

AN INTRODUCTION
TO THE ARCHITECTURAL
HERITAGE *of*

CORK
CITY



*An Roinn
Ealaíon, Oidhreachta agus Gaeltachta*

*Department of
Arts, Heritage and the Gaeltacht*



ROCQUE'S MAP OF CORK
CITY, 1759
Courtesy of Cork City Library

Foreword



**BOAT ENTERING CORK
HARBOUR**

By GM Wheatley Atkinson
(1842)

Courtesy of Crawford Art Gallery

Cork's location on the south coast of Ireland at the mouth of a great harbour has shaped its character since it was first settled in the seventh century. The city developed over a series of marshes divided by channels of the River Lee and surrounded by hills on both sides: a story

of overcoming the physical challenge of reclamation and building on the 'flat of the city'. Today, the river's two main channels and many quaysides afford a charming setting for the architecture of the city. Indeed, the irregular shape of many streets that were

formerly open channels but that are now culverted, is a reminder of the city's original character.

The geological formation of the area, comprising Devonian sandstone layers and Carboniferous limestone, provided the area with a distinctive red sandstone and whitish limestone. The mix of these two stones, along with later combinations of brick, has been used to give an attractive polychromy to the buildings of Cork city that is set off by the luminosity of the river.

Having founded Cork as a coastal port, the Anglo-Normans developed a walled town with a merchant class and overseas trading. The city subsequently grew into the significant port and harbour that it became in the eighteenth century, at which point it was larger than any colonial American city including New York, Philadelphia and Boston. It became the second city in Ireland, with close trade links to England and the West Indies.

The building typologies of the city are reflective of the history of urban development in Ireland in their array of religious, industrial, residential, civic and commercial buildings. The survival of the medieval spine along South and North Main Streets and their perpendicular

laneways within the boundary of the walled town is unique to Cork. The city also boasts many examples of local and regional features such as the bow-front, slate-hanging, and camber-headed windows, all of which reflect cultural affiliations with the south of England during the late eighteenth and early nineteenth centuries. The War of Independence in the 1920s left a significant mark on the history and architecture of the city. The burning of Cork in 1920 and the martyrdom of two of its Lord Mayors, Tomás Mac Curtain and Terence Mac Swiney, are iconic parts of its narrative.

The NIAH survey of the architectural heritage of Cork City can be accessed on the Internet at: www.buildingsofireland.ie

 NATIONAL INVENTORY
of ARCHITECTURAL HERITAGE



CORK CITY CENTRAL LIBRARY
Grand Parade
(c.1930)
Carving of the city coat of arms.



GRAND PARADE

View of the Grand Parade with
the National Monument and old
tramlines.

Courtesy of John James

Pre 1700

Cork was founded in the seventh century by St Finbarr, in and around the site of the present St Fin Barre's Cathedral. The monastic settlement overlooked a cluster of estuarine marshes to the north bank of the River Lee. The first town developed between the early ninth and tenth centuries with the arrival of the Vikings, on what is likely to have been the South Island or the southernmost marsh of the group opposite St Fin Barre's. The settlement comprised an area to either side of present-day South Main Street from Liberty Street to the South Gate Bridge. The Scandinavian Vikings intermarried with the native Irish and were known as Hiberno-Norse then. They lived in post-and-wattle houses; the timber remains of houses and track ways from this period have been excavated and dated. The Mac Carthys, as Gaelic overlords of the area with a fort or *sean dún* at Shandon (*fig.1*) overlooking the Hiberno-Norse settlement, had a strong influence throughout this period.

In 1177 the Anglo-Normans, under Miles de Cogan and Robert FitzStephen, took the town and Cork was granted its first charter in 1185 by King John. The city walls were built over two centuries following the Norman invasion and were completed c.1320. The enclosed urban area encompassed the current North and South Main Streets with their burgage plots running perpendicular, the original South Island and the island to the north, Dungarvan, the area from today's Liberty Street to the North Gate Bridge. The basic plan of this town and many of its lanes is still extant (*fig.2*).



(fig.1)

THE FIRKIN CRANE CENTRE

Shandon

(1842)

Built as part of the Butter Market, the Firkin Crane is thought to mark the site of the medieval Shandon Castle.



(fig.2)

The historic core, with the North and South Main Streets spine clearly visible. Courtesy of Cork City Council



(fig.3)

KEYSER'S HILL

Situated in the area known formerly as Fayth, the lane is medieval in origin.

Courtesy of Cork City Library

Two suburbs emerged outside the walled town, at Shandon to the north and Fayth, today's Barrack Street, to the south (*fig.3*). Over time up to sixteen towers were built along the walls with two gates to the North and South Gate Bridges and a third gate to the east on the aptly named Castle Street. The Pacata Hibernia Map (*fig.4*) although made later and rather idealised, gives a good indication of the layout of the city during the medieval period.

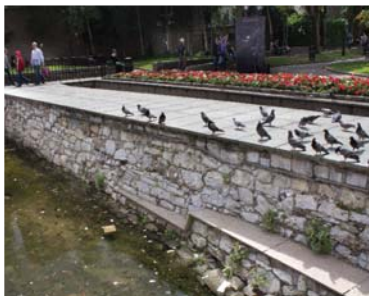
Archaeological excavations have revealed the remains of the city walls in a number of locations along its perimeter (*fig.5*) as well as the foundations of three mural towers including the probable Queen's Castle on Castle Street. The parish churches of St Peter's and Christchurch were the other focal points in the town along with a number of stone-built houses. The foundations of Skiddy's Castle on



(fig.4)

PACATA HIBERNIA MAP
(1585-1600)

The main island which forms the historic core is divided by North and South Main Streets and surrounded by marshes and channels of the River Lee.
Courtesy of Cork City Library



(fig.5)
CITY WALLS
Bishop Lucey Park
(Thirteenth century)
Excavations in 1985 revealed a
section of the wall along
Grand Parade.



(fig.6)
**THE IRISH RESISTING THE TOLL
AT ROCHE'S CASTLE**
By John Fitzgerald
(c.1880)
Courtesy of Port of Cork Company

the north-western side of North Main Street were excavated in the 1970s and revealed a circular-plan urban towerhouse; it was likely to have had a crenellated parapet and small window openings. A nineteenth-century illustration suggests that Roche's Castle (fig.6) at the corner of present-day Castle and South Main Street was similar in style. However, the majority of houses were of sill-and-beam timber construction until the fourteenth century.

The Anglo-Normans were also responsible for bringing the monastic orders to Cork. The monasteries were early architectural landmarks

in the city and had important economic and social roles. In 1229, the Dominicans established a monastery on the site of what is now St Marie's of the Isle convent; the Franciscans arrived in the early twelfth century to the area of the present-day North Mall while the Augustinian Friary at the Red Abbey was founded in the late thirteenth or early fourteenth century. The fourteenth-century crossing tower of the Red Abbey (fig.7) is the only part of this early monastic architecture that remains standing today, although all three orders continue to work in Cork. The south side of the Dean's Gate (fig.8) within the



(fig.7)

RED ABBEY

Red Abbey Street
(Fourteenth century)

The remains of the abbey's crossing tower was used as a battery during the 1690 Siege of Cork.



(fig.8)

DEAN'S GATE

Deane Street
(Fourteenth – fifteenth century)

The pointed arch with cusps is supported by engaged colonettes.

grounds of St Fin Barre's Cathedral contains an archway that was probably reused from one of the earlier monastic buildings.

In the period up to the Plantation of Munster in the 1580s, trade developed in Cork amongst the Old English families of the Terrys, Roches, Skiddys, Galways and Goolds, who were to remain important in the mercantile history of the city until the end of the seventeenth century. Goods exported included wool, grain and beef to cities in the south of England and the west of France. However, Waterford maintained its status as the main port in the south of Ireland, while the lesser ports of Cork, Kinsale and Youghal competed with each other for dominance in the county. As a result the city remained relatively static in size from the fourteenth to the seventeenth centuries.

The Plantation of the 1580s was the beginning of a new era in the social and economic fortunes of the city and its hinterland, though the only construction associated with this period is the star-shaped Elizabeth Fort (fig.9). In the seventeenth

century the resolution of different ethnic and political allegiances was played out in Cork as elsewhere in Ireland, most notably in the Battle of Kinsale, 1601; the expulsion of Catholics from the city in 1644 as part of Cromwell's reprisals for the 1641 Rebellion; and ultimately, the 1690 Siege of Cork. The 1608 Charter extended the area of the city but retracted many of the trade duties that could be collected locally. Nonetheless, the city increased and developed its trade links, creating the basis for the great economic and physical expansion of the next century.

Cromwellian soldiers settled in the city at the same time as Quakers were asserting their presence as successful business people. This group gradually developed property interests

that were reflected in the names of as yet undeveloped marshes to the east and west of the old city, such as Pike's Marsh and Dunscombe's Marsh. By 1663 new settlers outnumbered Irish and Old English by two to one. In September 1690, Williamite forces under the Duke of Marlborough and the Dutch Commander Wurtemberg besieged the city. Cannon breached the city walls and damaged many significant buildings including the old St Fin Barre's Cathedral. The siege brought a symbolic close to medieval Cork and its walled town, ushering in a dramatic change in its physical form and economic fortunes.



(fig. 9)

THE ELIZABETH FORT

Off Barrack Street

(1602)

A massive star-shaped fort was built to overlook the city during the period of the Plantation of Munster.

The Eighteenth Century

The Anglican churches of the 1720s define early eighteenth-century Cork. Peter Browne, Bishop of Cork and Ross 1710-35, oversaw the building of a chain of churches, running north south across the historic city and its suburbs. These seem to be symbolic of the new order that was ushered in by the establishment of the Church of Ireland in 1690. St Anne's, Shandon (*fig.10*), St Mary's, Shandon, St Paul's, Paul Street (*fig.11*) St Nicholas, Cove Street, the old St Fin Barre's Cathedral and Christchurch, South Main Street (*fig.12*) were all built in the 1720s, possibly by the builder John Coltsman. In general, the plan of these churches comprised a simple rectangle with galleries at the upper levels. The buildings represent an early, if still provincial, understanding of classicism in the use of keystones, mouldings and proportioned design. The ambition of the project as a whole and its town-planning legacy is probably more impressive than the architectural merits of the individual churches.

The Unitarian Church (*fig.13*) is the most ancient place of ongoing worship in the city. This simple meeting-house plan, set slightly off the street in the recently reclaimed area south of St Patrick's Street, with fine wrought-iron gates and arch support for lighting, features a galleried interior with raised and fielded panels. The oval window over the entrance echoes something of the bold geometric shapes of the late seventeenth and early eighteenth centuries, also seen in the heavy curved balustrade of the altar at St Anne's church (*fig.14*). The other non-established or



(*fig.10*)
ST ANNE'S CHURCH
Shandon
(1722)

The gold salmon of St Anne's steeple is an icon on the skyline. Limestone was reserved for the west-facing front façade while the other elevations use red sandstone with limestone for the mouldings.



(fig.11)

FORMER ST PAUL'S CHURCH

Paul Street

(1723)

The first church built outside the medieval core; the south elevation with its keystone and platbands is a good example of the simple elegance of these churches.



(fig.12)

TRISKEL CHRISTCHURCH

South Main Street

(1726)

Christchurch was built on the site of the medieval parish church of the same name. It was renovated in the 1820s by G.R. Pain.



TRISKEL CHRISTCHURCH

The interior was substantially renovated in the 1820s, and included the introduction of scagliola Ionic columns to the galleries.



(fig.13)
UNITARIAN CHURCH
 Princes Street
 (1717)
 The oldest place of ongoing
 worship in the city.



(fig.15)
HUGUENOT GRAVEYARD
 French Church Street
 (1733)
 The graveyard is a reminder of the
 presence of the French Huguenot
 community in Cork from the late
 seventeenth century and
 throughout the eighteenth century.



(fig.14)
**ST ANNE'S
 CHURCH**
 Shandon
 (1722)
 Alter

*(fig.16)***THE EXCHANGE**

Castle Street

(1708)

The Exchange saw the introduction of Palladian classicism in this early civic building with an open loggia and Ionic pilasters to first floor.

Courtesy of Cork City Library



dissenting communities, including the Society of Friends and the French Huguenots, met in similar meeting-house-style churches around the city. French Church Street records the location of the Huguenot church; the church itself is now gone but the graveyard still remains (*fig.15*).

Political stability, brought about in the aftermath of the Williamite Wars, and the opportunities for economic development afforded by it, saw Cork grow into the great trading port that it became in the eighteenth century. The sophistication of the Exchange (*fig.16*) built in 1708 but long since demolished, along with the Custom House

(*fig.17*) is emblematic of the increasing complexity in the business activities of the city and port. The two levels of the Exchange were articulated through the use of the classical orders with Tuscan piers to the ground-floor loggia and engaged Ionic pilasters to the upper level with an elaborate cornice and parapet complete with a cupola clock tower. The Custom House is a larger, more complex building with two façades; a shorter elevation to the river as seen in John Butts' *View of Cork* and a longer façade to the former King's Dock, now Emmett Place, with projecting end bays. The design features the piano nobile of the Renaissance tradition, with the first floor



(fig. 17)

FORMER CUSTOM HOUSE

Emmett Place

(1724)

The eastern façade of the former Custom House with its piano nobile on the first floor and the turret of the 1880s extension to the south.



VIEW OF CORK

By J Butt

(c.1755)

The original quayside location of the Custom House and its northern façade is visible. It was later obscured by the Opera House in the nineteenth century.

