An Introduction to the Architectural Heritage *of*

County Sligo

An Roinn
Ealaíon, Oidhreachta agus Gaeltachta
Department of
Arts, Heritage and the Gaeltacht

Foreword

The natural beauty of County Sligo is of considerable impact and variety, and is widely known. Much of the twenty-first century perception of the northern part of the county is influenced by the poetry of Nobel laureate William Butler Yeats (1865-1939), who was both inspired and influenced by the county's landscapes. Yeats' poetry, widely taught in schools, has permeated the popular consciousness to the extent that it has become almost impossible to separate Ben Bulben, Glencar, Drumcliffe, or the picturesque Lough Gill, from his depiction of them in verse ***(fig. 1)***. In comparison the built heritage of the county, which by geographical necessity is widely dispersed, is largely unsung.

Although many of Sligo's buildings follow a pattern that is familiar to the rest of the country, others reflect the unique combination of geography and social history that gave rise to the county as we know it today. Sligo is a maritime county, and much of the building is concentrated around Sligo Bay where a thriving port was to bring prosperity to the area. Extensive stretches of the countryside are both mountainous and remote, which has led to gradual and sparse development. In some respects this has served the built heritage well, as many vulnerable vernacular structures have survived intact to the present day. Where more populous parts of Ireland have lost all but a few of the thatched dwellings of the eighteenth and nineteenth century, Sligo has a number that survive in good order. The county also boasts some remarkably fine houses and country estates, and a fine range of industrial buildings concentrated around Sligo Town, but many other buildings of interest and value are hidden, small, and easily overlooked.

The intention of this Introduction is to tell the story of the recent history of Sligo through its buildings. Those structures mentioned are not an exhaustive list, but represent a very small selection of those which have been recorded by the National Inventory of the Architectural Heritage (NIAH) as a representative sample of the architectural heritage of County Sligo. The Survey includes a wide range of post-1700 structures from grand public buildings to churches, banks, mansions, spirit groceries, traditional houses, farm buildings, handball alleys and harbours.

There is no better record, and in many cases no other record, of Sligo's history than its buildings. They reflect the great events of social and economic history, but also the lives and skills of the people who made and used them. In this the smaller and humbler buildings play an equal role to the grander monuments of the rich. A vernacular cottage carries the story of the hands that worked the thatch, just as a cut stone mansion is a record of the masons who carved the fine stonework. Whether large or small, these buildings are a legacy of our past, and will become the inheritance of future generations.

The NIAH survey of the architectural heritage of County Slgo can be accessed on the Internet at: *www.buildingsofireland.ie*

(fig. 1)
STEPHEN STREET
Sligo
(1990)

This flamboyantly posed freestanding bronze semi-abstract figurative sculpture of the poet W B Yeats by Rowan Gillespie was commissioned by Adhoc Yeats Sculpture Committee, funded by Ulster Bank, and erected in 1990. Extracts from some 150 of Yeats' works are transcribed onto to the flowing garments of the poet. The sculpture was unveiled by the poet's son Michael Yeats.

NATIONAL INVENTORY *of* ARCHITECTURAL HERITAGE

Introduction

MAP OF THE COUNTY OF SLIGO

Dating from 1885 this map outlines the various baronies and towns of the county in addition to showing the rivers and historic county boundary.

Courtesy of Sligo County Library

YACHT AT OYSTER ISLAND

County Sligo lies in the north-west of Ireland, bordered on the south-west by Mayo, on the south-east by Roscommon, on the east by Leitrim, and on the north by the Atlantic Ocean. Most of Sligo is, if not exactly mountainous, sufficiently hilly to discourage much building. The heathery Ox Mountains dominate the west of the county, sweeping down to rocky hills before rising again in a high narrow wedge to the southern shore of Lough Gill. The ridge is broken only at Collooney, where it sinks almost to sea level allowing a narrow pass through which road, rivers and railways link the towns of Sligo and Ballysadare with the county beyond.

Sligo Bay is divided by a series of promontories, the southernmost of which is dominated by the massive cliff-walled hill of Knocknarea (330m), topped with an ancient cairn of stones ***(fig. 2)***. Sligo Town, built at a ford across the Garavogue River, is strategically placed. The sheltered and capacious port, naturally protected by rivers, offered economic opportunities. The relative inhospitality of the surrounding countryside helped to concentrate settlement around the town, and the potential water power of the rivers encouraged the growth of milling. The landscape to the north of Sligo Town is dominated by the distinctive profile of Ben Bulben, a flat topped mountain-

(fig. 2)
KNOCKNAREA

Queen Maeve, Queen of Connaught, is said to have been buried in this remarkable passage grave situated on a hilltop overlooking the bays of Sligo and Ballysadare.

(fig. 3)
CARROWMORE MEGALITHIC CEMETERY

Covering an area of 3.8 square kilometres, Carrowmore is the largest cemetery of megalithic tombs in Ireland.

(fig. 4)
INISHMURRAY

The remote Inishmurray Island four miles off the coast of Sligo is famed for the remarkable ruins of the early Christian Monastery founded by St Molaise in the 6th century. The last islanders moved to the mainland in 1957 and today Inishmurray is a wildlife sanctuary of national importance for both breeding and wintering birds.

ous block of carboniferous limestone. Sligo's geology was to dictate its building materials: a relatively consistent and harmonious palette of limestone, taken either from field stones or quarried at Ballysadare; sandstone also appears in some buildings in the north of the county, deriving from Donegal quarries.

County Sligo is particularly rich in prehistoric heritage and bears traces of human activity over thousands of years. The megalithic cemetery at Carrowmore ***(fig. 3)*** is the largest in Ireland and contains over 60 tombs, the oldest of which pre-dates Newgrange by some 700 years. The Early Christian monastery, attributed to Saint Molaise, on the now uninhabited island of Inishmurray ***(fig. 4)*** remains in a remarkable state of preservation. The county is also rich in raths, crannogs and moated sites which have long been an integral part of the county's landscape.

Pre 1700

BALLYSADARE BAY

Sligo's medieval legacy was largely built under the influence of the Anglo-Normans. Maurice FitzGerald, ancestor of the earls of Kildare, built a castle at Sligo in 1245 and eight years later founded a Dominican friary (c.1252; rebuilt c.1416) ***(fig. 5)***. The now ruinous friary, well preserved and interpreted by a discreet visitor centre (2000), is the only surviving building of the period in the town. The abbey church, which shows a unique example of an Irish medieval monastic sculptured altar, is built in uncoursed rubble limestone with ashlar dressing. The nave is separated from the chancel by a rood screen with octagonal columns with moulded caps and pointed arches. A three-stage square tower with ogee-headed lancets lies between the chancel and the nave, and the ensemble includes the remains of a fourteenth-century transept to the south, and arcaded cloisters to the north. Both church and grounds contain many interesting grave stones and monuments, among them the

(fig. 5)
SLIGO ABBEY
Abbey Street,
Sligo
(c. 1252)

Known locally as the Abbey, the only surviving medieval building in Sligo town was founded as a Dominican Friary in the mid-13th century by Maurice FitzGerald. The site contains a great wealth of carvings including Gothic and Renaissance tomb sculpture, well preserved cloisters and the only sculptured 15th century high altar to survive in any Irish monastic church. It is now a National Monument in the care of the Office of Public Works.

(fig. 6)
O'CREAN TOMB
Sligo Abbey
Abbey Street,
Sligo

Situated in a recess in the north wall of the nave, the O'Crean Tomb dates to 1506 and bears panels in front depicting the Crucifixion, the Virgin Mary, St. John and a number of other figures.

BALLINDOON ABBEY

Viewed from the northeast this ruined Dominican Friary's most remarkable feature is the central tower and belfry, which acted as a rood screen between the nave and chancel. It is situated on the shores of Lough Arrow.

(fig. 7)
SKREEN CHURCH OF IRELAND
Skreen More
(1818)

Located on a commanding hill top site, this is a modestly designed cruciform plan church with an engaged three-stage castellated tower to the north.

medieval O'Crean tomb ***(fig. 6)*** and the Renaissance style monument to Donnchadh O'Conor Sligo (1624). The ancient graveyard at Skreen, with its ruined church (c. 1550), is still in use and shows some well-preserved carved tombs ***(figs. 7-8)***, notably a monument depicting a ploughman in top hat and tails with a plough drawn by two horses, executed by the Diamonds, a local family of stone carvers working from 1774 to 1886.

(fig. 8)
SKREEN CHURCH OF IRELAND
Skreen More

The embellishment of the tombs is of a high standard and well preserved with some of the carvings having been executed by the Diamonds, a local family of stone carvers working between 1774-1886.

(fig. 9)
BALLYMOTE CASTLE
Ballymote
(c. 1300)

Built by Richard de Burgh following the Anglo-Norman conquest of the north-west, Ballymote is a typical enclosure castle of its period with a central courtyard or ward, surrounded by a tall curtain wall. The entrance is flanked by two projecting defensive towers. The castle is similar to those built by Edward I in Wales.

The various castles of Sligo Town are long gone, apart from the earthen ramparts of the bastioned Green Fort which was developed at the end of the seventeenth century to defend the town and port in the age of artillery. However the ruins of the massive Norman castle (c.1300) at Ballymote ***(fig. 9)*** are a substantial reminder of the role of architecture as an instrument of determined conquest. The last and the largest of the Norman castles in Connaught, Ballymote was built some distance from an earlier motte by Richard de Burgo, in order to protect his newly won possessions in Sligo. Ballymote is a keepless castle, almost square in plan with three-quarter round towers at each angle, a formidable double towered gate in the centre of the north wall, and subsidiary D-shaped towers in the centre of the east and west curtain walls. The gate towers, now largely demolished, were previously protected by a double skin of external walling. A postern gate planned for the centre of the south wall was never completed, probably because of the events of 1317, when the castle was lost to the O'Connors. In 1690 it was captured by the Williamites, who had it dismantled and the moat filled in.

Several fortified houses survive from the early modern period when domestic residence had to be combined with defensive capacity. Most of these survive only as ruins, often within the estates of fine houses that were built as more comfortable replacements once the resident family no longer felt the need to defend their property. O'Dowd's Castle (c.1600) ***(fig. 10)***, a four-bay three-storey rubble stone tower house, shows characteristic defensive slit openings at

(fig. 10)
O'DOWD'S CASTLE
Cottlestown
(c. 1600)

Situated on the eastern side of Kilalla Bay, north of Ballina, O'Dowd's Castle is an important early house marking the transition from the tower house to the later fortified house type. Although roofless, it is otherwise in a remarkably intact state.

(fig. 11)
CASTLETOWN HOUSE
Cottlestown
(c. 1820)

The entrance block to this unusual house may have been added to an older, eighteenth century house. Displaying fine craftsmanship in the stonework to the plinth and doorcase, it has splendidly wide fanlight. On the site to the north-west of this later house is the historic O'Dowd's Castle. A range of fine rubble stone outbuildings and former cornmill complete the composition.

(fig. 12)
CASTLETOWN HOUSE
Cottlestown

A pair of finely maintained hand forged iron gates mark the entrance to Castletown House.

ground floor level. Although the building is now roofless the masonry structure has weathered well and retains considerable quantities of the original lime render. Like many of the high status residences in the county, the site on which the castle was built continued to develop, and the building is now almost hidden behind the substantial stable yard and corn mill of its successor, Castletown House (c.1820) ***(figs. 11-12)***. Similarly, within the demesne of Temple House (c. 1760 & 1825), the ruined remains of an early seventeenth century house ***(fig. 13)*** set in a field by a lake, reveals part of the settlement pattern of the site. The two-bay two-storey stone house is attached to the ruins of a medieval castle and shows evidence of square-headed mullioned windows, subsequently infilled and replaced with pointed-arch window openings.

Ardtermon Castle (c.1640) is one of the few fortified houses of the period to have been adapted for modern use. Although extensively renovated, it has retained many of its original features, including circular towers to north and south ends of main east elevation, and centre of west elevation. The transitional semi-fortified house combined with a bawn was originally the residence of Sir Francis Gore, forebear of the Gore-Booths of Lissadell. With unpainted roughcast walling rising to parapets, Castle Baldwin (c.1650) ***(fig. 14)*** is more domestic in appearance and continues to project a sense of its brooding bulk in the landscape. With larger windows, it shows no overt fortification, but the small apertures strategically positioned in the walls were designed for the use of muskets. The doorway, always the most vulnerable part of the house, was also protected from above by a machicolation through which guns could be

fired or stones dropped on intruders. The building is basically a rectangular block with a small square stair return at one end; its steeply pitched roof and high corbelled chimneystacks are characteristic of a seventeenth century fortified house built at a time when medieval tower houses were being replaced by more domestic houses, while retaining a need for security. Now a National Monument in State care, its roofless remains are set in the rural landscape at some distance from the road.

(fig. 13)
TEMPLE HOUSE
Templehouse Demesne
(c. 1627)

On the north shore of Templehouse Lake are the fragmentary remains of a seventeenth century two-storey, gable ended, L-shaped house, forming part of a complex also containing an earlier ruined thirteenth century hall-house.

(fig. 14)
CASTLEBALDWIN
Bellanagarrigeeny or Castlebaldwin
(c. 1650)

Castlebaldwin is a relatively intact example of a seventeenth century semi-fortified house. Its steeply pitched roof and high, chimney stacks are characteristic of the period. Now a National Monument in state care, the shell of the house still possesses a brooding presence in the undulating landscape of south-east Sligo.

The Eighteenth Century

NEAR STRANDHILL

By the 1690s the town of Sligo was in ruins, decimated by the military and sectarian conflict of the Royalist and Parliamentarian wars of the middle of the century and the revolutionary conflict of 1688-91. The town suffered so utterly that very few of its pre-eighteenth century buildings survive, although it is possible that medieval fabric may be concealed within later buildings. One exception, the seven-arch masonry New Bridge (c.1680) ***(fig. 15)*** provides a satisfying crossing point over the Garavoge River. Its well-designed stone construction enhances and provides a fitting backdrop to recent riverside development.

Comparative political stability returned to Sligo after the Williamite settlement (1691 - 1695) and the eighteenth century created a favourable climate for building. The consolidation of a new political establishment, mainly Protestants of British extraction, encouraged the construction of large country houses without a defensive component, sitting comfortably within landscaped estates. In other parts of Ireland estates were often managed on behalf of great aristocratic families who lived elsewhere, but the land in Sligo tended to be owned by resident gentry who derived their whole income from the locality and attended to their own estates.

(fig. 15)
NEW BRIDGE
Thomas Street/
Bridge Street,
Sligo
(c. 1680)

Forming an attractive crossing point over the Garavoge River, the seven-arch New Bridge is one of the few pre-eighteenth century structures to survive in Sligo town.

(fig. 16)
HAZELWOOD HOUSE
Hazelwood Demesne
(c. 1731)

Situated on the shores of Lough Gill on the outskirts of Sligo, Hazelwood House, illustrated in this charming pencil sketch, was built for Captain Owen Wynne to designs attributed to the architect Richard Castle. The house is probably the earliest designed by the German born architect in Ireland.

Courtesy of the Irish Architectural Archive

Many of the larger houses of the period were designed by architects of international repute and show cognisance of popular variants on Classical styles. Captain Owen Wynne acquired the Hazelwood estate in 1722 and quickly employed the distinguished architect, Richard Castle (c.1690-1751) to design a house worthy of the wonderful setting on the shores of Lough Gill. Castle was of German origin and settled in Ireland around 1728; Hazelwood House (c.1731) ***(figs. 16-18)*** was one of his first projects in the county and is recognised as one of the finest medium-sized country houses in the country. The three-storey over basement central block has curving quadrants projecting to two-storey wings on either side and is a splendid example of the popular Palladian style, derived from the theories of Andrea Palladio (1508-80) and usually taking the distinctive form of a centralised main residential block linked to pavilions. In testimony to the high quality craftsmanship employed in its construction, and despite repeated changes of use and modification during recent decades, Hazelwood House has sur-

(fig. 17)
HAZELWOOD HOUSE
Hazelwood Demesne

Detail of the central entrance front showing: the rusticated surrounds to the ground floor windows flanking a pedimented and rusticated tripartite doorway; the Venetian window style arrangement to the first floor with niches used in place of sidelights below a tympanum of arms; and two roundels to the upper floor either side of a square window.

(fig. 18)
HAZELWOOD HOUSE
Hazelwood Demesne

The entrance front of the house, a splendid example of the Palladian style, consists of a central three storey over basement block flanked by curving quadrants linking to two storey service wings on either side. Despite a somewhat unedifying history over the past number of decades, Hazelwood remains one of the finest medium-sized country houses in the country

vived relatively intact although, its future as yet undecided, the building remains as vulnerable as it is valuable. The estate includes a range of high quality ancillary buildings ranging from stables to a pump house that supplied water to the main house. Although Castle went on to design some notable large houses, including Russborough (1742-1755), County Wicklow and Carton (1739-1745), County Kildare, he was responsible for only three churches in Ireland. One of these, Saint John's Church of Ireland (c.1730) ***(fig. 19)***, Sligo Town, is now the Cathedral of Saint Mary the Virgin and Saint John the Baptist. Castle's original simple cruciform design was substantially remodelled in the Gothic style (1812) when it acquired its present, rather sprawling, crenellated appearance.

Coopershill House (c.1755; completed 1774), Riverstown ***(figs. 20-21)***, is attributed to the Irish architect Francis Bindon (c.1698-1765) and considered one of the finest mid eighteenth-century houses in the county. Its simple but perfectly balanced Classical styling, elegant proportions, and fine ashlar limestone masonry contribute to an imposing and harmonious appearance. Set within landscaped grounds, the

(fig. 19)
CATHEDRAL OF SAINT MARY THE VIRGIN & SAINT JOHN
John Street,
Sligo
(c. 1730)

Sligo Church of Ireland Cathedral, designed by Richard Castle, is believed to be the oldest building still in continuous use in Sligo town. Castle's early eighteenth century design was completely remodelled and extended in 1812 in a Gothic idiom. The church is associated with a number of prominent Sligo families including the Pollexfens, L'Estranges and Campbells. Its grouping with the Catholic Cathedral creates one of the strongest urban set pieces in the town.

(fig. 20)
COOPERSHILL HOUSE
Cooperhill
(c. 1755)

A remarkably well-preserved mid-eighteenth century country house, attributed to architect Francis Bindon. Construction began in 1755 for A. B. Cooper, but not completed until 1774. Its simple but perfectly balanced classical styling, elegant proportions and particularly finely-crafted masonry construction, contribute to an imposing and harmonious overall appearance.

(fig. 21)
COOPERSHILL HOUSE
Cooperhill
(c. 1755)

The main staircase has a particularly of the fine plasterwork ceiling.

(fig. 22)
COOPERSHILL HOUSE
Cooperhill
(c. 1774)

A handsome, formally planned coach house and stable yard c. 1774 to the west of the main house is also well preserved, with the coach house having been sensitively converted to residential use. The landscaped setting and mature farmland are of importance to the overall composition.

KILLORAN CHURCH OF IRELAND
Rathbarran
(c. 1767)

This detached limestone church was built c. 1767, and subsequently altered around 1830. Similar to those found on the former rectory at Lissadell, the transept gables each have ashlar limestone corbelled chimneystacks with twin diagonally-set shafts.

ensemble includes a well preserved group of formally planned outbuildings ***(fig. 22)***, and a coach house that has been sensitively converted to residential use. The magnificent, if ruinous, Longford House (c.1782) ***(figs. 23-24)*** is gracefully composed to Classical proportions and without superfluous detailing, the regular distribution of openings adding a rhythmic quality to the piece. Even as a windowless hulk, the building manages to upstage the neighbouring house, created from one of the service wings in 1812. Both the scale and the quality of the craftsmanship of the earlier building bear testimony to the importance of the Crofton family, who historically provided much employment in the region, their status within the community heralded by a fine roadside gateway. The use of Classical styles in domestic architecture was to continue into the earlier

(fig. 23)
LONGFORD HOUSE
Longford Demesne
(1782)

The five bay front elevation is of two storeys over basement with the entrance through a channelled ashlar Venetian doorcase over which is a pedimented Venetian window arrangement.

(fig. 24)
LONGFORD HOUSE
Longford Demesne
(1782)

Built as the seat of the Crofton family, Longford House is an exercise in restrained classicism and stands in a line of succession of houses on the demesne. The house was originally intended to have two substantial flanking wings of which only one was completed. Following a disastrous fire in the early nineteenth century the family remodelled this wing as the main family home, seen to the right of the picture. However even as a windowless hulk the building manages to upstage its own successor.

CAMPHILL HOUSE
Collooney
(1796)

Camphill House is an interesting and distinctive house with many idiosyncratic details including a corner turret, a combination of casement and sash windows, heavy panelled entrance door and lead-lined gutters. The house is of historical interest due to the recorded visits of General Humbert and Daniel O'Connell, and for its association with the nearby mill complex to the south-west.

CAMPHILL HOUSE
Collooney

The interior features painted timber panelled window shutters incorporating circular moulding motif.

(fig. 25)
KEVINSFORT HOUSE
Ballydoogan
(c.1820)

Built for George Dodwell on an estate just outside Sligo at Kevin's Park, now Kevinsfort, the building is a very elegant small country house of two storeys over basement. The ashlar limestone walling, and in particular the carved stonework, is of the highest quality.

(fig. 26)
KEVINSFORT HOUSE
Ballydoogan

The entrance front of the house is centred on a beautifully executed porch built in the fashionable Greek Revival style.

part of the nineteenth century. The fine stonework at Kevinsfort House (c.1820) ***(figs. 25-26)*** includes a fine entrance porch with Ionic columns, Doric pilasters, roundels in frieze, and a shallow pediment with flanking acroteria.

As well as the construction of fine houses, the wealthy often took on charitable responsibilities. The remarkable school (c.1744) at Primrose Grange ***(fig. 27)*** shows a keystone to the main entrance inscribed 'The Charitable Donation of Ednd. Nicholson CL 1744'. The school was built following an Act of Parliament of the same year which consolidated the previous six schools of the Nicholson Charity on the site. The two-storey building, featuring elegant pedimented breakfronts and with outbuildings, has been altered but still recognisably stands as a record of a relatively unusual and dramatic enterprise for its period. The school closed in 1907 and has since been converted to housing; the building has been much altered but retains much of the original fabric.

Few of the smaller houses from this period remain, either in country or town. Fort Louis (c.1740), Rathbraghan, a long low single-storey house of nine bays with a central bow containing the entrance, is an exception; although modified it retains its original plan form. To the north of the house a simple but well-built masonry bridge (c.1750) crosses a narrow

(fig. 27)
PRIMROSEGRANGE HOUSE
Grange North
(c. 1744)

Formerly Primrose Grange School, a datestone over the main entrance inscribed 'The Charitable donation of Ednd. Nicholson CL 1744' commemorates the patron founder of the school.

(fig. 28)
CARROWNACREEVY
(c. 1800)

This, well-preserved, thatched house is superbly located nestling into the bottom of a steep hillside on the shore of Sligo Bay. The interior contains important original features. The more formal range of fine rubble stone outbuildings contrast markedly with the vernacular nature of the house.

