
</tbody>
</table>

**STREAM STREET**

<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>St Patrick’s Church</td>
<td>16/28/1</td>
<td>1578</td>
<td>Ruinous in 1641, repaired 1720-9 and enlarged in the 19th century.</td>
</tr>
</tbody>
</table>

**SUGAR ISLAND**

<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Period</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 - 4 Sugar Island</td>
<td>16/28/16</td>
<td>Mid 19th Century</td>
<td>A 3-storey 4-bay building with Ionic-columned twin shop fronts.</td>
</tr>
<tr>
<td>11 Sugar Island</td>
<td>16/26/6</td>
<td>Later 19th Century</td>
<td>Three-storey 6-bay stucco facade added, retaining the original interior.</td>
</tr>
<tr>
<td>Sugar Island Bridge</td>
<td>16/28/13</td>
<td>1846</td>
<td>A 4-arched granite bridge over the Newry River.</td>
</tr>
<tr>
<td>TREVOR HILL</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>1 Trevor Hill (including Walls and Railings)</td>
<td>16/28/12</td>
<td>1770-5</td>
<td></td>
</tr>
<tr>
<td>2 Trevor Hill (Northern Bank)</td>
<td>16/28/11</td>
<td>1923</td>
<td></td>
</tr>
<tr>
<td>3 Trevor Hill (including Steps and Railings)</td>
<td>16/28/10</td>
<td>Mid 19th Century</td>
<td></td>
</tr>
<tr>
<td>4 Trevor Hill (St Colman's Hall) (including Archway and Railings)</td>
<td>16/28/9</td>
<td>c. 1865</td>
<td></td>
</tr>
<tr>
<td>6 &amp; 7 Trevor Hill</td>
<td>16/28/8</td>
<td>Mid 19th Century</td>
<td></td>
</tr>
<tr>
<td>8 &amp; 9 Trevor Hill</td>
<td>16/28/7</td>
<td>Mid 19th Century</td>
<td></td>
</tr>
<tr>
<td>10 &amp; 11 Trevor Hill</td>
<td>16/28/6</td>
<td>Mid 19th Century</td>
<td></td>
</tr>
<tr>
<td>12 Trevor Hill (Bank of Ireland) (including Walls and Railings)</td>
<td>16/28/5</td>
<td>1826</td>
<td></td>
</tr>
<tr>
<td>Salvation Army Citadel (including Gates, Walls and Railings)</td>
<td>16/28/4</td>
<td>1816</td>
<td></td>
</tr>
<tr>
<td>Courthouse (including Gates and Railings)</td>
<td>16/26/1</td>
<td>1843</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UPPER WATER STREET</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4 Upper Water Street</td>
<td>16/28/52</td>
<td>c. 1800</td>
</tr>
</tbody>
</table>