Courtesy of Crawford Art Gallery

(fig.18)

FORMER CORN MARKET

Cornmarket Street

(1739)

A fine ashlar façade in Cork limestone with a central breakfront and Tuscan columns. The second floor was removed and replaced by the parapet in the nineteenth century.



distinguished through the use of larger windows with pediments and a portico-like surround to the central window. The Corn Market (*fig.18*), attributed to William Halfpenny, is another example of civic architecture during this period and comprised two floors with an engaged Tuscan portico to the ground floor.

The South Gate Bridge (*fig.19*) by John Coltsman is the earliest surviving bridge in the city. The North and South Gates of the Main Streets formerly featured grim prisons which

were rebuilt in the early eighteenth century, also probably by Coltsman. Their designs were balanced in the relationship of void to solid and featured an archway onto their respective thoroughfares. Two distinct areas were created in Shandon and around St Fin Barre's Cathedral. St Anne's church was a landmark on the north skyline of the city. The Green Coat School for the education of Protestant boys and girls was built in 1715 immediately adjacent to it. On the same lane Skiddy's Almshouse was built in 1719 to provide

(fig.19)

SOUTH GATE BRIDGE,
South Main Street
(1713)

The triple-span bridge is the oldest bridge in the city. In the early 1820s it was extended to the east by Alexander Deane.



accommodation for elderly poor people, and the North Charitable Infirmary, opposite, was founded in the same year. Only Skiddy's Almshouse (fig.20) survives in its original form. The building is an L-shaped plan with an arcaded ground floor, pairs of sash windows and a steeply pitched roof with dormers. The French-style dormers and steep roof, along with the arcaded courtyard, are reminiscent of continental influences; possibly Dublin's Royal Hospital at Kilmainham may have influenced the design. On the south side of the city, the building of a Free School and Library (fig.21) within the grounds of the cathedral, as well as the development of terraced houses associated with

(fig.20)

SKIDDY'S ALMSHOUSE

Bob and Joan's Walk

Shandon

(1719)

View of the internal courtyard.

Courtesy of Photographic Unit, AHG



(fig.21)

**THE FREE SCHOOL AND
CATHEDRAL LIBRARY**

Deane Street

(1726)

A neat two-storey arrangement over
basement with finely carved
stringcourse quoins and cornice.

(fig.22)

THE DEANERY

Deane Street

(c.1755)

Currently in use
as the deanery of
St Fin Barre's, the
house is likely to
have always been
associated with
the cathedral.





(fig.23)
50 POPE'S QUAY
(c.1730)

The regularity of the red-brick façade is offset by the very finely carved limestone sills and door-surround.



(fig.24)
50 POPE'S QUAY

the cathedral, including the Choristers' House and the Deanery (fig.22) between the 1730s and 1750s, created another distinctive area.

Two early eighteenth-century examples of detached houses, with symmetrical façades and distinctive decorative finishes in the Queen Anne style, survive at 50 Pope's Quay (figs.23-4) and 11 Emmett Place (fig.25). A third house on Bachelor's Quay (fig.26), was demolished in the 1960s. All were probably built between 1710 and 1740. The houses at Emmett Place and Bachelor's Quay had in common a five-bay two-storey façade with a pediment, moulded door-surround, quoins to the edges of the building and keystones over the windows. 50 Pope's Quay is a larger building, featuring a brick finish, finely moulded sills, sash windows and a swan-neck pediment to the front door. Inside, the house retains raised and fielded panelling, a Venetian window with its original glazing, corner fireplaces, compartmentalised decorative plaster to the ceiling and an elegant closed-string staircase. The bold geometry of the plasterwork, the curve of the stone mouldings in the sills as well as a bolection moulded fireplace point to its early date.

373 Blarney Street (fig.27) is a single house in a terrace that is likely to date from the same period and with similar detailing. Fenn's Quay (fig.28) is another example of this type, though in this case it takes the form of a uniform terrace. Again, keystones are used over the windows, sash boxes are flush with the exterior wall and a stone cornice curves out to the eaves, while much of its original interior detailing survives.

There remains a significant stock of early to mid-eighteenth-century houses. Contemporary illustrations suggest that a variety of gable-



(fig.25)
11 EMMETT PLACE
 (c.1720)
 The Queen Anne house is decoratively symmetrical in the arrangement of openings and contrasting brick and limestone.



(fig.26)
QUEEN ANNE HOUSE
 Bachelor's Quay
 (c.1720)
 Like the house at Emmett Place, this one featured a similar symmetrical arrangement and pediment.
 Courtesy of Cork City Library



(fig.27)
373 BLARNEY STREET
 (c.1740)
 A large house from the mid-eighteenth century featuring finely carved limestone door and carriageway-surrounds, as well as quoins and keystones.



(fig.28)
FENN'S QUAY
Sheare's Street
(c.1740)
The houses have an
interesting parallelogram
plan.



FENN'S QUAY
Internal panelled walls and
square-headed newel post.

(fig.29)
42 HENRY STREET
(c.1750)
The curvilinear gable front is
a rare surviving example of
its type.

fronted and cross-gabled houses were quite common. Today 42 Henry Street (fig.29) may be the only example of a curvilinear-gable fronted house in the city. The cross-gabled front was a variation on the fully gabled front and examples may be seen in Sheare's Street, Shandon Street (fig.30) and Margaret Street. Other houses from the period in areas like Shandon, North and South Main Streets, Barrack Street or Blackpool may comprise a relatively plain rendered façade but a combination of steeply pitched roof, exposed sash box detail or stone cornice. These features indicate an early date. 84 Douglas Street (fig.31) is one of a pair of such houses from the mid-eighteenth century and is a good example. The many lanes throughout the city feature numerous single-storey houses, some of which are as old as the lanes themselves.

The population of the city doubled from the 1700 to 1750, and more than tripled by the end of the century, rising from over 17,500 to 57,000. The physical manifestation of this increase is to be seen in the process of marsh reclamation, which took place in three phases. Maps indicate that Duncombe's and Reap's Marshes to the east, and Pike's and Fenn's Marshes to the west were set out in plots between 1726 and 1750 (fig.32). By 1773, the remaining area of the Marsh was developed and Morrison's Island reclaimed. However, the Long Quay, now St Patrick's Street, South Mall, part of Grand Parade, the quay at the Custom House, now Emmett Place and Coal Quay, now Corn Market Street were all still open channels. Between the 1770s and 1800, St Patrick's Bridge and Parliament Bridge were built, ending the unique role of the South and North Gate Bridges and by 1830, the final



(fig.30)

118-20 SHANDON STREET

(c.1780)

A pair of uneven cross-gabled fronts and a two-storey bow-shaped oriel adds variety to the streetscape.



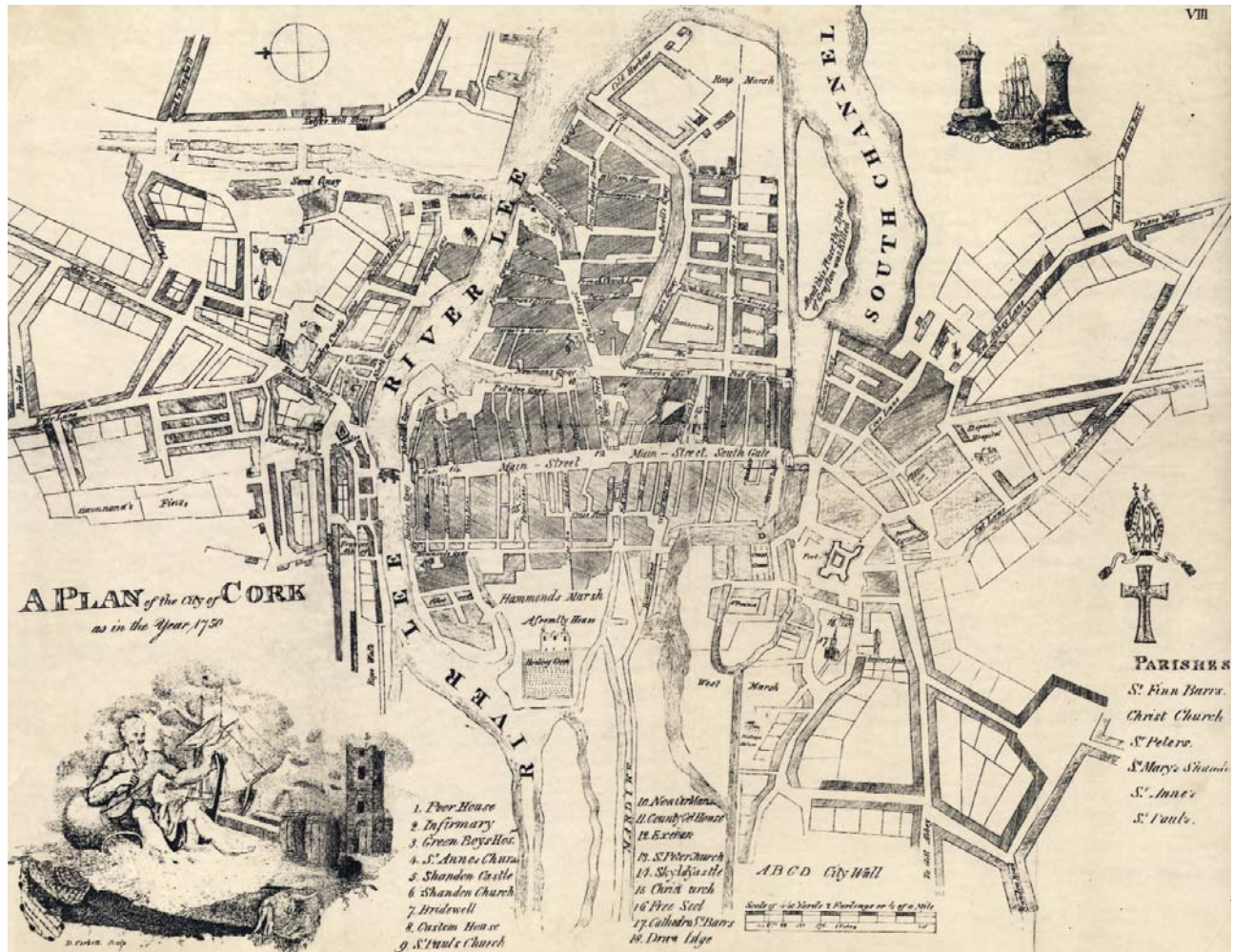
22-23 SHANDON STREET
(c.1750)
A true double gable-fronted house.



96-7 GREAT
WILLIAM O'BRIEN
STREET
(c.1730)
Blackpool
developed as a
village in the
early eighteenth
century and
retains many early
houses. This pair
features a steeply
pitched roof,
chamfered corner
and spur stops to
the return.



(fig.31)
84 DOUGLAS STREET
(c.1745)
The writer Frank O'Connor was
born here in September 1903.
Courtesy of Cork City Council



marshes in the areas of the City Hall, Lapp's Quay and south of Mac Curtain Street were reclaimed.

The physical expansion of the city was due to its phenomenal growth as a provisioning port during the period. Cork was responsible

for the vast proportion of the export of Irish pork, beef and butter by the end of the eighteenth century. Animals coming into the city on the hoof were processed in a variety of markets and abattoirs, largely in the Shandon area, and the meat exported from the quays.

(fig.32)
SMITH'S MAP OF CORK CITY
(c.1750)
Courtesy of Cork City Library



Employment thrived in brewing, distilling, tanning and textiles, some of the spin-offs from the Atlantic trade, but the wealth of the period remained with a small merchant class. Handsome merchant houses, often with steeply pitched roofs and fine stone steps up to the

front door at first floor level reflecting quayside or channel-side locations, are to be seen at 73/74 South Mall (*fig.33*), traditionally said to be faced with Dutch ballast bricks; 1-5 Grenville Place (*fig.34*) which features a combination of roof types, infill development,

BEAUFORD'S MAP OF CORK CITY (1801)

Courtesy of Cork City Library

(fig.33)

73-74 SOUTH MALL

(c.1725)

The houses originally fronted on to a channel before it was culverted to form a street. A flight of steps lead to the first-floor entrance, while the ground floor acted as the basement.



(fig.34)

1-5 GRENVILLE PLACE

(1750-80)

The group is an excellent example of the large eighteenth-century merchant houses which were built in the city.



(fig. 35)

13-18 GEORGE'S QUAY

(c.1760)

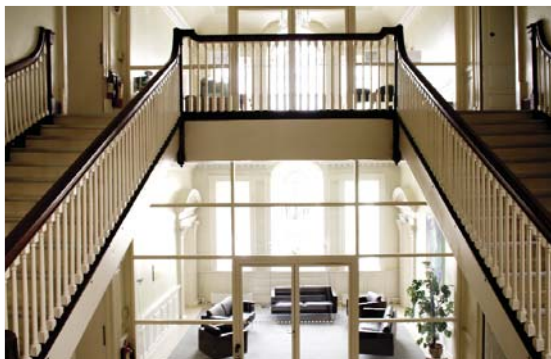
Another group of large river-facing houses that was probably built for local merchants.



(fig.36)

**THE MERCY
HOSPITAL**
Grenville Place
(1767)

The former
Mayoralty House
has an imposing
presence on the
streetscape and a
grand interior.



**THE MERCY
HOSPITAL**

The bifurcating
stairs, lit by
Venetian
windows, would
have made an
impressive
approach to the
mayor's reception
rooms on the
upper floors,
seen here behind
a modern screen.



THE MERCY HOSPITAL

Patrick Osborne is credited with the highly ornamental rococo stairwell stuccowork.

bowed ends and Palladian windows; and 13-18 George's Quay (*fig.35*) which demonstrates similar features. These houses are extremely important in representing a significant aspect of Cork's architectural, social and economic history.

