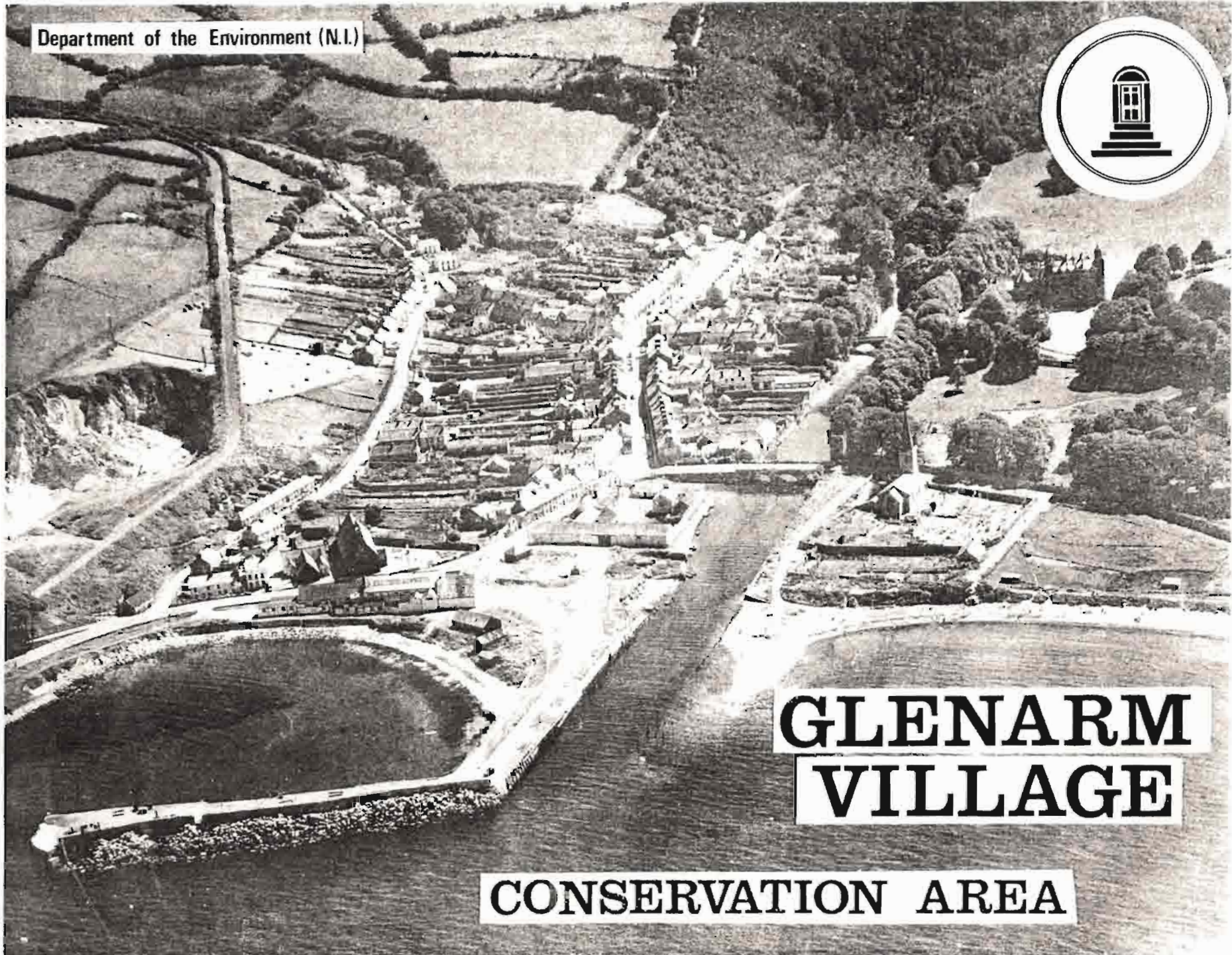


Department of the Environment (N.I.)



GLENARM VILLAGE

CONSERVATION AREA

The aims and policies set out in this booklet are for the guidance of District Councils, public bodies, local residents, landlords and tenants, intending developers and amenity and other groups.

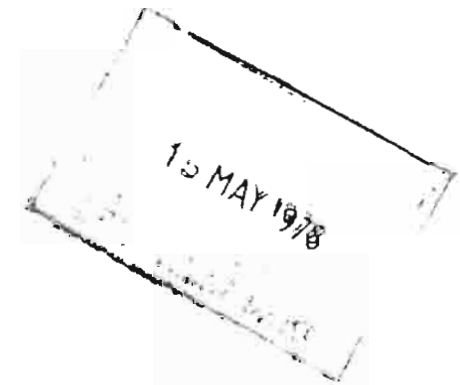
PART I sets out the general objectives of designating Conservation Areas and the principles of designation.

PART II describes and delineates the Conservation Area of Glenarm.

PART III contains a developers brief for the designated area.

The booklet should be regarded as but a first step in securing the special architectural or historic interest of the designated Area. It is anticipated that local initiative and discussion will give rise to proposals for repair and restorative works and developments which will not only preserve but will positively enhance the Area's special character. Designation will be of little practical value without this local support.

March 1978



Part 1

A. Introduction

1. 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 or appearance of which it is desirable to preserve or enhance.
2. While responsibility for the statutory listing of Historic Buildings and for the designating of Conservation Areas rests with the Department of the Environment for Northern Ireland one vitally important principle needs to be established at once. The task of conserving the heritage of Ulster cannot be left solely to Government Departments, a sprinkling of voluntary bodies and a band, albeit a growing one, of responsible conservationists.
3. The message that "conservation in Northern Ireland is the concern of everyone" must find its way into board rooms of every kind, into public and voluntary bodies with diverse aims and objectives, into schools and universities, into factories and shops and into the homes of every citizen whether it be in large conurbations or in lonely rural settings.
4. The aim of conservation must not be confined simply to keeping areas and buildings pleasant to look at or as a record of some aspect of history. It must additionally involve the continuing life and function of the areas in a present day context.

B. Development Control

Development within a Conservation Area will be controlled with the primary aim of ensuring the retention and importance of the Area's character. Every possible effort will be made to preserve the individual buildings and groups of buildings on which that character depends.

This control will be exercised as follows:—

1. Where permission is sought to demolish or alter a building which has been listed under the Planning (Northern Ireland) Order 1972 as of special architectural or historic interest it will be necessary to demonstrate that such works would in themselves be an enhancement or that they are required for overriding and exceptional reasons relating to the development of the Area.

2. New buildings will be expected to take account of the character of their neighbours. They should, in mass and outline, continue (where applicable) the rhythm of a street scene.
3. Materials should generally be sympathetic in texture, colour and quality to traditional local usage.
4. Changes of use necessitating a planning application which are likely to have an adverse effect on land or buildings which contribute significantly to the character of Conservation Areas will not normally be permitted.
5. The siting of new open spaces will be carefully considered to ensure that they make a positive contribution to the Conservation Area and that proper provision is made for their maintenance.
6. It is desirable that applicants should consult informally with the Divisional Planning Office before the preparation of detailed plans to avoid unnecessary expense because the Divisional Planning Office will normally expect planning applications, submitted in respect of sites or buildings within Conservation Areas, to be submitted with full details in order to ensure at the initial planning stage that the development is satisfactory in all respects to the needs of the Conservation Area.
7. Development near, but not inside a Conservation Area and visually related to it, should be sited and designed in size, form and materials, to be in harmony with the buildings and general appearance of the Conservation Area.
8. Under the Planning (General Development) Order (Northern Ireland) 1973 certain types of development do not require specific planning permission. However, the Department has power to direct that in any particular area these types of development should require planning permission. Such directions could be applied in Conservation Areas.

C. Positive Action

Schemes will be encouraged to initiate and, where appropriate, to undertake works for the visual improvement of buildings and sites. It is

anticipated that District Councils may play a leading role in the formulation of such schemes. These would include the re-painting of neglected buildings, the removal or replacement of rusted and broken fences and the clearing away of rubbish.

Appropriate steps will be expected to be taken by those responsible to tidy up, improve and enhance the appearance of Conservation Areas by the control of street furniture, overhead transmission lines of all kinds and to ensure the removal of undesirable examples of the latter where at all possible.