(fig. 29)
CARROWNACREEVY

The different roofs at the site are typical of the palette of materials used in such vernacular settlements, from the reed thatch of the main house, to the slated and corrugated asbestos roofed outbuildings.

stream, possibly providing a link between the farm buildings associated with Fort Louis and a road. Vernacular houses are particularly vulnerable to degradation and decay, and the dwellings of the vast majority of people living in the eighteenth century and before have not survived. Those that remain are difficult to date: one example (c.1800), Carrownacreevy ***(figs. 28-29)***, shows the typically picturesque pattern of irregular stonework and very small window openings, enhanced by a picturesque setting on the shore of Sligo Bay. An adjacent range of fine rubble stone outbuildings is in marked contrast to the simple vernacular nature of the house. A larger thatched farmhouse (c.1750), Gorteen, is an important reminder of a building type once much more common in the Irish countryside.

GORTEEN FARM
Gorteen
(c.1750)

A particularly handsome and finely maintained thatched house, Gorteen's picturesque quality is enhanced by its attractive setting.

The Nineteenth Century

The nineteenth century, ravaged by poverty and famine, was punctuated by a series of social and political disruptions, all of which were to impact Sligo's architectural heritage. Rebellion and ongoing insurgency in the aftermath of the Act of Union (1800) created an atmosphere of political instability, while religious change such as Catholic Emancipation (1829) and the disestablishment of the Church of Ireland (1869; implemented 1871) had lasting consequences. The Irish Land Act (1881) and the land wars of the 1880s led to the break-up and ultimate demise of the great estates. Nevertheless such changes were coupled with industrial growth, and it was in the nineteenth century that Sligo's built heritage gradually assumed the form that, until the late twentieth century, characterised the county's landscape. The century began with a spate of road building, stimulated by the advent of four-wheeled vehicles that required smooth surfaces. Improved roads were to mitigate Sligo's relative isolation from the rest of the island, easing communications and opening up the county to improved transport, trade, and agriculturally-based industry. By 1808 the first mail coach was able to run from Sligo to Dublin by the most direct route, through Boyle in County Roscommon.

The linen industry, which had operated sporadically and on a small scale throughout the eighteenth century, began to stabilise and develop. It reached its peak around 1815 in the area around Ballysadare ***(fig. 30)*** and Collooney. Grants were available from the Linen Board, which stimulated active landlord involvement: in 1826 Lord Palmerston established a linen market in Cliffony, and new manufacturing mills, often substantial structures with major riverworks and sluices to divert and control the power source, were established on powerful fast-flowing rivers. A former mill building (c.1800), Collooney, has been modified for use as a

(fig. 30)
MILLS AT BALLYSADARE
Ballysadare

The extensive complex of mills at Ballysadare, about 1890, gives an impression of the scale of the industrial activity in the village. Most of these buildings have since been demolished.

Courtesy of the National Library of Ireland

Ballysadare
(c. 1880)

This nineteenth century weir is an interesting reminder of the industrial heritage of Ballysadare and forms part of a group of industrial related structures along this stretch of the river. Ireland's first fish farm was constructed in Ballysadare by E. J. Cooper in 1857.

(fig. 31)
DROMORE
(c. 1860)

This three-storey mill building is attractively situated beside the miniature falls of the River Dunneill in Dromore West, and is typical of the many mills built throughout the county. Although no longer in use, the mill at Dromore West was robustly constructed using local stone and forms an essential part of the social and historical development of the village.

parochial hall, but evidence of its industrial origins remain: the complex clearly straddles the transition from water to steam power, as shown by the surviving mill race and boiler chimney. Smaller mills (c.1870) ***(fig. 31)*** such as that on Dunneill River, Dromore West, with a self contained complex incorporating local rubble stone walling, slate roofs, and cast-iron lattice windows, fitted comfortably into the rural landscape. Avena House (c.1848), Ballysadare ***(fig. 32)***, is a fine example of a prosperous mill owner's residence in the Tudor style, with hood mouldings and ground floor canted bay windows. It is set slightly apart from, but within sight of, the mill complex which shared its name, the house lit with gas supplied by the mill's gasworks. An exceptionally fine gate screen (c.1840) ***(fig. 33)*** opens onto the main street, with expertly crafted octagonal ashlar limestone piers and decorative wrought iron gates emphasising the standing of the mill owner in the community. A now derelict and much more modest mill (c.1845), Ballymote, had two three-storey wings set at right angles, various single- and two-storey stores, and a miller's house arranged about a central courtyard. However, the growth of the milling industry was to be short lived; by the end of the nineteenth century even the great meal and flour mills of Collooney and Ballysadare were in decline.

(fig.32)
AVENA HOUSE
Ballysadare
(c. 1848)

Avena House is a well-composed middle-sized mill owner's house that is of particular significance for its association with the former Avena Mills. Well maintained, the house retains its original form and much of its original Tudorbethan detailing. The house was once the home of William Pollexfen, owner of Avena Mills and grand-father of W.B. Yeats, a frequent visitor to the house in his youth. It has been said that Yeat's poem 'Down by salley gardens' was inspired by the view across the Ballisodare River to small thatched cottages with salley (willow) gar-dens.

(fig. 33)
AVENA HOUSE
Ballysadare

This fine, handsomely proportioned, gate screen provides a fitting entrance to Avena House. Its quality of craftsmanship makes it a prominent landmark in the streetscape.

HOLY TRINITY
CHURCH OF IRELAND
Ballysadare
(c. 1840)

This church contains some unusual features including an apsidal chancel, a deep dentilled frieze and an elaborately-wrought external bell cage mounted on the flat-roofed tower.

Main Street
Inishcrone
(c. 1830)

This pair of charming nineteenth century houses makes a positive contribution to the streetscape of the village.

Throughout the century Sligo Port was to remain the hub of the county's commercial activities. In 1822 the Scottish civil engineer, Alexander Nimmo (1783-1832), was engaged to prepare a survey of Sligo Bay and Harbour. He reported that 'shipping is much obstructed by the defective state of the harbour'. Over the remainder of the century, various measures were implemented to achieve greater safety for mariners including Black Rock Lighthouse (1834) ***(fig. 34)*** which, erected in a difficult location, testifies both to an increased concern with maritime safety and to the high quality of its limestone masonry. The Metal Man beacon (1824) ***(figs. 35-37)***, off Oyster Island, has become one of the coastline's most distinctive features. The four metre high brightly painted metal figure of a 'British tar' was designed by the sculptor Thomas Kirk and stands on a massive limestone pedestal. The Metal Man is virtually identical to the slightly earlier example (1819) that forms one of a series of unlit beacons at Tramore Bay, County Waterford. The squat little Oyster Island Lighthouse ***(fig. 38)*** was rebuilt in 1932 as a rear leading-light to the Metal Man at the entrance to the straight between Oyster Island and Rosses Point. The construction of coastguard stations in exposed and isolated locations like Derk (c.1875), Ballysadare Bay, afforded further protection for shipping. This prominently situated building, with rubble limestone walls, pointed-arch windows and pyramidal roofed tower, has found a new use as a holiday home.

(fig. 34)
BLACKROCK LIGHTHOUSE
Sligo Bay
(1834)

A former limestone navigation beacon, built 1819, which was converted to use as a lighthouse between 1833-1834 by addition of three upper stages using the solid beacon as the base of the tower, hence the outside spiral staircase to the entrance door well above the high water mark. The light was established on 1st June 1835.

(fig. 35)
METAL MAN BEACON
Sligo Bay
(1819)

Local shipowners asked that the effigy of a sailor, arm outstretched to warn ships away, be erected on Perch Rock, off Oyster Island in Sligo Bay. This figurative navigation beacon, cast in 1819 by Thomas Kirke in London, forms an important element of the maritime history of County Sligo. Modelled on a 'British Tar' he wears the uniform of a Royal Navy Able Seaman which consisted of a very short navy blue coat, a pair of white trousers and a red waistcoat.

(fig. 36)
METAL MAN BEACON
Sligo Bay

In Sligo the Metal Man stands on a limestone podium on Perch Rock between Rosses Point and Oyster Island, pointing to the safe channel to Sligo. At Tramore, Co. Waterford his nearly identical twin stands atop a beacon overlooking Tramore Bay.

(fig. 37)
THE METAL MAN
(Jack B. Yeats, c. 1912)

Jack B. Yeats (1871-1957) is regarded as one of Ireland's greatest artists. The son of portrait painter John Butler Yeats and Susan Pollexfen, and the brother of poet William Butler Yeats, he spent several years of his childhood in Sligo with his maternal grandparents, particularly in the area around Rosses Point. Many of his later paintings were inspired by recollections of his early years in Sligo, including this charming depiction of two boys passing the Metal Man Beacon.

(Pen and ink and watercolour on card, 30.4 x 34.5cm)

Courtesy of the National Gallery of Ireland

Photo (c) the National Gallery of Ireland (c) Estate of Jack B. Yeats / DACS London 2006

(fig. 38)
OYSTER ISLAND LIGHTHOUSE
Oyster Island
(1932)

On the north-west corner of the island this squat little lighthouse was rebuilt in 1932 as a rear leading-light to the Metal Man beacon to the north-west at the entrance to the straight between Oyster Island and Rosses Point.

SLIGO BAY

The expansive coastline presented many hazards over and above the obvious dangers to shipping, not least the threat of invasion. The rubble stone look-out tower (1810), Carrownrush ***(fig. 39)***, with foursquare plan, corbelled bartizans and garderobe, has the appearance of a medieval tower house. A remarkable series of fourteen square rubble limestone pillars (c.1845) ***(fig. 40)***, erected to guide travellers across the tidal flats of Sligo Harbour, presents a vivid reminder of man's battle with nature. Improving landlords built harbours around the coast, which greatly assisted fishermen. Little piers clinging to the exposed western coastline, such that at Pollachurry (1850), improved conditions for those engaged in inshore fishing, and the small

(fig. 39)
CARROWNRUSH TOWER
Carrownrush
(c.1805)

The British Government in response to the various French invasion threats of the 1790s, and in particular, the 1798 French landing at Killala in Co. Mayo, built a series of eighty one signal towers extending from Dublin to Bantry in Co. Cork and up the west coast as far as Malin Head in Co. Donegal. between 1804 and 1806. Following Nelson's victory over the French and Spanish fleets at the Battle of Trafalgar in 1805 there was less threat of invasion and by 1809 they were abandoned. The similarity of this sturdy signal tower, sited on promontory overlooking Sligo Bay, to the medieval tower house typology is striking.

(fig. 40)
SLIGO BAY
(1845)

After a number of tragic drownings, in 1845 the Grand Jury decided to erect a series of fourteen remarkable stone pillars between Cummeen Strand and Coney Island to guide travellers on the one and a half mile trek from shore to shore. The pillars were built directly in line with the lighthouse on Blackrock so that on dark nights when they were not visible, travellers would be guided by the flashing light.

harbour at Raghley (c.1840) ***(fig. 41)***, built to plans by Nimmo, served as a base for pilots guiding ships into Sligo port. Nimmo also designed the splendid enclosed harbour at Mullaghmore (1822) ***(figs. 42-43)***, sponsored by Lord Palmerston as part of an extensive programme of improvements on his estate that included the provision of roads and schools. The harbour, despite a number of alterations, retains its original character.

(fig. 42)
MULLAGHMORE HARBOUR
Kilkilloge
(1828)

This imposing harbour, sponsored by Henry John Viscount Palmerston, and designed by Alexander Nimmo, although altered and extended on a number of occasions, has retained much of its original character. The enclosed harbour was constructed as part of extensive works of all kinds, including the provision of roads and schools, which were carried out on the Palmerston estate.

(fig. 41)
RAGHLY HARBOUR
Raghly
(c. 1825)

Designed by Alexander Nimmo, this finely crafted small harbour is one of a number built around the coast of Sligo and displays a high degree of technical skill in its design and masonry construction. Fine detailing, such as the original cut limestone steps and mooring posts survive while a simple and well-constructed boat house adds to the interest of the site. The harbour served as a base for pilots guiding ships into Sligo port.

(fig. 43)
MULLAGHMORE HARBOUR
Kilkilloge

Taken in the mid 1950s this aerial photograph from the Morgan Collection shows Mullaghmore Harbour and the main buildings in the village.

Courtesy of the National Library of Ireland

Sligo Town continued to develop and expand as the county's only major administrative centre, its confidence increasingly expressed in a series of fine commercial buildings. The first Ordnance Survey map (1837) shows Sligo Port as well developed, with a custom house, quays, ropewalks, and, significantly, an emigration office. Import and export trade, as well as much else, were to suffer as a result of the Great Famine of the 1840s, and memories of the port from that time are principally of the distress of emigrants to America. Nevertheless, continued improvements in communication allowed the economy to recover quickly with regular steamer services to Glasgow and Liverpool, and Sligo merchants and ship-owners trading with Britain, Europe, and North America. Some tantalising fragments of the once busy quays (c.1820-30) still survive at the mouth of the Garavoge River. Remnants of a masonry salmon weir (c.1840), can be seen just south of Hyde Bridge.

Substantial warehouses, mills, and other industrial buildings were constructed along the river banks and in the docks area. A four-storey former warehouse (c.1840) is one of the few surviving buildings that relate directly to the town's maritime past. It retains the limestone rubble walling, small square brick-dressed openings, attic winch bay, and slate roofs typical of such buildings, as well as fine set of wrought iron entrance gates with repoussé embellishments. Similarly handsome warehouse buildings on Lyons Terrace (c.1870) and on Union Street (c.1830; remodelled c.1870), serve as a valuable reminder of Sligo's history as a busy town port. The commanding eight-bay corner-sited stone building (c.1880), once the offices of the Pollexfen Shipping Line ***(figs. 44-45)*** and now in use as a solicitors' office, stands at a busy junction, its appearance enhanced by surviving sash windows, door surrounds, and masonry walling. It is believed that Mr. William Pollexfen, maternal grandfather of W.B. Yeats, was able to observe his ships entering and leaving nearby Sligo harbour from the unusual lookout tower on the roof.

The railways arrived in 1862 when the Midland Great Western Railway Company connected Sligo to Dublin. The network continued to develop through the rest of the century, bringing new market opportunities and the consequent building of local commercial premises to the towns through which it passed. Railway stations were generally well designed and constructed. The largest, Sligo Station (c.1860) ***(fig. 46)***, built to designs by the prolific Irish architect John Skipton Mulvany

(fig. 44)
WESTERN WHOLESALE BUILDING (now McCanny & Co. Solicitors) Wine Street/ Adelaide Road, Sligo (c. 1880)

This commanding corner-sited building built of local limestone with its unusual lookout tower on the roof, is a distinctive addition to the streetscape. The building was once owned by William Pollexfen, and was the offices of the family firm, the Pollexfen Shipping Line.

(fig. 45)
WESTERN WHOLESALE BUILDING
Wine Street/ Adelaide Road, Sligo

Detail of the front elevation showing the semi-circular-headed moulded render doorcase with unpainted plain flanking pilasters supporting flat entablatures, original sliding sash windows and coursed rubble limestone walls, red brick dressings, ashlar quoins and tooled limestone plinth. A wall-mounted rectangular green-painted cast-iron post box installed c. 1885, embossed with Victoria insignia and crown can just be seen on the edge of the image.

(fig. 46)
MACDIARMADA (SLIGO) RAILWAY STATION
Knappagh Road
(c.1860)

A photograph of around 1890 from the William Lawrence Collection gives an impression of the scale of Mulvany's imposing railway station on its elevated site. It is interesting to note the number of thatched houses remaining close to the modern town centre in the late nineteenth century.

Courtesy of the National Library of Ireland

(fig. 47)
BALLYMOTE RAILWAY STATION
Ballymote
(c. 1862)

The station at Ballymote, on the Sligo to Mullingar line, originally part of the Midland Great Western Railway, opened in December 1862. The rectangular station building of squared-and-snecked rubble limestone walling has a lean-to arcaded canopy to the platform.

(fig. 48)
BALLYMOTE RAILWAY STATION
Ballymote
(c. 1862)

This modest little building, formerly a waiting room, is one component of the virtually intact, station ensemble at Ballymote.

(fig. 49)
BALLYMOTE RAILWAY STATION
Ballymote
(c. 1910)

Ballymote Railway Station gains much of its character from the survival of many smaller original features. On the platform is a wall-mounted painted cast-iron drinking fountain, installed c.1910. Consisting of a hemispherical bowl with leaf motif rim, round-headed back-panel and embossed inscription.

(fig. 50)
BALLYMOTE RAILWAY STATION
Ballymote

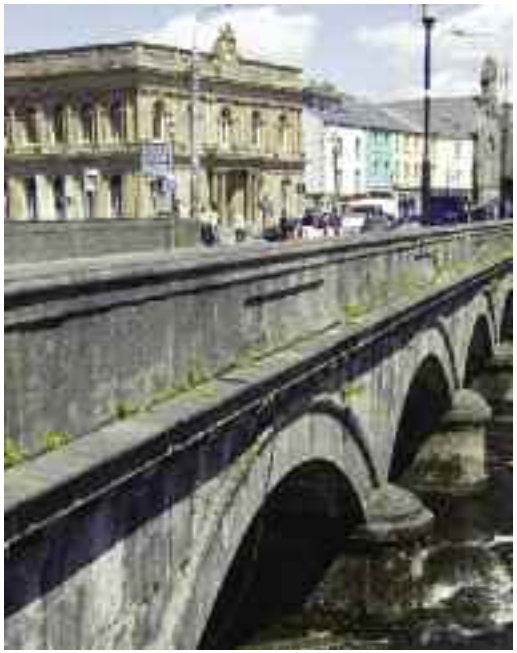
One of those little details that make a place special, the embellishment on the fountain depicts two swallows in flight.

(fig. 51)
EASKY BRIDGE
Easky
(1847)

Marking the eastern approach to the village across the River Easkey, this four-span limestone bridge constructed with engineered precision was built in 1847 after a flood wiped out the former wooden bridge.

(1813-1870), is a prominent and truly monumental structure with fine stone masonry and a massive limestone plinth. Rural stations were more modest in scale and several good examples survive, almost unaltered, and still in use. Ballymote Station (c.1875) ***(fig. 47)*** is a particularly fine ensemble comprising a stone station building with an arcaded platform canopy, adjacent road bridge, and waiting room ***(fig. 48)*** (all c.1875), and a later water tower and signal cabin (both c.1890). A delightful little cast-iron drinking fountain (c.1910) ***(figs. 49-50)*** is set into a screen wall with a relief inscription reading 'Keep the pavement dry'. With the closure of some lines other stations, such as Leyny (c.1890), Coolaney, have fallen into disuse but remain as quietly decaying reminders of past times.

The advancing transport network required the erection of road and rail bridges, many exhibiting high standards of engineering and craftsmanship. A well constructed four-span limestone road bridge (1847) spans the River Easky ***(fig. 51)***, and the substantially unaltered five-span railway bridge (c.1850) over the Owenmore River, with squared-and-snecked rock-faced limestone walling, remains a typically robust piece of railway engineering and continues to fulfil its original function. In Sligo Town, Victoria Bridge (c.1846), now Douglas Hyde Bridge ***(fig. 52)***, replaced the earlier Old



(fig. 52)
DOUGLAS HYDE BRIDGE
Lower Knox Street/Stephen Street
Sligo
(c. 1846)

The most recent of a succession of bridges crossing the River Garavogue at this point, this five-span segmental-arched masonry road bridge was built between 1846 - 1852. Designed jointly by architect Sir John Benson and Noblett St Leger, the county surveyor of Sligo, the bridge was finally opened in 1852 as the Victoria Bridge and later renamed in honour of Ireland's first president, Douglas Hyde.

(fig. 53)
THE MALL
Sligo

Formerly known as Gore Street, the street developed from the early nineteenth century onwards with groups of handsome terraces built for the burgeoning merchant and professional classes in the town. The street rises towards the elegant spire of Calry Parish Church.

(fig. 54)
STEPHEN STREET

Lawrence photograph taken around 1895 shortly after completion of the new bank building, now the Bank of Ireland, depicting Stephen Street looking towards The Mall.

Courtesy of the National Library of Ireland

Bridge, its carefully executed tooled ashlar limestone construction and graceful segmental arches exemplifying the attention to detail so typical of the Victorian era. The bridge was designed by Noblett St Leger and Sir John Benson (1811-62). Although Benson was appointed surveyor to Cork City and County in 1851, and spent the remainder of his short career there, he was responsible for some churches in his native Sligo, as well as the skilfully designed, but now derelict, Lisheen House (c.1842). Benson was knighted on 12th May 1853 at the opening of the Irish Industrial Exhibition in Dublin, for which he designed the buildings.

The growing prosperity of the Sligo Port encouraged merchants and professional people to build houses on the outskirts of the expanding town, often in terraced rows with integral carriage arches leading to the rear yards and gardens. Gore Street, now The Mall, ***(figs. 53-54)***, had many examples and, although most have undergone alteration, details such as elaborate and finely crafted doorcases and handsome wrought iron basement boundary railings

(fig. 55)
2 Wine Street
Sligo
(c. 1845)

Set back from main building line, this attractive townhouse has retained original features including sash windows, fanlight, gates and railings. The offset entrance door suggests the property may originally have been two houses.

P. J. HANNIGAN, GROCER
The Mall
Sligo
(c. 1810)

While most of the townhouses are no longer in residential use, a number have retained fine doorcases and original sash windows.

P J HANNIGAN, GROCER
The Mall
Sligo

House with a particularly elegant and richly moulded painted timber seven-panel door retaining its original brass door furniture.

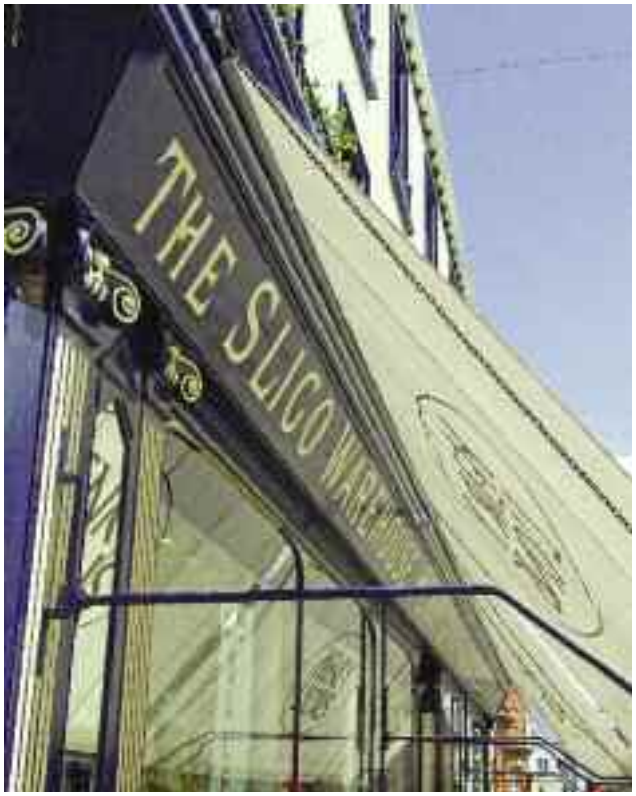
2 Wine Street
Sligo

The garden to the front is laid out in two grassed areas either side of a path enclosed by a boundary wall with wrought-iron gate and railings with cast-iron fleur-de-lis enrichments.

