

AN INTRODUCTION  
TO THE ARCHITECTURAL  
HERITAGE *of*  
EAST CORK



Cornshaoil, Oidhreacht agus Riailias Áitiúil  
Environment, Heritage and Local Government





(fig. 1)  
A MAP OF THE  
KINGDOM OF IRELAND

John Rocque's map of 1760, as reprinted by Laurie & Whittle of London in 1794. The area of County Cork covered by this Introduction is highlighted.

## Foreword



(fig. 2)  
TRABOLGAN ESTATE  
LOOKING TOWARDS  
ROCHE'S POINT

County Cork is the largest county in Ireland. This introduction to its architecture is focused on the eastern part, which forms part of Cork County Council's southern administrative division, encompassing the urban districts of Cobh, Middleton and Youghal and their rural hinterlands.

The Architectural Inventory of East Cork was carried out in the summer of 2007. It consists of 1,383 records. The Inventory is not exhaustive and, over time, other buildings and structures of merit will no doubt come to light. The purpose of this overview is to explore the context of the buildings and to encourage a greater appreciation of the built heritage of the region.

The NIAH survey of the architectural heritage of East Cork can be accessed on the Internet at: [www.buildingsofireland.ie](http://www.buildingsofireland.ie)



## Introduction

The East Cork region can be divided into three topographical zones, from east to west: the northern hills rarely exceeding 200 m above sea level, the central valley not much above 20 m, and the southern lower-lying hills under 100 m. Given the absence of natural altitude, river drainage is local and slow moving. The principal rivers draining the northern hills include the Owennacurra, Dissour and Tourig. The Dungourney and Womanagh Rivers drain the central valley to the west and east respectively. Unnamed streams drain the southern hills locally to the sea.

The lie of the ground reflects its underlying geology: Old Red Sandstone beneath the hills north and south, and Carboniferous limestone under the central valley. It is a curiosity of this geology that provided us with 'Cork Red', a marble, or more correctly a limestone, which takes a good polish. Cork Red, as attractive as Connemara Green and Kilkenny Black, was used in architectural decoration throughout

the country, particularly during the eighteenth and nineteenth centuries. Its quarries were on the former estate of Lord Midleton. His connection with the celebrated Victorian architect A.W.N. Pugin (1812-52) gave rise to a little-known anecdote. In the 1840s, Lord Midleton requested Pugin to use Cork Red for a project on his property in England. Pugin objected, 'I foresee nothing but difficulty respecting the execution of this fountain in the Irish stone...If we import a man from Ireland we shall want two others to look after him to see he does not spoil the stones by cutting away the wrong parts.' His lordship, however, clearly won the day as Pugin visited the Midleton quarry in June 1843, although he felt obliged to note, 'it is well I went or they would have sent the shafts [of marble] ... quite rough.'

As will be seen, the buildings of East Cork were influenced by many architects of note, including Abraham Hargrave, George Ashlin, William Atkins and Sir Richard Morrison.



(fig. 3)  
ROCHE'S POINT AND  
THE EASTERN MARGINS  
OF CORK HARBOUR

## Pre 1700

The sea, more than any other element, has defined the shape and evolution of East Cork. Late Mesolithic stone tools found along the coastline from Roche's Point to Ballycotton and shell middens in Cork Harbour provide evidence of fishermen and gatherers occupying the region some 6,000 years before Christianity. Coastal promontory forts at Lahard, Ballytrasna and Dooneenmacotter, usually dated to the Iron Age, reflect the ever-present threat of attack from land and sea.

Among the early inhabitants of East Cork were members of the Uí Liatháin sept who named the area Ui Mac Caille – Imokilly. Its lime-rich soil encouraged the development of agriculture during the Early Medieval period, producing healthy crops and good quality grazing. Agriculture was also at the heart of early industrial development in East Cork. A pair of

horizontal and vertical-wheeled mills at Wallingstown, Little Island, dates to c.630 AD. They are among the earliest known examples of their kind in Europe and Asia. Grain was a valuable trading commodity and one of the earliest items of export to Britain and Gaul.

Monasteries, such as the abbey founded by St Ita in Cloyne in the sixth century and that founded by St Carthage on Spike Island in the seventh, became important early centres of population and trade. The expansion of monasticism in the twelfth and thirteenth centuries saw the establishment of a Cistercian house in Middleton c.1180, and a Franciscan Friary in Carrigtwohill in 1319, the latter endowed by the Barrys (*fig 5*). However the most important religious centre of the region was founded by St Colman at Cloyne in the sixth century. Its cathedral, dedicated to St Colman, dates from



(fig. 4)  
THE GARRYDUFF BIRD

This tiny (1.6 cm) gold wren was found during M. J. O'Kelly's 1946 excavation of a ringfort at Garryduff, Co. Cork. It is dated to the late sixth or seventh century and in its design reflects the diverse contacts which East Cork enjoyed with other parts of Europe during the early medieval period.

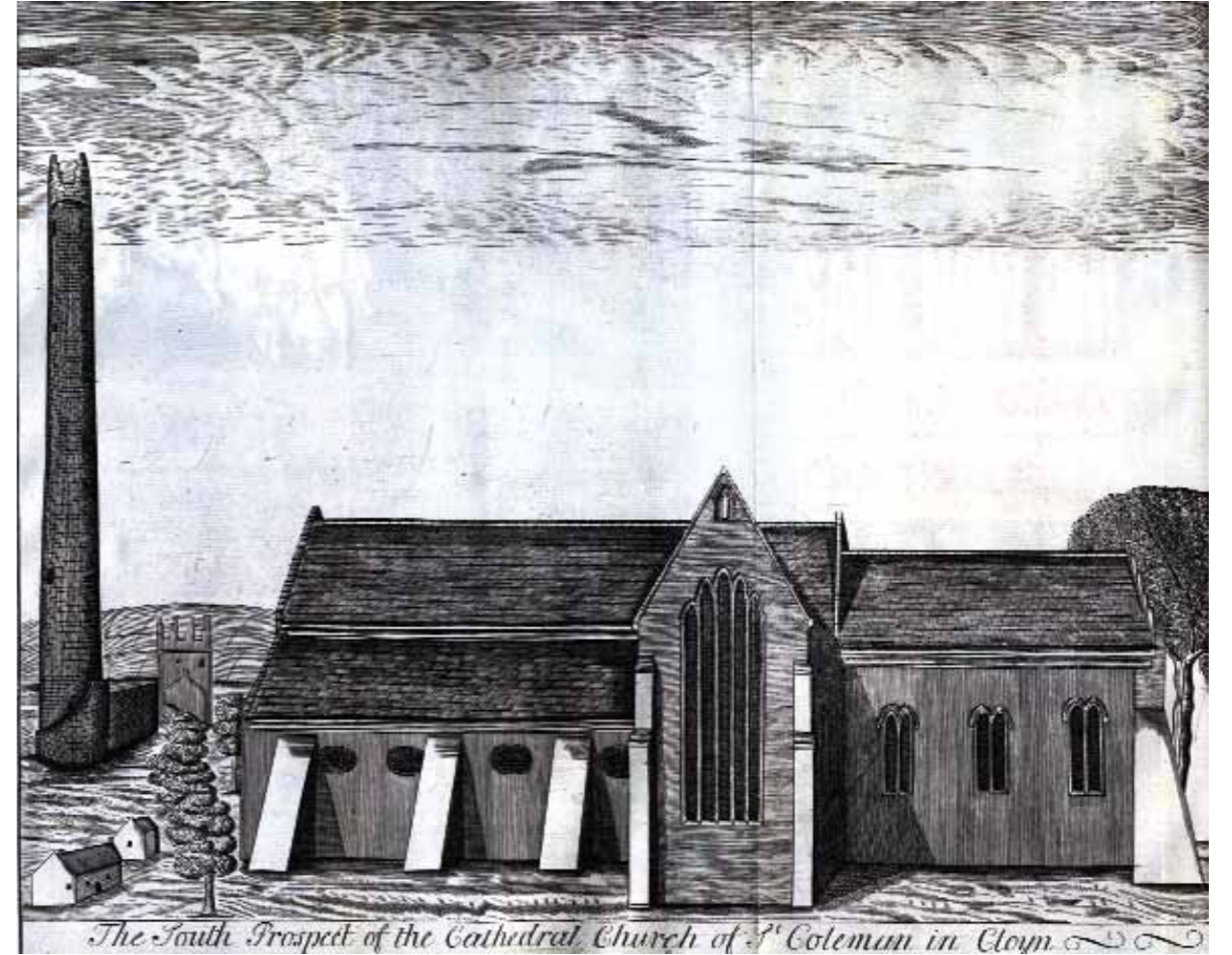
*Courtesy of Cork Public Museum*





(fig. 5)  
FRANCISCAN TOWER  
Carrigtohill Td.  
(Fourteenth century)

This tower of a former Franciscan Abbey was later used as a steeple for a Church of Ireland church.



(fig. 6)  
ST COLMAN'S  
CATHEDRAL  
Townparks Td.  
(c.1270)

A copperplate engraving of St Colman's Cathedral, c.1739. The building dates from the mid-thirteenth century but has undergone

extensive repairs and restorations in the past 400 years. It is a cruciform structure with an aisled nave and a chapter house at the north-east end of the chancel.

*Courtesy of Cork City Library*





(fig. 7)  
NORTH DOOR,  
ST COLMAN'S  
CATHEDRAL



(fig. 8)  
NORTH DOOR DETAIL,  
ST COLMAN'S  
CATHEDRAL



(fig. 9)  
WEST DOOR DETAIL,  
ST COLMAN'S  
CATHEDRAL



(fig. 10)  
WEST DOOR,  
ST COLMAN'S  
CATHEDRAL



(fig. 11)  
THE ROUND TOWER  
OF CLOYNE  
Townparks Td.  
(c. Eleventh century)

The Round Tower of Cloyne is 30 m high, and 5.2 m in diameter at its base. Its conical roof was destroyed during a violent storm in 1749, and was later replaced by a battlemented one.

*Courtesy of the National Library of Ireland*

c.1270, although extensive repairs and restorations in the 1700s and 1800s have left little of its medieval fabric intact (figs. 6-10). Adjoining the cathedral is a round tower, one of only two of such structures still standing in County Cork (fig. 11) and once a characteristic feature of early Irish monasteries.



St Mary's Collegiate Church, Youghal is another fine example of medieval church architecture (figs. 12-14). Built c.1220, it replaced an earlier church destroyed by a storm in 1192. Alterations were carried out in the middle of the fourteenth century with the addition of the large chancel and the insertion of pointed windows. The east window was added in 1468.

Early Church of Ireland churches in East Cork are rare. Among the earliest are the

remains at Ballynacorra, built c.1550, and Wallingstown Church, the former parish church of Little Island. Kilcredan Church near Youghal was built in 1636 by Sir Robert Tynte to replace an earlier structure. Inside the now ruined church are fragmental remains of a monumental chest-tomb depicting the recumbent figure of Tynte and the kneeling figures of his two wives, Philippa and Elizabeth.

(fig. 13)  
ST MARY'S  
COLLEGIATE CHURCH  
Emmet Place,  
Youghal  
(c. 1220)

Watercolour on paper  
by Robert Lowe Stopford,  
signed and dated 1850.

Courtesy of the Knight of  
Glin



(fig. 12)  
ST MARY'S  
COLLEGIATE CHURCH  
Emmet Place,  
Youghal  
(c.1220)

This cruciform structure is the second largest medieval parish church in Ireland still standing and in use. The church was partly rebuilt in the mid-fifteenth century and renovated between 1852 and 1857.



(fig. 14)  
GRAVESTONE DETAIL,  
ST MARY'S COLLEGIATE  
CHURCH  
Emmet Place,  
Youghal  
(Eighteenth century)





(fig. 15)  
THE WALLED TOWN  
OF YOUGHALL,  
c.1600,  
from Pacata Hibernia

Camden described Youghal in his Britannia (1607) as a town 'walled round about, built in fashion somewhat long and divided into two partes. The upper, which is the greater part, stretching

out Northward, hath a Church in it, and without the wall a little Abbay, which they call North Abbay; the nether part, reaching Southward, called the Base-towne, had also an Abbay, called South Abbay, and the commodiousnesse of the haven, which hath a well fenced Kay belonging unto it, and the fruitful-

nesse withall of the Country adjoining, draweth merchants unto it, so as it is well frequented and inhabited, yea and hath a Major for the head magistrate.'

*Courtesy of the National Library of Ireland*

(fig. 16)  
TOWN WALLS AND  
DEFENSIVE TOWER  
Youghal-Lands Td.  
(c. Fourteenth century)

Surviving sections of the town wall include its northern and western runs and three towers. Repaired in the seventeenth century, this is considered among the best-preserved medieval town walls in Ireland.

A dramatic sequence of events was set in motion on the first day of August 1166, when the exiled King of Leinster, Dermot Mac Murrrough, set sail for Bristol from a strand south of Youghal to seek assistance from Henry II to regain his kingdom. The Anglo-Norman invasion which followed his fateful journey was to change profoundly the course of Irish history. In East Cork, the absence of motte-and-bailey constructions suggests that colonisation was swift and thorough and without the need of a strong military presence. The new style of manorial organisation introduced by these colonisers resulted in enhanced agricultural production, invigorated trade and contributed to the growth of established settlements. Towns were essential to the political and economic success of the Anglo-Normans, copper-fastening colonial and administrative control of newly confiscated areas. Seaports were particularly important, for commercial and strategic reasons and none more so than Youghal (fig. 15).

Originally a small Viking trading port, it received its first charter from King John in 1202, and rapidly developed into one of the most important commercial centres in medieval Ireland. By 1340, Youghal rivalled Cork as the most important exporter of wool, cereals, fish, cattle hides and sheep fleeces.

In 1275, a murage grant permitted the town fathers to levy customs for seven years for the purpose of surrounding the core of the settlement with an enclosing wall. Massive defensive towers were set into the wall at regular intervals, mainly on the landward side, with two further towers guarding the northern and southern entrances. (figs. 16-17) In 1579, the Fitzgerald family and their allies, 'levelled the walls of this town, and broke down its courts and castles and its building [sic] of stone and wood, so that they were not habitable for some time afterwards.' Although the town quay and walls were repaired, Youghal never quite regained its medieval splendour.



(fig. 17)  
TYNTE'S CASTLE  
North Main Street,  
Youghal  
(c.1450)

Tynte's Castle was built by the Walsh family and derives its name from Sir Robert Tynte to whom the property was granted in 1584. This urban medieval towerhouse formed part of the seaward defences of the town as evidenced by the machicolations and murder hole to the façade.



Outside urban areas, from 1400 onwards, a new type of building – the towerhouse – began to dominate the medieval landscape; typically these were rectangular structures of three to five floors with narrow slit windows and a wall or bawn which usually abutted rather than enclosed the towerhouse. (fig. 18) Among the

most numerous are those built by the Fitzgeralds, including Inchinacrenagh or Castle Richard (figs. 19-20), Castlemartyr, Ballymaloe and Shanagarry. The main stronghold of the Barrys was Barry's Court Castle whose size and relative complexity reflects the wealth of the family in its heyday (fig. 21).

(fig. 18)  
BELVELLY CASTLE  
Belvelly Td.,  
Great Island  
(Fifteenth century)  
*Courtesy of Cobh Museum*



(fig. 20)  
DOORWAY,  
INCHICRENAGH CASTLE  
Castlerichard Td.  
(1592)  
  
Also called Castle Richard, the construction of the original stronghold on this site is attributed to Richard Fitzgerald, the first Seneschal of Imokilly (1422). The castle was repaired or rebuilt by Thomas 'Geannagh' Fitzgerald as evidenced by the cut-limestone surround of the pointed-arch door-opening which bears the date 1592 and initials T. G. in false relief.



(fig. 19)  
INTERIOR DETAIL,  
INCHICRENAGH CASTLE  
Castlerichard Td.  
(1592)



(fig. 21)  
BARRY'S COURT CASTLE  
Barryscourt Td.  
(c.1585)  
  
This was the main stronghold of the Barry family from the late twelfth century. The present appearance of the castle dates from c.1585, when it was extensively remodelled by David Barry. The original castle is attributed to William de Barri whose uncle, Gerald of Wales, is believed to have written his famous History and Topography of Ireland (1184) here.





An interesting period of transition began in the early seventeenth century when towerhouses began to lose their more overtly defensive appearance. Igthermurragh Castle, built for Margaret Fitzgerald and her husband Edmund Supple in 1642, had seven chimneys and twelve fireplaces, yet fortified elements – few and small windows, loopholes for firearms, and the continuous walkway between the stacks and the gables – clearly dominate the building (fig. 22).

Occasionally, a non-fortified effect was achieved by the simple addition of a domestic range to an existing towerhouse. This was Richard Boyle's solution at Castlemartyr, acquired as part of the confiscations following the suppression of the Desmond Rebellion. Ballyannan, built in the 1650s for Sir St John Brodrick, is, with its high chimneys and large windows, very close in appearance to a true house, but remains of rounded towers within its ruins indicate that it, too, was the result of a remodelling (figs. 23-4).

