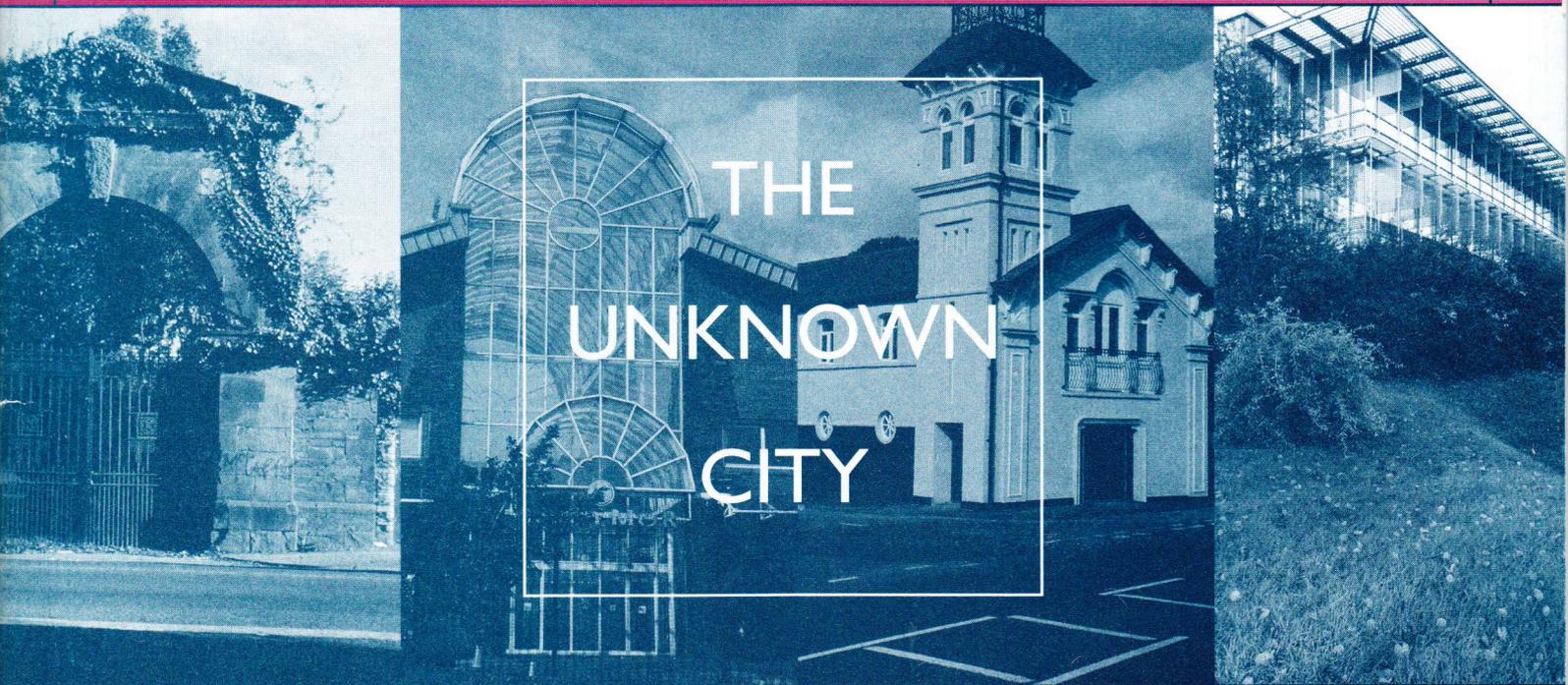


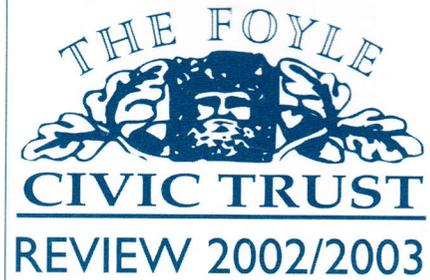
THE FOYLE

CIVIC TRUST
REVIEW 2002/2003

The Magazine Of The Foyle Civic Trust
ISSUE 9



INSIDE The Burning of Tillie and Henderson's.....Sculpture around Derry ...with Gazeteer of Sculptures...Spreading into Unknown Territory - the expanding city and articles by Sean MacMahon, Brian Lacey and others.



FOREWORD

In one of our Newsletters I said that partnership was the way forward and that during my term as Chair of the Foyle Civic Trust I would endeavour to pursue that aim while also ensuring that the Trust maintains its own identity and principles.

A good start has been made in June 2002. The visit of Martin Bacon, Chief Executive of the UK Civic Trust has opened up windows of opportunities of working with other branches of the Civic Trust and taking advantage of areas of expertise.

A spin-off from this has been the first European link with the advent of the September Seminar described elsewhere in the Review.

The year 2002 has been particularly exciting with the first workshops on W.S. Atkins's 'Heart of the City' proposals, and the development of the river providing much food for thought. It is good that the Trust is being consulted on the development of the City including the future use of the Ebrington Barracks site.

The worrying proposals for demolition and rebuilding on the B+ listed Tillie & Henderson building has involved much time in submissions, radio programmes and monitoring the planning process. This handsome building has presented a wonderful opportunity for an exciting new use.

It will be good to start 2003 with the Walled City Partnership THI Scheme under way at last.

You can read all about this and our other activities in this Review which we hope readers find interesting and stimulating.

Caroline Dickson
Chairperson, Foyle Civic Trust

UNKNOWN CITY

Photographs on the **front cover** show (clockwise) (1) Rising ground on north of West Bank holding Galliagh, Steelstown, parts of Carn Hill and Shantallow. (2) New Library, Magee College (3) Spreading city viewed from Altnagelvin with Nurses Home in foreground (4) Old Aberfoyle gateway on Northland Road (6) (centre of page) An entrance at Rath Mor Centre, Creggan, and former boat club, now restored, near Queen's Quay.

Back cover (1) Top: Panorama looking northwards across the Crescent Link and Kilfennan (2) Centre left: Tillie and Henderson's, side view (3) Centre right: eastern end of the Sainsbury building, Strand Road (4) View from Rath Mor eastwards across the Walled City to the Waterside, with the new Tower Hotel in centre ground.

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By ANNESLEY MALLEY

The Burning of Tillie and Henderson's

The Foyle Civic Trust has worked hard over the past two years to try and save the most important shirt factory building in Londonderry/Derry, after an application had been made to have the Listed Building demolished and a new hotel built on the site.

The Trust lobbied every individual and body, Council and Government department that it could, in an effort to retain this most important building in the industrial history of the city. All of these efforts were seriously endangered on Tuesday December 3rd when the building was swept by a disastrous fire, lit by mindless vandals.

The Trust has not wished to preserve the building as it was, but to make use of it in some way for the benefit of the city. The structure was a B+ grade of

Listed Building, and that is the second highest grade given by the Department of the Environment. The building had great potential for a multitude of uses, from office space to museum or community use, or even all three.

A young architect, Duncan McClaren of Dedalus Architecture, Moville, offered to prepare plans to show the existing building could even have been converted into a hotel. These drawings were used, along with other material, to present the history of Tillie and Henderson's and were shown to Government ministers, the Historic Building Council and the public.

The founder of the factory was William Tillie, born in 1823, who came from Crookston Mains in Midlothian in Scotland. His partner, John Henderson, ran the London office and marketed the shirts and garments made in Derry. William Tillie had worked for the firm of

Sinclair in Scotland, and in 1851 at the age of 28 had come with his wife to Derry where he set up a small factory in Little James Street. He had previously been obtaining shirts through agents but he had apparently learned that the agents were not giving all the agreed money to outworkers, and so he decided to come over to Derry himself.

It is generally accepted that he was the first person to introduce the sewing machine into the city. Up to then shirts had been made by women sewing them at home by hand, and being paid by agents for their work. Tillie purchased a hundred Thomas sewing machine at a cost of £2,100, and he continued during his life to use both the outworker and factory systems. In 1852 he had moved his factory to a larger building in Foyle Street where he introduced the sewing machine. These premises were situated at the Guildhall side of the present bus depot.

Purpose built

A few years later he decided to establish a purpose built shirt factory at a site on the corner of Wapping Lane and Foyle Road. Named the 'Foyle Factory', this was erected in 1856 and may have been designed by the young architect John Guy Ferguson. At its opening in December, a newspaper account describes it as having a frontage of 105 feet on Wapping Lane and 70 feet on Foyle Road and containing 19,000 square feet, constructed at a cost of £7,000.

The building was four stories high and L-shaped and heated by steam pipes and with steam used to drive the new treadle Grover and Baker sewing machines. It was the first major shirt factory in Derry to be so heated and to use steam-powered sewing machines. The boilers were probably made by William Coppin's factory in Strand Road.

The newspaper stated that Tillie and Henderson employed 4,000 workers; and some early photographs and drawings show that the Foyle Road side of today's existing structure is, in fact, one wing of that first L-shaped building. The builders were W. & A. McIlwee, who may perhaps also have designed it. An article in the Derry Journal in March 1860 describes the layout and working life of this factory and shows that quality of goods was a paramount concern and that girls as young as 'ten or twelve' were employed to watch the sewing machines.

By 1862 Tillie and Henderson's business had expanded greatly and in that year a separate factory was built on a site between "Ferguson's Lane and Bennet's Street". This was another large building of four stories with a large glass roofed room attached where the

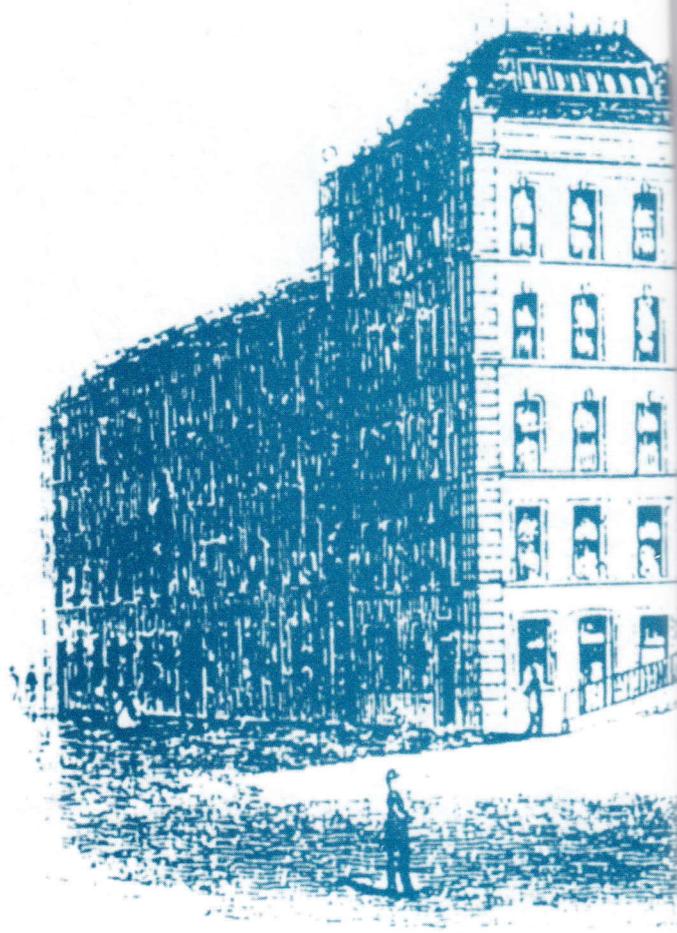
machinists could work. Tillie's factories altogether now employed about 1300 workers with double that number working in out stations. This new building was erected apparently in thirty six days, but was demolished by 1873.

As well as using out workers in rural areas Tillie and Henderson had 'stations' in villages such as Claudy in County Derry and at Carndonagh in Inishowen where Tillie had erected a small factory and dwelling house in 1859, close to Thompson's bridge.

Also in 1862, William Tillie and John Henderson decided to part company with their co-partner Robert Sinclair "by amicable agreement". Sinclair went on to build the 'Abercorn Factory' on the corner of Abercorn Road and Wapping Lane. This still surviving structure is a Listed Building of B1 status and is at present vacant. It was designed and built by Messrs McElwee, and the steam engine of 12 horse power was made in the Coppin factory. Is this building next in danger of being destroyed by vandals?

The next phase of development of the Foyle Factory came in 1866 when the main front section was added to by the architect, John Guy Ferguson. This design is in a French chateau style and was angled to suit the gap between

the existing factory and the new Carlisle Bridge completed in 1863. It was at this time that Tillie asked John Guy Ferguson to design his new house called 'Duncreggan', which later became the High School and now part of the junior school of Foyle and Londonderry College. This building is also listed and its future will be a matter of interest when the College moves to the



new site at Gransha. After the new front was built on to the factory William Tillie opened a school for girls in the attic room next to Abercorn Road. It was available for girls under fifteen years of age and was partly paid for by a grant from the Commissioners of National Education. In 1868 the firm advertised for new staff and for

girls over thirteen who could then be taken on and taught.

With the large increase in work both in shirts and corsets Tillie decided to build a new laundry on to the Abercorn Road side of the factory. This extension designed by John Guy Ferguson increased the size of the Foyle Factory by 21,000 square feet.



Further expansion came in 1898 when a fifth floor was added to the old original four-storey building. At about 1911 an outside staircase was added from Carlisle Square, and this was later replaced by the existing iron staircase.

Six thousand

The factory at the beginning of the twentieth century was stated to be the largest of its kind in the world, and shirt-making was Derry's largest industry. In a thesis at Jordanstown in 1987, Julie Ann Grew stated that out of a total of 4,522 persons employed at Tillie and Henderson's factory in 1896, all but 166 were female. The wage bill for the factory was £62,000. If you add on the outworkers to Tillie and Henderson's work force in 1898, the grand total came to six thousand. Altogether in Derry by 1907, the number of shirt factories had risen to thirty - more than twice the number that had existed there 27 years earlier.

The fame of Tillie and Henderson's factory was world wide as shirts were exported to all parts of the British Empire - to Australia, New Zealand, Canada and South Africa, as well as within the United Kingdom itself. The factory was brought

to the attention of Karl Marx and is mentioned in 'Das Kapital'. It is also rumoured that his daughter visited Derry around 1895 to speak to a large gathering of shirt workers and others.

In 1904 William Tillie died and long obituaries were written about him in the local papers. He had been generous with his

money during his life. He was made Her Majesty's Lieutenant for the city in 1898, and he had been a City Councillor, Commodore of the City of Derry Rowing Club and had given many donations for the building of houses for the Professors at Magee College. He had attended First Derry Presbyterian Church and had given large donations for the rebuilding of the front of the church, and for the Mall Wall school, now the Verbal Arts Centre.

His son, Marshall Tillie took over the running of the factory until his death in 1915. The firm seems to have been carried on by Marshall's brother William until the 1920s when it went out of family control. The firm lasted within the building until the 1970s when it closed for the last time.

It is very sad to see such an important building burnt and damaged so quickly. A decision on what will happen to the remains has now to be taken for safety reasons, as the building fronts on two important streets. If it were to go completely it would take with it to the dump the most important industrial building in the city for over 150 years. It also gave countless workers many years of employment, and gave the impetus to many other employers to come to the city and establish their factories. It should be remembered that many generations of Derry families owe their livelihood to the imagination and ingenuity of William Tillie and his introduction of the sewing machine.

Annesley J. Malley, FRICS, MRAC, surveyor and noted local historian, has served on a variety of public bodies and committees concerned with the architectural and natural environment.

Alistair Rowan, author of *The Buildings of Ireland, North West Ulster*, wrote in 1979 “Throughout the 1970s plans have been prepared, and in part implemented, to modernise the city. This initiative, from a historical point of view has not been good for Derry. In terms of urban conservation the proposals are poor, limited by a doctrinaire and unimaginative approach to the problems of old buildings, and seemingly discounting the value of the Victorian contribution to the appearance of the city.”

Central City Restoration

Derry's Townscape Heritage

MARY McLAUGHLIN

The Walled City Partnership aims to address this very problem through the Townscape Heritage Initiative.