(c.1820) can still be seen. All too often details on these properties, such as carriage wheel bollards, decorative fanlights and cast or wrought iron window grilles and boot scrapers, are overlooked and lost when new uses are found and developed. No.2 Wine Street (c.1845) ***(fig. 55)*** combines unpretentious design with a strong sense of presence. The four-bay two-storey rendered house retains some original features

including sash windows and cobweb fanlight, with valuable touches, such as the wrought iron bootscraper, contributing to its unique character. Set back from the main building line, it sits very well in the street context with two small grassed areas either side of a path leading to a boundary wall with wrought iron gate and railings with cast iron fleur-de-lis enrichments. The house's attractive combination of a lime-based rendered exterior with masonry windowsills and dressed stone doorsteps is characteristic of the time; by the end of the century painted lime renders were increasingly replaced by cement-based materials which, when left unfinished, give a familiar drab grey-green appearance.

The commercial heart of Sligo Town, based on four streets roughly arranged in a square with the Garavoge slicing diagonally through the north and east sides, dates mainly from the early and mid nineteenth-century, the pitched slate roofs of commercial premises of varying heights creating an undulating skyline. Most of these properties, typically with painted smooth-rendered walling, sash windows to upper storeys, and shopfronts incorporating a doorway leading to the dwelling above, are still in commercial use although the residential functions that once occupied the upper floors have virtually ceased. The private rear gardens, which led down to the river banks, have all but disappeared under more recent developments. Surviving shopfronts from this period are characterised by a cheerful individuality that is altogether absent from their modern counterparts. That of Woods Superstore (c.1840), Castle Street, shows an exuberance of moulded detail with an arcade of segmental- and round-headed window openings supported on fluted pilasters. On its western side a pair of buildings (c.1850) are unusual in their coursed rubble stone walls with brick window dressings. The Sligo Warehouse (1878), Lower Knox Street ***(fig. 56)***, incorporates a distinctive traditional shopfront with fascia sign reading 'Henry Lyons & Co Ltd, The Sligo Warehouse'. The building is a reminder that family-operated department stores were once the norm, rather than the exception. Peter John (c.1880), Wine Street, retains interesting ironwork above the shopfront comprising a corbelled and corniced frieze with vine leaf cast-iron crest rail, while J. Harte (c.1900), John Street ***(fig. 57)***, now in residential use, retains the shuttering of the original shopfront designed to protect the glass from unruly cattle on market day. The dignified façade of Wehrly's (c.1870), O'Connell Street ***(fig. 58)***, still in use as a jewellers shop, combines tall, elegantly balanced proportions with an elaborate shopfront that shows fine detailing and interesting wrought ironwork.



(fig. 56)
THE SLIGO WAREHOUSE, HENRY LYONS & CO. LTD.
Lower Knox Street/ Quay Street, Sligo
(1878)

A substantial and well-known landmark, the store has operated from these premises since the 1870's. The distinctive traditional shopfront retains attractive features including leaded lights and mosaic tiles. The building is of special historic and social importance as family-operated department stores are rapidly disappearing.

(fig. 57)
J HARTE
9 John Street/ Charles Street, Sligo
(c. 1900)

A very rare and delightful example of a building type combining a shop premises with living accommodation above, in which the external painted timber shutters to the display window have survived.

(fig. 58)
WEHRLY BROTHERS
3 O'Connell Street, Sligo
(c. 1870)

A traditional jeweller's where elaborate detailing and wrought-iron work of the ground floor shopfront contrast pleasingly with the relative simplicity of the upper floors. The building forms an interesting group with Hargadon's to its immediate north.

That abstinence has never been a universal conviction in Sligo is emphasised by the number of public houses and spirit grocers scattered throughout the town. Hargadon Brothers (c.1860) ***(figs. 59-60)***, with its strangely asymmetric Doric order to the upper floors above a particularly fine pubfront, made all the better by a well-preserved interior, is of particular importance within the context of a busy commercial street ***(figs. 61-62)*** in which there are many modern replacement shopfronts. The double-fronted public house, Thomas Connolly (c.1870), with street frontages to Holborn Street and Markievicz Street, retains its original pubfront, its simplicity in marked contrast to its neighbour, the imposing Ulster Bank.

(fig. 59)
HARGADON BROTHERS
4-5 O'Connell Street, Sligo
(c. 1860)

This well-known public house, with its strangely asymmetric Doric order to the upper floors, retains an exceptionally fine timber pub front, which is of particular importance within the context of a busy commercial street in which there are many modern replacement shopfronts. The building's lower height, compared to its neighbours, contributes to the variety that is so important to the character of the street. Now an increasingly rare sight, the fascia board still retains beautifully executed traditional hand painted lettering.

(fig. 60)
HARGADON BROTHERS
4-5 O'Connell Street, Sligo

Behind the beautifully detailed façade Hargadon Brothers retains most of its historic interior details including glazed and panelled snugs, panelled walls, marbled counters and a variety of drawers and shelves behind the bar, dating back to a time when public houses also functioned as grocers. It is now one of only a handful of surviving classic historic public houses in Ireland and compares in quality to the renowned Crown Liquor Saloon in Belfast or Morrisey's in Abbeyleix, Co. Laois.

(fig. 61)
O'CONNELL STREET
Sligo

From the William Lawrence Collection, this street scene captures daily commercial activity on O'Connell Street around 1898.

Courtesy of the National Library of Ireland

(fig. 62)
O'CONNELL STREET
Sligo

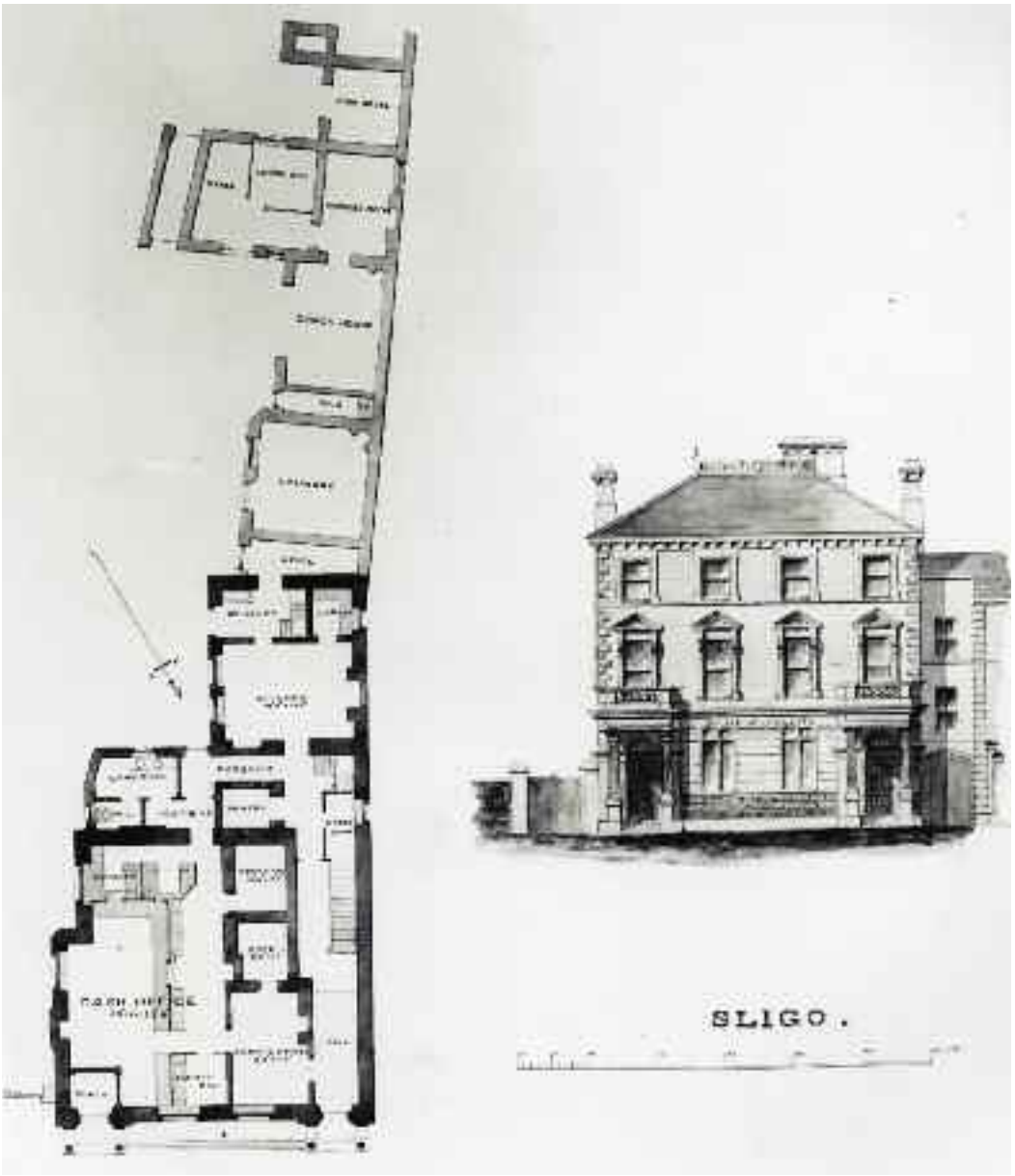
Although taken only a few years later around 1906, the same stretch of street has seen a number of changes. Bernard Collery's bar, in the left foreground, has now become Hargadon Brothers, a building still familiar today. The post office in the distance on Lower Knox Street has now been built, while other larger, taller premises have been created. It is interesting to note the two former buildings adjacent to what is now Hargadon Brothers were combined to make one shop.

Courtesy of the National Library of Ireland

(fig. 63)
BANK OF IRELAND
Stephen Street,
Sligo
(c. 1891)

Perhaps emphasising the Florentine origins of modern banking this four-bay three-storey cut stone bank building was built in the style of an Italian palazzo. The bank is a typically restrained exercise in ashlar limestone with sandstone detailing.

The growth of commercial activity stimulated a spate of bank building by various competing companies, resulting in a particularly fine selection on Stephen Street, Sligo Town. As if emphasising the Florentine origins of banking, the buildings tended to favour Italianate styles, their dignified presence intended to inspire confidence in their activities. The Bank of Ireland (c.1891) ***(figs. 63-64)*** is, in its austere Classical proportions, representative of the type. Built in ashlar limestone with fine sandstone detailing, twin entrance porticos, to either side of the front façade, have Ionic columns with polished granite shafts and balustraded parapets, while the first floor shows pedimented aedicules with eared architraves and fluted consoles. The more restrained Allied Irish Bank (c.1877), designed by Thomas Manly Deane (1851-1932), benefits from richly carved pilaster capitals and frieze, which give vitality to the otherwise rather formal building.



(fig. 64)
BANK OF IRELAND
Stephen Street,
Sligo

The plan and elevation of the Bank of Ireland showing the original layout of the premises, including the domestic accommodation and related facilities for the manager and his family.

Courtesy of the Irish Architectural Archive

(fig. 65)
ULSTER BANK
Stephen Street/
Holborn Street/
Markievicz Street,
Sligo
(1863)

Occupying a prominent position at the junction of three busy streets at the end of Douglas Hyde Bridge, the most palatial of Sligo's banks, the Ulster Bank was built to the designs of James Hamilton. Displaying a wealth of Classical detailing the building attests to the commercial prosperity of Sligo town in the late nineteenth century.

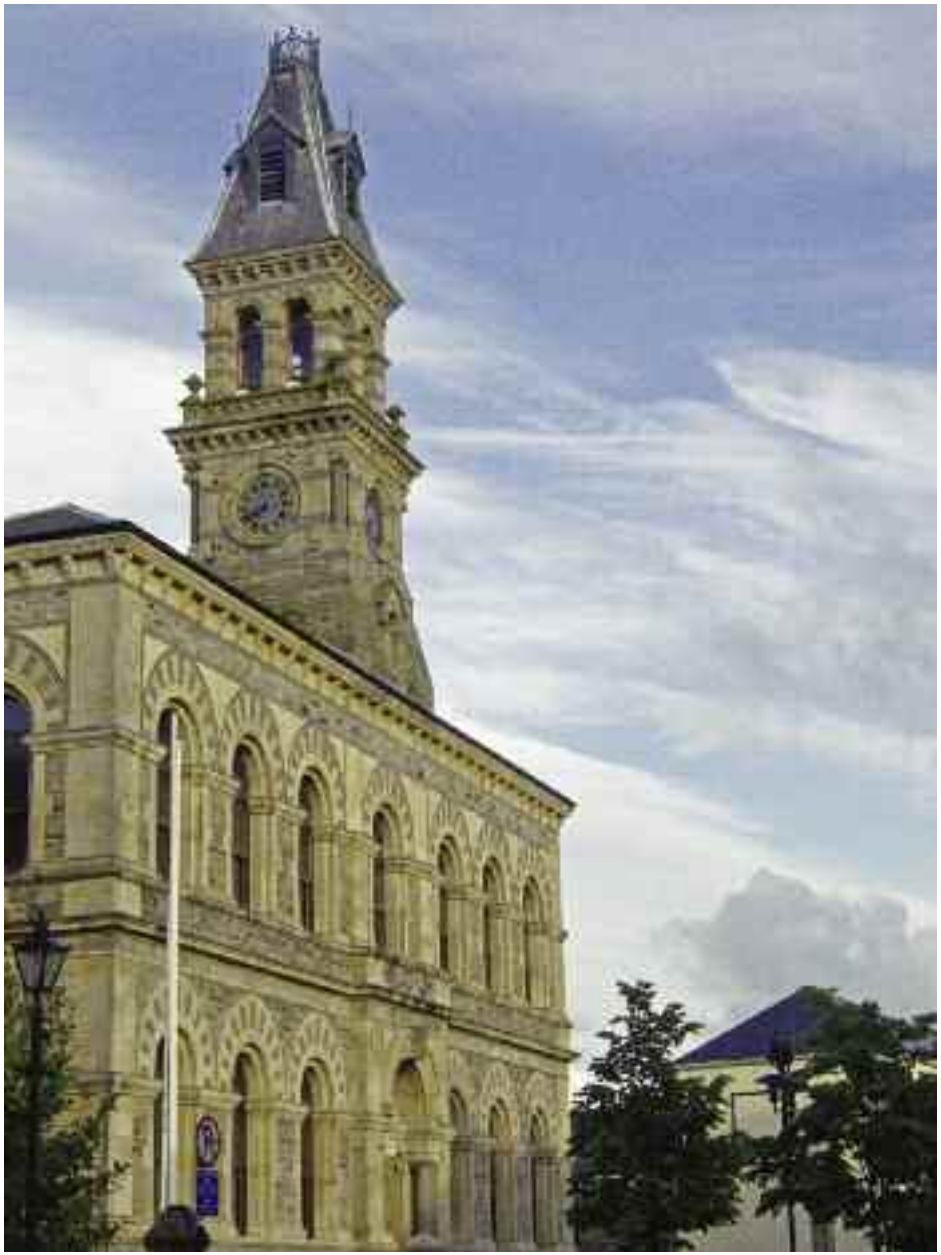
(fig. 66)
ULSTER BANK
Stephen Street/
Holborn Street/
Markievicz Street,
Sligo

The high quality Scottish sandstone masonry and decorative carved detailing is clearly seen in this detail of the central projecting entrance porch supported by paired, fluted columns with Ionic capitals.

(fig. 67)
STEPHEN STREET
Sligo

Accepting the Nobel Prize for literature in 1923, Yeats remarked that the Italianate style Royal Palace in Stockholm reminded him of the Ulster Bank in Sligo. This popular sculpture was erected directly outside the bank to commemorate the 50th anniversary of his death in 1989. The sculpture was recently repaired and returned to its prime position on Stephen Street complete with a new pair of legs, a new nose, a mended arm and his fifth pair of spectacles following an unfortunate altercation with a motor vehicle.

Like County Donegal, Sligo was geographically inclined to develop a close relationship with Ulster and Scotland and, from the early seventeenth to the late nineteenth centuries, soldiers, farmers, gamekeepers, linen weavers, merchants and industrialists arrived to take advantage of the opportunities presented by a developing port. This ongoing connection is recorded in many of Sligo's buildings, as Scottish architects and engineers made some notable contributions to the county's architectural heritage. The Ulster Bank (1863) ***(figs. 65-66)***, prominently placed at the junction of three busy streets, is built in red Scottish sandstone to designs by James Hamilton (d.1894) of Glasgow and Belfast. It displays a wealth of Classical detail including paired Doric pilasters between windows on the ground floor, Corinthian columns at first floor level, a richly balustraded roof parapet, and a fine Ionic columned portico all attesting to the prosperity of Sligo Town in the late nineteenth century. The bank's setting is further enhanced by a contemporary semi-abstract sculpture (1990) ***(fig. 67)***, commemorating William Butler Yeats, set on the wide pavement to the south. Impressive Classical architecture was not confined to banks, and Sligo Town Hall (c.1865)



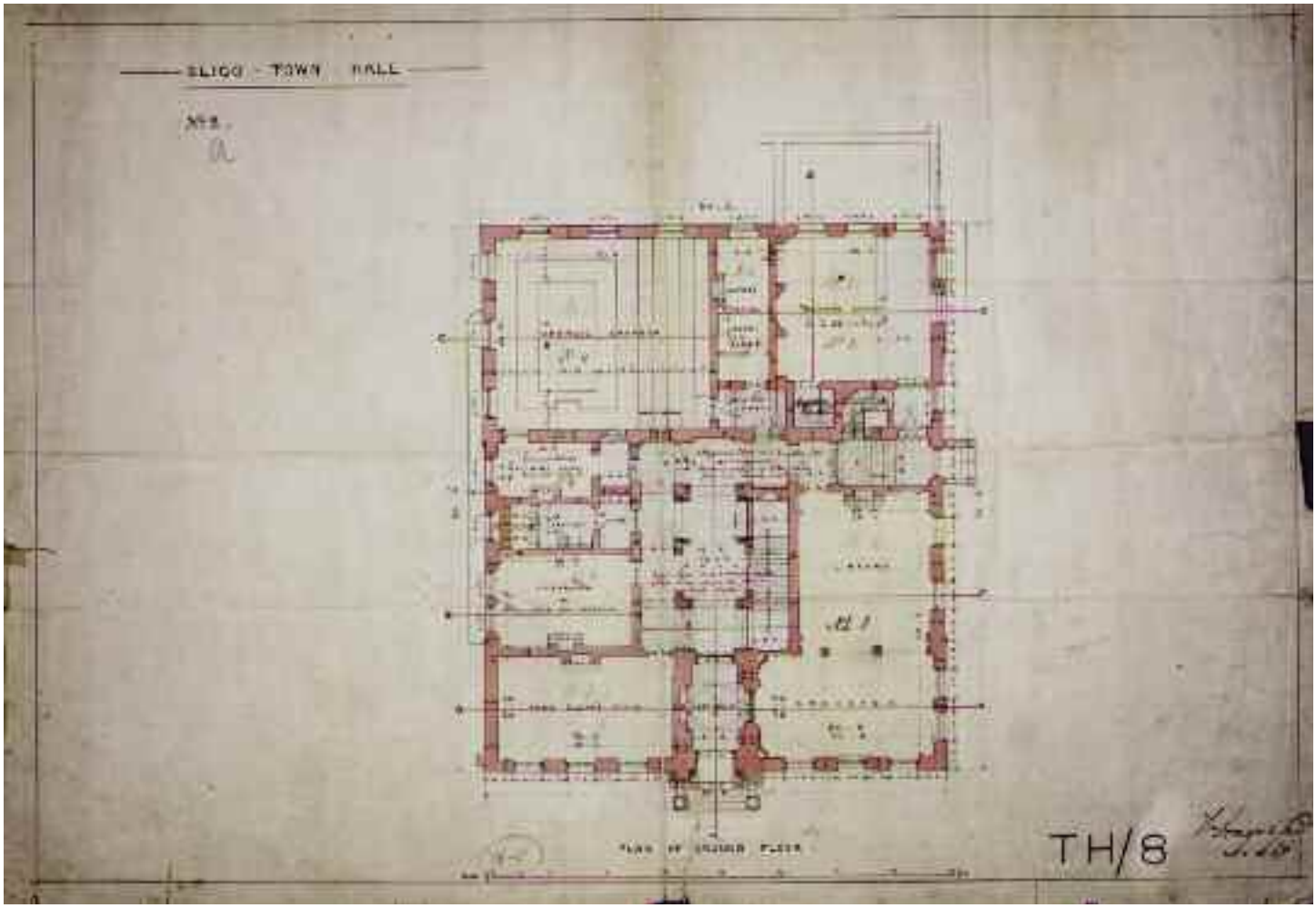
(fig. 68)
SLIGO TOWNHALL
Quay Street,
Sligo
(c.1865)

Built on the site of a thirteenth century tower house and seventeenth century barracks, the foundation stone for the new Town hall was laid by the Mayor of Sligo, William Abbott Woods on 12th October 1865. Exuding an air of civic confidence this highly impressive Lombardo Romanesque palazzo-style town hall is a landmark feature on Quay Street and one of the finest municipal buildings of its period in the country.

SLIGO TOWNHALL
Quay Street,
Sligo

The lavishly embellished interior features an entrance vestibule with open well staircase of sandstone steps and cast-iron balustrade, triple-arched arcade supported on paired colonnettes to first floor and an octagonal lantern with glazed cupola.

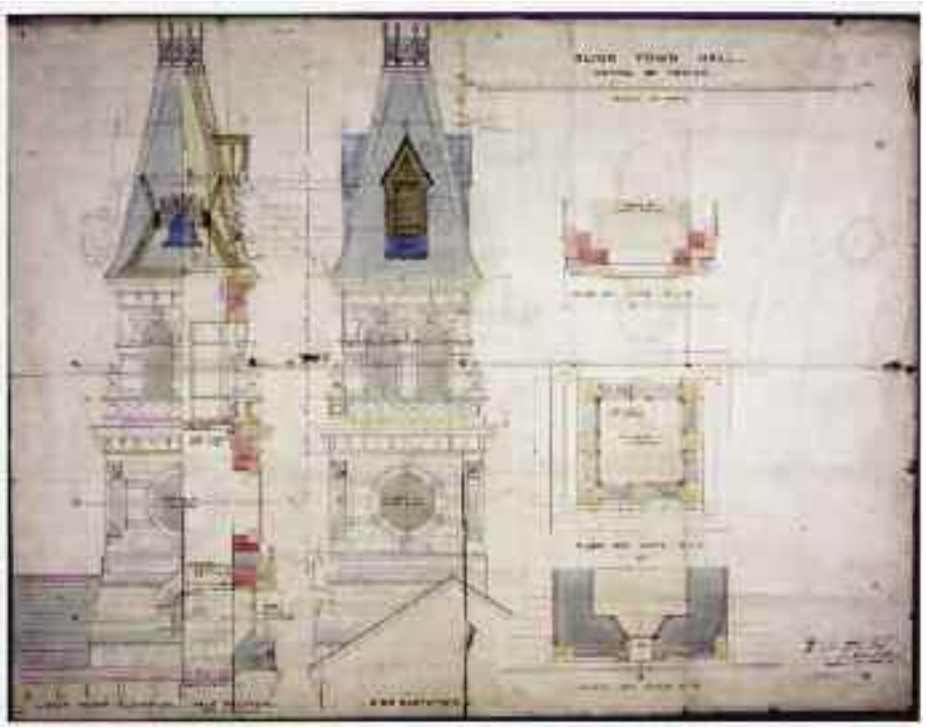
(figs. 68-70) is an excellent example of the Italianate Palazzo style. Designed by William Hague (1836-1899), it is a landmark feature on Quay Street, its exuberant polychromatic masonry emphasising its well-balanced proportions while exuding a sense of confident authority. Squared and coursed limestone rock-faced masonry walling contrasts with extensive detailing, comprising string and sill courses, cornice and door and window surrounds in Mountcharles sandstone. A slate-covered pyramidal roof leads to a bell tower with sprocketed eaves ***(fig. 71)***, lead-capped hips and louvred gabled dormers on each face, surmounted by a decorative octagonal shaped iron cresting. The building is set back from the street in its own grounds and approached by a flight of limestone steps between flanking walls. It was extensively restored and renovated (c. 1998), and a five-bay three-storey extension was added to the north elevation.