The Mayoralty House (*fig.36*), designed by Davis Ducart, was built in Hammond's Marsh where there had once been a bowling green (*fig.37*) and assembly rooms. Contemporary accounts suggest that no expense was spared in throwing parties here on any pretext, with pomp and ceremony the order of the day. The

(*fig.37*)

BOWLING GREEN PLAQUE

White Street

(1773)

The exact location of the bowling green remains unclear, but the plaque is a reminder of eighteenth-century amenities in the city.





(fig.38)
LOTA HOUSE
Tivoli
(1765)
Davis Ducart designed this house for Noble Rogers. It is one of a number of villas built along the river at Tivoli, Glanmire and Blackrock in the late eighteenth century.



LOTA HOUSE
Doric reception hall.

façade of the building is a particularly quirky version of Ducart's continental Palladianism, seen in the treatment of the different levels and their design – a rather squat base, two levels with Venetian windows and an oval to the attic. Inside, there is an unmistakable grandeur to the bifurcating stairs and rococo ceiling by the Irish stuccodore Patrick Osborne, as well as the fine reception rooms to the front.

Ducart was also responsible for the design of Lota House (fig.38). The house stands proud overlooking the River Lee, featuring an engaged



(fig. 39)

MARYBOROUGH HOUSE

Maryborough Hill

Douglas

(c.1770)

A handsome villa built by the Newenham Family in a plain classical style.



(fig.40)
**THE BISHOP'S
PALACE**
Bishop Street
(1782)
Detailing is
restrained but
elegant in this
neoclassical
house by
Thomas Ivory.

Corinthian portico, and a highly ornate interior, with a grand stairwell supported by Roman Doric and composite columns. It is one of a number of villas built from the 1760s that mark the beginning of a move out of the city by the wealthier classes. Other examples include Bessboro in Lough Mahon, a large villa with pedimented breakfront, and Maryborough in Douglas (fig.39). Towards the end of the century, the picturesque qualities of the River Lee and its tributaries were increasingly appreciated, leading to the location of suburban houses and villas along the river at Tivoli, Blackrock, Lough Mahon and Glanmire.

The architect Thomas Ivory's Bishop's Palace (fig.40) is an elegant example of restrained neoclassicism in the articulation of



(fig.41)
**ST FIN BARRE'S
CATHEDRAL**
Bishop Street
(1765)
The elegant
entrance
includes curving
plinth walls,
rusticated ashlar
piers and cone-
and urn-finials.

2-3 DYKE PARADE (c.1780)

Slate-hanging to protect the exposed walls was once a characteristic feature of both city and county.



11 DYKE PARADE (c.1795)

The ground-floor window of this house is camber headed, a typical Cork feature in the late eighteenth and early nineteenth centuries. It also features a door-surround with enclosed fanlight, another distinctive local feature.



11 DYKE PARADE

the façade in three bays with ornamentation reserved for the great fanlight over the front door and the scrolled surround of the window above. The entrance to St Fin Barre's Cathedral (*fig.41*) across the road was retained when the new cathedral was built a hundred years later.

Terraced houses, built within the newly reclaimed areas of the city in the last quarter of the century, evolved to include popular and characteristically Cork features. These are camber-headed or elliptical-headed windows, wider eight-over-eight paned sashes, slate-hanging, bows and a fanlight that is part of the joinery of the door-surround rather than a separate entity, as seen at Dyke Parade, Grand Parade and elsewhere.

Despite the Penal Laws, a Catholic merchant class developed by the end of the

century. It was particularly associated with the butter trade, with ties to families in south Tipperary, north Cork and Kilkenny. Nano Nagle (*fig.42*), a member of one such family, established seven schools for poor children across the city, and founded the Presentation Congregation in 1775. The convent, the earliest section of which dates to 1769, was built on family land on Douglas Street, and consists of a house with typical features of the period. To the east of the convent, St Finbarr's South (*fig.43*) was built as a chapel on the site of an earlier building. It features a Palladian window to the west front and is important as an example of a pre-Emancipation Catholic church.



(fig.42)
NANO NAGLE AND PUPILS
Irish School
Courtesy of Crawford Art Gallery



(fig.43)
ST FINBARR'S SOUTH
Dunbar Street
(1766)
A pre-Emancipation Roman Catholic church with a simple rubble-stone west front with only a Venetian window and belfry to distinguish it.

The Nineteenth Century

The Napoleonic Wars, 1803-15, marked the last great boom in Cork's provisioning trade, enriching both private and civic coffers. Catholic Emancipation was the other important architectural impetus during this period. This left a legacy of fine institutional buildings and churches, designed in a neoclassical idiom, monumental in character but also elegant and balanced. The surge in construction at this time also fostered the growth of architectural practices, principally those of the brothers Thomas and Kearns Deane, James and George Richard Pain, but also those of William and Henry Hill, another pair of brothers, whose firms would be in business for over a hundred years. The presence of these architects heralded the first wave of truly accomplished interpretations of contemporary western architecture in Cork.

As well as implementing significant individual building programmes, largely by public competition, the civic authorities also developed harbour infrastructure and new streets. The building of the quay walls along the north and south channels of the River Lee and east towards the harbour, served to further define the form of the city, providing an impressive perimeter, while the Wide Streets Commission of 1822 gave the city its only street designed to a single masterplan: Great George's Street, now Washington Street. The boundary of the city was finally expanded as landmark buildings began to be sited outside the historic centre and the middle and upper classes moved out to houses in the new suburbs to the east and west.



A new barracks (*fig.44*) was built on a site that was many times the size of the older Elizabeth and Cat Forts, with three ranges around a parade yard for 2,000 men, and with stabling for 230 horses as well as a hospital. Designed by John Gibson, the site was supervised by Abraham Hargrave. Hargrave was also the architect of the Harbour Commissioner's complex at Lapp's Quay, comprising the Custom House (*fig.45*), revenue building and bonded warehouses (*fig.46*) to the east. He achieved an appropriately distinguished finish to the front of the ensemble with a limestone ashlar pedimented façade and a rusticated base supporting a single storey with giant sash windows set in a blind recess; an example of late Palladian classicism in the city. The single-arch limestone Parliament Bridge (*fig.47*) across the narrower

(*fig.44*)

COLLIN'S BARRACKS
Old Youghal Road
(1801-06)

The move of the barracks to Old Youghal Road marked the expansion of the city outside its historic core and hinterlands.



(fig. 45)

THE CUSTOM HOUSE

Custom House Street
(1814-19)

Abraham Hargrave created an impressive pedimented front.



(fig. 46)

BONDED WAREHOUSES

Lapp's Quay
(1814-19)

The bonded warehouses were divided into cells for fire safety, as the spirits were highly flammable. The slated canopies suspended by tension rods are very unusual.

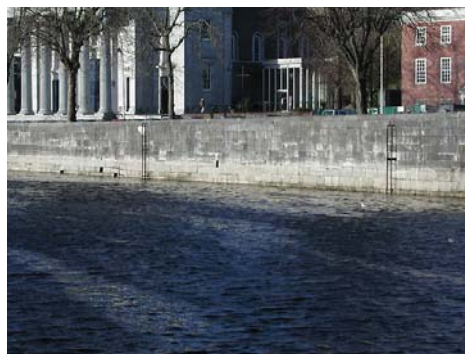


(fig.47)

PARLIAMENT BRIDGE

George's Quay
(1806)

The building of the original Parliament Bridge, along with the original St Patrick's Bridge in the eighteenth century, symbolises the expansion of the city.



(fig. 48)

QUAY WALLS

Pope's Quay
(c.1825)

The fine ashlar limestone quay walls define the perimeter of river and contribute to the city's character.

South Channel of the River Lee, rebuilt after a flood in 1806 by Hargrave, displays a solid understanding of the engineering aspects of the design and the properties of finely dressed Cork limestone.

The Harbour Commissioners were responsible for major repairs to the quay walls (fig.48) between 1820 and 1833. Before this a mixture of private development, Corporation and Grand Jury funding had paid for their building and repairs. The importance of the harbour to the Corporation may be seen in the restoration of Blackrock Castle (fig.49) for which George Richard Pain won the contract. Pain's Doric portico for the House of Correction (fig.50) added to the existing County Gaol is one of the more impressive temple fronts in the city, even if it is not afforded the best of settings in which to appreciate it. The City Gaol (fig.51) directly north in Sunday's Well was designed by the Kilkenny architect William Robertson and executed by Sir Thomas Deane. The gaol is a fine example of early nineteenth-century institutional architecture carried out in a classically proportioned design and plan, with Tudor Gothic detailing such as hood-mouldings over office windows and bastions to the wings.

In 1828 George Richard Pain won the competition for the contract to design the County and City Courthouse (fig.52). He may have been helped along by a majority of county benefactors on the judging committee. Despite this win, the Deanes claimed credit for the design, going so far as to display their drawings, which they suggested had been 'plagiarised' at the National Exhibition held in Cork in 1852, more than twenty years later.



(fig.49)
BLACKROCK CASTLE
 Castle Road
 Blackrock
 (1604 and 1828)
 Due to its antiquity and picturesque setting, the castle has been the subject of many historic illustrations.



(fig.50)
**FORMER COUNTY GAOL
 ENTRANCE**
 Off Western Road
 (c.1820)
 The stern strength implied by the Roman Doric columns made an appropriate entrance to the county gaol.



FORMER CITY GAOL
Cell block.

(fig.51)

FORMER CITY GAOL

Sunday's Well

(1818-24)

The Tudor revival style contrasts with the classicism of the county gaol.



(fig.52)

COURTHOUSE

Washington Street

(1828 and 1891)

The Corinthian portico is the largest in the city and created a focal point in the newly laid out street.

This building is matched only by St Mary's church, Pope's Quay, in terms of its exquisite balance and its role as a neoclassical landmark in the streetscape of the city with its impressive octastyle temple front. The courthouse completed the planning of Washington Street as part of the work of the Wide Streets

Commission for Cork. Washington Street comprised blocks of town houses with shopfronts to the ground floor that, viewed from Grand Parade, diminished in height from four-and-a-half storeys in the near section, to four storeys in the central section and finally to three storeys at the end. The courthouse site

was opposite an open square between the second and final block. The street was planned and developed in the late 1820s to a masterplan by Sir Thomas Deane. It provided a grand approach from the west and retains some of the earliest shopfronts in the city.

Sir Thomas Deane's first commission was the Commercial Buildings (*fig.53*) which was built on the South Mall as a social meeting place for the merchant class of the city, of which Deane and his family were of course members. Interestingly, the County Club (*fig.54*) designed by George Richard Pain some years later and further east along the South Mall for the county landed gentry, shares some similarities with the Commercial Building in its palatial front with a giant order over two floors and parapet. However, the former Cork Savings Bank (*fig.55*) is probably the finest of the commercial buildings from this period, designed by Kearns Deane in 1835. Here the architect created two street-fronts, one with engaged columns flanked by pedimented projecting end-bays and a shorter side with a central breakfront portico; an ingenious solution to addressing a corner of differing lengths. The detailing of the stonework is crisp and bare while the interior ceiling is a flourish of Greek revival foliage and other mouldings.

The Hive Ironworks Warehouse (*fig.56*), also by the Deanes, is an interesting example of their industrial design. Their client was T. A. Barnes, whose ironworks on Hanover Street was one of a number in the city and predated the street that his new warehouse now had to complement. Its design displays a refinement of classical proportioning in acknowledging this siting at the terminus of Washington Street. Nearby, the scale and massing of the



(*fig.53*)
IMPERIAL HOTEL
South Mall
(1813)
The façade is distinguished by an engaged Ionic portico rising over two floors.



(*fig.54*)
80A SOUTH MALL
(1829)
Regency elements may be seen in the elongated windows to the first floor, the very plain attic storey and ornamental railings.



(fig.55)

PERMANENT TSB

Parnell Place

(1835)

The riverside façade of the former Cork Savings Bank displays restrained neoclassical detailing and superb stonework.

Lee Maltings (fig.57) is testament to the fact that they were the largest water-powered flour mills in Ireland at the time they were rebuilt for Beamish & Crawford from 1825 to 1831. Many other warehouses formed the substance of the blocks between streets, some gable-fronted with pulleys to their apex, some faced with limestone, most a mix of sandstone and limestone.

While the population of the city more than quadrupled from 1700 to 80,000 in 1820, people of all classes continued to live in the 'flat of the city' and its historic suburbs. Certainly, there was some concentration of



PERMANENT TSB

Repetitions of stylised rosettes and honeysuckle form part of external railings.



PERMANENT TSB

Inside the banking hall, the restraint of the exterior gives way to a burst of ornamentation in the coffered ceiling, featuring Greek revival motifs.



(fig.56)
12 WASHINGTON STREET WEST
(1829)

The Hive Ironworks showrooms were designed to complement the buildings and streetscape, hence their triangular plan and brick finish.

Courtesy of Cork City and County Archives



(fig.57)
THE MALTINGS PROSPECT ROW
(1825-31)

The maltings are exceptional for their imposing scale.

(fig.58)

1-10 BELGRAVE PLACE

Wellington Road
(1835)

An example of the speculative terraces built in the Wellington Road and St Luke's area in the first half of the nineteenth century. The slight projection of the end and centre houses creates a grand, unified front.



working-class and slum areas to the ancient parts of the city while the professional merchant group tended to live in reclaimed areas to the east and west or on the quaysides. However, it was not until the early to mid-1800s that speculative terraces such as Belgrave Place (fig.58), Adelaide Place, St Luke's, and one-off mixed terracing such as Rockcliffe Terrace on the Blackrock Road were built to accommodate suburban living. Large town houses continued to be built in the city centre, such as the distiller Thomas Hewitt's 743 square metre house on St Patrick's Hill (fig.59). In the smaller-scale house, the polite or genteel style could be maintained even with one storey, through the use of sash window and simple overlights, such as at North Abbey Square (fig.60).