(fig. 22)  
IGHTERMURRAGH  
CASTLE  
Igthermurragh Td.  
(1641)

The cruciform shape of this building represents the later style of transition from a towerhouse to a fortified house. The interior contains finely carved fireplaces, including one with an incised Latin transcription, which translates as 'Edmund Supple and Margaret Gerald, whom love binds as one, built this house in 1641'.



(fig. 23)  
BALLYANNAN CASTLE  
Ballyannan Td.  
(c.1650)

This fortified house with its graceful upright chimneys represents the Scottish Z-plan building, with flanking towers at one opposed pair of corners. The style was used for buildings more vertical in character.



(fig. 24)  
GROTTO, BALLYANNAN  
CASTLE  
Ballyannan Td.  
(c.1650)

Ornamental seventeenth-century garden features such as this red brick grotto with niches are increasingly rare in Ireland.





(fig. 25)  
MYRTLE GROVE  
Church Street,  
Youghal  
(c.1550)

Described as a house of purely English inspiration, Myrtle Grove is almost the only unfortified sixteenth-century Irish house to have survived with much of its original form intact. Home of Sir Walter Raleigh, the first potatoes in Ireland are purported to have been planted in its gardens.



(fig. 26)

Sixteenth-century unfortified domestic buildings are extremely rare, but one such example survives in Youghal (figs. 25-6). Although renovated in the eighteenth and nineteenth centuries, Myrtle Grove (c.1550) retains its distinctive Tudor features of steep gables and tall chimneys, panelled interior and richly carved oak mantelpiece. Built as the residence of the Warden of the College of



(fig. 27)  
SIR WALTER RALEIGH  
(c.1552-1618)

Oil on panel, 1588; attributed to 'H' monogrammist.

Courtesy of the National Portrait Gallery London



(fig. 28)  
RICHARD BOYLE,  
FIRST EARL OF CORK  
(1566-1643)

Watercolour on vellum,  
c.1610-15, by Isaac Oliver.

Courtesy of the National Portrait Gallery London

Youghal, it is best known as the one-time home of Sir Walter Raleigh (c.1552-1618) (fig. 27). Raleigh played a crucial role in the aggressive Munster plantation policy of Elizabeth I that followed the suppression of the Desmond Rebellion. Although knighted in 1585, and granted 42,000 acres in Munster, his fortunes subsequently went into decline and, in 1602, he was obliged to sell his Irish property to Richard Boyle (1566-1643) (fig. 28).

Boyle was an enormously influential force. A clever lawyer and speculator, his activities revived and transformed the economic and commercial life of the region. His activities were most strongly felt in Youghal. He secured a new, and final, charter for the town in 1609, reviving its position as a major seaport. By the end of the seventeenth century, Youghal had 33 registered vessels in its harbour, while its main rival, Cork, had 24. Renewed commercial activity also revived the town which began to expand on the river side and along both ends of the main street.





(fig. 29)  
NEW COLLEGE HOUSE  
BY THOMAS DINELEY,  
c.1681  
Emmet Place,  
Youghal  
(c.1605)

Thomas Dineley, who visited Youghal in 1681, described Boyle's residence as having 'two Courts, with a fountain in one of them; Fair Roomes with well wrought ancient chimney pieces. Its Garden is extream pleasant, being on the side of the mountaine overlooking the whole Town, Colledg and Harbour, with walks one above another, which nature itself hath contributed much to, and stone steps of ascent to each. The uppermost walk hath also a spring at the end thereof, which it is sayd the Earle of Cork intended to supply fountaines with below, to form delightful throws of water.'

*Courtesy of the National Library of Ireland*



(fig. 30)  
FORMER ALMSHOUSE  
North Main Street,  
Youghal  
(1634)

Although rebuilt in the early 1800s, this almshouse retains its Jacobean appearance with its pointed-arch doorways and mullioned windows. The long symmetrical form and solid massing of the building gives it a distinctly domestic scale.



(fig. 31)  
MONUMENT OF  
RICHARD BOYLE,  
ST MARY'S COLLEGIATE  
CHURCH  
Emmet Place,  
Youghal  
(c.1620)

Erected in 1620 by London sculptor Alexander Hills, this monument depicts the reclining figures of Richard Boyle and his mother-in-law, Alice Fenton, and the kneeling figures of his two wives, Joan Apsley and Catherine Fenton.

Boyle's building activities in Youghal included the construction of the New College House c.1605 as his residence, with defensive flanking towers on two of its corners added in 1641-2 (fig. 29). He re-fortified the town walls, restored St Mary's Collegiate Church and, in 1613 or 1634 (authorities differ), established an

almshouse at the point of entry to the churchyard (fig. 30). The elaborate Boyle memorial in St Mary's is a fitting tribute to this multi-talented man who is said to have arrived in Ireland with £27 in his pocket and died one of the richest men in the country (fig. 31).

## The Eighteenth Century

The Cromwellian and Williamite Wars of the late seventeenth century resulted in British and Protestant dominance over Ireland for the ensuing two centuries. Catholic and Presbyterian communities were methodically excluded from direct involvement in politics. The Penal Laws, introduced to displace Catholicism as the majority religion, drove many into exile. The process also worked in reverse: some 10,000 Huguenot from France sought and found refuge in Ireland. Merchants and craftsmen by trade, the Huguenots were particularly attracted to ports on the south coast of Ireland known for their long-established trading links with France. A small colony settled in Youghal.

The consolidation of this power shift brought new economic prosperity. Flourishing maritime trade and the transport of troops to and from various conflicts in Europe and America reinvigorated urban settlements such as Youghal, in decline as a secure port since the construction of Charles Fort (begun in 1678) at Kinsale. Contact with Continental Europe brought goods as well as new architectural influences, which gave Youghal a distinctly

cosmopolitan air. This is evident in the Red House, built for the Uniacke family in 1703 and attributed to a Dutch architect, Claud Leuvelin (*fig. 32*). Its red brick walls, large triangular gable and steep roof with dormer windows are unmistakably Dutch in character, quaintly at odds with its later Georgian neighbours.

Buildings such as the Red House were architectural flights of fancy in a medieval streetscape of narrow lanes, gable-fronted dwellings and massive enclosing walls. Ownership of the town was divided between Youghal Corporation and the Dukes of Devonshire, to whom it had passed from the Boyles through marriage. Parts of the Blackwater strand remained in disputed ownership, although the Corporation held the area in its control by granting building leases for new quays and warehouses and carrying out other improvements along the wharves. The construction of the town hall and promenade in 1779 is an example of these activities, reflecting a more concerted effort to modernise the town to Georgian standards (*fig. 33*).



(*fig. 32*)  
THE RED HOUSE  
North Main Street,  
Youghal  
(1703)

This house is a rare and fine example of early eighteenth-century Dutch-influenced urban domestic architecture in its original form. The handsome eaves cornice and pedimented gable are of particular note.





(fig. 33)  
TOWN HALL  
The Mall,  
Youghal  
(1779)

This building, which also served as a courthouse, occupies a prominent site in Youghal. Its imposing appearance and elegant features, such as the

Venetian windows, large quoins and central break-front, reflect the importance of the building's function in the daily life of the town. The parapet and vaulted entrance porch add to its imposing appearance.

*Courtesy of the National Library of Ireland*

However, not all building activities in the town conformed to the new Georgian ideal. Nicholas Giles rebuilt Boyle's New College House in 1782 and retained the building's medieval defensive corner towers. Trinity Castle was demolished by the Corporation in 1776 and replaced by the Clock Gate which in its design, tentatively attributed to John Coltsman of Cork, remained faithful to the building that had preceded it (fig. 34). Built by William Meade, it served as the town gaol until 1837, and was used as a place of execution during the 1798 rebellion.

Increased maritime activity brought about a most remarkable transformation in Cobh, which was originally called Ballyvaloon. Its strategic location in the heart of Cork Harbour was acknowledged in the 1760s, when the town was elevated to the status of a naval station and an Admiralty House was built north of the settlement in 1765. Lynch's Quay, the oldest in the town, was used as a base for ships carrying troops to the American War of Independence and later to war with France. From 1787, the quay was also the point of departure for the transport of convicts to Australia. The expansion of the town commenced with the construction of Barrack Street (now The Mall and Connolly Street). Other streets constructed at this time, such as Battery Hill and Spy Hill, reflect the strong military nature of the settlement. The French diarist Charles Etienne Coquebert de Montbret could not help noticing in 1790 how 'This small town of Cove, rather poor in times of peace, flourishes in wartime with the result that the inhabitants are always longing for the conflicts so bewailed by others. When we were there England and Spain appeared to be on the brink

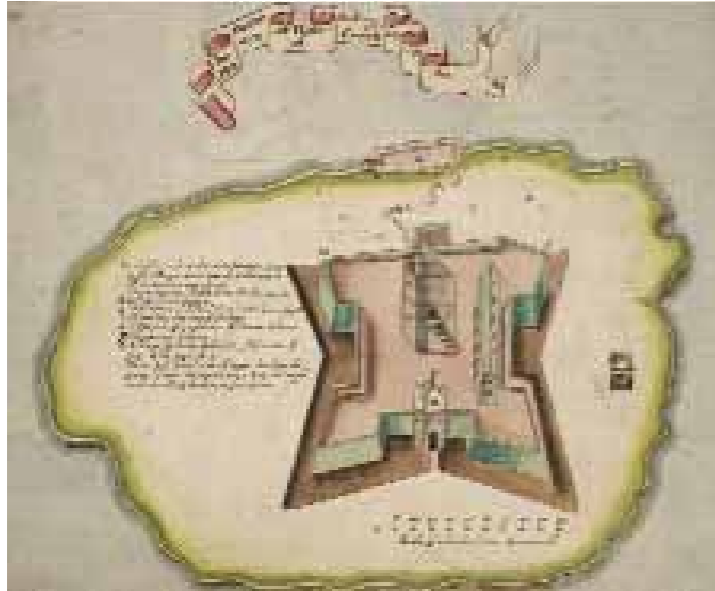


(fig. 34)  
THE CLOCK GATE  
South Main Street/  
North Main Street,  
Youghal  
(1777)

of war, but as belief that war was about to be declared grew less, faces obviously grew longer'.

Cork Harbour has, throughout history, played a role in protecting the western approaches to the British Isles. However, its significance was not fully realised until the mid 1700s, when the harbour was chosen as a base for the Royal Navy. Cove Fort at Carrignafoy, on the south bank of Great Island, was constructed 1743-9 (fig. 35). A star-shaped fort, it comprised three tiers of guns and a barracks sit-

Standing on the site of the medieval South Gate, the imposing height and austere style of this landmark structure suggest its former use as a gaol. The string-courses, quoins and voussoirs are finely crafted and offset the vertical thrust of the building. The octagonal cupola comprises a metal dome, timber cornice and metal weathervane.



**(fig. 35)**  
**COVE FORT**  
 Carrignafloy Td.  
 (1743-9)

A coloured plan and view of Cove Fort prepared in 1777 on a scale of 100 feet to 1 inch by Charles Vallancey as part of his military survey of Ireland.

*Courtesy of the British Library*



**(fig. 36)**  
**SPIKE ISLAND AND WESTMORELAND FORT**  
 Spike Island Td.  
 (c.1780-1800)

A watercolour on paper of Spike Island and its star-shaped fort, c.1780, by an unknown artist.

*Courtesy of the Crawford Art Gallery, in a private collection*



**(fig. 37)**  
**SPIKE ISLAND AND WESTMORELAND FORT**  
 Spike Island Td.  
 (c.1780-1800)

**(fig. 38)**  
**GENERAL CHARLES VALLANCEY**  
 (1721-1812)

Portrait of General Charles Vallancey was a military engineer and distinguished cartographer. He was responsible for the construction of military forts in strategic locations on Ireland's south and west coasts.

*Courtesy of the Royal Irish Academy*



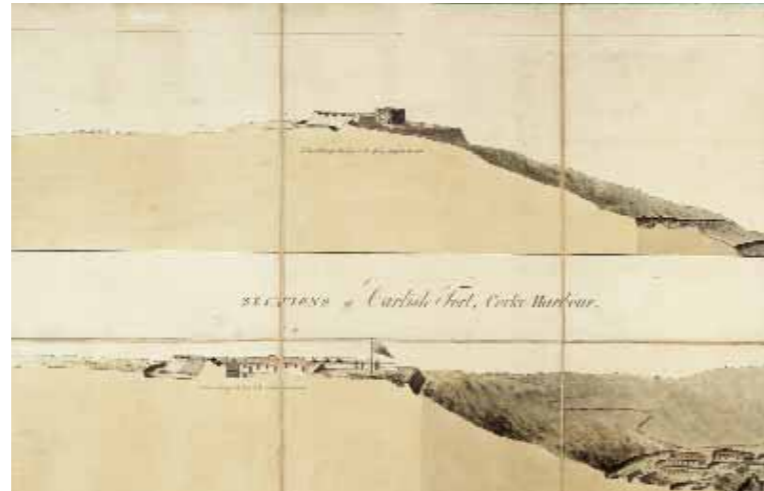




**(fig. 39)**  
CARLISLE FORT  
Carlislefort Td.  
(c.1800)  
Plan of proposed defences at Carlisle Fort by an unknown maker, c.1780.  
*Courtesy of the National Maritime Museum, London*

**(fig. 40)**  
CARLISLE FORT  
Carlislefort Td.  
(c.1800)  
Ink and watercolour sections of proposed defences at Carlisle Fort by an unknown maker, c.1780.  
*Courtesy of the National Maritime Museum, London*

uated over the tiers. A battery was also erected for defence of the land side of the fort. Spike Island (*figs. 36-7*) was fortified with a small gun battery in 1779, but underwent a dramatic transformation in the 1790s with the construction of a six bastioned star-shaped fort under the direction the great military engineer General Charles Vallancey (1721-1812) (*fig. 38*). Prompted by the arrival of the French fleet into Bantry Bay in 1796, he also oversaw the strengthening of Fort Carlisle and Fort Camden to guard the outer entrance into Cork Harbour (*figs. 39-40*).



**(fig. 41)**  
DATE PLAQUE,  
ST PATRICK'S  
CLOTH MILL  
Ballinglanna Td.  
(1796)

This date plaque provides evidence of the long history of industrial activity along the Glashaboy River. The slate-hung walls of the mill are characteristic of structures in the coastal regions of East Cork.

**(fig. 42)**  
FORMER WOOLLEN MILL  
Distillery Walk,  
Midleton  
(1793)

In spite of its large form, this mill is elegantly proportioned, displaying elements of the classical tradition popular in the eighteenth century. The austere features are softened by the building's fenestration rhythm.



Sailing as a recreational activity had emerged in Cork Harbour as early as the late seventeenth century. The fifth Earl of Inchiquin was the founder of 'The Water Club of the Harbour of Cork', the first sailing club in the world. Established in 1720, its first clubhouse was a grandiose crenellated tower on Haulbowline Island.

Away from coastal areas, agricultural production lay at the heart of the region's prosperity (*fig. 41*). The fertile plateau round Imokilly was intensely farmed, while related industrial activity such as milling and distilling centred on local watercourses. Settlements such as Killeagh, where a large corn mill powered by the River Dissour was constructed c.1790, developed as thriving industrial centres.

The Cork region was one of the principal malt-producing areas in Ireland, with an output almost four times that of Dublin. A pioneer of the trade, Scottish-born entrepreneur



**(fig. 43)**  
FORMER MILL  
MANAGER'S HOUSE  
Distillery Walk,  
Midleton  
(c.1780)

This building with its hipped slate roof and symmetrical façade is typical of middle-sized houses of the late eighteenth century. The cut-stone Gibbsian surround to the entrance adds elegance to an otherwise plain exterior.





(fig. 44)  
DOORWAY ON  
GEORGIAN TERRACE  
Broderick Street,  
Midleton  
(c.1780)

This well-composed doorway with fluted Doric-style engaged columns is indicative of the prosperity of Midleton at the end of the eighteenth century. The octagonal piers with cast- and wrought-iron railings enhance the doorway and add interest to the streetscape.



(fig. 46)  
MIDLETON COLLEGE  
Connolly Street,  
Midleton  
(1696)

Rebuilt in 1827-29 and extended in 1878, the core of this school building remains as it was when built in the early eighteenth century. The symmetry of the façade is complimented by the oculi and repeated to the rear of the building.



(fig. 45)  
FORMER MARKET HOUSE  
(NOW MIDLETON  
LIBRARY)  
Main Street,  
Midleton  
(1789)

The stone arcading on the ground floor serves as a physical reminder of the original function of this building. Its striking form makes a notable contribution to the streetscape.

John Anderson, built a malthouse in 1791 on Ballynacorra Bay in Cork Harbour. Over the next hundred years, it became the Charleston Malting Company, one of the largest malt-manufacturing centres in Ireland, while Ballynacorra established itself as a strategic port for Cork city. Its location was also a significant contributor to the development of Midleton as the most important industrial centre in East Cork.

