HOLYWOOD CONSERVATION AREA

PUBLIC CONSULTATION DRAFT DESIGN GUIDE

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An Agency within the Department of the
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the Planning service

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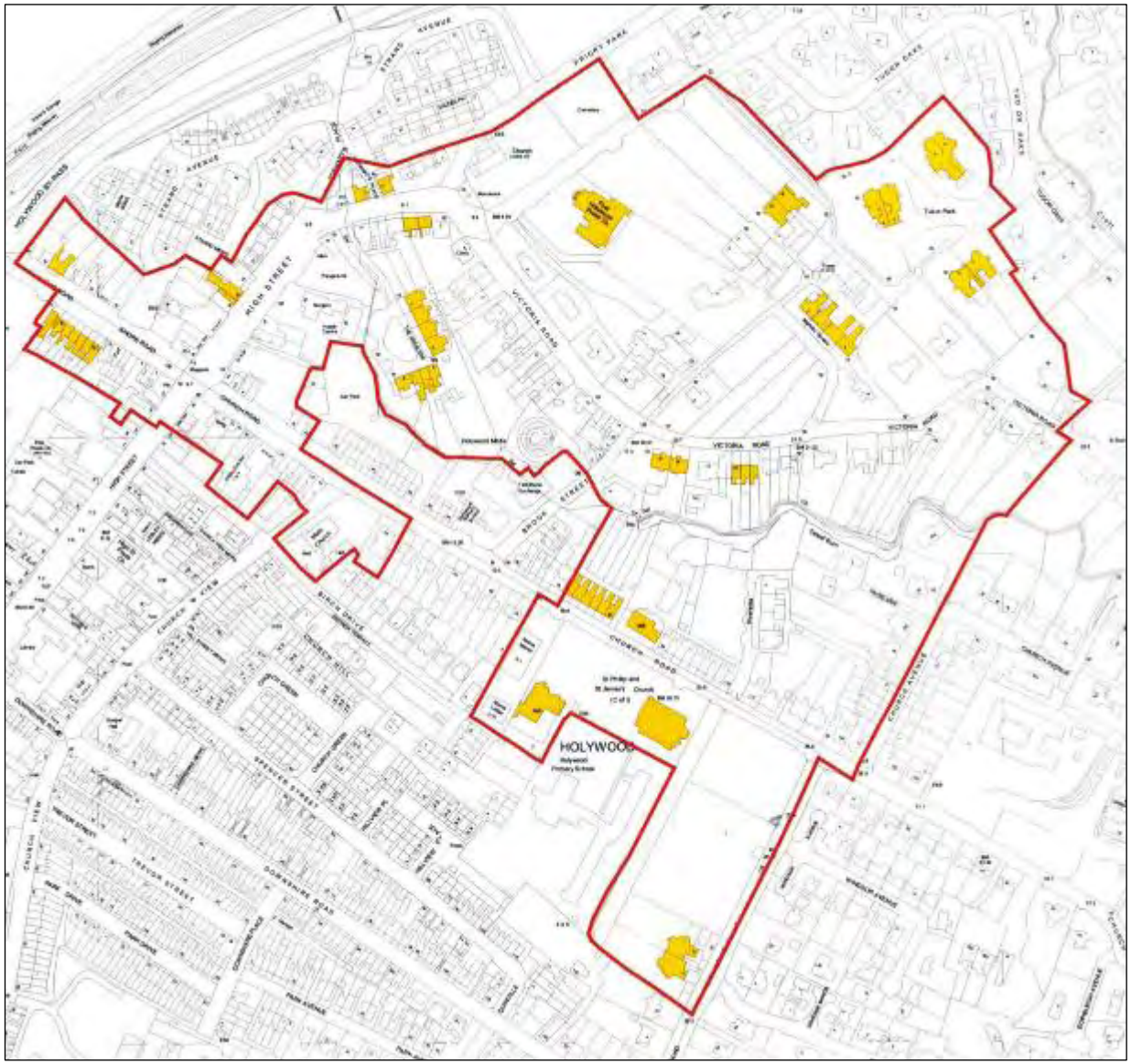
Front Cover: Riverside

1. Preamble

The Department of the Environment designated part of Holywood as a Conservation Area on 12th May 2004. A copy of the Statutory Order designating the Conservation Area is included as Appendix 1.

The content of the Design Guidance constitutes Supplementary Planning Guidance for the Holywood Conservation Area and will be taken into account by the Department as a material consideration in determining planning applications within, or which may affect the setting of, the area. It should be read in conjunction with the relevant contents of regional planning policy and other supplementary guidance documents. This guidance was prepared in consultation with North Down Borough Council, the Historic Buildings Council and following a period of public consultation.

The Design Guidance should be read in conjunction with, and alongside, the Holywood Conservation Area Booklet, published after the designation, on 14th November 2004.



Map1: Holywood Conservation Area boundary as designated in 2004

2. Introduction

Purpose of the Design Guidance

This Design Guidance is intended for all those with an interest in Holywood Conservation Area, or intending to undertake work on its buildings, trees and landscapes, streets or spaces.

It is intended to guide future development and assist the Department in managing change, within, and in the setting of, the Conservation Area, to ensure that it conserves and enhances the special character and appearance of Holywood.

Methodology

A detailed research and analysis was carried out to identify the specific architectural and historic elements which make the Conservation Area special and distinctive. From this a set of detailed design guidelines has been formulated. It has been prepared to complement the existing Conservation Area Booklet.

Conservation Areas

Conservation Areas are *'areas of special architectural or historic interes,t the character or appearance of which it is desirable to preserve or enhance'* [Article 50, The Planning (Northern Ireland) Order 1991].

Objectives of Designation

The key objectives of conservation area designation are:

- To provide statutory protection to an area in order to preserve and enhance its character or appearance. This provides the regulatory framework for its protection and enhancement through clear and consistent planning policy and the development control process, ensuring proposals and their design take account of their context;
- To retain those buildings which materially contribute to its character or appearance, to encourage their re-use, and appropriate and sympathetic repair and maintenance;
- To increase local awareness about the conservation area designation, what it means and to engage commitment and support to its conservation and enhancement – its distinctiveness;
- To guide, co-ordinate, and influence development, maintenance, or minor works by statutory authorities to ensure that they secure the conservation and enhancement of the Conservation Area;
- To secure enhancement of the significance and special character of the conservation area through both its protection and the pro-active management of change. This can include both the provision of grants for conservation area enhancement schemes and the provision of advice on what is meant by Conservation Area designation.

Holywood Aerial Photo

3. Conservation Area Character Appraisal

The Character Appraisal assesses those elements which give Holywood Conservation Area its own character and appearance. It highlights the distinctive quality of the Conservation Area whilst focusing on important constituent parts. The character appraisal focuses on:

- the street pattern;
- the landscape setting;
- how buildings are grouped;
- how buildings are linked or divided;
- the relationship between buildings and their boundaries;
- materials and colours; and
- form, massing, scale and proportions.

Brief History

The earliest indication of population activity in this part of Ireland was based on archaeological finds, including flints and axes, dating from 500BC, which were excavated at nearby Kinnegar. From this, it was assumed that the local inhabitants were mainly fishermen and hunters.

A letter from Rome, dating from 642AD, names a cleric Laiseran who possibly founded a monastery at Ard-mac-Nasca. Ard-mac-Nasca means 'height for the son of Nasca' in Gaelic and it is believed that the area mentioned is around the area of the present Twisel Bridge. Nasca was a legendary local princess and it is believed that Laiseran was her son and that the monastery he founded was at the site of the Old Priory Church, which most probably had some sort of religious connections to the past. This is the first earliest mention of a name for this particular area.

It is feasible that the area was invaded by Vikings during the 9th Century as there is evidence that Bangor was raided at that time and it is likely that the whole area of this stretch of coast was plundered.

Following the invasion of Ulster by Sir John de Courcy in 1177, Thomas Whyte, Sir John's agent, re-established the monastic settlement. The ruins of this development survive as the Old Priory Church. By 1204, Sir John was in disgrace and his lands were confiscated and given to the de Lacy family. By 1210 these lands had been passed to John de Saukill, following a rebellion against the King.

1306 saw Holywood named for the first time in English when the Taxation roll for the Diocese of Down, Connor and Dromore, valued the church and townlands at 'Haliwode' at 6 marks.

The culmination of a series of raids across Ulster by the O'Neill clan resulted in the Holywood district being apportioned to the O'Gilmores in 1333. The Abbey which had been in existence since 1190 as an Augustinian community was passed to the 3rd Order of the Franciscans in 1490 and the church was remodelled accordingly. 150 years later the Priory was dissolved by agents of Henry VIII although it is possible that the building was used for worship until it was destroyed by fire in 1572.

The modern town dates from the 17th Century

when lands were granted to Sir James Hamilton by King James VI. He proceeded to rebuild Bangor and Holywood as market towns and by 1615 the basic cruciform shape that is still visible today had been laid out. A Thomas Raven map of 1625 shows the crossroads, the Maypole and a number of small thatched single storey dwellings. A market was held between High Street and the Old Priory and continued every Wednesday until 1840.

The Hamilton family paid off debts by selling parts of their lands. Cultra, Craigavad and Ballyrobert were sold to the Kennedy family in 1668 and in 1705, 225 acres, were sold to Simon Issac from Ballywalter for £1,150. In 1765, the Issacs also acquired the Knocknagoney townland and built Holywood House, a large formal house which was demolished by the army in 1941.

By the mid 19th Century the lands around Holywood, including the town itself, had passed through a few owners and the original estate had been broken up. In 1800 there were three slated two-storey houses in the town and with the popularity of sea bathing, Holywood was established as a health resort. By 1810, two coach services to Belfast had been started, in 1818, the first post office opened and by 1844, only forty-four fishermen remained. The town had become a dormitory town for the rich merchants of Belfast. 1848 saw the opening of the Belfast to Holywood railway which gave easy access to Belfast for residents and holiday makers alike. Holiday homes and boarding houses were built along Marine Parade, the lower part of Shore Street and the Strand area. Six years later, in 1852, salt water baths opened in Shore Street, providing hot and cold, salt and fresh water baths. Rich merchants built large houses on the slopes at the back of the town, which provided stunning views across Belfast Lough. The large houses required servants, small shops and other tradesmen and the terraces which had sprung up around the town centre became home to a working class.