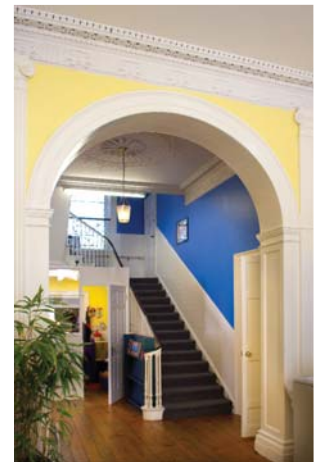
A number of Cork architects travelled to or completed part of their training in London in the early nineteenth century, which may have

(fig.59)

24 ST PATRICK'S HILL

(c.1820)

A fine merchant town house formerly owned by one of the founders of the Watercourse Distillery.



24 ST PATRICK'S HILL
Reception hall with classical detailing



(fig.60)
2 NORTH ABBEY SQUARE
North Mall
(1836)



2 NORTH MALL
(c.1810)
The elliptical bow front is faced with brick and features the particularly elongated first-floor windows that were characteristic of the Regency period.

(fig.61)
DRUMCORA HOUSE
Blackrock Road
(c.1800)
An impressive villa built at a time when Blackrock was becoming a fashionable suburb.

contributed to a predilection for the fashionable Regency bow-front in the city. Drumcora House (fig.61) is an example of a slate-hung double bow-fronted house. There is also a wealth of detailing in the otherwise plain houses of the time that is derived from the popular Greek revival style of the Regency period. Sir Thomas Deane built Dundannion (fig.62) for himself, a villa that features a bow to the north and a Greek Ionic portico with antefixae and overhanging eaves. His use of Strawberry Hill Gothic for the nearby *cottage ornée*, Litchfield (fig.63), makes a striking contrast to his own villa as cusped arches, finials and drip-mouldings abound, giving evidence of the eclecticism of his style.



(fig.62)
DUNDANNION HOUSE
 Blackrock Road
 (1832)
 The detailing is very spare with plain two-storey pilasters and an elegant Ionic portico.



(fig.63)
LITCHFIELD
 Blackrock Road
 (c.1830)
 A rare example of a *cottage ornée* with Strawberry Hill Gothic detailing.



THE COTTAGES
 1-3 Cork Road
 Glanmire
 (1820)
 Thought to have been built by Sir Nicholas Colthurst of Blarney as almshouses, the tall brick chimney stacks, diamond panes and oriel windows are delightful Tudor revival details.



(fig. 64)
ST PATRICK'S CHURCH
 Lower Glanmire Road
 (1832-6)
 The hexastyle Corinthian portico
 is a bold and striking statement.



(fig. 65)
ST MARY'S CHURCH
 Pope's Quay
 (1832-9)
 One of the finest Greek revival
 fronts in the city, the hexastyle
 Ionic portico was added later
 between 1858-62.

With Catholic Emancipation in 1829 some of the resurgent Catholic middle class were finally able to subscribe to the rebuilding of their chapels as new churches. It is hardly surprising that a prosperous corn merchant family such as the Honans sponsored the building of St Patrick's church (*fig. 64*), by George Richard Pain, or that Kearns Deane should have designed St Mary's church (*fig. 65*) for the Dominicans on a pro-bono basis. Pain also worked on the Cathedral of SS Mary and



ST MARY'S CHURCH
The interior is highly ornate.

Anne (*fig.66*) and Holy Trinity church (*fig.67*), this time in an ornamental Gothic style; however neither was finished until the 1850s and early 1890s and then by Sir John Benson and D.J. Coakley respectively. The contribution of these churches to the skyline and quayside of the city is unquestionable. The Cathedral of SS Mary and Anne is also one of the finest examples of the potential of contrasting Cork limestone and sandstone. Here Cork red sandstone was chosen to face the front, probably for financial reasons, with limestone reserved for the mouldings. The result is very attractive.

In the Church of Ireland, the Board of First Fruits commissioned Pain to design a chapel of ease in Blackrock, while Frankfield church was privately sponsored to the design of Kearns Deane. Both are in the ornamental Gothic style of the period. Meeting houses continued to be built for the Anabaptist, Scots Presbyterian and Quaker communities. These buildings are altogether more restrained in their design and finish, with a simple hall fronted by a symmetrical arrangement of openings to the façade reflecting the liturgical requirements of their worship. The building of both the North Monastery, North Monastery Road, in the 1810s and the renovation and extension of the existing house of the Ursuline



(*fig.66*)
 SS MARY AND ANNE'S
 CATHEDRAL
 Roman Street
 (1820 and 1855)
 Pain renovated the interior with
 intricate vaulting in the 1820s.



(fig.67)

HOLY TRINITY CHURCH

Father Mathew Quay
(1832 and 1889)

The highly ornate quality of the church and its elegant steeple make it a landmark on the quayside.

Convent (fig.68) are significant because of their pre-Emancipation date and associations with Catholic education.

When the Colleges of Ireland Act was passed in 1845, Cork was finally allowed to have the university it had been demanding for some time. Deane and Woodward began their partnership with the design of the Quadrangle (fig.69) and Aula Maxima at the Queen's College, now University College Cork, on a site overlooking the River Lee. This project heralded the arrival of the Gothic revival in Cork; the style was largely early Gothic, referring to twelfth and thirteenth-century English ecclesiastical architecture, with such features as pointed-arch lancet windows and

(fig.68)

FORMER URSULINE CONVENT

Blackrock Road
(1810 and 1825)

The building is remarkable for its scale and the use of giant orders to break up the façade.





(fig.69)

THE QUADRANGLE

University College Cork
Western Road

(1849)

The quadrangle in the Early Gothic style was set out with three ranges punctuated by the tower and arch.



(fig.70)

ATKIN'S HALL

Lee Road

(1852)

Once the longest buildings in Ireland, the former District Lunatic Asylum enjoys an impressive setting overlooking the Lee.

doors, buttressed gabled projections with trefoil motifs, and heavy limestone surrounds to windows and doors.

William Atkins designed the District Lunatic Asylum (fig.70) and St Marie's of the Isle Convent (fig.71) in this style. The two buildings have many similarities but the scale of the asylum is obviously much greater and uses green rather than red sandstone. Both are

examples of one of the most outstanding and attractive features of the period, which is the polychromy of contrasting materials used to finish the exterior of buildings, in particular, the effect achieved by using white limestone for the edges of surfaces and red brick or red sandstone for the main areas. The District Lunatic Asylum also illustrated that the essentially ecclesiastical aesthetic of the early



(fig.71)

ST MARIE'S OF THE ISLE
Sharman Crawford Street
(1851)

As at the Asylum, Atkins used angled buttress, gabled projections and contrasted limestone dressed-stone detailing with sandstone walls.



(fig.72)

SS JOACHIM AND ANNE'S
Anglesea Street
(1860)

A purpose-built asylum for women that remains in use as sheltered accommodation.



THE LOUGH PARISH COMMUNITY CENTRE

Greenmount
(1854)
The former Greenmount National School designed by Brother Paul Townsend is rather heavy in the execution of the limestone window-openings and dressed buttresses.



(fig.73)

SS PETER AND PAUL'S CHURCH

SS Peter and Paul's Place

(1860-75)

The design is Ashlin's earliest collaboration with Pugin. The tracery at the west end and at clerestory level is very fine.

Gothic was transposable to secular architecture. SS Joachim and Anne (fig.72) by Henry Hill in a vernacular Tudor style, was built in red brick as an asylum for Roman Catholic women. He may have also designed the Probate Court, which shows similar detailing.

Architectural competitions brought the renowned English architects Edward Welby Pugin and William Burges to Cork. The church of SS Peter and Paul (fig.73) by Pugin displays beautiful tracery in the stained-glass windows and some exquisite carving in the interior embellishments (fig.74) completed by George Ashlin. St Fin Barre's Cathedral (fig.75) is a truly internationally significant example of High Victorian Gothic revival architecture in the city. The tripartite portal with sculpture and towers to the western end, along with the crossing tower and ambulatory are redolent of early French rather than English Gothic.



(fig.74)

SS PETER AND PAUL'S CHURCH

The interior retains important examples of High Victorian Gothic timber carving in the angel lamp-holders, confessionals and pulpit.



(fig.75)

ST FIN BARRE'S CATHEDRAL

Bishop Street

(1865-76)

The cathedral has a distinctly French Gothic air in the design of the west end, tripartite portal and ambulatory at the east end.



ST FIN BARRE'S CATHEDRAL

Burges designed every last detail of the building and today the cathedral retains his architectural drawings.



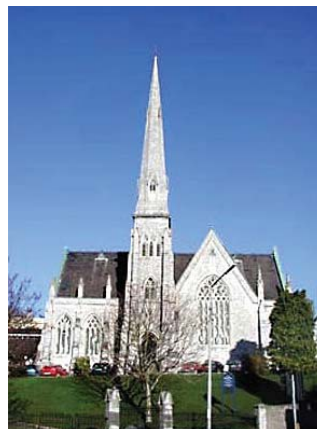
ST FIN BARRE'S CATHEDRAL





ST FIN BARRE'S CATHEDRAL

Burges had a vision of the cathedral as a single artistic unit that encapsulated the values of medieval craftsmanship in stone-carving, painting and ironwork. The Scots Presbyterian Church (*fig.76*) by the London architect J. Tarring was a departure in that it was completed in a single white limestone hue. It also occupied a landmark position and featured more elaborate geometric tracery for its main elevation. At the Model Farm (*fig.77*) and the Model School (*fig.78*) two other non-Cork architects brought important variations to contemporary trends. Frederick Darley designed the Model Farm college in the style of a Jacobean manor house with strapwork motifs and curvilinear gables as well as classical Renaissance elements. In the Model School James Owens probably started the trend for Italianate-style institutional buildings which retained the polychromy of contrasting



(*fig.76*)
**TRINITY
PRESBYTERIAN
CHURCH**
Summerhill North
(1861)
The rubble-stone
walls contrast
with the fine
geometric tracery
of the windows.



(*fig.77*)
**FORMER MODEL
FARM**
Model Farm Road
(1859)
A classically
proportioned
Tudor Jacobean-
style college built
at the western
edge of the city.



(fig.78)
MODEL SCHOOL
 Anglesea Street
 (1862)

Great attention to detail can be seen in all aspects of the building, from the chimney stacks to the piers of the boundary wall.

materials but in more formal horizontal banding and the regular coupling or tripling of windows with segmental heads married with medieval motifs, such as nail-head mouldings, gables, and high chimney stacks.

Bishop John Delaney, as the Catholic bishop of Cork and Ross from 1847 to 1886, was the driving force behind a major building programme during his tenure, including churches, convents and schools. At the Capuchin Friary (*fig.79*) and at SS Peter and Paul's Presbytery and National School (*fig.80*) Robert Walker favoured the Italianate style. Samuel Hynes designed St Finbarr's Seminary (*fig.81*) and the Christian Brothers School (*fig.82*) at St Patrick's Place, using red brick, gables with oversailing eaves, gambrel roofs and fine cast-iron finials. Hynes also completed the façade of St Vincent's church (*fig.83*). The adjoining presbytery, c.1870, was

designed earlier by George Goldie in the early Gothic style.

The end of an era and the start of another is seen in the Lough Parish Church (*fig.84*), built by George Ashlin in 1881, and extended in the 1920s. The pointed arches and the intricacy of Gothic revival interiors is here abandoned in favour of a simpler rounded arch in windows and arcades. The elevation refers to the symmetry of medieval Italian buildings but also refers in its turret to the Hiberno-Romanesque, anticipating aspects of the Celtic revival.

The fashion for dressed polychromatic finishes was not confined to religious and institutional architecture. From the mid-nineteenth century, warehouses and other industrial buildings, once so functional in appearance, were increasingly distinguished in their street frontages (*fig.85*). Warehouses of



(fig.79)

CAPUCHIN MONASTERY

Father Mathew Quay

(1888)

A Venetian-Gothic-style palazzo with regular pointed openings, towering chimney stacks and a heavily bracketed eaves course.



(fig.80)

SS PETER AND PAUL'S

PRESBYTERY

Paul Street

(1879)

A landmark Victorian institutional building in the city centre, designed by Robert Walker as a national school for 740 children, attached to the SS Peter and Paul's presbytery.



(fig.81)

FARRANFERRIS EDUCATIONAL CAMPUS

Redemption Road

(1883-5)

Formerly St Finbarr's Seminary, this building remains a landmark on the north side, with its eye-catching polychromy and the turrets that add a somewhat Germanic quality.



(fig.82)

BROADCASTING HOUSE

St Patrick's Place

(c.1890)

The asymmetry, large gable and gablets of this former Christian Brothers School are typically Victorian.

BROADCASTING HOUSE



(fig.83)

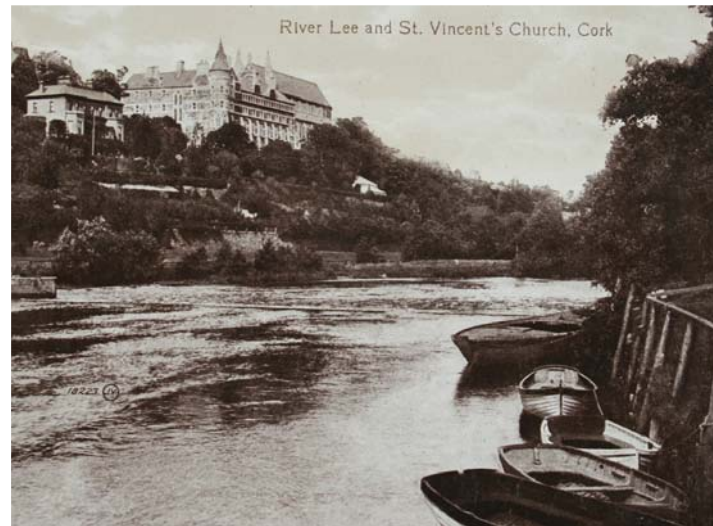
ST VINCENT'S CHURCH

Sunday's Well Road

(c.1885)

The church and presbytery
enjoy a striking setting.