Existing advertisements and signs of all types displayed in the Area will be the subject of special consideration and it is hoped that with the co-operation of local business men the number of advertisements displayed within a Conservation Area could be reduced to a discreet level.

Preservation Orders will be made to protect trees or groups of trees which form an essential feature in the character of the Conservation Area. The general appearance of many of these will be further enhanced by the selective planting of additional trees and sowing of grass areas.

In some conservation areas, schemes for pedestrianisation might be appropriate and as such would be carried out by the Department. Present security arrangements have accustomed people to the concept of vehicle-free areas and it is widely accepted that the opportunity should now be taken to create permanent pedestrian zones. It will be the intention of the Department to carry out works for the improvement of the amenity of such areas.

The Roads Service will take all possible action to ensure the management of pedestrian and vehicular traffic movement in the interests of the amenities existing in a Conservation Area. Action will also be taken wherever possible to ensure that the parking of motor vehicles and the location of car parks is carried out in such a manner as to have the minimum effect on the character of an Area.

The use of floodlighting at night could in many cases be particularly effective.

If, before designation of an Area, individual listings of buildings of special architectural or historic interest have not already been considered

early action will be taken by the Department, after consultation with the Historic Buildings Council and the appropriate District Council, to consider appropriate listings.

D. Financial Assistance

In considering schemes for conservation the potentials for self-financing operations should not be lightly ignored and the fullest consideration should be given at an early stage to the use of voluntary contributions, gifts, income from sales and leases etc.,— see under “other grants” below.

Department of the Environment (NI)

The Department 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 merits. Grants are made on the recommendations of the Historic Buildings Council for Northern Ireland. Churches in use for ecclesiastical purposes are not eligible for grant-aid.

The Department may also, on the recommendations of the Historic Buildings Council, consider for grant-aid expenditure to be incurred in connection with the preservation or enhancement of a Conservation Area. Such expenditure is normally expected to be part of a co-ordinated scheme.

Details from Historic Monuments & Buildings Branch, Department of the Environment (NI),
1 Connsbrook Avenue, Belfast BT4 1EH (Telephone No.653251)

Department of Education

District Councils have a duty to secure for their areas adequate facilities for recreational, social, physical and cultural activities and the approved expenses of a District Council for such purposes may be grant-aided under the Recreation and Youth Service (Northern Ireland) Order 1973.

The acquisition of land for public open spaces for these purposes may also be grant-aided by the Department of the Environment (Northern Ireland).

Grants of up to 75% may be made under Section 16 of the Local Government Act (Northern Ireland) 1966.

Details from Sports and Recreation Branch, Department of Education, "Londonderry House",
Chichester Street, Belfast BT1 4JJ (Telephone No.32253)
Conservation Branch, Department of the Environment (NI), Castle Grounds,
Stormont, Belfast BT4 3SS (Telephone No.768716)

**Northern Ireland
Housing Executive**

The Housing (Northern Ireland) Order 1976 enables the Northern Ireland Housing Executive to pay grants of 75% of the approved cost of improvement and conversion subject to a maximum grant of £3,750 for improvement and £4,350 for conversion.

Grants may also be paid to help meet the cost of improving houses by providing for the first time such standard amenities as a fixed bath, wash-hand basin, water closet, hot and cold water supply at certain fixed points.

Grants towards repairs may also be paid subject to a maximum grant of £1,125. All grants are subject to certain conditions and full details may be obtained from any office of the Northern Ireland Housing Executive.

Headquarters Address 10 Linenhall Street, Belfast BT2 8EN (Telephone No. Belfast 28411)

Larne District Office 3-5 Prince's Garden, Larne BT40 1RQ (Telephone No.Larne 4426)

Newtownabbey Area Office . 30 The Diamond, Rathcoole, Newtownabbey (Telephone No.Whitehouse 3262)

Other Grants Charitable Trusts are sometimes willing to help with conservation of buildings in charitable or other non-profit making ownership. The Pilgrim Trust may be prepared to give grants of this sort. The Landmark Trust is interested in purchasing properties of historic or architectural interest which can be converted into lettable holiday homes. They particularly favour buildings of individual character. The Carnegie United Kingdom Trust makes grants to support countryside projects of various kinds. These include schemes for practical conservation but not for the preservation of buildings. Details may be had from:—

- (a) Pilgrim Trust, Fielden House, Little College Street, London SW1P 3SH, England;
- (b) Landmark Trust, Shottesbrooke, White Waltham, Berkshire, England;
- (c) Carnegie United Kingdom Trust, Comely Park House, Dunfermline, Fife, Scotland.

For details of other grant-giving bodies, reference may be made to "the Directory of Grant-Making Trusts" published by the National Council of Social Services.

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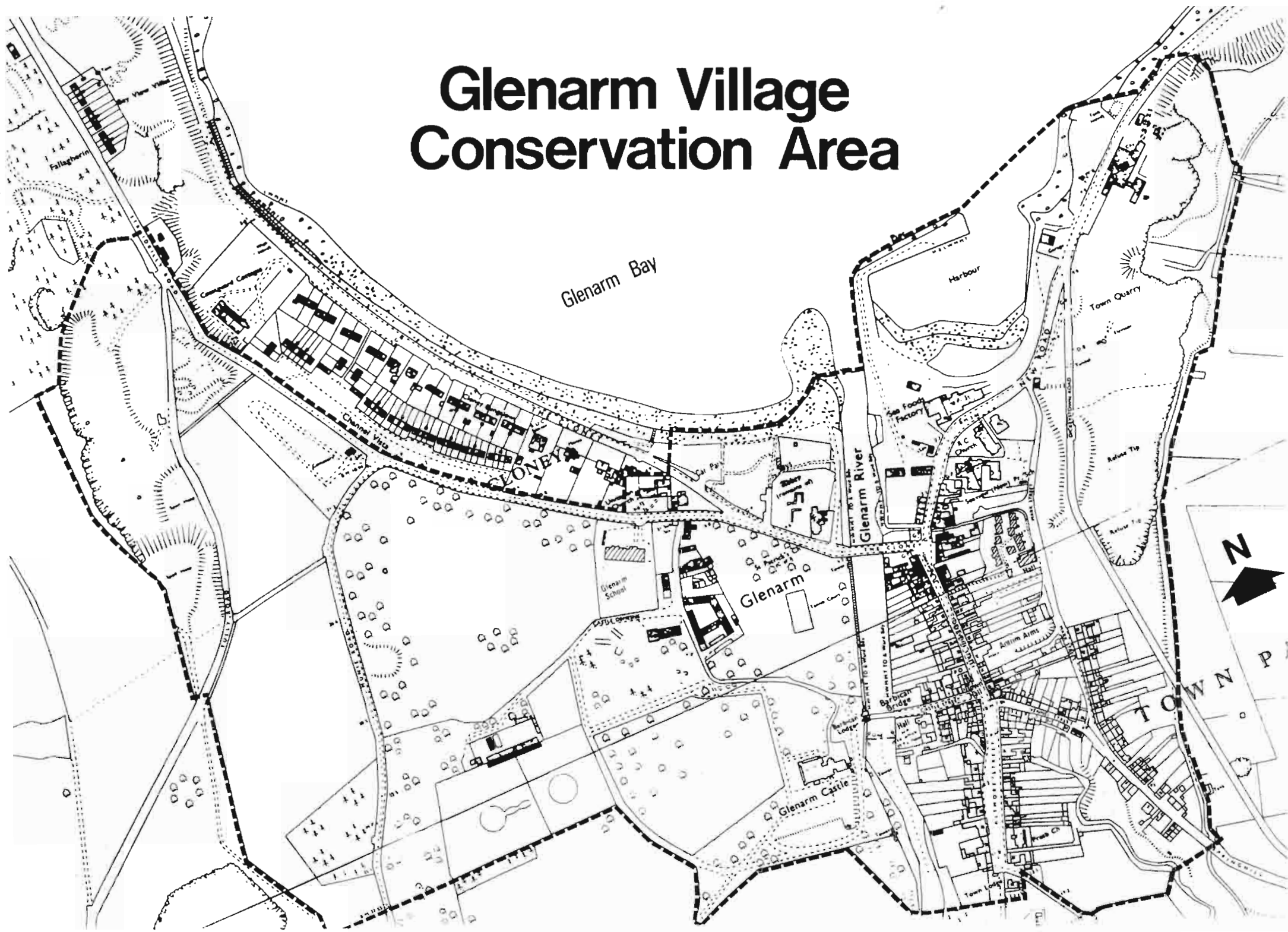
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Glenarm Village Conservation Area



Part 2

Description of the Conservation Area

The 17th Century village of Glenarm is situated at the mouth of the most southerly of the famous nine Glens of Antrim occupying a steeply-rising fold of land where the Glenarm River passes through the well-wooded Glenarm Demesne to enter the sea at Glenarm Bay.