1852 also saw the status of town conferred upon Holywood. Town Commissioners were appointed to oversee the management of the town and its inhabitants. As the town grew in importance, new public buildings were designed by some of the province's leading architects. William Nimick, a local builder, was responsible for the construction of many of the important landmarks erected during the second half of the 19th Century. The main religious denominations built impressive new church buildings; new school buildings were erected, an army camp was established in the late 19th Century and a Town Hall was opened in the 1870s.

As the Province's prosperity grew, the railway line was extended to Bangor and this effectively finished Holywood as a health resort and sea side holiday destination. Expansion of the town ceased almost immediately with little building undertaken in the last twenty years of the 19th Century.

A resurgence of popularity began in the early 20th Century as Holywood was seen as an extension to the suburbs of east Belfast. New housing estates were built by the Northern Ireland Housing Trust and private developers on the outskirts of the town. By the late 20th Century Holywood had become a very desirable place to live. Access to and from

Belfast was convenient using the new bypass. Holywood gained a reputation for exclusive housing, good schools and small specialist shops and the character of this once small fishing village was developed into an upmarket, thriving historic town.

This history of the town shows how the development over the centuries has formed the basic character of the various areas which comprise Holywood. It is the combination of two particular areas of Holywood: the current retail and commercial centre, and the residential quarter known as 'High Holywood' that forms the basis of the Conservation Area. A notable feature of buildings throughout both areas is the survival of original features including timber vertically sliding sash windows, cast iron rainwater goods, natural slate roofs, decorative details around doorways, windows and eaves, chimneys several flues deep with corbelled detailing and double pitch dormers.

The Commercial Centre

The early cruciform street pattern, which includes the well-known Maypole, forms the main axis of the current retail and commercial centre of Holywood. To the north lies Shore Street which contains several terraced buildings of note with small front garden areas, low boundary walls with railings and gates. Many of these buildings were once in residential use but now most house offices or retail premises on the ground floor as well as sometimes on the upper floors. Some of the original frontages have been retained, adding to the character of the street. Trees have been planted along the footpath to soften the hard surfaces primarily found in the commercial area. Some modern buildings have been erected on the eastern side of the street with some designs successfully integrating with the original historic buildings.

The north end of High Street widens out from the Maypole as the road reaches the bend at the Priory Inn. This serves as a reminder of its earlier use as a market place. The terraced buildings along the first part of High Street are positioned at the back edge of the footpath with a small number having enclosed spaces to the front. The variation of heights of between two and three storeys adds interest to the appearance of the area and date from the mid to late Victorian period. Walls are finished in painted render with pitched roof, usually with a natural slate covering and the buildings display a strong vertical emphasis, particularly those older buildings where window heights diminish as each floor level is reached.

Ground floor frontages have been altered to accommodate new shop fronts but in many instances a separate door has been retained to allow access to the upper floor from street level. Arched accesses allow admission to rear areas and the domestic scale of these access points is important to the overall character of the building.

Applications for any works, including signage and lighting, within the Commercial Centre should reflect the recommendations set out in the guidance section of this document.

The Residential Quarter

The Residential Quarter is by far the larger of the two areas which make up the Conservation Area. The characteristics of this area are completely different to the Commercial Centre. Here the narrow winding roads, bounded by indigenous hedging and trees, highlight the importance of natural landscaping of the area.

Large houses, often with extensively planted gardens, reflecting Holywood's most significant era of growth – the period from the beginning of the 19th Century up to the 1870s, are set back from the road. Even the smaller houses and terraces have appropriately sized front garden areas, which together with low boundary walls and railings add to the character of the area. The area generally reflects a mixture of late-Georgian and Victorian villas and terraces, often located in small cul-de-sacs off the main roads.

Interspersed between the houses is a number of ecclesiastical buildings. These fine buildings add a variety of architectural styles to the area with the churches naturally being the largest buildings with their spires and towers dominating the skyline of the Residential Quarter. Both churches are listed for their special architectural and historic interest. The Old Priory, the oldest surviving building in the town, plays a highly important architectural, archaeological and cultural role within Holywood.

With the exception of Martello Terrace, the area north of Victoria Road is generally typified by more substantial detached and semi-detached properties set in their own grounds. Located at the top of a slight rise overlooking the Lough, Tudor Park is an important group of listed properties which exemplify the distinctive qualities and characteristics of this part of the Conservation Area. To the south of Victoria Road the properties tend to be smaller and built on narrower plots.

The majority of the residential properties is two to three storeys in height, with either single storey or two storey bays and roofs that pitch away from the street. They are finished in brick or render, or a mixture of both, with the render often painted white or a pastel colour.

As with the buildings in the retail and commercial centre the buildings display a strong vertical emphasis. Again the diminishing window size, as each floor is reached, is a characteristic feature, particularly in the older buildings within the area. Small dormer windows in the roof and larger windows with various arrangements of slim timber glazing bars are also a distinctive attribute. In addition, other original features have been retained throughout the Conservation Area including panelled doors and original subservient rear extensions to terraced properties. These are important features that contribute to the appearance of this residential quarter.

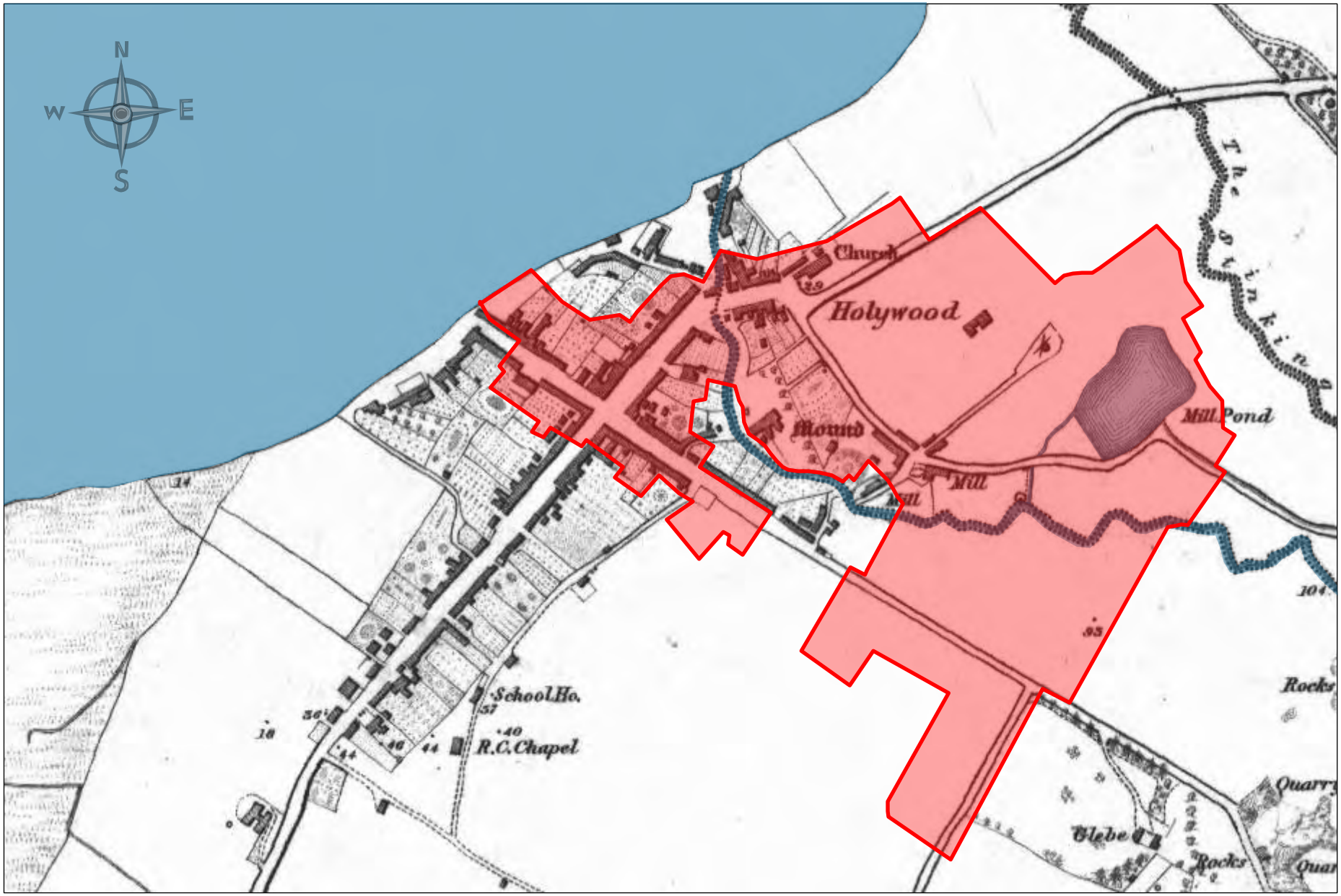
Equally important to the character and appearance of the Residential Quarter are the extensive areas of planting found within garden areas, as boundaries to properties and in hidden communal spaces accessed by public footpaths. The Residential Quarter has an abundance of indigenous trees and hedges which complements the historic buildings and other built features such as stone walls, cast-iron gates and railings. The relationship between buildings, garden walls, gates and

landscaping is significant to the area's special character and appearance. The stone wall along Demesne Road is not only an important feature in its own right but it also forms a distinct boundary to the Conservation Area.