Courtesy of John James



(fig.84)

**CHURCH OF THE IMMACULATE
CONCEPTION**

Lough Road

(1881 and 1922)

The comparative simplicity of the
Hiberno-Romanesque style is a
departure from the Gothic of the
earlier part of the century.



**CHURCH OF THE IMMACULATE
CONCEPTION**

one, two, three and four storeys such as at Kyril's Quay, Devonshire Street West and Wandesford Quay (*fig.86*), or those at French Church Street (*fig.87*) between Paul Street and St Patrick's Street, were built off the main streets or on quaysides in mixed stone finishes, with dressed stone or brick confined to the openings. F.H. Thompson & Sons Bakery (*fig.88*) was an industrial complex, including a large chimney stack that was designed as part of a smart Victorian high street. Robert Walker broke the design into three units of different sizes, finished the gable of one of the warehouse units in a campanile and punctuated the street level with a series of various openings for carriageways, pedestrian entrances and offices. The Victoria Sporting Club (*fig.89*) is another example of a high-quality finish on a gable-fronted quayside building.

Cork experienced a serious economic decline from the 1840s onwards as only a few of its traditional industries survived. The Murphy family founded the Lady's Well Brewery (*fig.90*) and developed a large industrial site, including a 68-metre chimney, on the grounds of the old Foundling Hospital. Samuel Hynes designed offices and a malting kiln for the brewery in 1889. Woodford Bourne, wine merchants and grocers with origins in the 1750s, had earlier warehouses in the Mardyke (*fig.91*) altered and re-fronted in the 1870s to create one of the finest examples of Victorian warehousing in the city with a symmetrical elevation, stone tracery and vine foliage carvings at the centrally placed entrance. All this for a building that could store 227,305 litres of spirits and wine! The Lee Boot Factory's (*fig.92*) eastern section



(*fig.85*)
**FORMER
WAREHOUSES**
Parnell Place
(1855)
Larger
warehouses,
such as at
Parnell Place,
faced onto the
street with
dressed-stone
finishes and
larger openings
at ground floor.



(*fig.86*)
WANDESFORD GALLERY
Wandesford Quay
(c.1840)
A fine three-storey former
warehouse.



(fig.87)
FORMER WAREHOUSES
 (c. 1855)
 French Church Street
 The group contains a variety of designs and finishes.



(fig.88)
FORMER F.H. THOMPSON & SONS
 Mac Curtain Street
 (1889)
 One of the finest Victorian warehouses in the city, broken into three sections and retaining its chimney stack to the rear.



(fig.89)

VICTORIA SPORTING CLUB

St Patrick's Quay

(1900)

The column shafts include ball flower mouldings.



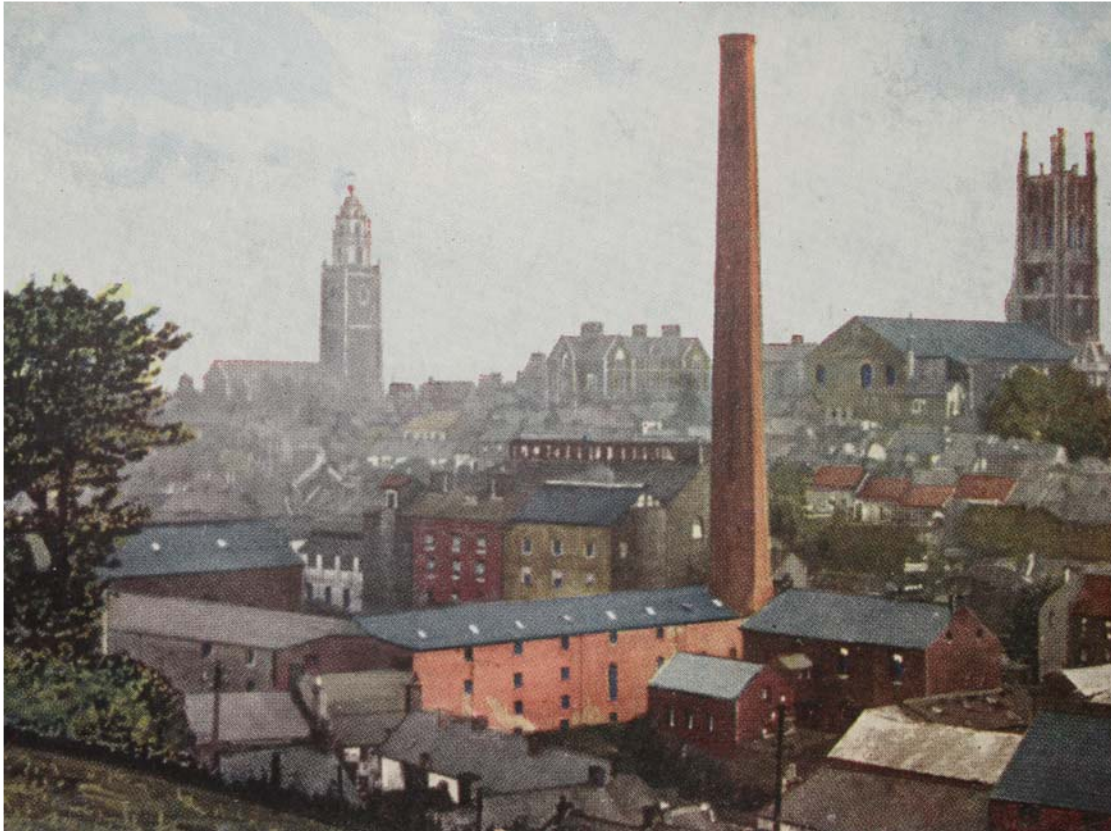
(fig.90)

HEINEKEN MURPHY BREWERY

Lady's Well

(1889)

The maltings and kiln of the original brewery are now in use as offices but retain many of their original features.



**LADY'S WELL
BREWERY**

The soaring
chimneystack was
a highly visible
feature in
Blackpool.
*Courtesy of John
James*



(fig.91)

THE MARDYKE

Sheare's Street
(1830 and 1876)

The former Woodford Bourne
bonded warehouses were used to
store wine and spirits while the
main commercial premises were
located on St Patrick's Street.

ST PATRICK'S WOOLLEN MILLS

Douglas

(1883)

Founded in the 1880s, the factory is one of the last remnants of the textile industry in the Douglas area.



(fig.92)

SQUARE DEAL

Washington Street

(1880 and 1920)

The former Lee Boot Factory was one of four in the city in the nineteenth century. It was extended by Chillingworth & Leve in the twentieth century.



(fig.93)

THE BODEGA

Corn Market Street

(1843)

Formerly St Peter's Market, this was one of a number of markets in the city in the nineteenth century.



(fig.94)
SHANDON
CRAFT CENTRE
Shandon
(1849)
The robust
façade with
pairs of giant
Tuscan columns
was created by
Sir John Benson
for the former
Butter Market.

reflects the Italianate style, with elegant segmental window heads and strong horizontal emphasis in stone banding.

Sir John Benson, the City Engineer, was prolific and his work reflects the achievement of the Corporation in shaping the city during this period with the aim of increasing its trade and industry. Benson was responsible for constructing the relatively plain St Peter's Market (fig.93), re-facing the Butter Market (fig.94) with a classical portico and providing a colourful eastern entrance to the English Market (fig.95) that had elements of Moorish and Byzantine inspiration. After a flood in 1853, St Patrick's Bridge (fig.96) had to be rebuilt. Benson chose a grand triple-span masonry bridge with elliptical arches and classical balustrade. The National Exhibition of 1852 was a major event that was intended to promote the economy of the city. Here Benson was charged with converting the Corn Exchange for the event with the addition of the Great Hall and Fine Arts Court. The Great Hall subsequently became the City Hall and the Fine Arts Court, renamed the Athenaeum, was moved to Emmett Place. It then became the Opera House, before being destroyed by fire in 1966. The Lee Waterworks (fig.97) where Benson designed the main engine house and the stack are probably his most impressive legacy to the city. His designs celebrate the dual patterning of red sandstone and white limestone while the campanile-like stack would not be out of place in the centre of an Italian town.



(fig.95)
THE ENGLISH MARKET
Princes Street
(1860 and 1881)

Towards the end of the nineteenth century, the housing situation in the city reached crisis levels. This resulted in overcrowded slums and tenements within the historic districts. While

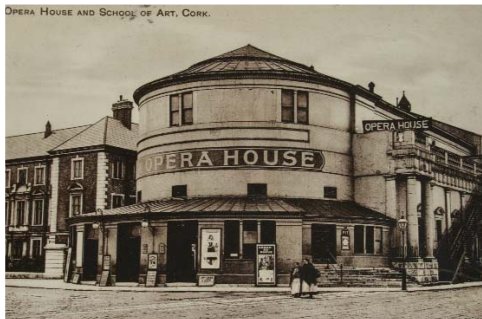
(fig.96)

ST PATRICK'S BRIDGE

St Patrick's Street

(1861)

A worthy crossing of the River Lee to the city's main street.



FORMER OPERA HOUSE

Emmet Place

(c.1855)

Courtesy of John James

the middle class population had moved out to the suburbs, the poorer class grew in size because of migration from the country, especially in the aftermath of the Great Famine. It was not until the 1870s that the Corporation cleared in areas like North Main Street, Barrack Street, Evergreen Street, Watercourse Road and Fair Lane, to build workers' housing schemes such as Madden's Buildings (fig.98) and Horgan's Buildings,



(fig.97)

LIFE TIME LAB

Lee Road

(1863-8)

Sir John Benson's former City Waterworks on the western approach to the city has decidedly Italianate elements.



(fig.98)
MADDEN'S BUILDINGS
 Blackpool
 (1886)
 These formed part of a movement to eradicate slum housing, following the Artisans' and Labourers' Dwellings Improvements Act of 1875.



(fig.99)
6 CASTLEVIEW TERRACE
 Tivoli
 (1868)
 The terrace is punctuated by a central house with a gable and decorative brick niche at attic level.



(fig.100)
1-32 HIBERNIAN BUILDINGS
 Albert Road
 (1877)
 One of a number of privately built artisans' dwelling schemes built in the city at the end of the nineteenth century.



(fig.101)
ENTERPRISE HOUSE
 Albert Quay
 (1866)
 The former Albert Quay Station was the terminus for the Cork Bandon & South Coast Railway and has a fine ashlar front with projecting end bays.



(fig.102)

BUS EIREANN CAPWELL
Summerhill South
(1879)

Brick with fine limestone dressings was used for the former Capwell Railway Station.

1891, on Magazine Road. Invariably, however, these schemes were beyond the financial capacity of the poorest people and it was the likes of artisans and low-grade clerks who could afford the rent.

This period also witnessed a vast house-building programme of Victorian terraces, detached and semi-detached houses for working professionals such as those along College Road, Victorian Road, Sunday's Well Road and around St Luke's and artisans' dwellings such as Castlevue Terrace (*fig.99*) or the Hibernian Buildings (*fig.100*). The more prosperous houses tended to be two and two-and-a half storeys with plaster finishes, gardens to the front and bounded with decorative cast-iron railings mounted on brick or rubble walls. The more modest housing is lower in height and tends to be red brick but also features some of the mixing of brick colours and ironwork railings, though generally fronting directly on to the street.

By the end of the nineteenth century, Cork city had five county-based railways and one

national rail link. The introduction of the railway transformed Cork's relationship to Dublin and to the county, facilitating social and economic activities. Five termini were built for the different lines at Albert Quay (*fig.101*), Capwell, (*fig.102*), Lancaster Quay and Lower Glanmire Road; these were generally plain and comprised simple two-storey blocks. The Great Southern & Western Railway connected Cork by rail to Dublin. The scale and importance of this infrastructural project is apparent in the engineering works undertaken to build the line, such as the Kilnap Viaduct (*fig.103*) and the excavation of the Glanmire Road tunnel, 1.2 kilometres in length, which provided the city with many tonnes of red sandstone. It was only fitting then that Lower Glanmire Road Station (*fig.104*) should have such an impressive curved red brick hall for the terminus, covered with a glazed roof supported by cast-iron rods.

Commercial architecture, particularly from the nineteenth century, forms a significant part of the city's character today. Many traditional



(fig.103)
KILNAP VIADUCT
(1849)
By Robert Lowe
Stopford
Courtesy of
Crawford Art
Gallery



(fig.104)
KENT RAILWAY STATION
Lower Glanmire Road
(1893)
The station incorporates a great
curved railway hall.



(fig.105)
111 BARRACK STREET
(1856)
A Victorian shopfront with elegant mullions, dentillated cornice and large brackets.

shopfronts survive from this period retaining details such as the fine mullioned glazing at 111 Barrack Street (fig.105). Some are incorporated into residential use, such as at 5 Church Street (fig.106). Henchy's (fig.107) spreads over two buildings and displays fine gold-painted carved lettering. In terms of larger commercial buildings in more prominent sites, the General Post Office (fig.108), with its three-bay breakfront, was later extended round the corner to Pembroke Street with robust effect. The former Provincial Bank (fig.109) is a wedding cake of Victorian Renaissance revival with strong sculptural qualities in the Corinthian columns of its two façades, the elaborate festoons and ornamentation at parapet level, as well as in the rusticated base. It is truly a landmark building for the city's main business street.