Midleton derived its name from being equidistant between Youghal and Cork. It developed in earnest during the latter half of the eighteenth century. The six-storey woollen mill erected by Marcus Lynch in 1793 was the

largest of its type in Ireland, and one of the earliest to integrate preparing, spinning, weaving and finishing processes at a single site (figs. 42-3). The growing prosperity of the town is reflected in the fine Georgian terrace (c.1780) on Broderick Street (fig. 44) and the imposing market house (1789) on Main Street (fig. 45). Typically the ground floor accommodated commercial activities while the upper floor contained an assembly room and chambers for the Town Council. A handsome school founded by Elizabeth Villers in 1696 and constructed in the early years of the eighteenth century dominated the eastern entrance into the town (fig. 46).



(fig. 47)  
RIVERSTOWN BRIDGE  
Poulacurry North/  
Poulacurry South/  
Riverstown Td.  
(c.1760)

The wide span and multiple arches of this sandstone bridge are unusual among bridges of this era in East Cork. Its symmetry and form make this a notable feature in the landscape.



(fig. 48)  
LEWIS BRIDGE  
Townparks Td.  
(c.1770)

This single-arched limestone bridge over the Dungourney River demonstrates high quality design and detailing. The combination of snecked and dressed limestone provides textural variation.



The 1727 Road Act established the minimum width of a bridge at twelve feet. Riverstown Bridge (c.1760) (fig. 47) and the triple-arch humpback bridge at Glanmire (c.1790) are typical examples, the latter spanning not only the Glashaboy River but an associated millstream. Lewis Bridge (c.1770) in Midleton is strategically located in the industrial hub of the town, and the high quality of its architectural design is evidence of the prosperity of the town (fig. 48).



(fig. 50)  
ST ANNE'S CHURCH  
OF IRELAND CHURCH  
Castlemartyr Td.  
(c.1731)

The appearance of this simple church is enhanced by well-executed details such as the dressed-stone impost course and recessed surrounds to tower openings.

(fig. 49)  
ST MARY'S ROMAN  
CATHOLIC CHURCH  
Emmet Place,  
Youghal  
(1776)

Built in 1776, this church demonstrates a pleasing symmetry. The finely carved dressings provide artistic interest to the façade. The tower, which unifies the Gothic theme of the church, was added in 1841 by Edward Fitzgerald, a local builder and architect. It originally culminated in a copper spire which was removed in 1919, having become structurally dangerous.



Examples of eighteenth-century churches – whether Catholic or Protestant – are rare. Catholic churches were plain rectangular T-shaped buildings, usually thatched, void of ornamentation and modest in size. A notable exception is St Mary's in Youghal, built by subscription in 1776 under the patronage of Dr Coppinger, Bishop of Cloyne (fig. 49). Most of the eighteenth century Church of Ireland churches were heavily modified in the nineteenth century. St Anne's, Castlemartyr, built in 1731, is an exception in that it retains much of its original form (fig. 50). Its simple style is typical of the period. St. Colman's Cathedral, Cloyne, was subjected to a series of alterations. In 1705, the battlements were taken down, the nave and transept reroofed, the choir enlarged and the chapter house rebuilt. Eighteen years later, the west wall was altered. In 1774-6 the chancel arch was taken down, the transept arches blocked and the wall between nave and chancel built. These alterations were in line with the classical ideal of the period but appear incongruous in a medieval cathedral. A contemporary critic commented, 'the Chapter passed an order to pull down the battlements of the church, as being too heavy for the side walls, thus depriving the cathedral of its ancient respectable appearance, and making it look, as much as they could, like a barn'.





(fig. 51)  
BISHOP'S PALACE,  
Cloyne  
(c.1700)

The Bishop's Palace in Cloyne incorporated sections of a fortified house. At the end of the eighteenth century, the house had a 400-acre farm and a four-acre garden with winding walks lined with myrtles. The old castle, which had previously served as the residence of the Bishops of Cloyne, was dismantled in 1797.

*Courtesy of the National Library of Ireland*

At Cloyne also, Bishop Pooley, in 1700, converted a former Fitzgerald residence to replace the old and inconvenient castle in use as an episcopal house (fig. 51). His successor, Bishop Crowe, extended the house to the north in 1715, and it was further enlarged by subsequent bishops.

Other than industrial complexes, the largest and most ambitious building schemes of the eighteenth century took place on country estates. The new settlers used buildings to establish their authority, harnessing architecture to serve symbolic as well as utilitarian purposes. Country houses, more than any other building type, reflect the movement of ideas and fashions, and display elements of the elegance and sophistication with which the era was synonymous. This is particularly true of East Cork where the construction of lavish homes was not

limited to the nobility but was pursued with equal zeal by the wealthy industrialist and successful merchant. While outside influences were absorbed and found expression in stone, many of the region's country houses developed a local identity, evident in a shallow curve of its bows or the double-curved cresting to its windows, distinctly East Cork in character.

Early eighteenth-century houses in the region often developed alongside, or incorporated parts, of earlier medieval structures (fig. 52). The simple form and symmetrical elevation of Castle Richard House (c.1700), which adjoins the former stronghold of the Earls of Desmond, give the building a clarity of line, pleasantly contrasted by the blocky end chimney stacks and steep roof (fig. 53). At Ballymaloe (c.1730), Hugh Lumley incorporated the massive Fitzgerald towerhouse into the



(fig. 53)  
CASTLE RICHARD HOUSE  
AND INCHICRENAGH  
CASTLE  
Castlerichard Td.  
(1592, c.1700)

The dramatic juxtaposition of a towerhouse and a later dwelling is a common characteristic in East Cork

Watercolour on paper by John E. Bosanquet, 1851-63. Elaborate plans were prepared in the 1720s for the conversion of Aghadoe House into a Palladian mansion. The plans were never executed and the building retained its vernacular features until well into the nineteenth century.



(fig. 52)  
AGHA DOE HOUSE  
Aghadoe Td.  
(c.1700)

*Courtesy of the Knight of Glin*





**(fig. 54)**  
BALLYMALOE HOUSE  
Ballymaloe More Td.  
(c.1730 and c.1780)

The variety of styles and blocks that form this house are evidence of its multi-phase construction. The central doorcase and large petal fanlight form the main artistic focus while the massive walls of the towerhouse add historical interest.

**(fig. 56)**  
INTERIOR STUCCO  
DETAIL,  
RIVERSTOWN HOUSE  
Riverstown Td.  
(c.1710)

Riverstown House is noted for its remarkable plasterwork executed by the Lafrancini brothers. Moulds of the plasterwork were taken in the 1950s and from these copies were made to decorate rooms at Áras an Uachtaráin.

*Courtesy of the Irish Architectural Archive*



west elevation of an L-shaped house, to which further additions were made in the 1780s (**fig. 54**). Its fine proportions and simple Adamesque interior reflect the rise of classical architecture, which favoured balance and symmetry. Riverstown House (c.1710) (**fig. 55**), the former seat of the Bishops of Cork, is among the finest classically inspired interiors in the region. Enlarged in the 1730s by Dr Jennett Brown, it incorporates some of the earliest plasterwork executed by the Lafrancini brothers in Ireland (**fig. 56**). Its best-known feature is the panel on the dining room ceiling with a plaster transcript of an allegorical painting by the artist Poussin.



**(fig. 55)**  
RIVERSTOWN HOUSE  
Riverstown Td.  
(c.1710)

The core of this building is thought to date from the early seventeenth century. Having stood derelict for a number of years, it was restored with the help of the Irish Georgian Society in 1965.

*Courtesy of the Irish Architectural Archive*

**(fig. 57)**  
BALLYGEANYMORE HOUSE  
Ballygeany Td.  
(c.1750)

Ballygeanymore House was built c.1750 and remodelled c.1810 and again c.1870. Its multiphase construction is evident in the irregular elevations and variety of windows.

While classical and neoclassical influences are clearly discernible in the region's buildings, few represent these styles in their purest form. Multi-phase buildings, such as Ballygeanymore (c.1750) (**fig. 57**) or Rathcoursey House (1773), are far more common, incorporating fabric of different ages. A greater unity of design was achieved towards the end of the century when the Yorkshire-born architect Abraham Hargrave (1755-1808) with his sons Abraham (d.1838) and John (c.1783-1833) designed a series of country houses, including the now demolished Ashgrove, Ballyedmond and Aghada. Followers







of Davis Ducart, architect for Limerick's Custom House, the Hargraves favoured large square Palladian-style buildings with neoclassical lines; but these, while aesthetically pleasing, lack the vigour of Ducart's designs. Dunkettle House (c.1790), built for Abraham Morris, a Cork merchant and MP, is their most notable attribution (*fig. 58*). Commanding a fine position overlooking the Lee estuary, the entrance hall is one of its most remarkable rooms with its bifurcating stone staircase, marbled walls and a ceiling painted in imitation of a blue sky with clouds.

A bow is a detail particularly common in Cork. It was often used to enhance an older building and most commonly applied to side elevations. Kilcrone House (1728) was embellished with bows in the 1780s (*fig. 59*). At Rock Grove (c.1760) they were part of the original design. A single bow to one side was applied at Ballintubbrid Villa (c.1750) and Jamesbrook Hall (c.1780) (*fig. 60*).

Country houses were never constructed in isolation. Their settings were carefully chosen and cultivated to create an aesthetically pleasing composition for the owner's pleasure. The

(*fig. 58*)  
DUNKETTLE HOUSE  
Dunkettle Td.  
(c.1790)

This aerial view reveals the Palladian composition of the main block, link walls and flanking wings popularised in the latter half of the eighteenth century. The L-plan wings form a yard to the rear, a design idiom associated with Davis Ducart and his follower Abraham Hargrave.



(*fig. 59*)  
KILCRONE HOUSE  
Kilcrone Td.  
(1728)

The tall bows and unusual front projection, added c.1780 and 1880 respectively, emphasise the height of Kilcrone House, as do the diminishing windows.



(*fig. 60*)  
JAMESBROOK HALL  
Jamesbrook Td.  
(1728, c.1780, c.1880)

The elegance of the building's tall classical façade is enhanced by the single bow and fine ashlar porch and contrasted by a lower block to the rear, which dates from c.1700.





(fig. 61)  
CASTLEMARTYR HOUSE  
IN ITS SETTING c.1990  
Castlemartyr Td.  
(c.1730, 1764-71)

formal designs of the seventeenth century were replaced in the course of the eighteenth by more naturalistic compositions of undulating fields of grass and seemingly casual arrangements of trees. Towards the end of the century, a taste for the exotic and playful emerged as a reaction against the severity of neoclassicism. This was applied to follies and ornamental towers, drawing inspiration from medieval design. The coastline of East Cork formed a particularly dramatic backdrop for such structures and was taken full advantage of at Trabolgan House (c.1700), where Edmond Roche (Baron Fermoy) constructed a Gothic folly in 1790 near the water's edge as a banqueting house. The panoramic views it enjoyed also attracted the government, who rented it as a watchtower in the last years of the century. At Rostellan, a circular-plan folly was erected on the very edge of the coast in 1727. The fifth Earl of Inchiquin later named it 'Siddons Tower' in honour of Sarah Siddons, the great tragedienne of the eighteenth-century stage.

Estate improvement did not remain within the confines of the demesne but, in the true spirit of the Age of Enlightenment, extended to adjoining settlements. This is nowhere more evident than at Castlemartyr, where the Boyles shaped and defined the town for over two centuries (fig. 61). Terraced and free-standing houses with steeply pitched roofs were constructed on both sides of the main street and later modified with Gothic-style openings (figs. 62-3). Other Boyle-sponsored projects included the construction of an almshouse, charter school and market house (1757).



(fig. 62)  
TOWN HOUSE  
Main Street,  
Castlemartyr  
(c.1760)

The symmetrical façade and elegant proportions of this building repeat the design cue of Castlemartyr House.



(fig. 63)  
TOWN HOUSE  
Main Street,  
Castlemartyr  
(c.1790)

The fine proportion, scale and simple unadorned façade of this building are typical of Georgian architecture. The enlarged ground floor opening may indicate that the house was later also used as a commercial premise.





(fig. 64)  
THATCHED HOUSE  
Knockadoon Td.  
(c.1750)

This house forms part of an eighteenth-century clachan at Knockadoon and retains many of its original characteristics. The proximity of the sea extends to building materials used in the construction of vernacular buildings: a range of out-buildings within this clachan has lintels made of a ship's timbers.



(fig. 65)  
THATCHED HOUSE,  
Lagile Td.  
(c.1800)

An example of the less common gable-ended variety of a vernacular house.



(fig. 66)  
THATCHED HOUSE,  
MOUNT UNIACKE  
Mountuniacke Td.  
(c.1820)

Vernacular houses retained their traditional form throughout the eighteenth and nineteenth centuries.

Outside urban areas, the most common type of dwelling was the thatched house (fig. 64-6). The direct-entry type, where the hearth is located at the opposite end of the kitchen to the front door was dominant in East Cork. Built of local materials – clay or stone, reed or straw – thatched houses fitted imperceptibly into the landscape.



## The Nineteenth Century



**(fig. 67)**  
CORK HARBOUR  
LOOKING TOWARDS  
COBH

A mid 1840s topographical print by William Spreat of Exeter, artist, engraver and publisher and a prolific producer of lithographs as holiday souvenirs.

*Courtesy of the Irish Heritage Trust*



**(fig. 69)**  
MONNING TOWER  
Belvelly Td.  
(1813)

Unlike their English and some Irish counterparts, the Martello Towers in Cork are straight-sided and, typically of Irish towers, larger in design. Monning Tower is the only Martello Tower ever captured, having been attacked by Captain Mackey for arms and ammunition during the Fenian Rising of 1867.

**(fig. 70)**  
HAULBOWLINE ISLAND

An aerial view showing the naval base which was established on the island between 1816 and 1822.



**(fig. 68)**  
SIGNAL TOWER  
Knockadoon Td.  
(c.1805)

Dramatically located on the highest point of Knockadoon headland, this signal tower is a remarkably complete surviving example of its type. Signal towers were typically two bays wide and two storeys high. This example retains salient features such as machicolations and slate-hung walls.



The arrival of the French fleet at Bantry Bay in 1796, the failed rebellion of the United Irishmen two years later, and the start of the Napoleonic Wars in 1803 heightened the need for a strategic plan to guard the Irish coastline. A network of signal towers was constructed between 1804 and 1807. They were usually two storeys high with a doorway at first-floor level protected by a machicolation (**fig. 68**). The construction of Martello towers was part of the same strategic plan (**fig. 69**). Four of these small defensive forts were built in Cork Harbour at Ringaskiddy, Belvelly and Rosslague between 1805 and 1815. A fifth was constructed in 1822 on Haulbowline (**fig. 70**).





(fig. 71)  
HAULBOWLINE ISLAND  
Haulbowline Island Td.  
(1816-22)

View of Haulbowline, water-colour on paper by Robert Lowe Stopford (1813-98), c.1860. Prominently sited, the naval base on the

island provides a unique feature in the harbour and was a popular subject with nineteenth-century maritime artists. Note the number of stores, of which only three are extant today.

*Courtesy of the Crawford Art Gallery*



(fig. 72)  
FORMER NAVAL STORE  
(NOW NAVAL OFFICE)  
Haulbowline Island Td.  
(1822)

Built by the Royal Navy in 1822, the imposing form of this building is heightened by the cut-stone detailing and large mansard roof. The square-profile clock tower adds artistic interest. The cast-iron pivoted cranes serving the upper floors of these warehouses are the earliest surviving examples of their type in Ireland.

The Navy was responsible for the construction of a large supply-depot on the eastern side of Haulbowline (fig. 71) where a group of six detached warehouses (1822) are its most prominent feature (fig. 72). They contain a number of distinguishing elements including early cast-iron framing, an early and rare type of fire-proofing and unusually wide roof spans. The depot was the largest of its kind in Ireland, capable of storing enough provisions to maintain the British Navy for one year. Ammunition was stored on Rocky Island where two large vaults were excavated to hold up to 25,000 barrels of gunpowder. Ranges of artillery barracks were also constructed on Spike Island between 1806 and c.1830 (fig. 73). From 1847 to 1883, the island operated as a prison. A solid limestone building, capable of holding up to 2,000 prisoners, was constructed for the purpose. Among its most famous convicts was the Young Ireland leader John Mitchell, briefly incarcerated here in 1848.



(fig. 73)  
FORMER MILITARY  
BARRACKS  
Spike Island Td.  
(c.1795)

This extensive and finely detailed building retains much of its original form, indicative of the strategic importance of Spike Island in the nineteenth century. The pedimented breakfront with a clock face is of particular interest.





(fig. 74)  
BALLYCOTTON  
LIGHTHOUSE  
(1848-51)

The sandstone for the construction of this landmark lighthouse was quarried in situ on Ballycotton Island. The beam of its multiple-wick oil lamp, installed in 1851, was visible for 29 kilometres in clear weather. The lighthouse walls were later painted black to distinguish it from the tower on Capel Island which never functioned as a lighthouse.



(fig. 75)  
YOUGHAL LIGHTHOUSE  
Youghal-Lands Td.  
(1851)

The granite tower of this lighthouse has three floors, the lantern being on the third. Its light was first exhibited on 1 February 1852. Located on the Youghal-Cork road, the lighthouse and its keeper's cottage are a popular landmark and enhance the visual appeal of the town.