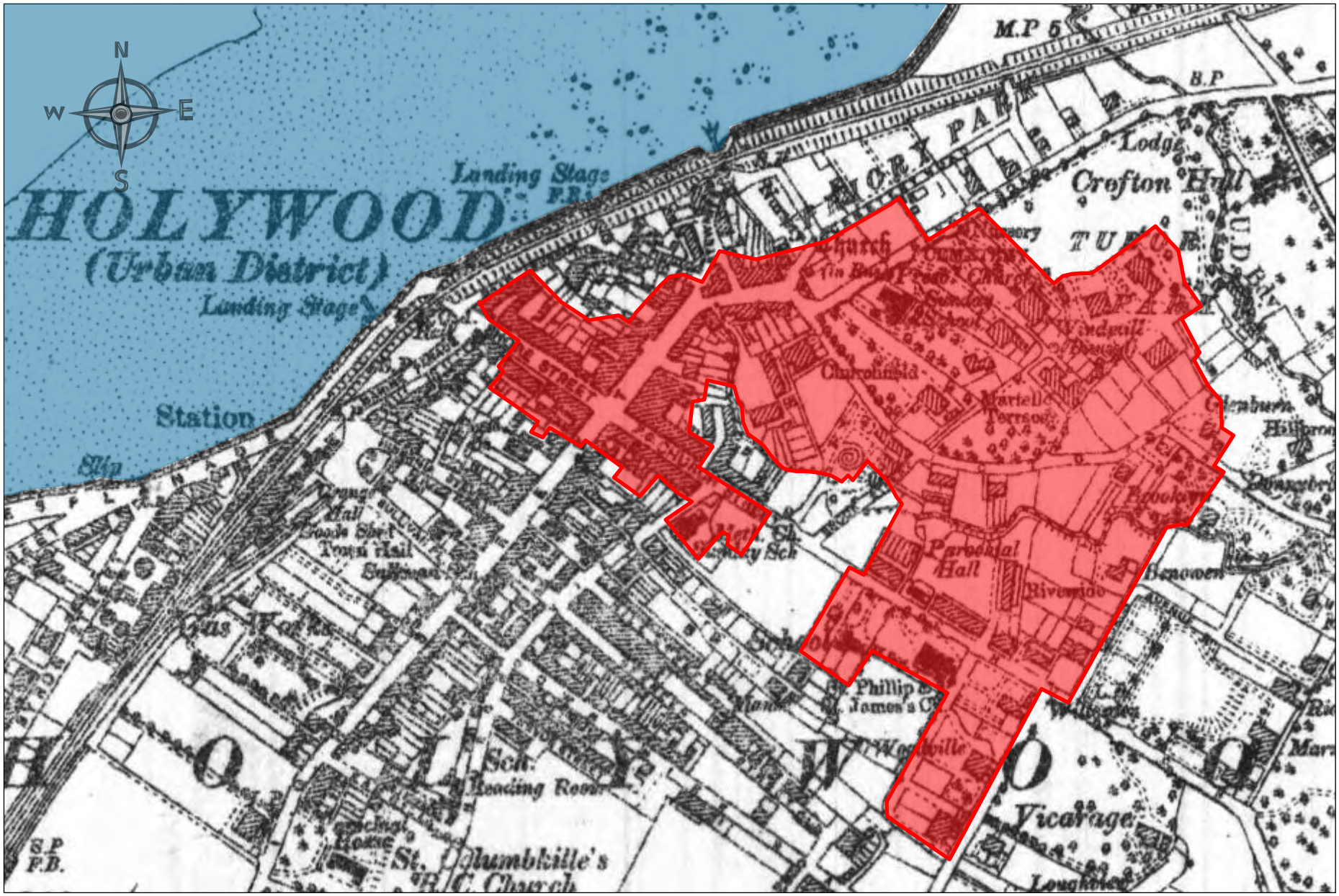
Other roads in the Conservation Area are laid out less formally than those found in the Commercial Centre, such as the twisting Victoria Road, its character defined by old walls and mature planting.

Holywood's sloped setting provides a unique landscape where glimpses of Belfast Lough add to the setting of the Conservation Area. The scale and spacing of the houses, the meandering roads, and the use of natural and planned landscape together with these views of the Lough are what make Holywood unique and special. The designation of the Holywood Conservation Area ensures that these distinctive and important local attributes are afforded appropriate protection.

The listed buildings located within the Commercial Centre and Residential Quarter are of special architectural and historic interest and are listed in Appendix 2; other local landmark buildings which add to the character of these areas are listed in Appendix 3.



Holywood, Ordnance Survey County Series Edition 1 circa 1833



Holywood, Ordnance Survey circa 1920

4. Design Philosophy

Approaches to Design

Philosophical Approach

Holywood Conservation Area was designated in recognition of its special architectural or historic interest. The prime consideration for the Department in considering applications for development is to secure the preservation and enhancement of this established character and appearance.

All development that takes place should secure the preservation and enhancement of what is so distinctive and special about Holywood; that is, not development that could be located anywhere but which reflects the special qualities, the 'genius loci' of the place.

Fundamental to this sense of place is the retention and re-use of the historic buildings in the town.

The design of new buildings or the extension or alteration of existing ones in the Conservation Area should be carried out with sensitivity. This requires particular architectural and historical understanding and knowledge, judgement, skill and care.

The design of new buildings, and extensions, should be appropriate to and influenced by the nature of the building, the site, its context and the established special character of the area.

The existing appraisal within the Conservation Area Booklet for Holywood states:

'Design solutions within the Conservation Area can be approached from a number of directions:

The REPRODUCTION approach

This is the most obvious way of maintaining the character of an original building and applies particularly to works affecting a listed building and other locally important buildings. Repairs and renovation works should be in the style of the original building and attention to detail is vital, including correct materials, colours, finishes and external joinery detailing. New work should be matched and blended with the old in order to achieve an architectural whole, but it should not be the intention to deceive or falsify the historical record as to the age or authenticity of the work.

The TRADITIONAL approach

This is the approach most frequently followed for new buildings and extensions to unlisted buildings. It allows more flexibility in parameters of design than the purely reproduction approach. Massing, scale and use of materials should blend with their surroundings and whilst detailing is still important it need not involve slavish reproduction.

This approach should be based on a knowledge and respect of the characteristics of existing adjoining buildings and sites. The end product should be a building which respects local character, preserving a measure of the uniqueness of the area.

The CONTEMPORARY approach

This is to design an uncompromisingly modern building or extension which can be satisfactorily integrated into the existing historic urban fabric. This approach is the most subjective and controversial. It may be acceptable within Holywood Conservation Area, but only for a contemporary building which clearly demonstrates its high quality and respect for the context.'

5. Design Guidance

The following guidance has been prepared to supplement the Conservation Area Booklet and to help ensure that the special established characteristics of the Holywood Conservation Area are conserved and enhanced.

The design guidance will therefore be applied to all proposals within, and affecting the setting of, the Conservation Area.

It emphasises the importance of having a consistently high standard of design - appropriate to its site and context and the use of appropriate materials.

Applicants seeking planning permission, conservation area consent, consent to advertise, listed building consent or grant aid for work in the Conservation Area must demonstrate how they have taken this guidance into account, including the Character Appraisal of the Conservation Area, and how their proposals will contribute to its preservation or enhancement. The Department will also seek to ensure that the activities of statutory undertakers and public authorities conserve and enhance the environmental quality and distinctive attributes of the Holywood Conservation Area.

1.0 Proportion

Proportion is an important consideration when designing any new buildings or extensions to existing buildings within the Conservation Area. Getting the proportions right will result in a building or extension which will sit in harmony with neighbouring buildings.

1.1 The Golden Section or Mean, which is based on calculations dating back to c.300BC, is a visual representation of a number called Phi, which is approximately 1.618, and has been said to possess inherent aesthetic value because of an alleged correspondence with the laws of nature or the universe. Using this ratio of approximately 0.618 to 1 will result in an aesthetically pleasing form.

1.2 This ratio can be used for the whole building or parts of the building, such as the ratio of solid to void, i.e. the amount of wall to the amount of window and relate the size and shape of elements such as window and door openings.

Shore Road

1.3 Holywood Conservation Area consists mainly of buildings of either Georgian or Victorian style, mainly two or three-storey, both of which are based on a vertical emphasis. New buildings or extensions to these buildings should seek to replicate the proportions found in the various elements within the building and in the overall design.

2.0 Scale

Scale relates to the size of the building in relation to its surroundings and the size of an individual element in relation to the size of the other elements. Bad scale and proportion can manifest itself in much subtler ways, such as the dominance of oversized glazing bars in some replacement Georgian-style windows.

Tripartite window, Shore Road

2.1 It is important that the scale of new buildings and extensions to existing buildings should reflect the scale of buildings generally found within the boundaries of the Conservation Area. Any new development should reinforce the character and appearance of the street frontage in terms of height and scale, and should take its design cues from appropriate buildings in the immediate locality.

Brook Street

2.2 Traditional buildings in the Holywood Conservation Area tend not to exceed three storey therefore, the design of new buildings and extensions should reflect the domestic nature of the locality. Single, two and two-and-a-half storey are acceptable depending on the location. Three storeys may be acceptable on particular sites but each case will be assessed against neighbouring buildings. This will ensure that the character of the Conservation Area is not harmed.

3.0 Building Line

The building line is the point on a street or road beyond which the buildings do not project. Buildings should not sit forward of this line although it may be acceptable for buildings to sit back from it. Within the commercial core of the Holywood Conservation Area, some of the buildings sit directly on the footpath, whilst others which may have been residential at some point in their history, sit behind a small front garden area, often bounded by a low wall.

Victoria Road

3.1 Any new works must respect the historic importance of the original building line and adhere to it.

3.2 It is especially important in residential areas that garden areas are retained together with boundary walls/railings, hedges and indigenous planting as this shapes the character and appearance of the area.

4.0 Materials

It is of the utmost importance that the very best quality and most appropriate materials are used in any new or refurbishment work. Traditional materials have been used in building construction for many years and as a result their performance under stress and weathering is well documented.

Victoria Road

4.1 Traditional materials include:

- Natural slate for roof finishes
- Natural stone, imperial brick and lime render for wall finishes
- Timber for windows and doors
- Cast iron for rainwater goods and railings (cast metal may be acceptable if the section to be used is heavy gauge or cast aluminium)

4.2 uPVC is not considered as a suitable or acceptable material in an historic area. Its appearance is contrary to that of a more traditional material.

4.3 The principle wall finish within the Holywood Conservation Area is stucco (smooth render), usually painted an attractive colour which adds to the character of the Commercial Centre. This treatment is part of the overall character of the town and of much of the original part of the residential area.

4.4 Adding lime to a normal render mix will allow some movement in the finished surface, making it more flexible and less likely to craze when drying out; the finished surface can then be painted in a suitable colour.

Victoria Road

4.5 Materials for an extension should match the finish on the main building although, in the case of stone buildings where the original stone is unavailable or the cost is prohibitive, an alternative traditional material such as render can be used. It is not acceptable to use a material which is not representative of the character of Holywood Conservation Area in any building or refurbishment works.

5.0 Colour

The use of colour is an important consideration in building elevation and streetscape. Painting schemes should be harmonious and add to the environment rather than detract from and be injurious to the streetscape. In the case of a listed building, painting the facade can be a material alteration which affects its character if it obliterates features of interest or alters the proportions or balance of the building e.g.painting over face brickwork, timbering, lettering or other details of architectural or historic importance.