The Assembly Rooms (fig.110) to the west along the South Mall were built as a Protestant Hall by Richard Rolt Brash with strongly Italianate features in the round-headed



(fig.106)
5 CHURCH STREET
(c.1875)
A beautifully composed shopfront, with the rhythm of the tripartite display window subtly repeated in the triple-panelled door.

(fig.107)

JOHN HENCHY & SON

St Luke's Cross
(c.1850)

The public house retains a full-width shopfront with crisp lettering and a mosaic floor with the proprietor's name.



JOHN HENCHY & SON



JOHN HENCHY & SON

(fig.108)

GENERAL POST OFFICE

The extension was executed in limestone, which provided a link in colour and texture to the dressings of the original sandstone building.





(fig.109)

97 SOUTH MALL

(1865)

The Victorian classicism of the former Provincial Bank is highly ornate.

97 SOUTH MALL



(fig.110)

22 SOUTH MALL
(1860)

The former Assembly Rooms' yellow brick is complemented by fine stone carvings. It was used as a cinema from 1911-64.



22 SOUTH MALL



22 SOUTH MALL



windows, foliated pilasters and sculptured panels. Continuing the Italianate theme, Venetian Gothic was also used in the elaborate façade to the former Atkins warehouse (*fig.111*) which features a repetition of round-headed windows sitting on a two-storey blind arcade. It is interesting that this front was extended twice to the east and each time retained this design. King Street, now Mac Curtain Street, is the best example of a High

Victorian street in the city with red brick buildings such as the Metropole Hotel (*fig.112*) and the Hibernia Buildings by Henry Hill, with their lengthy façades, elaborate retail fronts and the haughty impression lent by turrets and gablets. The YMCA, Marlborough Street, 1892, is another such building with a very finely dressed brick finish and terracotta ornamentation over the doors and to the gables.

(*fig.111*)
CAMDEN PALACE
Camden Quay
(c.1885)

The repetition of round-headed openings divided by colonettes gives an Italianate character to the former Atkins warehouse.



(fig.112)

THE GRESHAM METROPOLE HOTEL

Mac Curtain Street

(1897)

The postcard refers to the fact that the hotel was unlicensed to sell alcohol for much of its early history.

Courtesy of John James



THE GRESHAM METROPOLE HOTEL

The ground floor of the hotel has very fine Edwardian shopfronts.



THE GRESHAM METROPOLE HOTEL

Foliated mosaic set in a moulded limestone surround.

The Twentieth Century

In 1902 and 1903 Cork hosted the Cork International Exhibition. An ephemera of pavilions, kiosks, tea-rooms and even a giant water chute were set out in the grounds of what became Fitzgerald's Park, largely to the designs of the City Surveyor, H.A. Cutler. The President and Lord Mayor's Pavilion (*fig.113*), ornamental fountain and entrance gates are the only surviving structures. The Pavilion is a charming example of Art Nouveau architecture with its mannered column and porch, dovecote and the organic flow of its frieze design. The Exhibition may have influenced the design of the nearby Cork Cricket Club (*fig.114*) which features a New World colonial verandah and corrugated roof, or, more importantly, the Beamish & Crawford stables (*fig.115*). The design is attributed to Houston & Houston of London and echoes the orientalism of the exhibition's Great Hall in the topping of chimney stacks with louvres and pyramid-style caps.



The early decades of the twentieth century were to give Cork a number of nationally and internationally important buildings. The Honan Chapel (*fig.116*) and the Ford Factory (*fig.117*) make a striking juxtaposition as two designs from the same decade in radically different styles. James McMullen designed the Honan Chapel on the grounds of the Queen's

THE INDUSTRIAL HALL, CORK
INTERNATIONAL EXHIBITION
Mardyke Walk
(1902)

One of the temporary attractions built on the site, including a machinery hall, art gallery, Canadian Pavillion and amusement park.

Courtesy of Cork City Library



(*fig.113*)

THE PRESIDENT'S AND LORD
MAYOR'S PAVILION

Mardyke Walk
(1902)

Probably designed by Arthur Hill as part of the Cork International Exhibition, this is an eye-catching pavilion located adjacent to the park entrance.



(fig.114)

**CORK COUNTY
CRICKET CLUB**
Mardyke Walk
(1903)

A fine example
of colonial-style
architecture with
its open
verandah and
sprocketed roof.

College, using the Hiberno-Romanesque as the main source for his design. The building and its interior are a nationally important example of how the Celtic revival could be interpreted in art and architecture. The simplicity of the architecture is complemented by the ethereal beauty of its stained glass, mosaics, metalwork and stone-carving: a veritable celebration of craftsmanship where the architecture takes a back seat.

The spirit of the project contrasts utterly with that of the Ford Factory established in Cork only two years after the completion of the chapel. In its conception and execution,



DALRY'S BRIDGE

Fitzgerald's Park
(1927)

Designed by the Cork City
Engineer S.W. Farrington, with
steelwork by the London-based
David Rowell & Company of
Westminster, it is the only
suspension bridge in the city.

(fig.115)

CRAWFORD COMMERCIAL PARK
Bishop Street
(1902)

The former Beamish & Crawford stables are one of the finest examples of Edwardian architecture in the city with their characteristically eclectic mix of Tudor, arts and crafts and oriental influences.



(fig.116)

HONAN CHAPEL
University College
Cork
(1915)

Decorative detail on the simple exterior is limited but exquisitely carved.



HONAN CHAPEL

The single cell interior is barrel-vaulted.

(fig.117)

FORMER FORD FACTORY
Marina Commercial Park
(1917)

A functional design with natural light provided through the extensive bands of glazing and saw-tooth roofs that flooded the airy open-plan interior.





HENRY FORD & SON LIMITED • CORK

THE LARGEST AUTOMOBILE PLANT IN IRELAND • ESTABLISHED 1917

FORMER FORD FACTORY

An aerial perspective showing the extent of the factory.

Courtesy of John James

the Ford Factory was avant-garde, not only in Ireland but also in Europe. The factory comprised a series of one and two-storey buildings that embraced the tenets of modern functionalist architecture as the style and theory emerged in Germany and the United States. Functionalism decreed that a building's form should follow its function, and as such a tractor factory should provide well-lit open-

plan spaces that should be reflected in the building's exterior. The Ford Factory embodies the modern movement's demand for an architecture of one's own time that did not hide the materials and methods of construction in a revivalist ideal. The design has been attributed to the American Ford engineer Bobby Brown, who came to Cork to develop the scheme in collaboration with Ford staff,



(fig.118)

R.&H. HALL
Kennedy Quay
(1945)

The silos are still in use and form part of the working quayside.

production engineers and builders. The use of reinforced concrete, emphasis on natural light and air circulation were cost-effective and appropriate to the function of the building. The design featured saw-tooth and butterfly roofs, extensive bands of horizontal glazing in simple clean symmetrical forms stripped of all ornament. It showed the strong influence of early German modernism in such buildings as the AEG Turbine Factory, Berlin, 1910, by Peter Behrens; the Fagus Factory, 1911-13 by Adolf Meyer and Walter Gropius; or the Machine Hall or Administration Buildings of the Deutsche Werkbund Exhibition, Cologne, 1914. It would

be another fifteen to twenty years before other buildings in this style were built in Ireland.

To the west of the factory, along Kennedy Quay, a wealth of early to mid-twentieth century industrial architecture remains in the grain-processing facilities, silos and storage buildings between R.&H. Hall (*fig.118*) and Odlums. Concrete is used for these functional buildings; nevertheless they are not without design features, such as the glazing treatment to the Odlums silo elevation or the upward extension of Odlums Mills (*fig.119*) by Chillingworth & Levie. At the mill, a flat-roofed extension is supported by a curtain wall



(fig.119)

ODLUM'S MILL

Kennedy Quay

(1892 and 1934)

The two sections of the mill sit well together, though they are significantly different in style.

with slender brick pilasters, arranged in closer pairs at the corners, with solid limestone bands connecting it to the original Victorian building below. A significant number of other buildings were created in the modernist idiom around the city, most of them industrial. Examples include the ESB substation at Caroline Street (fig.120) attributed to V. Kelly and the office block of the bottling plant of Frank Murphy's Cork Distillers Company (fig.121). The Ford Factory was an important precedent for many of these buildings.

On 11th December 1920, during the tumultuous War of Independence, much of the city, including a section of St Patrick's Street and the City Hall, was set alight, causing £20 million of damage. The compensation that followed provided for a programme of rebuilding that afforded city firms and contractors an opportunity in an otherwise economically depressed period. The result gave an unprecedentedly grand air to the south-eastern section of St Patrick's Street. Cash's, now Brown Thomas (fig.122), presents a taut elliptical street front with large Wyatt windows to the first floor. The massing and great dome of Roches Stores, now Debenhams (fig.123), is worthy of London's Oxford Street in its ambition and is similar to Cash's with its long glazed shopfront. To the west a block comprising the Munster Arcade, now Penneys



(fig.120)

ESB SUBSTATION

Caroline Street

(1931)

The glazing is modernist in style



(fig.121)

**FORMER WHISKEY
BOTTLING PLANT**

Cork Distillers
Company
North Mall

(1964)

The functional
form, with flat
roof and horizontal
banded windows,
is relieved by the
unusual yellow
glazed bricks.



ST PATRICK STREET

The character of St Patrick's
Street was changed by the
burning of Cork in 1920.

Courtesy of John James



**ST PATRICK
STREET**

Many historic
buildings were lost
in the burning of
Cork

*Courtesy of Cork
City and County
Archives*

(fig.122)

BROWN THOMAS
St Patrick's Street
(1925)

Henry H. Hill used a Regency revival style for the former Cash's department store.



(fig.124), by Robert Walker, and Egan's, now Vero Moda (fig.125), by B. O'Flynn and D.M. O'Connor, also struck the note of the grand department store with their impressive ashlar façades, each to a separate design but ostensibly comprising three main levels and all contained within a single parapeted block. The

scale and modernity of these shops may be compared to the Queen's Old Castle (fig.126), dating back to the 1830s, which had been renovated in 1911 to a somewhat quirky design comprising an engaged Doric portico on two levels flanked by huge glazed units to the upper floors with baroque-style pediments.



(fig.123)

DEBENHAMS

St Patrick's Street
(1925-6)

The dome and extended shopfront distinguish this building by Chillingworth & Levie, formerly Roches Stores.



FORMER ROCHES STORES

Architects' detail for the 'RS' monogram.

Courtesy of Cork City and County Archive



FORMER ROCHES STORES

Architects' drawings.

Courtesy of Cork City and County Archive



(fig.124)

PENNEYS

St Patrick's Street

(1924-6)

A palatial front was created for the former Munster Arcade with the use of giant pilasters spanning the first and second floors.



(fig.125)
VERO MODA
 St Patrick's Street
 (1924)
 Celtic revival motifs decorate the upper levels of the former Egan's building.



(fig.126)
FORMER QUEEN'S OLD CASTLE
 Grand Parade
 (c.1835 and 1911)
 The shopfront was created in 1911 for one of oldest department stores in the city, in operation from c.1835 to the 1970s.

B. O'Flynn and D.M. O'Connor also designed the new Carnegie Library, now the City Library (fig.127). Celtic interlace is carved at balcony and parapet levels and, while the design still uses classical proportioning, detailing is pared back to the vertical surrounds of the first and second floors. During the early twentieth century a number of cinemas were opened. The Pavilion Cinema, now HMV



(fig.127)
CORK CITY CENTRAL LIBRARY
Grand Parade
(c.1930)

In a similar style to their work at Egan's, the architects used Celtic revival motifs for façade embellishments.



CORK CITY CENTRAL LIBRARY

(fig.128)
HMV
St Patrick's
Street
(1921)
Venetian
windows and a
tile finish
decorate the
former Pavilion
Cinema.



(*fig.128*), is a fanciful take on Palladian civic architecture with Palladian windows and Ionic columns to the ground floor. The use of shiny ceramic tiles was repeated in the Savoy Cinema (*fig.129*) by English architects Moore & Crabtree, in an exuberant art deco design.

The use of revivalist styles, so popular from the eighteenth and nineteenth centuries, was not relinquished easily. Arthur Hill was Cork's great Edwardian architect, being responsible for many of the landmark buildings at the turn of the century including the former Munster & Leinster Bank (*fig.130*) and the Crawford Municipal Technical Institute, now Crawford Art College (*fig.131*), both executed in classical revival styles. Many fine Edwardian detached



(*fig.129*)

THE SAVOY

St Patrick's Street

(1932)

The former Savoy Cinema is a fine example of art deco.



(fig.130)
66 SOUTH MALL
 (1909-14)
 A distinctive and imposing
 bank on a prominent site.

(fig.131)
**CRAWFORD COLLEGE OF ART
 AND DESIGN**
 Sharman Crawford Street
 (1910)
 The former Crawford Technical
 Institute is a Queen Anne
 revival design with very fine
 material finishes.



and semi-detached houses survive from this period, displaying mostly Tudor detail in asymmetrical designs with exaggerated brackets, imitation timber-framed gables and bay windows with transomed and mullioned windows. In the city, the use of a metal-clad gambrel-roofed turret between gabled sides proved a popular motif for street corners such as 10 Bridge Street, 1-4 Hanover Place (*fig.132*) and Tower Buildings, Lower Glanmire Road.

It is appropriate that the future of one of the finest Edwardian buildings, the Beamish & Crawford Brewery (*fig.133*), has been secured given the munificence of William Horatio Crawford in his support for so many projects including the aforementioned Technical Institute, the original Art College, now part of the Crawford Gallery and St Fin Barre's Cathedral amongst others. The unapologetically revivalist design of the brewery, by Chillingworth & Levie, could be a merchants' meeting hall in a medieval English town such is its use of Tudor detail in the main façade that is flanked by Flemish-style staggered gables.