Archaeological remains (c.3000 BC) have been found outside the village and are indicative of a shore-based people living on sea foods and manufacturing tools from local flint. A Castle was originally built by the Bissets in the mid-13th Century on the east side of the river, but was in ruins by 1597. In 1603 Sir Randal McDonnell built a replacement on the present site, north of the river, and added to it until his death in 1636. It is believed that the body of the present house was rebuilt in 1750–1756 by the then Earl and rebuilt again in 1825 probably by William Vitruvius Morrison who built Barbican Lodge, the outer castle walls and most likely the Castle Street school around the same date. After being gutted by fire in 1929 the Castle was remodelled by Imrie and Angell of London and partially reconstructed by Donald Insall after another fire in 1967.

The two-arched, stone Barbican Bridge in Castle Street replaced an earlier one of 1713 which itself was a replacement of a former bridge damaged by flood.

In 1465 A.D. a Franciscan Friary was founded by Sir Robert Bisset and its remains can be seen in the graveyard of St. Patrick's Church on the Coast Road. St. Patrick's was built in 1786 and enlarged in 1822. The adjacent three-arched Coast Road bridge was built in 1813.

Toberwine Street, the principal street of the village, runs inland parallel to the river and is lined with two or three-storey stuccoed houses – some containing shops.

Altmore Street is a continuation of Toberwine Street from a crossroads. It runs uphill as a broad street with part stone, stuccoed or roughcast houses some with fine doors and fanlights; others with fine 19th Century shop fronts. The street terminates at Town Lodge with a stone archway to Glenarm Forest and the Estate Office adjacent.

Castle Street leads westwards from the crossroads down a short way to Barbican Bridge over Glenarm River and terminates at Barbican Lodge. The

Vennel leads to the south-east from the crossroads, up a narrow, twisting incline, flanked by modest rendered two-storey houses, to Spring Hill which contains mostly small 19th.Century terraced houses (some with decorative fanlights) stepping up a steep hillside with fine views over the rest of the compact village, Castle Demesne, Glenarm Harbour and Bay.

The Courthouse, with its Italianate campanile on the corner of Toberwine Street and Castle Street, was built (pre-1757) on or near the site of the original 13th.Century Castle. The Non-subscribing Presbyterian Church on Straidkilly Road was built in 1762 and was altered in 1850.

Nos. 14–16 Castle Street were built by Adam Ellison in 1830. The Presbyterian Church, 34 Altmore Street, was built in 1836. The Antrim Arms Hotel, 54–56 Toberwine Street, was built about 1890. The Church of the Immaculate Conception, New Road, was built in 1875 (replacing an earlier chapel) and was remodelled in 1963.

The Designation

Notice is hereby given that the Department of the Environment (NI) in pursuance of powers conferred upon it by Article 37 of the Planning (Northern Ireland) Order 1972 has designated the area outlined on the attached map as a Conservation Area being an area of special architectural or historic interest the character of which it is desirable to preserve or enhance.

A map of the designated area has been deposited at the Borough Council Offices, District Development Office and Divisional Planning Office at the addresses indicated below

- Larne Borough Council : Council Offices, Sir Thomas Dixon Buildings, Victoria Road, Larne BT40 1RU (Telephone No.Larne 2313)
- District Development Office 3–5 Princes Gardens, Larne BT40 1RQ (Telephone No.Larne 4600)
- Divisional Planning Office County Hall, 182 Galgorm Road, Ballymena BT42 1QF (Telephone No.Ballymena 3333)

Part 3

**Brief for Developers
within the village and
environs of Glenarm**

Glenarm Castle (southern elevation)



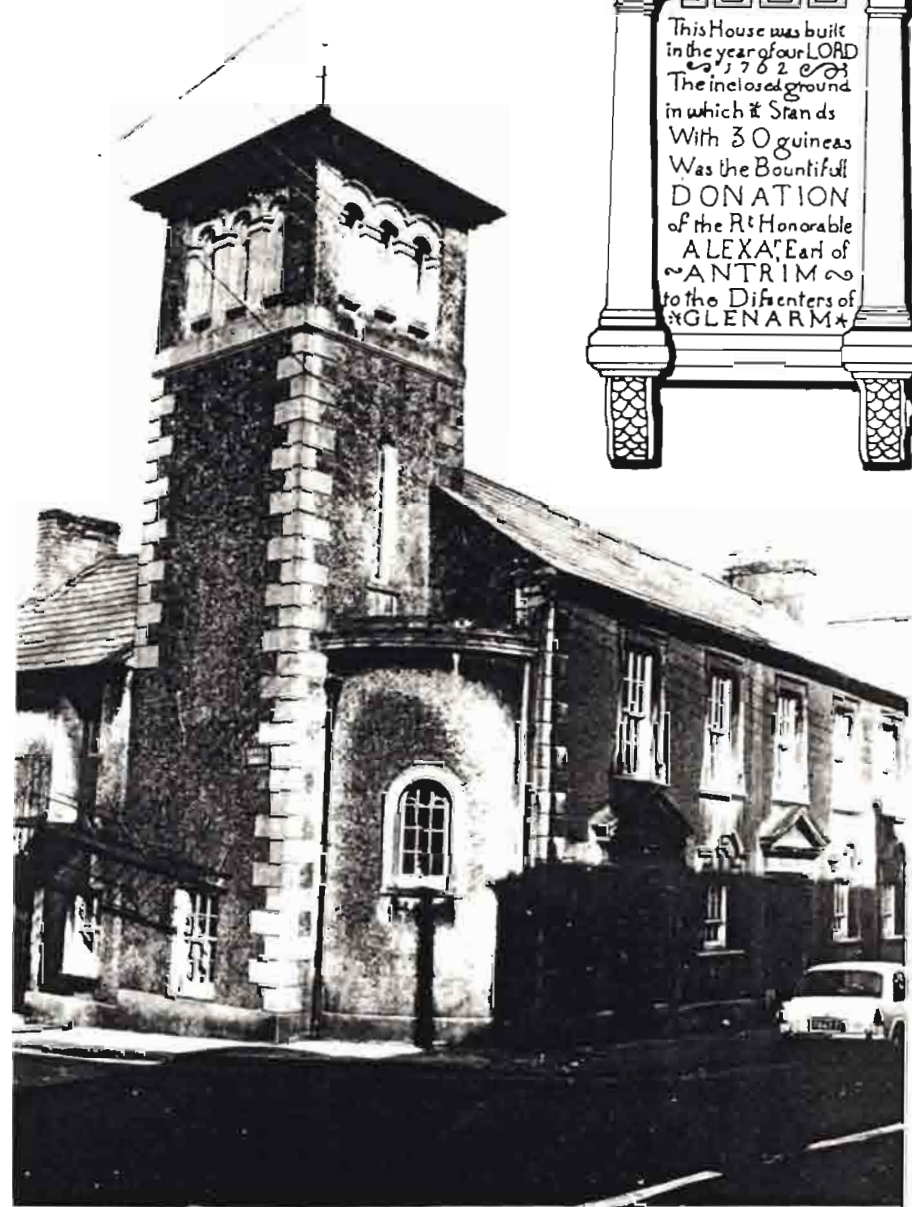
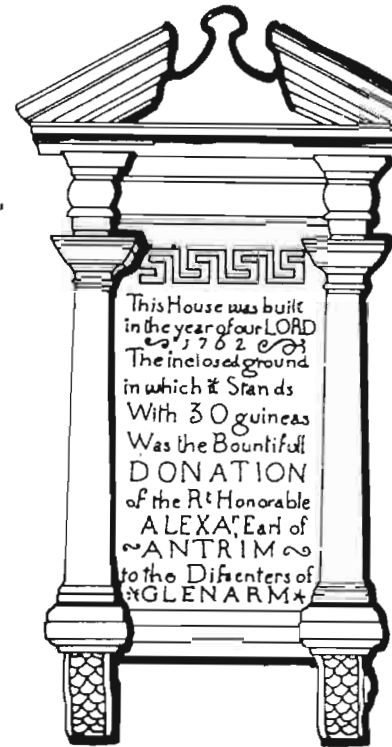
"Barbican Lodge" Gateway
&
Plaque





St. Patrick's (C.of I.), The Cloney

Plaque on Unitarian Church,
Straidkilly Rd.