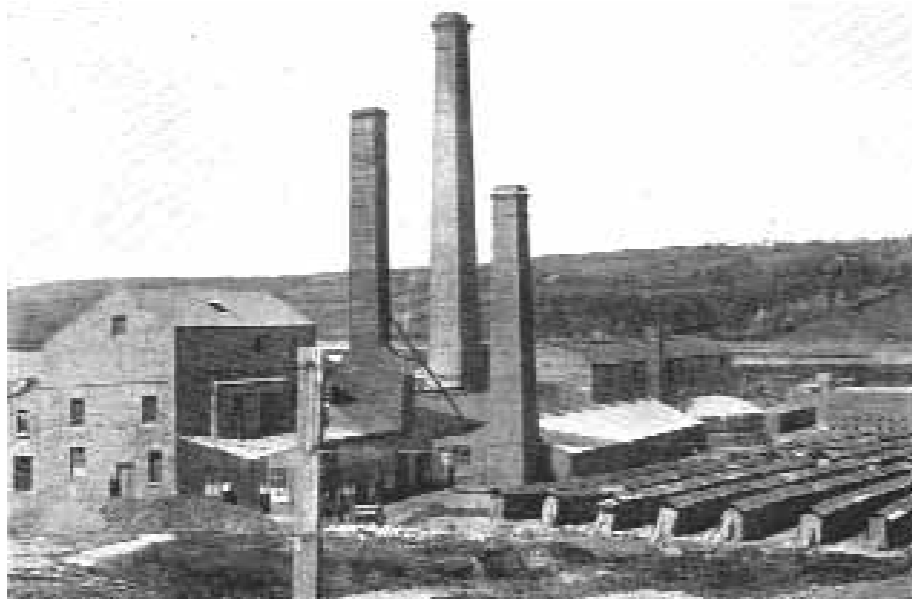


(fig. 76)  
SPITBANK LIGHTHOUSE  
Cobh  
(1853)

This unusual structure is one of only three surviving examples of Alexander Mitchell's screw-pile lighthouse design and the only one of its kind in Ireland.

A series of coastguard stations were established in the early 1800s to combat smuggling and carry out search and rescue operations at sea – including Ballycotton, Ballymacoda and Knockadoon Head. The provision of lighthouses was also addressed at this time. In 1814, the Ballast Board made a proposal to Edmund Roche of Trabolgan House to purchase the ornamental folly on his property with a view to its conversion into a light-tower. The Board subsequently changed its plans in favour of a separate 10.5-metre lighthouse tower and keeper's dwelling near the folly to the design of George Halpin Sr. (c.1779-1854). In 1835, the lighthouse was deemed too small for the purpose and replaced by a 15-metre structure. Between 1826 and 1846, repeated requests were made to the Ballast Board for the construction of a lighthouse on Capel Island. Although started, it was never completed, the Ballast Board

being in favour of lighthouses at Ballycotton and Youghal Harbour. The dispute kept the coast of East Cork dark until 1847, when the sinking of the *Sirius*, the first steamship to cross the Atlantic westward, prompted the authorities into action. Halpin was commissioned to prepare the design for a lighthouse and keepers' quarters for Ballycotton Island in 1848, which was completed in 1851 (fig. 74). The lighthouses at Roche's Point and Ballycotton are distinguished by their height. Conversely, Youghal lighthouse (1851) represents a short variant typical of many land-based Irish light-towers (fig. 75). A more unusual type is the Spitbank lighthouse (fig. 76), designed in 1853 by Alexander Mitchell (1780-1868), a self-taught Belfast engineer, blind from the age of twenty-three. It is set on cast-iron supports, known as screw piles, a fixing device for moorings patented by Mitchell.



(fig. 77)  
YOUGHAL BRICKWORKS  
Muckridge Td.  
(c.1850)

This late nineteenth-century brickworks was replaced in 1912 by a more technically advanced establishment, which in turn was dismantled in the 1930s. Bricks from Youghal were used for a number of building projects in Cork city. Three million bricks alone were produced for the lining of the tunnel leading to the city's railway terminus.

*Courtesy of Colin Rynne*

By 1826, Cork Harbour and the Port of Cork together accounted for over 40% of ships launched in the country. The most prominent ship-builder was Joseph Wheeler who established dockyards in Passage West and Lower Glanmire. In the 1850s, he transferred his operations to Rushbrooke and commenced the construction of a dry dock big enough to facilitate the repair of large liners. Designed by Sir John Rennie (1794-1874), the first part of the work was completed in 1856. Three years later, the then largest vessel ever to have docked in Ireland, the 121-metre *Weser*, entered Wheeler's yard for repairs. A dockyard for the repair and maintenance of naval ships was established on reclaimed ground on the east side of Haulbowline. Its foundation stone was laid in 1869, and the work was completed in 1887.

In addition to being a trading centre, Youghal became known for its brick and pottery works. At least four such factories operated in the second half of the century. The largest of them, employing some seventy men, was Youghal Brickworks (c.1850) at Muckridge (fig. 77). In 1894, a Hoffman Kiln, named after the German engineer Friedrich Hoffman who acquired a patent for his invention in 1859, was installed. It was a rectangular twelve-chamber structure in which bricks remained stationary while the fire moved around them, allowing drying and firing to be completed in a single process.

In spite of fluctuations in the price of grain during and after the Napoleonic Wars, milling and distilling remained the most important industrial activities in East Cork. At Ballynacorra, the Charleston Maltings, supplier



(fig. 78)  
CHARLESTON MALTINGS  
Castleredmond Td.  
(c.1870)

The Charleston Maltings, owned by the Bennett family since the 1860s, serves as a physical reminder of the industrial and commercial activities in Ballynacorra in the nineteenth century.

of malted barley to large breweries such as Guinness, expanded north and south of the bay (fig. 78). Several large grain stores and malshouses were constructed in the early 1800s, and additional drying houses and kilns added in the 1860s and 1870s.





(fig. 79)  
 OLD MIDDLETON  
 DISTILLERY  
 Distillery Walk,  
 Midleton  
 (c.1820)

Lithograph by Robert Lowe  
 Stopford (1813-98) 1874.

Courtesy of The Jameson  
 Experience

By the early 1800s, Midleton had developed into a hub of industrial activity. The river that traversed the town powered factories such as Hackett's Distillery, Allin's Boulting Mills and Milltown Mills. Marcus Lynch's woollen factory had however collapsed as a result of the economic depression of 1800-01. The complex was sold to the government for £20,000 and used as a military station for regiments awaiting transportation to the Continent during the Napoleonic Wars. In 1825, it was sold to three

Murphy brothers, who converted it into an extensive distillery with solid stone-built grain stores, malting kilns, brewhouses, offices and accommodation for the distillery manager (figs. 79-87). The oldest structure within the complex, Lynch's former woollen mill, was converted into a malt mill and mash house and supplied with a new waterwheel in 1852. By 1837, Midleton Distillery was producing 400,000 gallons of whiskey annually.



(fig. 80)  
 DISTILLERY BUILDING  
 Distillery Walk,  
 Midleton  
 (c.1825, c.1830)

Built in two stages, this building serves as a powerful introduction to the distillery complex.



(fig. 81)  
 COPPER WASH STILL  
 Distillery Walk,  
 Midleton  
 (1826)

This copper wash still was installed in 1826. With a capacity of 31,648 gallons, it is the largest of its kind in the world. Its heating required 4.06 tonnes of coal every 24 hours.





**(fig. 82)**  
DISTILLERY OFFICE  
Distillery Walk,  
Middleton  
(c.1860)

The form of this building displays a high quality of design and detailing, such as the chamfered corners and finely carved limestone dressings.



**(fig. 83)**  
NAME PLAQUE,  
DISTILLERY OFFICE



**(fig. 84)**  
EXTERIOR DETAIL,  
DISTILLERY OFFICE

**(fig. 86)**  
WATERWHEEL  
Distillery Walk,  
Middleton  
(1852)

This waterwheel, built by William Fairbairn of Manchester, was installed in 1852 and used in conjunction with two steam engines. It is the only surviving example of a Fairbairn-built high breast shot waterwheel in Ireland.



**(fig. 87)**  
DETAIL OF WATERWHEEL



**(fig. 85)**  
DISTILLERY MANAGER'S  
HOUSE  
Distillery Walk,  
Middleton  
(c.1825)

The low, long form of this building is enlivened by the ornate fanlight. The building is a notable example of late Georgian architecture.





**(fig. 88)**  
COBH RAILWAY STATION  
Lower Road,  
Cobh  
(1862)

The combination of brick and limestone used for the construction of this building provides textural and chromatic interest to the façade. Its construction contributed to the rapid expansion of the town from the mid-nineteenth century onwards.

*Courtesy of the National Library of Ireland*



**(fig. 89)**  
COBH RAILWAY STATION  
INTERIOR  
Lower Road,  
Cobh  
(1862)

*Courtesy of the National Library of Ireland*



**(fig. 90)**  
LITTLE ISLAND RAILWAY  
STATION  
Ballyhennick Td.  
(1859)

This railway station makes an attractive group with the adjoining footbridge and station master's house. Its use of red brick combined with carved limestone quoins is characteristic of railway architecture of this period.

**(fig. 91)**  
SLATTY VIADUCT  
Harper's Island/Foaty  
Island  
(c.1880)

This six-span bridge was designed by Kennett Bayley. It comprises red brick end-piers and intermediate pairs of concrete columns supporting cast-iron parabolic-arched trusses, three to each span. The bridge carries the Cork to Cobh railway track over the Slatty Water inlet.



The Cork & Youghal Railway was sanctioned by parliament in 1854, a branch to Cobh being authorised in the following year. In December 1861, the first steam-hauled train left Cork for Youghal. Construction on the Cobh branch was slow. There was a delay of six months over a dispute with the Admiralty, who were concerned that the bridges would obstruct navigation. The branch was finally opened in 1862 (**figs. 88-91**). Most stations were built in red brick but on Fota Island the station was rendered – perhaps signalling its location on a private estate. Almost all are in the Tudor Revival style. Typical features were timber bargeboarding, clay ridge-tiling and paired timber brackets under eaves. They often formed attractive



(fig. 91) MILESTONE High Road, Cobh (c.1870)

This ornate milestone with a cast-iron plaque on a limestone plinth forms a pleasing roadside feature.



(fig. 92) DETAIL OF RUSHBROOKE STATION FOOT BRIDGE Ringacoltig Td. (c.1890)

Made in the Scottish foundry of George Smith & Co. in Glasgow, this foot bridge has risers with lozenge and quatrefoil motifs and spandrels to landings with foliate and floral motifs. It demonstrates the high quality of industrial architecture in the late nineteenth century.

groups with other railway structures such as footbridges, stores and station masters' houses (fig. 92). Footbridges were particularly ornate, and even signal boxes were embellished with finials and ornate chimney stacks to soften their functional form.

A new road with two handsome bridges, Belvelly (1803) (fig. 93) and Slatty (1807), was opened in the early 1800s to provide access from Carrigtwohill to Cobh through Fota Island. The construction of Slatty Bridge also allowed the reclamation of land to the east of it. Other notable bridges were built at Mogeely (c.1800), Finisk (c.1840), and Rincrew (c.1870).

(fig. 93) BELVELLY BRIDGE Foaty Td./Belvelly Td. (1807)

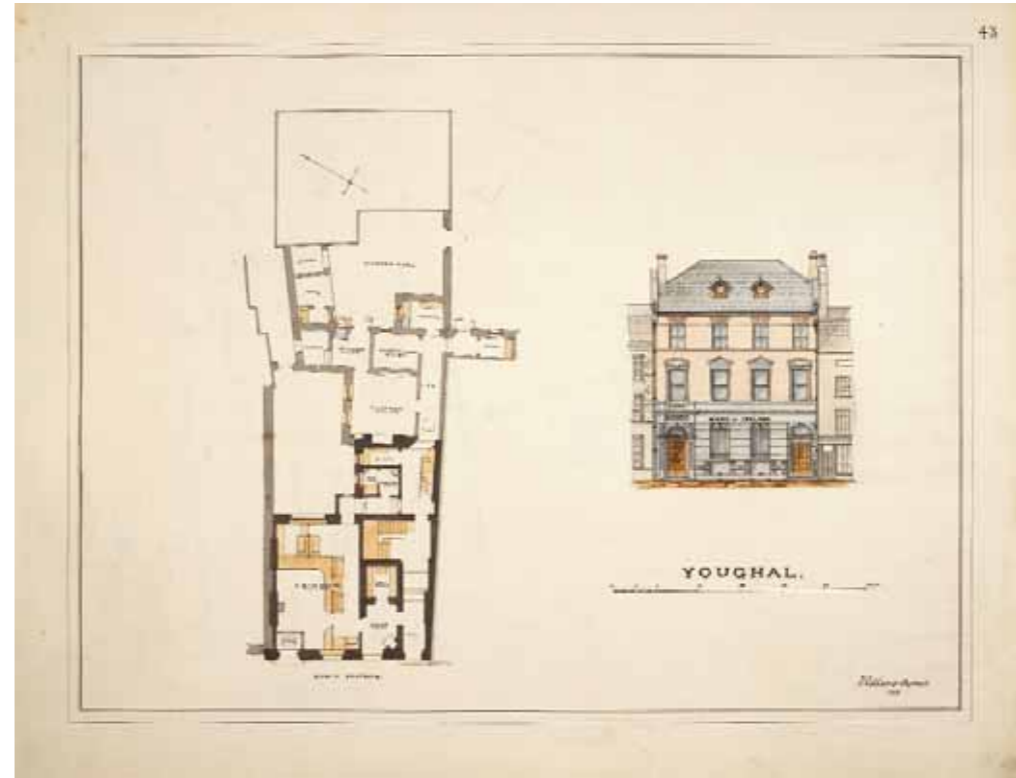
This finely constructed triple-arch humpback road bridge connects Cobh with Fota Island in a continuous arcade across the Belvelly Channel.



(fig. 95) FORMER BANK Emmet Place, Youghal (c.1810)

The most notable features of this classically inspired façade are the cut-stone pediment with a recessed panel and balustrades, and the carved limestone plaque depicting the town seal.

Improved communication and the growth of commercial activity allowed businesses to prosper (figs. 95-6). Shops trading in goods both exotic and traditional began to dominate towns. Decorative shopfronts added colour and diversity to streetscapes, demonstrating the



(fig. 96) BANK OF IRELAND North Main Street (1881)

Designed by Millan & Symes in 1881, this bank follows the typical pattern of ashlar limestone walls to ground floor and red brick walls to upper floors. The two front doors are interesting reminders of the provisions made for bank manager's accommodation on the upper floors of purpose-built banks in the late nineteenth century.

Courtesy of the Irish Architectural Archive





(fig. 97)  
CARRIAGE ARCH  
Rock Street,  
Cloyne  
(c.1840)

The prosaic nature of the goods advertised in the lettering form a charming contrast with the classically inspired modillions and triumphal-arch-style carriage arch. This reuse of classical motifs on modest structures is typical of the traditional Irish village streetscape.

skills of local craftsmen and the diversity of architectural styles which characterised the century (figs. 97-100). Classical details such as quoins, pilasters and stylised brackets added a sense of grandeur to otherwise simple buildings and remained popular well into the twentieth century. In the latter half of the century, Gothic Revival details such as pointed arches and ornate tracery were used, while the Arts



(fig. 99)  
FIELD  
106 North Main Street,  
Youghal  
(c.1780, c.1880)

This printing works goes back to the mid-nineteenth century and has produced, amongst other works, Hayman's Annals of Youghal.

(fig. 98)  
J. RUSSELL  
Strand Road,  
Whitegate  
(c.1820, c.1890)

The elaborate render decoration on this shopfront makes a striking contribution to the streetscape.



(fig. 100)  
W. CLARKE  
136 North Main Street,  
Youghal  
(c.1810, c.1880)

The render consoles and ornate display window demonstrate a high quality of craftsmanship.

and Crafts movement introduced richly coloured tiled entranceways, decorative brackets and hand-crafted stone or woodwork. Shopfronts were usually executed in timber or render and decorated with painted, enamel or render lettering. Youghal has a particularly good range of shopfronts, reflecting the town's long history as a trading centre (*figs. 101-106*).

(*fig. 101*)  
DOORWAY  
6 Catherine Street,  
Youghal  
(c.1830)



(*fig. 102*)  
DOORWAY  
Emmet Place,  
Youghal  
(c.1820)



(*fig. 105*)  
PAIR OF DOORWAYS  
1 and 2 Strand Street,  
Youghal  
(c.1800)



(*fig. 106*)  
DOORWAY  
Strand Street,  
Youghal  
(c.1800)



(*fig. 103*)  
DOORWAY  
1 South Abbey,  
Youghal  
(1820)



(*fig. 104*)  
DOORWAY  
Friar Street,  
Youghal  
(c.1800)





(fig. 107)  
YOUGHAL COURTHOUSE  
Market Square,  
Youghal  
(c.1845)

The exposed stonework and limestone finish of this building links it texturally to the nearby Clock Tower and Watergate.



(fig. 108)  
GOTHIC REVIVAL TOWN  
HOUSES  
Lighthouse Road,  
Youghal  
(c.1860)

Prominently located on the side of a hill, these highly decorative Gothic Revival-style houses form a striking presence in the streetscape.