This is a Heritage Lottery Fund project, which the Foyle Civic Trust initiated in 1999 within the framework of the scheme known as the Townscape Heritage Initiative. The Trust formed a partnership with five other bodies – the Derry City Council; the Department of Social Development; the Regional Planning Service; the City Centre Initiative and the Northern Ireland Housing Executive.

This has resulted in the formation of The Walled City Partnership Ltd., a company whose board consists of four members of Foyle Civic Trust, three members of Derry City Council and two members of City Centre Initiative. Advisers from the Departments of Social and Economic Development and the Northern Ireland Housing Executive, together with a company secretary, make up the partnership. This has been a tremendously successful working team with the preparation workload being shared through the use of the skills and expertise of all concerned.

The main aim of the Townscape Heritage Initiative is to make possible the continued use of buildings with special architectural character in historic urban areas. The Initiative gives the highest priority to the repair of historic buildings in a designated

conservation area with a particular interest in bringing derelict and underused historic buildings back into use.

We had a very successful day on the 16th October last when we met the monitors assigned to the project - the father and daughter architectural team, Mr Patrick Shaffrey and Ms Grainne Shaffrey. They were accompanied by the senior grants officer of the Heritage Lottery Fund in Northern Ireland, Ms Lorraine McCourt, and her colleague Dawn Gregg. We all met at the Civic Trust office in the Diamond prior to a walkabout to view properties in the city centre identified for the project.

Enhanced Look

We were truly blessed by the beautiful sunny weather, which enhanced the look of the city and made our tour most enjoyable. We then proceeded to Orchard House where Mr Cavalleros welcomed everyone and provided lunch.

The real work of the day got underway immediately after lunch when Ms Lorraine McCourt outlined the procedures for taking the project forward. The monitors gave excellent advice arising from their experience with similar projects both north and south of the border, and commented on the excellent mix of skilled people in the partnership. They were also impressed by the short presentations given by Mark

Lusby and Tony Monaghan from Derry City Council, on the Economic Development Plan, Strategy into Action 2002 – 06, and were delighted that our project will complement the plans envisaged in their document.

We have waited along time to reach this final stage of preparation and hope to be in the position very soon to advertise for the post of Project Officer.

It is interesting how one comes to view the buildings and streets in the conservation area of the city when taking visitors around. A more critical eye takes over and you see more vividly the terrible state of some of the buildings. It is clearly not a pretty site, and it had me thinking that the award granted by the Lottery Fund of £1,000,000, welcome though it is, will only be a drop in the ocean when compared to the amount of restoration work really needed in our Walled City conservation area.

It is hoped that the Walled City project will act as a catalyst to encourage a positive response from private and public bodies to get this cultural, historic city looking its best for citizens and visitors alike. Then we will invite Alistair Rowan to visit the city once more - and give his view of the city's accomplishments as the new century gets under way.

Mary McLaughlin is Chairman of the Walled City Partnership Ltd., and recently completed a lengthy term as chairman of the Foyle Civic Trust.

The north west area around Derry does not retain a great wealth of the art of sculpture from the period prior to the 17th century. Within the chancel of the remains of the Augustinian Priory at Dungiven there reposes a fine stone table monument displaying a recumbent knight-like effigy of an O’Cahan chief dating from the 14th century. The exposed side of the tomb has low relief representations of six warriors and the whole is set in a pointed arch recess enriched with flowing gothic tracery.

It is reminiscent of similar pre-17th century memorials at Strade, Co

Word Jugglers,
Verbal Arts Centre, Derry,
John Behan, 1999



Mayo and the Dominican Abbey, Sligo. The O’Cahan tomb stands alone as an example of mediaeval sculpture in the north west and it manifests a cultural awareness of the Irish of that period.

Dotted around the north west are fragmentary remains of other carved work such as the cross in Fahan graveyard known as St Mura’s cross with its intriguing Celtic interlace work and the excellent form of the Carndonagh crosses. From earlier periods there are standing stones, stone circles at Aughlish, Co Derry and Slievebeg, Co Tyrone, many chambered cairns, one at Park, Co Derry. I mention these as they appear to exert an influence on the work of contemporary sculptors.

From the 17th and 18th centuries, many interesting funerary sculptures have survived in remarkable state of preservation, mainly because of interior locations. Among these are the kneeling forms of East Donegal

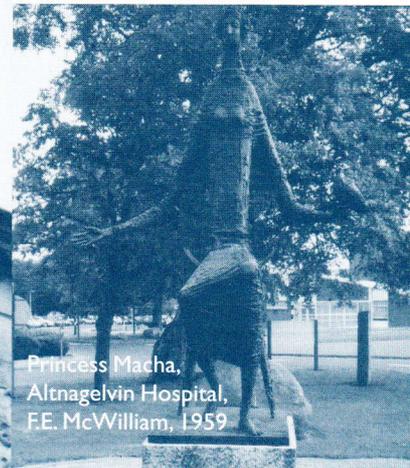
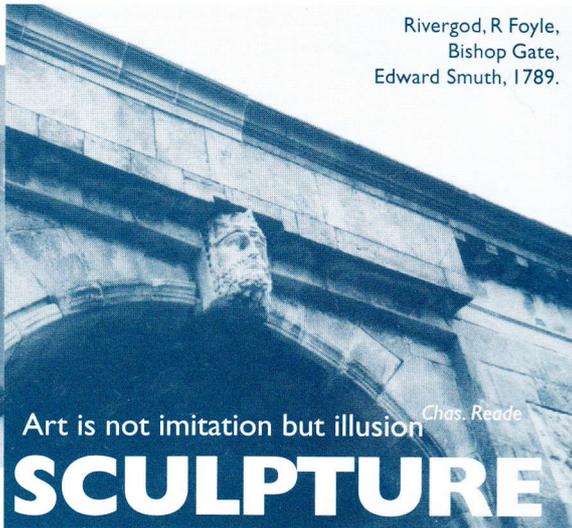
planters, Sir Richard Hassard and his wife gazing at each other across a faldstool in Lifford parish church. The Tomkins, Elvin and Edwards wall monuments can be seen in the north aisle of St Columb’s church of Ireland cathedral; and there is a similar wall monument in the parish church of Artigarvan.

These are all 17th century work, while the 18th century contributed the ambitious memorial in Ballykelly parish church commemorating the life of Mrs Jane Hamilton (d. 1716). It was probably first erected in the

His son John (1773-1840) showed his talents in the figure of Reverend Governor Walker erected on top of the giant fluted column overlooking the Bogside.

With the industrial development in Derry City in the second half of the 19th century and the emerging entrepreneurs, a popular icon of their enterprise was the adornment of their buildings with carved keystones representing their far flung fields of trade. Factories, banks and other commercial buildings displayed heads of American Indians, Africans, Chinese and East Indians. As

Rivergod, R Foyle,
Bishop Gate,
Edward Smyth, 1789.



Art is not imitation but illusion *Chas. Reade*

SCULPTURE AROUND DERRY

J.J. TRACEY

previous edifice, known as the Garrison Church close by Walworth house. Some ascribe the influence of Grinling Gibbons (1648-1721), the Yorkshire carver to the work.

The later 18th century brought the work of the master carver, Edward Smyth (1749-1812) of Dublin to adorn the keystones of the triumphal arch erected at Bishop’s gate to replace a former structure commemorating the contribution of William III of Orange (1689-1702) to the fortunes of the walled city. These forceful, boldly modelled heads are similar to those on the Customs House, Dublin and known as Rivergods, each named after an Irish river.

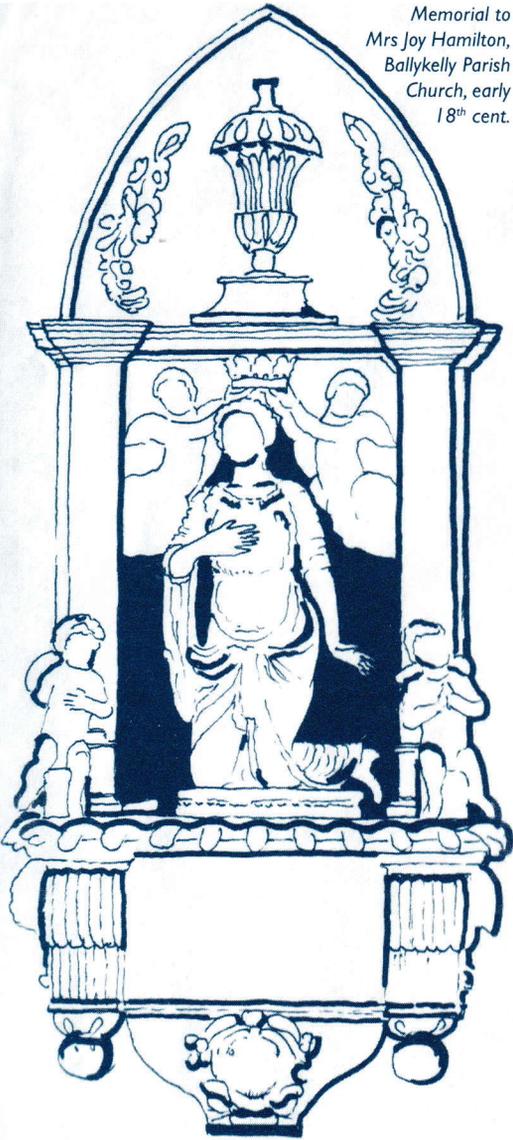
the century closed and the new century began more ambitious sculptural pieces appeared like the large Britannia on top of the commercial buildings in Foyle Street and the allegorical group capping the entrance facade of St Columb’s Hall.

The churches contributed with a flurry of carved items, mostly in marble, both internally and externally. St Columba’s Church in the Long Tower has some 11 pieces mainly due to the building enthusiasm of the administrator of the time Father William Doherty (1861-1931) when he enlarged the church in 1908. St Columb’s Cathedral has numerous wall memorials of varying quality, some executed by well known sculptors and master masons.

The Guildhall houses some busts, statues and plaques, the former commemorating members of the English house of Windsor and one of a Governor of the Irish Society.

The cessation of the First World War saw the erection of memorials, some small, some more ostentatious. The latter is manifested by the cenotaph erected in the Diamond in 1927 surrounded by a garden of remembrance. A less ambitious memorial is that in the grounds of Glendermott Parish church, a simple honest tribute by carvers from Belfast.

Memorial to Mrs Joy Hamilton, Ballykelly Parish Church, early 18th cent.



At the beginning of the second half of the 20th century the Derry Corporation commissioned two low relief sculptures from George Galway McCann (1909-1967), a Belfast artist, one titled St Columba and the other Four Just Men. These are pleasing panels dealing with Derry's history and the robust style follows that of Eric Gill (1882-1940); the Four Just Men refers to the

London Guilds. This marks the beginning of the introduction of modern sculpture to the North West, a significant step away from the classical approach of earlier artists.

McCann's work was followed later in the 1950s by the unveiling of F.E. McWilliam's (1909-2000) Princess Macha on the completion of Altnagelvin Hospital. A handsome, vigorous, dignified sculpture handled in a most robust fashion by the artist. Executed in bronze, full of tension, the elongated seated figure exudes sensitivity, the texture of the surface achieved by casting in nuts and bolts giving a wonderful aura of vitality.

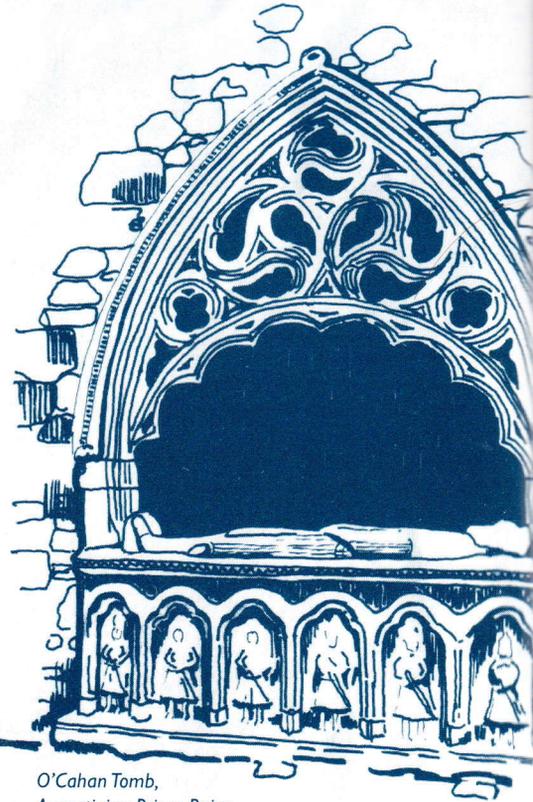
Needless to say the onlookers were reluctant in their applause at the unveiling ceremony as indeed were those who attended the exposé of William Scott huge colourful abstract painting in the main hospital foyer and now relegated to an upper floor. It had been a gift from the architects Yorke, Rosenberg and Mardall.

The remainder of the century saw many experiments and introductions to contemporary sculpture – abstractions, conceptualism, installationism. Some good, interesting, some questionable, some a great waste of time, money and effort. An excellent piece, easily appreciated, was another piece by F.E. McWilliam titled the Judo Players. It originally enjoyed an appropriate setting in the urban garden in Foyle Street and later was transferred to an insignificant location at the corner of the Old Foyle College building, renamed Foyle Arts Centre.

With the acquisition of the building by Magee University College it has been moved again. It is hoped it will be found a proper place – preferably where there is lots of movement of people.

Much of the recent sculptural work in and around the city raises a fundamental question. Is the work for the enjoyment of the citizens? or must the whim of the artist be accepted! Is too much latitude given to the experimenter? There are works in Orchard Street, Strand Road, Nailor's Row and Foyle Street, which make little contribution to the visual scene. Yet there are some which do.

The emigration figures in Waterloo Place have splendid empathy with the space, even though one piece frequently leaves its location. The bronze inserts in the paving slabs in Strand Road are excellent and much appreciated. In the Verbal Arts Centre in Stable Lane a magnificent attempt has been made to incorporate art into a building and has been a great success.



O'Cahan Tomb, Augustinian Priory Ruins, Dungiven, 14th cent.

A further contributory example is the landscape sculpture created on the site of the former gasyard where the outdoor oval arena makes a welcome change from the 19th century rusty gasometers which rose and sunk behind a high stone wall.

St Columb's Cathedral.

The principal sculptural items deserving attention are the 17th cent. wall memorials in the North aisle commemorating Hugh Edwards, 1671 who died 1672 and the Tomkins and Elvin monuments for Alexander Tomkins of Prehen (d. 1642) and his wife's second husband John Elvin who was also mayor of Derry in 1657. The monuments are similar, executed in an interesting primitive manner and probably had an amount of applied colour.

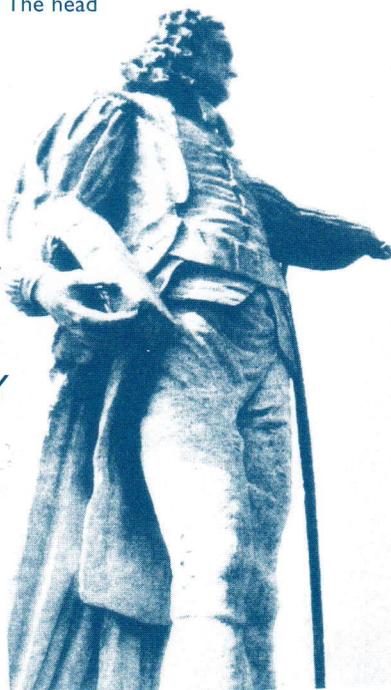
The sculpted corbels in the nave representing bishops and deans of the diocese from 1634 to 1888 were probably executed during extensions and improvements of 1887 – 88.

The cathedral contains many other memorials some signed by carvers like W. Spence (1793-1849), J.R. Kirk (1821-94), Frederick H. Smith, Sir Thomas Farrell (1827-1900), William Behnes (1795-1864). The cathedral was consecrated 1634 AD.

The destroyed column was erected in 1828 by the Dublin builders, Henry, Mullins and McMahon and the figure, sculpted by John Smyth (1773-1840) whose father, Edward, was James Gandon's favourite sculptor, being employed by him on all his buildings, was placed in position on the eve of the 12th August, 1828. Walker's likeness was taken from an old painting in the possession of a descendant.

Bishop Gate.