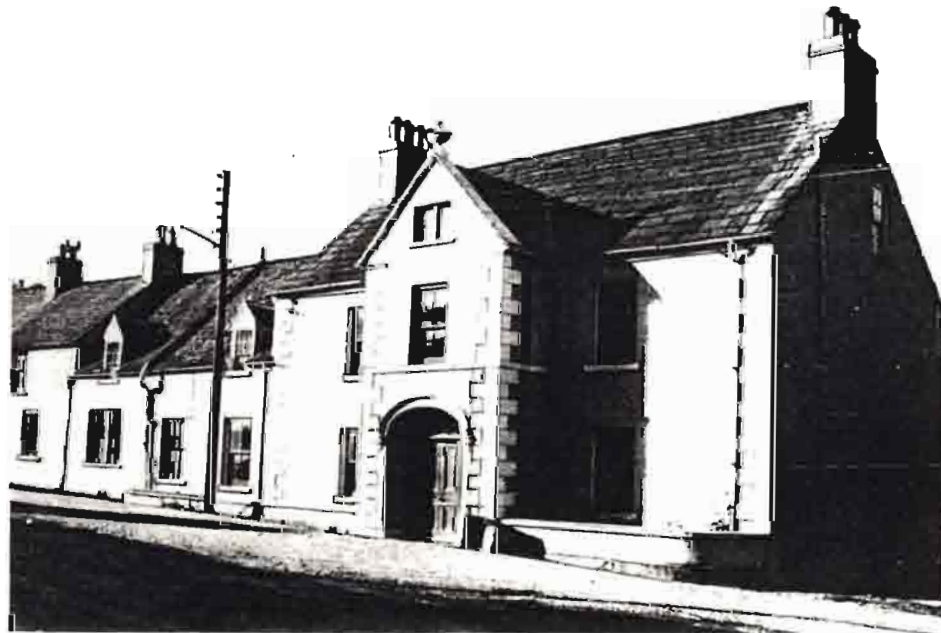


The Old Courthouse, corner of
43-45 Toberwine St./Castle St.

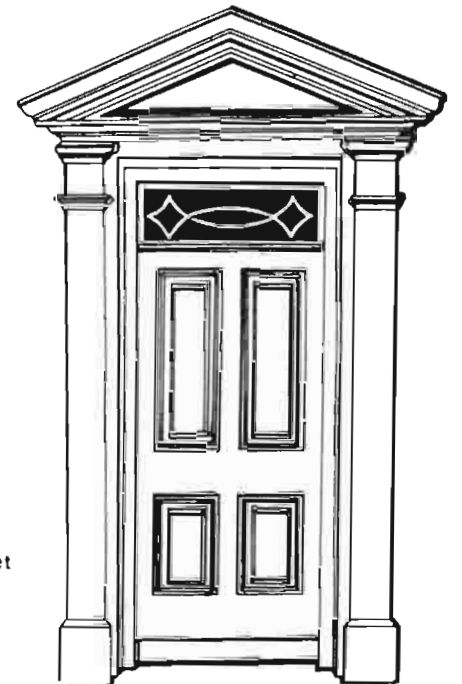


10 Altmore Street

27 Altmore Street & Estate Office



Altmore Street from Town Lodge Gate



22 Altmore Street

Design

The characteristic building form of the village, which is very clearly-defined, consists of terraces of houses having plastered walls and dark slate roofs with gabled ends. The attraction of the village is collective and derives not so much from individual buildings, although a considerable number of these do display distinctive architectural merit, as from the compact grouping of dwellings and their overall scale and proportion in relation to the street pattern. The composition of houses in steeply-rising terraces in The Vennel provides a contrast of character to the remainder of the village but remains compatible due to the elevational treatment and finishes used throughout.

Elevational treatment, particularly with regard to fenestration, is of Scottish Georgian proportions and some very fine examples of this work exist. It is of the utmost importance that renovations, new buildings and extensions within the village structure should be in sympathy with the building form of the village. Roof shape and chimneys are most important in this type of work and the use of a flat roof on an extension to an existing pitched roof building should be avoided. It is a solution that is unacceptable except on a very minor projection clearly subservient to the main structure and hidden from general public view. If the existing roof has natural slates and is readily visible in association with the new, then it will be well worthwhile to seek out some good new or second-hand, natural slates for the new work as they will blend much better than a modern, concrete slate or tile. Existing buildings in the village centre tend to have plastered wall finishes including smooth ashlar cement, smooth-painted cement, pebbledash and roughcast. Black basalt stone, also in use to a lesser degree throughout the village, makes a pleasant and acceptable form of walling material.

Materials

The use of the right kind of wall finish and roofing material are vital factors, for these impart to a building its overall colour as seen from a distance and the texture of its external surfaces as seen close at hand. Plaster wall-finishes can be used to provide an acceptable facade. The quoinstone, which is a frequently-used traditional detail throughout the village centre should be retained, (or replaced where necessary) in the renovation and restoration of existing buildings. All traditional decorative features and stone and plaster work surrounding archways, windows or other openings, with key-stones, should be similarly treated with respect in order that such an inheritance is not lost. Generally the use of natural slate for roofing purposes is recommended subject to the material being available. For repairing existing roofs of this material second-hand natural slates might be used.

Building Details

The established design for doors and windows is basically that of simple Scottish Georgian proportions and new buildings should endeavour to retain

this quality in order to relate satisfactorily new with old. When large horizontal window or glazed screen openings are needed, it may still be possible by the use of substantial vertical members (mullions) to satisfy requirements. Details should not only be simple and well-conceived but should avoid any conspicuous elements clearly alien to the locality.

Painting

Garish colours should be avoided, though many traditional colours are acceptable. The colours of window frames, sashes and glazing bars should be carefully selected in keeping with the background colour of the wall finishes. Doors and surrounds may be white or contrasting colours although other colours may be applied to the doors alone to emphasize them. Rainwater guttering and downpipes should normally be unobtrusive. When railings are used to delineate property boundaries, black, white or light grey are usually most suitable.

Surroundings

Much can be done to enhance a building by paying careful attention to its surroundings including the rear of the property. This means carefully-conceived garden layouts; the judicious use of trees and shrubs, and the choice of an appropriate type of boundary wall or fence. In general boundary walls should be of the same material as the buildings on the sites they enclose and should avoid unnecessary ornamentation. Where new railings are needed, these should be of simple design or if replacements should echo former railings of good character.

Concrete post, rail and wire fencing should be avoided. Timber fencing may be used but horizontal rail or split, half-log woven-lattice or ranch-type fencing is unsuitable. Traditional compact hedges make a sturdy form of boundary and are particularly suitable.

Landscape

The appearance of specific open spaces is important to the village character:— The Harbour has future amenity potential although at present its pier is in need of repair and its basin is partly silted-up. The adjacent existing group of mature trees along the south side of New Road from the corner of Dickeytown Road provides it with a scenic backcloth.

The **seafront tourist car park**; picnic area; walled, putting green, and toilet block are linked by footpath access around St.Patrick's Church alongside

Glenarm River to The Cloney bridge affording fine views seawards and inland. This area is appropriate for more substantial planting, more picnic furniture and footpath improvements to tie up with the village centre focus.

The focal point of the village falls naturally at the junction of The Cloney/Toberwine Street and New Street where the piping, and infilling of an old stream channel would give increased pedestrian facilities and permit road radius/sightline improvements. From The Cloney bridge to Barbican Bridge a riverside footpath could link to the seafront car park and branch off up Castle Street to The Vennel. Continuing the footpath northwards from the old school on Castle Street along the river to Town Lodge would give ready access to Glenarm Forest which is open to the public. Glenarm with its enhanced amenities and facilities would become an important "staging point" on the proposed Ulster Way long-distance footpath.