(fig. 109)  
GOTHIC EXTENSION,  
NEW COLLEGE HOUSE  
Emmet Place,  
Youghal  
(c.1860)

A notable example of nineteenth-century Gothic architecture, this building features finely carved gargoyles, lancets and trefoil motifs.

Youghal Courthouse (c.1845), attributed to William Calbeck (c.1824-72), displays Gothic Revival influences in its polychromatic use of sandstone and limestone, and provides a refreshing change from the standard courthouse design (fig. 107). Youghal perhaps more than any other town in East Cork utilised the Gothic Revival in its public and domestic buildings, possibly because it complemented the medieval core of the town. Even so, its use is restrained and usually limited to details such as pointed-arch windows, sometimes with Y-tracery, examples of which can be seen on North Main Street. A more full application of the Gothic Revival style occurs on a pair of town houses (c.1860) on Lighthouse Road, each with highly decorative windows and porch (fig. 108).

With the arrival of the railway, Youghal began to develop as a seaside resort. In 1860, D. Leopold Lewis, an English financier who had been involved in the construction of the Cork and Youghal Railway, purchased the entire town from the Duke of Devonshire for £60,000 with the intention of transforming it into the Brighton of Ireland. He selected Richard Boyle's former home as his own, adding to it an elaborate Gothic extension (c.1860) complete with fantastical carved figures climbing on its walls (fig. 109). He also oversaw the construction of a row of Gothic Revival seaside villas on Front Strand, embellished with finely crafted gargoyles and foliate plaques, in anticipation of the holidaymakers the new railway was bound to bring. The villas were not a success and, for the third time in his life, Mr Lewis was declared bankrupt.



(fig. 110)  
AUGUSTUS WELBY  
NORTHMORE PUGIN  
(1812-52)

Lithograph by James Henry  
Lynch after John Rogers  
Herbert, published 1853.

Courtesy of the National  
Portrait Gallery London



(fig. 111)  
FORMER SHOPS  
(NOW McDAID'S PUB)  
Main Street,  
Midleton  
(1851)

Originally built as two houses, this Pugin-designed building forms an important landmark in Midleton. The discrepancy between the design and the cost of its construction was a bone of contention between Pugin and Lord Midleton. 'I don't think the shops in Midleton can be done in the way that you'd wish to have them done for less than about £1100, there is an immensity of cut stone to be prepared for them', observed Pierce in a letter to Pugin in December 1844.

George Alan Brodrick (1806-48), fifth Viscount Midleton, had ambitious plans for Midleton. He employed the services of the celebrated architect A. W. N. Pugin (1812-52) with a view to transforming Midleton into a model town (fig. 110). Plans did not however proceed smoothly. Pugin visited Midleton in June 1843 and deemed the town 'very good ... as regards situation and capabilities'. Designs for a new town layout were prepared in the winter of 1843-4, including public buildings such as a town hall. In October 1844, references were made to the intention of building a public

fountain, accompanied by a plan by Pierce, Pugin's collaborator in Ireland, showing Main Street and New Street. However, the scale and the cost of the proposals were a bone of contention between the two men, and, following Pugin's final visit to Midleton in June 1845, no further mention of the plans was made. Only one of Pugin's designs for Midleton, a pair of shops of local limestone ashlar (1851), was executed, possibly under the supervision of his son, Edward, as by this time Pugin was terminally ill (fig. 111).



(fig. 112)  
MIDLETON COURTHOUSE  
Main Street/  
Oliver Plunkett Place,  
Midleton  
(1829)

The solid form of this courthouse is typical of classically inspired architecture.



(fig. 113)  
WINDOW DETAIL,  
MIDLETON COURTHOUSE  
Main Street/  
Oliver Plunkett Place,  
Midleton  
(1829)

The Venetian window was trademark feature of courthouses designed by the Pain brothers throughout Munster.



(fig. 114)  
DOORCASE DETAIL  
Youghal Road,  
Midleton  
(c.1820)

This is a rare example of Greek Revival influence in East Cork. The doorcases comprise Doric-style engaged columns supporting an architrave of metopes and entablature over a rectangular overlight.



(fig. 115)  
RED BRICK TERRACE  
Youghal Road,  
Midleton  
(1861)

The red brick walls of this terrace are decorated with yellow brick string-courses, trefoil motifs to gables and lettering to first floor.

Midleton's streetscape is predominantly late Georgian in character. Most of the town's terraced houses and public buildings date from the 1820s and '30s. The modest one- and two-storey terraces on the approach roads reflect the town's industrial origins and a population of industrial workers and their families. On Main Street, a more vertical emphasis is evident. Surviving shopfronts display a colourful array of render pilasters, roll mouldings and consoles with floral motifs. Classical influences are reflected in the imposing presence of the courthouse, designed by George Richard Pain in 1829 (figs. 112-3). The Greek Revival-doorcases (c.1820) on Youghal Road, represent classicism at its most severe (fig. 114). However, also on Youghal Road, a terrace of four (1861) displays the striped polychromatic brickwork popularised by G. E. Street and John Ruskin (fig. 115).



(fig. 116)  
COBH FROM THE SEA

'We turned, near the island of Arboul, into the narrow bay of Cove, which afforded a very beautiful view:...before us, in the bay itself, lay several line-of-battle ships and frigates, and another convict ship at anchor; behind them arose the town of Cove, built in steps or terraces on the side of the mountain.' (Hermann von Pückler-Muskau on his tour of Ireland 1826-9.)



Cobh experienced dramatic growth throughout the nineteenth century (fig. 116). The re-establishment of the Admiralty in 1846 (fig. 117) and the repeal of the Corn Laws in 1849 considerably increased shipping activity. So did the mass emigration that followed the Great Famine. Between 1848 and 1850 alone, over 2.5 million emigrants passed through Cobh, making it the largest scheduled trans-Atlantic port in Ireland. New quays were constructed to facilitate the increase in shipping. Among the earliest was New Quay (c.1805) at the western entrance. A deep-water quay was added in 1877 and became the main departure point not only for emigrants but for troops embarking for South Africa during the Boer War. White Star and Cunard Line offices were erected to check in passengers (fig. 118-9). The Cunard Line office (c.1890) is particularly striking with its gabled red brick façade and terracotta floral panels, an architectural feature rare in the Irish context. Another landmark building is the Cork Harbour Commissioners Office (1874), which played a significant role of the social history of the town and the greater harbour area (fig. 120).



(fig. 117)  
FORMER ADMIRALTY HOUSE  
Beechmount Park,  
Cobh  
(1886)

Built to replace an earlier Admiralty House dating from 1765, this house is immediately recognisable as a British Naval Colonial building. Its most striking feature is the double-tiered cast-iron verandah overlooking the sea.

Courtesy of the Irish Architectural Archive



(fig. 118)  
FORMER WHITE STAR LINE OFFICE (NOW THE TITANIC BAR AND RESTAURANT)  
Casement Square,  
Cobh  
(c.1870)

The low, long form of this building is articulated by the render pilasters which also give decorative interest to the façade.



(fig. 119)  
FAÇADE DETAIL, FORMER CUNARD LINE OFFICE (NOW PERMANENT TSB BANK)  
West Beach,  
Cobh  
(c.1890)

The terracotta floral panels which dominate the façade of this building is an architectural feature common in England but rare in the Irish context.



(fig. 120)  
FORMER CORK HARBOUR COMMISSIONERS OFFICE  
East Beach,  
Cobh  
(c.1860)

This well-proportioned Italianate building with its long, low villa-like form is enhanced by the light-house-like tower and decorative render details and forms a notable landmark in the harbour area.





Cobh also became a popular holiday resort, particularly following Queen Victoria's visit in 1849, after which the town was renamed Queenstown (*fig. 121*). A contemporary observer noted that Cobh was popular among 'invalids and persons of fortune, who were attracted by the salubrity of its climate and the beauty of its situation in the finest harbour in Europe.' Lord Inchiquin's famous Water Club was revived in the early 1800s and its headquarters moved from Haulbowline to Cobh. It was granted the prefix 'Royal' by King William IV in 1831, and from then was known as the Royal Cork Yacht Club. A new clubhouse was

built on the quayside in 1854. Its architect, Anthony Salvin (1799-1881), was best known for his Tudor and Gothic Revival designs, however an Italianate style was deemed more appropriate for the quayside building (*fig. 122*). The club prospered and their annual regatta became one of the sporting highlights of the region.

Viscount Midleton's architectural aspirations extended to Cobh in 1845 and were rather more successful than those for Midleton. These involved the development of the west end of the town, where 'a crescent and several ranges [were] to be laid out for new build-

(*fig. 121*)  
THE ARRIVAL OF QUEEN  
VICTORIA AT QUEEN-  
STOWN,  
AUGUST 1849

Oil on canvas by George  
Mounsey Wheatley Atkinson  
(1806-1884).

*Courtesy of the Port of Cork*



ings, with provision for Hotels, Baths, and all that can contribute to comfort or convenience', as announced in the *Cork Examiner* in March of that year. The services of the London-based architect Decimus Burton (1800-81) were engaged for the preparation of the plans and those of the Cork based architects Sir Thomas and Kearns Deane for their execution. Following the Viscount's death three years later, the development was continued by the shipping agent Philip Scott.

Burton's plan incorporated two elegant Italianate terraces, Westbourne Place and Casement Square, overlooking the sea with an

(*fig. 122*)  
FORMER ROYAL CORK  
YACHT CLUB HOUSE  
(NOW SIRIUS CENTRE)  
Westbourne Place,  
Cobh  
(1854)

One of the architectural masterpieces of Cobh, the most striking feature of this former clubhouse is the three-arched loggia overlooking the harbour.





(fig. 123)  
THE CRESCENT  
Cobh  
(c.1850)



(fig. 124)  
WESTBOURNE PLACE  
Cobh  
(c.1850)

Courtesy of the National Library of Ireland



(fig. 125)  
METAL IMITATING  
TIMBER, THE  
MAURETANIA  
14 Casement Square,  
Cobh  
(c.1855)



(fig. 126)  
FORMER TOWN HALL  
NOW COBH LIBRARY)  
Casement Square,  
Cobh  
(c.1840)

The finely cut limestone façade lends this building a sense of authority becoming to its original function. The building originally had a clock turret but this was later dismantled.

elegantly proportioned crescent of thirteen villas above (figs. 123-5). The focal point of Westbourne Place is the Commodore Hotel, with its classically inspired façade enlivened by elaborate render details and the long balcony of cast and wrought iron. Casement Square culminates in another classically proportioned masterpiece, the former town hall attributed to Alexander Deane (1796-1847). Its most striking feature is its projecting triple-bay pedimented centrepiece with an arcaded ground floor, reminiscent of a triumphal arch (fig. 126).





(fig. 127)  
ST COLMAN'S CATHEDRAL  
Cathedral Place,  
Cobh  
(1868-1919)



(fig. 128)  
THE CEILING,  
ST COLMAN'S CATHEDRAL  
Cathedral Place,  
Cobh  
(1868-1919)



(fig. 129)  
INTERIOR DETAIL,  
ST COLMAN'S CATHEDRAL  
Cathedral Place,  
Cobh  
(1868-1919)

To the north of Casement Square a terrace of a very different kind forms a charming contrast to Viscount Midleton's Italianate elegance. Known locally as the Deck of Cards, this terrace of twenty-three houses (c.1850) is sited on steeply sloping ground, with each individual house following the gradient. Their simple gable-fronted form is enhanced by oriel windows and ornate timber bargeboards.



(fig. 130)  
INTERIOR OF  
ST COLMAN'S CATHEDRAL  
Cathedral Place,  
Cobh  
(1868-1919)

Courtesy of the Crawford Art Gallery

Cobh is also one of the first and finest examples of early suburban development in Ireland. Sea views became popular in the Victorian era and the attractive prospect of Cork Harbour, so aptly captured by Cobh-born maritime artist Captain George Mounsey Wheatley Atkinson (1806-84), found immediate favour with the wealthier members of society. Between 1850 and 1899, over a hundred elegant villas were constructed at Rushbrooke and along High Road, Low Road and Lake Road. Most were built in pairs, or in short terraces of no more than four houses. In their design they favoured neoclassical or neo-Tudor motifs, or a combination of the two. Mount Carmel (c.1870), a terrace of three on High Road, combines Tudor gables and bay windows with Diocletian openings and a classically informed fenestration rhythm. Neo-Gothic influence is less common and occurs in details such as crenellated bay windows and pointed- or trefoil-headed openings. At the end of the century, the Arts and Crafts movement began to influence suburban domestic architecture. It is evident in Cobh in the frequent use of red brick as a construction material and the application of artistic details such as bargeboards, finials and ornate canopies.

The culmination of building activities in Cobh was the construction of St Colman's Cathedral, which was by far the most ambitious of the nineteenth-century projects in East Cork (figs. 127-130). The commission was awarded to E. W. Pugin and his brother-in-law and former pupil George Coppinger Ashlin on the strength of their success in the competition for the Church of Saints Peter and Paul, Cork (1859-66). Their initial scheme was for a modest design, but two further schemes followed,



of which the second, of 1869, was used. The cathedral is constructed in the high French Gothic style using a rich variety of materials, principally blue Dalkey granite with cut-stone dressings of Mallow limestone. Bath and Portland stone line the inner walls with ornamentation in a variety of local and imported marbles giving one of the finest Victorian interiors to survive in the country.

Catholic churches built in the early 1800s tended to be of a simple barn or T-plan construction, gable-fronted with rendered walls (*fig. 131*). Exterior ornamentation was usually limited to terracotta ridge-tiles and pointed-arch windows, giving the first indication of the Gothic Revivalism that was to revolutionise church architecture in the latter half of the century. Towers and spires in these early churches are rare. A notable exception is St Colman's in Cloyne, built in 1815 by the Revd J. Scanlon, which, although recently modernised, retains a three-tiered, quoined and crenellated tower to the rear. A bell-cote of finely crafted limestone ashlar above the façade gives vertical thrust to churches such as St Peter's, Dungourney (c.1810), and St Lawrence's, Clonmult (c.1820). Few original interiors survive. Those that do remain speak of simplicity in harmony with the restraint of their exteriors. Typical features include exposed scissor-truss roofs, finely carved timber galleries and render mouldings. Unusually at Ladysbridge church (c.1820), the elegant, neatly finished exterior is contrasted by a veritable riot of interior decoration (*fig. 132*).

Following Catholic Emancipation (1829), building schemes became more ambitious. Most of the Catholic churches in use today were built in the late nineteenth or early twen-



(*fig. 132*)  
LADYSBRIDGE ROMAN  
CATHOLIC CHURCH  
Ladysbridge  
(c.1810)

The plain exterior of this church is typical of early nineteenth-century churches in Ireland.

(*fig. 131*)  
INTERIOR DETAIL,  
LADYSBRIDGE ROMAN  
CATHOLIC CHURCH

Detail of the mosaic walls and one of the fine stained-glass windows.



tieth century, and are much larger in scale and more architecturally informed than their earlier counterparts. An early example of this transition is the cruciform-plan Church of St John and St Virgilius in Killeagh, which dates from c.1830. In addition to its remarkably large size for a village church, the building demonstrates a Gothic influence in its buttresses, paired pointed-arch windows and hood-mouldings with ornate stops. The snecked limestone and sandstone walls with their unusual pattern of stonework at the Church of St John the Baptist in Lisgoold (c.1860) highlights the polychromatic use of stone popularised by Gothic Revivalism.



(*fig. 133*)  
THE SACRED HEART  
ROMAN CATHOLIC CHURCH  
Glounthaune  
(c.1880)

This gable-fronted church in its design emulates and endorses the Gothic Revival style which A. W. N. Pugin considered the true style for the Catholic Church.

(*fig. 134*)  
HOLY ROSARY ROMAN  
CATHOLIC CHURCH  
Midleton  
(1896)

The impressive form of this double-height church is further enhanced by its solid limestone construction and handsomely decorated façade.



The influence of George Ashlin, one of the foremost church-builders in the country, dominates the last two decades of the century. The Sacred Heart church in Glounthaune (c.1880), although executed by Samuel F. Hynes (1854-1931), is based on Ashlin's design for Ballyhooly church in North Cork (*fig. 133*). Imposing and handsome, local red sandstone and Ballintemple limestone is used to create textural and chromatic variation. Very close to it in design is the neighbouring St Mary's in Carrigwohill (c.1880), with a contrasting combination of limestone and red and yellow sand-

stones. This notable Ashlin-inspired church was built on a site that has remained in ecclesiastical use since medieval times and incorporates in its east gable stone from a previous, early nineteenth-century structure. The Holy Rosary church in Midleton, designed by George Ashlin in 1894 was completed two years later (*fig. 134*). Its imposing late-Gothic form is constructed of dressed limestone and incorporates the architect's favourite motif, a spire set between octagonal pinnacles. Interior features include a timber ceiling, mosaic walls and marble piers with limestone capitals.



(fig. 135)  
FORMER PARSONAGE  
(NOW ROBIN HILL)  
High Road,  
Cobh  
(c.1870)

The irregular plan and varied roofline seen here are features typical of the Victorian period. The porch is a particularly good example of Gothic Revival design.