Bishop Gate, erected in 1789 by the corporation of the time, was designed as triumphal arch in honour of William III. While an intended equestrian figure of the noble king never materialised on the parapet, the structure has two very fine carved keystones of warrior heads, similar to those on the Dublin custom house, and referred to as Rivergods. The heads are remarkably vigorous, defiant, full of energy and carved by Edward Smyth (1749-1812) in Portland stone. The head



facing south represents the River Boyne, the other River Foyle with a boat's prow on top.

Over the lateral passageways are rectangular low relief panels depicting military trophies and accoutrements. Henry Aaron Baker (c1760-1836) pupil of Thomas Ivory (c1734-80) and partner of Gandon (1742-1823) designed the Gate.

Courthouse, Bishop Street.

Three pieces of sculpture representing the Royal Arms (George III 1760 - 1820), Justice and Peace, embellish the roofline of the classical Grecian style courthouse. Executed in Portland stone and the work of Meath born sculptor Edward Smyth, whose workshop was in Dublin.

The centrepiece consists of an oval shield surmounted by a crown and flanked by lion and unicorn.

C.E.B. Brett in his UAHS publication on Courthouses and Markethouses, 1973, describes the pieces "The unicorn has a long slim horn of bronze and a prominent goat beard; the lion roars like any sucking dove; both are weirdly weathered by the wind. The building is signed by John Bowden (fl. 1790-1826) on the back of the coat of arms – Peace is fine, but Justice has suffered some mutilation – her scales are gone, and she has an injured hand".

The courthouse had its facades restored in 2000 and the sculptural pieces, found to be badly eroded, were replaced with facsimiles. The originals languish in the care of the City Council. Courthouse erected 1813-17; architect John Bowden; sculptor, Edward Smyth.

Ferryquay Gate.

Sculpted keystones in sandstone commemorate two worthies of the great siege, the Reverends George Walker and James Gordon. The former was Church of Ireland Rector of Donoughmore, Co Tyrone and the latter a Presbyterian clergyman of Glendermott and a loyal friend of the 13 apprentices who shut the gates of the Ferrygate in the face of the oncoming ranks of Lord Antrim, Alexander McDonnell, a man then of 77 years of age.

Ferrygate was rebuilt in 1865 to the designs of Robert Collins (fl. 1860-7), local surveyor.

Magazine Gate.

Magazine Gate, not an original gate, but erected in 1865 with a wide segmental arch built in whinstone with sandstone voisoirs with central thrusting keystones in bold profile illustrating two active participants from the siege, Captain Adam Murray and Councillor David Cairnes. The gateway was designed by the flamboyant architect, Fitzgibbon Louch (fl. 1855-71) in 1864. The keystone heads are similar in countenance and presentation.

Former City Factory.

The earlier part of the former City Factory fronts onto Queen Street and Patrick Street. Over the ground floor windows of the Queen Street facade are fine sculpted keystone heads set in semi-circular brick trimmed arches. These represent the various world trading areas.

The heads, executed in sandstone, have weathered marvellously retaining their sharp detailing and characteristic of the

GAZETEER OF SCULPTURES AROUND CITY OF DERRY

J.J. TRACEY

Governor Walker, Society Street.

A 9 foot high figure of Governor George Walker in Portland Stone gazing into the distance with outstretched arm pointing, presumably towards a flotilla of boats attempting to break the boom across the narrows of the River Foyle. The other hand carries a thick bible. A vigorous piece carved in 17th cent. garb with long flowing cloak and generous curly wig and standing on a thin circular base. Originally sculpted to surmount a hemisphere atop a tall fluted column which graced the western ramparts of the city's wall from 1828 to 1973 when it was toppled by a demolition charge and fortuitously survived with minor damage.

It has been placed in a small paved court by the side of the Apprentice Boy's Memorial Hall in Society Street with a backcloth of an arched reredos in neo-classical style. The outstretched arm is minus its pointing hand, which originally grasped a sword which was struck by lightning. The detail of the piece is good and the dress style, described as clerical costume, would not have been out of place in Grattan's Parliament.

work of Thomas Fitzpatrick (fl. 1830-68) who flourished in Belfast and did fine sculptural decoration at the Ulster Bank there in 1860 and also at the Belfast Custom house a little earlier in 1857. The City Factory was designed by Belfast architects, Young & McKenzie in 1863.

Magee University College.

At the bottom of the entrance steps to the main entrance of the original building of 1865 are two sombre human-like faced seated lions on top of panelled octagonal pedestals, each holding in front of it a shield bearing coat of arms of the Magee family, the original college benefactor being Mrs Martha Magee. Probably castings of iron painted a dull grey, instead of a display of heraldic colour.

Erected 1865; architect, E.P. Gribbon (fl. 1830-60), Dublin; supervised by Stewart Gordon (fl. 1830-60) of Derry.



Low relief of St. Columba, Derry Guildhall, G.G. McCann, 1951

St Columb's Hall.

At the top the pediment of St Columb's Hall in Richmond Street is a sculptural composition of 3 figures, the central standing piece representing Erin, on either side seated figures of Temperance on the left and on the right Vulcan, the Roman god of fire. It is without hat or cap and can be interpreted as blacksmith/ironworker illustrating industry.

The building was erected as a Temperance Hall in 1888 and the sculpture by C.W. Harrison (1835-1903) of Dublin. Harrison and Sons were monumental masons who had executed the famous billiard playing monkeys on the Kildare Street Club in Dublin.

Guildhall.

Creeping stealthily down the bargestones of the gablet to the principal entrance of Derry Guildhall, two lions, not quite full size, guard the approach against marauders. These date from 1888. The tower escaped the Tudoresque detailing applied to the remainder of the building by M.A. Robinson after the destructive fire of 1912.

John Guy Ferguson (1829-1901), prominent Apprentice Boy and architect, designed the original building and presumably commissioned the feline pieces.

In the entrance porch secured to the right hand wall is a low relief stone plaque depicting S. Columba. A pleasing sensitive work by George McCann (1909-1967) of Belfast erected c1951, who carried out another piece titled "Four Just Men". Catt in Art in Ulster:2 refers to McCann's work as "inclined to the religious and even classical although with the simplification of form practised by sculptors like Moore and Epstein".

Other works in the Guildhall are : Statue of Queen Victoria in marble by F.T. Williamson, 1898. Bust of Sir Whittaker Ellis in marble by F.T. Williamson, 1895. Bust of King Edward VII in marble by Walter Merritt, 1904. Bust of King George VI in marble by K. Scott, 1945. Sir Whittaker Ellis was Governor of Irish Society and he gives his name to a street flanking the Guildhall.

Former Commercial Paper Co. Building, Guildhall Street.

Neatly executed sculpted keystones on ground floor arches in sandstone depicting heads representing the trading areas of the world. Building erected in Guildhall Street in 1892. Architect E.J. Toye.

Commercial Building, Foyle Street

Centrally placed within the parapet wall (a later addition in simulated stone) is a large sculptural piece of Britannia, which was removed two decades ago for restoration and replaced. Over the ground floor carved keystones of the trading areas of the Victorian world. Mitchell, who built the building, had owned a sailing fleet which traded worldwide. In a disastrous fire a couple of the keystones suffered damaged in c1970s.

Building erected, 1883 :Architect, J.G. Ferguson.

No. 5 Shipquay Place.

Carved male and female heads nestling within stylised pilaster capitals flanking the entrance door to first floor. This group of buildings, numbers 1 to 5, and a range of adjacent premises to Foyle Street including the Commercial building above are an interesting example of 19th century townscape.

Erected 1882 :Architect, J.G. Ferguson

Foyle and Londonderry College, Springtown Road.

A bronze figure set on a high granite plinth, originally erected in Lahore in India in 1887, now placed in front of the college building and commemorating John Lawrence (1811-79), Viceroy of India, 1864-9, former pupil of Foyle College. It was dismantled and resited at Lawrence Hill, at Old Foyle College location in 1968 and later removed to its present position in 1974. Cast in 1881 : Sculptor : Sir Joseph Edgar Boehm.

Brooke Park.

Bronze statue, on lofty granite pedestal, dominating the park entrance on rising ground, commemorating a former MP for the city, Sir Robert Alexander Ferguson. Formerly sited at the top of Shipquay Street from where the old gentleman gazed towards the river and his residence at Ballynahsallog. First erected 1862 : Sculptor : J.E. Jones

St Columb's Church, Chapel Rd.

An altar frontispiece depicting the Last Supper in white marble carried out in 1883 during extensions and refurbishing of the church. It is the work of Edward Sharpe of Dublin. In the grounds a limestone stone figure of the Virgin Mary as part of a grotto, placed there in c1950s.

St Eugene's Cathedral.

During improvements and addition of belfry and spire to the Cathedral, 1903-6, a number of statues were placed at the east end under the finials. On the west tower, in a niche, a figure of St Eugene, patron of the diocese was also put in place.

Within the building, sculpted corbel heads below the timber trusses representing various dignitaries and saints associated with the diocese were erected prior to 1873, and in the Lady Chapel, in the South Aisle, a bust of Dr. P. Kelly (1812-89), bishop of the diocese 1864-1889.

In the North Aisle, resited in an elevated panel, six wood carved figures by Ferdinand Stafflesser, of Austria, which formerly decorated the pulpit of 1906.

The rereclos has some interesting low relief panels.

Long Tower Church.

The Long Tower Church reposes full of artwork – Corinthian capitals presented by Earl Bishop Hervey (1730-1803), paintings by Ambrose McEvoy (1878-1937), opus sectile ceramics and many sculpted pieces. Among the latter an altar frontpiece in white marble depicting the death of St. Columba, receiving the last sacrament from his fellow monks. Carved by Edmund Sharpe of Dublin and placed in position in 1908, now obscured by a temporary altar.

In the East transept near the East porch is a recumbent figure of St. Cecilia, face downwards, in white marble on a flat slab, which appears to be monolith with the figure. It is a sensitive work, delicately handled with excellent carving of garment folds and excellent hands. The sculptor is unknown. The donor, Father W Doherty, probably obtained the work from an Italian source, though it resembles work of Sir Joseph Edgar Boehm. It was installed in the Long Tower Church after the rebuild and extension of 1907. The font, in marble, is worthy of note, now repositioned.

In the grounds, overlooking the Bogside, near the west transept gable is a memorial to a Father Francis McGeown who died in 1913, in the form of a forceful semi-circular arched aedicule in Hiberno-Romanesque style framing a good low relief marble depiction of Christ speaking to children – “Suffer little children to come unto me”.

In the graveyard opposite the main entrance is a sculpted allegorical work in white marble in memory of Father William Elliott (1843-1880), founder of the Total Abstinence Society in Derry. The piece shows a female figure representing Erin leaning for comfort and support against a cross and holding a scholar's satchel and was carved by John Hogan junior (d. 1920) probably born in Rome where his more famous father spent 24 years. The work bears a resemblance to a work by Hogan senior in Carlow cathedral of Bishop James Doyle of Kildare and Leighton better known as JKL.

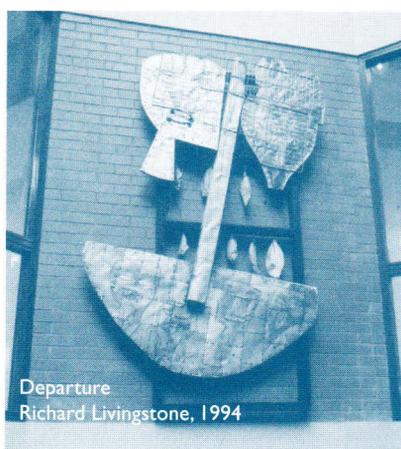
Near the South porch entrance stands a table altar or tomb with sculpted panels depicting symbols of the priesthood and bishopric and on top a painted bronze recumbent figure of the dead Christ. It is a memorial to John Keys O'Doherty (1833-1907), bishop of Derry 1894 to 1906.

Austin's Department Store, on the Diamond.

High up on Austin's department store are cast heads of lions and Greek gods crowning the tops of engaged smooth rendered columns whose capitals drip with garlands executed in cement plaster they are remarkable for their endurance and reminiscence of the decorative motifs of the Art Nouveau Period. Created in 1906: Architect M.A. Robinson (1873-1929).

Anchor Bar, Ferryquay Street.

A free formed heraldic plaque in painted plaster in the centre of which an anchor protruding from the ring of a fat lifebelt. Possibly taken from the insignia of the famous Anchor line shipping co. which called at Moville for passengers seeking passage across the North Atlantic. Dates from c1900.



War Memorial, The Diamond.

A neo-classical composition, cenotaph-like in Portland stone, occupying a central position in the Diamond where originally had stood three former corporation halls. The sculptor of the piece was Vernon March of Kent and was probably influenced by Edwin Luyten's Cenotaph in Whitehall. Instead of a 20 foot high central pedestal with sarcophagus on top, the sculptor opted for a winged figure of justice with raised wreath and drawn sword astride a small sphere all in bronze. On each side on lower pedestals figures of aggressive sailor and soldier in most warlike stance. The soldier has lost his bayonet. The figure of a soldier bugler sounding the last post outside Glendermott parish church is much more sympathetic and appropriate.

Glendermott Parish Church.

A solitary figure of a soldier, life size, placed on a high stone pedestal in front of the tower of Glendermott Church of Ireland church. The grey stone piece shows a soldier, standing to attention, bugle to lips, sounding the last post “For

the trumpet shall sound”. On the sides of the pedestal are listed those who died 1914-18. Carver : Robinson & Sons of Belfast

Altnagelvin Hospital.

A regal bronze seated figure placed upon a simple granite base is sited on the principal avenue approach to the hospital. One of the best pieces of sculptures in the area, it encapsulates the dignity and care of the spirit of healing.

Marvellously elongated with outstretched arms, full of tension, apprehension yet showing a sense of calm, restfulness and in one hand a dove of peace. The piece is titled Princess Macha from Irish mythology.

Erected in 1958 the bronze casting has a fascinating texture achieved with nuts and bolts. It is not in its original position designated by the designers of the hospital. However its present position is most apt for such a distinguished work. Sculptor : F.E. McWilliam (1909-99).

Judo Players.

This action sculpture in bronze has been located in several places. Originally sited in the short lived urban park in Foyle Street where it had some damage done to it, one of the players lost a hand, subsequently replaced. The last location was an inauspicious corner by the Foyle Arts Centre (Old Foyle College) almost lost among the undergrowth.

A very lively composition, full of movement, the artist has caught the mood of the judoists in the art of making a toss. The handling of the garments, the flaying limbs, the taut excitement, rather similar to the artist's fixing in time of the dilemma of “Woman in Bomb Blast”.

The work has been removed pro tem; one hopes that a significant location is eventually chosen for it. Sculptor : F.E. McWilliams executed in 1980.

Carlisle Square.

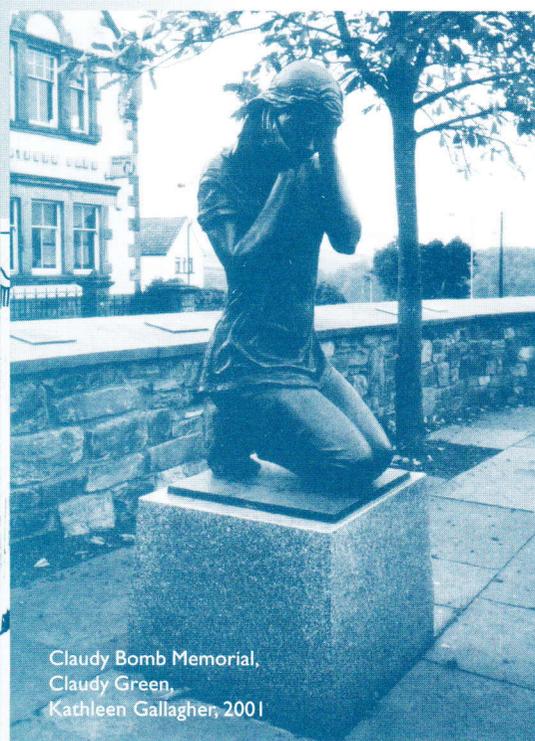
A pair of bronze figures, life-size, placed on top of two walls of stone which curve and rise towards other to a height of 7 or 8 feet. The figures, placed sideways to each other in a tentative stance, beckon to one another with rigid outstretched arms, the hands, which overlap, do not touch.