Many of the smaller features in the village could be reused to aid the character of the Conservation Area. Old lamp standards or brackets and water-pumps could be reinstated, renovated and maintained. Some road or pavement surfaces could be improved by the use of small load-bearing setts or paving stones as a contrast to tarmacadam. Poles, overhead cables and wires could be minimised by undergrounding or run under eaves to improve visual amenity at roof level.

Acknowledgements for the use of the following photographs:—

Front Cover — Aerofilms Limited, Elstree Way, Boreham Wood, Herts., WD6 1FW, England.

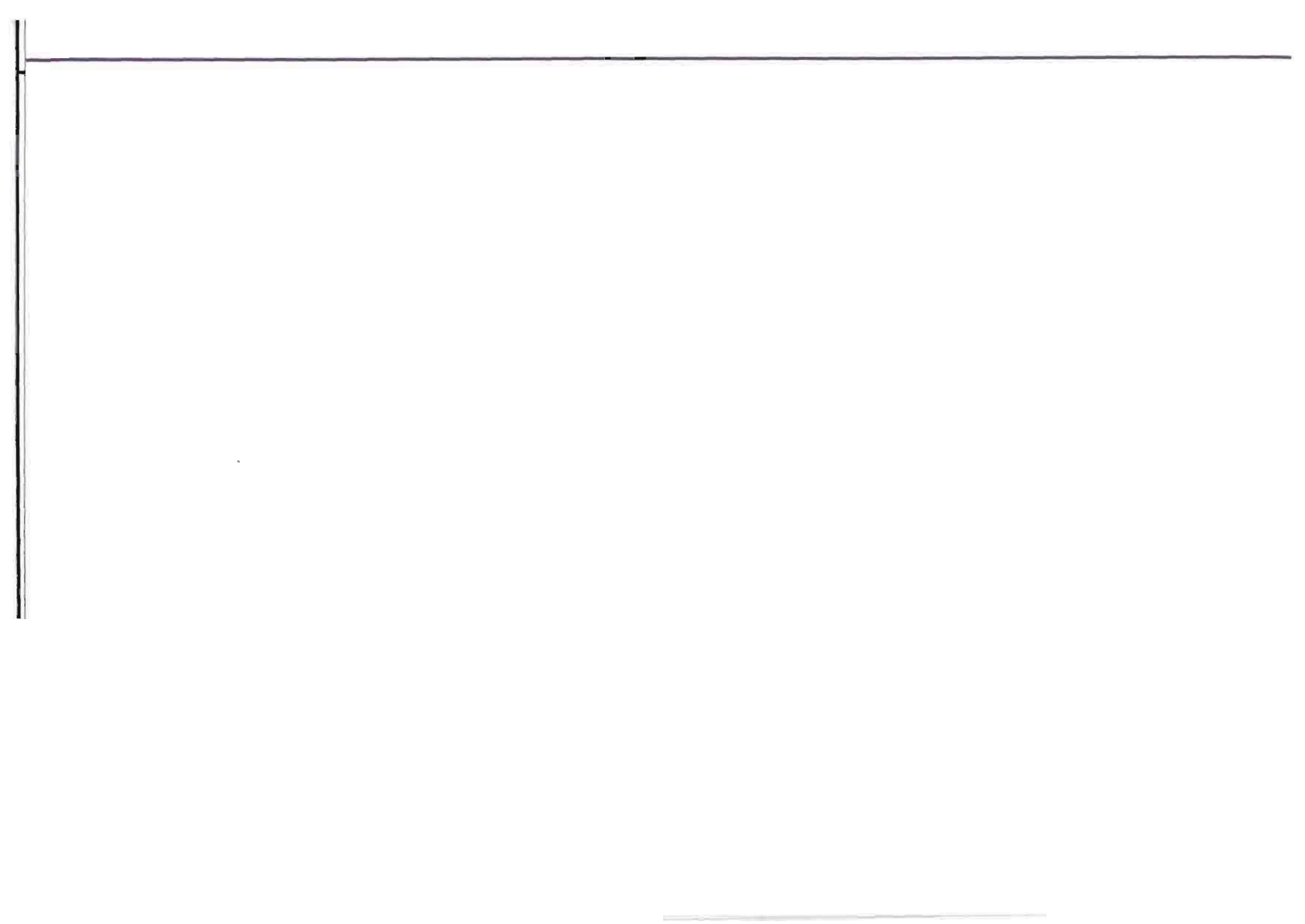
Photographs of St. Patrick's Church, the old Courthouse and Glenarm Castle — Mr. Gerald Camplisson (Ulster Architectural Heritage Society).

Sketches by the Presentation Unit, Department of the Environment (NI), Craigavon.

Printed at the Department of Environment (NI) Printing Unit, County Hall, 182 Galgorm Road, Ballymena.

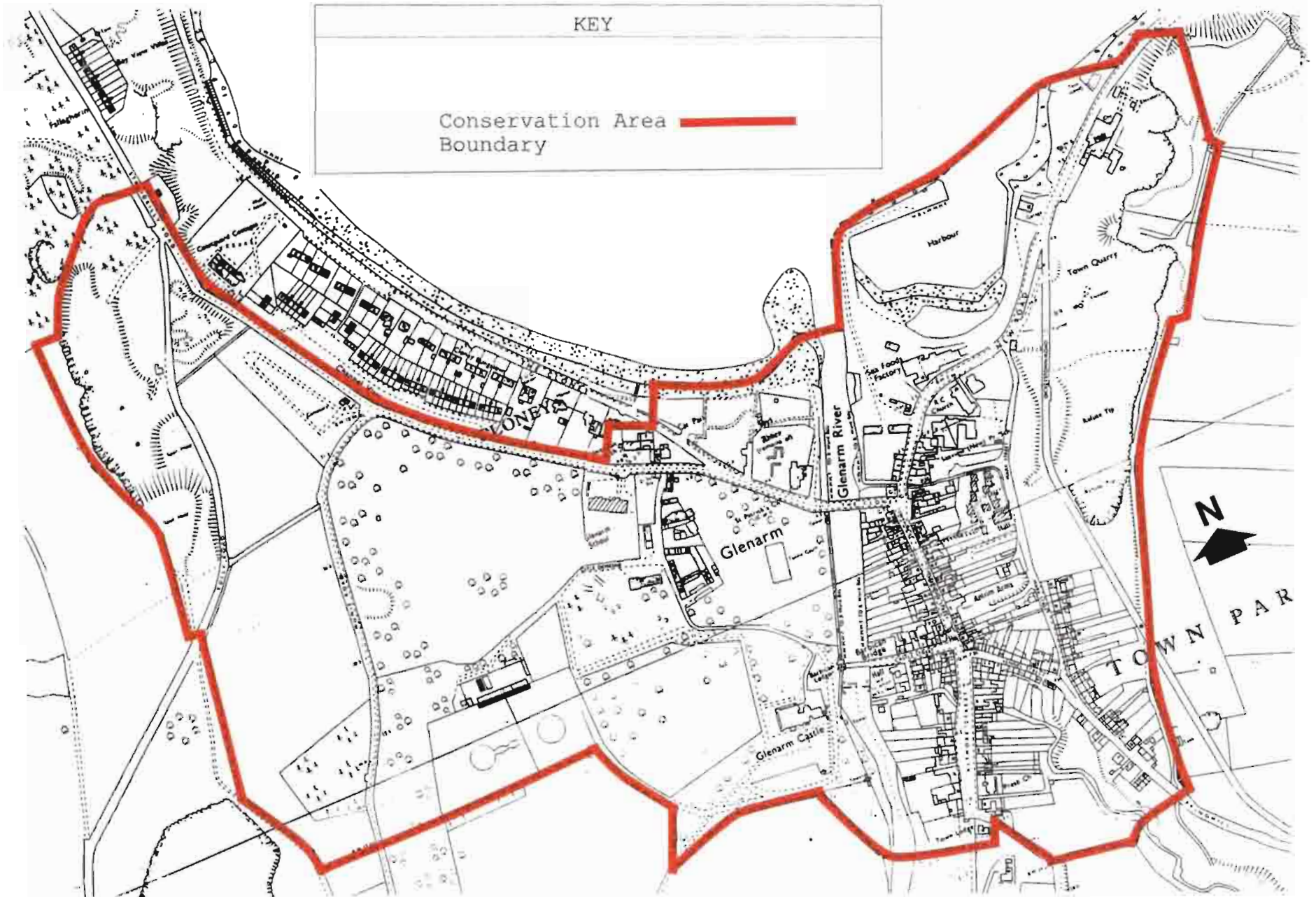
Glenarm *Design Guide*







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4.0 Glossary of Technical Terms	18.