(fig. 136)  
CHURCH OF IRELAND  
CHURCH  
Watergrasshill  
(1820)

The plan and form of this church are typical of the style of the Board of First Fruits. Its tower, however, is unusually ornate with carved limestone pinnacles and crenellations.



Church of Ireland building also flourished in East Cork in the nineteenth century (fig. 135). The strong merchant and landowning classes of the region were predominantly Protestant, and their churches are correspondingly handsome and well executed. The great period of church construction was 1810-21, when the Board of First Fruits financed a countrywide rebuilding programme by means of grants and loans. The early churches funded by the Board, such as those at Killeagh (1811) and Watergrasshill (1820), were plain in their design, incorporating a rectangular plan with a square tower at the western end of the nave (figs. 136-7). Sometimes referred to as Simple Gothic, the austerity of this style is often relieved by nothing more than pointed-arch openings on side elevations. Occasionally, a slender octagonal spire was added to the tower to soften the building's severe form.

While the builders of early Catholic churches remain mostly anonymous, Protestant ones were frequently designed by prominent names of the day. In 1822, James Pain was appointed as architect by the Board of First Fruits for the ecclesiastical province of Cashel, of which the diocese of Cloyne formed part. The tall profile and statuesque quality of his churches, enhanced by their light and elegant spires, is immediately distinguishable at Midleton (1823) (fig. 138). The interior contains a collection of eighteenth-century monuments most notably that of the philosopher Bishop Berkeley dated 1787. Adjoining the church is a graveyard with a pair of classically inspired mausoleums erected to the Chinnery family (c.1800) and to Charles Broderick, Archbishop of Cashel, and

(fig. 137)  
WINDOW DETAIL,  
CHURCH OF IRELAND  
CHURCH  
Watergrasshill



(fig. 138)  
CHURCH OF  
IRELAND CHURCH  
Church Lane,  
Midleton  
(1823)

This elegant church is designed in the English Gothic style. The elegant spire and finely carved details were trademarks of its architect, James Pain.







*(fig. 139)*  
TWO MAUSOLEUMS  
Church Lane,  
Midleton  
(c.1800, 1822)

The graveyard adjoining the Church of Ireland church in Midleton is dominated by two mausoleums distinguished by their classically inspired pedimented surrounds and ornate marble memorials.



*(fig. 140)*  
ST LAPPAN'S CHURCH  
OF IRELAND CHURCH  
Little Island  
(1865)

This church comprises a three-bay nave and a spired bell tower. The main building material is limestone, punctuated by Cork Red Sandstone.

his wife (1822) (*fig. 139*). The graceful elegance of Pain's design is powerfully contrasted by the geometrical precision of form of St Lappan's on Little Island (1865) (*fig. 140*). Its designer remains unrecorded but the building has been tentatively attributed to William John Welland (c.1832-95) and William Gillespie (d. 1896), who were appointed joint architects to the Ecclesiastical Commissioners in 1860. The attention to detail of this Gothic Revival church extends to the carpentry of the roof-bracing and the carved timber reredos in the interior.



*(fig. 141)*  
HOLY TRINITY CHURCH  
OF IRELAND CHURCH IN  
ITS SETTING  
Garranekinnefeake Td.  
(1865)

This church enjoys one of the most dramatic settings in the region, on a wooded inlet off the estuary of the Lee River.





(fig. 143)  
THE NAVE,  
HOLY TRINITY CHURCH  
OF IRELAND CHURCH  
Garranekinnefeake Td.

(fig. 142)

HOLY TRINITY CHURCH  
OF IRELAND CHURCH  
Garranekinnefeake Td.

The tower, canted chancel and gabled forms of this building are typical of church architecture in the latter half of the nineteenth century.



(fig. 144)

ST MICHAEL'S CHURCH  
OF IRELAND CHURCH  
Whitegate  
(1881)

This church is notable for its asymmetric form and use of diverse materials. The saddle-roofed tower above the entrance porch was completed in 1892.

Some of the finest Protestant churches in the region were created by William Atkins (1811-87), a native of Cork and designer of a number of superior ecclesiastical structures in the city and county. His method of pairing Glanmire Old Red Sandstone with pale grey Cork limestone to create expressive polychromatic façades is usually associated with Catholic churches, thus giving the Protestant ones to which it is applied a somewhat deceptive appearance. At Holy Trinity in East Ferry (c.1865), the polychromatic theme is continued

in the perfectly preserved original interior through the use of exposed red, black and yellow brickwork and patterned floor tiles (figs. 141-3). The same technique is applied at St Michael's in Whitegate (1881). The vertical thrust of the building is subdued by the application of horizontal bands of red brick to the exterior (fig. 144). Inside, exposed polychromatic brickwork and mosaics dominate, contrasted by the exceptional stained-glass windows by Heaton, Butler & Baynes, London's foremost Victorian glass-design team.





(fig. 145)  
FORMER METHODIST  
CHURCH  
(LATER THE PILLARS BAR)  
Westbourne Place,  
Cobh  
(1873)

The giant order Corinthian portico and octagonal cupola of this church demonstrate a high degree of architectural sophistication and act as a formal introduction to Burton's Italianate Westbourne Place.

In addition to newly built Protestant churches, many others were modified in the 1800s. St Mary's Collegiate Church, Youghal was restored between 1851 and 1854. A less sympathetic modification took place at St Colman's Cathedral in Cloyne in 1856, when the west end of the church with its cut stone, mouldings and foliated capitals was completely cemented over and new windows were inserted in the choir, aisle and north transept. Further repairs were carried out in 1894, when the lath-and-plaster ceiling was replaced with pitch-pine. As a result, except for the south transept, very little of the church's original medieval fabric is evident today.

Owing to its long history of trading activities, East Cork also had flourishing Presbyterian and Methodist congregations, predominantly concentrated in the larger coastal settlements of Cobh and Youghal. The scale and quality of their churches, which often form attractive groups with manses and graveyards, reflect the prominence these denominations once enjoyed (figs. 145-47).



(fig. 146)  
OCTAGONAL CUPOLA,  
FORMER METHODIST  
CHURCH  
(LATER THE PILLARS BAR)



(fig. 147)  
FORMER PRESBYTERIAN  
CHURCH  
(NOW COBH MUSEUM)  
Spy Hill,  
Cobh  
(1854)

Known also as Scott's Church, this prominently sited building is a fine example of Hard Gothic architecture. The interior retains its tiled floor and timber pulpit.



(fig. 148)  
FORMER PRESENTATION  
CONVENT (NOW YOUGHAL  
INTERNATIONAL COLLEGE)  
O'Brien Place,  
Youghal  
(c.1820)

The Gothic form of this building and its imposing tower are typical of nineteenth-century convents. The round-headed windows are, however, unusual, and link the building thematically to the court house on Market Square.



(fig. 149)  
FORMER NATIONAL SCHOOL  
(NOW CASTLEMARTYR  
ENTERPRISE CENTRE)  
Park Street,  
Castlemartyr  
(1889)

The single-storey form, tall windows and separate entrances for boys and girls are typical of Irish national schools in the late nineteenth century.



(fig. 150)  
FORMER SCHOOL AND  
MASTER'S HOUSE  
Church Lane,  
Midleton  
(c.1880)

The two-storey western block of this school was built to accommodate the school-master.

Although classical details were used for the Sacred Heart Convent (c.1850) in Youghal, most purpose-built convents, such as the former Presentation Convent in Youghal (c.1880), predominantly favoured Gothic Revivalism in their design, evident in pointed-arch openings and the familiar mix of contrasting stones applied to the exterior (fig. 148). In Cobh, the Convent of Mercy (c.1860) utilises both the Tudor Revival and Gothic Revival styles. Its stained-glass windows are by Harry Clarke.

The national school system was established

in 1836. The allocation of responsibility for their construction to the Office of Public Works in 1856 saw the emergence of standard designs (fig. 149). Double-gabled buildings were common, as were split central projections, providing separate entrances and classrooms for boys and girls. The exteriors were plain, but cut-stone date plaques and decorative brick or stonework were sometimes applied to enliven the façade. The school in Midleton (c.1880) incorporates accommodation for the master (fig. 150).





(fig. 151)  
ST RAPHAEL'S ASYLUM  
Youghal  
(c.1810)

The imposing and well-ordered façade of this asylum reflects its function as an institutional building. The limestone quoins and brick surrounds provide interest to an otherwise plain exterior.

(fig. 152)  
FORMER PROTESTANT  
ASYLUM  
(NOW SHALOM HOUSE)  
Church Street,  
Youghal  
(1838)

The Tudor Revival style applied to the exterior was popular in the mid-nineteenth century and thematically links the building with the seventeenth-century former almshouse on North Main Street.

Courtesy of the National Library of Ireland



Care of the sick and poor before the Great Famine had for the most part been in the hands of religious orders and private benefactors. The fever hospital established in Cobh in 1826 was run by the Church of Ireland, while a workhouse in Youghal (c.1840), was managed by the Catholic Church (fig. 151). In the same town, the Protestant Relief Society built an asylum on Church Street in 1838 to provide rooms for the homeless and the elderly (fig. 152). In the same year, the management of workhouses was taken over by the Poor Law Commissioners. In Midleton, a Union Workhouse with accommodation for 800 was constructed to a standard plan by the Commissioner's architect George Wilkinson in 1840-1. A man-powered treadmill was installed in 1848, but its use was discontinued in 1855 as inhumane.



(fig. 153)  
BALLYRE  
Ballyre Td.  
(c.1800)

The hipped roof over a symmetrical façade, vertically oriented windows and a prominent central entrance are recurring motifs in Irish domestic architecture through several centuries. Built for the Uniacke family, the house is set in mature grounds and retains much of its original fabric.



(fig. 154)  
DROMDIHY HOUSE  
Dromdihy Td.  
(1833)

The temple front of this house with its pedimented Doric portico is a superb example of neoclassical design.

Courtesy of the Irish Architectural Archive

In spite of the considerable economic difficulties of the nineteenth century, the construction of country houses continued. The classically proportioned, hip-roofed residence with a symmetrical façade retained its popularity and is perfectly exemplified at Kinoith (c.1820) and, on a larger scale, at Ballyre (c.1800) (fig. 153). The simple lines of these buildings were often juxtaposed with a finely detailed doorcase or portico (fig. 154). From the 1830s onwards, porches became a notable focal point, exhibiting a high degree of design in render ornamentation. Façades could also be enlivened by moulded render surrounds and segmental window-openings. Lochcarrig (c.1810) presents two principal façades, one traditional Georgian, plain and symmetrical, centred on a round-headed doorway, the other a later asymmetrical reworking in the Victorian fashion with applied render decoration. In coastal areas, houses such as Violet Hill (c.1810) and Ballymore Lodge (c.1870) have slate-hung façades, adding textural variety to their appearance.



Neo-Gothic idioms were mainly used to embellish older buildings, such as Mistletoe Castle. Built c.1770 as a summer residence for the Villiers family, it was remodelled in the 1830s with the addition of battlemented parapets, cross loops and label mouldings (*fig. 155*). At Heathfield Towers, built in 1790, a tower and projecting end-bays were added to the original block in the mid-nineteenth century by the Revd Pierce Drew, a renowned eccentric. The remodelled building incorporated, among other remarkable features, a library designed like a church, with windows of painted glass, and a seven-storey granary embellished with carved heads of the bishop and members of the local congregation.

(*fig. 155*)  
MISTLETOE CASTLE  
Copperalloy Td.  
(c.1770, c.1830)

The use of castle features, such as towers, crenellations, pointed arches, hood and label-mouldings and arrow loops typical of medieval architecture, was a popular device to create a picturesque feature in the landscape.



(*fig. 156*)  
ARDAVILLING  
Sculleen Td.  
(c.1860)

Bay windows, steeply pitched roof with its ornamental slating pattern and decorative bargeboards are typical elements of neo-Tudor architecture. The narrow windows and highly ornate entrance with recessed archivolts and corner buttresses in cut limestone give an ecclesiastical tone to this country house.



(*fig. 157*)  
BALLYNONA HOUSE  
Ballynona South Td.  
(c.1860)

This building is a prime example of the highly decorative Italianate render decoration which increased in popularity towards the end of the nineteenth century. The advance and recession of the façade creates a pleasing effect.

Tudor Revival decorative features such as gables, dormers, complex rooflines and multiple or asymmetrical façades became popular in the late nineteenth century. These themes are skilfully used at Ardavilling and its outbuildings, constructed for the Litton family c.1860 (*fig. 156*). The Victorian penchant for render decoration reaches its climax with the Italianate style that dominates Ballynona House (c.1860) (*fig. 157*).





(fig. 158)  
FORMER CARRIG HOUSE  
(NOW COBH UDC  
OFFICES)  
Spy Hill,  
Cobh  
(c.1860)

The form of this classically proportioned house is enhanced by the single-storey bow, Doric portico and finely executed render details.



(fig. 159)  
GATE LODGE  
Spy Hill,  
Cobh  
(c.1860)

This former gate-lodge repeats the design idioms of Carrig House it guards. It is distinguished by features such as the unusual chimney stack, cast-iron railings and rounded gate pier decorated with Greek key.



(fig. 160)  
GATE LODGE  
Spy Hill,  
Cobh  
(c.1860)

Gate pier detail.



(fig. 161)  
ICE HOUSE  
Ballinglanna Td.  
(c.1830)

This unusual Gothic Revival-style ice house is constructed of rubble limestone and decorated with a pointed-arch niche. Its storage area is accessible through a circular opening from an upper storey.



(fig. 162)  
AGHADOE BRIDGE  
Aghadoe Td.  
(c.1840)

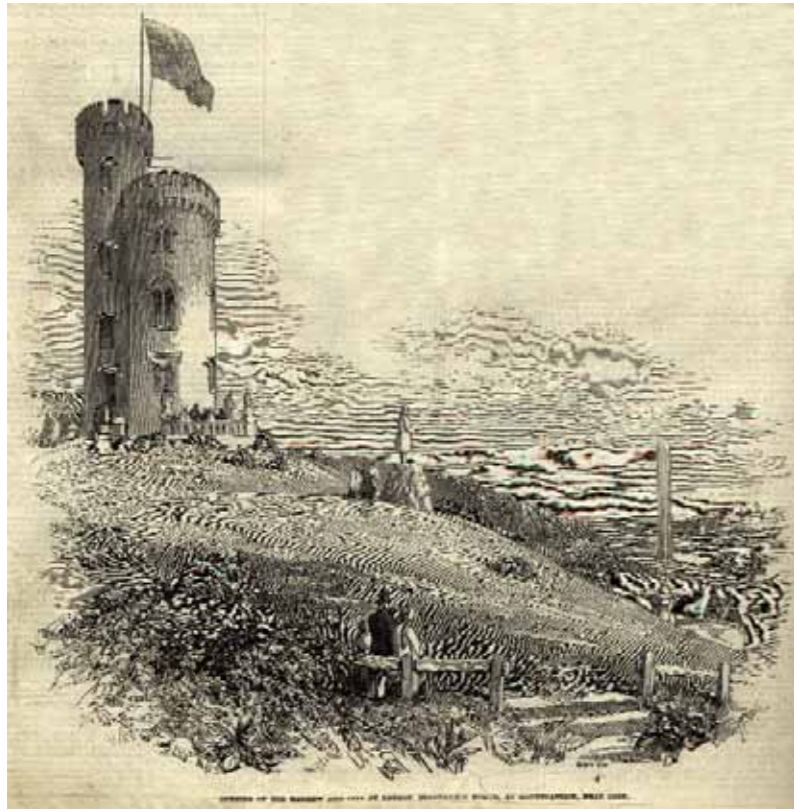
This Gothic Revival-style bridge makes a notable architectural feature in Glenbower wood, formerly the demesne of Aghadoe House.

Architectural fashions of the day were usually applied to country houses with a degree of restraint but were used all the more freely on other estate buildings. Gate-lodges and entrances in particular gained heightened importance and were used to herald the presence of a demesne and to emulate or juxtapose the style of the main building. The classical influence apparent in the ornate gate-lodge (c.1860) to the Carrig House estate mirrors the classical language of the main house (figs. 158-160). Conversely at Mount Patrick, the classicism of the house is contrasted by its Gothic Revival gate-lodge. The latter style was particularly popular for gate-lodges. It can be found at its most imposing at the entrance to Castlemartyr House demesne, built c.1830 as a folly comprising a pair of battlemented screen walls with slightly projecting pilasters and pointed-arch openings, clearly defining the boundary between demesne and town. In contrast to its powerful vertical thrust, a horizon-

tal effect was created at Ballyedmond House, where a pair of gate-lodges forms an interesting and unusual linear feature in the landscape.

Architectural eclecticism is demonstrated in other estate buildings. At Glyntown House, the coach house was designed as an architectural set-piece in the Palladian style. The 1840s estate cottages associated with Ballynoe House carry a Gothic flavour in their pointed-arch windows. An unusual Gothic Revival ice house forms an attractive demesne feature at Ballinglanna (fig. 161). The mile-long road constructed by Sir Arthur de Capell Brooke through his demesne in the 1830s crosses a deep ravine by means of a spectacular Gothic Revival metal bridge (c.1840) which in its design utilised castle motifs such as turrets, buttresses and crenellations (fig. 162). The gate lodge at Dunsland (c.1890) demonstrates an Arts and Crafts influence in its finely executed detailing.