(fig. 69)
SLIGO TOWNHALL
Quay Street,
Sligo

Following the placing of advertisements in the Builder Magazine (later the Irish Builder) nineteen plans were received for the design of the new Town Hall. With the advice of Sir John Benson, architect and Sligo native, the design by William Hague was chosen. A prize of twenty pounds was awarded to the winning entry. It was built by the Dublin firm Crowe and Brothers who had just finished construction of the Sligo Railway Terminus. In July 1872 the Corporation of Sligo held its first meeting in the still unfinished Town Hall. The drawing shows the plan of the ground floor.

Courtesy of the Irish Architectural Archive



(fig. 70)
SLIGO TOWNHALL
Quay Street,
Sligo

A drawing signed by William Hague showing the design and detailing for the construction of the tower of the Town Hall.

Courtesy of the Irish Architectural Archive

(fig. 71)
SLIGO TOWNHALL
Quay Street,
Sligo

The Harbour Commissioners sponsored the clock tower built by local builder Patrick Morris, with Council member Charles Anderson providing the bell and clock. The bell, weighs 812 kg, is engraved with the harp, shamrock and crown insignia and bears the inscription 'Charles Anderson presents this bell to the people of his native town A.D. 1877.' The clock makers were Gillet and Johnson, and the clock itself was supplied by local ironmongers Nelson Brothers. The Clock Tower afforded the Harbour Master an impressive view of the harbour so as to monitor the progress of shipping entering and leaving the harbour.

(fig. 72)
SLIGO COURTHOUSE
Teeling Street,
Sligo
(c.1878)

One of the most striking structures in Sligo, the courthouse is probably the finest example of its genre in the country. Built largely of sandstone from the quarries of Mountcharles in County Donegal, the new Courthouse building while consciously designed to exude a sense of authority, also manages to present a picturesque profile to the street.

(fig. 73)
SLIGO COURTHOUSE
Teeling Street,
Sligo

To the south the four-stage octagonal tower with its dormered spire rises dramatically over the symmetrical main block and its elaborate roofscape set behind parapets, tall stone corbelled chimneystacks and wrought-iron decorative crested ridges.

Although the Gothic Revival was principally expressed in ecclesiastical architecture, Sligo's striking and memorable courthouse (c.1878) ***(figs. 72-79)*** is an exuberant rendition of the French Gothic style by the Scottish architect J. Rawson Carroll (1830-1911). Incorporating an octagonal tower with dormered spire, and richly detailed both inside and out, it presents a somewhat incongruous variation to the otherwise modestly scaled townscape. The courthouse contains parts of an eighteenth-century gaol within its structure. The need for a further

(fig. 74)
SLIGO COURTHOUSE
Teeling Street,
Sligo

The top-lit galleried double height entrance hall is lavishly detailed with stone arched arcades, wrought iron balconies and a magnificent hammerbeam trussed roof. The Courthouse underwent major restoration and refurbishment works between 1998 and 2001 including the addition of two new courtrooms to complement the two original Victorian courtrooms, modifications to the internal circulation and the creation of a new top-lit central staircase.

(fig. 75)
SLIGO COURTHOUSE
Teeling Street,
Sligo

Fine craftsmanship is evident throughout the building and particularly in the interior detailing, such as these cinquefoil openings to the first floor balustrade.

(fig. 76)
SLIGO COURTHOUSE
Teeling Street,
Sligo

The pointed arches of the arcade spring from beautifully carved capitals.

(fig. 79)
SLIGO COURTHOUSE
Teeling Street,
Sligo

Decorative finials on the roof of the courthouse are reflected in an oculus window with cobweb glazing in a building opposite.

(fig. 78)
SLIGO COURTHOUSE
Teeling Street,
Sligo

Even the years of graffiti carved into the joinery of one of the original courtrooms add to the socio-historical interest of this building.

(fig. 77)
SLIGO COURTHOUSE
Teeling Street,
Sligo

A detail of one of the original staircases showing the finely crafted handrail and delicate wrought iron work.

(fig. 80)
SLIGO GAOL
Abbeyquarter North

Taken in the mid 1950s this aerial photograph shows the Sligo Gaol complex when it was still entirely intact, the cell blocks fanning out from the central governor's residence. The boundary wall of the prison complex was built of Ballisodare limestone.

Courtesy of the National Library of Ireland

(fig. 81)
SLIGO GAOL
Abbeyquarter North

A photograph of around 1890 from the William Lawrence Collection shows the massive scale of the gaol complex dominating the small, and now vanished, thatched houses lining the River Garavogue.

Courtesy of the National Library of Ireland

correctional facility was met in 1818 when a large limestone county gaol was built to the west of Sligo Town by John Lynn, a local builder of considerable repute ***(figs. 80-84)***. Over half of the original complex survives in a remarkably unaltered state, including part of the high rubble stone boundary wall and entrance gate lodge, the governor's house, part of the two- and three-storey cell block and the Marshalsea (all 1818). It is a rare surviving example of a prison design that shows the early influence of the philosopher and prison reformer Jeremy Bentham (1748-1832). Intervention by a concerned council employee apparently averted the total demolition of the gaol in 1963 and much of the complex is now in use as county council offices.

(fig. 82)
SLIGO GAOL
Abbeyquarter North
(c. 1818)

This well-proportioned building was at the core of the original prison layout which consisted of cell blocks arranged in a semi-circle around this governor's residence and all contained within a further semi-circular arrangement of high walls and gates.

(fig. 83)
SLIGO GAOL
Abbeyquarter North

Detached three-storey limestone former marshalsea, used as a male debtors prison was once mirrored on the other side of the complex by a similar building for female prisoners which was demolished c. 1974. The austere nature of the building is entirely in keeping with its original purpose.

(fig. 84)
SLIGO GAOL
Abbeyquarter North

Substantial parts of the former Sligo County Gaol survive including these cells which still retain limewashed walls, barrel-vaulted ceilings and heavy cell doors.

(fig. 85)
SLIGO QUAYS

A view of the busy quays in around 1900. The tall towers of the Town Hall and Catholic Cathedral are clearly visible. Many of the substantial stone warehouses lining the quays have since vanished.

Courtesy of the National Library of Ireland

The third quarter of the nineteenth century was a period of unprecedented prosperity for Sligo Town and, as well as the individual tradesmen who flourished in this atmosphere, it has been noted (Gillmor, 1967) that the town had substantial manufacturing industries, some of which were based on imported coal ***(fig. 85)***. These included 'two corn-mills, three breweries, sawmills, bakeries, foundries, a gasworks, several tanneries, a clay smoking-pipe factory and a snuff and tobacco manufacturer.' Shops and public houses gained more substantial and sophisticated accommodation as retail trade expanded. The town could now also boast architects, builders, and property developers, as housing was required for the growing population. Rows of terraced workers' dwellings were built; the two-storey terraces (c.1890), William Street, now Wolfe Tone Street, are particularly good examples, several retaining panelled doors, sash windows, intricately carved attic dormers, and decorative cast-iron panelled railings. Further from the centre of the town some distinctive detached houses were built illustrating both the prosperity of their owners and the desire to embrace new architectural styles. Lisroyan (1888), Knappagh Road, is a well-executed example in red machine-made brick with stone trimmings, a fine columned doorcase and plain-glazed sash windows. Sligo Cemetery (c.1850) ***(figs. 86-87)*** is possibly the best place in which to acquire an understanding of the town's nineteenth-century merchant and professional classes. The main entrance is guarded by a tiny, sadly derelict, single-storey octagonal gate lodge (c.1850) in carefully executed ashlar limestone. Once inside the cemetery, the visitor is confronted by a cornucopia of elaborate funerary artefacts varying greatly in scale, materials and design but all pointing to the wealth and prestige of many of the town's citizens.

(fig. 86)
SLIGO CEMETERY
Dublin Road,
Sligo
(c. 1849)

This wonderful cemetery, opened in 1849, contains a rich collection of funerary artefacts varying greatly in design and execution but all pointing to the wealth and prestige of many of the town's families particularly in the nineteenth century. Forming a picturesque landmark in the south outskirts of Sligo, its funerary artefacts attest to high quality craftsmanship while its gate lodge, boundary walls and entrance screen form an attractive feature in the streetscape.

(fig. 87)
SLIGO CEMETERY

(fig. 88)
CLASSIEBAWN CASTLE
Mullaghmore
(1874)

Designed by the architect J. Rawson Carroll for Lord Palmerston in a dramatic Scottish Baronial style that is entirely appropriate for the location. Exceptional workmanship is evident throughout the building.

(fig. 89)
CLASSIEBAWN CASTLE
Mullaghmore

In a spectacular and isolated position by the sea, Classiebawn Castle dominates the skyline for miles around and has commanding views over nearby Mullaghmore harbour and the coastline to south and north.

The owners of large houses also developed their properties in the nineteenth century, either tearing down or extensively remodelling older houses. Austere styles, exuding a gloomy and brooding presence, characterise most of these great nineteenth-century piles; a far cry from the Palladian elegance of eighteenth-century houses like Hazelwood. The sobriety of the architecture was matched by the seclusion of the setting, usually in heavily wooded demesnes. The exception is Classiebawn Castle (1874) ***(figs. 88-89)***, a dramatic Scottish Baronial style castle dramatically sited on a windswept headland near Mullaghmore and built to designs by Rawson Carroll who was also responsible for Sligo courthouse. A gate lodge (c.1880) with miniature tower echoes the style of the main house. It was common practice to engage well-known architects for large domestic projects: Francis Goodwin, who also designed Manchester Town Hall and Assembly Rooms (1822-5), was employed by Sir Robert Gore-Booth at Lissadell (1830). Goodwin also designed the Gothick gate lodge at Markree (1832), now sadly fallen into disrepair.

Lissadell ***(figs. 90-102)*** is quite unusual in surviving virtually unchanged to the present day. It was also one of the first grand houses in Ireland to embrace the technological innovation of gas lighting, fuelled by gas supplied from a gasometer half a mile away from the house. Goodwin's rather Spartan treatment of the finely executed ashlar Ballysadare limestone exterior ***(fig. 93)*** was as much driven by Gore-Booth's insistence upon economy as it was by taste. His requirement for perfect symmetry

(fig. 90)
LISSADELL HOUSE
Lissadill
(c.1833)

Austere in the extreme, Lissadell is one of Ireland's finest country houses. Built between 1830 to 1835, and inhabited from 1833 the house was designed in Greek Revival style by Francis Goodwin for Sir Robert Gore-Booth (1784-1835). W B Yeats immortalised the house in his poetry thus adding to its cultural significance. Its historic significance is heightened by the fact that it was the home of Eva and Constance Gore-Booth. The house was sold by the Gore-Booth family in 2004 and continues as a private residence.

(fig. 91)
LISSADELL HOUSE
Lissadill

A watercolour view by Francis Goodwin of the earlier seventeenth century Gore-Booth house by the shore at Lissadell. It is believed that this bow-fronted house was demolished only once the new house was ready to be lived in. The earlier house itself replaced a previous castle near the shore.

Courtesy of Sir Josslyn Gore-Booth

(fig. 92)
LISSADELL HOUSE
Lissadill

Francis Goodwin's watercolour drawing shows the severe Greek Revival design of the proposed new house. It shows the entrance front with its pedimented and pilastered two storey central projection, its lower storey of open sides forming a porte cochère.

Courtesy of Sir Josslyn Gore-Booth

(fig. 93)
LISSADELL HOUSE
Lissadill

The severity of the design is epitomised by the Doric detailing and precisely cut Ballysadare ashlar limestone.

(fig. 94)
LISSADELL HOUSE
Lissadill

Francis Goodwin's watercolour drawing of the proposed stairhall indicates that the completed room was built virtually identically to the original design. The only slight change was to the design of the cast iron balusters.

Courtesy of Sir Josslyn Gore-Booth

(fig. 95)
LISSADELL HOUSE
Lissadill

The double height entrance hall features a staircase of polished limestone known as Kilkenny Marble. The squared Doric columns of the ground floor are matched above by the Ionic columns of the gallery.

resulted in a total of eighteen blank windows with backgrounds painted white to resemble drawn blinds and the general need for tidiness meant that the house was connected to the service buildings by an underground tunnel. Lissadell, the home of Eva and Constance Gore-Booth and frequently visited by W.B. Yeats, has been described by Maurice Craig as being '…distinguished more by its solidity than by its suavity and more by its literary associations than by either.' Lissadell remains in private ownership and has recently changed hands; the new owners are carrying out significant works to reinvigorate the estate.

(fig. 96)
LISSADELL HOUSE
Lissadill

Goodwin's watercolour drawing of the proposed gallery illustrates that the architect originally intended to have a series of windows piercing the wall behind the screen of Ionic columns on the right of the image. This feature was omitted in the completed room.

Courtesy of Sir Josslyn Gore-Booth

(fig. 97)
LISSADELL HOUSE
Lissadill

The imposing Gallery lit by a clerestory and skylights was formerly the Music Room. The Gallery contains a suite of Regency gasoliers by William Collins. The gasoliers were lit by gas prepared in a gasometer on the estate.

(fig. 98)
LISSADELL HOUSE
Lissadill
(c.1840)

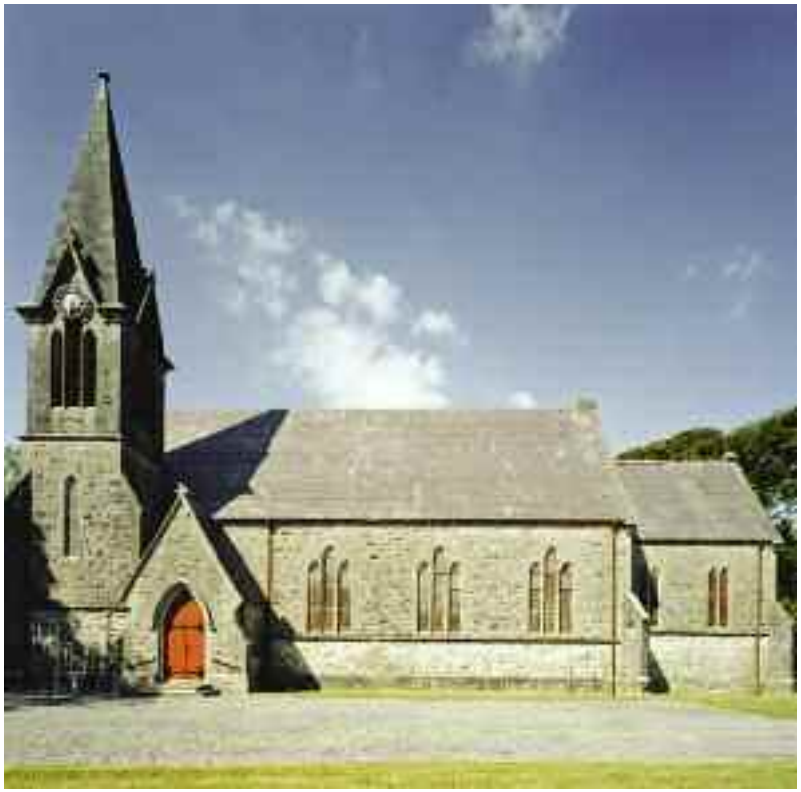
Screened by woodland the quadrangular limestone stable block was connected to the main house by a service tunnel. In the foreground at the roadside are openings to a series of vaulted underground coal-bunkers used to service the estate.

LISSADELL RECTORY
Lissadill
(c. 1865)

Originally built as a rectory, near the estate church, this fine Scottish baronial style house exhibits good quality stonework with nice touches such as the diagonally-set chimney stacks, hood mouldings over the windows and slender gable finials. The horizontal emphasis of the sash windows is unusual, but are similar to those in the nearby former Lissadell National School.

(fig. 99)
LISSADELL NATIONAL SCHOOL (FORMER)
Lissadill
(c. 1890)

The estate at Lissadell contained a range of buildings for various purposes including this attractive former schoolhouse, now in use as a church hall. It displays the same high degree of skill and craftsmanship in its masonry construction as the main house.



(fig. 100)
LISSADELL CHURCH OF IRELAND
Ballinphull
(c. 1860)

This finely crafted, handsomely-proportioned church is a good example of the nineteenth century Gothic Revival style and, in addition, is of historic interest for its connection with the Gore-Booth family of Lissadell House. The family burial plot is situated to the east of the church.

(fig. 101)
LISSADELL CHURCH OF IRELAND
Ballinphull

The interior retains many of its original features including fine stained glass leaded-light lancet windows, timber pews, flagged floor and open timber roof.

Fine houses, set within a context of landscape grounds, were usually the hub of functional and largely self sufficient estates. Attendant buildings, ranging from the ubiquitous stable yards and farm workers' dwellings to walled gardens, dairies and forges, all contributed to the wider picture. It was not enough for the house alone to be impressive, stables and farm buildings had to follow suit, often showing similarly high standards of materials and execution. At Lissadell the magnificent stable yard (c.1840) ***(fig. 98)*** once contained the coach house, stables, tack rooms and accommodation for stable boys, coachmen, and house footmen as well as a large riding school for exercising horses under cover. The education of the children on the estate was catered for by the provision of a school at (1890) ***(fig. 99)***, a small limestone building with pitched slate roofs made attractive by the addition of painted timber bargeboards. The school retains much original and early fabric, and displays a high degree of skill and craftsmanship in its masonry construction. Now in use as a church hall, it was built across the road from Lissadell Church of Ireland (c.1860) ***(figs. 100-101)***, a finely crafted example of the Gothic Revival style with handsome wrought iron entrance gates.

(fig. 102)
LISSADELL HOUSE
Lissadill
(c. 1880)

This gate lodge has retained its picturesque charm, enhanced by the retention of many original features such as the carved and overhanging roof trim, slate roof, panelled entrance door, mullioned windows and unusual sash windows. Its quirky chimneystacks lift the property above the ordinary.

Much attention was paid to the design and execution of entrance ways and gatelodges, built to herald the magnificence within. A picturesque example (c.1880) set in woodland to north of Lissadell House ***(fig. 102)*** is lifted above the ordinary by its interesting chimneystacks. A gatelodge would often mimic the design of the house it heralded, although at times the smaller building employed a notably different architectural style. The striking and eclectic Coolavin House (1898) designed by architect James Franklin Fuller High (1835-1925), combines grey limestone and red sandstone in its complex asymmetrical elevational treatments. In contrast to the extrovert design of the house, the modest gatelodge (c.1845) is built in a harmonious Gothic style with simple proportions, pointed-arch windows and a slated roof.

The estate buildings at Templehouse also show a range of differing architectural styles. The classically proportioned limestone house ***(fig. 103)*** (c.1825) was greatly enlarged and reorientated in 1864 ***(fig. 104)*** by Colonel Alexander Perceval. The new entrance front has a central pedimented breakfront and single-storey arched porte-cochère, the roof set behind a balustraded parapet. In marked contrast the gatelodge (c.1825) is enhanced by an unusual Tuscan portico, while the splendidly decorative gatescreen forms a fitting entrance to the demesne. Two further, smaller gatelodges (c.1825) with painted walls and slate roofing is more reserved both in scale and in simplicity of design, while a rather plain gardener's cottage (c.1864) gives evidence of further architectural diversity within the grounds. The very fine stable yard (c.1864) ***(fig. 105)*** in excellent ashlar stonework with restrained Classical detailing with clock tower, horse boxes and a pump in the centre of the yard, demonstrates that stables could play a decorative as well as a functional role. A farmyard (c.1864), now in an advanced stage of decay, lies to the north of the stable yard, while a somewhat fragile example of a walled garden (c.1825) demonstrates the self-sufficient nature of large country houses.

AT LISSADELL HOUSE

CARNEY (c. 1890)

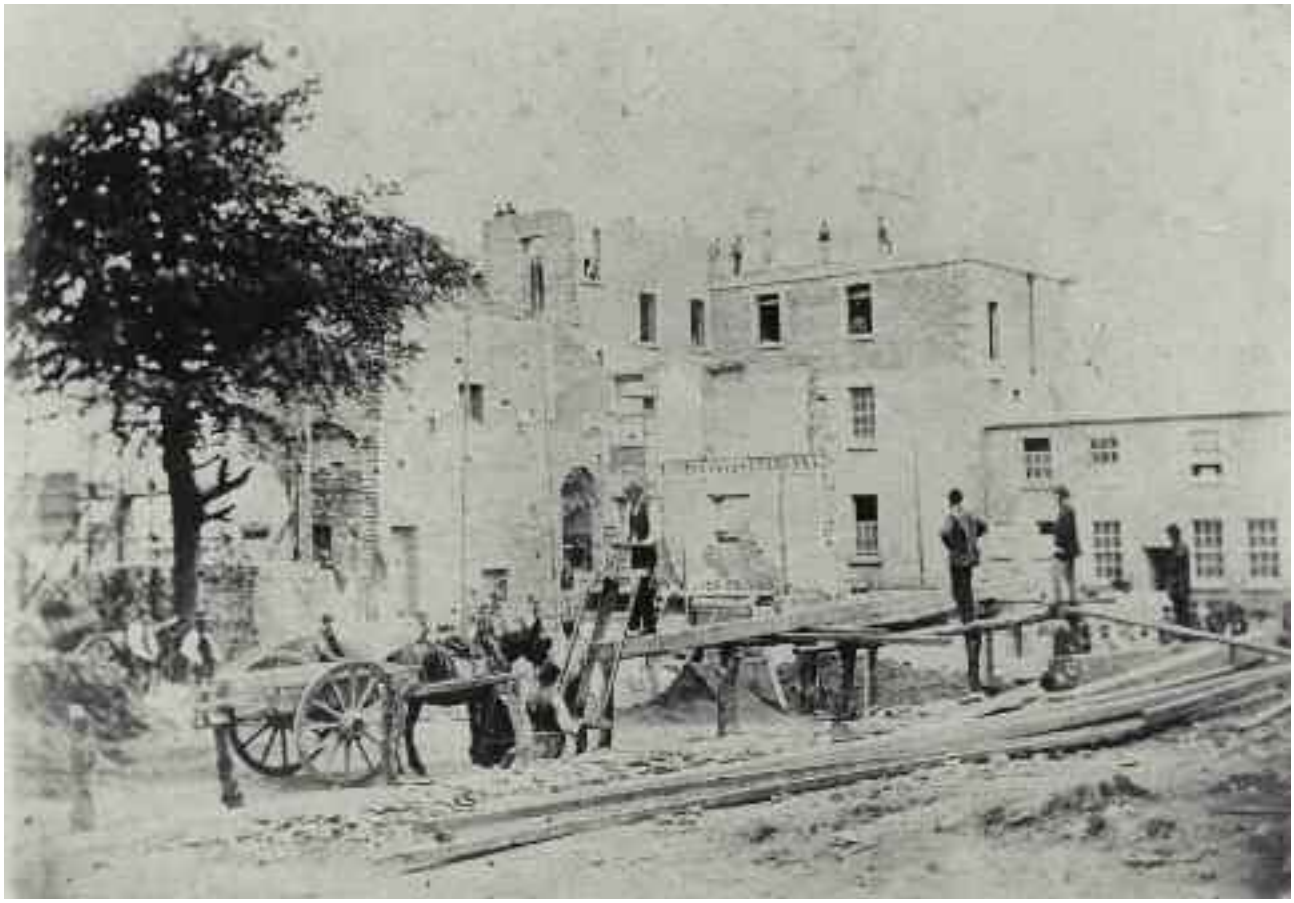
Handsome symmetrical house enlivened by decorative ironwork to the porch roof, first floor windows and boundary fence.