*A Design Guide for
Development within
Glenarm Conservation
Area*



1.0 INTRODUCTION

1.1 As part of the Department's Glenarm Enhancement Strategy (endorsed by Larne Borough Council on 25.11.91) and in accordance with the Division's commitment to the preparation of Design Guidance for the Conservation Area (designated on 12.5.78), the Department has now prepared the following advice to help ensure that the unique characteristics of the village are protected and enhanced by new development, and that all development complements the best of the existing built environment.

1.2 The following guidelines will be applied to all new buildings and to the renovation and refurbishment of existing buildings within the Conservation Area. They emphasise the importance of adhering to consistent high standards of design which will enhance the environment of the Area. The more onerous standards in terms of material quality and durability now to be applied are a recognition of the need for development to improve and enhance that environment, and thereby assist in the ongoing regeneration of the Conservation Area.

1.3 The characteristic building form of the village, which is very clearly-defined, consists of terraces of houses having plastered walls and dark slate roofs with gabled ends. The attraction of the village is collective and derives not so much from individual buildings, although a considerable number of these display distinctive architectural merit, but more from the compact grouping of dwellings and their overall scale and proportion in relation to the street pattern. The composition of houses in steeply-rising terraces in The Vennel provides a contrast of character to the remainder of the village but remains compatible due to the elevational treatment and finishes used throughout.

1.4 Most of the buildings within the Conservation Area are domestic in scale and this should be respected by new development, including alterations and extensions. Elevational treatment should harmonise with the existing emphasis which is mainly vertical, and window-to-wall proportions should reflect traditional proportions.

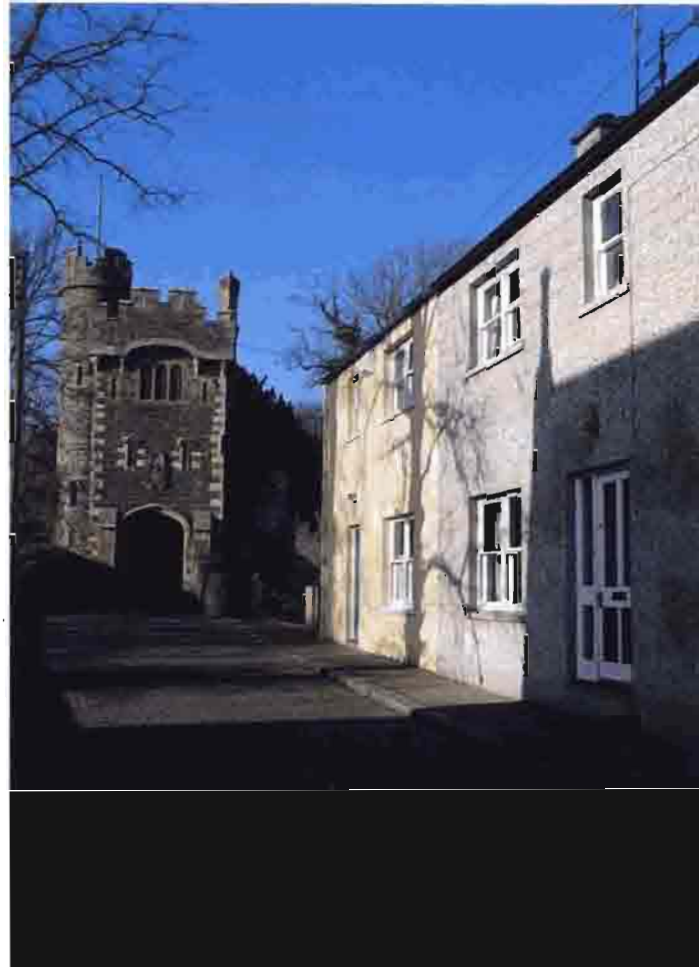
1.5 New development (including alterations or extensions to existing properties) should complement existing good elevational treatment and make a positive contribution to the Conservation Area as a whole. This is likely to be best achieved by the use of traditional (vernacular) building forms and materials, although well designed and sympathetic modern design may be acceptable in locations, where it does not detract from near by Listed Buildings or the overall character of the locality.



Characteristic Building form of the Village

- 1.6 Attention to detail in both the overall design of new building (in terms of scale, mass, proportion, etc.) and the successful integration of appropriate detail of materials and finishes (fenestration, door detail, roof detail, chimneys, gutters, painting etc.) is essential for a successful design scheme.

- 1.7 The following pages give advice on good and poor elements of design and incorporates advice on new or replacement shopfronts and signage.



2.0 DESIGN CONSIDERATIONS

2.1 Scale

2.1.1 New development should seek to reflect the scale of existing buildings, if necessary by ensuring that the elevational mass of any new building is broken-up and modelled into units, similar in size to those of its neighbours, thereby reflecting the architectural rhythm of the particular street. Generally building heights should respect the height of adjoining buildings.

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

2.2 Proportion

2.2.1 Typically, the buildings in Glenarm's Conservation Area are of simple Scottish-Georgian proportions, with narrow frontages, a vertical emphasis and window openings diminishing in height on successive storeys. Most buildings are either 2 or 3 storeys high and give a strong sense of rhythm and pattern along the street frontages. The design of new buildings should incorporate this vertical emphasis and the use of large blank surfaces and horizontal features should be avoided.

2.3 Building Line

2.3.1 The existing building line along the main streets is an important visual element in the Conservation Area.

2.3.2 Where this continuity is disrupted and rebuilding is proposed, the traditional building line and linear street pattern should be maintained.



2.4. Roofs

2.4.1 Generally roofs should pitch away and upwards from the street frontage at angles that are similar to roof pitches in the area. Roof tiles are considered inappropriate and should not be used. Man-made slate should also be avoided since it is important to retain the visual character and quality of a building or group of buildings from a public viewpoint. It will be expected that Bangor Blue slates will be used in most building or repair work. Traditional parapet or masonry eaves should be used in preference to deep fascias and bargeboards. Traditional 'clipped' eaves are also appropriate. Ridge tiles are important and should be dark blue V section with decoration as appropriate to the type of building. In an extension which is visible to the public, the provision of a pitched roof will generally be a requirement.

2.5 Chimneys

2.5.1 Chimney stacks and pots should be provided or retained even if non-functional, with any corbelled or moulded detail retained. Pots should be terracotta (with gas vents if required).



2.6 Eaves and Gables

2.6.1 The traditional eaves details indicate a minimum overhang sometimes adopting a brick corbel and avoiding the use of wood fascia or soffit. Parapet gable walls are also a traditional feature which are appropriate to modern requirements and can provide a strong pleasing 'frame' to a slated roof.



2.7 Rainwater Goods and External Drainage

- 2.7.1 Rainwater goods should be cast-iron or aluminium, painted to match or complement the background colour or be neutral such as black or deep bronze, and complete with matching fittings and fixtures. Eaves gutters should be of a type to suit the existing eaves design - ogee or moulded, if seated on corbel course; otherwise a half-round or beaded deep-run profile can be supported on rise and fall brackets in matching materials. Down-pipes should be either square or round in section with swan necks to provide adequate clearance from projecting eaves and string courses. Foul drainage should be confined to the rear elevations if appropriate or located inside the building; if the relevant Codes of Practice are observed complex and ugly patterns of drainage can be avoided and neat installations which are not detrimental to the appearance, and also function properly, can be obtained.



2.8 Windows

- 2.8.1 Windows where possible within the Conservation Area should be sliding sash. Casement windows will only be acceptable in the most exceptional circumstances and locations. It is of prime importance in retaining the unit and rhythm of the street scene that the size of the openings and the style and profile of the windows which predominate are replicated in new buildings or in extensions to buildings. On the rare occasion when wider windows are essential, heavy vertical mullions will help maintain the required vertical emphasis. Mouldings or other decorative plasterwork around openings should always be maintained.