The ensemble occupies a prominent place in a central planted island at the west end of Craigavon bridge with traffic circulating around. The stiff figures could be doing anything but is intended to signify goodwill between communities

and titled "Reconciliation". Erected in 1992, Sculptor, Maurice Harron. The backcloth of buildings enclosing the square forms a decrepit scene.

East Wall.

A back to back cast iron piece in the proportions of its creator with outstretched arms, double sided with ghoulish eye sockets like the iron-clad knights of Scandinavia charging across the frozen northern lakes in pursuit of the Russians only this piece is absolutely still, firmly anchored to the ground – unfortunately.



Claudy Bomb Memorial,
Claudy Green,
Kathleen Gallagher, 2001

Oddly enough it is finding difficulty securing a resting place; since it came to Derry it has been travelling around the walls. Michael Archer in "Art Since 1960" refers to Gormley "Lead casts of his own body, Gormley's sculptures relate the figure and its dimensions to the space around it".

First erected in 1987 at Church wall, in present position since 2000. Artist, Anthony Gormley (b.1950). Better known for his *Angel of the North*, Co Durham.

Waterloo Place.

Two groups of bronze figures, the group of four representing, young family proceeding to emigrate, facing new life with determination; the group of two representing the older generation remaining and casting sad farewells. Very poignant arrangement, made more so by placing the figures at ground level emphasising the relevancy of emigration.

Executed 1990 by architect turned sculptor, Eamon O'Doherty.

Orchard Street.

Four pieces of various shaped stones cut in harsh angular geometrically faceted forms allegedly representing the four quadrants within the city's walls. Sited without the walls in Orchard Street in paved areas formerly occupied by terrace houses within the conservation area. Like other recent pieces the meaning is anything but obvious and are more akin to fossilised liquorice allsorts.

Erected in 1999, artist John Aiken. Supposed to be viewed from above, which is difficult and the source of the stones – Africa and South America.

Strand Road.

Three groups of wooden piles taken from the former war-time jetties at Lisahally erected by American technicians in the early years of the Second World War, the piles rise to a height in excess of 30 feet and like the pieces in Orchard Street are well-nigh meaningless to the passer-by. They are out of scale in their setting and would be much better, if they are to be retained, located in an expansive parkland environment. The theme is emigration. Erected in 2001, supervisor Locky Morris

Claudy Green.

A kneeling bronze sculpture of a young woman distraught and in despair after the tragedy of the explosions which ripped through Claudy village in 1972. The figure, its pose, catching the poignancy, the tribulation of the aftermath, is a very fitting memorial to those lost, injured and those left behind.

The scale of the bronze figure kneeling on a low granite cube behind a low stone wall on the edge of the former green is very well handled and composed. Erected in 2001, artist Kathleen Gallagher, Newtownards.

Central Library.

A composite piece fixed against a panel of brickwork in the main stairway of the library, consists of several flattish items in metal portraying an emigration theme fixed to a rectangular wooden frame to which is also attached some fishy looking skeletons and titled "".

The theme of emigration is overplayed in Derry. This is one of three sculptural portrayals. Erected in 1994, Richard Livingstone artist.

Craigavon Bridge, Lower Deck.

At each end of the lower deck of Craigavon bridge fixed against walls are single large scale flat steel cut-outs of steam engines painted matt-black. They recall the railway stations and certain

locomotives located in the vicinity. Erected in 1997, artist Richard Livingstone.

Strand Road.

Bronze depictions of seashore items cast into concrete paving slabs, enlivening the footpaths between Great James Street and Clarendon Street and very successful and decorative. The bronze develops quite a brassy sheen from the foot traffic. Perhaps not truly sculptural – mildly low relief, excellent pattern and titled "Shoreline".

Paving laid as part of environmental enhancement in 1997. Artist Rachel Jojnt.

Nailor's Row.

On the steeper slope below the south west double bastion of the city's walls are four marble slabs set flush with the grass surface and so juxtaposed to form a grassy outline of a cross. The two lower of the slabs are three times the length of the upper. They may be easily discerned from Lecky Road but every time the grass is cut the marble surfaces are obscured by grass cuttings. It is understood the slabs glint in the westerling sun. The pattern is titled "Angel".

Sainsbury's Carpark.

A skeletal boat in bronze with long serrated curved keel of about 20 feet terminating at one end in a whirl of metal, curved gunnels joined by a single Celtic patterned seat and 5 spearlike oars on each side at acute angles and secured at keel and gunnels.

The skeletal outline is supported on a circular galvanised, patinised column some 20 feet high and set in a circle of paviors. The work might be another lamppost and makes little visual impact in the vast sea of tarmac sprinkled with the paraphernalia of a modern supermarket carpark. The work resulted from a limited competition. Erected 2000, artists Lynda and Ron Baird, Canada.

Verbal Arts Centre.

The Verbal Arts Centre contains a fine collection of artwork. Its sculpture includes work by Carolyn Mulholland (b.1944), and – Passersby, John Behan (b.1938) – Word Jugglers, Kilian Schurmann – glass sculpture, Michael Bell – furniture, Gerald Pullman – wrought iron railings, weatherwane. The piece by Carolyn Mulholland in bronze consists of two abstracted conjoined figures with the Henry Moore-like quality of his reclining figure themes and expressing a human intimacy.

The Verbal Arts Centre was a former late 19th cent. primary school located on the city's walls adjacent to the Double Bastion, restored and adapted to new use in year 2000. Architects, Hall, Black & Douglas.

Bogside.

Three granite upright slender stones, rough hewn, 5 feet high, square section erected on grass bank in close juxtaposition in front of cottages near the junction of Rossville Street and Lecky Road. Each stone has a circular Celtic pattern near the top on one side only. Erected to replace the markers of three wells, located in St Columb's Wells. Sculptor Marko Pogacnik

Nearby in Rossville Street at its junction with Fahan Street occupying a prominent

set piece makes for a subtle piece of sculptural landscape. Completed 2001. Landscape architect, Ferguson and McIlveen.

St Columb's Church, Chapel Road.

The altar frontpiece shows a crisply carved "Last Supper" in white marble carried out by Patrick E Tomlin, head sculptor to Edward Sharpem of Dublin; the latter had carved the altar reredos. The work was carried out 1902-4. In the grounds is a carved figure of the Virgin Mary in Irish Limestone.

St Columb's College.

There are three works of interest in St Columb's College. Approaching the main entrance a shining wavy vertical feature around 9 feet catches the eye. Cast in concrete it is faced both sides with

Gasyard, Outdoor Space, Bogside.



location is a large grey granite piece forming a sturdy large letter H with a bird in metal ensnared in a warp of barbed wire. It commemorates some of those who died and others who were incarcerated during the troubled period 1968-98. Erected 2001.

Former Gasyard Site.

An outdoor oval shaped grass arena with curved stepped terraces rising in five levels to a larger terrace neatly accommodated into the corner of the site. The stepped terraces melt into the undulation of the rising ground tapering off and echoing the curves of the arena.

Four standing stones aligned on one side and directing the gaze to a larger pillar set at the back of the top terrace. The

shiny bright steel about two feet wide. Near the top a long coracle in bronze appears to pass through the vertical wave, appearing on both sides filled with monks and presumably Columba passing in self banishment from Ireland to Iona. On a brass plaque below a summation by Seamus Heaney on college education.

In one of the internal courts a low stone based fountain stone built with Latin inscriptions marking three significant dates in the college's history engraved in stainless steel and on the edge of the pool rim a cast bronze dove perched on a branch.

In the school library a fine bronze bust of playwright, Brian Friel. The three works carried out in the past decade are by Maurice Harron.

Our Lady of Lourdes Church, Steelstown.

Within the churches are two pieces worthy of notice. A sanctuary wooden cross with painted figure of Christ about 10 feet high by Helen Moloney (b.1922) of Dublin. Erected 1979.

On the side wall of the nave low relief wood figures of Our Lady of Lourdes and Bernadette by Oisín Kelly (1916-98), probably not his best work, as he was in ill-health at the time.

Recently completed, an external grotto has been created near the church entrance. The figure of Mary, shaped in fragmented polished bronze and looking almost mannequin-like, gazes down from a rock upon the more conventional kneeling figure of Bernadette in darkish bronze. Completed in 2002, artist, Maurice Harron.

J.J. Tracey, noted Derry Architect and Former Chairman of the Foyle Civic Trust, has written and lectured widely on the architectural heritage of North West Ulster.

Thanks to our Sponsors

The Foyle Civic Trust wishes to express its deep appreciation to the Awards for All programme of the Lottery Fund for its sponsorship of this issue of the Review.

The Trust also wishes to thank the Londonderry Development Office of the Department for Social Development for its continuing and important support in its work.

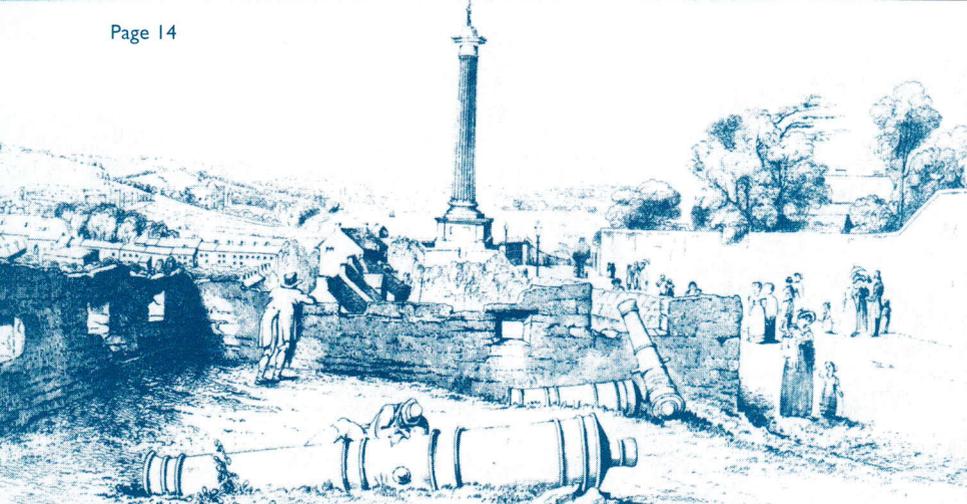
The support of Derry City Council is likewise greatly appreciated in these more straitened days.

Particular thanks are also due to the Review designer, Mr Michael Robertson, and to Dr Walter Baumann for the photographs on the front and back covers.

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Looking back at my Haunted City

By SEAN MacMAHON

To say a city is haunted is the hoariest of clichés and yet all clichés are true; why else should they have such currency? For someone like me who has passed the allotted Biblical span Derry is doubly haunted: by history and his story (if I may slip for a second with an atrocious pun into the third person singular).

Every place that has played a part in one's life is entangled with memories but the place itself has, in a sense, its own memories, and out of this melange comes the double haunting.

To give an example: each time I pass the little chapel-of-ease of St Augustine that is nearly on the Walls I can fancy the sound of monastic voices raised in God's praise. Modern research has not yet robbed us of the Dubh Regles that was sited there and the Columban foundation (whatever that word may mean) must have echoed with the chanting of holy fathers. It was the sound of barefoot friars singing vespers in the Temple of Jupiter amidst the ruins of the Capitol that gave Edward Gibbon the idea of writing *The Decline and Fall of the Roman Empire*; and it does not take much imagination to picture monks with notably different tonsures and strong views about the date of Easter doing the same in the same Latin in Doire Calgach.

Yet the place was also the finishing mark of our boyhood races round the whole circuit of the Walls and not far from the spot where one added in a venial sort of way to the Walls' persistent reputation, like the trees in Regent's Park, of being a rendezvous for young romance.

One of the things that seem unimaginable in these stressful days is how safe and free the life of a seven or eight-year-old was in the pre-War city. Sent alone on a 'message' to the Maypole or Home and Colonial in Ferryquay Street one could go for a change

by the Bogside and Fahan Street instead of the more usual route by William Street, High Street and what were still called the Cross Lanes.

The eye of the child does not register poor housing or glaring graffiti but one could not but be aware of the Walled city with the battlements, musket-holes and the figure of Governor Walker on his tall pillar pointing to where the Mountjoy had broken the boom at the end of Rosses Bay. (It is always a mistake for republicans the world over forcibly to remove evidence of perceived colonial oppression by Semtex. Post-colonial times tend to put such memorials in perspective and older Derry in its heart misses that monument as much as Dublin flower-sellers the Nelson Pillar.)

On such daring journeys a visit to the Walls was almost an obligation and as the years moved slowly by one could see from under the Rev Walker's finger the changes wrought by war. Cattle-boats, potato-boats, colliers and the 'Scotch boat' as the Lairdsloch was called were gently elbowed aside to make room for Cruel Sea corvettes and sealskin submarines.

Consciousness of the privations suffered by the besieged in 1689 was intensified by sweet rationing but the coming of the Yanks meant a plethora of Hershey and Baby Ruth bars (acceptable but not as nice as Fry's or Cadbury's) and the less welcome peanut butter, still the most appalling flavour in the world. It was only as one grew up that one realised the extent of the economic deprivation of the city (and the beauty of its setting).

Postwar depression soon set in and for a time the glory days were gone, symbolised by the destruction of so much heavy plant, useful machinery and hundreds of bicycles sacrificed by mean-spirited bureaucrats and sectarian politicians. The buildings from the lost golden age still wore their gaudy finery

but now they looked faded and disappointed like architectural Miss Havishams. The Guildhall gazed bravely up Shipquay Street at the Diamond's militant War Memorial while behind it the grossly underused, undervalued river glided at its own sweet will.

The chronicle of Derry had many darker pages still to be filled but two of the gifts of the gods are ignorance of the future and uncertainty about the past. Looking back at the history of the city is rather like looking back on a life: there is much to regret and even a few things to take pride in. I cannot imagine anyone wanting, say, to bring back the Foyle Street of the 1950s with its tall dark buildings huddling together as they housed pork butchers and iron foundries, and hid appalling slums in the warren of streets behind.

Yet perhaps it was more homely than the present (or rather futuristic) Foyle side looking, as it does, like part of the set for a remake of H G Wells's 'The Shape of Things to Come'. True there was economic depression - and its ugly sister emigration - but even in its drabness there was music in the Derry air and the odd good dance in the Corinthian.

As one summons up remembrance of things past one is conscious mainly of a sense of the unimportance of one life among so many and of a similar feeling of the perhaps relative insignificance of a thirty-year span, however dramatic, in the millennium and a half for which the city has existed.

Yet one has only the one life (one presumes) and the years of Derry's recent Troubles have a momentous significance for those who lived through them in weal and woe. Like all sensible people viewing their own lives one forgives the bad and appreciates the good; and one equally forgives and appreciates Derry.

Louis MacNeice at different times in his life, driven distracted by among other things Irish neutrality, often felt like disavowing his Irishness but in the end he failed:

*But I cannot deny my past to
which myself is wed
The woven figure cannot undo
its thread.*

As an inescapable Derryman I would go further, echoing the words of another non-metropolitan - in fact a Jew of Tarsus - and proclaim with the same chauvinism that I too am *non ignotae civitatis municeps* - a citizen of no mean city.

Sean McMahon's most recent work is 'The Derry Anthology' and he is author of 'A Short History of Ulster', 'Sam Hanna Bell' and other works.

Zig Zag Along An Ancient Path? By BRIAN LACEY

Magazine Street is one of the longest, if not the longest street inside the walled city and might, therefore, evoke some interest. However, it seems to me that it is a relatively neglected street, treated a bit like something of a 'back lane'.

Unlike the more formally geometric streets inside the walled city (such as Shipquay Street, Bishop Street, Ferryquay Street, Pump Street and Butcher Street) Magazine Street does not follow the normal grid pattern established at the beginning of the seventeenth century for the new city being laid out at that time.

Instead, Magazine Street zig-zags in a somewhat ramshackle way just inside the rising western wall of the city, which, along this stretch, conveys a visual effect relatively similar to sections of the Great Wall of China. It is not clear what the original reason for this odd route was; i.e. did the city wall determine the line of the street or, more likely, did the line of the street determine the line of the city wall along this stretch.

