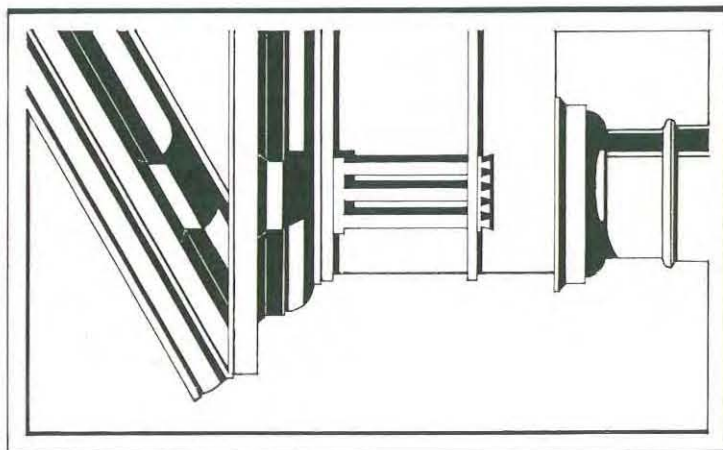


ARMAGH CONSERVATION AREA



ARMAGH CONSERVATION AREA

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a



b

April 1992

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c



d

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Section I Introduction

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Background

The Planning (NI) Order 1972, provided legislation for the first time in Northern Ireland for the protection of the Province's heritage of buildings of special architectural or historic interest and for the designating of whole areas of similar interest, the character and appearance of which it is desirable to preserve or enhance. During the 1970s, some ten Conservation Areas were designated by the Department among which were Londonderry, Hillsborough, Carrickfergus, Glenarm and Cushendall.

A substantial part of central Armagh clearly met these requirements but it was not until July 1981 that it was designated a Conservation Area by the Department. Though by no means all-embracing, the area encompassed many of the public buildings which had been built in the 18th century, the Church of Ireland Cathedral precinct and the commercial core. But the achievements made by designation were greatly frustrated during the 1980s by the considerable damage caused by civil unrest and the ensuing deterioration of the physical environment.

Almost ten years later the tide had turned and in May 1989, the Department of the Environment commissioned The Department of Architecture and Planning at Queen's University, Belfast, to identify further opportunities for conservation. Among the recommendations within their report was a proposal to extend Armagh Conservation Area and incorporate the remainder of its historic core. In the light of the growing recognition that conservation has a positive role to play in economic regeneration, the Department, through the recently formed Armagh Regeneration Trust, accepted this recommendation. In February 1991, the existing boundaries of the Armagh Conservation Area were extended to include two additional areas which completed and rounded off the natural boundaries of the historic area and also build upon the achievements that had already been made.

The basic premise underlying the scope and extent of a Conservation Area is that designation should not only signify the preservation of an area of historic buildings but recognize that a number of historic elements have collectively determined the special character of Armagh which will continue to provide the basis for maintaining its unique identity.

The aim of conservation is not only to keep buildings pleasant to look at or as a record of some aspect of history; it must also ensure the continuing vitality and function of the areas in the present day context. Real opportunities exist for the conservation of the building heritage as the means of promoting Armagh as a vital tourist venue while at the same time raising local morale and developing a sense of community pride. Conservation needs active participation by the local community and work involved in maintaining and enhancing the Conservation Area may also help to stimulate economic activity.

2



The Planning Context

The Armagh Area Plan (1973) and the Armagh Central Area Study (1976) both emphasised the importance of the historic framework of Armagh to the urban area as a whole. Indeed one of the recommendations in the Central Area Study was that the Mall and surroundings, a portion of the old city including Market Street, Abbey Street, Castle Street and the Church of Ireland Cathedral should be confirmed as a statutory Conservation Area. The Department recognised the validity of this recommendation and a substantial part of historic Armagh was formally designated in July 1981.

The 1970s were years of civic unrest and during this time the city suffered considerable damage to its physical fabric. This was exacerbated by low public morale and marked by little public or private investment. The Designation of the Conservation Area was, therefore, a watershed in that this was the first formal recognition of the quality of Armagh's building heritage and a pointer to better times ahead.

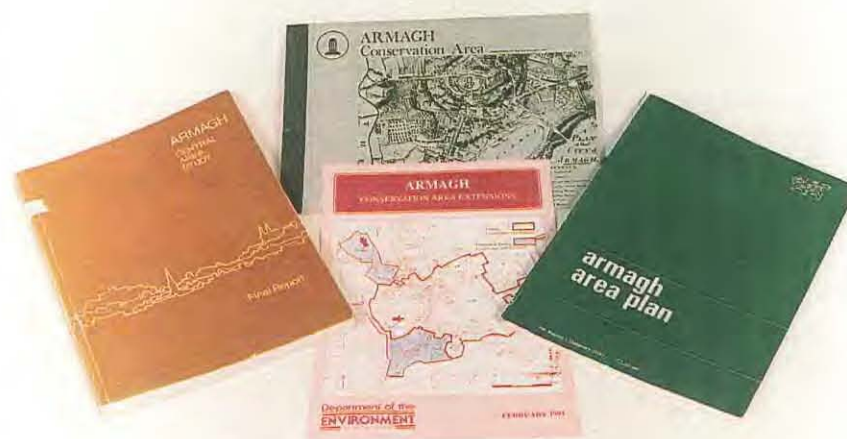
During the 1980s there was a renewal of interest in Armagh as a tourist base and in June 1988 Armagh District Council commissioned L.&R. Leisure Consultants to undertake a tourism development plan focusing primarily on Armagh City. The Northern Ireland Tourist Board readily supported this move for it was felt that the city's heritage could provide the means whereby Armagh might achieve a higher tourism profile and, with it, the potential for its future development. To assist in this, proposals were made to provide a series of visitor attractions in the centre of the Conservation Area utilising derelict buildings and underused land.

In April 1990 The Department of Environment(NI), Armagh District Council and the Tourist Board formed the Armagh Regeneration Trust to help create the conditions whereby the city might realize its full potential and to co-ordinate development and resources. As part of this strategy, the

Conservation Area was extended in February 1991 so ensuring that all the significant historic elements were included within its boundaries.

In April 1989, the responsibility for the administration of Conservation Areas, including the processing of Conservation Area grants for non-listed buildings, was transferred from Historic Monuments & Buildings Branch to the Divisional Planning Office. This marks a change in emphasis, for instead of designation being the final step in a process, it has now become the beginning of a positive and promotional attitude by the Department towards ongoing improvements and enhancement within the Conservation Area. In Armagh the publication of this booklet is one further step in the move to ensure that new development does not take away from the fundamental quality of the area and that old buildings are shown the respect they deserve.

3



Conservation Area Boundary

The original Conservation Area, designated in 1981, covered most of central Armagh and reflected Armagh's development from a market town to ecclesiastical capital of Ireland. The initial Conservation Area embraced three distinct localities each with its own individual character and form and each containing buildings of different styles and uses from different periods.

The Church of Ireland Cathedral Precinct, dominated by the cathedral itself, illustrates the concentric street pattern of the medieval hill town clustered around it.

The Commercial Centre of Armagh focusing on Scotch Street, Market Street and Upper English Street reflects the radial growth of the city and its historic pattern. These streets are now mostly enclosed by continuous building frontages which gives the area its distinctive appearance and makes a substantial contribution to its urban character.

The Mall Area including Gaol Square, St Marks Churchyard and College Hill provides a unique landscaped feature. The area has long been the showpiece of the city and is the most impressive urban open space in Armagh and perhaps in Ulster. The area is flanked by many of the finest examples of Georgian and Victorian architecture in Armagh and contains many significant public buildings such as the museum, courthouse, savings bank and gaol.

In February 1991, the Department decided to complement and round off the boundary of the Conservation Area by designating two additional localities each with their own individual character and historical contribution to Armagh.

Roman Catholic Cathedral /The Shambles Area played an important role

in Armagh's history and formed part of the old Abbey Lands. St Patrick's Roman Catholic Cathedral was built between 1840-1873 on another prominent hill-top site where the magnificence of its setting, its impressive twin towers and ornate interior make its inclusion within the Conservation Area obvious and justifies Armagh's claim to be the ecclesiastical capital of Ireland. The Shambles was one of the numerous market sites within the city which operated in medieval times although the listed corn market building and clock tower were not built until 1827. Its historic role has been revitalised with its recent opening as a variety market.

The Irish/Ogle/Thomas Streets Area is historically significant within the context of the historic centre of old Armagh dominated by the Church of Ireland Cathedral and these streets were clearly recognisable on the early maps of the city. Both Thomas and Ogle Streets have a distinctive character and style and preserve the old circular street pattern while Irish Street was one of the three radial axes. This area also includes Abbey Lane and Chapel Lane which are amongst the oldest streets in the area.

4



For a map showing the area to which the design guide applies, please refer to the Armagh Conservation Area Designation Map (February 1991) on the Planning Service website.

The Designation

Armagh Conservation Area has already been designated. In July 1981 and February 1991 the Department of the Environment (NI) in pursuance of powers conferred upon it by Article 37 of the Planning (NI) Order 1972, designated the area indicated on Map No. 1 as a Conservation Area being an Area of Special Architectural and Historic Interest, the character of which it was desirable to preserve and enhance.

The purpose of this booklet is to give recognition to the special features of the Conservation Area, draw the framework together and provide positive guidelines for architects, developers and residents as to the type of development that will be considered acceptable within Armagh.