2.8.2 Window sills should be substantial in depth and constructed in either precast concrete or stone, and have a traditional profile especially in respect of the leading edge, and normally be painted as features.



2.8.3 Dormer windows should be located on rear elevations and should be of traditional design, to help them intergrate into the overall building design. Their spacing should reflect the window pattern on lower floors. Continuous or flat-roofed dormers will not be acceptable. Roof lights should respect the street scene, be well spaced and not over large. They also should be located on rear elevations and be of traditional design.

2.8.4 Where properties are to be altered, the existing fenestration should be retained and any window embellishments should be repaired or reinstated.

2.9 Materials

2.9.1 The use of matching wall finishes and roofing materials are vital factors as these impart to a building its overall colour as seen from a distance, and the textures of its external surfaces close at hand. The materials chosen should therefore relate in character to those already in use in the vicinity and finishes to extensions should match the parent building.

2.9.2 Existing buildings in the village centre tend to have plaster wall finishes including smooth ashlar cement lined to imitate stonework, smooth-painted cement, sea shore pebbledash and roughcast. Black basalt stone, also in use to a lesser degree throughout the village, makes a pleasant and acceptable form of walling material.

2.9.3 Quoinstones and other decorative mouldings, especially in relation to opening surrounds, are an important feature and should be used in new buildings, where appropriate.

2.9.4 In alterations, all traditional decorative features whether they be formed in stone, plasterwork, brick or timber should be retained or replaced where necessary.



2.10 Doors and Door Openings

- 2.10.1 Where appropriate, painted timber, traditionally panelled or vertically boarded doors should be used, especially in front elevations. Mouldings around openings add character and refinement.
- 2.10.2 If no fanlight exists, plain glass panels may be substituted for solid ones in upper parts of panelled doors, but not half-round integral fanlights, see 2.10.4. Modern bubbled, frosted or coloured glazing is not appropriate for door sidelights.
- 2.10.3 Door accessories such as knockers, letterboxes, locks and handles should be made of brass, bronze or cast-iron and be of period design. Where doors are being replaced existing ironmongery should be reused. Where properties have been converted to flats, it is important to limit the amount of door accessories to the absolute minimum. Intercom systems, now commonly used in multi-occupancy properties, require careful attention as to design and siting in order to integrate successfully.



- 2.10.4 Replacement of traditional wide doors with narrower, modern doors and sidelights is inappropriate, as are doors with integral fanlights.



Traditional door design



2.11 Ancillary Development

- 2.11.1 Free-standing walls around buildings should be finished in a material compatible with the buildings to which they relate. Where fencing around new or existing buildings is required, cast-iron or steel railings with a simple vertical emphasis should be used. Concrete post and rail fencing or horizontal boarding will not be acceptable, and new fencing work must complement and not detract from the simple yet high standard of craftsmanship exhibited in existing work. Traditional compact hedges make a sturdy form of boundary and are particularly suitable.
- 2.11.2 Domestic garages and outbuildings will be acceptable within the Conservation Area where they relate to existing buildings in a way which achieves a unified grouping. Design should be carefully considered in order to reduce massing and visual impact and to minimise the effect of horizontality.
- 2.11.3 Fire escapes where required, must be contained within the existing building envelope, and within a sympathetically designed extension or be a positively designed new element that can be seen to contribute to the quality of the area.
- 2.11.4 Satellite dishes will normally only be permitted on rear elevations and in circumstances where they are not generally obtrusive. Communal systems should be installed where possible.
- 2.11.5 Burglar and fire alarms should be discreetly sited and coloured to harmonise with buildings as far as practical. They should not be an advertising medium for the supplier.



Free standing walls should be compatible with the building.

2.12 Colour

2.12.1 Planning permission for external painting and decoration is not normally required but the use of colour is an important consideration in building elevations and streetscape. Painting schemes should therefore be harmonious and add to the environment rather than detract from and be injurious to the streetscape. The use of many different colours, particularly where they do not blend, is to be avoided.

2.12.2 On old buildings tradition is the governing criterion and the colour for walls, detailing and timber work, should be controlled by the period style of the architecture. On new buildings colour schemes should harmonise with the immediate surroundings.

2.12.3 As a general rule, window frames, glazing bars and door frames, are best painted white or a near white colour. Stronger colours could be used for doors and other details but considerable care should be taken with their choice. Experience has shown that pastel shades are normally most effective on walls.

3.0 SHOPFRONTS

3.1 Glenarm does not have a cohesive village centre but a loose mix of residential and non-residential uses located primarily on Toberwine Street.

3.2 Within the village the appearance of shopfronts is a significant element in the impression made on visitors. Their design must be considered within the context of the character and style of the building into which it is to be fitted, and also within the context of the area within which it is located.

3.3 Shopfronts should strive to reflect their setting and immediate environment, with the traditional shopfront being the most appropriate. Where a traditional frontage remains any refurbishment work or alteration should be designed to retain the character of the original.

3.4 All too often a shopfront and its fascia is given dominance visually divorcing it from the remainder of the building, thus degrading the totality of the architecture of the building. The shopfront and ground floor design should complement the rest of the building and enhance the total street scene.



3.5 Common problems that can arise in shopfront design

3.5.1 The fascia may be too large or inappropriate. This may obscure or detract from first floor windows and pilasters. If too large, the fascia may appear to extend over the building and dominate it instead of being contained within it. Instead of a visual break being created between the ground and upper floors, ground floor treatment should complement and be contained within the architectural design of the total building and its surroundings.

3.5.2 The fascia depth should not exceed 15% of the shopfront height, and the top of the fascia should approximate to first floor level. An adequate gap should be retained between the top of the fascia and first floor window sills.

3.5.3 The fascia should give a unifying effect to the streetscape and blend with adjoining fascias. It should be in scale with the building of which it is part.



3.5.4 An important consideration for successful shopfront design and signage is how materials, surfaces and colours complement rather than detract from the rest of the building. The number and type of materials (and colours) used are best kept to a minimum. The use of plastics, polished aluminium and stainless steels are visually out of place in an historic environment and should be avoided and the use of ceramic tiles will rarely be appropriate. Where metal frames are required they should be coated in an appropriate dark colour. Timber (which is painted rather than stained or varnished) remains the most appropriate material for shop front frames. As in the totality of the design, adequate detailing is particularly important if a shoddy or contrived appearance is to be avoided. Plaster mouldings, embossed pilasters, carved mullions, quoins and other details can give an impression of quality and authenticity. Stallrisers should be provided or retained.

3.5.5 Large expanses of undivided glass are normally inappropriate. This can be avoided by the use of mullions or glazing bars which help retain the vertical emphasis of the buildings.

3.5.6 A successful shopfront will not dominate the street scene but will be in scale with the parent building and its environment. Where a shop embraces two or more plot widths the identity of each building elevation should be respected. This can be achieved by a change in fascia detail or by using separate but interrelated shop fronts. The visual continuity of ownership can be achieved by the careful use of the same fascia and signage (including lettering). Ideally a new shopfront should not be carried uniformly across the frontage of two or more buildings as this leads to conflict between the horizontal emphasis of the ground floor with the vertical emphasis of upper floors.

3.6 Important considerations in successful shopfront design

3.6.1 Shopfronts and fascias should express, and not obscure, the structural elements of an existing good facade.

3.6.2 The new shopfront should complement and not ignore the existing elevation in terms of materials used and colour.

3.6.3 The shopfront and the building within which it is confined should be considered as a single composition. It should not be a dominating influence in the street scene but should look good in its own building and in relation to its neighbours.

3.6.4 The fascia should be contained within the elevational detail of the parent building.

3.6.5 The fascia should not obscure first floor windows, sills or string course detailing. It should be of suitable proportions and positioned to help create a visually balanced elevation.

3.6.6 The structural elements and proportions of the elevation should be carried through to the ground floor to minimise potential conflict between the ground and upper floor elevation.



3.6.7 The colour, pattern, profile and texture of the materials used should be carefully considered. The use of modern plastics which are brightly coloured or highly reflective or have strong moulded profiles out of character with traditional materials are unsuitable and as such should be avoided. The use of tiles and mosaics as cladding do not generally fit with traditional materials and as such should also be avoided.

