AN INTRODUCTION TO THE ARCHITECTURAL HERITAGE OF COUNTY GALWAY
 Foreword

The Architectural Inventory of County Galway took place in three stages: West Galway (Connaught and Galway city) in 2008, South Galway (from Ballinasloe southwards) in 2009 and North Galway (north of Ballinasloe) in 2010. A total of 2,100 structures were recorded of these some 1,900 are deemed worthy of protection.

The Inventory should not be regarded as exhaustive and, over time, other buildings and structures of merit may come to light. The purpose of the survey and of this introduction is to explore the social and historical context of the buildings and structures and to facilitate a greater appreciation of the architectural heritage of County Galway.

The NIAH survey of County Galway can be accessed on the Internet at: www.buildingsofireland.ie

MAP OF COUNTY GALWAY
From Samuel Lewis’s Topographical Dictionary of Ireland, published London, 1837.
Reproduced from a map in Trinity College Dublin with the permission of the Board of Trinity College.
Galway is the second largest county in Ireland after Cork and is bounded in clockwise order by counties Mayo, Roscommon, Offaly, Tipperary and Clare. The Shannon and the Atlantic Ocean form natural boundaries, while Lough Corrib forms an inland division between the east and west of the county. It also encompasses numerous inhabited islands, including the Great Island, which is accessible by ferry to Galway Bay. There is a diverse internal geography with rich pasture land to the east and the boggy, bogs and mounds of Connemara to the west. Granite is found across the southern regions of Connemara.

Limestone plains stretch from the Shannon to the Corrib in the east of the county and provide an abundance of good building material, which is easily split into regular shapes or carved into fine decorative details. It has been used in structures of every size throughout the county, from the large stone blocks of prehistoric stone forts on the Aran Islands and the notable stone of houses, buildings and walls to the ashlar work of grand houses and public buildings.

Water is a dominant feature in the Galway landscape and associated structures contribute significantly to its architectural heritage. The indented coastline provides shelter for villages where modest piers were built to support fishing and trading. During the nineteenth century, large harbours were built at intervals along the coast but the small quays continue to provide moorings to local fishing craft. The ancient village of Claddagh with streets of thatched vernacular houses was the most famous of the Galway Bay communities. At times over the centuries it prospered but between 1820 and 1844 it was demolished by the local authority on the grounds that it was overcrowded and unsanitary.

Lough Corrib, the second largest lake in Ireland, is very deep in places and has numerous islands. In its vicinity are the imposing Ashford Castle to the north, monastic settlements at Aughrisdown on the east and on the island of Inchagoill off Oughterard, and Menlough village to the south, where clusters of thatched vernacular houses survive.
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The vernacular traditions of Irish building are well represented throughout the county. Stone houses and outbuildings with thatch or slate are most common, although multi-buttressed structures are also found. The location, design, and construction of vernacular buildings evolved to suit local environmental conditions and they have a natural beauty that makes them an integral part of the scenery for which Galway is justifiably famous.

The islands of County Galway attracted powerful warlords who built defensive structures in strategic locations, and monastic settlements. The Aran Islands are the most famous of the Galway islands; their ancient history of settlement and relative isolation have left architectural features of domestic, monastic and defensive origin that have been lost elsewhere. A considerable traditional vernacular has been maintained on those islands and they comprise one of Ireland's strongest Irish-speaking areas. There were several notable phases in the development of regional architecture following the arrival of the Anglo-Normans at the end of the twelfth century. The Aran Islands were part of this development, with a number of towerhouses becoming common structures for landowners, whether Anglo-Norman or Gaelic Irish.