Maps of the entire Conservation Area are available for inspection or consultation at the following offices:-

Armagh Regeneration Trust,
8 Russell Street,
Armagh BT61 9AA Telephone : (0861) 528288

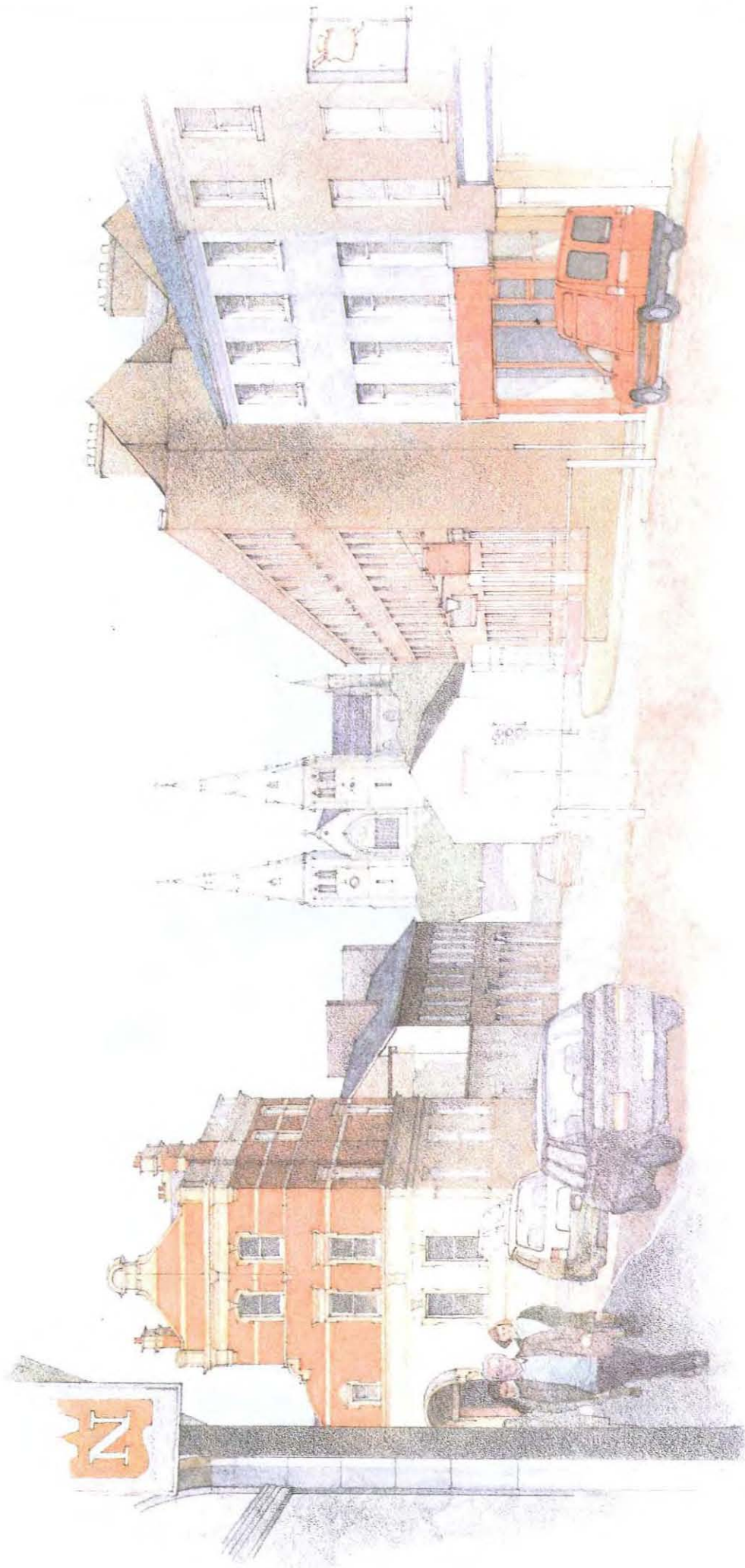
Armagh District Council,
Council Offices, Palace Demesne,
Armagh BT 60 4EL Telephone: (0861) 524052

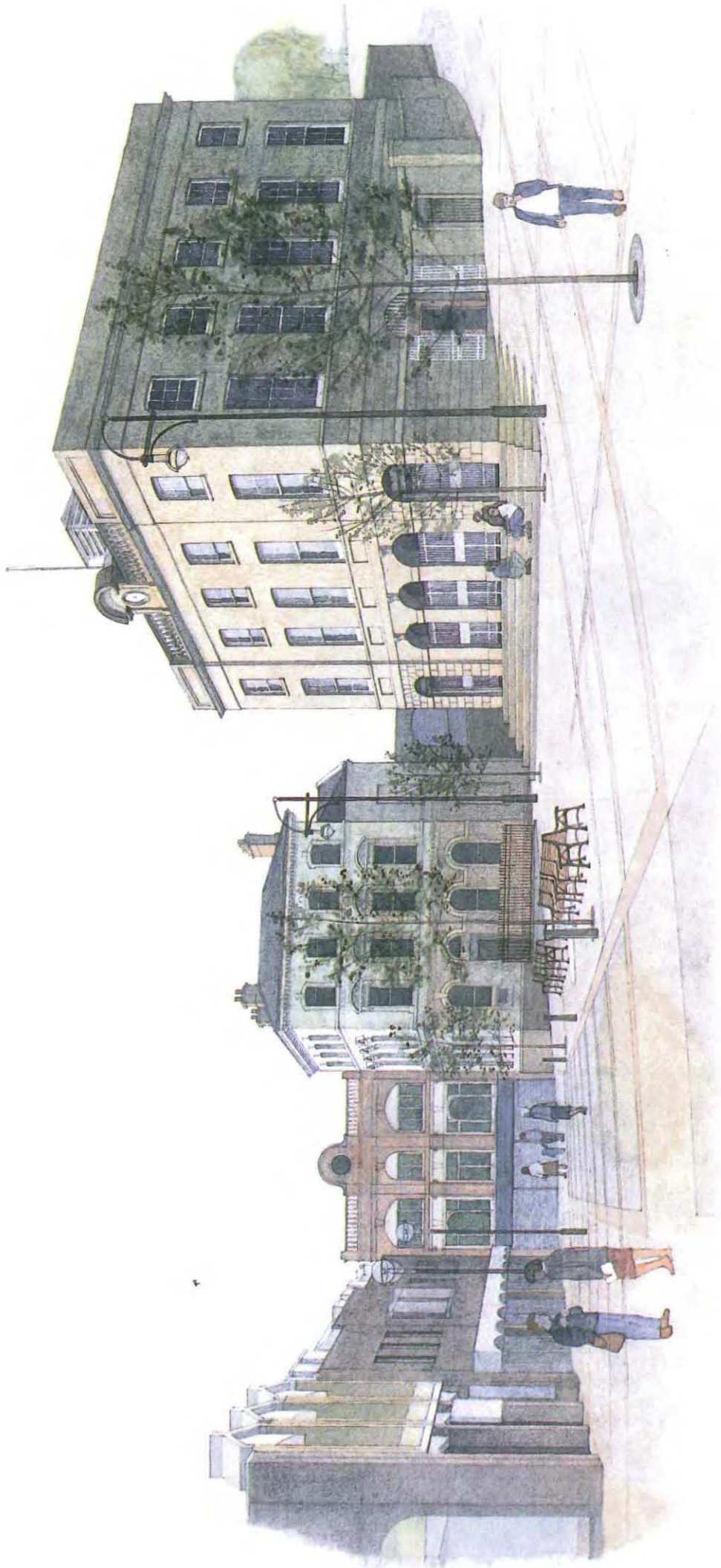
Craigavon Divisional Planning Office,
Marlborough House, Central Way,
Craigavon BT64 1AD Telephone: (0762) 341144

The Objectives of Designation

Within Armagh Conservation Area the Department will continue to use designation as a tool to:

1. Protect and enhance the essential character and general amenity of the Conservation Area and encourage the retention, rehabilitation and reuse of existing buildings where possible.
2. Enable Conservation Area grant-funding to be made available for sympathetic works affecting listed and non-listed buildings.
3. Provide a co-ordinative framework for a variety of grant programmes, thereby optimising the benefits of such assistance.
4. Provide positive guidance and encouragement to property owners so that individual schemes will enhance the overall architectural /historic heritage of Armagh.
5. Enhance Armagh's tourism potential by giving formal recognition to its distinctive historic and architectural features, safeguarding the physical fabric and promoting physical improvements to enhance its environment.
6. Promote the commercial benefits of investing in the Conservation Area.





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Historical Development of Armagh

The city of Armagh has a prime place in Irish history as one of its earliest urban settlements, developing essentially as a hilltop settlement with a radial and circular street pattern dominated by a major religious establishment.

The city first developed as a religious and administrative centre, ruled from a large fortified rath by Daire, a local chieftain. Its importance, however in Christian history began with the arrival of St Patrick in 445AD. St Patrick's first church was outside the rath, in the present Scotch Street area, but after converting Daire to Christianity, he built a church on the site of Daire's fort, now the location of the Church of Ireland Cathedral. Thus Armagh became an ecclesiastical settlement and the historic centre of Christianity in Ireland; a distinction it has held ever since.

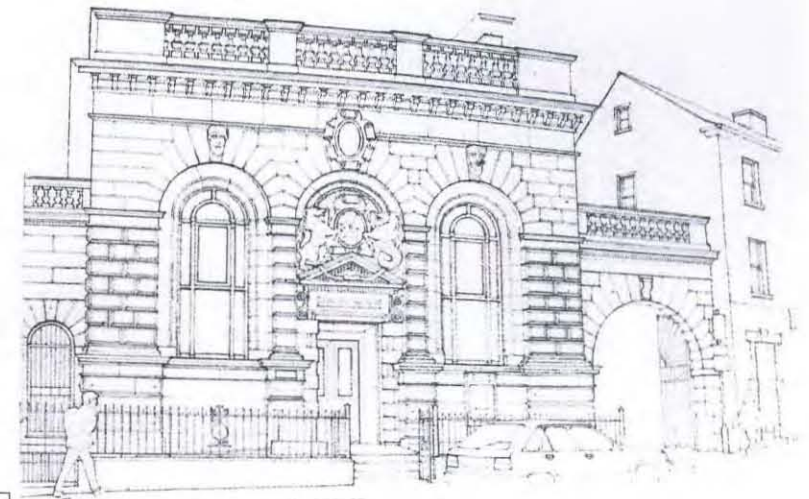
Throughout the next millenium, despite numerous attacks by Vikings, conquering Normans and the Irish chieftains themselves, Armagh grew and prospered as a religious and learning centre with a well-defined street pattern, a friary and a cathedral. Medieval Armagh clustered around the Cathedral and the steep slope to the West dictated development in three segments or 'Trians' focusing on Market Street. Its importance was in its role as a district market and a market house was built here in 1664.