**(fig. 163)**  
FATHER MATHEW TOWER  
Kilcoolishal Td.  
(1843)

This circular Gothic Revival tower overlooks the estuary of the Lee River and forms a popular landmark in the horizon. The statue of Father Mathew that adjoins the tower to the south is an early example of the use of concrete.

*Courtesy of Cork City Library*

Follies and ornamental towers were another popular nineteenth-century decorative device and one not necessarily limited to landed estates: in East Cork, its most extraordinary manifestation can be seen at Glanmire, where the merchant tailor William O'Brien erected a soaring monument on his residence, at his own expense, in memory of the temperance reformer Father Mathew. Designed by George Richard Pain, it was completed three years after the architect's death, and is a notable example of Gothic Revivalism (**fig. 163**).

The use of follies and Gothic Revival themes is at its most exuberant at East Grove (**figs. 164-6**). Built c.1800 as a summer residence for the Bousfield family, a massive polygonal tower was added to the north-east end of the house to celebrate the British victory at the Battle of Trafalgar. Behind it, ranges of outbuildings were added c.1810. Combined with the tower and the Gothic style of the main building, they form a group if perhaps not architecturally pure, certainly picturesque and appealing.



**(fig. 164)**  
EAST GROVE  
Belgrove Td.  
(c.1800)

The circular folly at East Grove, designed to be viewed from across the water, almost dwarfs the house from close to. Combined with the complex plan of the main building, the buildings form an interesting group when viewed from the coast road across the Ballynacorra River.



**(fig. 165)**  
TRAFALGAR TOWER,  
EAST GROVE  
Belgrove Td.  
(c.1805)

This slender polygonal tower-like folly with an eaved roof dominates the setting at East Grove.

**(fig. 166)**  
OUTBUILDINGS,  
EAST GROVE  
Belgrove Td.  
(c.1810)

The Gothic Revival style embellishments give these outbuildings an appearance of a castle courtyard.



Estate design reached its zenith at Fota House. Originally a hunting lodge built in 1760 for the Smith-Barry family, Fota was enlarged in 1825 into a 'regency mansion of stucco' by John Smith-Barry. Two of the most eminent architects of the time, Sir Richard Morrison (*fig. 167*) and his son William Vitruvius, produced schemes for the enlargement. In Richard Morrison's proposal, the original seven-bay house remained a centrepiece in the classical

composition. His son's Tudor version was rejected (*fig. 168*). A number of imposing estate buildings associated with Fota House was also designed including gate-lodges, orangery, folly, quay and boathouses (*figs. 169-175*). The Fota House demesne once comprised the entire island. The survival of its notable demesne structures, distinguished gardens and formal layout adds significantly to Ireland's built heritage.

(*fig. 167*)  
SIR RICHARD MORRISON  
(1767-1849)

Oil on canvas by an unknown artist.

Courtesy of the Irish Architectural Archive



(*fig. 168*)  
UNEXECUTED TUDOR  
SCHEME FOR FOTA  
HOUSE BY WILLIAM  
VITRUVIUS MORRISON

An engraved view of this scheme was published in *The Builder* on 21 September 1850.

Courtesy of the Irish Architectural Archive



(*fig. 169*)  
FOTA HOUSE IN  
ITS SETTING  
Fota Island  
(c.1825)



(fig. 170)  
FOTA CASTLE  
Fota Island  
(c.1820)

This picturesquely located Tudor Gothic Revival-style folly was built at the time when Sir Richard Morrison was working on Fota House yet its design is attributed to John Hargrave.



(fig. 171)  
PORTICO,  
FOTA HOUSE

This Doric portico with fluted columns forms the focal point of Morrison's composition.



(fig. 173)  
DRAWING-ROOM  
CEILING DETAIL,  
FOTA HOUSE

This detail shows the Percier & Fontaine style favoured by William Morrison. The border comprises doves and musical and hunting trophies surrounded by floral wreaths and lozenges of bay leaves.

(fig. 172)  
ENTRANCE HALL,  
FOTA HOUSE

The long, perfectly proportioned open space of this Regency-style Ionic hall is defined by screens of paired yellow scagliola columns.



(fig. 174)  
 CONSERVATORY,  
 FOTA HOUSE  
 Fota Island  
 (c.1820)

This elegant conservatory forms a focal point of a vista from Fota House. Its curvilinear glass and wrought-iron roof with cast-iron ridge finials is of particular note, as is the carved limestone parapet surmounted by decorative urns.



(fig. 175)  
 ENTRANCE GATEWAY,  
 FOTA HOUSE  
 Fota Island  
 (c.1820)

The principal gates and Doric lodge are dominated by stone piers bearing the Barry family motto.

## The Twentieth Century

The first quarter of the twentieth century was marred by conflict, both domestic and international. In Ireland, the War of Independence and the Civil War marked the birth of the Irish Free State. This transition can be traced in a remarkable way in the post boxes of the period. A fine example occurs in Glanmire, where a post box set into a brick wall displays both the royal crown and the Saorstát Éireann motif.

In the shadow of these events, life was nevertheless not without its pleasant diversions. The expansion of the railways continued to boost tourism. Measures were taken to improve the appearance of the town of Youghal and a handsome octagonal-plan cast-iron bandstand was erected on the sea-fronted promenade (*fig. 176*). A similar attractive focal point was provided in Cobh (*fig. 177*), which continued in its role of a significant shipping port (*figs. 178-9*), witnessing the arrival and departure of big liners such as the *Mauritania*, *Olympic*, Celtic and the ill-fated *Titanic*.



(*fig. 176*)  
YOUGHAL BANDSTAND  
O'Brien Place/  
Green Park,  
Youghal  
(c.1900)

Manufactured by McDowall, Steven & Co. in the Milton Ironworks Foundry in Glasgow, this bandstand is of characteristic Victorian appearance and forms a highly decorative feature on the seafront.



(*fig. 177*)  
COBH ESPLANADE  
(c.1900)

Courtesy of the National Library of Ireland







(fig. 180)  
CLIFF PALACE  
Ballycotton  
(1937)

This former dance hall is distinguished by the decorative strapwork, date plaque and nameplate to the front gable. The building also retains notable coloured-glass timber sash-windows.

(fig. 181)  
REGAL CINEMA  
Friar Street,  
Youghal  
(c.1940)

The block design, flat roof and parapets of this cinema provide an interesting contrast within the town centre with the earlier terraced structures.



(fig. 183)  
TURRET DETAIL,  
FORMER MUNSTER  
AND LEINSTER BANK  
(NOW AIB)



(fig. 182)  
FORMER MUNSTER  
AND LEINSTER BANK  
(NOW AIB)  
Main Street,  
Midleton  
(1901)

The high status of this building is indicated by its notable architectural quality and decorative motifs such as scrolled gables and ogee-roofed corner turret.

Towns continued to expand, with construction activities focusing on public and commercial buildings (figs. 180-1). In Midleton, Main Street is dominated by the Ashlin-designed former Munster and Leinster Bank (1901), notable for its Dutch gable, turret with a fish-scale zinc roof and terracotta eaves-course with swag motifs (figs. 182-3). Streetscapes were also enlivened by new building materials such as Bakelite which was applied to shopfronts. In Youghal, handsome new terraces were constructed on O'Brien's Place (c.1900), Emmet Place (c.1905) and Knockaverry Strand (c.1905), displaying characteristics of early





(fig. 184)  
ST MARY'S TERRACE  
Emmet Place,  
Youghal  
(c.1905)

This ornate terrace comprises bay windows, bipartite openings, terracotta ridge-cresting and overhanging eaves with timber brackets. The cantilevered flights of steps add further interest to the building.

Edwardian grace in their unified schemes and ornate render details (fig. 184). In Cobh and Middleton, fine suburban houses were built for the professional classes (figs. 185-6). In their design these buildings favoured the Arts and Crafts style popular in fashionable circles at the turn of the century, displaying full-height bay windows, ornate verandahs of cast and wrought iron, timber brackets and terracotta ridge-tiles.

Outside towns, the first housing schemes following the passing of the Land Acts from the 1880s to the 1920s made their appearance. Built for landless labourers on an acre of land,

their design varied from region to region. In North Cork the two-storey Parnell Cottage was prominent, but in East Cork a low-set single-storey form emulating the nineteenth-century rural tradition was preferred. What distinguishes these buildings from the vernacular tradition are the slate roofs and large window openings which give them a distinctively modern façade. While many housing schemes were state-sponsored, others were commissioned by private patrons such as the pair of houses near Glounthaune, built in 1929 as a philanthropic gesture by the owners of Killahora House.



(fig. 185)  
ROSENEATH  
Wharton's Corner,  
Cobh  
(c.1900)

This substantial house built in the Arts and Crafts style has unusual wings with recessed oeil de beuf panels. The main house has gabled end-bays with bay windows to front and an ornate front door with decorative timber studs.

(fig. 186)  
CLOONMULLIN  
Broomfield West Td.  
(c.1900)

Arts and Crafts influence is evident on this red brick Queen Anne-style villa. The staircase window serves as a dramatic focal point on the façade.







(fig. 187)  
CHURCH TOWER,  
BALLYDELOHER PARISH  
Brooklodge Td.  
(1829)

An octagonal-profile bell tower with spire is all that remains of the former Ballydeloher parish church, built in 1829. It is a poignant reminder of the fate of many Church of Ireland churches in the twentieth century.



(fig. 188)  
VIRGIN AND CHILD  
South Abbey,  
Youghal  
(1953)

This sculptural piece by Seamus Murphy is influenced by medieval religious representational traditions and forms an important artistic and spiritual focal point in the South Abbey area in Youghal.



(fig. 189)  
COBH CATHEDRAL PRIOR  
TO THE CONSTRUCTION  
OF ITS SPIRE  
(c.1880-1900)

Courtesy of the National Library of Ireland



(fig. 190)  
CHURCH OF THE  
SACRED HEART  
Mogeely  
(1909)

The form of this church is dominated by the battered, canted-plan bell tower to the front elevation.

The construction of Church of Ireland churches ended at the turn of the century, when dwindling congregations necessitated the amalgamation of parishes and resulted in the inevitable neglect of deconsecrated churches (fig. 187). The construction of Roman Catholic places of worship slowed down but did not cease (fig. 188). In Cobh, St Colman's Cathedral was finally completed with the construction of

its spire in 1914 (fig. 189). Its 42 bells (increased to 47 in 1958) were shipped from Liverpool under naval escort in 1916, and the cathedral was consecrated three years later. Most of the early twentieth-century churches in the region continued to favour Gothic in their design. The Church of the Sacred Heart in Mogeely (1909) utilises the familiar technique of combining rusticated limestone with





(fig. 192)  
HAULBOWLINE ISLAND  
ROMAN CATHOLIC  
CHURCH  
Haulbowline Island Td.  
(c.1930)

The tall windows and full height pilasters on the façade lend prominence to the modest size and form of this unusual church.

smooth quoins, yet its asymmetrically placed tall bell tower gives the building a more contemporary appearance (figs. 190-1). A similar juxtaposition of cut, carved and rusticated stone was used for the construction of the Star of the Sea church in Ballycotton, consecrated in 1901. St Ita's in Gortaroo (1909) provides an interesting example of the early use of concrete in imitation of stone. Modern design idioms, such as horizontally paned windows, are appar-

ent on the 1930s church on Haulbowline (figs. 192-3). Following the Second Vatican Council (1962-5), and particularly from the 1980s onwards when confidence in modernist architecture was growing, churches were constructed on an entirely different plan. Often circular in form, with large sweeping roofs, their large open-space interiors emphasise and encourage closer interaction between priest and congregation. (fig. 194)

(fig. 191)  
INTERIOR DETAIL,  
CHURCH OF THE  
SACRED HEART



(fig. 194)  
SAINT ERASMUS ROMAN  
CATHOLIC CHURCH  
Upper Aghada  
(1987)

The substantial size of this church is accentuated by its large sweeping roofs, metal spire and central triangular projection.



(fig. 193)  
INTERIOR,  
HAULBOWLINE ISLAND  
ROMAN CATHOLIC  
CHURCH

Naval flags add a touch of colour to an otherwise plain interior of this maritime church.

In the second half of the century, architectural focus in East Cork has been on industrial development (*figs. 195-7*). The discovery of natural gas off the Cork Coast in 1971 led to the construction of an electricity-generating station at Aghada on the south-east shore of Cork Harbour (*fig. 198*). Built in 1978-80, this striking building with its tall chimney forms a prominent landmark from many parts of the harbour.

Rushbrooke Dockyard was acquired by Irish Shipping in 1942 and renamed Cork Dockyard. In 1959 it was taken over by Verolme United Dockyard of Rotterdam. It was enlarged in 1962 by the English firm of Furness, Withy & Company. Its office buildings display modernist idioms in the unusual and striking silhouettes created by their cantilevered and sloped concrete roofs. Two free-standing steel cranes, erected in 1962 and 1970, are superb examples of functional design, forming heron-like silhouettes in the harbour skyline. The last ship built here was the Naval Service flagship, the LE Eithne, in 1984.

The vibrancy that characterises East Cork is also evident in the innovative reuse of buildings. The Old Middleton Distillery was restored and opened to the public in 1992 as Jameson Heritage Centre. In Cobh part of the old rail-

way station has been converted into a heritage centre where visitors can relive the history of Irish emigration and the region's maritime history. The Royal Cork Yacht Club building, deserted in 1969 when the club moved to Crosshaven, was restored in 1989 as the Sirius Centre, comprising a restaurant and maritime exhibition area. In Youghal a stone market building on Market Square has been converted into a tourist information centre. On Rocky Island the former gunpowder magazine has been converted by Magee Creedon Kearns Architects into a crematorium. Its classically influenced arched cut-stone entrance is elegantly in line with the building's sombre function.

At Fota House, sold in 1975 by the Smith-Barrys, changes of use and ownership have reduced the size of the demesne but have not impacted on the integrity of its core. Following restoration works undertaken by the Office of Public Works, the house has recently been reopened to the public under the management of the Irish Heritage Trust, while part of its demesne has been run as a wildlife park by the Zoological Society of Ireland since 1983. The preservation of this important demesne is an encouraging example of the successful evolution of an estate into the twenty-first century.



(*fig. 195*)  
FORMER SEAFIELDS  
TEXTILE FACTORY  
Cork Road,  
Youghal  
(c.1930)

This factory building is a good example of the art deco style which is rare outside the main cities. The corrugated saw-toothed roof and entrance block with three clock faces are particularly noteworthy.



(*fig. 197*)  
WATER TOWER  
Cork Hill,  
Youghal  
(c.1960)

This concrete water tower with its slender shaft and towering cone forms an elegant landmark structure and is notable for both its design and its engineering value.



(*fig. 196*)  
WALL PLAQUE,  
FORMER SEAFIELDS  
TEXTILE FACTORY  
Youghal  
(c.1950)

This wall-mounted bas relief plaque by Cork sculptor Seamus Murphy depicts the transformation from cotton to cloth. Set above the factory entrance, it forms a notable focal point on the facade.





*(fig. 198)*  
 AGHADA GENERATING  
 STATION  
 Ballincarroonig Td.  
 (1978)

The flat roofs, tall heights, prominent glazing and curtain walls of this power station are all elements typical of modern architecture.

## Conclusion



*(fig. 199)*  
 Ballyspillane West Td.  
 (c.1820)

East Cork has witnessed an intense millennium of human activity and architectural development. Its legacy includes early maritime trade, collegiate churches, military and naval fortifications, granaries and distilleries, country demesnes, cathedrals, transatlantic liners, railway termini, holiday resorts, business parks, and visitor centres. The region has experienced near continuous use of medieval churches such as St Mary's Collegiate Church and St Colman's Cathedral, Cloyne, observed unique military and naval installations on Haulbowline and Spike Islands and enjoyed design of European

excellence at St Colman's Cathedral, Cobh. The region has reused its granaries as modern apartments at Ballynacorra, its country houses as modern hotels at Ditchley and Castlemartyr, and its country demesnes such as Fota for multiple sympathetic public and private activities. It also boasts well-known visitor centres at the Old Distillery Middleton and the Railway Station in Cobh. The architecture of the past is a legacy to the present. So too the architecture of the present will represent a legacy to the future of the people of East Cork.