Shore Street

5.1 Consideration must be given to proposed colour schemes and these should be specified on any applications for new buildings or extensions.

High Street

5.2 Cream painted rendered houses with white or off-white painted details and windows are part of the existing character of the residential area of Holywood Conservation Area.

Other pale colours for exterior walls and woodwork may also be acceptable if selected from specialist paint ranges.

High Street

5.3 The exterior walls of shops and offices can have a bolder colour treatment but white is important to set off the selected colour.

Victoria Road

6.0 Roof Design

Pitched and slated roofs with cast iron gutters or cast aluminium rainwater goods, painted or powder coated black, are consistent with the historic character of the Conservation Area.

Gabled, natural slate roof with cast iron gutters

6.1 In residential areas, hipped roofs or simple pitched roofs with full gable ends are the norm. Mansard roofs or mono-pitch roofs are not part of the existing character of the area and should not be incorporated into new or existing designs.

6.2 Natural slate must be specified. Any natural slate is acceptable but artificial or composite slates must not be used. If a new roof is required on an existing building, it may be possible to salvage sufficient slates from the existing roof to cover the front slope, using new natural slate on the rear.

6.3 The replacement of natural slate or clay tile roofs with interlocking concrete tiles can have a dramatic impact on the roof-line by creating a discordant patchwork effect of different colours and textures. Concrete also weighs significantly more than clay or slate and existing timber roof structures may not be strong enough to take the extra load.

Hipped, natural slate roof

Octagonal turret, natural slate roof and lead roll-top hips

Gabled shingle roof with eyebrow dormer window

6.4 Some buildings will have been designed using a traditional eaves design. This negates the need for soffits and fascias and reduces the amount of maintenance required as gutters are supported on drive-in brackets fixed

directly into the wall. If the building has this traditional detail and a new roof, or an extension, is required, then this detail must be replicated.

Traditional dormer pattern

6.5 Where a traditional dormer pattern exists this should be maintained. Permission will not be given to enlarge or alter an existing original dormer, or to add one which does not conform to the original pattern.

Roofs make a vital contribution to the character of the area

6.6 On front roof slopes, where appropriate, permission is only likely to be given for roof lights where they would not affect the appearance of the street. In such circumstances the roof lights should be small, traditionally designed, flush fitting and have slim cast iron or steel frames. Only one would normally be acceptable, and its position should relate to the windows below.

7.0 Rainwater Goods

Rainwater goods are important to help remove water from the roofs on buildings and take it away from the base of the building.

Traditionally rainwater goods were manufactured in cast iron with gutters shaped into a half round or ogee shape and laid to a fall. The gutters were fixed either using 'drive in' brackets which were inserted into the wall and carried the gutters along the eaves or attached to brackets fixed to a timber fascia board. Downpipes were fixed vertically to the wall using collars and discharged the water into gullys. Hoppers, either plain or with some form of decoration, were often placed at the junction between the gutter and the downpipe.

7.1 It is acceptable to use either cast iron or heavy duty cast metal for rainwater goods. Extruded aluminium is very light and easily damaged and therefore considered inappropriate. uPVC is not acceptable as it is not an historic material.

Cast iron rainwater goods

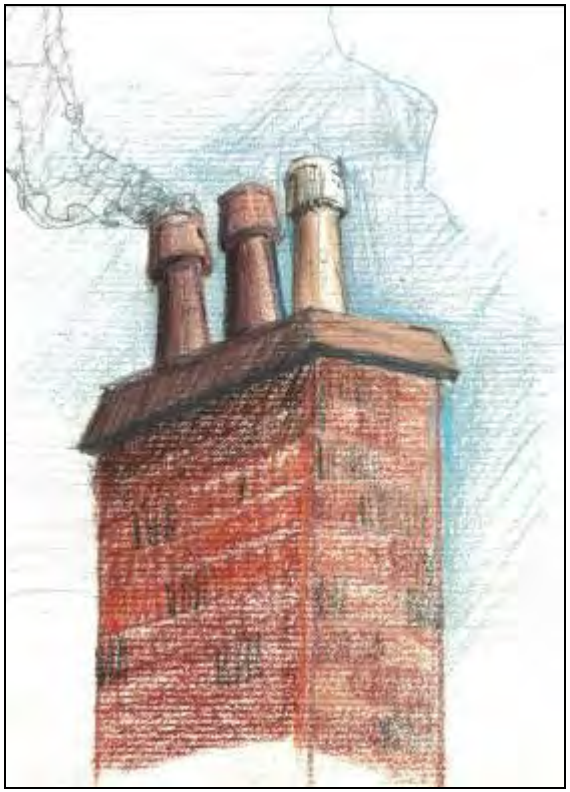
7.2 Rainwater goods should be clearly specified on applications as cast iron or cast aluminium, painted in a dark colour, usually black.

8.0 Chimneys

Chimney stacks located on ridge lines add character and interest to the skyline of Holywood Conservation Area. There are some examples of very ornate and dramatic designs which are found on the larger, more elaborate, high Victorian houses in the Conservation Area.

The importance of chimneys on roofscape character

8.1 Whilst all chimney stacks should be retained, if there is a structural reason why one requires to be taken down, it must be rebuilt to match exactly the style, proportion and detailing of the original.



8.2 Adding chimney stacks of the correct scale and proportion to new works is also important to retain the particular character of the streetscape. New and existing buildings of three-storey and under must have correctly proportioned chimneystacks with clay pots, located in an appropriate position on the roof, even if they are not to be used for their original function.

Stone chimneys

Brick chimneys

8.3 Where clay pots are missing, these should be replaced as part of any scheme. There are many different styles of pots to choose from, examples of which can be taken from within the Conservation Area.

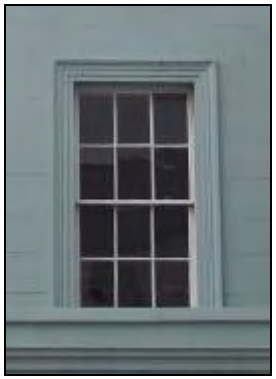
Finials and diagonally set coupled rendered chimneys

9.0 Windows

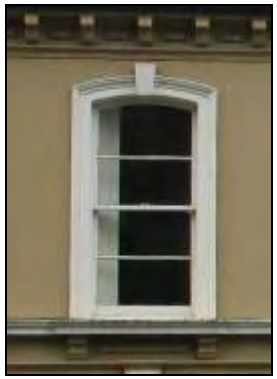
Traditional timber windows and doors are fundamental elements of the street scene.

9.1 The majority of windows in the Holywood Conservation Area are vertical in proportion. Traditionally, they would have been timber sliding sash windows and examples of this style of window do remain in some buildings in the area. There is a number of variations of this style, illustrated below. In some instances, casement windows may be acceptable depending on the style of the original building.

9.2 Any windows should be of traditional timber construction and painted in an opaque colour. New window openings should copy the style and proportion of the existing openings with timber frames and deep sills. uPVC and stained timber are not considered appropriate. The proportion and scale of window openings are important and the vertical dimension should dominate. Any original detailing, such as hood mouldings, should be replicated.



'Georgian' style window



'Regency' style window

Paired windows

Moulded window surround

Canted bay window

Canted bay window

9.3 Stone sills to existing windows should not be painted. If a new sill is necessary, concrete may be acceptable provided the detailing is correct. The leading edge should be of substantial depth with a traditional profile and these can be painted to fit in with the rest of the building or streetscape.

9.4 The removal of historic fabric and architectural elements is detrimental to the Conservation Area. It is considered more appropriate to draught-proof existing windows with effective new weather strips or install secondary glazing.

9.5 There may be an opportunity to insert double glazing if new windows have to be installed either in an extension or a new building. Sometimes it will not be possible to accurately replicate the same design in timber with double glazing, particularly if there are glazing bars, therefore timber double glazing may not always be acceptable. Where the original windows have been removed in the past, residents are encouraged to reinstate timber windows to the original pattern which will enhance both the character and

appearance of the building and the Conservation Area.

9.6 Upper floor windows in the Commercial Centre, particularly above shop fronts, should also have a vertical emphasis and should follow the recommendations for windows in residential areas.

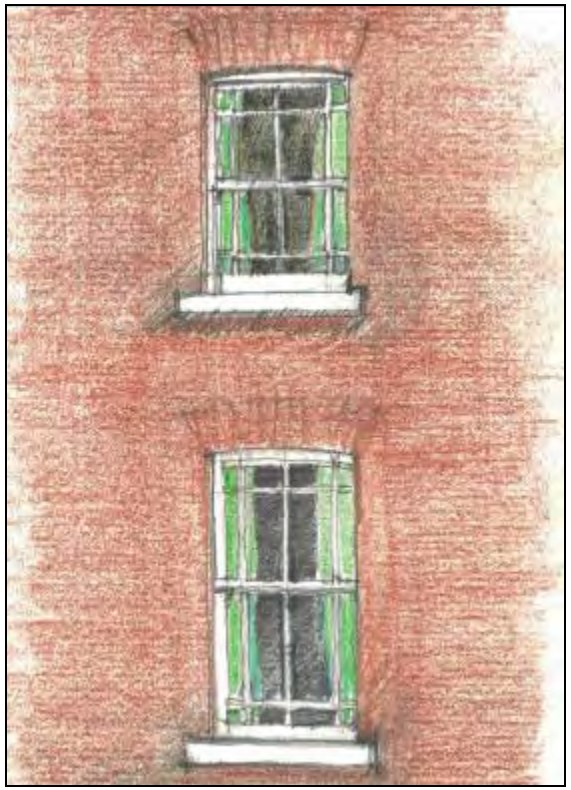
Two-storey bay window

Gablet dormer window

Dormer window

Dormer window

9.7 Dormers should also be of vertical proportion with a traditional pitched and slated roof. Large wide dormers are not considered appropriate as the scale and proportion is not traditional to the area. (see also 6.0 Roof Design).



'Victorian' sliding sash windows with margin lights

10.0 Doors

The majority of buildings within the Holywood Conservation Area is either Georgian or Victorian in style and the entrance doors to these buildings should reflect this.

Four panel raised and fielded door with moulded surround

10.1 Where there are existing doors they should be retained and if new doors are required, these should be of a style that reflects the design style of the main building.