It was not until the arrival of Archbishop Robinson in 1765 that the Armagh we are familiar with today began to take form. Archbishop Robinson's career in Armagh marked a turning point for the city. It was his ambition to transform Armagh from a market town into a cathedral and university city: most of the imposing stone public buildings in classical styles owe much to his vision, influence and personal investment.

Relative prosperity continued beyond the mid 19th century and new buildings included a series of banks, churches, institutions and houses. The disestablishment of the church, the removal of the military headquarters and the coming of the railway all undermined Armagh's earlier eminence.



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The Cathedrals and their Settings



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The first Cathedral in Armagh occupied a dominant position on one of the seven hills that make up the city. It was constructed of stone to its present shape and size in 1265 on the site of St Patrick's church which over the years had been subjected to attack and physical damage. The Cathedral dominated the medieval city which clustered around its junction with Market Street reflecting the pre-Christian settlement. This position determined the pattern of later development which took place to the cathedral's north, east and west.

The character of this area owes much to the presence of the Cathedral, the open space surrounding it and the nearby building projects of Archbishop Robinson, the Armagh City Hospital (1774) and the Public Library (1771).

A later Primate, Lord John George Beresford, had the Cathedral virtually rebuilt to designs by LN. Cottingham around 1840 but after this prosperous period Armagh began to decline and the influence of the Primacy was



11

adversely affected by the Church Disestablishment Act of 1869. From then on, no Archbishop had the financial resources to emulate the generosity of his predecessors or check the decline of the city.

This period also saw the open practice of Roman Catholicism, brought about by the Catholic Emancipation Act of 1829. In 1840 the foundation stone was laid for Armagh's second St. Patrick's Cathedral and later the adjoining seminary under the guidance of Archbishop Crolly. This Cathedral with its impressive twin spires also occupies another magnificent hill-top setting and was built to the designs of Thomas Duff and James McCarthy. The area around the Roman Catholic Cathedral including the Shambles were part of the original Abbey Lands. Dawson Street, once known as Abbey Street played an important role in the city's history.

The two Cathedrals on their hill-top sites give Armagh its splendid profile and are visible from every part of the city.

The Commercial Area

The commercial core of Armagh derived its form and character from the mainly 19th century buildings based on the medieval concentric and radial street pattern of Irish Street, Scotch Street and English Street. Most of the streets have continuous building frontages pierced at intervals by archways leading to back stables, yards and warehouses. Small site units and buildings mainly three storey in height ensure a continuity of scale and rhythm. The more important buildings are rarely contained in the street scene (except in Abbey Street) as they tended to be sited slightly apart as in the Mall. The character of the area and its visual quality and interest is provided by a sequence of enclosures and open spaces with frequent views or glimpses of the imposing Church of Ireland Cathedral. This character will be enhanced if the street patterns and the traditional building lines are respected in any new development and building widths are no greater than those of the previous frontages.

During the political unrest of the 1970s and 1980s the commercial area sustained a considerable amount of damage as a result of explosions and incendiary bombs which had a devastating effect on the tightly packed groups of historic buildings. Extensive periods of rebuilding especially in Market Street and Scotch Street have brought most buildings back into commercial use. The last few years has been marked by an upgrading of the commercial area with older vacant properties being refurbished and sites such as the former Beresford Hotel site being brought back to economic life.

The focus of this area is Market Street which was traditionally the "place of markets and fairs". In the early days it was the civic centre of Armagh and contained the old session house and gaol, the market house, assembly rooms and the old medieval cross, but more recently its physical and economic environment had deteriorated. A major environmental improvement scheme has just been completed in Market Street involving resurfacing with paviers, amenity lighting, landscaping and new street furniture.

This greatly contributes to the revitalisation of the area and its restoration as an historical place of civic importance.

Armagh District Council's Tourism Development Plan for a number of visitor facilities will be of major significance in the regeneration of the commercial area. St.Patrick's Trian project brings a substantial area to the rear of English Street back into use and when complete, will comprise an Interpretative/Heritage Centre telling the Armagh Story and a theme exposition "The Land of Lilliput". There will also be specialist shops and a carpark together with a Theatre/Arts Centre to the rear of Market Street.

Other small initiatives will also help to maintain the tightly-knit character of Armagh's historic commercial core, provide the basis for its economic vitality and enhance the quality of the visual scene. 12



The Mall Area

To the east of Armagh's commercial centre lies the Mall area forming an unique open space within the city and its greatest showpiece. Known as "the Commons", it was once a swampy valley transversed by the Dirty River and surrounded by a race-course. But in the 18th century it was granted to the Lord Primate for "useful purposes" and in 1797 Primate Newcombe, successor of Archbishop Robinson, leased it to the Sovereign and Burgessess of the city for the purpose of making it into a "public walk for the people". In this way the Mall was drained, planted, and laid out as a park and the race-course transformed into footpaths.

Over the years the Mall became the most impressive urban open space in Armagh and in Ireland outside Dublin. Football and cricket matches were played on the green and cattle were grazed there into the 20th century. Cricket is still played and today picnics and recreation are also features of the Mall. The fine late Irish Georgian terraces like Beresford Row and Charlemont Place (recently refurbished) and individual buildings like the museum, courthouse and savings bank mostly belong to the first thirty years of the 19th century. Development continued since then and the Mall has examples of buildings from every period ranging from ornate Victorian architecture to red brick residential terraces and sixties government offices. Any new development will be expected to reflect the simple classical proportions which dominate the architecture of the Mall.

Work has recently been carried out to upgrade the physical environment and complement the character of the Mall. In 1990, Armagh District Council restored the war memorial area and reinstated the railings which had been removed when the memorial was built. The recent undergrounding of all low voltage overhead electricity cables, telephone wires and the provision of attractive new street lighting has had a major impact on the area highlighting the Mall's beautiful buildings and monuments and enhancing the quality of this fine civic space.



13



14

The Irish / Ogle / Thomas Streets Area

The Irish/Ogle/Thomas Streets Area is one of the oldest historic parts of Armagh clearly recognisable on early maps of the city. Irish Street developed as one of the three radial axes of the historic city and as an important exit route, was known as Dundalk Street until 1760.

Thomas Street and Ogle Street were laid out by Mr Thomas Ogle in 1759, who was Sovereign many times between 1729 and 1763. These two streets still have a distinctive character and their creation played a significant part in setting the road link patterns as they relieved Castle Street of traffic and encouraged the development of Navan Street and Callan Street further round the hillside. Their development also preserved the concentric pattern of Armagh and today connect the commercial core with the western side of the town. Ogle Street has special importance as the reputed birthplace of St Malachy on the site now occupied by No 21.

This area incorporates Abbey Lane and Chapel Lane which date from the 1700s and are among the oldest streets in Armagh. Abbey Lane is significant as the only remaining fragment of the original Abbey Lanes which linked the Franciscan Friary to the various religious sites around the city and to both Thomas and Irish Streets. The original St Malachy's Church was built in Chapel Lane in 1762 where St Malachy's school is located.

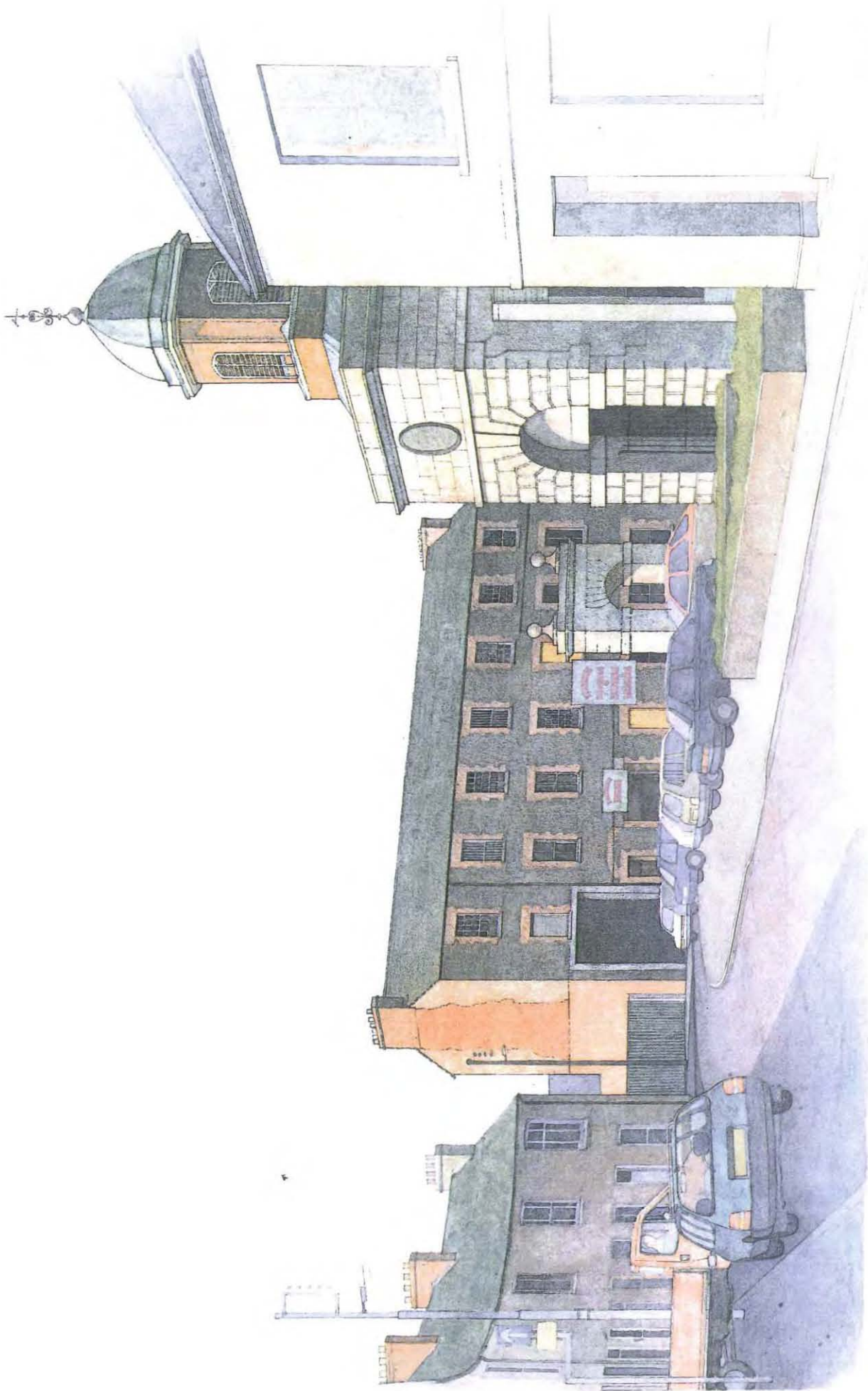
Most of the buildings in this area are domestic in scale, two or three storey in height with a small regular street frontage and long, narrow sites to the rear. Many of the buildings originated as rows of dwellings as in Dobbin Street but generally the ground floors are now shops. Economic activity has fluctuated and Thomas Street's role as a shopping venue has improved in recent years. The character of this area has survived as most conversions have respected the vertical emphasis, unit size and building style of the locality. Ogle Street's stone houses have considerable character and it is hoped that sympathetic regeneration will reverse the pattern of dereliction.