In the 1230s Richard de Burgo rebuilt an existing Gaelic fortification by the fishing hamlet that stood on the mouth of the River Corrib. By 1270 a town wall had been erected and the area of about 13 hectares (32 acres) and, over the next two centuries, the compact, easily defended town of Galway grew. As government control extended throughout the county, many classically styled buildings were constructed. In the mid-

Lough Corrib

Enterprising merchants were attracted to the town and, by the beginning of the sixteenth century, they had turned it into a thriving port, trading with France, Spain, Italy and Britain, and importing wine, rice, salt, cloth, spices and silk for the Irish market. Fourteen powerful merchant families emerged in Galway during this time. In the thirteenth century, they supported the Crown against Cromwell, they were referred to in a derogatory way as the 'Tribes of Galway' but they later adapted this term as a badge of honour. The following century, the greatest impact on the landscape came in the form of the landed estates with their imposing country houses and associated stable yards and demesne features.

The nineteenth century was a period of expansion in urban areas and infrastructural development in rural Galway. Market towns, such as Gort and Clifden, came into being, often at the instigation of influential landowners. Transport in the west of the county was difficult prior to the completion of the main road network, construction of which began in the 1840s under the direction of the Scottish engineer Alexander Nimmo. His ambitious programme of road, bridge, harbour and pier building to link Galway with Clifden and the coastal villages with market towns, is one of the remarkable stories of Galway's architectural heritage. The new roads improved access for local people and opened the region up to tourists; several hunting lodges can be found in scenic locations such as Kylemore Lake and Lough Inagh.
In the late sixteenth century the preservation of the Irish language was at the core of the Celtic Revival movement and the Galway poet (James O’Keeffe) was an inspiration to Douglas Hyde when he founded the Gaelic League in 1888. Today, Cois Plascage, which runs east along the coast from Barna, is one of the largest Gaeltacht (Irish language-speaking district) in the county. The Celtic Revival movement had a significant impact on Galway’s architectural heritage in the early twentieth century. Motifs in stone, metal and stained glass grace many buildings from this period.

The rich architectural heritage of County Galway has some magnificent buildings, including Kylemore Abbey, Ashford Castle and Loughrea Cathedral, but the wealth of the heritage is in the many modest, often functional structures that blend in with the diverse landscapes of the county.

DÚN GUAIRE CASTLE
Dungory West Kinvara (c.1550)

Dún Guaire Castle stands at the inner extremity of Kinvara Bay, an inlet of Galway Bay, to the west of Portumna in County Galway. It is a Norman tower house built in the fourteenth century and subsequently added to by the O’Flanagan family in the fourteenth century. The upper storey was added in 1464.

THE KELP HOUSE
Doonreaghan (c.1800)

This boathouse, built by Captain T. Hazell of nearby Doon House, is now used as a store for seaweed.

WATER PUMP
Beagh Beg (c.1870)

This water pump, built by Captain T. Hazell of nearby Doon House, is now used as a store for seaweed.
Pre 1700

The ancient and medieval architectural heritage of County Galway is especially noteworthy on the Aran Islands where there are prehistoric megalithic tombs, forts of dry-stone masonry, and the remains of monastic settlements. Many are difficult to date, even approximately. Outstanding among the antiquities is the ancient fort of Dún Aonghasa on Árainn (Inis Mór), which consists of four dry-stone rampart walls forming roughly concentric semi-circles. It is located on a 200-foot (60-metre) sea-cliff. The date of construction, the builders and the purpose for which it was built are all unknown. The name was adopted in the eighteenth century by the Ordnance Survey. Also on Árainn is the early Christian settlement of Cill Mhuirbhe (Kilmurvy), which is located on a 200-foot (60-metre) sea-cliff. The settlement includes a round tower, three high crosses, an oratory, beehive huts, churches, and domestic buildings, all within a gated precinct.

DÚN AONGHASA
Cill Mhuirbhe (Kilmurvy)
Árainn (Inis Mór) (c.1000-500BC)
This photograph by Lawrence, from about 1900, shows islanders in traditional dress at the main entrance to this iconic Atlantic cathair (stone fort).

CILL CHEANANNACH
Ceathrú an Lisín (Carrownlisheen) (c. 800)
Cill Cheanannach, near the shore at the east end of Inis Meáin, is a well-preserved early Christian oratory with high gables and a round-headed east window, and part of a figured high cross. Saint Éanna is reputedly buried at this church.