(*fig.132*)

4-5 HANOVER PLACE

(c.1915)

Turrets were a popular choice to distinguish street corners in the Edwardian period.



REDCLYFFE

Western Road
(c.1910)

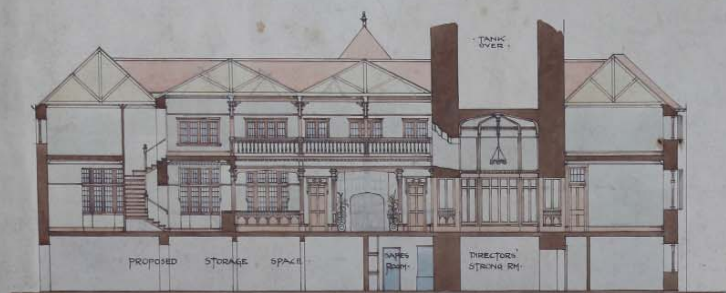
A mix of brick, stucco, terracotta and stone make up this façade.



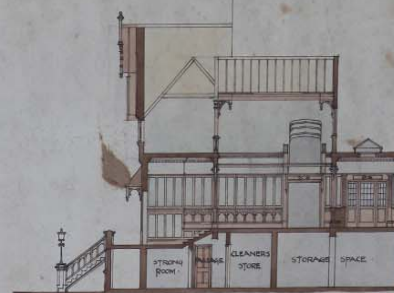
EDWARDIAN HOUSES

The Marina
(c.1905)

These large semi-detached houses are replete with Edwardian detailing.



• LONGITUDINAL SECTION •



• CROSS SECTION •



DETAIL OF BOARD ROOM



ELEVATION TO SOUTH MAIN STREET

PROPOSED ADDITIONS
AND ALTERATIONS
TO THE PREMISES OF
MESSRS BEAMISH &
CRAWFORD LTD CORK

SKETCH PLANS

CHILLINGWORTH
ARCHITECTS
11 SOUTH MAIN STREET
CORK
JANUARY 1918

(fig.133)

BEAMISH & CRAWFORD
BREWERY

South Main Street

(1918)

Chillingworth & Levie drawings.

Courtesy of the Cork County and
City Archives

THE OVAL BAR

South Main Street
(1918)
Arts and Crafts and
Scots Baronial
styles are mixed by
Houston &
Houston Architects
at the Oval Bar
which was linked
to the Beamish &
Crawford Brewery
across the road.



THE OVAL BAR
Interior.



The new City Hall (*fig.134*) was designed by Jones & Kelly in 1923 but not built until 1932-6. Understandably, the design refers to the old City Hall but the spirit of the new building is different – its restrained ashlar wings, punctuated by a robust engaged Doric portico

and copper-domed bell tower, has a defiant solemnity and gravitas about it. The Bridewell, 1932, on Kyril Street is another example of civic architecture from the period in a classical revivalist idiom with a simplified form and brick finish.

(*fig.134*)

CITY HALL

Anglesea Street

(1932-6)

Designed after the first City Hall was burnt in 1920, construction was delayed for nearly ten years.



(fig.135)

ANNAVILLE

Western Road

(c.1935)

An unusual example of New England colonial revival architecture.

Colonial American and imported American materials were used for the housing development of Annville (*fig.135*) a unique example of this style in the city.

From the late 1920s to the 1950s Cork Corporation provided over a thousand housing units for families still living in poor conditions. Many of these estates had well-considered layouts, park amenities and spacious private gardens. In general, the houses were two-storey, rendered and featured proportioned joinery, including sash windows. Other

subsidised housing from the inter-war period was provided in a number of sites by the Soldiers and Sailors Land Trust created by General Haig for British Army soldiers in the aftermath of the first World War.

Church architecture of the twentieth century has left an important architectural legacy to the city. In 1927 Dr John Colohan, Bishop of Cork, commissioned the Chicago architect Barry Byrne to design a church (*fig.136*) for the new suburb of Turner's Cross. Christ the King was to be a radical departure



GUY'S

Corn Market Street

(c.1945)

The art deco stone carving of the shopfront is robust and linear.



SYNAGOGUE

South Terrace

(1915)

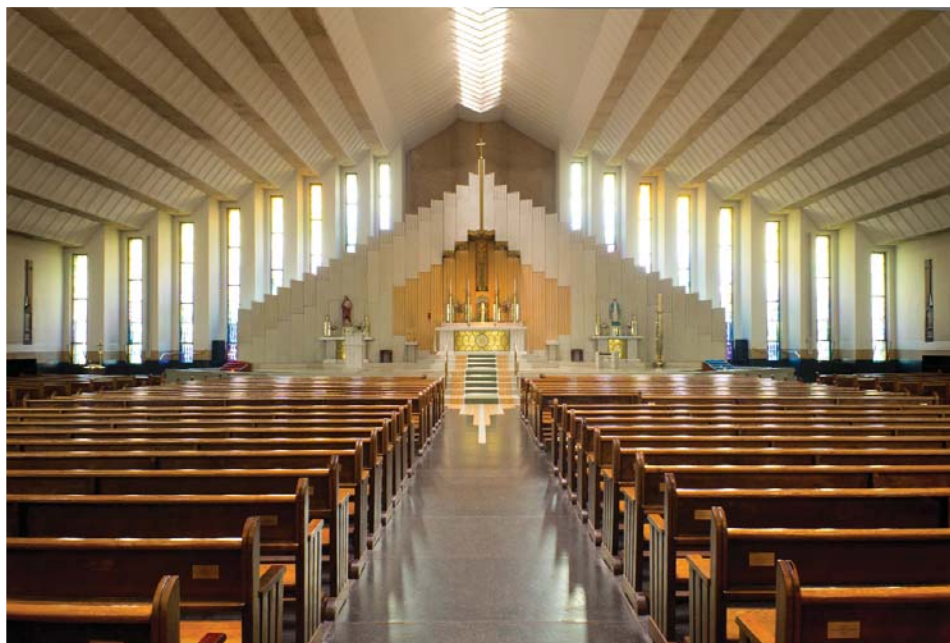
Designed by Arthur Hill to accommodate the recently arrived Eastern European Jewish population, the foundation stone was laid by D.J. Cohen, vice-president and treasurer of the Dublin Hebrew Congregation.

in the history of church-building in Ireland, using a large open plan enclosed by concrete, making a clear break with traditional designs in a bold new style by the American architect. It is all the more remarkable that the project was commissioned and delivered only just over twelve years after the Honan Chapel was completed. Byrne's ability to meet the Bishop's budgetary requirements was a major factor in his selection for the project; his experience building three Catholic churches in the United States and his publication on the subject of modern church design were probably also factors. The design is highly functional in successfully creating a place of assemblage for the congregation and the sanctuary. However, it also shows elements of art deco in the rhythm of the staggered wings of the front



CHRIST THE KING CHURCH
The figure of Christ is the work
of Chicago born sculptor John
H. Storrs.

(fig.136)
CHRIST THE KING CHURCH
Evergreen Road
(1927-31)
Courtesy of John James



CHRIST THE KING CHURCH

All elements of the interior design draw the eye towards the altar.

elevation and the reredos, as well as the shiny quality of the gold mosaics, polished terrazzo and brass altar fittings. Christ the King was not immediately to influence any other churches in Cork, indeed or in Ireland, but was important in launching the career of James Rupert Boyd Barrett who worked as the project architect. It was Boyd Barrett who suggested the use of concrete for the building, which was originally intended to have a brick finish.

In the late 1950s and early '60s Bishop Cornelius Lucey commissioned a series of churches in the city suburbs. These came to be known as the Rosary churches and Boyd Barrett worked on a number of these. They display an interpretation of modernism which mixed materials in forms and lines that clearly differentiated the parts and functions of the



(fig. 137)

CHURCH OF OUR LADY CROWNED

Mayfield
(1955)

The church has an almost trapezoidal plan that is covered by a lattice-work roof with beautiful stained-glass panels.



CHURCH OF OUR LADY
CROWNED



CHURCH OF THE
ANNUNCIATION

Blackpool
(1945)
The church was funded by
donations from William Dwyer,
Managing Director of Sunbeam
Ireland, and his staff.

building, sometimes with organic forms in the roof and façade, as at Our Lady Crowned (*fig.137*), or in the more traditional form, as at the Church of the Ascension (*fig.138*).

8 Sydney Park, c.1935, is a rare example of a detached international style house in Cork. Typical of this style of suburban villa, the house is asymmetrical, completely without ornament and relies instead on the lines between horizontals and the projection of

surfaces for effect. Neil Hegarty's development at Dundanion Court (*fig.139*) of thirty-six houses laid out around two courtyards in simple rectilinear forms with clean lines is another example of the international style. The development sought to integrate every element of design in the spirit of the work of Mies Van der Rohe.

In spite of there being a substantial collection of modern buildings in Cork the



(fig.138)

CHURCH OF THE ASCENSION

Gurranebraher

(1959-62)

Bishop Cornelius Lucey
 commissioned five churches,
 which came to be known as the
 Rosary churches, to meet the
 needs of the growing population
 in the new suburbs.

County Hall (*fig.140*), by Patrick McSweeney, was the only tower block in the city until the early 2000s. It is a landmark building, whose architect embraced the principles of modern architecture in the curtain wall construction. Shay Cleary Architects reclad the tower and extended it by a substantial horizontal block to the side with an almost completely glazed façade and cantilevered roof supported on piloti. A new county library was accommodated separately around a courtyard to the west. The project successfully provided

a new complex of civic buildings and complemented the original tower.

The library at Cork Institute of Technology (*fig.141*) was designed by de Blacam & Meagher Architects and Boyd Barrett Murphy O'Connor Architects. It comprised a curved wall crescent plan divided by a central passage running east-west with a reading room to the south and book stacks to the north, lit by clerestory windows and clad in brick. De Blacam & Meagher returned to the campus in the early 2000s and created an oval open space



(fig.139)

DUNDANNION COURT

Blackrock Road

(1964)

The RIAI awarded the scheme
a Silver Housing Medal in
1969-70.



(fig.140)

COUNTY HALL

Carrigrohane Road

(1968)

Once the tallest building in
Ireland, it was extended and
renovated between 2002 and
2006.



(fig. 141)

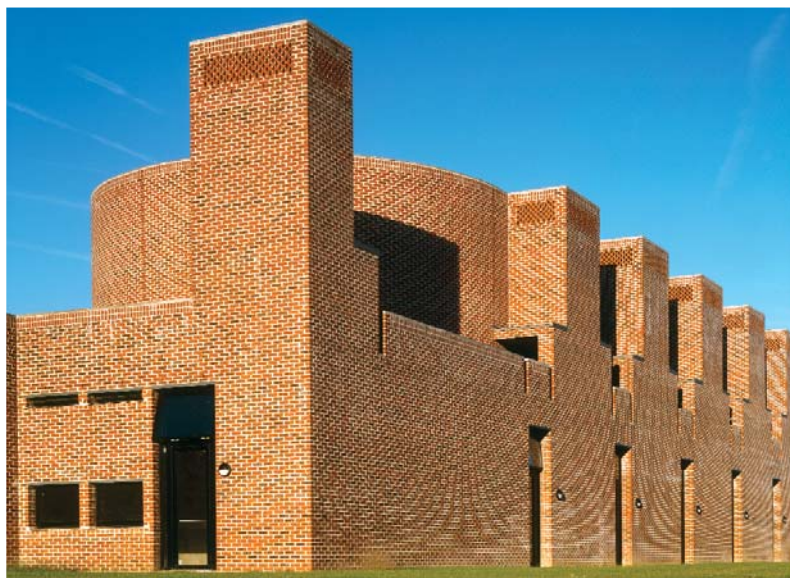
**CORK INSTITUTE OF
TECHNOLOGY LIBRARY**

Rossa Avenue

(1992-7)

The library was an important architectural departure in the college campus and won an RIAI Gold Medal in 1997.

Courtesy of Peter Cook



bounded by three buildings whose façades follow the line of the curve. Each with different plans and functions, the new Tourism and Hospitality Building, Student Centre and Administration Building are united by this open space, while also referring to the earlier Library. Both projects have won multiple awards.

**CORK INSTITUTE OF
TECHNOLOGY TOURISM AND
HOSPITALITY BUILDING**

Rossa Avenue

Courtesy of Peter Cook

Conclusion

Twenty-first century Cork still retains its character as a thriving commercial city and as a centre of learning. Every century has added its own layers of development and building. While the medieval walled city may be recognised in the shape of North and South Main Streets, the Georgian and later Victorian development transformed its original orientation and scale. Expansion of the suburbs in the twentieth century incorporated former rural villages such as Douglas and Blackrock into the city.

There have been many fine conservation projects in the city over the last almost forty years. A nationally pioneering scheme was the initial restoration of Skiddy's Almshouse, undertaken as part of European Architectural Heritage Year in 1975. In more recent years there have been important projects at, amongst others, the Cork Vision Centre on North Main Street, Brookfield House at U.C.C. and the Lifetime Lab on Lee Road. New functions were found for old buildings which were adapted to facilitate reuse while respecting their historic fabric and character. The Lifetime Lab, the former city waterworks, is now a visitor centre providing a wonderful insight into Cork's industrial past. Critical to the conservation of the city's architectural heritage will be the identification of suitable new uses for redundant buildings.

Conservation does not have to be restricted to the big interventions. Small projects, such as that undertaken by the city council in 2003 at the Frank O'Connor house on Douglas



Street, can make a significant difference. In this case enhancing the appearance of the building and contributing to the architectural quality of the street.