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16





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Context

The purpose of Conservation Area guidelines is to assist those who are responsible for new development or the alteration and refurbishment of the old buildings, both large and small, that are contained within it. Essentially the guidelines will set out ways and means whereby the unique character of the area is not wiped out and lost by the inevitable process of change but instead, is nurtured and enhanced.

The first principle and the one from which all the other principles spring concerns context, that is, the relationship of a building to those beside it and around it. In a Conservation Area the most important visual factor in any building, whether it be a new development or an alteration or extension to an existing building is that it should fit in and settle down. This means that it must not strike a discordant note in its size, shape, window and door proportions, facing materials and colour.



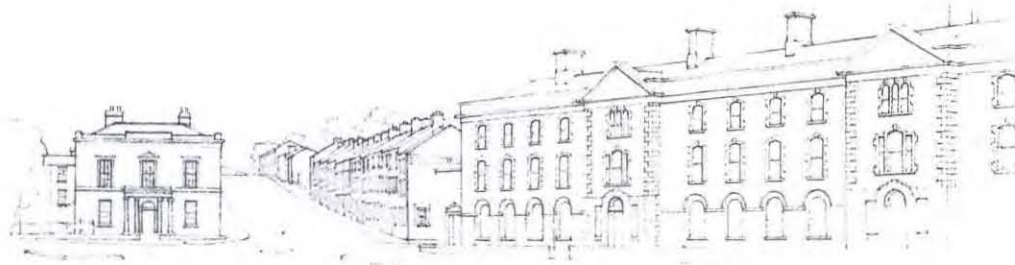
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Usually the simplest way to achieve this settled appearance is to follow the look of the buildings nearby, particularly the old ones. This does not necessarily mean a reproduction of what is already there. A good example of successful fitting-in is the new Credit Union facade in Russell Street. It was first converted from a cinema in the 1960s adopting the typically emphatic horizontal lines of the period.(18) Its flat roof and long length of window clashed with the lines of the adjacent buildings and so in 1991 the facade was again remodelled. Now there is a traditional roof, the windows are smaller and more vertical in shape and the front wall is faced in attractive stone and brick.(19) This time there has been no trouble over settling into the street scene.

Rhythm, scale and proportion



22

The traditional street pattern in Armagh, particularly in the central area, is of enclosed building frontages which give the place its strong urban character. Individual properties generally have frontages of between five and seven metres in width and the height is usually two or three storeys. Pitched roofs (with a 30/40 degree angle) are characteristic of the Conservation Area and windows are vertically proportioned openings in the wall.(20) There are, of course, some individual buildings like a church occupying several frontages that are larger and higher but they still retain the basic street rhythm in their fenestration.(21) On more open sites, like the Mall, where large individual buildings are set apart from their immediate neighbours, more freedom of scale and proportion has been possible.

20



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However, the basic elements within the building mass are again subdivided to a scale, proportion and a rhythm not so different from the street units, as can be seen in the Gaol building (22).

It is important that these basic principles are followed in the design of new buildings, as well as alterations and extensions, within the Conservation Area.

New development

Where a new development is a replacement building and forms part of an existing street, then this new building's scale, roof, window rhythm and its general proportions must be similar to that of the existing adjoining buildings in the street. However, variations in minor details within the window opening, like the division of the window bars, or in and around the door opening may be acceptable as long as the differences are not blatantly discordant.

Any new development adopting a simple traditional (classical) style would obviously be acceptable within the Armagh Conservation Area. In certain places a sensitive, modernist style, could well enliven the local scene.

23



A new terrace of small houses in Jenny's Row(23) now replaces the much loved white-washed cottages which once gave the laneway its distinct character. However the new terrace does echo the scale and rhythm of what was previously there. Likewise, a recent block of shops and flats at the corner of Market Street and Scotch Street(24) in a thirties - modernist style reflects the traditional scale and rhythm of the commercial centre of Armagh. Well proportioned pitched roofs which echo the traditional style of the old eighteenth century school can be found on the new Main Teaching Block at Armagh Royal School(25).



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Alterations and extensions to existing buildings

Alterations to old buildings should be as unobtrusive as possible in order to give the appearance that nothing has been changed. This is usually achieved by replicating the details of the original building in the new work and using similar materials.

The life of an old building can often be saved if it is altered and restored to serve a new use appropriate to the present day. In fact at times all an old building may require, to bring it happily forward into the next century, is to have it fitted out with a new roof, new windows, and new services. Within the Armagh Conservation Area a rescue operation like this will be given every encouragement.

These illustrations provide four useful object lessons:

A large but discreet extension to the rear of an important Georgian house making a pleasant grassed courtyard and the extension is not visible from the street. 26



A fine group of large Tudor-style Victorian houses recently converted into flats. This is not apparent from outside. 27



28. An ingenious extension probably carried out about 1920 to one side of an earlier house to give two bay windows and a porch all under one roof.

29. The third floor of the Market House was added in 1913, some one hundred years after it was built. It looks as if it had always been there.



28 ^

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Roofscape, roofs and chimneys

An integral part of the historic and architectural character of Armagh is its varied skyline dominated by two cathedrals. Therefore, one principle governing new development must be that roofs and upper levels on all new buildings are designed to enhance rather than disrupt the traditional roofscape of the city.

Wide views of the city can be seen from three different levels:

Distant view of roofs (30) There are many fine views of Armagh where the line of the roof is of considerable importance. New buildings should be designed so that the historic character of these views is maintained. Roofs should be strongly defined, varied in formation and articulated by chimneys or other projections to avoid a long straight empty roof-line.

View of roofs from street level (31) As a result of varying street levels and the pattern of open space in Armagh, roofs are visible from many different levels. Therefore, at the design stage of any project, thought must be given as to how any proposed change will blend in when viewed from different angles and heights.

View from above (32) Armagh with its number of hilltop settings affords many views over the entire urban area giving an intricate pattern of varied traditional pitched roofs. As most of the Conservation Area can be seen from above the design of new buildings, extensions and alterations must take this fact into account.

The shape of the roof and the outline of the chimney stacks that rise above the ridge line are two of the most potent visual features on a building. Conversely a building with a flat roof that cannot be seen and no chimneys



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is usually a depressingly negative sight. Fortunately in Armagh, most of the buildings in the streets within the Conservation Area still retain a pitched roof of natural slate with sometimes the eaves gutter concealed behind a parapet wall (34) in order to increase the height and importance of the front facade. The typical picture of gable walls rising, up a hill one above the other, house by house, with the chimneys in step gives much character to the local scene and is something to be treasured (33). Chimney stacks, even though no longer functional, still have a visual role to play and, if the provision of a chimney is impractical, a small vertical feature like a ventilating lantern is a possible alternative.

The simple traditional chimney stack with a corbelled brick capping(35) still looks best either built in facing brick or rendered and topped by traditional shaped chimney pots.

Chimneys and ventilators (36) with their little pitched, conical or pyramidal roofs are fairly rare roof features but like cupolas, lantern lights, domes, turrets, finials and cresting (37) they stand out against the sky and enliven the rooftop scene in this land of soft light and little strong sunshine.

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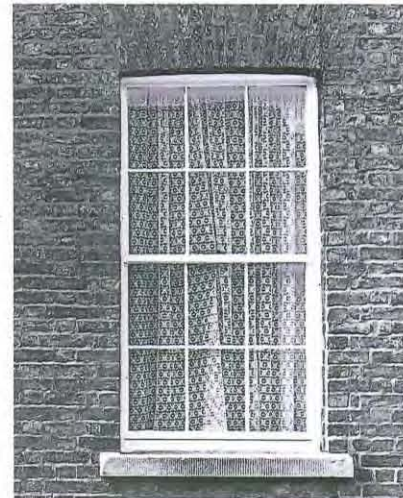
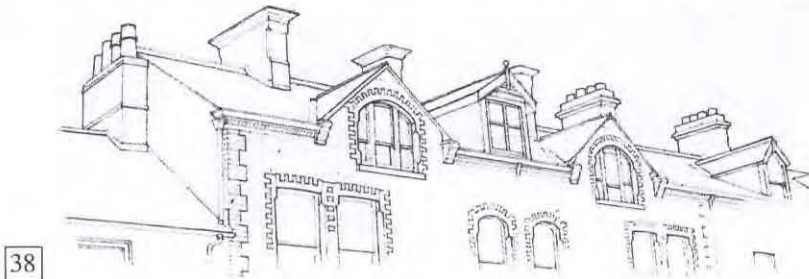


Windows and dormer windows

The existing vertical window proportions of the old buildings in the Conservation Area, with window height reduced at top floor level, dictates the size and proportion of any new windows. This precludes the enlarging of existing windows except in special circumstances. Where traditional double-hung sash windows (39) survive, or once existed, any new windows should be of matching design, constructed of timber with a painted finish. In new buildings colour-coated aluminium windows (42) may be used instead of timber. Double-hung sashes (40, 41) are still the most visually satisfactory, but small opening-out lights are acceptable in new work. In Armagh, many old facades with a smooth-plastered and painted finish have the additional attraction of moulded window surrounds. This traditional detail is still valid and must not be lost.