10.2 Most entrance doors are timber panelled with either four or six panels. Doors dating from the 17th and early 18th Century have broad architraves and heavy mouldings. Six panelled doors became more popular in the late 18th Century with panels of diminishing size from the base to the top. Bolection mouldings were also popular and these raised mouldings along the edge of each panel hid the join between panel and frame. Raised and fielded panels, where the central panel was raised higher than the frame, can also be found in many external doors. It is important that the style of panelling to entrance doors is matched, if new doors are to be inserted into existing buildings.

10.3 Decorated door cases can be found throughout the Holywood Conservation Area. Classical details have been used to create decorative pilasters, capitals and entablatures. Fanlights range from the plain overlight to ornate 'Spider's Web' designs. These should be retained whenever possible as they add considerably to the character and appearance of the area.

Single panel door with vermiculated rustication to surround

10.4 The correct style of ironmongery should be used for all historic entrance doors. Modern lever handles are not acceptable nor are

modern materials such as stainless steel. Cast iron, brass and bronze are all acceptable. Letterboxes, handles, knobs and knockers should complement the style of the entrance door. Separate, traditionally styled letter boxes may be fixed to gate piers if appropriate.

Brass doorknocker

Cast iron doorknocker

10.5 Doors to the rear of buildings and outbuildings were often timber sheeted doors with simple cast iron ironmongery.

10.6 Timber entrance doors to residential properties should be painted an opaque colour. Bold colours look best including black and white. Pastel colours are not appropriate.

Brass doorbell

Mud scraper

10.7 The style of every external door, the material, colour and ironmongery should be specified on every application. uPVC doors are not appropriate and will not be accepted in any situation within the Conservation Area.

10.8 Existing door widths should not be altered and alternative arrangements may need to be made to accommodate disabled access. Steps to front entrance doors may be relocated to allow the discrete positioning of a ramp.

11.0 Parks, Gardens, Open Spaces & Trees

During the 18th Century, landscaped gardens and parklands were developed at a number of large houses around Holywood.

The Crescent

Holywood expanded rapidly in the 19th Century when many new houses were built in and around the town. Some of the larger villas had extensive gardens, including kitchen gardens and orchards, but most of the smaller houses and terraces had modest front and rear gardens.

11.1 Front boundary walls, railings and gates are important aspects of the street scene. They serve to distinguish private space from public space, break down the scale of the space between buildings, give rhythm to the street through the spacing of openings and piers, and contribute traditional materials and decorative detailing to the street scene. Hedges of yew, privet, griselinia and hawthorn were often used historically to define boundaries and are extremely important in retaining the overall landscaped character and quality. The planting of new hedges is encouraged.

11.2 Garden designs in the late 19th and early 20th Centuries were often informal using a combination of native trees and shrubs together with those introduced from more temperate climes.

11.3 If gardens are lost or reduced in size to accommodate new build and parking, then this devalues and causes harm to the Conservation Area and the whole town.

11.4 It is important that any new development recognises the importance of gardens to the character of the town. Schemes should aim to include indigenous native species as well as plants that are currently fashionable, to illustrate how gardens have developed in the past fifty years. Existing mature trees and shrubs should be retained where possible to help integrate new development. The retention and augmentation of boundary planting is of particular importance to the area.

Holywood Motte

11.5 Open spaces and gardens are the ‘lungs’ of any neighbourhood and are important and must be protected.

11.6 Areas of open space and other natural landscape elements will be retained. Development will not be permitted which will result in the loss of, or have a detrimental impact, on the quality of these natural features.

Churchyard, Bangor Road

11.7 Trees have always played a significant part in the development of Holywood. The town grew up at the foot of the Craigantlet escarpment with extensive areas of native woodland on the steep slopes behind the town.

Snicket

Trees are a very important part of the character of Holywood.

Holywood Conservation Group has been proactive in planting new trees in the town centre.

Trees are considered vital to the attraction and success of the town.

Victoria Road

12.0 Walls, Railings and other forms of Enclosure

Traditionally gardens were marked as private space using some form of enclosure. The form varied depending on the area and where it was located. Holywood has a wide variety of walls, hedges, railings and fences and these all form part of the character and appearance of the Conservation Area.

Stone walling, Victoria Road

12.1 The retention of existing stone walls and cast iron railings is important to maintain the character of the Conservation Area. Other traditional boundary features, such as rendered walls, ornate gate piers and cast iron gates, are also important and add to the residential character of the area. Such features should be repaired rather than replaced and if replacement elements are required, these should match the original details.

Decorative gate piers

13.2 Some buildings in the Commercial Centre still retain their small front garden areas and it is important that any existing walls, gates and railings are not removed to make way for car parking.

13.3 Where any new work is proposed to form a new boundary, modern brick walls and horizontal timber fences are not appropriate. New walls can be smooth rendered and painted, or roughcast. Stone walls can be random and coursed but need special attention to achieve good construction details. Care should be taken to achieve the correct proportion and scale so that the new boundary does not dominate nor look insubstantial.

13.4 Railings should be cast iron or steel and look best painted black or another suitable dark colour. There may be some instances where a successful complimentary boundary treatment can be achieved by using stainless steel or other long lasting modern materials. It is essential that any new boundary treatment is sympathetic to the building it encloses and its context.

Cast iron gates

Cast iron railings

13.0 Roads and Pavements

Streets are the foreground of our buildings and the backdrop to everyday lives. Yet streets are increasingly cluttered with a proliferation of traffic signs, bins, bollards, guard rails and street furniture. This results in streetscapes that are both unsightly and lack character. Co-ordinated action is needed to reverse this decline.

Granite square setts

Retaining historic features keeps the streets individuality and helps create a sense of place. It can contribute to regeneration: well designed, well ordered and well maintained streets are an expression of a confident and caring community. Investing in quality solutions reduces maintenance costs and makes cleaning easier.

13.1 The heart of the Commercial Centre is based around the cross roads at the Maypole. Where roadside parking is acceptable, there should be defined parking bays marked out using granite square setts. Concrete products such as kerbs or paviors are not appropriate within the Conservation Area. Footpaths should be in natural stone or appropriate material to identify with the historic character of the Conservation Area. All granite kerbs should be retained.

13.2 Matching materials should be used for the replacement of any badly damaged originals. The use of bitmac patches to permanently repair or replace damaged historic materials detracts from the street scene.

13.3 Retention of the narrow twisty nature of roads such as Victoria Road, the character of which is defined by old walls and mature planting, must be retained.

Edging details

13.4 Paving forms the foreground of almost every street scene. Quality in the design and construction of footways and streets surfaces is vital to the character of an area. It provides the context within which the buildings are seen and the design should be kept simple, colour neutral and match local materials.

14.0 Street Furniture

Any new features in Conservation Areas must respect their setting, avoid clutter and preserve the setting of key buildings or views within the area.

14.1 New street furniture, such as telephone kiosks, bus shelters, the width and line of the pavements and carriageway, all require special attention so that they are integrated into an overall design concept for Holywood Conservation Area.

14.2 Any new street furniture should complement the character and appearance of the Conservation Area and be consistent in appearance. It is not essential that black cast iron equipment is specified; historically other colours have been used. Also, contemporary design, provided it is of a high quality and complements its context/the area, can be used.

14.3 Where new development is proposed, services such as telephone and cable wires should be located underground and street signs carefully sited.

Lamppost

14.4 Existing historic materials and traditional street furniture should be retained wherever possible. Any redundant signs should be removed unless they relate directly to the Conservation Area. Excessive use of road marking should be avoided and existing posts and lighting columns should be used for mounting new signs.

14.5 Traditional lighting columns should be kept, if possible, and any new ones carefully selected to complement the existing. These should be sensitively located in the streetscape. Street furniture, such as barriers, litter bins, benches, control equipment boxes, kiosks and shelters, can cause visual clutter, therefore their location and design needs special care.

Edward VII post box

Glenside Place, street name sign

House name sign

Churchill Terrace, street name sign

14.5 Traffic calming measures should be fitted sensitively into the street-scene as though they were part of the original design of the area. These should involve minimal interference with the existing streetscape and use traditional materials.

14.6 Environmental improvements should enhance local distinctiveness and reinforce those qualities which make an area special. The most modest schemes are usually the most successful in reinforcing a sense of place and making streets for people.

Public Art

15.0 Listed Buildings

Holywood Conservation Area contains a number of listed buildings which have been statutorily listed under Article 42 of the Planning (NI) Order 1991 as being of special architectural or historic merit. These buildings are identified in Appendix 2 to this Guide.

Nos.1 & 2 Tudor Park

15.1 Once a building is listed, the consent of the Department is required for its demolition and for any works of alteration or extension, including works to the interior that would affect its special character. Protection includes fixtures and curtilage structures. An application for Listed Building Consent must be submitted to the Planning Office. It is recommended that owners of listed buildings should contact Environment and Heritage Service (EHS): Protecting Historic Buildings, if they intend to carry out any works of alteration or repair to their buildings, to ensure that all works are executed to the correct standard.

15.2 'An Owner's Guide', published by EHS (reprinted 2004), is available on request from EHS and this outlines the legislation, how to seek advice from EHS and if grants are available, as well as recommendations on how to repair various elements, together with some general aspects of regular maintenance.

Nos. 20-32 Shore Road

Holywood Old School, Church Road

15.3 Technical Guides can also be downloaded from the EHS website (www.ehsni.gov.uk). These are regularly updated and cover diverse subjects such as Roofs, External Walls, Burglar Alarms and Satellite Dishes.

1st Holywood Presbyterian

St Philip's & St James's

16.0 Ancillary Development

All ancillary development, for example, garages, fire escapes, satellite dishes, burglar alarms etc., should be designed so as not to detract from the character and appearance of the Conservation Area.

16.1 Domestic garages should be in keeping with the style of the house and have pitched and slated roofs and wall finishes that complement the main house. They should also be subsidiary to the main building and, in the majority of cases, should be positioned level with, or behind, the main facade.

16.2 Fire escapes should normally be enclosed and designed as part of the building; exposed fire escapes, or those in a visible location, will not be acceptable.

16.3 Satellite dishes and burglar alarms should be positioned as discreetly as possible. Acceptable positions for satellite dishes can generally be found, often concealed in gardens or within roof valleys, in preference to obtrusive positioning on front elevations or on roof ridges.

16.4 The positioning of security alarm boxes, closed circuit TV cameras and external flood lighting fittings should be carefully considered. None of these items should obscure or damage architectural details.

16.5 Alarm boxes are best located at the highest corner, just under the eaves, with the box painted the same colour as the wall.