(fig. 103)
TEMPLE HOUSE
Templehouse Demesne
(c. 1864)

Built for the Perceval family c. 1820, the classically proportioned house was substantially extended and embellished c. 1864 to create an imposing limestone mansion full of historical as well as architectural interest. The surviving remains of earlier Perceval dwellings within the demesne add greatly to the unique historic importance of the site.

(fig. 105)
TEMPLE HOUSE
Templehouse Demesne
(c. 1870)

A very fine two storey stable yard of ashlar stonework with restrained classical detailing is just one of the ancillary buildings found on the estate, which also contained a large formal farmyard, a walled garden, boathouse, lodges, hunting lodge and formal bridge.



(fig. 104)
TEMPLE HOUSE
Templehouse Demesne

An unusual photograph, probably dating to the mid 1860s, showing the substantial works at Temple House as the large extension was being added to the earlier house of c.1820. Due to the entirely manual nature of building works at the time, it is interesting to note the number of workmen required on site.

Courtesy of the Irish Architectural Archive

ANNAGHMORE HOUSE
Annaghmore
(c. 1820)

Seat of the O'Haras, one of the oldest Gaelic families, the modest Regency house of c. 1820, designed by William Farrell (d. 1851), was remodelled and extended in Italianate style by James Franklin Fuller (1835-1925) around 1860.

ANNAGHMORE HOUSE
Annaghmore

A two-storey bow was among the additions by James Franklin Fuller during the mid nineteenth century. The polished ashlar limestone walling is of the highest quality.

ANNAGHMORE HOUSE
Annaghmore

The main staircase rises towards a bow, containing a round-headed margined timber sash window with coloured glass to the margins, to the rear of the main block.

ANNAGHMORE HOUSE
Annaghmore
(1864)

Situated to the north of the main house, the substantial nine bay, two-storey stable block arranged around a central courtyard was built by Charles William O'Hara, who is commemorated by a square panel above the west face of the entrance carriage arch with raised lettering spelling out his initials 'C.W.O.H 1864'.

ANNAGHMORE HOUSE
Annaghmore
(c. 1820)

Situated on the main driveway this graceful bridge over the Owenmore River forms an attractive feature in a picturesque setting within Annaghmore Demesne.

(fig. 106)
MARKREE CASTLE
Markree Demesne
(c. 1802)

An earlier house remodelled as a three storey over basement house during the eighteenth century before being recreated c.1802 as a Romantic Gothic castle by architect Francis Johnston for the Cooper family. Markree experienced successive remodelling and extensions most notably in 1866 to designs by Wardrop of Edinburgh when the castle took on its current ramblingly asymmetric appearance.

(fig. 107)
MARKREE CASTLE
Markree Demesne

The parlous state of the hall c.1985 before its restoration by the Cooper family and the revival of the castle as a country house hotel in the 1990s.

Courtesy of the Irish Architectural Archive

(fig. 108)
MARKREE CASTLE
Markree Demesne

A straight flight of stone steps leads from the porte cochère up to the main entrance hall beneath a vaulted ceiling.

MARKREE CASTLE
Markree Demesne

The later nineteenth century entrance at the side of the castle and attached to a two storey Gothic range replaced the previous entrance designed by Johnston. Visitors enter via a porte cochère leading to the dramatic vaulted entrance staircase.

Compared to the architectural variety of Templehouse, the buildings associated with Markree Castle (c.1802) ***(figs. 106-114)***, show a relatively coherent architectural lexicon. Markree Castle itself has been the subject of constant re-modelling since the sixteenth century. In 1802 Joseph Cooper engaged Francis Johnston (1760-1829) to enlarge and re-model the house. Johnston added an office wing, doubled the length of the garden front, added a central bowed tower and, on the adjoining elevation, a porch. The house was further remodelled in 1866 by Wardrop of Edinburgh who wiped out most of Johnston's work, adding a massive battlemented and machicolated tower in place of Johnston's garden bow, a Gothic chapel in place of the office wing and a new two-storey porte-cochère. Inside a broad straight staircase leads up from the entrance to a top-lit galleried hall. During the Civil War (1922-23) Markree was occupied and extensively damaged by the Free State army. By the 1980s it had fallen into an advanced state of dereliction, but was resurrected by a descendent of the original owners in the 1990s and has been given a new lease of life as a country house hotel.

Markree's notable stable complex (c.1830), built with a progression of battlemented and projecting bays, is linked to the castle by a triple-span stone bridge (1840). The bridge conforms well to the architectural typology of house and stables, its fine ashlar detailing and pointed-arched openings giving it a refined appearance appropriate to its setting in a large demesne. A modest group of estate workers' houses (c.1890), now ruinous, shows a marked contrast to such grandeur. Markree is distinguished by the remains of a private observatory (c.1850) which, although much of the original structure has been lost, retains some potentially important remnants such as polished limestone pillars for holding instruments and a large plinth for a major telescope. Like many of the great demesnes, Markree began to fall into decline following the Famine, the sale of most of the land to tenants after the Encumbered Estates Act of 1849, and the various land acts of the succeeding fifty years.

(fig. 109)
MARKREE CASTLE
Markree Demesne

A double height, top-lit, galleried hall forms the centre of the castle. Its ornate timber roof, panelled walls, dramatic staircase and vast fireplace create a suitably theatrical atmosphere within this Gothic confection.

(fig. 110)
MARKREE CASTLE
Markree Demesne

Replacing an earlier office wing by Francis Johnston, a Gothic chapel was added in the late 1860s.

(fig. 111)
MARKREE CASTLE
Markree Demesne

The castle is set within an extensive estate containing gate lodges, bridges including a suspension bridge, estate workers' houses, a stableyard, a farmyard, a boat house and even a former astronomical observatory.

(fig. 112)
MARKREE CASTLE
Markree Demesne
(1832)

Erected to the designs of the English architect Francis Goodwin, this gothick tour de force is one of the most impressive gate lodges in the country. Previously one of the main entrances to the demesne off the main Sligo to Boyle road, it consists of a main carriage arch with a two-stage hexagonal castellated tower and a lower secondary entrance further to the west all interconnected by a castellated curtain wall.

(fig. 113)
MARKREE CASTLE
Markree Demesne

An engraving of 1833 after Francis Goodwin of 1832. Goodwin's design for the lodge at Markree Castle featured in his publication Rural Architecture: first series of designs for cottages, lodges, and villas published in London.

Courtesy of the Irish Architectural Archive

(fig. 114)
MARKREE CASTLE
Markree Demesne
(c. 1840)

Recently restored and spanning the River Unshin to the south of Markree Castle, this attractive and unusual suspension footbridge would have provided a romantic eye-catcher for boating parties.

As tenant farmers bought out their land from the declining great estates, agricultural co-operation among small farmers began to emerge and a new type of building, the creamery, appeared in the countryside. The first co-operative creamery (c.1900) in the county was opened at Milltown, Drumcliffe ***(fig. 115)***, for milk separating and butter making. The single-storey building was designed by R.A. Anderson, Secretary of the Irish Agricultural Organisation and supported by Josslyn Gore-Booth (1869-1944) who had been profoundly moved by the plight of local people when the potato crop failed yet again (1879-81). He later became involved in other creamery co-operatives at Ballinfull, Killasnet, and Ballintrillick, based on the co-operative movement begun by Horace Plunkett (1854-1932).

MARKREE CASTLE
Markree Demesne

One of the castellated entrances to Markree demesne, consisting of a first floor room above a gothic arch straddling the main avenue.

UNION
(c.1835)

These very unusual gate piers at a former entrance to part of the Markree Castle estate consist of fasces, which were cylindrical bundles of rods tied together around an axe, symbolising strength through unity. The beehives at the bases were representative of industry.

UNION BRIDGE
Union
(c.1835)

Spanning the River Unshin this most distinctive bridge, formerly within Markree Castle estate, has an uncompromisingly angular design of great significance. The ziggurat-headed arches to the five main spans are highly unusual.

(fig. 115)
DRUMCLIFFE CO-OP CREAMERY
Cullagh Beg
(c. 1895)

The first cooperative creamery in the county, sponsored by Josslyn Gore-Booth of Lissadell House, was opened at Milltown, Drumcliffe in 1895. This modest looking building is all the more significant as it retains much of its original machinery and equipment, and acts as a valuable reminder of a pioneering social and agricultural movement.

As farming methods developed, and prosperity ebbed and flowed, a style of farmstead, familiar throughout Ireland, began to emerge throughout the county. Castleview House (c.1890), Ballymote, is a fine example of the typically symmetrical three-bay two-storey form with central entrance door, as is the slightly later Carrigeenview House (c. 1900), its plain balanced façade enlivened by painted kneed-and-lugged surrounds to openings. These dwellings were generally deep enough to allow a four-room arrangement on each floor around a central stairway with hall and landing. Many derived from older vernacular forms which increasing prosperity enabled to be raised to two storeys and influenced by more aesthetic considerations of form and symmetry, although a roadside farmhouse (c.1890), Drumcliffe, with characteristic gabled porch, has a rather unusual asymmetric front elevation suggesting that it has been extended. Farmhouses were generally accompanied by a group of attendant outbuildings, generally appropriate to the requirements of mixed stock and tillage farming, and sometimes of considerably better quality than the house itself. Glen Lodge (c.1860) ***(figs. 116-117)*** is accompanied by a particularly handsome and well-proportioned stable block with louvred ridge ventilator and door canopy augmenting the composition.

(fig. 116)
GLEN LODGE
Woodpark
(c. 1860)

A fine example of a medium-sized mid-nineteenth century country house, retaining much of its original character. It forms a pleasing group with the nearby stables and gardens.

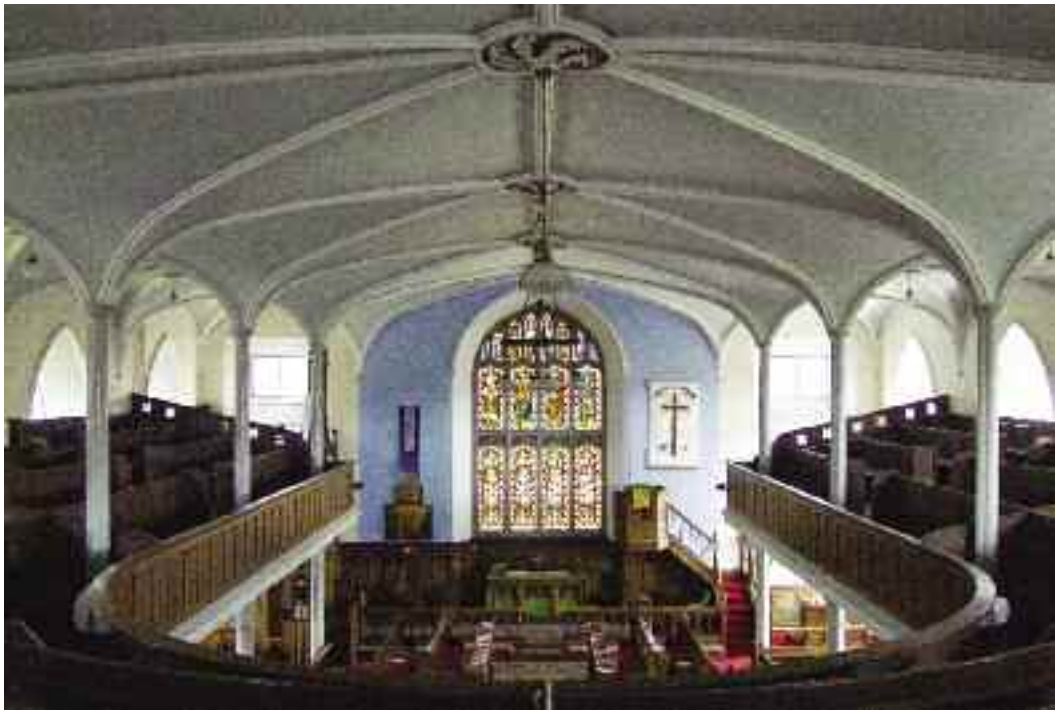
(fig. 117)
GLEN LODGE
Woodpark

A detail of the attractively carved flanking walls leading to the main entrance door.

(fig. 118)
CALRY PARISH CHURCH
The Mall,
Sligo
(1824)

Built by the Board of First Fruits using stone quarried on the site, an attractive church building displaying a high level of craftsmanship in the fine masonry and carved detailing.

The churches of the nineteenth century are probably the most prominent built landmarks throughout both town and county, most of which survive as enduring architectural anchors in the changing landscape. Many remain in use for public worship and are faithfully maintained often by a few dedicated parishioners. The first wave of church building activity came from the Church of Ireland, which was responsible for the construction of hundreds of churches throughout Ireland, mostly built in the relatively short period between 1810 and 1840. The majority of these buildings were supported by the Board of First Fruits (fl. c.1711-1833), and are characterised by simplicity, their understated forms arguably influenced by frugal funding. Calry Parish Church (1824) ***(figs. 118-120)***, Sligo Town, is an appealing example of the typically simple Gothic style consisting of a single cell nave with a three-stage tower with octagonal steeple. Displaying a high level of craftsmanship in masonry and carved detailing it relates well to the adjacent rectory (c.1820) ***(fig. 121)***. The basic model sometimes received a more elaborate interpretation.



(fig. 119)
CALRY PARISH CHURCH
The Mall,
Sligo

The church retains most of its original interior including the beautiful panelled gallery beneath a fine vaulted ceiling.

(fig. 120)
CALRY PARISH CHURCH
The Mall,
Sligo

The tower features a finely crafted stone staircase and handrail.

(fig. 121)
THE GLEBE HOUSE
The Mall,
Sligo
(c. 1820)

Situated in a prominent position on a south-facing slope to the rear of Calry Parish Church, this very fine example of an early-nineteenth century rectory retains some original fenestration and roofing materials. The attractive relationship between rectory and church is best appreciated from the south bank of the Garavoge.

(fig. 122)
EMLAGHFAD PARISH CHURCH
Lord Edward Street, Ballymote
(1818)

Built to a typical Board of First Fruits cruciform plan, this particular church is notable for its more elaborate level of detailing.

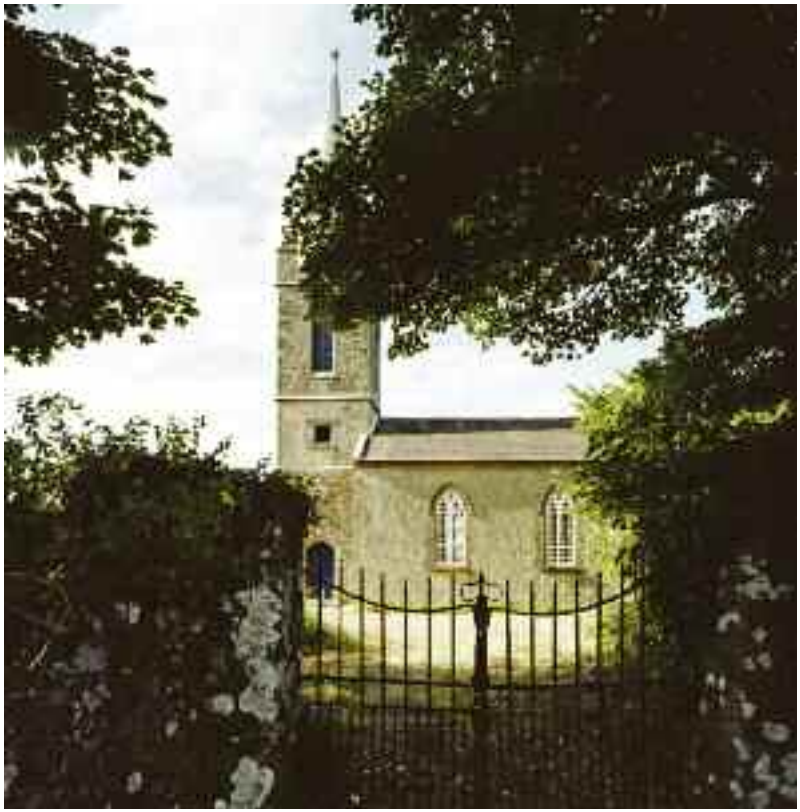
(fig. 123)
EMLAGHFAD PARISH CHURCH
Lord Edward Street, Ballymote

This delightful, soaring, church occupies one of the finest locations in Ballymote and graces the skyline with its delicate spire and pinnacles.

Emlaghfad Parish Church (1818) ***(figs. 122-123)***, Ballymote, was built to a cruciform plan with gabled three-bay nave, transepts and chancel, and two-stage castellated tower enhanced by a soaring octagonal spire, while Ballysumaghan Church (c.1820), a handsome little church with the square-profile bell tower with entrance porch to ground level typical of Board of First

(fig. 124)
SAINT CRUMNATHY'S CATHEDRAL
Achonry
(1822)

Until its deconsecration in 1998, this very simple Board of First Fruits church was reputed to be the smallest cathedral in Western Europe. Despite its lack of architectural pretension this is an important building in historical and ecclesiastical terms.



Fruits design, is made more elaborate by its projecting transepts. The extremely modest but charming Saint Crumnathy's Cathedral, Achonry (1822) ***(figs. 124-125)*** was regarded as the smallest cathedral in Europe until its deconsecration in 1998.

Those churches built in remote locations have often remained unspoiled, benefiting from the untended beauty of their surroundings. Dromard Church (1817) ***(figs. 126-128)*** set among trees to the south of Ballysadare Bay is unusual for having its pulpit and transepts at the west end, next to the two-stage tower. The tower is partially slate-hung, a relatively unusu-

(fig. 125)
SAINT CRUMNATHY'S CATHEDRAL
Achonry

The church, on the site of a former monastic settlement, is attractively situated in a mature rural churchyard enclosed by rubble stone boundary walls and hand forged wrought-iron gates.

(fig. 126)
DROMARD CHURCH OF IRELAND
Tanrego East or Carrowmore
(1817)

A simple, but wonderfully intact, church set beautifully in wooded landscape. Unusually the two-stage tower shows the remains of wall-hung slating.

(fig. 127)
DROMARD CHURCH OF IRELAND
Tanrego East or Carrowmore

Many of its original eatures including painted timber panelled box pews, a stone slab floor with cast-iron grilles, painted plastered walls, painted timber panelled wainscotting, painted flat plastered ceiling with deeply coved edges, traceried windows and original oil lamps on brass poles survive intact creating a wonderfully evocative atmosphere.

(fig. 128)
DROMARD CHURCH OF IRELAND
Tanrego East or Carrowmore

The complex also boasts the remains of a former schoolhouse and this graveyard to the north of the church containing many fine carved headstones.

(fig. 129)
BELTRA RECTORY
Barnabrack
(c.1833)

Now in use as a private home, this is a fine example of a nineteenth century country rectory. The handsome pedimented entrance with its steps, diamond-paned glazing and original door is particularly impressive. It forms a particularly pleasing group with the neighbouring church and churchyard.

(fig. 130)
BELTRA RECTORY
Barnabrack

As with the adjacent church the stonework is of a high standard, complemented by the fine original diamond paned glazing.

al waterproofing measure in this part of the world, and the interior retains its box pews and many other original details. Beltra Rectory (c.1833) ***(figs. 129-130)***, which relates to Dromard, is rather grander than the church itself; built in squared and coursed limestone with tooled quoins, chamfered string course above basement, and a striking pedimented entrance with diamond-paned glazing either side of the original door. Not all Church of Ireland churches conform to The Board of First Fruits typology. Saint Anne's Church (1843) ***(fig. 131)***, Strandhill, is without a tower, but has a gable-fronted entrance porch to the south side of its four-bay nave, a chancel, a bellcote and fish-scale slate bands to its roof. Saint Kevin's Church (c.1890) ***(fig. 132)***, Munninane, is a tiny and eccentric Tudor Revival style edifice built in sandstone with a flat-roofed porch incorporating a most peculiar corner window carried on a single stout baluster ***(fig. 133)***.

(fig. 131)
SAINT ANNE'S CHURCH OF IRELAND
Larass or Strandhill
(1843)

Possibly designed by Sir John Benson, Saint Anne's displays a high degree of craftsmanship and technical skill in its design and masonry construction, creating an attractive grouping with the rectory to the east. Burial plots in the graveyard retain a variety of cast-iron railings of artistic interest.

(fig. 132)
SAINT KEVIN'S CHURCH OF IRELAND CHURCH MUNNINANE
Mullaghnaneane
(1896)

This diminutive little chapel of ease was built by the Gore-Booths of Lissadell in 1896 because too many parishoners were moving to the Gospel Hall at Cashelgarron.

(fig. 133)
SAINT KEVIN'S CHURCH OF IRELAND CHURCH MUNNINANE
Mullaghnaneane

Built in a somewhat eccentric Tudor Revival style, the building features a most unusual corner window carried on a single stout baluster.

(fig. 134)
SLIGO PRESBYTERIAN CHURCH
Church Street,
Sligo
(1828)

This distinctive Presbyterian church retains much of its original detail including diagonally-set chimneys set over the main entrance pediment, and limestone walling, typical of the more prominent buildings in the vicinity.

(fig. 135)
WESLEY CHAPEL
Wine Street,
Sligo
(1830)

The shape of the façade echoes that of the nearby Presbyterian Church of similar date. Built in fine limestone ashlar this handsome classical building retains its original sash windows, which add considerably to its architectural value and overall appearance.

(fig. 136)
WESLEY CHAPEL
Wine Street,
Sligo

The historic interior is particularly significant and incorporates features of artistic design importance, together with a panelled gallery, plastered ceiling, box pews to the ground floor and an elevated pulpit framed by tall round-headed windows with coloured glass margins and multiple panes.

(fig. 137)
SLIGO COUNTY LIBRARY
Stephen Street, Sligo
(1851)

Designed by the Belfast firm of Lanyon, Lynn and Lanyon, this former church, now in use as a library, stands out as a Gothic-styled building on a street dominated by classically-styled architecture. Built on a T-shaped plan it is a finely detailed example of the Gothic Revival style fashionable at the time.