Dormer windows are rarely seen on the older houses in Armagh; they belong to the late 19th century terraces around the Mall and in Victoria Street. New dormers should be small and unobtrusive with their little pitched roofs below the ridge line level. They should also be visually integrated into the facade and line up with window and door openings below. (38)

Bow windows and canted bay windows are also very much a feature of the later buildings in the Mall and Victoria Street and seldom appear elsewhere.

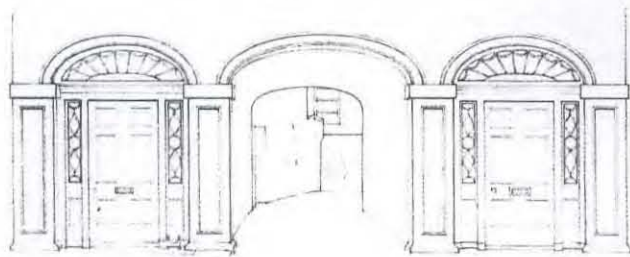


Doors and carriage arches

Armagh has probably the finest collection of 18th and 19th century doorcases, fanlights and panelled doors of any town in the Province. It is, therefore, important that they remain intact and are not changed or damaged by building operations (44,45).

New panelled front doors in old buildings should be replicas of what was originally there, including the painted finish. In new buildings of traditional style, a simple timber panelled door with a painted finish is appropriate and any glass panels set into the door should be small. Fanlights should not be integrated into the door design. In modern style new buildings there are fewer constraints in door design (47).

The elliptical or segmental carriage arch (so called because it was wide enough for a carriage to pass through) leading from the street through the building to the rear service yard is a notable feature in the Armagh street. Today, the archway is often open but in the past it contained gates (a good blacksmith-made gate still survives in Ogle Street) or a large pair of timber sheeted doors with a small wicket pass door. Often the carriage arch was decorated with a keystone and stone surround but there are also examples of the archway linked to adjacent front doors (43) forming part of a shop front. While carriage arches no longer cater for carriages they are still useful features in spite of the ever increasing dimensions of delivery trucks.



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Wall finishes and colour

The traditional facing materials in Armagh are stone (in sandstone conglomerates and several varieties of limestone varying from grey to buff and pink), painted cement rendering and red brick. Ashlar or rubble masonry (48, 49) was used in nearly all the buildings in the city up to the middle of the 19th century with much of the rougher stonework rendered and whitewashed. Brick faced buildings date from the mid 19th century and are found along the Mall and Victoria Street.

Many of the rendered facades are lined out to represent the fine joints of ashlar stonework. In addition, the window and door openings are often framed by moulded cement surrounds, again copying stone. In recent years the rendering on the fronts of many buildings has been stripped off to reveal the attractive rubble stonework behind. In some places it has been carefully worked and laid in courses; in another place the stonework is coarsely built. Armagh's stonework is a unique heritage and, properly pointed, the more that it is visible the more Armagh will retain its own particular character.

Usually it is best to paint cement/sand/lime external rendering in stone-like colours (50) with woodwork to windows and doors painted as for stone or brick buildings; that is white or cream or the darker tones of brown, red or green. The use of such colours represents a tradition which is still worthy of respect.

New buildings with red brick facings are only appropriate in areas where brick buildings already predominate (51). Dark brown bricks usually look depressing and are nearly always out of place. Unplastered brick chimney stacks are found all over Armagh and can look well on stone or rendered buildings.

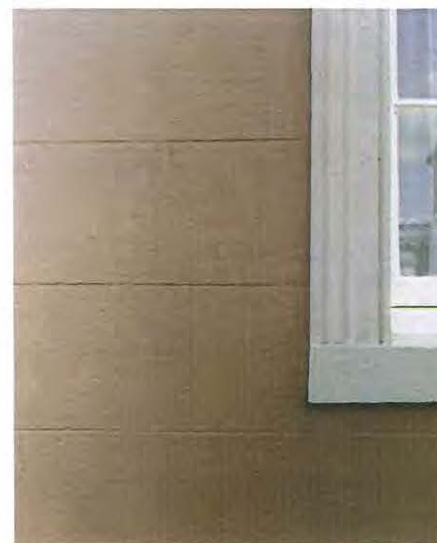


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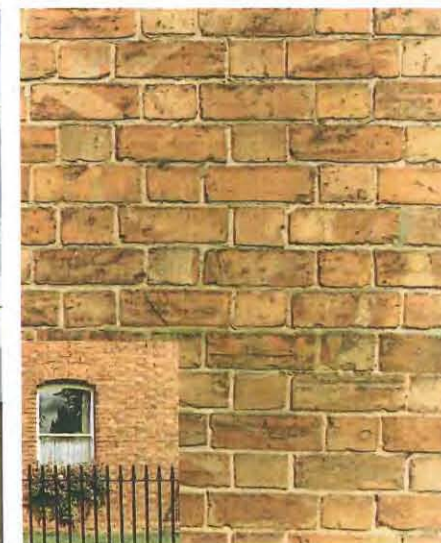


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Shopfronts

Many of the streets in the Conservation Area are lined with shopfronts (52). Most of them are relatively new and as time goes on and fashions change they will be replaced again. But no matter how long their lifespan, a shopfront must still be in scale with the facade of which it forms a part (53) and large horizontal windows must be subdivided by vertical bars to match the proportion of the windows above. The fascia board must not be brutally simple or oversized (spreading over the window sills above) or if the shop incorporates several façades it must not extend across the entire frontage without a break.

The finishing materials used in the shopfront should not be brass, shiny or overtly synthetic so, aluminium (unless colour - coated) or PVC are not normally acceptable. Painted timber is still the most agreeable material. In traditional style shopfronts, painted security shutters in panelled sections look well. Modern metal roller shutters must fit behind the facade, must be perforated and have a colour-coated finish. Canopies must be retractable, designed as an integral part of the overall shopfront and not added as an afterthought. Curved canopies nearly always look out of character.

There is considerable scope for originality and personal expression in the lettering on a shop fascia and other shop signs within the obvious limitations of scale and proportion. Lighting should be subdued, perhaps with individual letters back-lit. Box signs, where the entire box is illuminated, are not considered acceptable within the Conservation Area. Signs above fascia level can be visually disruptive and require careful placing. Hanging signs must be hand-painted and, if required, externally lit (55, 56). A fascia externally lit by a series of over-arm bracket lights can easily become too obtrusive. In the right place lettering painted directly onto a painted wall or fascia (54) in the traditional manner becomes an integral part of the building if it combines pleasantly with the architectural detail. Advertisement hoardings fixed to buildings or the exposed gable walls are not normally permitted in a Conservation Area.



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Small details

There are a number of small details on a building which add to its charm and even contribute to the character of the area. Their appearance is important and needs consideration.

Rainwater gutters and downpipes in PVC piping look thin and temporary and are easily damaged. Only cast iron or cast aluminium is robust enough in appearance and sufficiently long lasting to be acceptable in a Conservation Area (57).

The railings (58) on the first floor balconies of Charlemont Place are excellent examples of good early 19th century cast iron. Metal work like this should always be retained and restored wherever it exists. There are good late 19th century railings at the entrance to the Roman Catholic Cathedral (59) and the modern gates at an entrance to the Royal School are original and striking (60) and are a good example of new work.

Front doors still have knockers, door-knobs, and letter boxes. Traditional style fittings are usually well-designed and suitable for old or traditional style doors (61). Modern style door furniture only belongs to modern style doors.

The elegant 18th century urn (62) and pedestal recently put back on the restored house at the corner of Castle Street and Upper Irish Street catches the light and adds sparkle and life to the whole locality.

Flower boxes and plant tubs should always be in scale with the building to which they belong. Flower boxes look best occupying the full width of the window sill. Hanging flower baskets, like hanging signs, should relate to door and window centres and heights. Plant tubs must also relate and usually look best painted in dark colours or in stone colours to provide a subdued background for the plants.



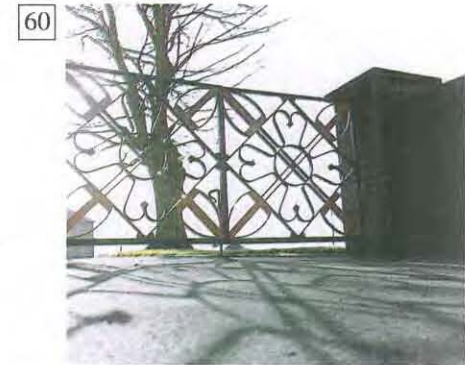
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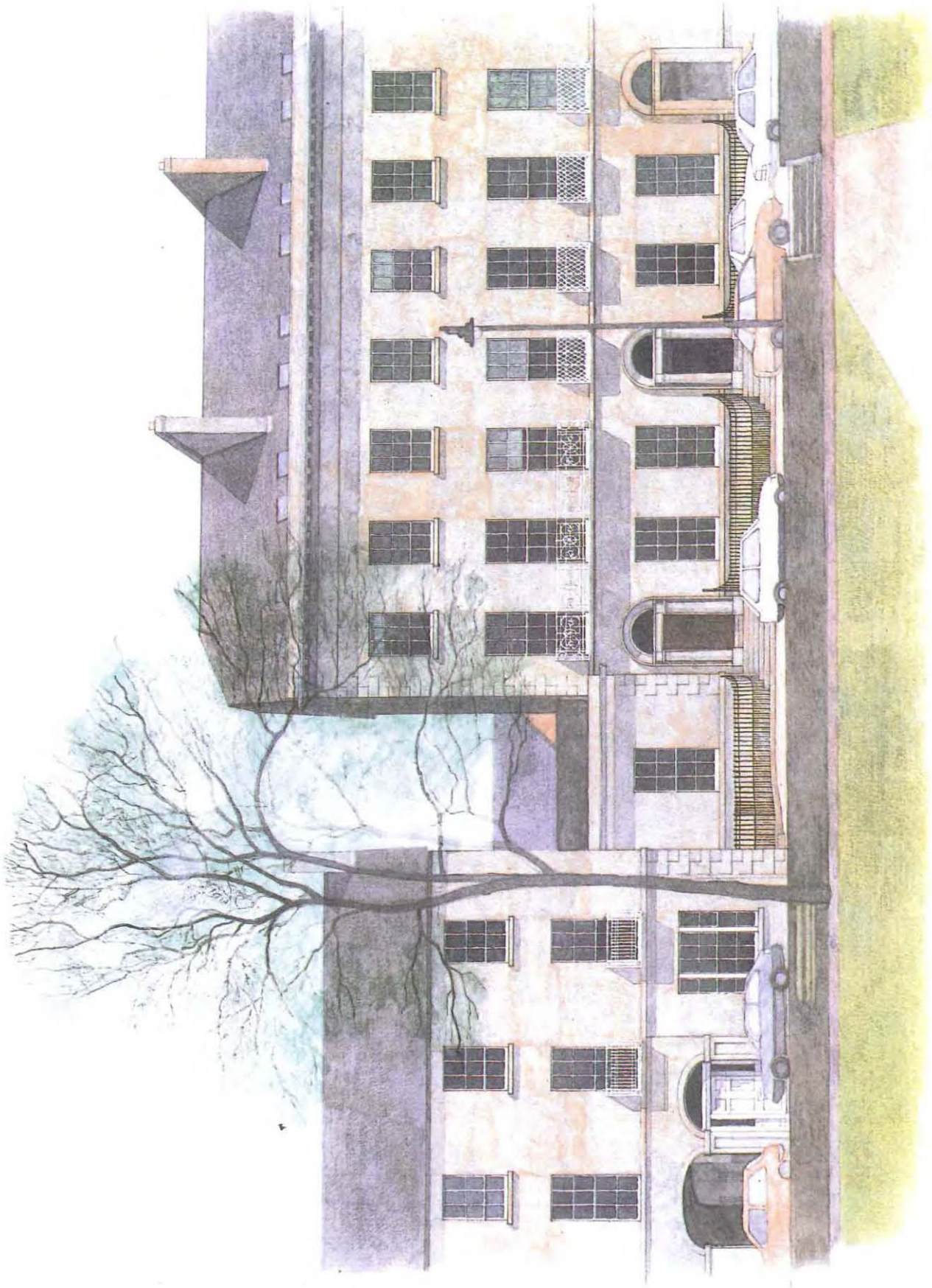
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Section IV