17.0 Micro renewable energy equipment

Solar Panels

17.1 An historic environment such as Holywood Conservation Area is significant but also sensitive to change and the location of solar panels must sit harmoniously within the environment.

17.2 Solar panels can be set vertically, on roof slopes, on outbuildings or in the grounds of a property. In general, as solar panels will change the appearance of a building or structure even where a slim-line panel is used, care should be taken when locating them. Where possible, solar panels should be sited on the rear roofs of buildings. It is preferable to locate panels in less intrusive locations to minimise the visual impact on the building and on the streetscene. Providing that the panel is not overshadowed it will still provide the necessary energy required.

18.0 Shops and Commercial Fronts

Holywood Conservation Area has a variety of shops and a nucleus of shopping streets, located around the cross roads at the Maypole, all of which make a significant contribution to the quality of life in the town and its attractiveness as a place to live and visit.

The design and appearance of shop fronts play an essential role in ensuring that these diverse shopping centres continue to thrive and prosper by improving perception of the public realm, and in this way contribute significantly to the local economy. Where original good quality shop fronts exist, they should be retained and only if the shop front is of poor design, is inappropriate or beyond repair will permission be given to replace it.

The aim of this section is to give detailed policy guidance on the replacement of existing and the installation of new shop fronts throughout the Conservation Area, in order to raise the standard of design quality and to enhance the attractiveness and local distinctiveness of the town's shopping and commercial area. This in turn will contribute towards maintaining their long-term economic vitality. Particular attention will be given to ensuring that new shop fronts preserve and enhance the character of the Conservation Area; access and security issues will be addressed, as well as the installation of shop awnings.

Reference to a shop front includes all ground floor premises with a fascia sign and/or window display, including non-retail uses such as banks, building societies, estate agents, cafes, bars, restaurants, hot food takeaways and launderettes.

A good shop front should respect, but does not need to copy, the scale, proportion and architecture of the building above it, so that it forms an integral part of the building. Each frontage may, therefore, be separate with its own individual style, but respect the form of the building above and frontages to each side; this gives the shopping street rhythm and harmony without monotony.

The key to achieving a good shop front design is proportion. The design may be traditional or contemporary but the elements which make up the shop front must be correctly proportioned and detailed. Shop fronts should be constructed in timber or powder coated aluminium, although the stall riser, or base of the window, should be constructed in solid masonry to keep any timber off the ground and protect it from decay.

18.1 Traditional Approach

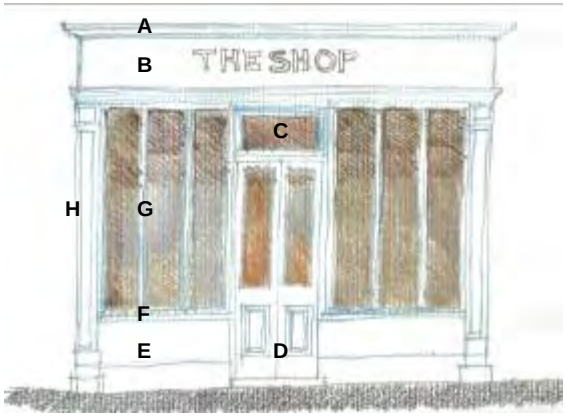
The five principal elements of a shop front are shown within the sketch below. These are:

1. The Pilasters

The pilasters at each end of the shop front should be clearly articulated and appear as solid supporting elements. In some cases a third pilaster may be used to frame a separate entrance to accommodation above the shop. On larger shop fronts there may be a pair of pilasters framing the shop entrance. New pilasters should have a plinth at the base and should be treated in the prevailing material of the building. In most cases this is likely to be painted stucco render, sometimes with fluted mouldings.

2. The Fascia

The fascia is probably the most noticeable element of a shop front but is the element with the most potential for causing visual harm if over-dominant. Special care should be taken and it should be designed as an integral part of the shop front. Scale is most important and the depth of the fascia should be in proportion to the width of the pilasters. It should be contained within the width formed by the pilasters or corbel brackets and the depth formed by the cornice line above and the head of the window frame below.



Elements of a Traditional Shopfront

A Cornice
B Fascia (2)
C Fanlight
D Panelled Door
E Stallriser (3)
F Sill
G Mullion
H Pilaster (1)

The fascia should never encroach upon the first floor window sills above nor upon any of the shop window below. In some cases the original fascia may still remain below later over-boarding and in such cases opportunity should be taken to restore the original fascia.

The relationship between the fascia and the shop window below is also important. Deeply projecting fascias that form a substantial overhang will not be acceptable and the addition of bulky box signs onto existing fascias will not be permitted. The formation of a sub-fascia below the main fascia will also be considered inappropriate. If an internal false ceiling would appear below the window head it should either be angled upwards to meet the frame head or, alternatively, a transom rail should be inserted into the window with opaque glass to obscure the false ceiling.

Where there is a single occupier of two or more adjacent shop units, the fascia should not span across the units. Each shop front should have a separate fascia, divided by corbel brackets or similar device. The identity of multiple units can be retained through a unified approach to colour and lettering etc. The fascia should normally be the main location for any shop front signage and this should include the street number.

3. The Stall Riser

The stall riser should form a solid visual base to the shop front. This also serves a practical purpose by providing protection from kicks and knocks and providing a raised area for window display. Stall risers will vary in height depending upon the style and proportions of the building as a whole, the use of the shop itself and the prevailing stall riser height of neighbouring shop fronts. In the case of a uniform group of buildings the stall riser height will be expected to be consistent. Where a wide shop unit, or a series of adjoining units in the same use, is located on a slope the stall riser height should step up or down to coincide with vertical divisions such as pilasters.

4. The Shop Window

The shop window should extend full height up to the bottom edge or underside of the fascia. This gives better proportions and allows for greater natural light. The window itself may be divided vertically with mullions to achieve the necessary vertical emphasis, to give rhythm to the frontage and to reflect the proportions of the building above. A horizontal transom rail may also be appropriate, particularly on taller shop frontages. Thick, bulky mullions and transoms should be avoided except on some large scale frontages. They should instead be eye-catching features with careful attention paid to detail.

Traditional shopfront, The Maypole, High Street

The window should normally have a substantial sill overhanging the stall riser below to provide good weathering protection as well as visual interest. Mirrored or heavily tinted glass is normally inappropriate but the careful and limited use of etched glass can be successful where an element of screening is required.

5. The Entrance

The entrance gives an important first impression of the shop and business. It should be located with regard to the design and proportions of the building above, the layout of the shop itself, the need for easy access and the design of adjoining shop units. In most cases the entrance should either be located centrally within the shop front or at one end. Where the shop front forms a pair with an adjoining one the entrance will be expected to match its neighbour. The entrance should ideally be recessed from the shop window; this not only gives visual relief to the frontage and breaks down its scale but extends the display space, allows easier access for all and gives protection from the weather. The entrance

door will often have a fanlight above and making the fanlight openable will assist in achieving natural ventilation to the shop.

18.2 Contemporary Approach

Contemporary designs will be welcomed where the overall scale and proportions would be sympathetic to the building and area and it is demonstrated that the design, detailing and materials are of a high standard. Contemporary designs are most likely to be acceptable where the design is kept as simple as possible and uses high quality materials. A contemporary shop window and door can often be successfully inserted into the original framework of fascia and pilasters.

Shopfront, Shore Road

1. Pilasters and Corbel Brackets

New pilasters should have a plinth at the base and should be treated in the prevailing material of the building. The corbel brackets should project well forward of the fascia.

Shopfront, High Street

2. The Fascia

New fascia boards should not project forward of the face of the original. The fascia itself should have a painted finish and preferably be in timber. Marine quality plywood is an acceptable alternative to solid timber. Glossy or reflective acrylic or plastic fascias are not acceptable.

Beaded mouldings should not be applied to form a frame around the edge of the fascia.

Sign written lettering or individually applied letters (in timber or metal) will often be more appropriate than complete applied signboards, as they maintain the relationship between the fascia and the cornice and corbel brackets.

3. The Stall Riser

Contemporary shop fronts often work best with plain rendered stall risers.

4. The Shop Window

Shop windows should reflect the vertical emphasis of the building and mullions will help to break up large stretches of glass.

Natural ventilation should be considered and can be achieved via a narrow cast iron or bronze grille above a horizontal transom rail or by opening lights above transom level. Bronze was also sometimes used for traditional shop window frames to good effect and examples still remain; they have a scarcity value and should be retained.

Modern framing materials such as extruded aluminium and uPVC, which are smooth, flat textured and plain in section, will rarely be considered acceptable on historic buildings and certainly not in an attempt to mimic a traditional design. Powder-coated cast aluminium, stainless steel and frameless glazing can all suit contemporary designs.

Shopfront, High Street

Shop fronts which comprise a series of folding doors, usually proposed for café and restaurant uses, and which enable the entire frontage to be open in fine weather, are problematic in historic buildings. When fully open they result in a ground floor void lacking any solid base to the building, whilst when closed the proportions of the folding doors result in too much vertical sub-division. The necessary heavy frames are also generally inappropriate in a historic context. They will be discouraged in listed buildings and historic buildings within the Conservation Area, except in some cases where the property is set back from the pavement with a substantial private forecourt.

5. The Entrance and Door

The design of the shop door itself should reflect the design of the shop front and windows, with a bottom panel or ‘kick plate’. This will often be of a height to match the stall riser except in the case of very low or high stall risers. The door and window frames must be the same material and finish. Painted softwood, two-thirds glazed doors are usually the most appropriate. Solid unglazed panelled doors are appropriate for separate access to upper floors.

18.3 Colour and Finishes

The choice of appropriate colour will depend upon the character of the particular area or street and the Department will normally only seek to limit colour schemes where the shop front is an original example in a listed building. Traditionally, rendered areas such as stall risers and pilasters were painted in a contrasting colour to the joinery in smooth masonry paint. Neutral or pale shades such as white, off-white, cream and pale grey were typical. This approach will often still be the most appropriate one. Pilasters and corbel brackets should be a consistent colour; where they are shared by adjoining shops they should not be painted half one shop front colour and half the adjoining colour.

The key to a successful colour scheme is to avoid colours with a high intensity which would make them overtly dominant in the street scene.