Medieval origin ?

In an article I wrote in the *Donegal Annual* a few years ago, I suggested that the reason for this unexpected line was that the route

of the street might in fact date to medieval times. I suggested that as a route-way the line of the street may have pre-dated the early seventeenth-century plantation city of Londonderry but, because by then it had become so well established, it was, uniquely, incorporated into the new city. I went on in that article to argue that this medieval 'street' may also have been the line of an historic Columban pilgrimage route that operated in Derry in the middle ages, which ran from what is now roughly Shipquay Place to near the location of the present Long Tower church. That pilgrimage and the medieval legend that underscored it, was described by Manus O'Donnell in his great book *The Life of Colum Cille*, which was written at his castle near Lifford in 1532.

Incidentally, in the same article in the *Donegal Annual*, I suggested that the name 'Ship Quay' also seems to derive from a pre-plantation source - based on the Irish form 'port na long' which was the medieval name of a place located in roughly the same area.

When I lived in Derry, one of the other things that always fascinated me about Magazine Street was that it included along it examples of several different kinds of building design from differing periods of European architectural history. I often thought that a course or a project (for example for schools) on the history of European architecture could be

created based on a study (and comparison) of the buildings along that street.

Collection of styles

What I had in mind were the various pseudo or pastiche architectural styles represented there, such as: the front of the First Derry Presbyterian Church based on the classical aesthetic ideas of ancient Greece and Rome; the medieval Gothic style of St Augustine's Chapel-of-ease; the O'Doherty Tower based on a late-medieval Gaelic tower-house of the 15th or 16th centuries; the 16/17th century Scottish baronial style of the Apprentice Boys' Memorial Hall; the 18th century style Georgian houses at the foot of the street; the later industrial, commercial and residential buildings of the 19th and 20th centuries scattered along the street, as well as the more recent modernist and post-modernist structures of the last decade.

I hope that I have shown in this short article that there is a lot more to Magazine Street than is normally attributed to it. Perhaps it is time for everyone to take a closer look at this very interesting, (very) old street.

Brian Lacey is Chief Officer of the Discovery Programme, an Irish archaeological research body, and author of "Siege City and main author of the "Archaeological Survey of County Donegal".

Dear Civic Trust,

The residents of Crawford Square seek your assistance. We inhabit a quirky, delightful island of Victorian townscape. This little heirloom of history has been progressively isolated by a busy main road, a fire station, a school, corporate housing schemes and a university building with a chimney of awe-inspiring ugliness to obscure our last remaining view of the river.

It was not always so.

Letter from a Victorian Park

When Crawford Square was built in the mid-nineteenth century, Londonderry must have been a turbulent place. The potato famine had devastated rural Ireland and the city was an embarkation point for huge numbers of emigrants. Shipbuilding, shirtmaking and other industrial activities were fuelled by the cheap raw materials, which ballasted passenger ships returning to Derry, and the availability of a destitute workforce.

To escape this tumult, shipping magnets and factory owners built their country houses and estates along the riverside. At a less exalted level, the professional classes, clergy and merchants sought housing which combined verdant tranquillity with the convenience of being a short stroll from the ecclesiastical, administrative, and commercial buildings in the city centre.

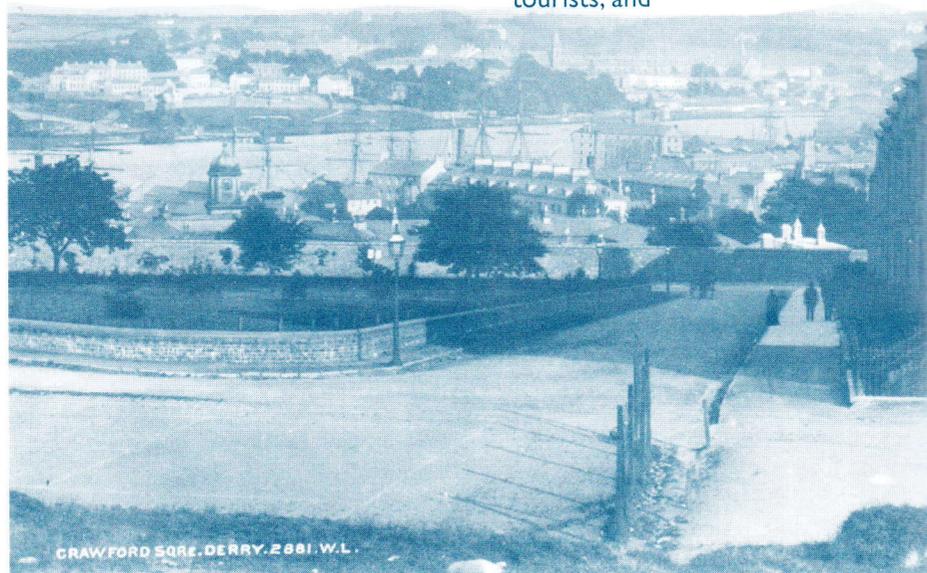
Crawford Square was a product of this aspiration. Located on a hillside above the Asylum at the northern edge of the city, it commanded uninterrupted views down the Foyle to Benevenagh, across the Bogside to the walled city and over the Strand Road to the harbour. These vistas gradually diminished as new buildings

cluttered the Northland Road, but proximity to the town centre ensured that there were no fundamental changes until the 1970s. Gradually, however, the traditional family occupants of these houses moved out, their place increasingly taken by office developments.

Fearful of the threat to the residential character of the square, the Planning Service stopped permitting the redesignation of properties for office use. This stabilised the situation for a while, but opened the door for absentee landlords to convert family houses into apartments.

This unique, privately-owned Victorian park is managed by a

covenant which obliges the owner to grant the residents access in return for maintenance. While homeowners and offices have a vested interest in conserving these surroundings, transient flat-dwellers and absentee landlords are bound only by their goodwill. This makes the environment



vulnerable to unscrupulous exploiters and an increasing burden on the dwindling number of permanent residents. Unfortunately urban living is generally unfashionable in the north-west; the popular choice remains a detached house in the suburbs entwining old Derry.

Crawford Square is on the cusp of change. Either it will slide into decrepitude and corporate neglect, or it can become a jewel in the necklace of heritage sites that still adorn the Derry townscape. We would like to see it become a monument to the anonymous craftsmen who built the marvellous fabric of the town we have inherited, a unique reminder of a lifestyle now vanished, and a piece of living history for our children and future generations. To achieve this we need:

1. A change in the planning restriction on office development;
2. Street furniture and paving appropriate to the Victorian character of the Square;
3. Renewal of the wall and hedge surrounding the park;
4. Replacing the trees, which are now approaching the end of their natural lives;
5. Landscaping the park to make it attractive for both residents and passers-by, including tourists; and
6. A regeneration plan for the stable blocks facing Academy Road at the rear of the houses.

Your opinions, thoughts and ideas on this issue would be greatly appreciated.

Yours sincerely, **TIM WEBSTER**

John Hume opens the Exhibition in The Richmond Centre in June 2002.

THE WALLED CITY EDUCATIONAL PROJECT 2001 - 2002

A Diamond In The Eyes Of the Young

BY ANNE MONGOMERY

The Walled City Education Project spearheaded by Foyle Civic Trust and now in its fourth year, was given a financial boost when it was successful in gaining a £5,000 Lottery grant from Awards For All. This funding enabled the Trust to acquire resources needed for exhibiting the work of the students from the schools participating in the Education Project.

The Department for Social Development provides the major funding to facilitate this project, and this year Foyle Civic Trust is also working in partnership with Derry City Council Heritage and Museum Service, so that the schools and students will benefit from the pooled resources of the two organisations.

This cross- community and cross-curricular project is designed to encourage Key Stage 3 students to look more closely at the historic fabric of their City, so that they can appreciate, enjoy and endeavour to preserve their surroundings. The ultimate aim of the project is to create a record of buildings of merit both within and without the conservation areas and to compile an urban archive recording the historical and architectural development of the city and its geographical expansion .

The Walled City Educational Project entered phase three this

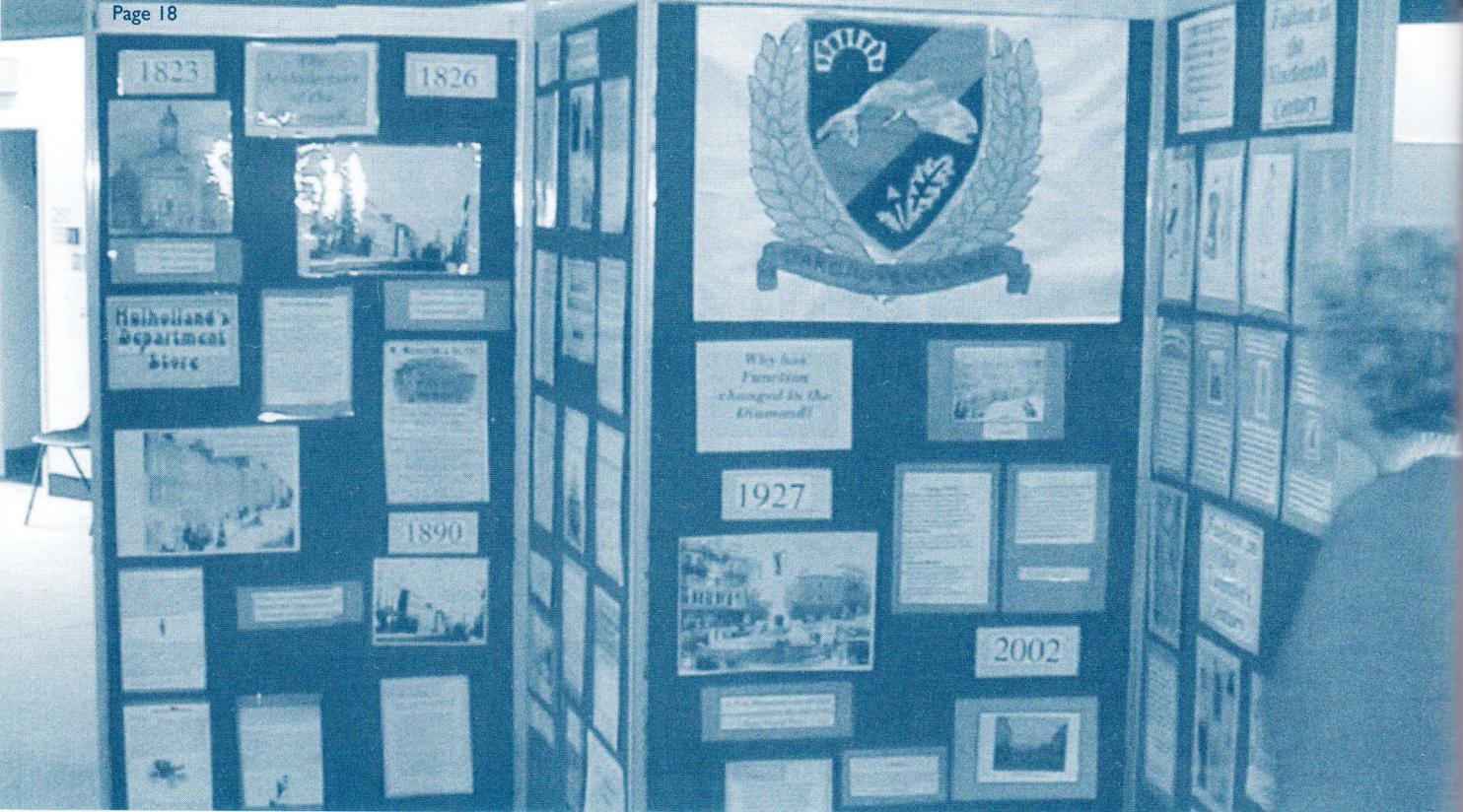
year when six participating schools took to the Diamond and looked with renewed interest at the structure of the area and the buildings on all four sides of the War Memorial.

Many were amazed when they discovered for the first time that on the site of the Memorial there was once a very large building, the Corporation Hall and later known as the School of Art, which was destroyed by a spark from the fire which devastated the original Austin's building. Their interest was further stimulated, thanks a series of talks, slides and video presentations given by some of our very dedicated members.

St Columb's College hosted this event on 23rd January last and Father Eammon Martin opened the proceedings by welcoming all the schools to the College. Edward Montgomery of the Honourable the Irish Society talked to a packed audience of

attentive and interested young people on the work of the Society in Ireland, (particularly in Derry) and used the Society's video to compliment his talk. Our resident historian Annesley Malley brought the students through the ages using some of his collection of maps of the City, this served to reinforce their knowledge of the historical background.

David Bigger brought the Diamond to life visually with his slides of days gone by. He added little anecdotes and stories of how life was in the Diamond. Mr Bigger explained to his audience the many events, which took place in and around the area including the hiring fares, riding with the hounds, and some slides of fashion shows which took place in Austin's in the 30's and 40's. Joe Tracey concluded the proceedings by explaining to the students the various features and architectural detail of the many fine buildings in the Diamond.



The pupils took to the streets and over the next few months produced some very fine work thanks to the dedication and commitment of their schools and in particular to the teachers involved who deserve a special mention. Our thanks to Miriam Neely, St Peter's High School; Kevin Ward, Foyle and Londonderry College; John Donaghy, St Columbs College; Lorraine Graham, Faughan Valley High School; Catherine McKinney Oakgrove Integrated College; and Rhonda Parkhill Templemore Secondary School.

The Management of Dunnes Stores kindly donated their store at the Richmond Centre without charge so that the work of the students was accessible to all. This was an extremely generous gesture by the Management of Dunnes and Foyle Civic Trust offers sincere thanks to them.

Mr John Hume M.P. M.E.P opened the exhibition on Friday 14th June 2002. Mr Hume enthralled his audience by reading to them a piece of work he written on the Diamond when he was at University. He also paid tribute to the ongoing work of the Foyle

Civic Trust and emphasised the amount of work yet to be done in the City. He made mention of the fact that those working in the Trust were committed to the retention of what is best in terms of architecture old and new, and said recognition should be given to the Trust for their work.

The students' work was diverse and interesting and received many positive and constructive comments during the weeklong exhibition. The standard of the work was excellent and the pupils displayed their perceptions of the Diamond past and present, and their views on how it could change in the future. As one would expect Austin's featured largely in the presentation. Faughan Valley High School under the direction of Lorraine Graham produced amongst other things, fashion designs of the 30's complete with hats and handbags constructed out of wallpaper.

Oakgrove Integrated College and St Columbs focused on the historical background whilst Foyle and Londonderry College produced artistic records of then and now - and some very

futuristic ideas to which the Planning Service might give consideration ! St Peter's High School walking from their school in Creggan and making their way to the Diamond, recounted the many tales of the unexpected along the route. Their stories were illustrated at the exhibition.

Templemore Secondary School recounted stories of the hiring fares and carried out some public research on local people and their memories of life in the Diamond in days gone by.

The exhibition was extremely well attended by representatives from all of the schools, their Principals, Boards of Governors, parents, grandparents, aunts, uncles, brothers and sisters as well as the public. It was from a comment made by a young girl from a school which was not participating, which gave us the impetus to open the opportunity out to other schools to take part in this valuable Project. During the next few months we will be continuing our research down Shipquay Street and it is hoped that the next exhibition will take place in early summer of 2003.



A formidable gathering of the Civic Trust in front of a recognisable item in the Diamond exhibition. From left, J.J. Tracey, Anne Montgomery, Aileen McGinnis, Mary McLaughlin, Caroline Dickson and Annesley Malley.