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Financial Assistance

Financial assistance may be available for schemes within the Conservation Area from the following sources :

The Urban Development Programme
Craigavon Divisional Planning Office
Marlborough House
Central Way Craigavon BT64 1AD
Telephone: (0762) 341144

Sponsored by the International Fund for Ireland, the purpose of the 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 to renew the physical fabric of run-down areas and to improve the economic infrastructure for the benefit of the community as a whole.

Conservation Area Grants
Craigavon Divisional Planning Office
Marlborough House
Central Way Craigavon BT64 1AD
Telephone: (0762) 341144

Under the Planning (Amendment) (NI) Order 1978, 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. Proposals are usually expected to be part of a co-ordinated scheme.

Historic Buildings Grant
Historic Monuments and Buildings Branch
Department of the Environment
5 -33 Hill Street, Belfast BT1 2LA
Telephone: (0232) 235000

Under the Planning (NI) Order 1972 and the Historic Churches (NI) Order 1985, 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. There is no fixed rate of grant and each case is considered on its merit. Churches in use for ecclesiastical purposes are eligible for grant aid.

Historic, Environmental and Architectural
Rehabilitation Trust
181a Stranmillis Road Belfast BT9 5DU
Telephone: (0232) 381623

The Trust is wholly concerned with the rehabilitation of derelict listed buildings and houses in Conservation Areas. The Trust operates a revolving fund in Northern Ireland using the proceeds from one project for the acquisition and rehabilitation of other properties.

Improvement and Repair Grants
Northern Ireland Housing Executive
48 Dobbin Street Armagh BT61 7QQ
Telephone: (0861) 523379

Under the Housing (NI) Order 1983, the Northern Ireland Housing Executive may grant aid the cost of improvement and conversion up to certain maximum amounts, subject to certain conditions. In some circumstances, the Executive may also grant aid repairs. Such grants do not necessarily exclude either Historic Buildings or Conservation Area Grants. Any applications within the Conservation Area for improvement, conversion or repair grants will automatically be considered for Historic Buildings or Conservation Area grants.

Open Space Grant
Physical Development Branch
Commonwealth House
35 Castle Street Belfast BT1 1GU
Telephone: (0232) 321212

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 (NI). Grants of up to seventy- five percent of the may be made under Section 16 of the Local Government Act (NI) 1966.

Conservation Volunteers (NI)
The Pavilion
Cherryvale Playing Fields
Ravenhill Road Belfast BT6 0BZ
Telephone: (0232) 645169

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 foot-path construction. The organization maintains its own tree nursery and work is carried out for both private and public clients, the provision or cost of materials being the responsibility of the client (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.

In addition there are a number of Charitable Trusts such as The Pilgrim Trust who are 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. They particularly favour buildings of individual character.

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.

Action for Community Employment (ACE)
Department of Economic Development
Community Projects Branch
Clarendon House
9-21 Adelaide Street Belfast BT2 8NR
Tele : (0232) 244300

The Department of the 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 organizations, local authorities or public and private companies. A number of building restoration projects make use of this programme. Projects must be approved by Northern Ireland 2000.

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Schedule of Listed Buildings

ABBEY STREET

Church of Ireland Diocesan Hall (15/20/7)

46 Abbey Street 1913. Architect W. Sampson Jervois. The hall is two storey and constructed of square cut, rough faced lime-stone in a collegiate-tudor style.

Public Library (15/20/8)

1771. Architect Thomas Cooley Extended in 1845. Architect John Monsarrat. Established by Primate Robinson. A very handsome two storey building of ashlar limestone rusticated on the ground floor and with cornice and balustrade. The elevation facing the Cathedral is 3 bays wide with pedimented first floor windows in round headed recesses.

Armagh City Hospital Front Block(15/20/9)

1774. Architect George Ensor. Two storey 9 bay building with basement, hipped roof and stone eaves cornice. Centre three bays break forward with pediment. Gibbsian round headed door, window architraves and quoins of cut limestone

Methodist Church (15/20/13)

1835. Extended by Architects W J Barre(1862) and J J Phillips(1888). Set back from the narrow street with railings, the main facade and pediment is of ashlar limestone. Later extensions in stucco each side of the original stone centrepiece.

Former Presbyterian Church(15/20/14)

1722. T Shaped Church of coursed rubble conglomerate stone with gabled roofs. Each of the three gables has a large 19th century flat pointed arched window with tracery. Evidence of original meeting house windows remain.

Old Unionist Hall (15/20/20)

Once Primitive Methodists Meeting House c.1830. Two storey 5 bay meeting house of coursed random rubble. In front set at an angle to Abbey Street is a three storey 4 bay rendered building,

BARRACK HILL

7- 11a, 15-33 Barrack Hill (15/17/40)

1990. Reconstruction of mid 19th century two and three storey stepped terraces with stone rubble walls and some brick dressings.

CASTLE STREET

14-36 Castle Street (15/19/3)

1828. Reconstructed 1986. Long curving terrace of generally two storey 2 bay houses of coursed rubble limestone. Simple doorways and some ground floor tripartite windows.

48-50 Castle Street (15/19/4)

c.1750. Reconstruction of a fine pair of three storey three bay houses of coursed random conglomerate stone. Cutstone blocked architraves to windows and round-headed Gibbsian doorways.

52-58 Castle Street (15/19/5)

1760 and 1773. Four 2 storey terrace houses of random rubble conglomerate stone. Cutstone surrounds with keystones to doorways and carriage arch. Cutstone eaves cornice with pedestal and urn on the corner. Renovated in 1991.

53 Castle Street (15/20/36)

Two storey dwelling and yard both in square coursed rubble limestone with cut stone dressings. Two datestones:1730 J.Q.and 1830.

CATHEDRAL CLOSE

Cathedral Church of St Patrick(15/20/1)

(C.of Ireland) 1270. Major restoration work, 1840 Architect L.N. Cottingham. The core of the 13th century church still remains within later additions and alterations and the mid-19th century refacing in ashlar sandstone. Cruciform in plan with a low castellated tower at the crossing. Outside, the east and west end walls have angled stepped buttresses

and finials as have the transepts.

Boundary Wall & Railings(15/20/2)

1834. Architect L.N. Cottingham. Wall and railings enclosing Cathedral curtilage.

Vicars Houses(15/20/3)

Cathedral Close 1854. Architect John Boyd. Pair of two storey three bay houses with semi-basements formed in coursed and squared limestone in a collegiate-tudor style with steep stepped gables and tall chimneys.

1- 4 Vicars Hill (15/20/5)

1724. Terrace of two and three storey houses with roughcast walls and stone dressings. Built for Primate Boulter for the widows of Armagh Clergy.

5 -11 Vicars Hill(15/20/5)

1765 - 94. Terrace of two and three storeys with roughcast walls and cutstone dressings built for Primate Robinson. Includes the Music Hall and the former Registry.

CATHEDRAL ROAD

St Patrick's R.C Cathedral (15/20/20)

Commenced in 1840 but not dedicated until 1873. Architects Thomas Duff and J.J McCarthy. At the top of an impressive flight of steps, the Cathedral building of limestone and Dungannon free stone is cruciform in plan. The entrance front is dominated by the tall twin steeples flanking the great west door.

Sexton's Lodge & Gates (15/20/23)

1884. Architects Ashlin and Coleman. Singlestorey building of squared limestone with Gothic detailing

8 Cathedral Road (15/20/37)

c.1880. Architect possibly J.H. Fullerton. Two storey two bay house in red brick with yellow brick dressings. Two storey bay with balustraded flat roof and pointed dormer window.

COLLEGE STREET

3 College Street (15/17/27)

(formerly Elim Hall) 1794. Two storey 4 bay rendered hall with round-headed windows on first floor. Visually related to 5 & 7 College Street.

5 & 7 College Street (15/17/26)

Early 19th century. Two three storey rendered houses with carriage arch. Simple doors with fanlights.

9-21 College Street (15/17/25)

Early 19th century terrace of three storey houses of random rubble limestone with cutstone dressings. (No 21 has a rendered finish).

23 & 25 College Street (15/17/25)

Early 19th century four storey 2 bay terrace houses of coursed rubble limestone.