In contrast to the multiplicity of Church of Ireland buildings, those of other Protestant denominations are rare, with examples concentrated in Sligo Town. The Presbyterian Meeting House (1828) ***(fig. 134)*** on the corner of Charles Street and Church Street, has a Classical feel with a pedimented front of coursed rubble limestone walling unusually surmounted by two diagonal chimneystacks. The Methodist Wesley Chapel (1830) ***(fig. 135)***, Wine Street, also has a pedimented front elevation of ashlar limestone with round-headed window openings to the ground floor and segmental-headed to the first. The building retains the original small-paned sash windows and the interior with wrap-around gallery ***(fig. 136)***. Another former Methodist church (1851) ***(fig. 137)***, Stephen Street, now a library, stands out as a Gothic-styled building on a street dominated by Classical architecture, its adjacent manse

(c.1867) is now in use as county museum. Graniamore Presbyterian Church (c.1840) ***(fig. 138)***, Ballymote, continues in use and retains many original features including timber wainscoting to the interior. It shares an elevated site with the associated roughcast manse (c.1875), which is distinguished by a decorative cast-iron railing around its central projecting flat-roofed porch. The Presbyterian Church (c.1850), Dromore West, has long been abandoned but still illustrates the essential simplicity of such single-cell buildings. The open space in the centre of Collooney is occupied by a tiny Methodist Church (c.1861) resulting from a government decision to retain land for a barracks within the estate of the Cooper family of Markree. When the barracks was not built the Methodists acquired the site from the government for their meeting-house, in the face of vigorous opposition from the local landlord.

Following Catholic Emancipation (1829) growing numbers of Catholic churches were erected throughout the county. The smaller buildings, often located at crossroads, tended to be distinctly different in appearance from those of the Church of Ireland. The church at Corhawnagh (1890) is representative of the type; it is cruciform in plan with painted render walls, a three-bay nave, single-bay transepts, and a chancel. As resources and confidence grew many large and increasingly sophisticated Catholic churches, no doubt influenced by the work of architects such as Augustus Welby Northmore Pugin (1812-1852), became dominant features of the small towns and villages in which they were sited. One example, the superb limestone Church of the Immaculate Conception (c.1857) ***(figs. 139-140)***, Ballymote, is built in the Gothic Revival style with a six-bay nave, north and south aisles, a semi-octagonal chancel at the east end and a tall three-stage belfry tower broached to an octagonal spire.

By mid century the Catholic Church became increasingly organised and began to take over older houses or to build new ones as monasteries, convents, and other institutional buildings. This trend produced a very characteristic and dominant element in the architectural landscape of Ireland. Banada Abbey Convent (c.1860), now redundant, was developed around the earlier house of the Jones family who had converted to Catholicism. Saint Joseph's Convent (c.1905), Tobercurry, is by far the town's largest building. Despite the overall austerity of the design, with drab unpainted roughcast walls, it displays a slight Continental influence in its steeply pitched mansard roof which is enlivened by curvaceous bargeboards and unusual moulded cast-iron gutters with embossed decorative motifs.

(fig. 138)
GRANIAMORE PRESBYTERIAN CHURCH
Graniamore
(c. 1840)

This fine church, with its simple design and balanced proportions, is typical of plain Presbyterian architectural taste. Retaining its original form and interior and many of its original features, including attractive lancet windows, it forms a particularly attractive grouping with the later Manse (c. 1875) to its west.

(fig. 139)
CHURCH OF THE IMMACULATE CONCEPTION
Ballymote
(1864)

Designed by George Goldie, this robust and finely crafted church with its distinctive belfry tower is prominently located at the west end of the town. It opened in 1864 after several years of building work.

(fig. 140)
CHURCH OF THE IMMACULATE CONCEPTION
Ballymote

The beautifully intact interior features a nave arcade with alternating square and circular columns carrying pointed arches, clerestorey windows and an open timber trussed roof.

(fig. 141)
CATHEDRAL OF THE IMMACULATE CONCEPTION
John Street,
Sligo
(c. 1874)

Opened in 1874, this cathedral, built to designs by George Goldie, is a particularly fine example of the Norman Romanesque revival style, less common than its Gothic counterpart and notable for its clean lines and distinct, well-defined forms.

(fig. 142)
CATHEDRAL OF THE IMMACULATE CONCEPTION
John Street,
Sligo

View of the Cathedral taken around 1915 giving a clear impression of its size, dwarfing its neighbours, including the Church of Ireland Cathedral of Saint Mary the Virgin and Saint John the Baptist on the extreme right of the image. Other buildings in the survey visible in the photograph include Summerhill College in the foreground, and the Western Wholesale Building with its lookout tower, Town Hall on Quay Street and Weston House on Union Street in the background.

Courtesy of the National Library of Ireland

The Catholic Church established a major presence in Sligo Town as the century progressed towards its close. The Cathedral of the Immaculate Conception (1875) ***(figs. 141-146)***, a glorious Norman Romanesque exercise in sparingly detailed ashlar limestone with a soaring four-stage tower, overshadows the squat Church of Ireland Cathedral of Saint Mary the

(fig. 143)
CATHEDRAL OF THE IMMACULATE CONCEPTION
John Street,
Sligo

Built of Ballisadare limestone, the sparing use of well-executed carved detail contributes to a harmoniously balanced whole. The carving displays a level of craftsmanship that is of considerable artistic interest.

(fig. 144)
CATHEDRAL OF THE IMMACULATE CONCEPTION
John Street,
Sligo

The vast lavishly detailed interior contains galleries and clerestory levels, with ribbed vaults to the nave and crossing, and groin vaults to the aisles.

(fig. 145 - 146)
CATHEDRAL OF THE IMMACULATE CONCEPTION
John Street
Sligo

The interior contains a large number of stained-glass windows supplied by Loblin of Tours, France but also contains a couple of fine windows probably designed by Harry Clarke (1889-1931), the most important Irish stained glass artist of the twentieth century.

Virgin and Saint John the Baptist. The influence of Bishop Gillooly (1858-1895), known as 'the building bishop', was considerable. He wrought improvements to Saint Joseph's Ursuline Convent School (1860) ***(fig. 147)*** including the addition of a children's chapel, a study hall, and dormitories, and founded the enormous Summerhill College (1890-91), originally known as Sligo College, and the last of his completed building ventures. Later additions have attempted, with reasonable success, to complement the original building. The bishop resided in the handsome Saint Mary's Presbytery (1879) ***(fig. 148)*** built to designs by George Goldie (1828-1887), which retains a wealth of well-executed stone detailing and original joinery work, and is commemorated by the Gillooly Memorial Hall (1895) ***(figs. 149-150)***, Adelaide Street, built in a Classical style with richly ornamented stonework to designs by the architect Patrick J. Kilgallen. Its prominent location opposite the cathedral serves to emphasise the relationship between its intended function - to reform social habits by encouraging abstinence - and the teachings of the Church.

(fig. 147)
URSULINE CONVENT
Finisklin Road,
Sligo
(c. 1860)

One of the many projects undertaken by Bishop Gillooly, the so called 'building Bishop', this handsome building presents a carefully conceived and well-executed main elevation to the approach from the east. It is one of a number of institutional buildings encircling the town of Sligo.

(fig. 148)
SAINT MARY'S PRESBYTERY
Temple Street,
Sligo
(c.1879)

Set in mature grounds overlooking the town this very handsome building, built between 1878-80 to designs by George Goldie, assisted by P J Kilgallen, as a residence for Bishop Gillooly, contains a wealth of well-executed stone detailing and many other notable features including original joinery work. It is a prominent landmark and forms part of a substantial ecclesiastical complex with buildings in the area.

(fig. 149)
GILLOOLY MEMORIAL HALL
Adelaide Street,
Sligo
(c. 1895)

A former temperance hall built by architect P J Kilgallen, this classically-detailed building is rich in masonry ornamentation crafted to a high standard. Its prominent location opposite the Catholic cathedral serves to emphasise the relationship between its intended function, to reform social habits, and the doctrines of the church.

(fig. 150)
GILLOOLY MEMORIAL HALL
Adelaide Street,
Sligo

The statue, centrally-located on the front elevation, represents the Bishop, an avid crusader against alcohol, in the act of denunciation 'Ireland sober is Ireland free'.

The census of 1841 defined towns as being places with twenty or more houses, but in the more substantial urban sense only Ballymote and Tobercurry could really be recognised as such. Towns and villages across the county were built to a relatively consistent palette of rubble stone, with brick dressings to openings, all concealed by lime-based render. It was left to the larger scale buildings such as churches, courthouses, and banks to add definition and distinctiveness to each settlement. The pleasing little courthouse on the outskirts of Grange (1891), displays finely crafted stonework, the projecting entrance porch giving an added dimension to the building. Ballymote's much larger and more dignified courthouse (c.1850), which occupies a prominent elevated site in the town, is now in use as library, its dominant hipped roof and regular round-headed recesses make it a landmark building despite its replacement windows. An unusual building, once a parochial hall (c.1890), its unequal wings dominated by a hipped slate roof, has found new usage as a funeral home. A former terraced house (c.1870), O'Connell Street ***(fig. 151)***, now in use as shop, benefits from the later addition of an unusual asymmetric shopfront (c.1940) and shares the Art Deco feel of the nearby Garda station. A well-preserved house (c.1880) on Emmett Street incorporates an integral carriage arch, its plain façade enlivened through the application of stucco detailing, while a detached stone house (c.1830) on Teeling Street ***(fig. 152)***, enhanced by the retention of original sash windows and an unusual entrance door, is one of very few ashlar stone buildings in the town.

(fig. 151)
O'CONNELL STREET
Ballymote
(c. 1870)

Although originally a plain house, the later insertion of an unusual asymmetric shopfront (c.1940) with Art Deco overtones lends a degree of diversity to the streetscape of the town. The building retains its original crested ridge tiles and margined sash windows greatly enhancing its overall appearance.

(fig. 152)
TEELING STREET
Ballymote
(c. 1830)

Abutting the former court house this handsome, slightly asymmetric, house is enhanced by the retention of original sash windows. It is one of very few ashlar stone buildings in the village and as such adds variety and texture to the streetscape.

(fig. 153)
LEONARD'S
Teeling Street,
Tobercurry
(c. 1870)

Originally built as commercial premises with residential accommodation on the upper floors, Leonard's is one of the finest examples of its type in the county. The building which dominates the streetscape retains a shopfront of the highest architectural quality, consisting of large display windows either side of the main entrance flanked by paired pilasters with simple capitals and bases. Glazed double doors lead into the hardware store while a secondary entrance gives access to the upper floors.

(fig. 154)
DWYER'S
O'Connell Street,
Ballymote
(c. 1870)

A very handsome but increasingly rare intact example of a house with shop to the ground floor. In addition to the particularly fine tiled and carved timber shopfront the building retains its carriage arch giving access to the rear yard.

(fig. 155)
DWYER'S
O'Connell Street,
Ballymote

The stall risers feature glazed tiling.

Buildings that combined commercial and residential usage were a common feature across the county. Leonard's Hardware Store (c.1870), Tobercurry ***(fig. 153)***, is probably the largest example, but the type can be seen at various scales. Ballymote has good instances such as Dwyer's (c.1870) ***(figs. 154-155)*** and Cawley's (c.1870) ***(figs. 156-157)*** and humbler examples are to be found in villages: the small terraced dwelling with its tiny shopfront (c.1890) ***(fig. 158)***, Ballintogher, is representative of a type once widespread in rural Ireland, as is J. Costello (c.1860), Grange ***(fig. 159)***, built in open countryside. O'Sullivan's (c.1870), Easky, is typical in that it combined living quarters with use as licensed premises. Mullarkey's

(fig. 156)
CAWLEY'S
O'Connell Street,
Ballymote
(c. 1870)

Another very fine traditional shopfront on the same street retains original features such as the fascia with deeply-carved gilded lettering, fluted pilasters, scrolled consoles, a deeply-recessed central doorway, original timber panelling within display windows and geometric polychromatic tiling to the threshold.

(fig. 157)
O'CONNELL STREET
Ballymote

The streetscape of Ballymote is greatly enhanced by the number of surviving traditional shopfronts.

(fig. 158)
BALLINTOGHER
(c. 1890)

This small terraced dwelling with its tiny shopfront, delineated only by a larger display window, is representative of a type once widespread in rural Ireland.

(fig. 159)
J. COSTELLO
Grange
(c. 1860)

This attractive example of a combined commercial and residential premises on the edge of the village of Grange retains its sash windows and a substantial and well-detailed shopfront.

(c.1870), Banada ***(figs. 160-161)***, with later pubfront (c.1910) is fine example of a public house combined with living accommodation. Sometimes additions to rural business premises signified the development of multifunctional roles, as at Quigley's (c.1880), Collooney ***(figs. 162-164)***, where the original public house and grocery store was expanded by the addition of petrol pumps (c.1950).

Most of the smaller inland market centres were little more than a main street lined with rows of houses, shops, and spirit grocers. These nineteenth-century street developments, although by any account humble, replaced the rows of single storey houses, or cabins that preceded them. Very little evidence of these primitive dwellings survives today although one example (c.1840) still exists, fragile, buttressed and with the remains of its thatched roof peeping from below corrugated iron sheeting ***(fig. 165)***, on the main street of Ballymote. Corrugated-iron sheeting began to replace thatch as a roofing material in mid century after making its commercial debut at the Great Exhibition (1851) in London. Even where dwellings retain the original thatch, outbuildings were usually re-roofed with corrugated iron; brightly painted, usually in red or green, sometimes corroded to a mellow russet colour, the material is still ubiquitous throughout the

(fig. 161)
MULLARKEY'S
Banada

Retaining all of its original windows and moulded render surrounds it is enhanced by the simple pubfront (c.1910).

(fig. 160)
MULLARKEY'S
Banada
(c. 1870)

Occupying a prominent corner site to the east of Fair Green and the bridge over the River Moy at the edge of Banada, this building is a fine example of a public house combined with living accommodation.

(fig. 162)
QUIGLEY'S
Collooney
(c. 1880)

This highly distinctive and well-detailed building is a rare survival of the once common family-owned, multi-function, business. The pilastered shopfront with its large display windows is particularly attractive.

(fig. 163)
QUIGLEY'S
Collooney

The display windows have a most unusual multi paned pattern.

(fig. 164)
QUIGLEY'S
Collooney

To the rear of the complex is a range of corrugated iron outbuildings enlivened by early advertisements for the main shop.

(fig. 165)
WOLFE TONE STREET
Ballymote
(c. 1840)

This modest house is unique in the context of Ballymote for the survival of a thatched roof below a corrugated-iron covering. Sparing of detail, its stark simplicity is one of its finest qualities.

(fig. 166)
THE HALL
Tanrego West
(c. 1905)

This little hall near Beltra is an increasingly rare example of the use of corrugated iron in a community building. Originally developed to facilitate the quick erection of, often temporary, buildings, corrugated iron is now part of the vernacular palette of materials.

county and is accepted as an enriching aspect of the landscape. Corrugated iron was never intended as a permanent building material, and buildings like the community hall (c.1905), Beltra ***(fig. 166)***, with pitched corrugated iron roof and walling, are increasingly rare.

Despite the vulnerability of vernacular houses to alteration or decay, Sligo retains a surprising number of thatched dwellings with the characteristic small sash windows and limewashed walls. Often set back from, or nestling beside, the roadside, they preserve both a traditional local craft and a building type once ubiquitous in the Irish countryside. A quintessential example (c.1860), set against Ben Bulben's dramatic backdrop, shows pronounced ridge scalloping which, while not a traditional feature, adds something of the thatcher's individuality to the work. Although such cottages represent important survivals, many more were lost; the one-roomed cabins of the most unfortunate of the rural poor disappeared, with their

STREAMLET VILLA
Finned
(c. 1860)

This attractive thatched house is a particularly fine example of the vernacular farmhouse type with a surviving complex of outbuildings which adds considerably to its architectural and social interest. The contrast between thatch and slate, render and exposed stone, makes for an interesting interplay.

STREAMLET VILLA
Finned

The site contains a range of stone two storey outbuildings with a flight of cut limestone external steps to first floor level on its south gable. The yard is entered through a pair of simple wrought-iron gates.

CABRAGH
(c. 1880)

This fine example of a vernacular thatched house and attendant outbuildings, set with its gable facing the road, epitomises the aesthetic appeal of the rural vernacular with its long low lines, gently undulating thatch and small, widely spaced, sash windows.

Streamstown
(c. 1800)

This fine example of the vernacular linear house with outbuildings attached to its gable end and ranged around the farm-yard, with white lime-washed walls contrasting with the thatch and red corrugated iron roofs all act as a reminder of the type of small farming settlement which once characterised the Irish rural landscape.

PARKE
(c. 1820)

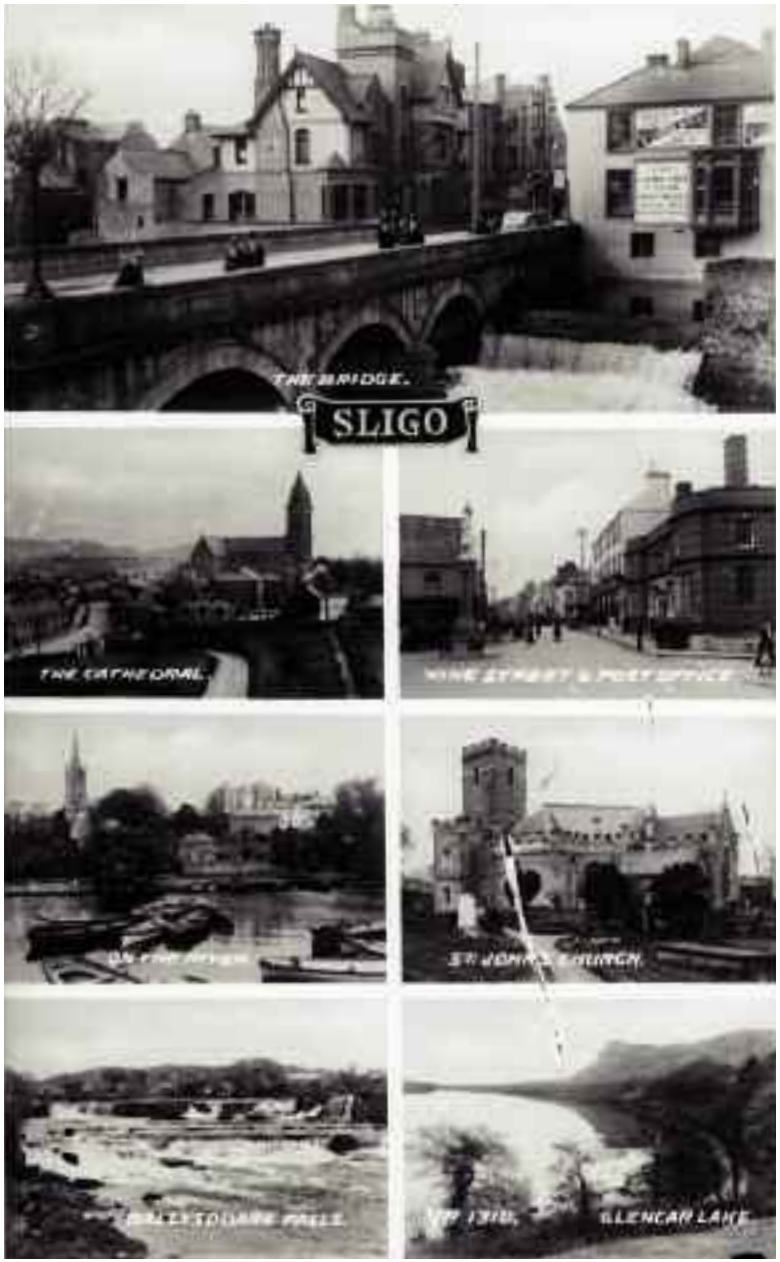
The arrangement of the house with its gabled end facing the road and attendant outbuildings set behind is typical for many vernacular houses in the county, while the external steps on the outbuilding, accessing the upper floor, is a particularly noticeable feature of farmhouses in the coastal areas along the Sligo/Mayo border.

(fig. 167)
CARRIGEENS WORKHOUSE
Carrigeens
(1852)

Dromore West Union Workhouse was one of three complexes built in County Sligo, the others being at Sligo and Tobbercurry. Although in an advanced stage of decay, it is of immense social and historic significance. Many original details survive including a fine set of ashlar gate piers and fragments of the multiple-pane casement windows. Built to a standardised design by George Wilkinson (1813/4-90).

occupants, during the Great Famine and the subsequent wave of emigration to North America. A haunting reminder of the scale of poverty at mid century, Carrigeens Workhouse (1852) ***(fig. 167)***, presents a sizeable complex of buildings ranged around two courtyards, now in an advanced stage of decay.

Also of interest, but often overlooked, small utilitarian buildings like lime kilns tell the stories of long outmoded practices. The lime kiln on Oyster Island (c.1900), long disused, was built to supply lime for the construction of the lighthouse and cottages on Oyster Island and its ruined remains serve as a reminder of how lime burning was once one of the basic processes in all building work. Similarly poignant, unremarkable objects such as field gates reflect the skills of blacksmiths and other local craftsmen. The notable wrought-iron gate at Urlar House (c.1840) could possibly have been made by the same hands that crafted the similar gate at Lissadell estate school. Unexpected metalwork can sometimes transform an otherwise unremarkable scene: a modest house (c.1870), Main Street, Ballysadare, is lifted to another level by its beautifully crafted and distinctive cast-iron portico (c.1910).



SLIGO

A composite postcard view, from the Valentine Collection dating to around 1910, depicting several Sligo landmarks well known to tourists visiting the county.

Courtesy of the National Library of Ireland

Throughout the nineteenth century Sligo's spectacular shoreline provided the county's strongest visitor attraction. The few substantial coastal settlements in the county - Inishcrone, Easkey, Strandhill, Rosses Point, and Mullaghmore - benefited from the superb beaches and dramatic mountain backdrops favoured by the Victorian traveller and, despite their remote locations and the fact that none of them was served by rail, developed as popular seaside resorts in tandem with a fledgling tourism industry. Bathing huts, all now gone, became a feature of Sligo's beaches and bathhouses, such as the attractively turreted Cliff Baths (c.1890),Inishcrone ***(fig. 168)***, were built to offer fashionable seawater treatments.

(fig. 168)
CLIFF BATHS
Inishcrone

The old Cliff Baths pictured with bathers around 1900. At the rear of the baths there is a large hollowed out bathing hole in the rock which holds fresh seawater, refreshed with each tide.

Courtesy of the National Library of Ireland

CLIFF BATHS
Inishcrone
(c. 1890)

This attractive turreted bathhouse is a particularly important architectural landmark in Inishcrone, testifying to the town's history as a popular Edwardian seaside resort and to the fashion for seawater treatments.

Although the Cliff Baths are no longer in use, the adjacent Kilcullen's Seaweed Baths (1912) still offers the therapeutic service. Golf courses were also developed at a number of locations; the club house at Rosses Point (1894), although extended, retains elements of the original design with timbered gables, an open veranda, and stained glass leaded lights conspiring to create an atmosphere of late-Victorian exclusivity ***(fig. 169)***.

In 1898, as the century drew to a close, the centenary of the United Irish rising of 1798 was marked by the erection of many memorials in different parts of the country. Sligo has two examples: the rock of Carraig na gCat, Collooney, is dramatically surmounted by a pedestal (1898) on top of which is a statue of Bartholomew Teeling ***(fig. 170)*** who, as an officer in the Franco-Irish army, single-handedly captured the government gun position at this high point in 1798. The rising is also commemorated at the intersection of Market Street and Grattan Street in Sligo Town by a sixteen foot high marble statue of Erin (1899), depicted as Liberty with broken chains at her feet.

(fig. 169)
ROSSES POINT GOLF CLUB
Rosses Point
(1894)

The timbered gables, long open verandah and stained glass are all typical of clubhouse buildings of the period.