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(fig. 201)  
T. WILSON  
West Beach,  
Cobh



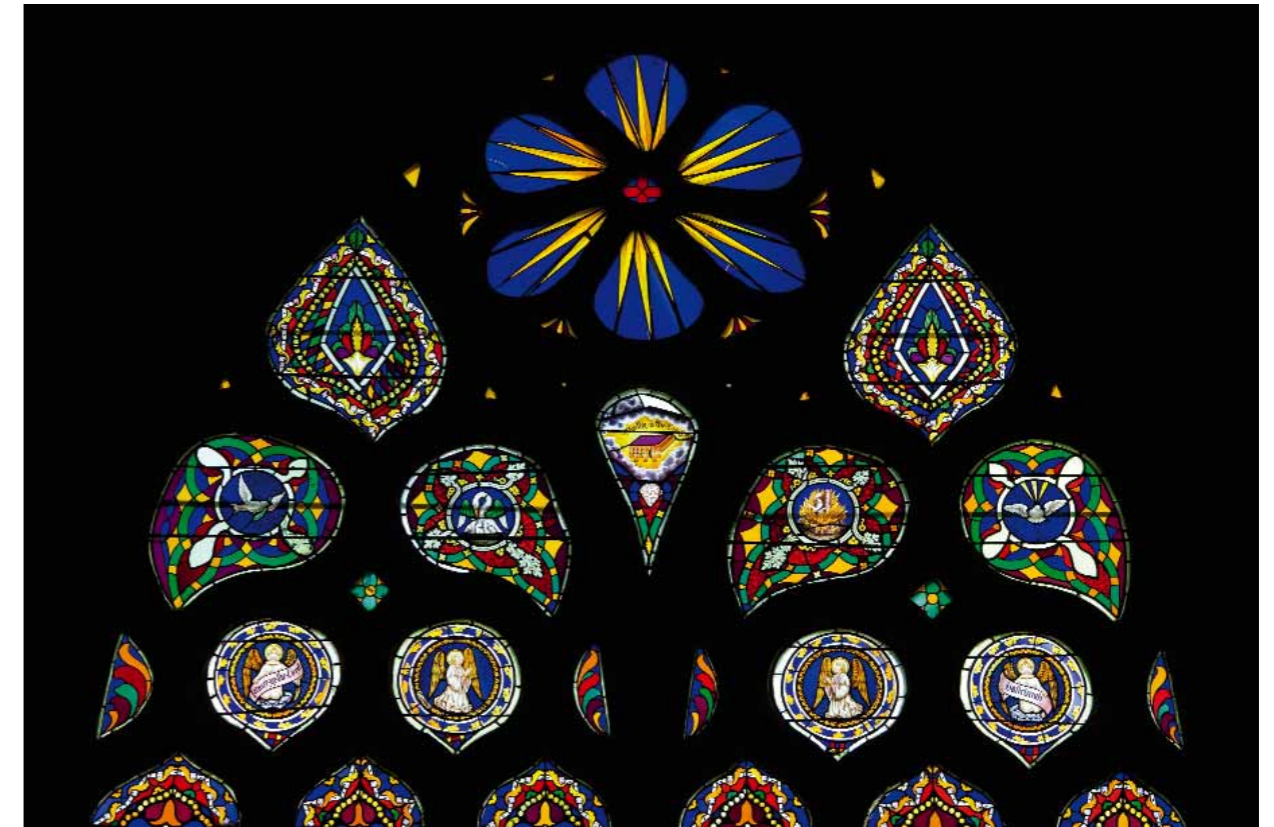
## Registration Numbers

The structures mentioned in the text are listed below. Further information on structures in the survey can be found on the website [www.buildingsofireland.ie](http://www.buildingsofireland.ie) by searching with the Registration Number. The structures below are listed by page number.

Please note that most of the structures included in this book are privately owned and are not open to the public. However structures marked with an asterisk (\*) which include public buildings, museums, churches, railway stations and commercial properties are normally accessible.

6	Promontory fort Lahard Td. <i>Not included in survey</i>	12	Church * Kilcredan Td. <i>Reg. 20907737</i>	26	Town Hall * The Mall, Youghal <i>Reg. 20823149</i>	35	Midleton College Connolly Street, Midleton <i>Reg. 20830035</i>	41	Ashgrove Ashgrove Td. <i>Demolished</i>	49	Martello Tower Haulbowline Island Td. <i>Reg. 20908769</i>	56	Old Midleton Distillery * Distillery Walk, Midleton <i>Reg. 20830050-65</i>	71	Terrace of four Youghal Road, Midleton <i>Reg. 20830070-73</i>
6	Promontory fort Ballytrasna Td. <i>Not included in survey</i>	15	Town wall * Youghal-Lands Td. <i>Reg. 20823293</i>	29	New College House * Emmet Place, Youghal <i>Reg. 20823030</i>	36	Riverstown Bridge * Poulacurry North/ Poulacurry South/ Riverstown Td. <i>Reg. 20906415</i>	42	Dunkettle House Dunkettle Td. <i>Reg. 20907514</i>	51	Naval depot Haulbowline Island Td. <i>Reg. 20908745-76</i>	61	Fota Railway Station Foaty Td. <i>Reg. 20907569</i>	72	Former Admiralty House Beechmount Park, Cobh <i>Reg. 20827182</i>
6	Promontory fort Dooneenmacotter Td. <i>Not included in survey</i>	15	North Gate Youghal-Lands Td. <i>Not included in survey</i>	29	Clock Gate South Main Street/ North Main Street, Youghal <i>Reg. 20823120</i>	36	Glanmire Bridge * Poulacurry South/Ballinglanna Td. <i>Reg. 20907505</i>	42	Kilcrome House Kilcrome Td. <i>Reg. 20908832</i>	51	Warehouses Haulbowline Island Td. <i>Reg. 20908745-50</i>	62	Belvelly Bridge * Foaty/Belvelly Td. <i>Reg. 20907578</i> Slatty Bridge * Foaty/Tullagreen Td. <i>Reg. 20907561</i>	72	Post Office/Titanic Bar and Restaurant * (Former White Star Line office) Casement Square, Cobh <i>Reg. 20827344</i> Permanent TSB * (Former Cunard Line office) West Beach, Cobh <i>Reg. 20827348</i>
6	Horizontal and vertical-wheeled mills Wallingstown Td. <i>Not included in survey</i>	16	Inchicrenagh Castle Castlerichard Td. <i>Reg. 20907708</i>	29	Lynch's Quay * Cobh. <i>Not included in survey</i>	36	Lewis Bridge * Townparks Td. <i>Reg. 20830067</i>	42	Rock Grove Ballyhennick Td. <i>Reg. 20907531</i>	51	Island Crematorium * (Former gunpowder magazine) Rocky Island Td. <i>Reg. 20908744</i>	62	Mogeely Bridge * Mogeely/Garryoughtragh North Td. <i>Reg. 20906633</i>	72	Former Cork Harbour Commissioners Office East Beach, Cobh <i>Reg. 20827352</i>
6	Early ecclesiastical site Townparks Td. <i>Not included in survey</i>	16	Castlemartyr Castlemartyr Td. <i>Not included in survey.</i>	29	Cove Fort Carrignafof Td. <i>Reg. 20827375</i>	36	St Mary's Roman Catholic church * Emmet Place, Youghal <i>Reg. 20823032</i>	42	Ballintubbrid Villa Ballintubbrid West Td. <i>Reg. 20907614</i>	53	Spike Island military complex Spike Island Td. <i>Reg. 20908777-87</i>	62	Old Finisk Bridge * Finisk Td. <i>Reg. 20906720</i>	74	Sirius Centre * (Former Royal Cork Yacht Club) Westbourne Place, Cobh <i>Reg. 20827338</i>
6	Early ecclesiastical site, Spike Island Td. <i>Not included in survey</i>	16	Ballymaloe Castle Ballymaloe More Td. <i>Reg. 2098902</i>	29	Carlisle Fort Carlislefort TD <i>Reg. 20908771-3, 20908778, 20908790-7</i>	37	St Anne's Church of Ireland church * Castlemartyr Td. <i>Reg. 20825019</i>	42	Jamesbrook Hall Jamesbrook Td. <i>Reg. 20908815</i>	53	Coastguard cottages Ring Td. <i>Reg. 20907809</i>	69	Youghal Courthouse * Market Square, Youghal <i>Reg. 20823127</i>	75	Westbourne Place, Cobh <i>Reg. 20823127</i>
6	St Anne's Tower Knockaverry Td. <i>Not included in survey</i>	16	Shanagarry Castle Shanagarry South Td. <i>Reg. 20908917</i>	32	Westmoreland Fort Spike Island Td. <i>Reg. 20908789</i>	37	St Colman's Cathedral * Townparks Td. <i>Reg. 20826015</i>	45	Trabolgan House Trabolgan Td. <i>Demolished</i>	53	Roche's Point lighthouse Trabolgan Td. <i>Reg. 20910010</i>	69	Paddy Power's Bookmaker * North Main Street/ North Cross Lane, Youghal <i>Reg. 20823081</i>	75	Casement Square, Cobh <i>Reg. 20827277-93</i>
6	Cistercian Abbey of Chore Townparks Td. <i>Not included in survey</i>	16	Barry's Court Castle * Barryscourt Td. <i>Not included in survey</i>	32	Westmoreland Fort Spike Island Td. <i>Reg. 20908789</i>	37	St Colman's Cathedral * Townparks Td. <i>Reg. 20826015</i>	45	Roche's Tower Trabolgan Td. <i>Reg. 20910002</i>	53	Capel Island lighthouse Knockadoon Td. <i>Reg. 20907821</i>	69	Mrs Quin's Charity Shop * North Main Street/Meat Shambles Lane, Youghal <i>Reg. 20823094</i>	77	The Crescent, Cobh <i>Reg. 20827244-56</i>
6	Franciscan Abbey Carrigtohill Td. <i>Not included in survey</i>	18	Ightermurragh Castle Ightermurragh Td. <i>Not included in survey</i>	33	Tower Haulbowline Island Td. <i>Reg. 20908767</i>	37	St Colman's Cathedral * Townparks Td. <i>Reg. 20826015</i>	45	Siddons Tower Rostellan Td. <i>Reg. 20908830</i>	53	Ballycotton lighthouse Ballycotton Island Td. <i>Reg. 20908932</i>	69	Semi-detached houses Lighthouse Road, Youghal <i>Reg. 20823231-32</i>	77	Cobh Library * (Former town hall) Casement Square, Cobh <i>Reg. 20827287</i>
6	St Colman's Cathedral * Townparks Td. <i>Reg. 20826015</i>	18	Ballyannan Castle Ballyannan Td. <i>Not included in survey</i>	33	Former corn mill Aghadoe Td. <i>Reg. 20829006</i>	38	Castle Richard House Castlerichard Td. <i>Reg. 20907708</i>	45	Market house Castlemartyr Td. <i>Reg. 20825023</i>	53	Youghal Lighthouse Youghal-Lands Td. <i>Reg. 20823155</i>	69	New College House * Emmett Place, Youghal <i>Reg. 20823030</i>	78	'Deck of Cards' 1-23 West View, Cobh <i>Reg. 20827211-33</i>
11	Round tower Townparks Td. <i>Not included in survey</i>	21	Myrtle Grove Church Street, Youghal <i>Reg. 20823028</i>	33	Former malthouse Charleston Maltings, Bailick Road, Ballynacorra <i>Reg. 20907627</i>	38	Ballymaloe House * Ballymaloe More Td. <i>Reg. 20908902</i>	49	Martello Tower Ringaskiddy Td. <i>Not in survey area</i>	53	Spitbank Lighthouse Off the coast of Great Island <i>Reg. 20827381</i>	69	Clay Castle Villas Front Strand, Youghal <i>Reg. 20823278-82</i>	79	Mount Carmel 1-3 High Road, Cobh <i>Reg. 20828068-70</i>
12	Ballynacorra church * Ballynacorra Td. <i>Reg. 20907628</i>	25	New College House * Emmet Place, Youghal <i>Reg. 20823030</i>	33	Former woollen mill * Distillery Walk, Midleton <i>Reg. 20908902</i>	38	Ballymaloe House * Ballymaloe More Td. <i>Reg. 20908902</i>	49	Martello Tower Belvelly Td. <i>Reg. 20907579</i>	54	Cork Dockyard Ringacoltig Td. <i>Reg. 20828001</i>	70	McDaid's * Main Street, Midleton <i>Reg. 20830049</i>	80	St Colman's Roman Catholic church * Chapel Lane, Cloyne <i>Reg. 20826004</i>
12	St Mary's Collegiate Church * Youghal-Lands Td. <i>Reg. 20823029</i>	25	Former almshouse North Main Street, Youghal <i>Reg. 20823043</i>	35	Georgian terrace Broderick Street, Midleton <i>Reg. 20830103-07</i>	40	Riverstown House * Riverstown Td. <i>Reg. 20906414</i>	49	Martello Tower (Manning Tower) Belvelly Td. <i>Reg. 20907592</i>	54	Naval Dockyard Haulbowline Td. <i>Reg. 20908776</i>	71	Midleton Courthouse * Main Street/Oliver Plunkett Place, Midleton <i>Reg. 20830015</i>	80	St Peter's Roman Catholic church * Dungourney <i>Reg. 20906603</i>
12	Church Wallingstown Td. <i>Not included in survey.</i>	26	The Red House North Main Street, Youghal <i>Reg. 20823045</i>	35	Former market house * Main Street, Midleton <i>Reg. 20830110</i>	41	Rathcoursey House Rathcoursey West Td. <i>Reg. 20907655</i>	49	Martello Tower Rosslague Td. <i>Reg. 20907582</i>	54	Youghal brickworks Muckridge Td. <i>Reg. 20906706</i>	71	Semi-detached houses, Youghal Road, Midleton <i>Reg. 20830077-78</i>	80	St Lawrence's Roman Catholic church * Clonmult <i>Reg. 20905517</i>

80	Ladysbridge Roman Catholic church * Knockglass Td. Reg. 20907724	91	Former Presentation Convent (now Youghal International College) O'Brien Place, Youghal Reg. 20823117	97	Mount Patrick Kilcoolishal Td. Reg. 20907525	111	Marie's * 76 North Main Street, Youghal Reg. 20823036
80	Church of St John and St Virgilius * Killeagh Reg. 20829008	91	Convent of Mercy Spy Hill, Cobh Reg. 20827150-51	97	Entrance gate Castlemartyr Td. Reg. 20825001	111	Tynan * North Main Street, Youghal Reg. 20823091
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83	Church of Ireland Church * Church Lane, Middleton Reg. 20830114	93	Ballyre Ballyre Td. Reg. 20906611	98	Father Mathew Tower Kilcoolishal Td. Reg. 20907523	116	The Star of the Sea Roman Catholic church * Ballycotton Reg. 20824016
83	Chinnery Mausoleum Church Lane, Middleton Reg. 20830112	93	Lochcarrig Loughatalia Td. Reg. 20907641	98	East Grove Belgrove Td. Reg. 20907649	116	St Ita's Roman Catholic church* Gortaroo Reg. 20906717
83	Broderick Mausoleum Church Lane, Middleton Reg. 20830113	93	Violet Hill Carrigusky Td. Reg. 20908845	98	Trafalgar Tower Belgrove Td. Reg. 20907651	116	Roman Catholic church Haulbowline Island Td. Reg. 20908752
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87	St Michael's Church of Ireland church * Whitegate Reg. 20831012	94	Heathfield Towers Muckridge Td. Reg. 20906708	106	Post box * Glanmire Reg. 20907512	117	Office buildings Cork Dockyard, Rushbrooke, Cobh Reg. 20828002-03
91	Sacred Heart Convent Emmet Place, Youghal Reg. 20823031	95	Ardavilling Sculleen Td. Reg. 20907663-4	106	Youghal Bandstand Youghal Reg. 20823152	117	Steel cranes Cork Dockyard, Rushbrooke, Cobh Reg. 20828004-05
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			Gate-lodge Spy Hill, Cobh Reg. 20828258	111	AIB * (Former Munster and Leinster Bank) Main Street, Middleton Reg. 20830131	117	The Island Crematorium * Rocky Island Reg. 20908744



(fig. 202)  
SAINT MARY'S  
COLLEGIATE CHURCH  
Youghal



# Acknowledgements

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## Sources of Illustrations

Original photography for the Introduction was taken by Andy Mason. Other illustrations are listed below by their figure number:

**figs.** 3, 37, 58, 70, 116, 169 courtesy of Michael O'Sullivan; **figs.** 5, 7, 8, 14, 19-21, 23-4, 44, 46, 72, 75, 119-20, 125-6, 134, 146, 158, 197 by Anna-Maria Hajba; **figs.** 60, 62, 78, 80, 109 by Benchmark Architectural Recording and Research; **fig.** 4 courtesy of Cork Public Museum; **figs.** 6, 163 courtesy of Cork City Library; **figs.** 11, 15, 29, 33, 51, 88-9, 124, 152, 177-8, 189, courtesy of the National Library of Ireland; **figs.** 13, 52 courtesy of the Knight of Glin; **fig.** 18, 179 courtesy of Cobh Museum; **fig.** 27-8, 110 courtesy of the National Portrait Gallery London; **fig.** 35 courtesy of the British Library; **fig.** 36 courtesy of Crawford Art Gallery; **fig.** 38 courtesy of the Royal Irish Academy; **figs.** 39,40 courtesy of the National Maritime Museum London; **figs.** 55-6, 96, 117, 154, 167-8 courtesy of the Irish Architectural Archive; **fig.** 61 courtesy of the photographic unit, Department of Environment, Heritage and Local Government; **fig.** 67 courtesy of the Irish Heritage Trust; **figs.** 71, 130 courtesy of Crawford Art Gallery; **fig.** 77 courtesy of Colin Rynne; **fig.** 79 courtesy of the Jameson Experience; **fig.** 121 courtesy of the Port of Cork.

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