18.4 Planning Permission

A new or replacement shop front requires Planning Permission. Alterations to an existing shop front that involve a material change in its appearance will also require Planning Permission. Typical examples are:

- The removal of a shop front in whole or in part;
- The replacement or alteration of architectural features such as window frames and doors, decorative cornices, corbel brackets or other mouldings;
- Altering the frontage line (i.e. installing or removing a bay window, closing or creating a recessed entrance);
- Enlarging or reducing the size of a shop window or changing its shape, form, proportions or materials;
- Removing or adding mullions, transoms or glazing bars;
- Moving the position of the entrance;
- Replacing the shop door(s) with one of a different design or in different materials;
- Enlarging or reducing the size, depth or bulk of the fascia;
- Installing reflective or obscure glass;
- Applying stone, artificial stone, timber, plastic or tile cladding to pilasters, stall risers etc;
- Removing or installing steps or a ramp.
- Boarding up a shop front.

An application for a new or replacement shop front, or significant alterations to an existing shop front, should be accompanied by 1:20 scale plans, elevations and sections of both the existing and proposed shop fronts and 1:50 or 1:100 scale elevations showing the shop front in context with the building above and those either side. In addition, photographs of the existing shop front in context will be helpful.

All applications should detail the proposal including design, colour and material of shop front; the fascia design, material and colour; the lettering style, size, material and colour; the position of any hanging signs, their material, size and colour. Only one hanging sign per shop should be considered. A proliferation of hanging signs is not appropriate and amounts to clutter.

Hand painted signage should be encouraged and all existing ones retained.

uPVC is not considered appropriate anywhere in the Conservation Area.

18.5 Blinds, Canopies and Shutters

The traditional retractable canopy, either fan-shaped or flat, is a traditional shop front element and would be an appropriate feature in the conservation area. Canopies should not extend sideways further than the shop front and the box should not protrude further forward than the fascia board.

Fixed “Dutch” blinds in weather coated plastic are not suitable as they hide architectural details and interrupt the building elevation.

Blinds above ground floor level are not acceptable.

For security reasons it may be necessary to install shutters to the shop front. Solid metal external shutter blinds are not acceptable as they portray a negative appearance to the Conservation Area at night. Internal “open weave” and “perforated” retractable shutters are preferred and these should be located immediately behind the shop window, coated in a complementary colour. They allow window shopping to continue when the shop is closed.

Removable shutters may be an option for the smaller shop. These can be removed during business hours and fixed in place over the shop window when the shop is closed.

Laminated glass, however, provides security without affecting the appearance of a property and is the first solution that should be considered.

Small paned windows provide a higher degree of security than large sheets of plate glass and are cheaper to replace. Shopkeepers could consider a shop front which includes shop windows divided into smaller panes.

19.0 Advertisements

All outdoor advertising affects the appearance of the building or place where it is displayed. The main purpose of an advertisement control regime is to help everyone involved in outdoor advertising to contribute in a positive way to the appearance of an attractive and cared-for environment.

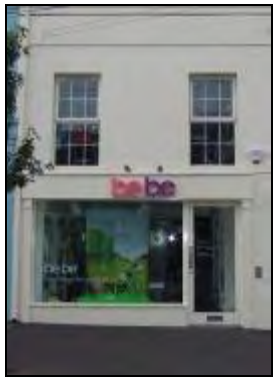
Applied lettering, Shore Road

19.1 A proliferation of advertisements on shop windows should be strongly discouraged and is considered unsightly and inappropriate.

19.2 Fascia signs and other advertisements should be of a high standard of design and be of a traditional format with clear lettering in scale with the fascia panel and that of the overall shopfront. Free-standing lettering applied directly to the masonry is often less incongruous. No advertisements should be positioned above the ground floor fascia level.

Hand painted gable signage

Contemporary lettering



Contemporary lettering

20.0 Safeguarding Views

Views within, into and out of, Holywood Conservation Area are a key and significant element of its distinctive character and appearance.

20.1 Holywood has certain distinctive characteristics which contribute to important views. These include its sloped landscaped setting, the variety of buildings of architectural and historic interest, their scale of spacing, the distinctive terraces, natural and planned landscaping including hedges and gardens, meandering roads, enclosed pathways and snickets, the church spires and glimpses of Belfast Lough.

Church Road towards Belfast Lough

Examples of important views include:

- Within, into and out of Victoria Road with its Victorian/Edwardian character, properties in spacious gardens, hedges, walls trees and sense of enclosure;
- Views out of the Conservation Area towards the Lough from Bangor Road, Shore Road and Church Road, groups of properties and public rights of way;
- Views up Shore Street and Church Road to the sloped wooded setting behind with Church Spire in the middle ground;
- View down Church Road and Shore Street towards Belfast Lough.

The designation of the Holywood Conservation Area helps to ensure that these views which contribute to the special and distinctive character of the area are safeguarded.

Belfast Lough from Shore Street

Views are part of the character of the area, particularly the large number of discreet views of Belfast Lough which can be obtained throughout the Conservation Area and which should not be obstructed by inappropriately sited new development.

Views of Belfast Lough

6. Conclusion

Holywood Conservation Area is distinctive and special.

Its special character and appearance is a combination of its physical fabric and buildings, spaces and its landscape character.

Designation provides statutory protection for the Holywood Conservation Area. It is essential that the established character and appearance of the area is conserved and enhanced and that both the individual and cumulative effects of proposals do not harm it.

In addition to relevant legislation and policy, any proposals must also conform to the advice and design guidance set out in this booklet which will form supplementary planning guidance for the Holywood Conservation Area.

It is essential, therefore, that anyone intending to carry out any work in or adjacent to the Conservation Area, which is likely to affect its buildings, their settings, trees and hedges, open spaces, street scenes and views, fully considers their implications.

The contribution of **all** owners and occupiers in working towards the conservation and enhancement of the Holywood Conservation Area is vital, as this is essential to the future conservation and economic success of the area.

The Department has a statutory responsibility for the conservation and enhancement of the area but this will not be achieved without the support and involvement of everyone who has an interest.

Appendix 1

Copy of Statutory Order Designating Holywood Conservation Area

The Planning (Northern Ireland) Order 1991

Designation of a New Conservation Area

Holywood Conservation Area

WHEREAS, the Department of the Environment (hereinafter called "the Department") is empowered by Article 50 of the Planning (Northern Ireland) Order 1991 to designate as "Conservation Areas" areas of special architectural or historic interest the character of which it is desirable to preserve or enhance;

AND WHEREAS it appears to the Department that the area as defined in the Map hereto is an area of special architectural or historic interest of which it is desirable to preserve or enhance;

AND WHEREAS the Department has consulted with the Historic Buildings Council and North Down Borough Council;

NOW THEREFORE the Department in exercise of the powers conferred on it by Article 50 of the Planning (Northern Ireland) Order 1991 and of every other power enabling it in that behalf, hereby designates the area defined in the Map hereto as Holywood Conservation Area, which shall take effect from 8·45am on 12 May 2004.

P QUINN
A senior officer of the Department of the Environment

Date: 12 May 2004

Appendix 2

Schedule of Listed Buildings in Holywood Conservation Area

Buildings are added to the statutory lists normally as a result of systematic resurvey or through a building being at risk. The Second Survey of Northern Ireland's historic buildings is currently underway to re-assess current listings and to identify additional buildings and features worthy of protection. The following list is correct at the time of printing, April 2008.

HB23/20/002
Withers and Henderson Memorial, High Street
B
HB23/20/005
4 High Street
B1
HB23/20/006
Rollo House, 6 High Street
B1
HB23/20/014
1st Presbyterian Church, Bangor Road
B
HB23/20/016 A
Martello House 13 Bangor Road
B1
HB23/20/016 B
Clifden House, 15 Bangor Road
B
HB23/20/017 A
4 Tudor Park (17 Bangor Road)
B1
HB23/20/017 B
3 Tudor Park (19 Bangor Road)
B1
HB23/20/018 A
Tudor Hall, 21 Bangor Road
B1
HB23/20/018 B
Tudor House, 6 Tudor Park (23 Bangor Road)
B1
HB23/20/019 A
2 Tudor Park (25 Bangor Road)
B1
HB23/20/019 B
1 Tudor Park (27 Bangor Road)
B1
HB23/20/020
1 Stewart's Place
B1
HB23/20/021
3 Stewart's Place
B1
HB23/20/022 A
20 Shore Road
B1
HB23/20/022 B
22 Shore Road
B1
HB23/20/022 C
24 Shore Road
B1
HB23/20/022 D
26 Shore Road
B1
HB23/20/023 A
30 Shore Road
B1
HB23/20/023 B
28 Shore Road
B1
HB23/20/023 C
32 Shore Road
B1
HB23/20/024
33 Shore Road
B2
HB23/20/033 A
1 The Crescent
B1
HB23/20/033 B
2 The Crescent
B1
HB23/20/033 C
3 The Crescent
B1
HB23/20/033 D
4 The Crescent
B1
HB23/20/034 E
5 The Crescent
B1
HB23/20/034 F
6 The Crescent
B1
HB23/20/034 G
7 The Crescent
B1
HB23/20/034 H
8 The Crescent
B1
HB23/20/038
Parochial Hall, Church Road
B
HB23/20/039
Parish Church, Church Road
B

HB23/20/040 A
80 Church Road
B2
HB23/20/040 B
82 Church Road
B2
HB23/20/040 C
84 Church Road
B2
HB23/20/040 D
86 Church Road
B2
HB23/20/040 E
88 Church Road
B2
HB23/20/040 F
90 Church Road
B2
HB23/20/041
Holywood Old School, 92 Church Road
B1
HB23/20/056 A
33 Victoria Road
B1
HB23/20/056 B
35 Victoria Road
B1
HB23/20/050 A
5 Demesne Road
B2
HB23/20/050 B
7 Demesne Road
B2
HB23/20/057 A
39 Victoria Road
B2
HB23/20/057 B
41 Victoria Road
B2
HB23/20/057 C
43 Victoria Road
B
HB23/20/058 A
1 Martello Terrace, Victoria Road
B1
HB23/20/058 B
2 Martello Terrace, Victoria Road
B2
HB23/20/058 C
3 Martello Terrace, Victoria Road
B
HB23/20/058 D
4 Martello Terrace, Victoria Road
B
HB23/20/071
Former Post Office, 43 High Street
B1
HB23/20/073
Johnny the Jig Statue, High Street
B1

Appendix 3

Local Landmark Buildings in Holywood Conservation Area

Commercial Centre

46 High Street/1-7 Church Road

Built 1864. An important three-storey corner piece. Ground floor made up of commercial units. Canopies to first floor windows, and round-headed windows at second floor. The corner is rounded. Stuccoed walls.