(fig. 170)
TEELING MONUMENT
Collooney
(1898)

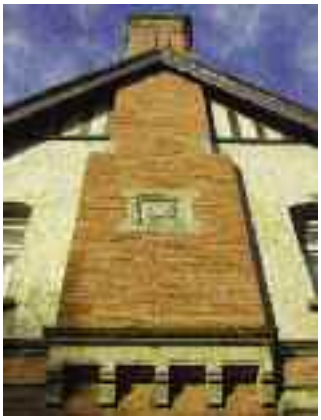
This limestone statue, possibly designed by William Hague, who designed Sligo Town Hall, was erected to commemorate Bartholomew Teeling who was the leading Irish officer with the French troops in the 1798 Rising. Erected on the centenary of the Rising, he is remembered here for his participation in the battle of 'Carraig na gCat'.

NEAR LOUGH ARROW

The Twentieth Century

(fig. 171)
YEATS MEMORIAL BUILDING
Lower Knox Street, Sligo
(c.1899)

Designed by architect and yacht designer Vincent Craig, brother of the first Prime Minister of Northern Ireland, for the Royal Bank of Ireland in a full blown Arts and Crafts style, the building, now in use as an arts centre and gallery, resembles an English country house more than a financial institution.



(fig. 172)
YEATS MEMORIAL BUILDING
Lower Knox Street, Sligo

The Arts and Crafts style delighted in individuality and a high level of craftmanship, both qualities seen in abundance in this building. Its varied roofline and rich brick, terracotta and stone detailing lending a charming variety to the streetscape, enhancing an important riverside corner.

(fig. 173)
YEATS MEMORIAL BUILDING
Lower Knox Street, Sligo

The design and materials used in Sligo echo other buildings by Craig such as the former Trustee Savings Bank (1901), Rathmines, Dublin or the Royal Ulster Yacht Club (1899), Bangor, Co. Down.

As the twentieth century commenced, the design of buildings in Sligo Town began to move away from the established patterns of Classical and Gothic to embrace, albeit modestly, some of the styles that were emerging on the wider European stage. Arts and Crafts style buildings are relatively rare in Ireland but Sligo has some good examples, notably the Royal Bank of Ireland (c.1899), now the Yeats Memorial Building, designed by Vincent Craig (1869-1925) ***(figs. 171-173)***. Also showing the characteristic brickwork and stone detailing of the style, the Masonic Hall (1895) ***(fig. 174)***, set back from The Mall, is distinguished by a tower with richly moulded terracotta frieze, stone cornice, lantern and tiled roof. That fine craftsmanship was a hallmark of early twentieth-century Arts and Crafts architecture is evidenced by Weston House (c.1910), Union Street ***(fig. 175)***, which displays cast-iron window guards of particular artistic interest as well as attractive polychromatic tile cladding. The unusual Rossaville

(fig. 176)
ROSSAVILLE HOUSE
Ballincar
(c. 1895)

Situated just beyond Sligo town, and perhaps following the newly fashionable Arts and Craft style seen on a number of buildings in the town centre, this handsome house combined use of rubble limestone, painted roughcast, smooth-render strapwork and red brick in its construction.

(fig. 174)
MASONIC HALL
The Mall,
Sligo
(1895)

Designed by Henry Seaver of Belfast and built by Sligo man George Kerr in 1895, this distinctive building, sited on rising land, is a prominent local landmark, its piece-de-resistance being the tower with its richly moulded terracotta frieze, stone cornice, lantern and tiled roof. It is one of a small number of good quality brick Arts and Crafts buildings in the town.

(fig. 175)
WESTON HOUSE
1 Union Street,
Sligo
(c. 1910)

A fine example of an early-twentieth century Arts and Crafts building, this house is distinguished by its projecting double-height timber-and-glazed porch and the extensive use of polychromatic tile cladding.

(c.1895) ***(fig. 176)*** shows an innovative use of red brick quoins, an unusual material at the time of its construction, combined with painted roughcast and rubble limestone walling and smooth-render strapwork. The innovative use of new materials was not restricted to Sligo Town: corrugated iron made a rare non-agricultural appearance as a roofing and walling material on a community hall (c.1905), Beltra. In situ concrete was used in the construction of some dwellings, such as a bungalow-style house (c.1935), south of Inishcrone.

(fig. 177)
E. J. JEANS
Grattan Street,
Sligo
(1918)

A vigorous design by architect Ralph Byrne (1877-1946) this former National Bank branch has been sensitively adapted to new use, the shop signage being discretely located inside the enormous ground floor window. The superb carved limestone detail of this flamboyant building is particularly noteworthy.

(fig. 178)
SLIGO POST OFFICE
Lower Knox Street,
Sligo
(1901)

Utilising the same palette of materials as the former National Bank, the Post Office designed by the Office of Public Works, hints at early Modernist influences with its sleek lines and shallow bows.

BATCHELORS/DAVITTS
Deep Water Berths Road,
Sligo
(1905)

In this photograph taken by the Commissioners of Irish Lights in 1908, the imposing warehouse building towards the left of the image is described as 'The New Corn Store'. A building of national importance, it was built using an innovative construction system developed by French engineer François Hennebique in 1892. Advanced construction techniques are masked by rendered details, producing a strikingly modern geometric design, a distinctive feature in the landscape of Sligo Quays.

Courtesy of the National Library of Ireland

Sligo Town is not noted for its flamboyant architecture but the National Bank (1918), Grattan Street, now E.J. Jeans ***(fig. 177)***, is an exception. Built in dramatically contrasting materials - limestone and red brick - with a remarkable semi-circular shop frontage and elaborately carved stone embellishments, this Edwardian hybrid of Classicism and Baroque makes an original contribution to the streetscape. A more pared down example of Edwardian era design, the Post Office (1901), Lower Knox Street ***(fig. 178)***, uses a similar palette of red brick and ashlar limestone, while hinting ever so slightly at Modernist design influences. The former maize mill and grain silo (1905), a strikingly geometric feature on Sligo Quays, is one of Ireland's earliest examples of an innovative construction system developed by François Hennebique (1842-1912), although the construction techniques are masked by the rendered exterior.

As the 1920s and 1930s saw a fledgling State in recovery from the devastating Civil War, Ireland has only a limited legacy of buildings in the Art Deco style. This makes surviving examples, like Sligo General Hospital (c.1935), all the more interesting. The former bank (1930), Ballymote, now a Garda Station, combines Art Deco elements in an eclectic and uninhibited fashion quite at variance with its neighbours. From the late 1920s the State showed bursts of initiative in the provision of new National Schools. One such example (c.1930), Ballymote, now in use as technical college, shows the typical form that was, with variations, used in National Schools throughout Ireland between the 1920s and the 1950s. Simple and practical with bright airy classrooms, the school shows an Art Deco influence exemplified by the entrance gate piers. In contrast to the clean modern lines of the school, the Hibernian Bank (c.1925), Lord Edward

(fig. 179)
BANK OF IRELAND
Lord Edward Street,
Ballymote
(c.1925)

Typical of the type of design developed by the Hibernian Bank for its bank buildings in larger rural towns, the wrought-iron grille to the carriage arch carriage arch is of interest not only for its artistic flourish, but also for the incorporation of the original Hibernian Bank Limited logo.

(fig. 180)
TEELING STREET
Ballymote
(c. 1945)

An interesting example of a single-screen rural cinema. Its boldly splayed frontage with curved brickwork sweeping in to the entrance doors masks a more conventional auditorium behind.

Street, now the Bank of Ireland ***(fig. 179)***, employs familiar Classical motifs although it departs from traditional materials and techniques by utilising red brick and heavily modelled render.

The mid twentieth century offered a new mode of entertainment in the form of the rural cinema, often built in a style that reflected the perceived modernity of the genre. The influence of the International Style can just be detected in Ballymote's one-screen cinema (1945), Teeling Street ***(fig. 180)***, its boldly splayed frontage with curved brickwork sweeping in to the entrance doors and masking a more conventional auditorium behind. The advent of the television spelt the end of many such cinemas; this one has been closed since 1975.

As Protestant congregations continued to decline a number of church buildings became redundant. Some fell into dereliction, but others found new uses. The Church of Ireland (c.1850), Ballintogher has been sensitively converted to living accommodation (c.2000) and still retains much original and early fabric; the Methodist Church (c.1870), Riverstown, is also now a domestic residence (c.1995). In both cases the change of use successfully secured the future of the building, although fragile historic interiors continue to be threatened by both neglect and less sensitive conversion practises.

In contrast, the Catholic Church continued to build. The substantial church (1909), Coolaney, with distinctive rendered panels in relief, and moulded string courses and cornices, is an example of a move away from the plain vernacular for small country parishes. An improvement in quality of both materials and design are evidenced in the church (1931) at Ballintogher ***(fig. 181)***. Showing a skilful grada-

(fig. 181)
SAINT THERESE'S CHURCH
Ballintogher
(1931)

Replacing an earlier church on the site, this church, designed by Vincent Kelly, is a particularly fine example of architectural development in 1930s Ireland. Infused with Art Deco influenced detailing the building features high quality materials including finely crafted ceramic tiling, stained glass, carved timber pews, doorcases and panelling, all furnishings designed by the architect as part of the original architectural vision for the building.

tion of window openings and central bell-tower, the church was built to designs by Vincent Kelly (1895-1975), who also designed the interior ***(fig. 182)*** with finely crafted ceramic tiling, stained glass, carved timber detailing, and painted stations of the cross, all contributing to the church's artistic significance. The exterior of Saint Anne's Parish Church (c.1960), Sligo Town, a long low building stranded in a sea of tarmacadam distinguished only by a tall free-standing campanile connected to the church by a corridor, is poor preparation for the rather dramatic hangar-like interior enlivened by a coffered ceiling and splendid leaded light windows.

(fig. 182)
SAINT THERESE'S CHURCH
Ballintogher

The very fine interior features a timber A-truss roof carried on angular fluted corbels, round-headed chancel arch, carved timber confessionals, timber pews, polychromatic marble altar, timber-framed porch to east end with leaded light glazing and a gallery with panelled timber front, all of which continue the Art Deco theme. The interior also contains Stations of the Cross designed by Sean Sullivan which contribute to the church's significant artistic interest.

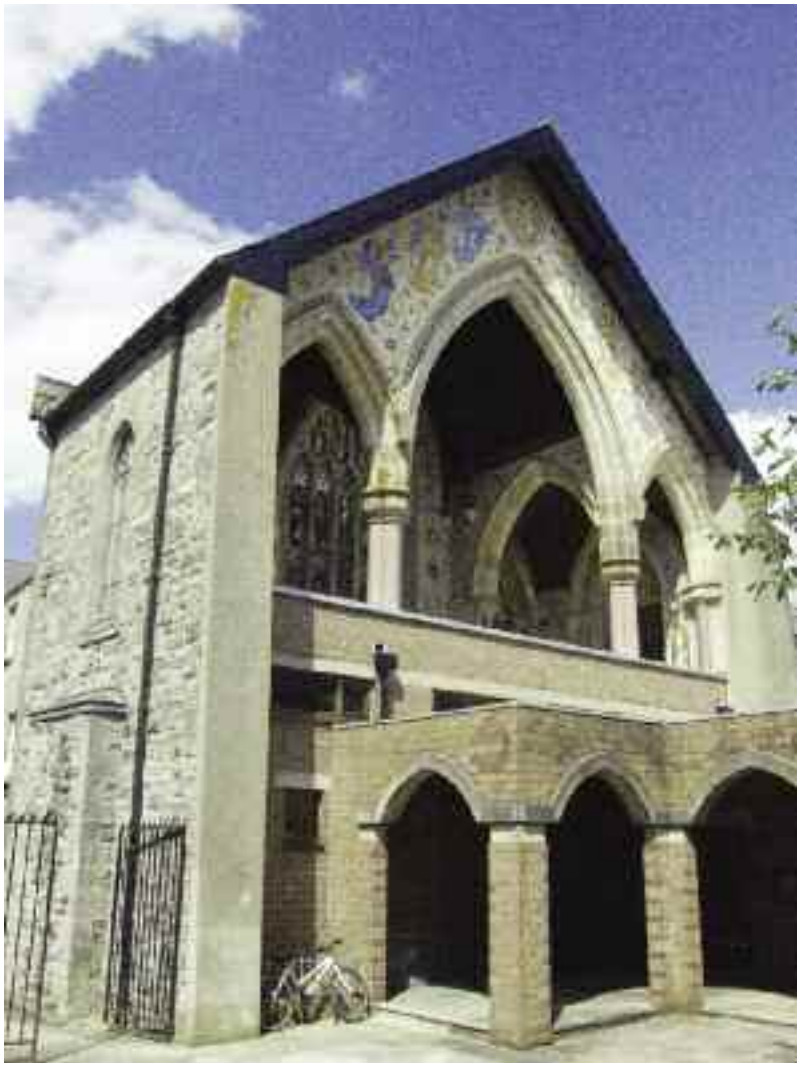
(fig. 183)
HOLY CROSS CHURCH
High Street,
Sligo
(1973)

Replacing an earlier church on the site, this church, designed by architect Pearse MacKenna, uses modern materials in an uncompromising and refreshing design.

(fig. 184)
HOLY CROSS CHURCH
High Street,
Sligo

The large open plan interior beneath a heavy exposed steel beam trussed roof is plainly finished with exposed brick walling, stone slab flooring and contemporary timber pews and altar.

From the mid 1960s the Catholic Church was profoundly influenced by the Second Vatican Council (1963-5). Liturgical changes intended to encourage greater lay participation in the Mass also opened new avenues for the innovative design of spaces for worship. Holy Cross Catholic Church (1973), High Street, Sligo ***(figs. 183-184)***, is a boldly Modernist exercise in pinkish concrete brickwork by Pearse McKenna, showing the influence of the German architect, Hans Schaedel (1893-1972). Set back from the street line and levered into an awkward deep-plan site, the exciting design shows an uncompromising and refreshing use of modern materials. The new building replaces an earlier



(fig. 185)
HOLY CROSS FRIARY (CHAPEL)
Dominic Street, Sligo
(c. 1845)

A fascinating surviving fragment of the 1845 Holy Cross Friary church, designed by local architect Sir John Benson, which was largely demolished and replaced in 1970 with an uncompromisingly contemporary church, to which it is linked by an arcaded cloister.

(fig. 186)
HOLY CROSS FRIARY (CHAPEL)
Dominic Street, Sligo

Presenting one of the most curious sights in Sligo, the mosaic tiled walls, jewel-like stained glass leaded lights, polished granite clustered columns, and craftsmanship of the original mid-nineteenth century church are now exposed in a quite unique fashion.

church (1845) by Sir John Benson ***(figs. 185-186)***, the apse of which has been retained, offering a fascinating comparison of the way in which church styles changed over the years that separate the two buildings.

Conclusion

(fig. 187)
MODEL ARTS AND NILAND GALLERY
The Mall,
Sligo
(c. 1862)

One of twenty-eight so-called 'Model Schools' built throughout the island in the mid-nineteenth century, the school in Sligo was designed by James Owen and E. T. Owen for the Office of Public Works.

(fig. 188)
MODEL ARTS AND NILAND GALLERY
The Mall,
Sligo

One of Sligo's most distinctive buildings, its richly detailed stonework exhibits the highest quality workmanship and its location, set back from The Mall on an elevated site, possesses great civic presence.

One of the challenges that faces the twenty-first century is that of finding new uses for old buildings. Many of Sligo's buildings have outlived the purposes for which they were built, and unless they can be sensitively adapted for modern use neglect and decay are almost inevitable. Among the responsibilities of present and future generation is that of finding viable solutions for their re-use.

Sligo has some recent examples of innovative design involving the adaptation of existing buildings. The former Model School (c.1862) ***(figs. 187-188)***, designed by James Owen and E. T. Owen in the Italianate Palazzo style, and erected by the National Board of Education at a cost of £7000 to provide education to all denominations, is now The Model Arts and Niland Gallery. Its remodelling by McCullough

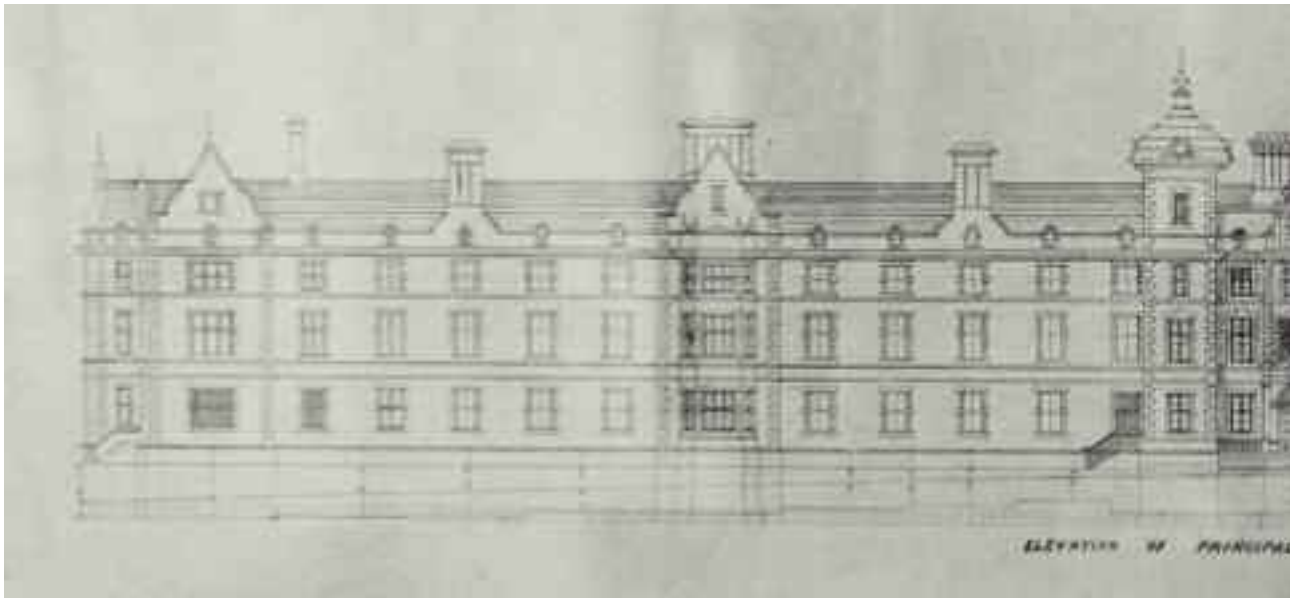
(fig. 189)
MODEL ARTS AND NILAND GALLERY
The Mall,
Sligo

The original school was remodelled and extended in 2000 to create a contemporary arts centre for the visual and performing arts, with a beautiful, dynamic new civic space at its core. The top lit atrium space houses a café and provides a wonderful meeting place in the heart of the town.

(fig. 190)
TEACH LAIGHNE
Humbert Street,
Tobercurry
(2003)

An award-winning project incorporating two nineteenth century terraced houses (c. 1860). The building makes a dramatically modernist statement within the context of a modest country town.

Mulvin Architects (c. 2000) ***(fig. 189)*** represents a good example of the successful integration of contemporary building into an historic setting without compromising the integrity of the original structure. Tobercurry Civic Centre Library (2003) ***(fig. 190)***, also by McCullough Mulvin Architects, incorporates two nineteenth century terraced houses within a boldly Modernist design. The project is unusual in that it adapts

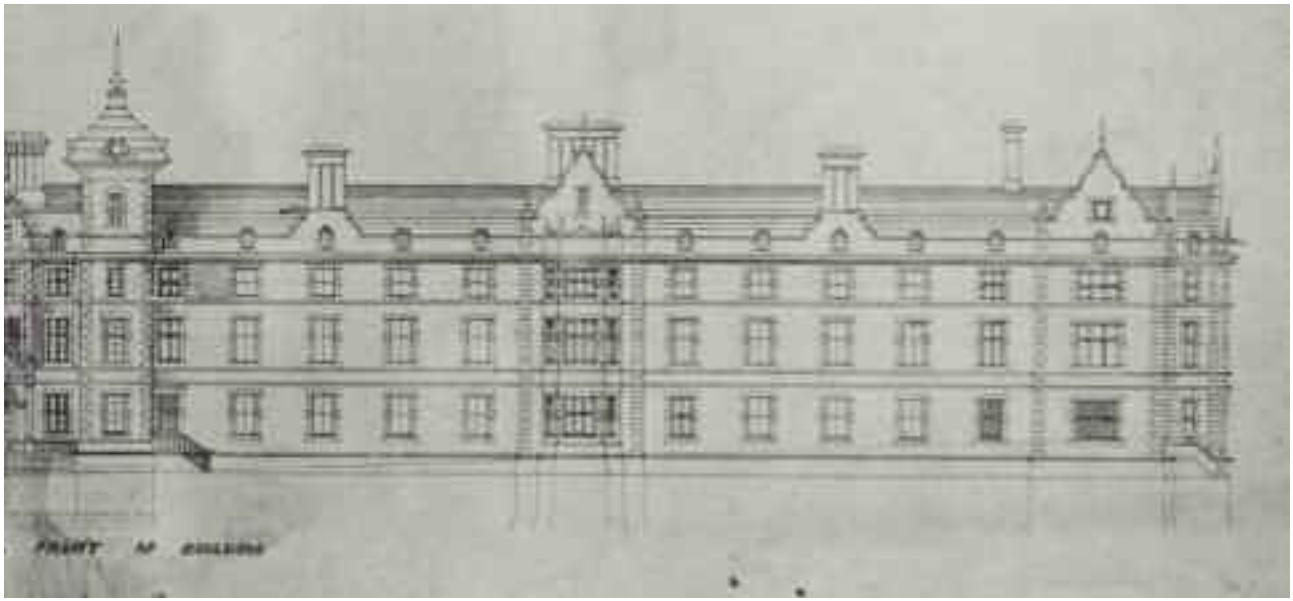


(fig. 191)
SAINT COLUMBA'S HOSPITAL
Saint Columba's Road, Sligo
(1848-1855)

Designed by architect William Deane Butler and originally known as the Sligo and Leitrim District Lunatic Asylum, and later Saint Columba's Hospital, this monumental Elizabethan-style building boasts an extremely long symmetrically composed south facing front elevation. The elevation shown in this drawing was modified during construction. It was sold in 1992 and recently opened as the Clarion Hotel.

Courtesy of the Irish Architectural Archive

older buildings for re-use, while at the same time making a dramatic architectural statement in the context of a modest country town. One of the town's largest buildings, Sligo and Leitrim District Lunatic Asylum (c.1855) ***(figs. 191-192)***, later Saint Columba's Hospital, is now converted for use as a hotel. The main building is accompanied by a small Protestant



(fig. 192)
SAINT COLUMBA'S HOSPITAL
Saint Columba's Road, Sligo

The central section of the main façade consists of a projecting five-bay block flanked by campanile-style four-stage towers surmounted by four-bay blind belfries set behind wrought-iron balustrading. Occupying a prominent elevated site, the hospital forms an imposing land-mark in the townscape of Sligo and is distinguished by its well executed ashlar stonework and complex detailing on the central and intermediate wings.

(fig. 193)
SAINT COLUMBA'S HOSPITAL
Saint Columba's Road, Sligo

The complex also housed Protestant and Catholic chapels for use by staff and patients.