Pupils taking part in Education Project 2001-2002

St. Columbs:

G. Canning
P.M. Doherty
G. McGee
S. Whoriskey
G. McClintock
C. O'Hagan
C. Curran

Oakgrove Integrated College

Edward Baird
Carol Anne McCarter
Kerry Easton
Gavin Kelly
Ciara McKeeman

Templemore Secondary School: 8N

Liam Browne
Owen Courtney
Janine Hargan
Peter Harkin
Bryan Jackson
Stephanie McClintock
Stephen McMenamin
Jamie Murphy
John Starrs
Mark Toland
Alan Vance
Dawn Wylie

8S

Martin Callaghan
Kieron Dalzell
Ryan Johnston
Gareth Martin
James Mc Bride
Christopher McCann
Mark McConnellogue
William McDaid
Paul Ochmann

Faughan Valley High School

Wendy Casey
Lisa Murray
Lyndsey Nelson
Victoria Brennan
Nicola McKean
Louise Simpson
Nicola Parkhill
Samantha Cooke

Linda Hazlett
Melissa McFaul
Claire Neely
Leanne Griffin
David Robinson
Robert Campbell

St Peters High School

Liam Allen
Sean Paul Campbell
Christopher Doherty
James Doherty
Mark Doherty
Paul Doherty
Martin Doyle
Colm Gardiner
Conor Loughrey
Diarmud Lynch
Shaun McAnaney
Marc McCloskey
Ryan McEleney
Caoimhin Moore
Joseph Newton
Anthony Rodgers
Steve Smith
Sean Donnelly

Foyle and Londonderry College 10C

Samantha Alexander
Stacey Black
Michael Brown
Jack Caithness
Peter Coyle
Sean Cully
Lauren Gilliland
Laura Harkness
Leigh Huey
Lisa McCracken
Kirsty McFarland
Gareth McGrory
Ben Mclvor
Andrew Ming
Claire Moore
Kyle Neely
Andrew O'Neill
Jonathan O'Reilly
Steven Philson
Rachel Robinson
Gemma Stone



Trust Officers

Chairperson:
Caroline Dickson

Vice-Chair
Frank D'Arcy

Treasurer
Paul Tracey

Secretary
Marianne Gallagher

Committee

Frank Carey
Kate Christie
Derek Curtis
James Foster
Philomena Grant
David Gilliland
Mary Hunter
Mary McLaughlin
Herbert Montgomery
Annesley Malley
James Sammon
J.J. Tracey

Manager
Anne Montgomery



Spreading into Unknown Territory

...challenge to an expanding city.

FRANK D'ARCY

For good reasons and bad, the name of the city of Derry is familiar to readers and viewers in parts of the world very far from Ireland. Or should we say the names of the city, for this Ulster landmark shares with Brussels and a few other famous places the burden of being called different names even by their own inhabitants.

Not Brussels but Bruxelles, not Londonderry but Derry, and don't imagine that there is an easy way to settle the matter. Apart from tolerance, of course, which is not such a rare virtue in other matters in the city on the Foyle.

Nor is it just the name of the city itself that has been widely circulated. The news bulletin and the song-writer have brought localities within the city to the attention of a wider audience. The Fountain, the Bogside, the

Waterside and the Creggan make a litany not only in the memory of the exile but in the notebook of the student of politics.

But there is another Derry spreading out each year into the surrounding countryside, to the considerable surprise, one imagines, of many people familiar with the older city who can suddenly find themselves in what is literally unknown territory. No sooner have people gained a reasonable idea of the whereabouts of Shantallow, Kilfennan or even Galliagh than they are startled to discover whole areas called Hazelbank or Hatmore or even perhaps Knightsbridge.

The city has built its way to Drumahoe on the East and seems bent on soon reaching distant Bridgend to the West and once tiny Muff to the North.

This story of expansion would hardly seem amazing to thousands of other cities around the world, given the phenomenon of increased populations and swelling urban areas. Yet one may argue that so much attention has had to be paid to the older problems of the troubled Maiden City that less reflection has been given to the change in the whole scale of its urban area, and to the situations that now have to be faced.

Latest figures

The population estimates officially released in September are a further confirmation of Derry's growth. The Derry City Council area in the year 2001 had a population of approximately 105,000. This was over 10,000 higher than the Census figures of ten years previously, but it has to be remembered that the Council area contains sizeable districts that are purely rural and cannot fairly be included as part of Derry city itself. The actual population of the Derry/Londonderry urban area at the beginning of this new twenty-first century may thus be stated as somewhere in the mid 90,000s or a little higher.

A panoramic westerly view from near Steelstown shows the suburbs moving deeper into the countryside. (Photo:Walter Baumann)



It is salutary to remember what a change this is from the old city of earlier centuries. At the beginning of the 1700s, not long after the celebrated Siege, the city contained scarcely 3,000 people. When the 1800s began, the city population was still not much more than 11,000, and its business centred around the shipping trade and various marketing and related activities. The arrival of new industries, notably shirt-making and shipbuilding, helped a marked growth during that century, and when the twentieth century began, the population had reached about 40,000.

This was indeed a fair-sized city, the fourth largest in the island of Ireland at the time. Many of the features and landmarks of that time still remain - a striking riverside location, a compact walled city, a range of Georgian and Victorian buildings, a number of notable churches and several parkland areas. To preserve and cherish the best of that historic heritage

is a task that cannot be shirked by the present generation of citizens.

Yet that city which housed 40,000 persons is now enveloped in a spreading built-up area influenced by technologies of lighting, transport and forms of communication that would have astonished citizens of that earlier time. And the whole complex is home to more than twice the number of people who were present at the end of the Victorian age.

What is sometimes overlooked is that each generation which receives a heritage will hand down in its turn some kind of heritage to the people that follow afterwards. That heritage will be created in great part by the success (or lack of it) with which each generation has dealt with the problems of its own time. The way in which we have gone about creating a human and admirable environment for the people of the expanding city of today will be a matter on which a later generation may come to pronounce a harsh judgement.

Suburban homes

This is clearly not just a theoretical matter. There is no point in simply deploring the spread of suburbia and denouncing the behaviour of alienated youth in some districts of it. For perhaps the majority of people it can be said that the move to a new suburban home is a reason to rejoice. They come to a house typically better equipped than older city housing. They generally have a garden, considerable peace, and mostly no social disturbance.

In their lives, however, a major element is transport. Their work is usually some distance from home, as often are the supermarkets for shopping and the schools for their children, and the most common solution is the private car. Even for many other people, but not all, there is another solution in the existence of some public transport and happily in Derry, a taxi service that is plentiful and reasonably



inexpensive. But the overall reality is that the motor car is a wonderful boon if only so many people did not have one. Ten years ago a survey reported that over 35,000 said they travelled by car to work in or out of Derry, and the figure today is probably some thousands higher.

The journey to work becomes stressful. Old roads and streets become clogged and dangerous for cyclists and sometimes for pedestrians. More land is needed for new roadways and traffic schemes, and parking in the central city area can become either expensive or a nightmare. The Culmore Road comes to a standstill, traffic on the old Creggan Road moves slowly up the hill, and in the Carlisle Road patience becomes the virtue of the hour and the cost of motoring to citizen and community seems to rise inexorably. This is not the only problem of the expanding city but it is a major one and is certainly not unique to Derry/Londonderry.

Ingenious plans

People around the world have devised ingenious plans to provide solutions to modern

urban problems.. Prophets like Lewis Mumford and Ebenezer Howard had long ago offered the hope of new kinds of cities, and planners like Buchanan had laid out detailed plans. Clearly no simple solution is at hand to solve every contemporary urban situation. But also clearly more needs to be done than bemoan the traffic as if it was the weather. A first step is to realise that there are hopeful and clever ideas available, and the next is to examine and see how far are they appropriate for implementation here.

Planners and designers could, of course, solve all urban problems if there were not the awkward fact that cities are full of human beings with differing aspirations, incomes and styles of life. One is tempted to despair of soon seeing an end to areas of severe social segregation, many with limited amenities and little to arouse the interest of disoriented young persons. In several advanced countries, wealthier people can be found to group together in developments with security gates and personnel, almost in a modern version of the medieval walled city. Much nearer home, there are districts walled off from each other because of antagonisms of

a different and long-lasting kind.. The realities of contemporary life are hard to change, but because everything cannot be solved, it is fatal to believe that nothing can be done.

There is the possibility of making new housing areas more interesting to the people who live in them, not least the young. Parks and playing areas are not new ideas, nor is the creation of a safer environment for walkers and cyclists. The location of new buildings for public use, whether performance halls or exhibition centres, need not always be in the heavily used city centre.

Perhaps Derry citizens would have other kinds of thoughts as they stand on high ground and wonder how long have those houses beyond Ballymagroarty been in existence or that cluster at Lenamore or all that development along the Crescent Link. They might in any case decide it was time to think more about the newer problems of this expanding city, and ask more sharply what is to be done about them.

Frank D'Arcy currently edits the "Review".

Another sweeping view north-east from the Altnagelvin area, showing river front development and the spreading city. (Photo:Walter Baumann)



Front view of the Foyle Fisheries Commission before demolition.

The Former Foyle Fisheries Building At Victoria Road

W. GERALD CRAWFORD

Salmon have been caught in the tidal reaches of the river Foyle from time immemorial. Today, no other species has any commercial significance, although in the past eels and fluke were caught and sold.

Before the Plantation, fishing rights were owned or exercised by local families, such as the O'Neills, the O'Donnells and the O'Cahans. With the formation of The Honourable The Irish Society, this body assumed ownership of fishing rights, previously granted by Royal Charter to various London Livery Companies. The Society did not operate the fishery itself rather it leased it to tenants, a situation which continued until 1952.

The governments in Belfast and Dublin then acquired the rights and the Foyle Fisheries Commission was established in an attempt to manage the fisheries and to assume the conservation and protection roles previously exercised by Boards of Conservators.

Around the middle of the nineteenth century the Society erected a building at Victoria

Road, to house the activities of its fishery tenants. Apart from an early two-storey extension to the south west, the exterior of the original building had until recently remained largely intact.

It was the only building of its size in Northern Ireland built to house the operation of a major salmon fishery.

The Building

The premises were situated between Victoria Road and the River Foyle. The five-storey building was set into the hillside, with the front entrance at level 4 (Plate 1). Other entrances were down the hill at the bottom level (Plate 2). Access to these lower levels was gained by means of a narrow lane which swung downwards from beside the front entrance on the Victoria Road. This lane turned through an angle of 180 degrees to arrive down at the rear of the complex.

Since the abandonment of the County Donegal narrow gauge railway, which ran between the building and the river, the old track bed had been utilised as a parking area. While the railway

was relatively level, the original yard continued sloping downwards towards the river, and the former railway property was linked by means of a ramp to the second level of the main building, thus allowing pedestrian access at this point.

Vehicular access to the building was through the double doors of the extension at the bottom level, with further pedestrian access through the iron shed and then along a narrow path. As one proceeded along the side of the building, one passed the doors to the workshop, the kitchen and the packing shed. Opposite was a tunnel under the former railway tracks giving direct access to the jetty and river, albeit with restricted headroom.

Construction

From road level the building gave the appearance of a two-storey, semi-detached Victorian villa, belying its true extent. It was in fact five stories high reaching from just above high water mark to two storeys above road level. However, the rear half of the building was only three storeys high, and there was a later two-

storey extension with a corrugated iron roof to the south-west. There was also a two-storey wing which provided accommodation and workshop facilities.

The building thus consisted of four well-defined sections.

1. The front portion containing the two-storey semi-detached houses and the two icehouses, was five storeys tall and built into the side of the hill. There was also a tunnel running alongside the icehouses, vertically below the front car parking area at approximately second floor level.

This front portion was mainly built of local stone and lime mortar. The arched roofs of the icehouses and the tunnel, however, were built of red brick.

2. The three-storey block immediately behind the front portion contained the packing store, and two net lofts. This was also built from local stone with lime mortar. The roof timbers here were particularly impressive. With the exception of the concrete ground floor in the packing store and the cobble floors in the icehouses, the floors were pine, supported by equally

heavy joists, set in slate lined cavities in the walls. These in turn were supported by 375x375mm beams set into the walls.

3. The living and storage accommodation block was originally free-standing but was joined to the main building by a later extension. The block was built from local stone and lime mortar, with a concrete cantilever staircase to the first floor. The adjoining workshop had a wood block floor, and a wooden staircase led to the store. A five bay portal frame shed was also attached.

4. The later extension was on the Prehen side of the main block and extended the packing store and provided the net store. It was of mainly similar construction to the other sections.

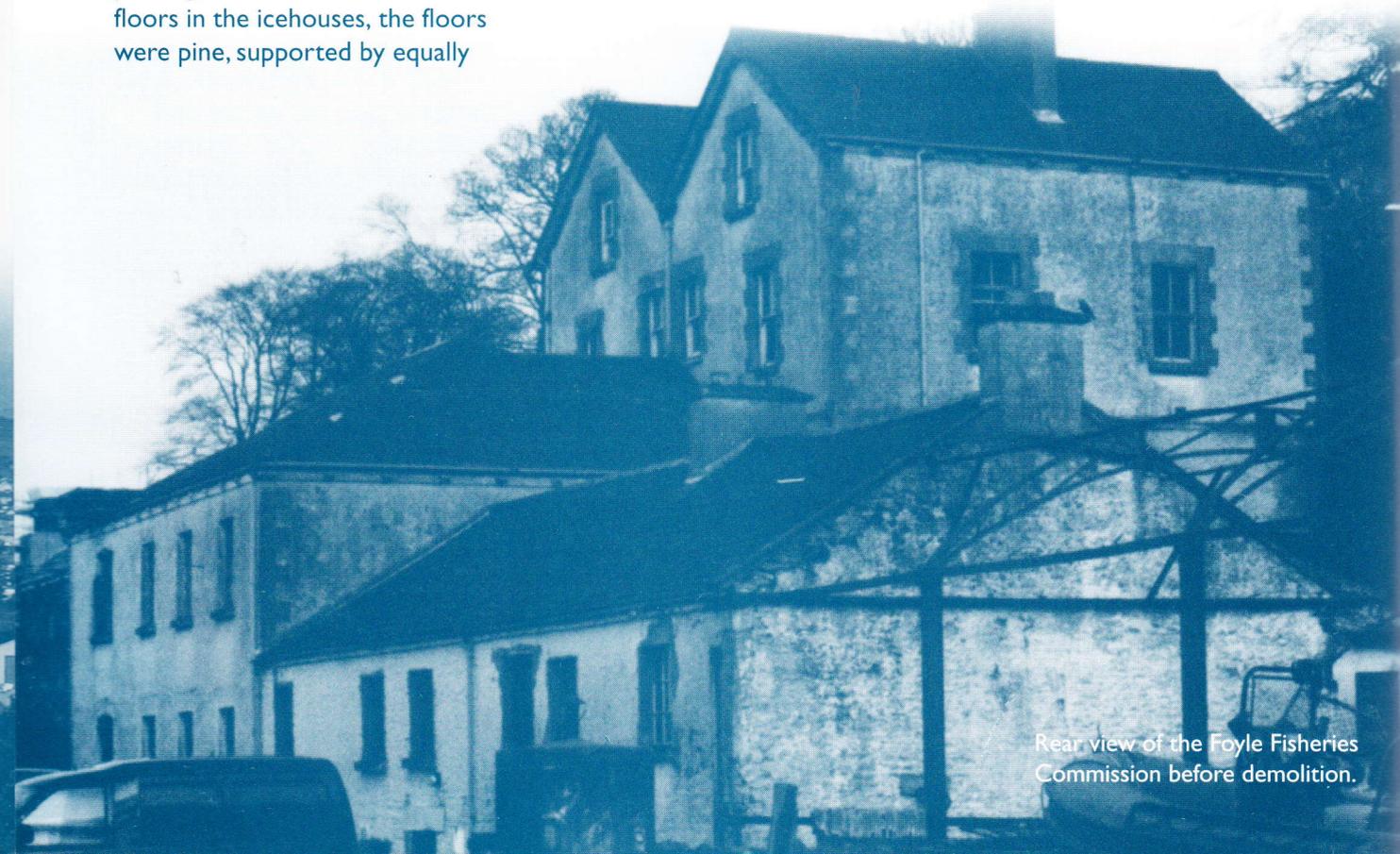
Surviving Icehouses

Significant features of the building were the two large three-storey icehouses built into the side of the hillside and originally accessed from road level, and which are still preserved. From here the ice was deposited through two

shutes, one leading to each ice house. The remains of these shutes are well preserved when viewed from inside the ice houses, even if externally there is little of them to be seen.