1st Presbyterian Church Lecture Hall (15/16/15)

1857. Architect W.J Barre. Two storey 6 bay hall with bracketed eaves, plaster rendering to walls and semi-circular headed windows to first floor.

COLLEGE HILL

The Royal School (15/17/38)

1774. Architect Thomas Cooley. The principal buildings in conglomerate limestone with ashlar dressings are built around the three sides of a quadrangle with single storey cloisters and screen wall to the road, three storey blocks on each side and a two storey block to the south. Parallel service range along west side.

Observatory Lodge and Gates (15/16/2)

c.1790. Single storey lodge of coursed rubble stone with small pointed window in gable facing the Mall Gate piers of punched ashlar stone.

CHAPEL LANE

32 & 34 Chapel Lane (15/19/17)

A pair of two storey dwellings, stone built and rough cast. Sited immediately behind and related to the

listed terrace in Castle Street.

DAWSON STREET

Cornmarket (15/20/19)

1827. Erected for Lord John George Beresford, Archbishop. Architect Francis Johnston. Single storey 9 bay block in coursed and squared lime-stone with ashlar dressings. In the centre is a tower with arched gateway, above which is a tall cupola with clock. Part of the Shambles Market.

17 Dawson Street (15/20/35)

c.1800. At the bottom of a lane a two storey 5 bay house with a single storey wing.

DOBBIN STREET

8-44 Dobbin Street (15/18/6)

1812-1814. Two storey curved terrace of coursed rubble limestone. Some tripartite windows. Simple doorways except for one Gibbsian doorway and one doorway with columns and segmental fanlight.

5,7&9 Dobbin Street (15/18/7)

c.1820. Three two storey terrace houses of coursed and squared rubble limestone with tripartite windows to first floor. Unobtrusive shops on ground floor.

Gatehouse (15/18/8)

1820. Old Butter Market. Architect possibly Francis Johnston. Gate-house of rusticated ashlar stone with through archway in the squat tower with a cornice and flat roof surmounted by tall domed cupola.

Gateway Arch (15/18/9)

1820. Old Butter Market. Segmental archway of punched ashlar limestone with rusticated quoins, frieze and cornice surmounted by ball finials. Original iron gates.

21 Dobbin Street (15/18/10a)

Two storey, 2 bay terrace house of coursed, squared and rough cut limestone, ashlar dressings, brick

dressings to first floor. Simple doorway and fanlight.

23 Dobbin Street (15/18/11)

Three storey, 3 bay house of coursed, squared and rough cut limestone, ashlar dressings, simple doorway, decorative grille to ground floor window.

ENGLISH STREET

Beresford Arms Hotel (15/17/30)

11 Upper English Street 1717. Demolished 1990. Coursed and squared rubble limestone. Facade was three storey, 4 bay of cut stone. To be rebuilt in replica using original stonework.

45-55 Upper English Street (15/16/5)

c.1770. Terrace of 6 (originally 7) three storey 3 bay houses of coursed rubble stone. Built for Dean Averell to house his seven sisters.

Tourist Information Centre (15/20/15)

Originally Belfast Bank, 40 Upper English St. 1851. Architect Charles Lanyon. Very splendid single storey 3 bay front elevated above a basement in a rich Italianate style of rusticated ashlar stone. Central pedimented doorway crowned by the arms of the Belfast Banking Company with cartouche above.

Belfast Bank House (15/20/16)

40 Upper English Street. 1800. Two storey 3 bay house above a basement. Plastered walls, cut stone stepped quoins. Originally approached by a flight of steps. Part of the St Patrick's Tripartite complex.

34 Upper English Street (15/20/40)

c.1750. Two storey 3 bay house with smooth rendered finish. Two storey semi-circular bow window cut off on ground floor to take modern shop front insertion. Original door and fanlight.

15 Lower English Street (15/16/16)

c.1800. Three storey house of coursed rubble stone built street building. Later converted to a shop with a modern shop front.

UPPER IRISH STREET

2-12 Upper Irish Street (15/19/6)

1833. Six 2 storey houses. Nos 2&4 rendered, Nos 6 & 8 random rubble conglomerate, Nos 10&12 rebuilt in original style with rendered finish

THE MALL

The Gaol (Front block) (15/17/16)

Gaol Square. 1780-1852. Architect Thomas Cooley. Three storey 9 bay block built of coursed conglomerate stone with limestone dressings. Advanced bay with pediment at the central entrance. Five bay extension with matching entrance, 1819. Front windows enlarged and roof parapet added. 1852. Architect William Murray.

1-6 Gaol Square (15/17/17)

(includes 21 Barrack St). 1791. Terrace of six 3 storey terrace houses of coursed rubble limestone and one 2 storey house rendered. Simple doorways. Terrace extensively reconstructed in 1969.

2-4 Mallview Terrace (15/17/18) Mall West

c.1840. Terrace of three 3 storey 2 bay houses of random rubble limestone with simple doorways and narrow fanlights.

Gospel Hall (15/17/19) Mall West

Once a Masonic Hall. 1884. Architect James Fullerton. Steep gabled roof to hall in the Venetian Gothic style. Square campanile tower on one side and low circular staircase tower on the other side. Polychrome brickwork.

First Presbyterian Church (15/17/20) Mall West

1878. Architects Young and Mackenzie. Church in the decorated Gothic Revival style, built of rough-cut and squared limestone with sandstone dressings. Impressive tower and steeple at Russell Street corner.

1&2 Gosford Place (15/17/21) Mall West

1837. Two three storey 3 bay brick houses forming

part of the 12-22 Russell Street development.

The Mall Presbyterian Church (15/17/22) Mall West
The Scotch Church. 1840. Possibly by William Murray. 3 bay ashlar limestone building. Centre bay breaks forward with paired Ionic pilasters & pediment.

Warehouse (15/17/23) Mall West

Pre 1835. Five storey 5 bay warehouse of coursed and squared limestone. Cut stone quoins.

3 Rokeby Green (15/17/24) Mall West

c.1820. Three storey 2 bay rendered house with 2 storey one bay return. Entrance door with elliptical fanlight and sidelights. Carved stone nameplate.

Courthouse (15/16/1)

The Mall. 1809. Architect Francis Johnston. Very important single storey 5 bay ashlar limestone building; tetrastyle Doric portico with pediment.

Boundary Wall (15/17/1)

The Mall. 1798. Low boundary wall in random limestone rubble with wrought iron railings at the north and south ends of the Mall.

Sovereign's House (15/17/5) Mall East

(Royal Irish Fusiliers Museum) 1 Beresford Row. 1809. Architect John Quinn and possibly Francis Johnston. Two storey 3 bay house of squared coursed rubble limestone with ashlar dressings. Entrance moved to side c.1820.

2, 3 & 4 Beresford Row (15/17/6) Mall East

Early 19th century terrace of three storey 2 bay houses of coursed and squared rubble limestone.

5 Beresford Row (15/17/7) Mall East

1827. Three storey 3 bay terrace house of coursed and squared rubble limestone.

6-9 Beresford Row (15/17/8) Mall East

1840. Terrace of four three storey buildings of squared rubble limestone.

10-11 Beresford Row (15/17/9) Mall East

c.1830. Pair of three storey 5 bay terrace houses in ashlar limestone. Tripartite windows on ground floor. Elegant carriage arch and cast iron balconies.

1-5 Charlemont Place (15/17/10) Mall East

1827-30. Architect William Murray. Noble three storey terrace of five 3 bay houses with basements Ashlar limestone and decorative cast iron balconies.

Armagh County Museum (15/17/11) Mall East

Portico Front. 1834. Architect probably William Murray. Single storey 3 bay school house with Ionic portico of ashlar limestone. Internal second floor added in 1857.

1-5 St Marks Place (15/17/12) Mall East

Mall East. 1834. Three storey terrace of five 3 bay houses of coursed rubble conglomerate with brick dressings.

St. Marks Church (15/17/13)

1811. Architect Francis Johnston. Remodelled in 1830. Architect William Farrell. The original elegant square tower in late 18th century Gothic style remains. 1866 extensions to the East End in Early English style by Slaton and Carpenter.

The Crozier Hall (15/17/14)

Church Avenue. 1850. Single storey school house with gabled projections and mullioned Tudor revival style windows. Erected for Archbishop Lord John George Beresford.

"Glendara", (15/17/51) Mall East

(Hartford Cottage) c.1880. Architect possibly J.H Fullerton. Single storey 3 bay dwelling of polychrome brickwork. Two asymmetrical bay windows. Interesting brick patterning.

1-4 Hartford Place (15/17/52) Mall East

c.1870. Architect possibly McHenry. Pair of three storey 2 bay brick houses with ashlar stone quoins and overhanging eaves.

5-6 Hartford Place (15/17/53) Mall East

c.1879. Pair of three storey, 3 and 2 bay brick houses

with ashlar stone quoins. Central elliptical headed carriage arch linked to semi-circular headed entrance doors. Canted bay windows rise to eaves height.

7-8 Hartford Place (15/17/54) Mall East

c.1879. Pair of three storey 3 and 2 bay rendered houses with semi-circular doorways. Semi-circular bay windows rise to eaves height. Plaster embellishments.

War Memorial (15/17/2)

c.1920. NW end of the Mall. Square granite pedestal on which stands bronze figure of "Victory in Mourning" by C.L. Hartwell. RA.

MARKET STREET

Market House(15/20/4)

(Now Technical Institute and Library)1815. Architect unknown. Extended by adding a third storey in 1912. Architect John Caffrey. A handsome square building 5 bays to all sides of ashlar limestone with cornice and parapet. Rusticated on the ground floor where there are five arched openings. The three centre bays facing the Cathedral extend forward with a pediment.

RUSSELL STREET

4 Russell Street (15/17/49)

c.1840. Three storey 2 bay house with lined out rendering.

5 Russell Street (15/17/50)

1883. Originally the Police Barracks. Three storey 3bay rendered building in the Tudor Revived style. Ground floor windows have been altered.

7 Russell Street (15/17/34)

Bank building and railings. 1876. Originally the Hibernian Bank. Three storey 4 bay building of smooth ashlar limestone with parapet and quoins. Decorative railings to the basement area.