44 High Street/2-6 Church Road

Two storey cottage-type rendered buildings dating from c.1825, if not earlier. Commercial units on ground floor, with traditional window openings on first floor. Pitched slate roof and original chimney stack. No.44 High Street seems to have been originally a tavern.

'Maypole Bar,' 55 High Street

Like the above two buildings, this forms an important corner piece, centred around the Maypole. A two-storey cottage-type building with the gable facing Shore Road, this has been a public house since 1828 and possibly earlier. It still boasts a fine Victorian pub front with well executed traditional lettering.

'Lynch Building,' 47-51 High Street

A prominent three storey 4 bay late Georgian building, retaining traditional windows on the first and second floors, with their small panes. Slate roof and both chimney stacks. Ground floor has modern shop fronts. Possibly dating from c.1760, it is thought to be one of the first three slated houses of Holywood. Originally two-storied, it was probably heightened in c.1839. A well-known hotel from c.1840-1950.

'King Building,' 39 High Street

Large five-bay, two-storey (with attic rooms) building of c.1840 boasting a finely dressed elliptical headed central coach arch. Traditional window openings throughout, with modern small-pane windows. Gable has an ogee-headed window with original fenestration at attic level, now a unique survival in Holywood. Main entrance doors are located within the coach arch, a feature almost peculiar to Holywood. (Magherafelt is the only other town in Ulster where this happens). Stucco façade.

30 High Street

Built between 1834 and 1854, this two-storey, four-bay building is a good example of a vernacular house, although its ground floor has been altered due to restaurant use. Its chief merit is that it is in keeping with its surroundings.

32 & 34 High Street

Like No.30, built between 1834 and 1854, and two-storey, it is good vernacular, and in keeping with the area, and No.34 (Reid's) has a pleasing traditional shop front.

8-14 High Street

Located at the junction with the Crescent, this early 19th Century row of substantial two-storey houses has dormered attics. Now converted to offices, the traditional windows have nonetheless survived. The facades are stuccoed, and the present dressing to windows etc. were added c.1880. Painted in pleasant masonry colours.

39 Church Road/Church View

A substantial three-storey stuccoed building with a curiously angled wall along the Church View side. The ground floor has a pleasant shop-front, and the upper storeys have traditional window openings. Features prominently in the vista as one looks down Church Road.

Methodist Church, Church Road

A substantial red brick four-bay building of 1870, with a steep and generous roof. This is a good example of mid-Victorian Non-Conformist Church architecture. Prominent existing features are the paired main entrance door in the Lombardic style and the tall windows with angled heads.

43 Church Road

Built in 1903 using money left by Dr.A.Dunlop, well known town apothecary, this is a large Arts and Crafts house, recently sympathetically extended to the rear, and in a small garden.

Just beyond the boundary of the Conservation area lie 45-67 Church Road and although not protected by the designation, these properties add significantly to the setting of the Conservation Area.

45 -67 Church Road

Six pairs of semi-detached, two-storey houses built in 1924-25, as “homes for heroes” for soldiers returning from the Great War. Rendered, hip-roofed and have an early use of metal windows. Built to a standard design also used in other towns in Northern Ireland.

Residential Quarter

Victoria Terrace, 1-5 Victoria Road

A terrace of substantial three-storey, three-bay rendered town houses built circa 1856, with traditional sash windows and pedimented door-cases, giving an overall Georgian feel. Set well back from the pavement, each has a mature garden. A good contribution to the bottom of Victoria Road, and the vicinity of the Old Priory.

1 & 3 Bangor Road (‘Sonnet & Churchfield’)

Built circa 1845, this pair of small, two-and-a-half-storey, semi-detached, rendered villas is set at the head of a fairly long driveway, with modern bungalows in the former garden. Traditional sash windows with moulded openings and generous external entrance porches.

5 Bangor Road (‘Ardshane’)

Built circa 1895, this is a substantial red brick villa in a large garden to the rear of the Bangor Road Presbyterian Church.

9 & 11 Bangor Road (‘Ballykeel’)

A pair of large semi-detached, two-storey three-bay rendered villas with dormered attics, almost certainly built in c.1834. It is the oldest pair of semi-detached dwellings in Holywood and possibly in North Down. Set well back from the road in once spacious grounds, they are currently being restored and small semi-detached houses being erected near the main entrance gates.

21-31 Victoria Road/2-10 Brook Street

An L-shaped row of white-painted pebble-dashed two-storey cottages, originally built in c.1770 for mill-workers. Still retaining traditional windows and chimney stacks, they present a pleasing “jumble” as they straddle

the rising ground in Victoria Road and the head of Brook Street. No.2 Victoria Road, being larger than the others, appears to have been the residence of the manager of the nearby three mills.

Ruined Windmill, Victoria Road

Located at the end of a driveway that also serves the nearby Martello Terrace, this is a circular structure of unrendered random stone. It seems to have been erected in c.1760, and abandoned in the 1850's. The crenellations at the top were probably added after the windmill was abandoned.

61 & 63 Victoria Road ('Glenside Place')

Built c.1850 as a pair of semi-detached houses for the lower professional classes at the time of Holywood's rapid growth, they are two-storied with attics, stuccoed and retaining the traditional small-pane windows with mouldings. They are pleasantly sited at a very sharp bend in the road.

65 & 67 Victoria Road

A pair of two-storey (with attics), two-bay stuccoed houses, not unlike Glenside Place nearby, and also dating from the 1840's. They are rather quaintly sited at another right-angle bend in the road, tightly hemmed in by the old tall random stone boundary wall, and with their back and one gable facing the road. The large area of mature trees on the other side of the road adds to the general effect.

20 Victoria Road ('Glenburn')

A substantial yet elegant two-and-a-half-storey stuccoed villa, dated c.1845, set in a generous garden, beside the sharp bend in the road near Nos. 65 & 67 (above). Something of a continental feel is imparted by the broad overhanging eaves and the gentle pitch of the roof. Mature trees to the rear.

94-110 Church Road (Churchill Terrace)

A fine terrace of nine, three-storey, two-bay red brick town houses, stepped near the middle to accommodate their position on the sloping ground. They have round-headed entrance doors, canted bay window to the ground floor and traditional two-pane sashes. They have shallow front gardens bounded by hedges. Pleasantly sited opposite the Parish Church of Philip & James, they were built in 1867-68 when this part of the town was developing.

112 & 114 Church Road

A fine pair of semi-detached, two-storey, (with attic rooms), red brick town houses of 1872. They are double-fronted with a canted bay on the ground floor and traditional windows. Like nearby Churchill Terrace, they are set behind shallow gardens.

1-4 Riverside

A semi-detached enclave of two-storey (with attic rooms) double-fronted red brick town houses, built in 1870 at right angles to Churchill Terrace. Like Nos. 112-114 Church Road, immediately adjacent, they have a single canted bay to the ground floor. Traditional single-pane sash windows. In front of this row is a large communal lawn, pleasantly surrounded by mature trees and hedges.

4-12 Church Avenue

A terrace of two-storey (with dormered attic rooms), two-bay, stuccoed houses of 1869. Canted bay windows to the ground floor and corbelled door-cases. Traditional two-pane

sash windows. The terrace is set behind shallow gardens which characterise this quiet cul-de-sac.

14 & 16 Church Avenue

A pair of semi-detached two-storey, two-bay stuccoed houses with full-height canted bays, dating from about 1869, and set behind fairly long front gardens.

18 Church Avenue

A fine, double-fronted, two-storey, red-brick, house of the late-Victorian period.

20 Church Avenue ('Benowen')

A substantial, detached, two-storey, rendered house of 1870, standing in a generous garden and near a sharp bend in this cul-de-sac within the setting of mature trees.

Appendix 4

Summary of Key Planning Policy Documents Relating to Holywood Conservation Area

Regional Development Strategy for Northern Ireland 2025 – Shaping Our Future (DRD September 2001);

PPS 1 – General Principles (DOE March 1998);

PPS 6 - Planning, Archaeology and the Built Heritage (DOE March 1999);

PPS 7 - Quality Residential Environments (DOE June 2001);

PPS 12 - Housing in Settlements (DRD July 2005);

PPS17 – Control of Outdoor Advertisements (DOE March 2006);

PPS18 Renewable Energy – Draft (DOE November 2007);

PPS 18 Wind Energy Development – Draft Supplementary Guidance (DOE February 2008);

Creating Places – Achieving Quality in Residential Developments (DOE & DRD May 2000);

Development Control Advice Note 8 – Housing in Existing Urban Areas (DOE June 2002);

Draft Belfast Metropolitan Area Plan 2015 (DOE November 2004);

Holywood Conservation Area Booklet (DOE November 2004).

Appendix 5

Funding and Sources of Advice

Further information and advice relating to the Conservation and Enhancement of the Holywood Conservation Area, and conservation areas generally, is currently available from a number of sources. The key sources are listed below.

DOE Planning Service

The key contacts are the Conservation Officer and the Planning Officer for Holywood. These can be contacted at:

Downpatrick Divisional Planning Office
Rathkeltair House
Market Street
Downpatrick BT30 6EJ
Tel: 028 4461 8000
www.planningni.gov.uk

DoE Environment and Heritage Service

If the building is or affects the setting of a listed building pre-application discussion should also involve the Department of Environment, Environment and Heritage Service who can be contacted at:

Waterman House
5-33 Hill Street
Belfast BT1 2LA
Tel: 028 90543095
www.ehsni.gov.uk

Other Contacts

Hearth Housing
www.hearth-housing.org.uk

Heritage Lottery Fund
www.hlf.org.uk

Institute of Historic Building Conservation
www.ihbc.org.uk

Save Britain's Heritage
www.savebritainsheritage.org.uk

UK Association of Preservation Trusts
www.ukapt.org.uk

Ulster Architectural Heritage Society
www.uahs.org.uk

Victorian Society
www.victorian-society.org.uk

Holywood Conservation Group
Key contacts:
Mrs Jane McClure (Secretary)
Mrs Jenny Chester-Williams (Chair person)
5 Demesne Road, Holywood
BT 18 9DQ
Tel: 028 90 421948

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DOE Planning Service

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North Down Borough Council

Historic Buildings Council

Holywood Conservation Group

Graphic Design Unit (DRD)

Ordnance Survey of Northern Ireland

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