Before refrigerated vehicles were available, the ice was used to preserve the salmon during its transportation to market, either locally or to Manchester or Billingsgate Fish Market in London. Ice was collected locally during the winter. During mild winters, glacier ice was brought from Norway and stored until required.

When viewing the premises from Victoria Road one was aware of two front doors side by side and centrally situated. The door on the left, number 10, led to what was the manager's house. This comprised an entrance hall, a sitting room and a kitchen to the rear. Stairs led up to level 5, which contained a landing and four other rooms. Stairs also led downwards to level 3 and to a door giving internal access to the main building.



Rear view of the Foyle Fisheries Commission before demolition.

The door on the right, number 8, led via a hallway to the office accommodation and the main building. The public offices were to the front of the building, with another office behind it. The floors were of a suspended wooden construction and there were a number of small trap doors through which one could see the top of the brick arches forming the roof of the icehouses below. At the back of the hall, a stairway led down to level 3, which was the top storey of the three-storey portion. This level had been converted to office accommodation.

The purpose of this tunnel is not clear but it may have been to provide drainage, and/or ease pressure on the building from the hill, or it may have just been a fuel store. This would account for the two circular apertures in the roof.

Packing the salmon

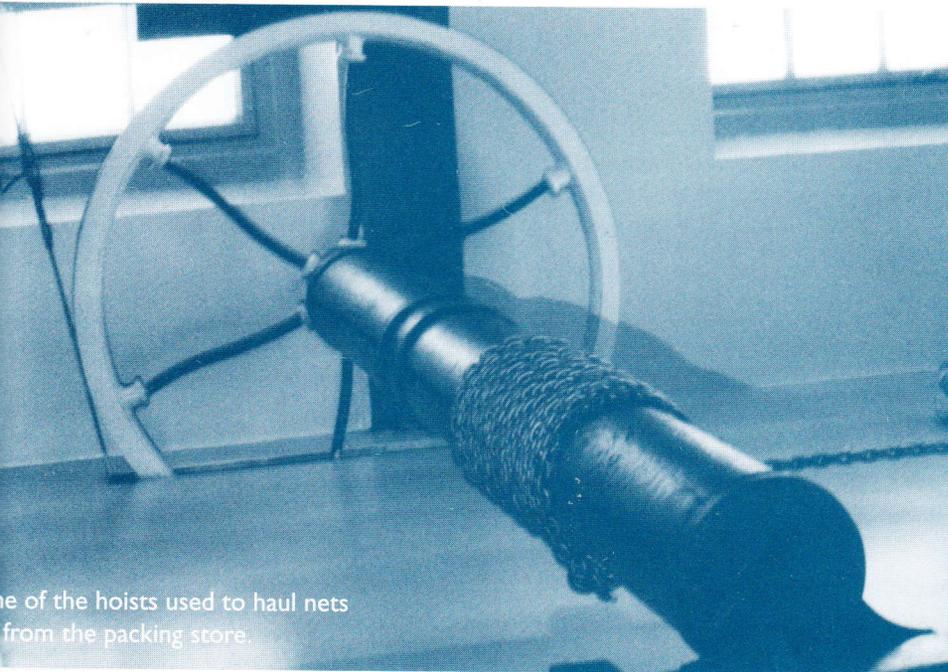
A set of wooden steps led down to the lowest level, the packing store, where salmon were delivered from the nets and packed in ice for delivery to the railway station, and shipment to market. The floor here was

Beyond the northern corner of the packing store was the hoist where nets were lifted up to the net stores on the second and third levels. It may be appropriate at this point to describe the two hoists. The stub jib or the external one could be seen at eaves level. A second hoist in the net loft in the new extension was used to haul nets up from the packing store through a trap door in the floor.

The construction of the hoists was very simple. An axle approximately 250mm in diameter with a large cast-iron spoke wheel fixed to one end with a groove around its perimeter, was mounted on two bearings. A continuous heavy rope went over the wheel through two holes in the floor. On the lower level a number of persons pulled the rope depending on which way the axle was to be turned. Attached to this was an appropriate length of chain, with a hook at the other end, raised or lowered by turning the wheel.

This was a remarkably efficient and accurate method of raising and lowering heavy items and has been used in recent times to change heavy outboard engines on boats.

A two-storey wing running away from the main block provided a mess room/kitchen and two bunk rooms. There was also a workshop with a store above, and this workshop had a woodblock floor the wood for which was rumoured to have been salvaged from the former Carlisle Bridge.



One of the hoists used to haul nets from the packing store.

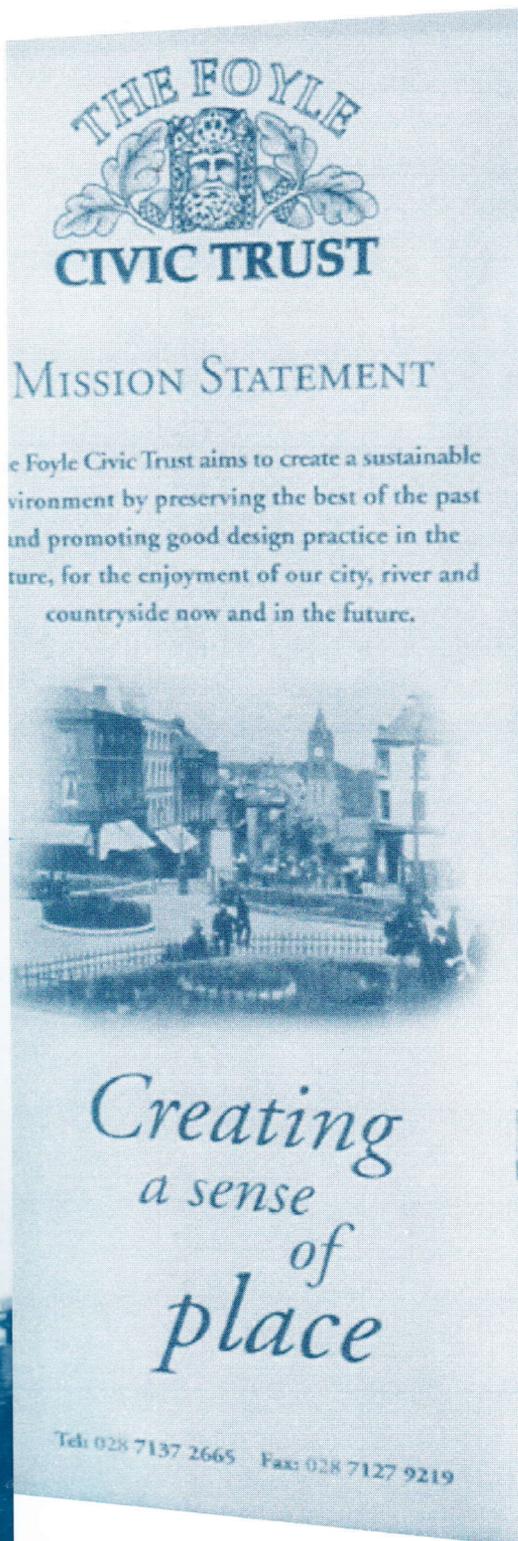
The next level down was originally a net store, but had largely been given over to office accommodation. There was also access from here to the adjoining two-storey extension, used as a net store. An interesting feature here was the tunnel, some three metres wide, that ran from this net loft along the back of the icehouses, emerging at a wooden grill at the north east side of the building.

concrete, to facilitate cleaning, and there was access to the icehouses through wooden doors. When ice was in the icehouses for several months it froze into a solid block that had to be chipped away by hand. External access to the packing store was provided by a double door, with an adjacent pedestrian door giving direct access to the jetty by way of the tunnel under the old railway.

Foyle Civic Trust

2001-2002

A REPORT ON THE TRUST'S ACTIVITIES
BY ANNE MONTGOMERY



Last year saw many changes in the offices of Foyle Civic Trust. **Aileen McGinnis** left to pursue other interests. **Anne Montgomery** joined the organisation in October 2001 and has been ably assisted by a number of voluntary personnel and trainees from organisations such as the **Open Learning Centre, Clooney Terrace, the Northwest Institute for Further and Higher Education and the Maydown Ebrington Training Centre.**

They all left with hands on experience of a busy office and a wider knowledge of the work of Foyle Civic Trust so thank you to Steven, Michael, Sharon, Denise and Andy.

Annesley Malley contributed to the conference held in the Guildhall on October 2001 on environmental issues, which was organised by the **Foyle Basin Council.**

Foyle Civic Trust together with the North West Architectural Association hosted a very interesting illustrated lecture given by **James Howley** of Howley Harrington Architects in early November. At this the late **Jim Guy** recounted some stories of whitewashed walls. Sadly our esteemed member died shortly afterwards. He was a highly respected and gently person with a wealth of information which he readily shared. II.

Joe Tracey assisted the Ulster Architectural Heritage Society with its Conservation Area Conference '**Jewels in the Crown**' by conducting a walk around the walls.

The group **Women into Irish History** visited the offices and took part in discussions about the history of the Diamond. They

brought with them a German Television crew which filmed the proceedings.

Hugh Dixon was the guest speaker at our AGM in May and in his lecture 'other Derrys', he compared Derry to towns of the Anglo-Scottish border. It proved an interesting and friendly occasion in the Tower Museum

Social events are always well supported, as well as informative, and last Christmas **Joe Tracey** gave a presentation on the history and architecture of **Dunmore House** the home of Sir John and Lady McFarland, where we were treated to mulled wine and mincepies. In April **Kevin Murphy** of the Classical Music Society graciously arranged for **Sean Woods**, a Classical guitarist, to entertain our members and **Annesley Malley** gave a brief history of the Magee College building.

Annesley again gave a guided tour as part of the European Heritage Open Days in September

In December of last year we were asking our members to be vigilant in observing any future plans for the Tillie & Hendersons buildings. In June this year the Belfast Developer **Dr Diljit Rana**, accompanied by Mr **Joe Cowan** and Dr **Rana's** architects gave a presentation to Council on the proposals for the building. In August **Dr Rana** accepted an invitation from Foyle Civic Trust to present the proposals to our Committee, which he did.

Sadly on Tuesday 3rd December this year the building was set alight for the thirty seventh time. This time the damage is extensive with most of the roof gone and the Planning Service are awaiting a report as is Derry City Council. Foyle Civic Trust will be meeting with the Senior Planning Service

officer to discuss the future of the building in mid December.

Mary McLaughlin our past chairman gave a presentation to the Strabane 2000 group at the request of Declan O'Hare on the Townscape Heritage Initiative.. The important project supported by this scheme in Derry itself is described elsewhere in this issue of the *Review*. The three Trust members on The Walled City Partnership committee governing the project are Caroline Dickson, Joe Tracey and Mary herself.

The Trust continued its work of monitoring local planning applications and attending public meetings of the planning committee of Derry City Council. Among the issues raising keen debate this year was that of the siting of telecommunication masts. There have been many objections to the location of these masts in a variety of areas.

Martin Bacon, chief executive of the Civic Trust in London, visited the City with Bill Morrison, a visiting professor at the University of Ulster in Jordanstown. Martin Bacon met with representatives of Derry City Council, the Planning Service and business people, as well as members of our Committee and discussed the important role of Civic Trusts and Civic Societies. He voiced his support of our efforts to preserve Tillie & Henderson's.

Lawrence Johnston, head of the Department of Architecture at Queens University, came to the city with a Belgian colleague and held some discussions. Later a deputation of European Delegates from an advisory committee on Education and Training in the Field of Architecture also paid a visit, and decided to use the City as the location for their next Conference.

They gave a series of lectures to which Annesley Malley contributed a talk on the Walled City. Derry City Council hosted a Civic Reception for our visitors. Queen's University has now approached the Trust with a view to assisting a research student in the city, and also to consider a possible plan for three final year architectural students to conduct some research here.

In August we were pleased to receive a visit in the Trust office from the then Minister of the Department of the Environment, Mr Dermot Nesbitt, in response to our concerns about Tillie and Henderson's. At that meeting the Minister was adamant in his stance to secure Listed Buildings from demolition if at all possible. We found the occasion a useful and positive one.

During the year members of the Committee have been involved in various other meetings and presentations. They met with ;

- The chief executive of the Heritage Lottery Board in Northern Ireland, Liz Forgan
- Representatives of W.S. Atkins, who prepared the "The Heart of the City" proposals
- The McCormick Group proposing the "Foyle Project"
- Dr Alan McClure and Oonagh McGillion regarding the future Of the Ebrington Barracks complex
- Colin Kennedy from Derry City Council on the proposals for Brooke Park
- Niall McCaughan from The Playhouse
- Deborah Peel from the University of Westminster concerning research on Town Centre Management

Trust members were also involved in various other contacts and meetings on issues relating to tourism and to civic, cultural and social developments.

As mentioned elsewhere in this issue, the Foyle Civic Trust is deeply indebted to those bodies which provide finance to support its work.

The Walled City Education Project has been possible because of support from the Department of Social Development. The publication of this issue of the *Review* has been ensured by the generosity of the Awards for All scheme of the Lottery Fund. And assistance from Derry City Council is a particularly crucial element in the Trust's work.

To our corporate and ordinary members we need not emphasise how important their interest and support, remains and may they multiply in the coming year of 2003.

A word to our contributors

It would not be possible to produce this annual *Review* without the voluntary service of our contributing authors. The Trust is most conscious of the value of this support. A key purpose of the *Review* is to encourage more people to be concerned about the civic heritage and the future enhancement of the Foyle area, and the articles of our contributors serve this purpose admirably.

We are most grateful to them, and may they have many readers.

A Fable For Christmas

Child,

Yes, there is frost on the steeple and the pews are hard
 But today the choir is filling the roof's vault with praise
 And if you look you can see the colours of celebration
 Dancing, there, among the rafters
 Words of mustard and old gold, saffron, amber and tawny
 And music, with shadings of old ivory and winter jasmine.

Child,

In the foundations of these walls a honey-bag is set
 Three golden gifts have been put away, here
 Close your eyes and draw them up
 One is peace: its colour is taken from fields of buttercups
 One is love: steeped in crushed petals of daffodils
 One is life: the stores of the morning sun and of the evening sun
 Gathered up together.

Child,

It is Christmas morning. Open your eyes and open your arms
 And carry away ladings of each of these precious gifts.

Sam Burnside

This poem was commissioned by the Dean and Chapter of St Columb's Cathedral and first published by the Cathedral in 1998.

With apologies

In the last issue of the *Review* some typographical confusion was allowed to enter the first paragraph of the excellent article by Manus Deery on *The Buildings of Altnagelvin Ward*. We truly regret the inconvenience this caused to author and readers.

In an earlier issue (No.7) an error also crept in to the presentation of Mr Alan Roberts's valuable article on *A School whose Name has Vanished*. We take the opportunity too to express to the author our sincere regrets.



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The Natural History of the Inishowen Peninsula

BY JOHN CONAGHAN

One of the most frequently quoted attributes of the Inishowen peninsula is that it is one of the least frequented and least spoilt areas of Ireland. As a result of this relative isolation, a rich cultural heritage exists and the value of this heritage and of the diversity of the peninsula's natural history only recently has come to be appreciated. This article briefly outlines the natural history of the Inishowen peninsula, together with the changes in land use that are taking place and discusses how these are influencing the resident communities of plants and animals.

The Inishowen peninsula - a few vital statistics

The Inishowen peninsula, located in the north-eastern corner of county Donegal, contains a wide range of different landscape features. As a consequence of this variety in landscape this relatively small area supports a very diverse range of wildlife habitats.

The interior of the peninsula is dominated by a number of distinct mountain ranges of which Slieve Snaght (615 metres), Slieve Main (514 metres), Raghtin More (502 metres) and Bulbin (494 metres) are the highest peaks. Most of these higher hills, are formed of very resistant quartzite rock which often form extensive areas of scree, light grey in colour. Peaks such as Bulbin however are formed of a softer schist rock whose colour is darker grey.