(fig. 194)
SAINT COLUMBA'S HOSPITAL
Saint Columba's Road, Sligo
(c. 1877)

This Flemish style Catholic chapel was designed in the 1870s and is distinguished by its superbly bulbous ventilation spire and extravagantly shaped gables.

chapel (c.1855) ***(fig. 193)*** and a more elaborate Catholic chapel (c.1846) ***(fig. 194)***, distinguished by its superbly bulbous ventilation spire and extravagantly shaped gables; both of which now form part of the hotel development.

The unprecedented scale of new residential development in recent years has brought its own challenges. Few, if any, towns and villages have escaped a rash of new housing, often built without any reference to context. The rush for new building has inevitably led to the sweeping away of countless attractive and important, but unprotected, old buildings. Much of what was good has been lost, and much of that which replaced it is of questionable quality. At the time of writing the future of the beautiful Hazelwood House hangs in the balance. This much-abused structure requires a sensitive rescue package to save it from further degradation and to secure its future. The loss of extensive mill complexes in particular, such as that at Ballysadare, is greatly to be regretted and must be seen as a lost opportunity to revitalise buildings which not only have strong links to the past but also substantial, and largely ignored, in-built potential for conversion to modern uses.

There is much to be thankful for in an increasing awareness of the value of care for the built environment, encouraged by both National and local government and private owners. Rapid economic and social change has brought the challenge of combining our increased capacity to alter natural and built landscapes while maintaining the structures from which society has evolved. At the other end of the scale, small details of previous lives remain, ranging from post boxes to water pumps, walls and surface finishes. It is in the care for such details such, vulnerable but often valuable aids to character and a sense of identity, that the true attitudes of society are often revealed.

Further Reading

Aalen, F.H.A., Whelan, Kevin and Stout, Matthew eds., ***Atlas of the Irish Rural Landscape*** (Cork: Cork University Press, 1997)

Alastair Coey Architects, ***Sligo Gaol: a Conservation Plan*** (Sligo County Council in Association with The Heritage Council, 2003)

Bence-Jones, Mark, ***A Guide to Irish Country Houses*** (London: Constable Press, 1988)

Craig, Maurice and Garner, William, ***Buildings of Architectural Interest in County Sligo*** (Dublin: An Foras Forbartha, 1976)

Craig, Maurice, ***Classic Irish Houses of the Middle Size*** (London: The Architectural Press, 1976)

Craig, Maurice, ***The Architecture of Ireland from the Earliest Times to 1880*** (London: Batsford; Dublin: Eason, 1989)

Egan, Ursual, Byrne, Elizabeth, Sleeman, Mary with Ronan, Sheila and Murphy, Connie, ***Archaeological Inventory of County Sligo, Volume I: South Sligo*** (Dublin: Department of the Environment, Heritage and Local Government, 2005)

Gailey, Alan, ***Rural Houses of the North of Ireland*** (Edinburgh: John Donald, 1984)

Guthrie-Jones, Winston, ***The Wynnes of Sligo and Leitrim: the Powerful Family of Hazelwood and Lurganboy*** (Manorhamilton: Drumlin Publications, 1994)

McCullough, Niall, and Mulvin, Valerie, ***A Lost Tradition: the Nature of Architecture in Ireland*** (Dublin: Gandon Editions, 1987)

McTernan, John C., ***At the Foot of Knocknarea: a Chronicle of Coolera in Bygone Days*** (Sligo: Avena Publications, 1990)

McTernan, John C., ***Memory Harbour. The Port of Sligo: an Outline of its Growth and Decline and its Role as an Emigration Port*** (Sligo: Avena Publications, 1992, reprinted 2002)

McTernan, John C., ***Sligo: Sources of Local History*** (Sligo: County Library, 1994)

McTernan, John C., ***Olde Sligoe. Aspects of Town and County over 750 Years*** (Sligo: Avena Publications, 1995)

McTernan, John C., ***In Sligo Long Ago. Aspects of Town and County over Two Centuries*** (Sligo: Avena Publications, 1998)

McTernan, John C., ***A Sligo Miscellany*** (Sligo: Avena Publications, 2000)

O'Dowd, Mary, ***Power, Politics, and Land: Early Modern Sligo 1568-1688*** (Belfast: The Institute of Irish Studies, Queen's University, 1991)

O'Rorke, Terence, ***The History of Sligo, Town and County*** (Dublin: James Duffy and Co., 1889. Republished Sligo: Dodd's Antiquarian Books, 1986)

Rothery, Sean, ***A Field Guide to the Buildings of Ireland*** (Dublin: The Lilliput Press, 1997)

Williams, Jeremy, ***Companion Guide to Architecture in Ireland 1837-1921*** (Dublin: Irish Academic Press, 1994)

Wood-Martin, William Gregory, ***History of Sligo, County and Town*** (Dublin: Hodges Figgis and Co., 1882-1892. Republished Sligo: Dodds Antiquarian Books, 1990)

Wylie, Robin, ***Ulster Model Schools*** (Belfast: Ulster Architectural Heritage Society, 1997)

www.lissadellhouse.com
www.iarc.ie

Registration Numbers

The structures mentioned in the text of this Introduction are listed below. It is possible to find more information on each structure by accessing our survey on the Internet at: ***www.buildingsofireland.ie*** *and searching by the Registration Number. Structures are listed by page number.*

05 Knocknarea
Not included in survey

07 Carrowmore Megalithic Cemetery
Not included in survey

07 Inishmurray
Not included in survey

09 Holy Cross Priory, Abbey Street, Sligo
Reg. 32007107

11 O'Crean tomb, Holy Cross Priory, Abbey Street, Sligo
Reg. 32007107

11 Monument to Donnchadh O'Conor , Holy Cross Priory, Abbey Street, Sligo
Reg. 32007107

11 Skreen Church of Ireland, Skreen More Td.
Reg. 32401904

12 Green Fort, Sligo
Not included in survey

12 Ballymote Castle Carrownanty Td.
Not included in survey

13 O'Dowd's Castle Cottlestown Td.
Reg. 32402204

14 Castletown House Cottlestown Td.
Reg. 32402203

14 Templehouse Templehouse Demesne Td.
Reg. 32403307

14 Ardtermon Castle Ardtermon Td.
Reg. 32400704

14 Castle Baldwin Bellanagarrigeeny or Castlebaldwin Td.
Reg. 32403404

16 New Bridge, Thomas Street, Sligo
Reg. 32007110

18 Hazelwood House Hazelwood Demesne Td.
Reg. 32325001

20 Cathedral of Saint Mary the Virgin & Saint John, John Street, Sligo
Reg. 32007085

20 Coopershill House Cooperhill Td.
Reg. 32313019

23 Longford House Longford Demesne Td.
Reg. 32401910

23 Longford House Longford Demesne Td.
Reg. 32401909

27 Kevinsfort House Ballydoogan Td.
Reg. 32401418

27 Primrosegrange House Grange North Td.
Reg. 32401404

27 Fort Louis Rathbraghan Td.
Reg. 32323005

27 Rathbraghan Td.
Reg. 32323004

28 Carrownacreevy [T.agh by.] Dro. E. E.d. Td.
Reg. 32401923

28 Gorteen [Car. By.] Td.
Reg. 32400602

30 Bleachgreen Td., Collooney
Reg. 32310005

32 Dromore [T.Ill By.] Kilmac. E.D.Td.
Reg. 32307005

32 Avena House, Ballysadare
Reg. 32309010

32 Avena House, Ballysadare
Reg. 32309009

32 Keenaghan Td., Ballymote
Reg. 32314040

35 Black Rock Lighthouse, Sligo Bay Td.
Reg. 32400701

35 Metal Man beacon, Sligo Bay Td.
Reg. 32304007

35 Metal Man Tower, Westtown Td., County Waterford
NIAH Co. Waterford Survey
Reg. 22902605

35 Oyster Island Lighthouse, Oyster Island Td., Rosses Point
Reg. 32304002

35 Old Coastguard Station, Derk Road, Derk More Td.
Reg. 32401308

39 Carrownrush Tower, Carrownrush [T.Agh By.] Easky East E.D. Td.
Reg. 32401201

39 Sligo Bay Td.
Reg. 32401413

39 Pollachurry Pier, Aughris [T.Agh By.] Td.
Reg. 32401210

40 Raghly Harbour, Raghly Td.
Reg. 32400705

40 Mullaghmore Harbour, Mullaghmore
Reg. 32301002

42 Lower Quay Street, Sligo
Reg. 32007029

42 Hyde Bridge, Sligo
Reg. 32007036

42 Rathquarter Td., Sligo
Reg. 32007124

42 Kempten Promenade, Sligo
Reg. 32007125

42 K G Construction Supplies Ltd, Finisklin Road, Sligo
Reg. 32006043

42 Union Street, Sligo
Reg. 32006053

42 McCanny & Co. Solicitors, Wine Street, Sligo
Reg. 32007012

42 MacDiarmada (Sligo) Railway Station, Knappagh Road, Sligo
Reg. 32006037

45 Ballymote Railway Station, Ballymote
Reg. 32314002

45 Ballymote Railway Station, Ballymote
Reg. 32314003

45 Ballymote Railway Station, Ballymote
Reg. 32314005

45 Ballymote Railway Station, Ballymote
Reg. 32314006

45 Ballymote Railway Station, Ballymote
Reg. 32314007

45 Ballymote Railway Station, Ballymote
Reg. 32314004

45 Leyny Railway Station, Coolaney
Reg. 32312004

45 Easky Bridge, Easky
Reg. 32306007

45 Collooney Railway Station, Collooney
Reg. 32310015

45 Douglas Hyde Bridge, Lower Knox Street, Sligo
Reg. 32007037

46 Lisheen House, Lisheenacooravan Td.
Reg. 32402001

46 Belvedere, 5 The Mall, Sligo
Reg. 32007137

47 2 Wine Street, Sligo
Reg. 32007014

48 Woods Superstore, 8 Castle Street, Sligo
Reg. 32007113

48 Woods Superstore, 5 Castle Street, Sligo
Reg. 32007115

48 The Sligo Warehouse, Henry Lyons & Co. Ltd., Lower Knox Street, Sligo
Reg. 32007033

48 Peter John, Wine Street, Sligo
Reg. 32007001

48 J. Harte, 9 John Street, Sligo
Reg. 32007087

48 Wehrly's, 3 O'Connell Street, Sligo
Reg. 32007048

50 Hargadon Brothers, 4-5 O'Connell Street, Sligo
Reg. 32007047

50 Thomas Connolly, Holborn Street/Markievicz Street, Sligo
Reg. 32007155

52 Bank of Ireland, Stephen Street, Sligo
Reg. 32007126

52 Allied Irish Bank, Stephen Street, Sligo
Reg. 32007145

55 The Ulster Bank, Holborn Street/Markievicz Street/Stephen Street, Sligo
Reg. 32007154

55 Stephen Street, Sligo
Reg. 32007153

57 Sligo Town Hall, Quay Street, Sligo
Reg. 32007030

61 Sligo Courthouse, Teeling Street, Sligo
Reg. 32012015

64 Sligo Gaol, Abbeyquarter North Td.
Reg. 32008010

64 Sligo Gaol, Abbeyquarter North Td.
Reg. 32008011

64 Sligo Gaol, Abbeyquarter North Td.
Reg. 32013003

64 Sligo Gaol, Abbeyquarter North Td.
Reg. 32013002

67 Breenagh House, 7 Wolfe Tone Street, Sligo
Reg. 32006029

67 Lisroyan, Knappagh Road, Sligo
Reg. 32006063

67 Sligo Cemetery, Dublin Road, Sligo
Reg. 32324001

67 Sligo Cemetery, Dublin Road, Sligo
Reg. 32324002

69 Classiebawn Castle, Mullaghmore [Car. By.] Td.
Reg. 32400204

69 Classiebawn Castle, Mullaghmore [Car. By.] Td.
Reg. 32400203

69 Lissadell House, Lissadill Td.
Reg. 32400813

69 Gothick gate lodge, Markree Demesne
Reg. 32402612

70 Lissadell House, Lissadill Td.
Reg. 32400805

70 Lissadell House, Lissadill Td.
Reg. 32400807 & 32400812

70 Lissadell House, Lissadill Td.
Reg. 32400802

75 Lissadell House, Lissadill Td.
Reg. 32400809

75 Lissadell National School (former), Lissadill Td.
Reg. 32400820

75 Lissadell Church of Ireland, Ballinphull [Car. By.] Liss. E. E.D.Td.
Reg. 32400819

75 Lissadell House, Lissadill Td.
Reg. 32400817

76 Coolavin House, Clogher, Sligo
Reg. 32321002

76 Coolavin House, Clogher, Sligo
Reg. 32321003

76 Temple House, Templehouse Demesne Td.
Reg. 32403307

76 Temple House, Templehouse Demesne Td.
Reg. 32403311

76 Temple House, Templehouse Demesne Td.
Reg. 32403312

76 Temple House, Templehouse Demesne Td.
Reg. 32403303

76 Temple House, Templehouse Demesne Td.
Reg. 32403305

76 Temple House, Templehouse Demesne Td.
Reg. 32403306

76 Temple House, Templehouse Demesne Td.
Reg. 32403304

83 Markree Castle, Markree Demesne Td.
Reg. 32402620

83 Markree Castle, Markree Demesne Td.
Reg. 32402623

83 Markree Castle, Markree Demesne/Clooneenroe Td.
Reg. 32402621

83 Markree Castle, Knockrawer [Corran By.] Kilshalvy E.D.Td.
Reg. 32402617

83 Markree Castle, Clooneenroe Td.
Reg. 32402622

88 Drumcliffe Co-op Creamery, Cullagh Beg Td.
Reg. 32400825

90 Castleview House, Ballymote
Reg. 32314041

90 Carrigeenview House, Drumfin Td.
Reg. 32402702

90 Cullagh Beg Td.
Reg. 32400826

90 Glen Lodge, Woodpark Td.
Reg. 32401402

90 Glen Lodge, Woodpark Td.
Reg. 32401403

92 Calry Parish Church, The Mall, Sligo
Reg. 32008004

92 The Glebe House, The Mall, Sligo
Reg. 32008005

94 Emlaghfad Parish Church, Lord Edward Street, Ballymote
Reg. 32314020

94 Ballysumaghan Church, Ballysumaghan Td.
Reg. 32402705

96 Saint Crumnathy's Cathedral, Achonry Td.
Reg. 32403201

96 Dromard Church, Tanrego East or Carrowmore Td.
Reg. 32401921

98 Beltra Rectory, Barnabrack Td.
Reg. 32401920

98 Saint Anne's Church of Ireland, Larass or Strandhill Td.
Reg. 32401411

98 Saint Kevin's Church of Ireland, Mullaghnaneane Td.
Reg. 32400506

101 Sligo Presbyterian Church, Church Street, Sligo
Reg. 32012005

101 Wesley Chapel, Wine Street, Sligo
Reg. 32007002

101 Sligo County Library, Stephen Street, Sligo
Reg. 32007151

102 Sligo County Museum, Stephen Street, Sligo
Reg. 32007152

102 Graniamore Presbyterian Church, Graniamore Td.
Reg. 32403321

102 The Manse, Graniamore Presbyterian Church, Graniamore Td.
Reg. 32403320

102 Former Presbyterian Church, Dromore West
Reg. 32307002

102 Collooney Methodist Church, Collooney
Reg. 32310012

102 Corhawnagh Roman Catholic Church, Halfquarter [Leyny By.] Td.
Reg. 32402016

102 Church of the Immaculate Conception, Ballymote
Reg. 32314001

102 Convent of the Sisters of Charity/Banada Abbey Convent, Banada Td.
Reg. 32403705

102 Saint Joseph's Convent, Emmett Street, Tobercurry
Reg. 32316010

104 The Cathedral of the Immaculate Conception, John Street, Sligo
Reg. 32012002

106 Saint Joseph's Ursuline Convent School, Finisklin Road, Sligo
Reg. 32322003

106 Summerhill College, College Road, Sligo
Reg. 32011015

106 Saint Mary's Presbytery
Reg. 32012072

106 Gillooly Memorial Hall, Adelaide Street, Sligo
Reg. 32012001

109 Grange Courthouse, Grange
Reg. 32303001

109 Ballymote Library, Teeling Street, Ballymote
Reg. 32314016

109 Perry's Funeral Home,Ballymote
Reg. 32314021

109 O'Connell Street, Ballymote
Reg. 32314034

109 Emmett Street, Ballymote
Reg. 32314022

109 Teeling Street, Ballymote
Reg. 32314015

110 Leonard's, Teeling Street, Tobercurry
Reg. 32316015

110 Dwyer's, O'Connell Street, Ballymote
Reg. 32314032

110 Cawley's, O'Connell Street, Ballymote
Reg. 32314033

110 Ballintogher
Reg. 32311004

110 J. Costello, Grange
Reg. 32303006

110 O'Sullivan's, Main Street, Easky
Reg. 32306003

110 Mullarkey's, Banada
Reg. 32403709

112 Quigley's, Collooney
Reg. 32310004

112 Wolfe Tone Street, Ballymote
Reg. 32314039

114 Tanrego West Td.
Reg. 32401917

114 Gortarowey Td.
Reg. 32400828

117 Carrigeens Workhouse, Carrigeens [T.Agh By.] Td.
Reg. 32401101

117 Oyster Island Td.
Reg. 32304001

117 Urlar House, Urlar Td.
Reg. 32400827

117 Main Street, Ballysadare
Reg. 32309003

118 Cliff Baths, Inishcrone
Reg. 32308006

120 Kilcullen's Seaweed Baths, Inishcrone
Reg. 32308007

120 Rosses Point Golf Club, Rosses Point
Reg. 32304008

120 Teeling Monument, Collooney
Reg. 32310001

120 Market Street, Sligo
Reg. 32007093

122 Yeats Memorial Building, Lower Knox Street, Sligo
Reg. 32007038

122 Masonic Hall, The Mall, Sligo
Reg. 32007142

122 Weston House, 1 Union Street, Sligo
Reg. 32006057

122 Rossaville House, Ballincar Td.
Reg. 32401419

123 Carrowcardin Td.
Reg. 32401602

125 E.J. Jeans, Grattan Street, Sligo
Reg. 32007121

125 Post Office, Lower Knox Street, Sligo
Reg. 32007034

125 Batchelors/Davitts, Deep Water Berths Road, Sligo
Reg. 32322005

125 Sligo General Hospital, The Mall, Sligo
Reg. 32008001

125 Garda Station, Lord Edward Street, Ballymote
Reg. 32314026

125 Stoneparks Td., Ballymote
Reg. 32314012

126 Bank of Ireland, Lord Edward Street, Ballymote
Reg. 32314019

126 Teeling Street, Ballymote
Reg. 32314011

126 Tiraghrill, Ballintogher
Reg. 32311006

126 Riverstown Methodist Church, Riverstown
Reg. 32313012

126 Saint Joseph's Church, Coolaney
Reg. 32312005

126 Saint Therese's Church, Ballintogher
Reg. 32311001

127 Saint Anne's Parish Church, Chapel Street, Sligo
Reg. 32013001

128 Holy Cross Church, High Street, Sligo
Reg. 32012010

128 Holy Cross Friary (Chapel), Dominic Street, Sligo
Reg. 32012009

130 Model Arts and Niland Gallery, The Mall, Sligo
Reg. 32007143

131 Teach Laighne, Humbert Street, Tobercurry
Reg. 32316001

132 (Former) Sligo and Leitrim District Lunatic Asylum, Saint Columba's Road, Sligo
Reg. 32323001

134 (Former) Sligo and Leitrim District Lunatic Asylum, Saint Columba's Road, Sligo
Reg. 32323003

134 (Former) Sligo and Leitrim District Lunatic Asylum, Saint Columba's Road, Sligo
Reg. 32323002

Acknowledgements

NIAH
Senior Architect Willy Cumming
Survey Manager Marc Ritchie
Survey Controller Flora O'Mahony
GIS Technician Deborah Lawlor
NIAH Staff Mildred Dunne, Gareth John, Alan Murray, Damian Murphy, TJ O'Meara, Barry O'Reilly, Ann Kennedy and Emer Mulhall

The NIAH gratefully acknowledges the following in the preparation of the Sligo County Survey and Introduction:

Survey Fieldwork
Alastair Coey Architects

Recorders
Alastair Coey, Adrian Curran, Alan Dorman, Elayne Greene, Ross Hart, Jill Kerry, David Lewis, Dr. Christopher Moriarty, Eimear O'Connell, Jane O'Halloran and Nicholas Prins.

Introduction
Writer Alistair Coey, Brian Turner and Eleanor Flegg
Editors Eleanor Flegg, Marc Ritchie and Flora O'Mahony
Photographer Stephen Farrell
Designed by Bennis Design
Printed by ??

The NIAH wished to thank all of those who allowed access to their property for the purpose of the Sligo County Survey and subsequent photography.

The NIAH particularly wishes to acknowledge the generous assistance given by: Richard and Wendy Lyons, Camphill House; Roderick Perceval, Temple House; Edward Walsh and Constance Cassidy, Lissadell House; Durcan O'Hara, Annaghmore; Liam Cavanagh, Streamlet Villa; Brian and Lindy O'Hara, Coopershill House; Kevin Murray; Rev. Stephen Taylor, Sligo Methodist Church; Dr. Klocker, Lissadell Rectory; Charles and Mary Cooper, Adrian O'Connor, Markree Castle; Pat O'Brien, Sligo Field Club; Mary and Martin Timoney; Roger Mc Carrick; Charles and Christa Henry, Ardtarmon House; Nicholas Prins; Siobhan Ryan, Sharon Eastwood, Lisa Henry, Noel Ballantyne, Mihaela Davidescu and Brendan Carollan of Sligo County Council; the staff of the Irish Architectural Archive; the staff of the National Photographic Archive and the National Library of Ireland; Dr. Roisin Kennedy and Louise Morgan and the staff of the National Gallery of Ireland; Emer McGarry and the staff of the Model Arts and Niland Gallery, Pamela Cassidy; Sligo; Sir Josslyn Gore-Booth; Fran Hegarty and the staff of Sligo County Library; Brian McSharry; Tony Roche and the staff of the photographic unit of the Department of Arts, Heritage and the Gaeltacht; Paddy O'Donovan; David Sweetman; Emmeline Henderson.

Sources of Illustrations

All of the original photographs for the Introduction were taken by Stephen Farrell. The illustrations listed below are identified by their figure or page number:
p.4 courtesy of Sligo County Library; 2, 3, 4, 6 and 10 reproduced courtesy of the photographic unit of the Department of Arts, Heritage and the Gaeltacht; 16, 64, 69, 70, 104, 107, 113 and 191 courtesy of the Irish Architectural Archive; 30, 43, 46, 54, 61, 62, 80, 81, 85, 142, p.118, 168 and p.125 are the property of the National Library of Ireland and have been reproduced with the permission of the Council of Trustees of the National Library of Ireland; 91, 92, 94 and 96 courtesy of Sir Josslyn Gore-Booth; 37 courtesy of the National Gallery of Ireland - the National Inventory of Architectural Heritage has paid DACS' visual creators for the use of their artistic works, © Estate of Jack B Yeats/DACS, London 2006.

The NIAH has made every effort to source and acknowledge the owners of all of the archival illustrations included in this Introduction. The NIAH apologises for any omissions made, and would be happy to include such acknowledgements in future issues of the Introduction.

Please note that the majority of the structures included in the Sligo County Survey are privately owned and are therefore not open to the public.

ISBN: 0-7557-7175-3
© Government of Ireland 2013.