3.6.8 If security shutters are considered necessary they should be lattice type or colander perforated to allow light to pass through. Security shutters should be coloured to blend in or form a harmonious contrast to the shop facade by using an appropriate matt, semi-matt, or glossy metallic based paint. Shutter boxes should be concealed within the building facade and guide rails recessed into the reveals of the shop window and pilasters.

3.6.9 Dutch canopies and awnings as permanent features detract from the street scene and will not generally be allowed in the Conservation Area. Retractable sunshades which are an integral part of the fascia when closed will be allowed. When used they should fit between and not over the pilasters and preferably “spring” from the lower edge of the fascia.

3.6.10 Rendered facades will often be enhanced if distinctive architectural features (quoins, plaster mouldings etc) are highlighted in a contrasting colour, or a deeper shade of the main elevation colour. While adjoining buildings may have various or changing colours, it is important to ensure that the colours used blend together to form one composition rather than using colours which clash.

Experience has shown that pastel shades are frequently most effective in this context.

3.6.11 Burglar and fire alarms, although necessary, should be discreetly sited and coloured to harmonise with the shopfront. They should not be an advertising medium for the supplier.

3.6.12 Provision should be made in the design to provide access for the disabled. The removal of steps at the entrance is the most obvious point in this regard. Ideally new level changes should be accommodated within buildings but if extended access ramps are needed these should be carefully designed to respect the character of the building.



- A *Cornice*
- B *Fascia*
- C *Fanlight*
- D *Panelled Door*
- E *Stallriser*
- F *Sill*
- G *Mullion*
- H *Pilaster and Corbel*

3.7 Shop and Fascia Signs

3.7.1 The proportion of a sign must relate to the elevation on which it is mounted. If a sign is too large its visual dominance will disturb and conflict with the elevation of the building and the relationship of that building and its neighbours. Projecting box signs disrupt this relationship between sign and elevation, and as such are unacceptable.

3.7.2 The amount of information contained on a sign, and the number of advertisements on a building should be carefully considered so that visual clutter and confusion is avoided. (Generally only the name, trade and street number should be on the fascia sign.)



3.7.3 The amount and type of illumination is increasingly being recognised as a major factor in successful sign design. Internally illuminated, or halo lit signs are unacceptable, while wash lighting is welcomed. Backlighting of free standing letters can be effective in certain circumstances, see 3.7.6. Illumination by individual small spotlights (which are shielded and correctly directed) is acceptable provided the level of illumination is not excessive. Large swan neck coloured projecting lamps or other lamps on long projecting arms tend to be unacceptable.

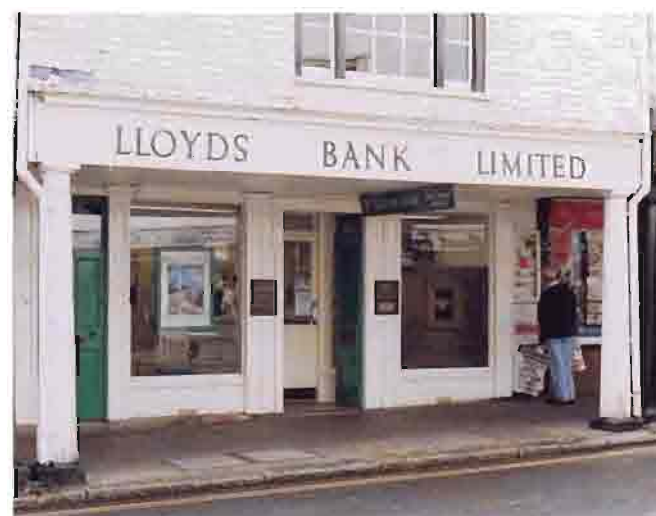
3.7.4 The use of projecting hand painted hanging signs below first floor window level will be encouraged. The dimensions of such signs (and indeed projecting signs) should be appropriate to the total elevation and the details on the shop frontage and as such read as one composition.

3.7.5 Good quality hand painted signs are preferred as these reflect the historic environment within the Conservation Area. Individual lettering, appropriately coloured, applied directly to the fascia, against a complementing coloured background, will be acceptable in most locations. The letter form and style should be in character with the period of the building and the shop use.

- 3.7.6 Signs on brickwork or stonework are most satisfactory when individual wall mounted letters of appropriate height, colour and type face are used. These signs can be most effective if backlit or wash-lit.
- 3.7.7 Advertising signs will not normally be permitted above the level of the bottom of first floor window sills.
- 3.7.8 On upper floors, black, white or gold lettering (of appropriate size) applied directly to the inside of window panes is particularly effective on an advertisement, while box signs and plastic modern signs are particularly inappropriate on upper floors.
- 3.7.9 A standard size and shape of nameplate at the entrance door of premises advertising upper floor uses will be encouraged.
- 3.7.10 Standard House Styles and Corporate Image Signage: Banks, Building Societies, etc are likely to be required to modify or adapt their standard "house-style" to ensure that their signage respects their location within a Conservation Area.
- 3.7.11 Corporate image signs or standard house styles are likely to be particularly inappropriate on Listed Buildings.
- 3.7.12 Hand painted signs on front walls or gables may be permitted in appropriate locations but the advertisement should relate to the premises on which they are applied

and not be standard printed signs.

- 3.7.13 Hoardings have a particularly detrimental effect on the visual character of a Conservation Area and therefore will not normally be acceptable.
- 3.7.14 The Department's policy in relation to advertisements and signage is designed to ensure that they are considered as an integral element of the elevation, and not an afterthought, and that signage design, proportion and materials used are appropriate and complement their immediate surroundings and enhance the totality of the Conservation Area.



Sympathetic corporate signage

4.0 Glossary of Technical Terms

Architrave:

Refers to the lintel, jambs and mouldings around a doorway or window. Also used in classical architecture to describe the beam or lowest division of an entablature.

Bargeboard:

Also verge or gable board. A sloping board often decorated, covering the ends of roof timbers.

Conservation:

The means of protecting the intrinsic quality of a building, groups of buildings or specific areas.

Conservation Area:

These are areas, designated by the Department of the Environment (NI), which are considered to be of particular architectural or historic importance and thus worthy of retention and enhancement. In order to ensure that the character of such areas is not eroded, future development proposals are normally expected to conform with a series of policies and controls prepared by the Department.

Corbelling:

Rows of stone or brick carrying a wall proportionately farther outwards the higher it rises.

Cornice:

A projecting moulding, often of ornate designs, along the top of a building or above doors and windows.

Eaves:

The overhanging lower part of a roof.

Edwardian:

The association of architectural style and ideas to the reign of King Edward VII (1901-1910)

Facade:

The exterior face or elevation of a building.

Fascia:

A broad flat band or board often used in the context of shop fronts where the name of the shop or its owners is to be found.

Fenestration:

The arrangements of windows in a building.

Georgian:

A term loosely used to describe English late renaissance classical architecture during the reigns of the Four Georges (1714-1830)

ANTRIM ARMS HOTEL, GLENARM

Mullion:

Vertical bars which divide a window into a number of parts.

Ogee:

A moulding, arch, roof or other feature showing in section a double continuous curve, concave below passing into convex above, as in the shape of an onion.

Pilaster:

A rectangular feature in the shape of a pillar projecting from the face of a building, but having no structural function.

Proportion:

Refers to relationship in terms of size and arrangement of the various elements in a facade.

Quoin:

A term generally applied to the raised stonework to be found at the corners and angles of a building.

Scale:

The size of a particular building or its components when considered in relation to its surroundings, or in reference to the human form.

String Course:

A projecting horizontal course or line of mouldings running across a facade of a building.

Vernacular:

A style of building or architecture peculiar to a particular locality.

Victorian:

The association of architectural style and ideas to the reign of Queen Victoria (1837-1901).

ADDENDUM

In the past the standard of drawings presented to the Department has been poor. The Department will now therefore insist on detailed drawings which show clearly what is proposed. In proposals which affect the front elevation of a building the drawings should show how the proposals will relate to neighbouring properties. This is essential in the context of new shop fronts or signage. All drawings should clearly indicate the materials, colour and finishes proposed. Failure to supply such drawings will lead to delay in the processing of planning applications or may lead to the refusal of planning permission. It is desirable therefore that applicants should consult informally with the planning office prior to the preparation of detailed plans.

For further information contact:-
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Ballymena BT42 1QF, Telephone (0266) 653333