Most of the upland areas are covered in blanket bog or heath which is generally dominated by species of heather. The low-lying areas of the peninsula are generally dominated by agricultural fields with small patches of blanket bog or scrub. A number of substantial rivers rise in the central uplands, thus providing the drainage for the peninsula. Among the most extensive of these are the Donagh river, the Clonmany river, the Gleneely/Culdaff and the Crana rivers. Lakes are generally rare and tend to be confined to upland areas towards the north

The coastline

The coastline of Inishowen is extremely varied, ranging from the precipitous and exposed cliffs of the north, to the more sheltered and tranquil waters of the south. As well as picturesque sandy beaches the area contains very good examples of sea cliffs at Dunaff Head and Glengad Head, sand-dunes at the Isle of Doagh and Lag, and shingle beach at Rockstown Harbour.

The sea cliffs along the north reach a maximum height of just over 200 metres at Dunaff and Glengad. The most common flowering plants of sea-cliffs include the Sea-Pink, Sea Plantain, and Common Scurvy-Grass, which has attractive white flowers. The nationally rare plant Scots Lovage has been recorded recently at a number of sea-cliff areas in the peninsula. This wild relative of the carrot family is very rare in Ireland, being confined to a handful of sites along the northern coast, from Donegal to Down. The cliffs at Dunaff Head support a wide range of bird life including Black-headed Gulls, Herring gulls and Guillemots.

The best of examples of sand dune habitat within the peninsula are to be found at the Isle of Doagh, Lag and Tullagh Bay. The most conspicuous plant species is Marram Grass, a tall and robust grass species which frequently exceeds one metre in

height. Marram Grass is largely responsible for the stability of sand dunes, a function which it achieves as a result of its extensive root system which binds the loose sand particles together. In the past, this grass was used for thatching, however it is rarely used for this purpose at present.

Other frequent plant species of dune grassland include the Daisy, Red Fescue (a thin-leaved grass) and the attractive yellow-flowered, Bird's-foot Trefoil.

Directly behind areas of high dune there is frequently an extensive flat plain which is known as a machair, a word derived from the Irish and Scots Gaelic word machaire, which means plain. Examples of machair can be seen behind dunes at Leenan, Tullagh and the Isle of Doagh. The world distribution of the machair is confined to north-western Ireland between Galway Bay and Malin Head and the Western Isles of Scotland and because of this rarity the habitat is considered to be a conservation priority by the European Union.

Perhaps the most noteworthy bird species of dune grasslands is the Chough, one of the smaller members of the crow family. This striking species is easily recognised by its orange beak and feet and is protected in Ireland due to its restricted and diminishing distribution in Europe.

Dune/machair grasslands have always been important agriculturally as they provide grazing for sheep and cattle, even during the harsh winter months. Throughout Ireland, areas of sand dune and machair have come under increasing pressure recently from the development of amenities such as caravan parks and golf courses. Agricultural reclamation and sand extraction are also significant threats to the structural integrity of such systems.

Extensive areas of shingle beach are to be found at Rockstown harbour and at points along the north-western coast of Malin Head. Shingle beaches are composed of large rounded pebbles, known locally as 'duirling' stones. The vegetation of shingle beaches is very sparse due to the lack of soil and the constant ebb and flow of the tides.

The very rare and protected Oyster Plant however, has been recorded at a couple of locations on more stable and sheltered areas of shingle. This purple-flowered plant with fleshy leaves is now only known from nine locations in the Republic of Ireland, three of which are in county Donegal.

The protected status of this plant implies that it is an offence to uproot the plant or interfere with its habitat. In the past this species was more widespread in Ireland, however many of its sites have been destroyed due to reclamation of foreshore areas and the removal of shingle for drainage and building purposes.

Bird life is relatively abundant on shingle beaches, particularly along the water's edge, where Oystercatcher and Ringed Plover are particularly frequent. Small inaccessible shingle beaches, usually backed by tall cliffs are the favoured haul-out sites of seals.

Perhaps the most important sites on the peninsula for wildfowl are the mudflats and sandflats to the south of Inch Island, that is, Inch Lough and Levels and Blanket Nook. Such areas provide valuable feeding grounds for a wide variety of geese and waders, with Whooper Swan, White-fronted Goose and Brent Goose particularly important. The area also contains large populations of ducks, such as

Shelduck and Teal, and waders such as Oystercatcher and Curlew. Trawbrega bay, between the Isle of Doagh and Malin, is also a good wildfowl site.

Most of the Lough Swilly coastline, to the south of Inch Lough, and Trawbrega bay has thus recently been declared a Special Protection Area (SPA). This designation effectively outlaws shooting of birds in the area and regulates other land uses within the site such as shellfish farming.

The uplands

Uplands dominate the interior of the Inishowen peninsula, with a considerable area lying above an elevation of 200 metres. Most of these upland areas are clothed with a cover of peat which gives rise to heath or, where the peat depth is greater than one metre deep, blanket bog.

The familiar dark-brown colour of the majority of the hills is mainly due to the dominance of Ling Heather in the vegetation. Other plant species which grow with Ling include Bell Heather, Crowberry and Many-flowered Bog Cotton. Many areas of this heather moorland can be species-poor due to the overwhelming dominance of Ling Heather. But since relatively rare plant species such as the Lesser Twayblade can also be found there.

Interspersed throughout heather dominated areas, there often can be found large areas dominated by the tall and invasive fern species Bracken. There has been a marked increase recently in the area of uplands throughout Ireland dominated by bracken, and this is thought to be due in part to the lower numbers of cattle now grazing in upland areas.

Although most of the uplands are dominated by heather cover, this is not true of all areas. Bulbin mountain, a few kilometres south of Clonmany, provides one of the best examples of a mountain dominated by rough grassland. The presence of this grassland is due to the influence of the more fertile schist bedrock of which the mountain is composed. Common plant species of this mountain grassland include Bent Grass, Sheeps' Fescue, and Heath Bedstraw.

Higher up on Bulbin, close to the summit of the hill, the dark grey cliffs are home to a wide range of plant species that are otherwise rare in the country. This group of plants, known as Arctic-Alpines, are a relic of the last Ice Age (approximately 11,000 years ago) when conditions were much colder than they are nowadays. This group of plants is only to be found in a handful of exposed mountain cliffs mainly in the west and north of the country.

Noteworthy members of this group found growing on Bulbin include Alpine Saw-wort, Purple Saxifrage, and Alpine Bistort. The last named deserves special comment due to the fact that it is only found in three other mountain ranges in the country and as a result is protected by law.

Hare and Fox

The animal life of upland areas is not abundant, due in the main to the hostility of the terrain and harshness of the climate. The most common animal species are the hare and the fox. Bird life is scarce in these areas, but snipe, raven and the occasional grouse are generally encountered.

The most significant recent threats to the ecology of upland areas in Ireland have been afforestation, overgrazing (particularly by sheep) and peat extraction. Extensive areas of uplands have been planted with conifers, particularly in the south of the peninsula, and this has had a detrimental effect on the plant and bird populations present. Although overgrazing of hillsides by sheep is evident in a number of locations in Inishowen, the extent of this damage is not as widespread as in other areas of the west of Ireland.

Woodland and scrub

The scarcity of wooded areas is a particularly striking feature of the Inishowen landscape. Even where they exist, woodland areas are rarely more than a few hectares in size and are often damaged by overgrazing and felling. The best example of native woodland on the peninsula is the woods at Carndonagh which offer a good example of native Irish Sessile Oak. In addition to Oak, the canopy of this wood contains large amounts of Downy Birch, Holly and Rowan

There is also an extensive area of native woodland on steeply sloping ground at Fahan. Isolated examples of scrubby woodland occur elsewhere with the dominant species being Gorse and Blackthorn in the lowlands and Downy Birch in upland areas.

Trout in the Lake

Lakes are not a prominent feature of the Inishowen landscape and mostly occur in upland areas above an altitude of 150 metres. Most of the lakes in the area are small, are sparsely vegetated, nutrient-poor and many contain populations of Brown Trout. Typically the lake flora is dominated by species such as Common Reed and Bottle Sedge fringed by low trees of Grey Willow. Two of the largest lakes on the peninsula, both of which are called Lough Fad (one in the east of the peninsula and the other in the west), are of special interest due to the presence of populations of the nationally rare Arctic Charr. This relic of a cold water fish species was more common in the past, but over-fishing, pollution and predation from introduced fish have contributed to the extinction of many of its populations in Ireland (Whilde, 1993).

Recent changes in land use and its effects

The past fifty years have been a period of great social and physical change in rural Ireland and the Inishowen area has been no exception. In addition to increases in land reclamation, afforestation and overgrazing outlined previously, there has been a dramatic change in farming techniques particularly with regard to the degree of mechanisation. These changes have resulted in a less labour-intensive type of farming with the resultant loss of traditional farming techniques. Recent increases in the intensity of farming with the application of pesticides and inorganic fertilisers for example, have also had a detrimental effect on wildlife habitats. Perhaps the most spectacular illustration of the effect of more intensive farming techniques has been the decline of the Corncrake. Although it has been pointed out by some sources, for example, D'Arcy (1999), that the species had probably been in decline in Ireland since the

middle of the last century, as recently as the late 1950s the Corncrake was still a reasonably common migratory bird throughout much of Ireland. Throughout the last 40 or 50 years there has been an increase in the efficiency and speed of hay mowers and an increasing tendency to reseed traditional hay meadows with a few vigorous grasses such as Perennial Rye-grass, thereby reducing the food source for the birds.

Perhaps the final nail in the coffin of the Corncrake was the onset of widespread silage production in the 1970s. Of particular concern here is the early (and frequent) cutting regime adopted in the saving of silage, which inevitably leads to the widespread death of birds and chicks. Although changes in farming techniques in Ireland have undoubtedly played a significant part in the demise of the species, the widespread trapping of the birds in northern Africa is also cited as a reason for the decline.

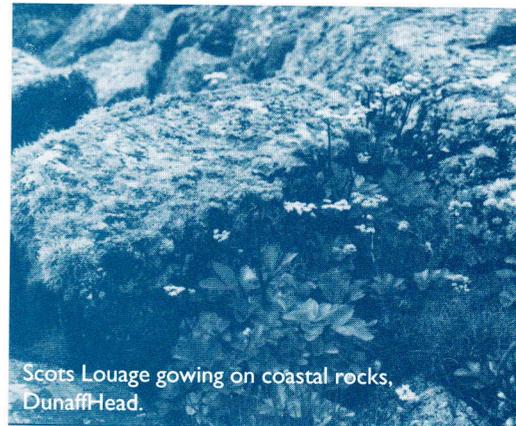
At present the distribution of Corncrakes on the island of Ireland is confined to areas of wet grassland along the Shannon, north-west Mayo and the north Donegal coast. Happily the species still returns to Inishowen every year, with the Isle of Doagh and Malin Head being its favourite haunt. Although the compensation of farmers to delay the cutting of their hay/silage until July appears to have stabilised the Irish population at around 150 breeding pairs, it may be only a matter of time before this distinctive species disappears from the countryside for good.

The future

The past 10 years or so have witnessed the first widespread attempts to conserve wildlife and habitats in the Republic of Ireland. The main vehicle for the protection of wildlife is the Rural Environment Protection Scheme (REPS) which pays farmers to tidy up the general appearance of their farms and to adhere to a range of anti-pollution and habitat conservation measures. In addition to the implementation of REPS, the National Parks and Wildlife Service have surveyed a large number of sites of natural interest within the last ten years. Such sites are known as Natural Heritage Areas (NHAs) or,

if the site is of very good quality, Special Areas of Conservation (SACs).

The Irish SACs form part of a Europe-wide network and will in the future be protected by E.U. law. At present the process of designating these sites is ongoing and, when complete, the wildlife and habitats within these sites will be protected from the worst excesses of development. For landowners, one of the main advantages of having land within an NHA or SAC is that such land attracts a higher level of payment under REPS.



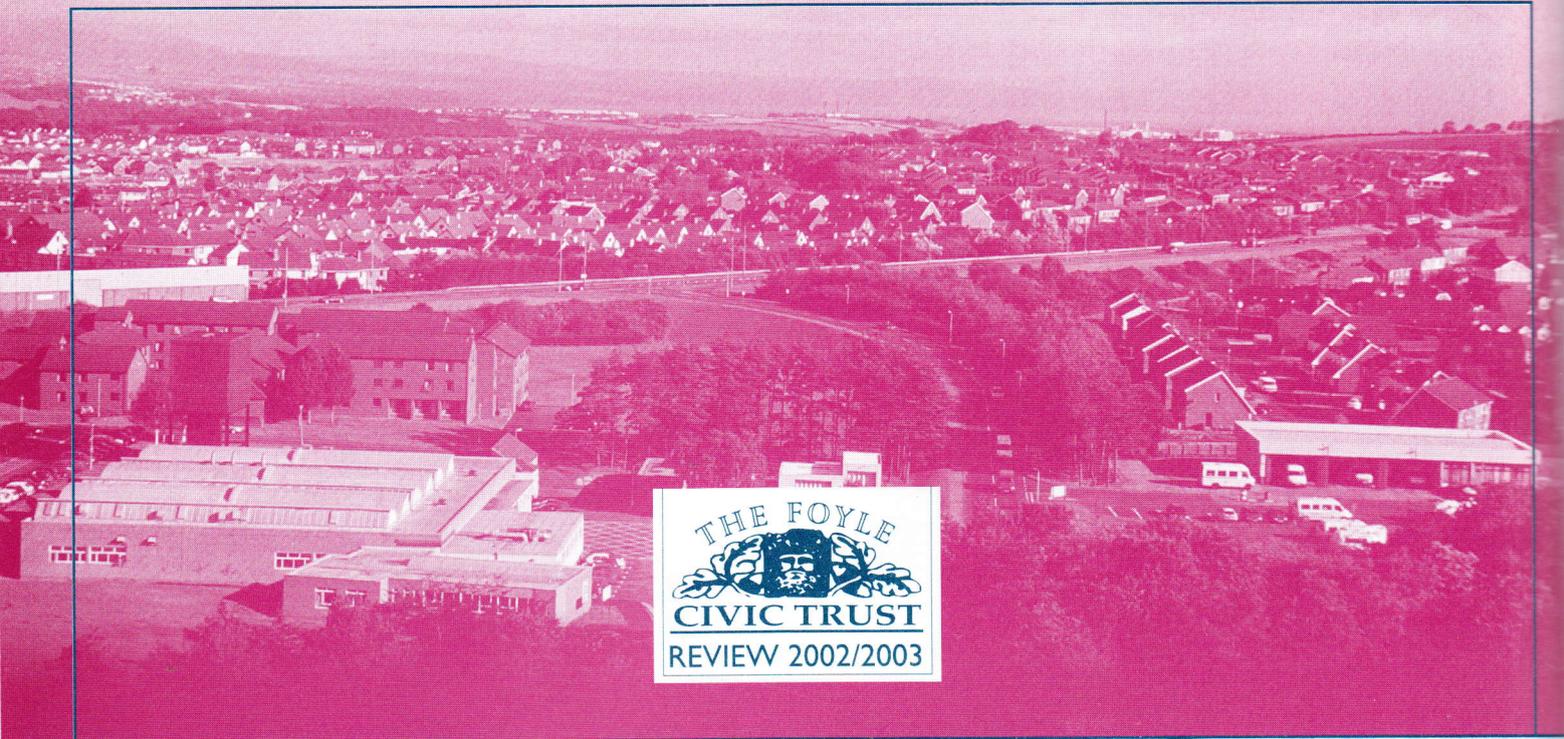
Scots Louage growing on coastal rocks, Dunaff Head.

In many parts of Europe, such as the Netherlands, large amounts of money are at present being spent on reversing the effects of the habitat destruction, which occurred during industrialisation, and as a result of agricultural intensification. As tourism slowly replaces farming as one of the main sources of income in rural areas, the wild places that we view today as poor agricultural land will be considered to be a positive asset. Today in Inishowen much of the natural environment still exists in a relatively undamaged state, however it is imperative that a significant proportion of this fascinating natural heritage is preserved for the enjoyment of future generations.

References

- D'Arcy, G. (1999). *Ireland's Lost Birds*. Four Courts Press, Dublin.
 Whilde, A. (1993). *Threatened Mammals, Birds, Amphibians and Fish in Ireland*. Irish Red Data Book 2: Vertebrates. HMSO, Belfast.

A table summarising the Natural Heritage Areas and Special Areas of Conservation in Inishowen has been reserved for a later occasion.



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