6-8 Russell Street (15/17/32)

c.1840. Three storey 3 bay terrace (probably once three houses) of brick with rendered ground floor. No.6 has delicate Gothic fanlight and carved timber cornice/canopy extending across the front carried on clustered columns .

10-22 Melbourne Terrace(15/17/33)Russell St.

1839. Three storey 15 bay terrace of seven brick houses Stone doorcases generally with cornices and scroll brackets. Doorways are paired except for No.10 which has an adjacent carriage arch.

SCOTCH STREET

13 Scotch Street (15/17/37)

Pre 1835. Refronted late 19th century three storey 3 bay rendered house with plaster embellishments to the windows. Modern shop front.

22-34 Scotch Street(15/18/1 and 15/18/2)

Pre 1835. Terrace of six three storey and two storey houses now with traditional-style modern shop fronts. Built of punched ashlar limestone. Gable of 34 with corner urn forms part of Dobbin House frontage.

Dobbin House (15/18/3)

36 Scotch Street. 1812. Architect Francis Johnston. Built for Leonard Dobbin, Sovereign of the City. Later became the Bank of Ireland and is now a Fold Housing Association House. Three storey 3 bay building with basement of ashlar limestone. Entrance door with magnificent fanlight and sidelights, four engaged Doric columns and cornice. Set back from the street with railings.

38 Scotch Street (15/18/4)

Pre 1835. Three storey, 2 bay house with two storey 1 bay block forming part of Dobbin House frontage. Punched ashlar limestone. Cutstone doorway with engaged Ionic columns, cornice and semi-circular fanlight. Traditional-style modern shop fronts.

40 & 42 Scotch Street (15/18/5)

Pre 1835. Pair of three storey 4 bay houses with traditional-style modern shop fronts. Coursed and squared roughcut limestone.

Northern Bank (15/19/1)

78 Scotch Street. 1869. Architect and builder Conner of Belfast. Splendid three storey four bay Italianate building with two storey wing. Assymetrical entrance facing Market Street Rich plaster embellishments including segmental pediments over first floor windows. Shallow roof with heavy cornice on console brackets.

VICTORIA STREET

Savings Bank(15/17/42)

1 Victoria Street 1837 Architect William Murray. Overlooking Gaol Square. Very fine two storey building of ashlar limestone, two storey 3 bay with tetrastyle portico to the main entrance. The Victoria St. facade is 4 bay and the Barrack St. facade is 3 bay.

12 Victoria Street (15/17/43)

c.1850. Two storey 3 bay house in brick. Recessed cutstone doorcase with Doric columns, cornice and semi-circular fanlight above.

14-24 Victoria Street (15/17/55)

Also front Wall. c.1875. Terrace of six three storey 2 bay brick houses with yellow brick dressings. Single storey canted bay windows, entrance doors set behind paired archways with columns.

26-36 Victoria Street (15/17/56)

c.1878. Terrace of six two storey 2 bay brick houses with attics. Yellow brick dressings, 2 storey canted bay windows and gabled dormer windows.

For a map showing the area to which the design guide applies, please refer to the Armagh Conservation Area Designation Map (February 1991) on the Planning Service website.

Glossary of Architectural Terms

Architrave : moulded frame to a door or window.

Ashlar : large blocks of masonry worked to even faces and square edges, Used in courses with fine joints.

Bargeboard : projecting inclined board, often decorated, fixed beneath the eaves of a gable of a roof to cover the rafters.

Battlement : (castellation) fortified parapet indented (or crenellated) so that archers could shoot through the indentations.

Bay : divisions of an elevation as defined by any regular vertical features (arches, columns, windows etc).

Bay Window : window of one or more storeys projecting from the face of a building at ground level and either rectangular or polygonal in plan. A bow window is curved. A canted bay window has three sides.

Buttress : vertical member projecting from a wall to stabilize it or to resist the lateral thrust of an arch, roof or vault.

Capital : head of top part of a column (see Orders).

Carriage arch : covered archway passing through a terraced building to give vehicular access to the rear

Cartouche : tablet with ornate frame usually with a coat of arms or inscription

Casement Window : window with opening panel hinged at the side.

Classical : term for Greek and Roman architecture and later styles influenced by it.

Column : in classical architecture, an upright structural member of round section with a shaft, a capital and usually a base.

Conglomerate : rock consisting of fragments of a pale grey limestone suspended in a pinkish brown sandstone. Only used for rubble stonework.

Corbel : a block of masonry or material like brick or wood which projects from a wall and supports a beam or other feature.

Cornice : moulded ledge projecting along the top of a building or feature.

Corinthian Column : an Order of Greek architecture (see Orders).

Cupola : small polygonal or circular domed turret on top of a roof.

Doric Column : an Order of Greek architecture.

Dormer Window : an attic window standing up vertically from the slope of a roof.

Eaves : overhanging edge of a roof.

Entablature : in classical architecture the collective name for the three horizontal members ie. architrave, frieze and cornice.

Facade : the exterior face or elevation of a building.

Fanlight : a window above the head of a door, often semi-circular in shape.

Fascia Board : the flat surface running above a shop window displaying the name of the shop.

Finial : the carved or moulded ornament which crowns a pinnacle, gable, spire etc.

Frieze : horizontal band of ornament, particularly the middle member of the classical entablature.

Gibbsian Door : 18th century blockwork treatment of door or window surround often seen in the work of the architect, James Gibbs (1682- 1754).

Gable : triangle of wall surface at the end of a double pitched roof.

Glazing Bar : a rebated wood or metal bar which holds the small panes of glass in a window.

Ionic Order : an order of Greek architecture.

Keystone : middle & topmost stone in an arch or vault.

Lantern Light : a small circular or polygonal turret with windows all round crowning a roof.

Order : a column with base (usually) shaft and capital surmounted by entablature. The Orders evolved by the Greeks were Doric, Ionic, and Corinthian. The Romans added Tuscan-Doric and Composite.

Parapet : the extension of the outside wall of a building above a flat or sloping roof, or built above a cornice

Pedestal : in classical architecture a block or stand for

an urn or statue or sometimes for a column.

Pediment : in classical architecture a formalized gable derived from that of a temple. Also used over doors and windows.

Pilaster : a rectangular column projecting only slightly from a wall and in classical architecture, matching one of the Orders.

Portico : roofed space, open on one side at least and enclosed by a row of columns which also support the roof and frequently a pediment.

Quoins : dressed stones at the angles of a building usually alternatively long and short.

Rendering : the process of covering outside walls with a uniform surface or skin to protect the wall from weather.

Rubble : masonry whose stones are wholly or partly in a rough state. Coursed rubble: stones cut for laying in courses but with faces left rough.

Sash Window : a double hung vertically sliding wood or metal frame which holds the glazed part of the window.

Spire : tall pyramidal or conical feature built on a tower or turret.

Steeple : a tower with a spire on top of it.

Stucco : smooth external rendering of a wall.

Tetrastyle : describes a portico with four columns.

Tracery : geometric pattern of supports to glass in the top of a Gothic window.

Transepts : transverse portions of a cruciform church.

Tripartite Window : a window divided into three parts vertically.

Tuscan Column : an order of Roman Architecture

Turret : small tower often attached to a building.

Urn : decorative vase usually with stem and rounded body.

Vernacular : a style of building peculiar to a particular locality.

Wicket Door : small door or gate beside or within a larger one for use when the latter is not open.

Further Reading

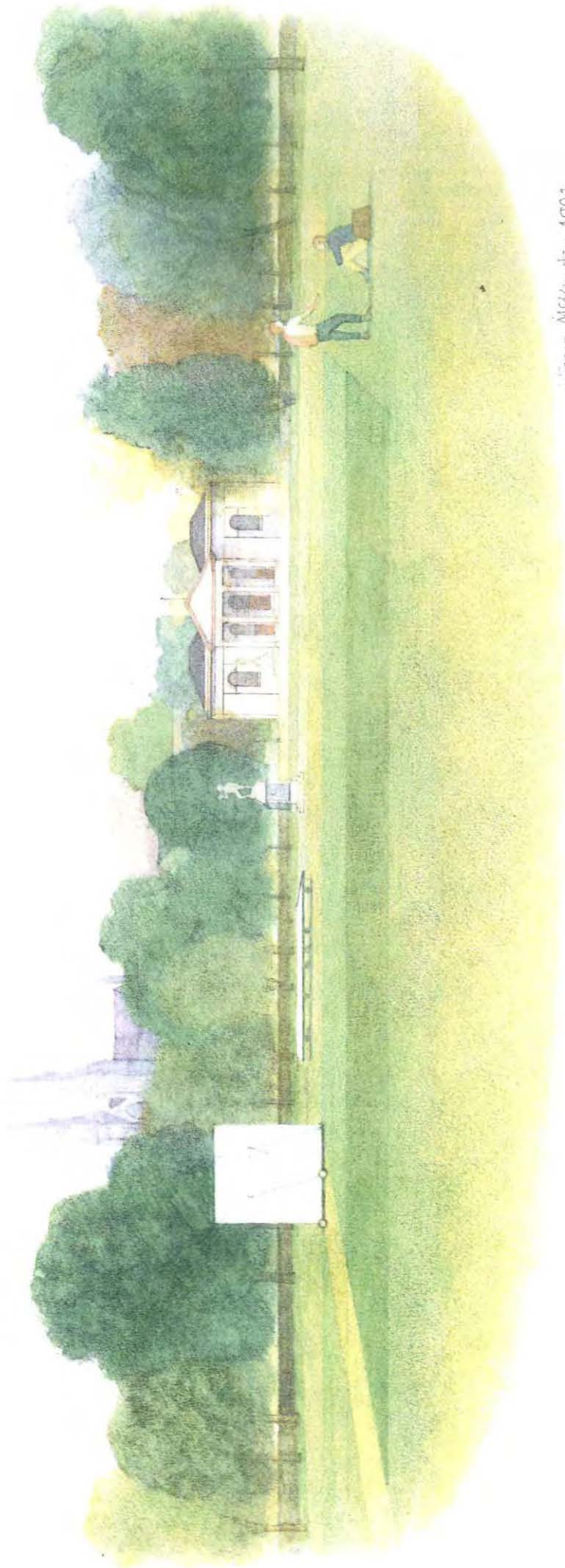
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