But new needs in a living city can require new buildings, some of which will form part of our architectural legacy to the future. The first years of the twenty-first century, saw the construction of some award-winning public buildings. The recognition of the importance of context and character of the historic built environment is a common factor in many of these projects. The new Cork School of Music (*fig.142*) by Murray Ó Laoire Architects is strikingly sited overlooking the River Lee. The City Council, recognising the need to

(*fig.142*)
CORK INSTITUTE OF
TECHNOLOGY SCHOOL OF
MUSIC
Union Quay
(2007)
The new school by Murray
O'Laoire Architects forms a
landmark riverside set piece.



(fig.143)

NEW CIVIC OFFICES

City Hall

Anglesea Street

(2006)

Designed by Ahrends Burton Koralek, the scale, footprint and finish complement the original City Hall in a light contemporary design with strong spatial qualities.

consolidate its accommodation in a central location, commissioned a major new extension, by ABK Architects, to the 1936 neoclassical City Hall (*fig.143*). The marrying of the old with the new was a particular challenge of this project.

The city's architectural heritage makes a significant contribution to its appeal as an

attractive place to live, work and visit. It is hoped that the National Inventory of Architectural Heritage survey will be a major resource in better understanding and protecting its legacy of historic buildings and places. The challenge will be maintaining the economic vibrancy of the city into the future, while respecting its past.

Further Reading

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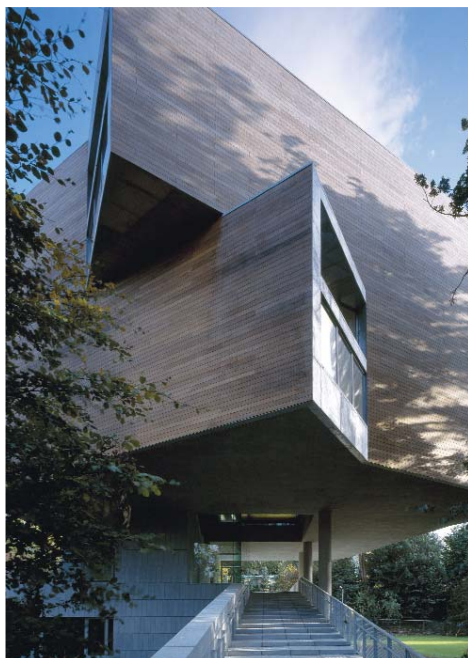
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SHANDON CRAFT CENTRE

Shandon

A carved cow's head is an appropriate motif to embellish the entrance arch keystone at the former Butter Market.



LEWIS
GLUCKSMAN
GALLERY
UNIVERSITY
COLLEGE CORK
(2004)



LEWIS
GLUCKSMAN
GALLERY
UNIVERSITY
COLLEGE CORK
(2004)

Registration Numbers

The structures mentioned in the text are listed below. Further information on structures in the survey can be found on the website www.buildingsofireland.ie by searching with the Registration Number. The structures below are listed by page number. Please note that most of the structures included in this book are privately owned and are not open to the public. However structures marked with an asterisk (*) which include public buildings, museums, churches, railway station and commercial properties are normally accessible.

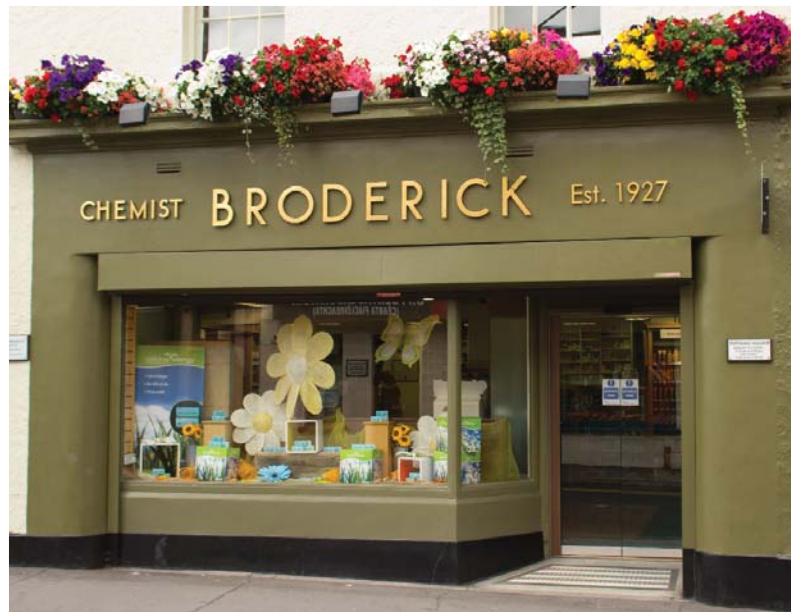
CRAWFORD OBSERVATORY
(c.1880)
University College Cork



?? City walls * Bishop Lucey Park, Grand Parade 20514109	?? Deanery Dean Street 20503670	?? St Finbarr's South * Douglas Street 20514734	?? Adelaide Place St Luke's 20863084
?? Red Abbey * Red Abbey Street 20514714	?? 50 Pope's Quay 20512204	?? Collin's Barracks Youghal Old Road 20863004	?? Rockcliffe Terrace Blackrock Road 20868018-22, 20868025-31
?? Dean's Gate * Dean Street 20503419	?? 11 Emmet Place * 20512829	?? Custom House * Custom House Street 20506372-4	?? 24 St Patrick's Hill 20512341
?? Elizabeth Fort * Keyser's Hill 20503461	?? 373 Blarney Street 20500101	?? Parliament Bridge * George's Quay 20515061	?? Drumcora House Blackrock Road 20868039
?? St Ann's Church * Church Street 20512027	?? Fenn's Quay Sheare's Street 20500695	?? Pope's Quay * 20512164	?? Dundannion Blackrock Road 20868056
?? St Paul's Church * Paul Street 20512700	?? 42 Henry Street 20500649	?? Blackrock Castle * Castle Road, Blackrock 20864028	?? Litchfield Blackrock Road 20868114
?? St Nicholas Church * Cove Street 20514598	?? 11 Sheare's Street 20500704	?? Former Cork County Gaol * Off Western Road 20866134	?? St Patrick's Church * Lower Glanmire Road 20506127
?? Christchurch * South Main Street 20514004	?? 118-20 Shandon Street 20862067-9	?? Cork City Gaol * Convent Avenue, Sunday's Well 20866005	?? St Mary's Church * Pope's Quay 20512203
?? Unitarian Church * Prince's Street 20515075	?? 84 Douglas Street * 20514834	?? Cork Court House * Washington Street 20503177	?? Cathedral of SS Mary & Anne * Roman Street 20862080
?? Huguenot Graveyard * French Church Street 20513141	?? 73-4 South Mall 20514262-3	?? St Mary's Church * Pope's Quay 20512203	?? Holy Trinity Church * Father Matthew Quay 20514326
?? Former Custom House * Emmet Place 20512753	?? 1-5 Grenville Place 20500730-4	?? Former Commercial Buildings * South Mall 20514264	?? St Michael's Church * Church Road, Blackrock 20868050
?? Former Corn Market * Corn Market Street 20512660	?? 13-18 George's Quay 20514679-84	?? Former County Club * 80A South Mall 20514267	?? Holy Trinity Church * Frankfield 20908620
?? South Gate Bridge * South Main Street 20515065	?? Former Mayoralty House * Henry Street 20500744	?? Former Cork Savings Bank * Parnell Place 20512968	?? North Monastery North Monastery Road 20862021-2
?? Skiddy's Almshouse Bob and Joan's Walk 20512031	?? Lota House Tivoli 20864023	?? Fomer Hive Ironworks Washington Street 20503192-5	?? Former Ursuline Convent Blackrock 20868078-80
?? Former Free School and Library Dean Street 20503420	?? Bessborough House Bessboro Road 20872005	?? Former Hive Ironworks Hanover Street 20503242	?? Quadrangle * UCC, Western Road 20866138
?? Former Choristers' House Dean Street 20503667	?? Maryborough * Maryborough Hill, Douglas 20872004	?? Former Lee Maltings Prospect Row 20500770	?? Aula Maxima * UCC, Western Road 20866137
	?? Bishop's Palace Bishop Street 20503386	?? Belgrave Place Wellington Road 20506028	?? Former District Lunatic Asylum Lee Road 20865010
	?? St Fin Barre's Cathedral * Bishop Street 20503418		
	?? Presentation Convent Douglas Street 20514798		

?? St Marie's of the Isle Sharman Crawford Street 20503288	?? Former Murphy Brewery Lady's Well 20862091	?? 111 Barrack Street * 20503718	?? Former Ford Factory Marina 20507198-206
?? SS Joachim and Anne * Anglesea Street 20508384	?? Former Woodford Bourne Warehouses * Sheare's Street 20500708	?? 5 Church Street 20500407	?? R&H Hall Kennedy Quay 20508069
?? Former Probate Court Parnell Place 20512966	?? Former Lee Boot Factory Washington Street 20503140	?? Henchy's * St Luke's Cross 20863074	?? Odlums Mills Kennedy Quay 20512849
?? SS Peter and Paul's Church * SS Peter and Paul's Place 20512784	?? Former St Peter's Market * Corn Market Street 20512663	?? General Post Office * Oliver Plunkett Street 20514124	?? ESB Sub-Station Caroline Street 20513042
?? St Fin Barre's Cathedral * Bishop Street 20503418	?? Former Butter Market * Exchange Street 20512014	?? Former Provincial Bank South Mall 20514283	?? Former Frank Murphy's Cork Distillers Co. North Mall 20500774
?? Scots Presbyterian Church * Summerhill North 20506111	?? English Market * Grand Parade 20514077	?? Assembly Rooms South Mall 20514216	?? Former Cash's * St Patrick's Street 20513047
?? Former Model Farm Model Farm Road 20865018	?? St Patrick's Bridge * St Patrick's Street 20513133	?? Former Atkins warehouse Camden Quay 20512409	?? Former Roches Stores * St Patrick's Street 20512916
?? Former Model School * Anglesea Street 20515047	?? Former Lee Waterworks * Lee Road 20865034	?? Metropole Hotel * Mac Curtain Street 20512470	?? Former Muster Arcade * St Patrick's Street 20513081
?? Capuchin Friary Father Matthew Quay 20514325	?? Madden's Buildings Blackpool 20862041	?? Hibernia Buildings Mac Curtain Street 20512498	?? Former Egan's * St Patrick's Street 20513082
?? SS Peter and Paul's Presbytery and National School SS Peter and Paul's Place 20512734-5	?? Horgan's Buildings Magazine Road 20866176	?? Former YMCA Marlborough Street 20515119	?? Former Queen's Old Castle * Grand Parade 20512635
?? Former St Finbarr's Seminary Redemption Road 20862028	?? Castlevue Terrace Lower Glanmire Road 20507065-75	?? The President and Lord Mayor's Pavilion * Fitzgerald's Park, Mardyke Walk 20866121	?? City Library * Grand Parade 20514104
?? St Vincent's Church * Sunday's Well Road 20866078	?? Hibernian Buildings Albert Road 20508038	?? Father Matthew Memorial Fountain * Fitzgerald's Park, Mardyke Walk 20866210	?? Former Pavilion Cinema * St Patrick's Street 20512809
?? The Vincentian's Sunday's Well Road 20866077	?? Former Albert Quay Railway Station Albert Quay 20508010	?? Entrance gates * Fitzgerald's Park, Mardyke Walk 20866122	?? Former Savoy Cinema * St Patrick's Street 20512849
?? Church of the Immaculate Conception * Lough Road 20504231	?? Former Capwell Railway Station Summerhill South 20505612	?? Cork Cricket Club Mardyke Walk 20866118	?? Former Guy's * Corn Market Street 20512691
?? Former F.H. Thompson & Sons Bakery MacCurtain Street 20512503	?? Lower Glanmire Road Station * Lower Glanmire Road 20506288	?? Former Beamish & Crawford Stables Sharman Crawford Street 2050329	?? Former Munster & Leinster Bank * 66 South Mall 20514256
?? Victoria Sporting Club * St Patrick's Quay 20512460	?? Kilnap Viaduct Blackpool 2085004	?? Honan Chapel * University College Cork 20866150	?? Former Crawford Municipal Technical Institute Sharman Crawford Street 20503401

- | | |
|--|--|
| ?? 10 Bridge Street
20512418 | ?? Cork Institute of Technology
Bishopstown
Not included in survey |
| ?? 1-4 Hanover Place
20503207 | ?? Cork Vision Centre *
North Main Street
20500596 |
| ?? Tower Buildings
Lower Glanmire Road
20506115 | ?? Brookfield House
College Road
20866186 |
| ?? Former Beamish & Crawford
Brewery
South Main Street
20514018 | ?? Lifetime Lab *
Lee Road
20865032-9 |
| ?? Crawford Art College *
Emmett Place
20512754 | ?? Cork School of Music *
Not included in survey |
| ?? St Fin Barre's Cathedral *
Bishop Street
20503418 | ?? New Civic Offices *
City Hall, Anglesea Street
Not included in survey |
| ?? City Hall *
Anglesea Street
20508003 | |
| ?? Bridewell
Kyril's Street
20512674 | |
| ?? Annaville
Western Road
20866097 | |
| ?? Christ the King *
Turner's Cross
20505513 | |
| ?? Honan Chapel *
University College Cork
20866150 | |
| ?? Our Lady Crowned *
Mayfield
20864001 | |
| ?? Church of the Ascension *
Gurranebraher
20862020 | |
| ?? 8 Sydney Park
Wellington Road
20512535 | |
| ?? Dundanion Court
Blackrock
20868042 | |
| ?? County Hall *
Carrigrohane Road
20865055 | |



**BRODERICK'S
CHEMIST**
Barrack Street
(c.1950)
A modern
shopfront of
simple design,
comprising an
extension of the
front wall curving
into glazing, with
a deep fascia and
crisp lettering.

Acknowledgments

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Sources of Illustrations

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