DÚN CHRENANNACH
Cill Chrenannach (Carransheema) (c. 800)
Cill Chrenannach, near the shore at the end of Inis Oirr, is a well-preserved early Christian settlement with high gables and a round-headed east window, and part of a figured high cross.

NA SEACHT dTEAMPAIL Eoghanacht (Onaght)
Árainn (Inis Mór) (c.AD800-1500)
Oileáin Árann (Aran Islands) have some notable monastic sites. Na Seacht dTeampall (Seven Churches), founded before 530 by Saint Éanna, has a round tower, three high crosses, an oratory, beehive huts and a figured high cross. Saint Éanna is reputedly buried at this church.
On mainland County Galway there are several important monastic sites associated with St Brendan the Navigator, who died in the sixth century. Saint Brendan's Cathedral, Clonfert (c.1180)

The gable-front of the cathedral at Clonfert is one of the glories of Irish Romanesque art, with an ensemble of eighth-century friezes carved in stone forming the cornices of the windows, and generally rich sculptures. Courtesy of the Photographic Unit, DOEHLG

Ross Errily Friary
Ross (mainly late 15th century)

Ross Errily Friary is one of the most intact monastic complexes in Ireland. It lies in pasture land near the Black River, just inside the boundary with Mayo. Courtesy of the Photographic Unit, DOEHLG

A detailed description of the architectural heritage of County Galway, including the Saint Brendan's Cathedral, Clonfert, and Ross Errily Friary. The text also highlights the richly ornamented sandstone doorway at Saint Breatha's Church of Ireland Cathedral, Galway Road, Tuam (c.1170), and the fine doorway at Clontuskert Priory, Abbeypark (1471), which is the widest of any Romanesque church in Ireland and also the oldest surviving part of the medieval cathedral at Tuam. The building was added in 1170 to the monastery originally founded by Saint Jarlath in the sixth century. After 1636 the priory housed mendicant friars.Courtesy of the Photographic Unit, DOEHLG

On mainland County Galway there are several important monastic sites associated with St Brendan the Navigator, who died in the sixth century. Saint Brendan's Cathedral in Clonfert is one of the glories of Irish Romanesque art, with an entrance of eight diminishing arches richly carved with animal, floral and geometric motifs. Courtesy of the Photographic Unit, DOEHLG
It is believed that St Brendan was buried in Clonfert but that he died at Annaghdown, where he had founded a convent for his sister, Briga. Annaghdown developed over the following centuries and a round tower and other monastic buildings were built.

The Augustinians, Franciscans, Cistercians and Dominicans were amongst the orders attracted to County Galway in the medieval period and ruins of their settlements remain. The Augustinians moved into Clonfert, the site of an earlier Irish monastic settlement; today their thirteenth-century church has a highly decorative west doorway executed in 1471. The Cistercian abbey of Knockmoy was founded in 1190; its most noteworthy feature is a late Gothic painting of c.1500 on the north wall of the chancel that depicts the tale of ‘The Three Lucky Kings’ and ‘The Three Dead Kings’ (in the upper register) and ‘The Martyrdom of Saint Sebastian’. The black lines are still visible but much of the colour has gone. The Franciscan friary, founded 1301, is the most extensive and best preserved of the Franciscan friaries in Ireland. Most of the buildings date to the fifteenth century.

The Dominican friary in Athenry was founded in 1241 and built over the following twenty years. It was extended, damaged and altered over the centuries but the ruins still retain the fine north window of the transept c.1350 and a collection of tomb niches of the medieval period. The nearby castle was built by Walter de Bermingham after he was granted a charter in 1325. Walls surrounding the town were built shortly after 1312 and Athenry is one of the most intact medieval walled towns in Ireland today.

In Galway city, the port was prospering. As merchant families became wealthy, mansions were built. Some of these buildings have survived and Galway now has the greatest concentration of sixteenth and early seventeenth-century houses in Ireland. At the junction of Flood Street and Fish Market is Kumar, another substantially intact medieval house; it has many early features including a steeply pitched roof, a double-light orgered window and a pointed doorway in the gable with a rounded chamfered surround having stops with an interlace pattern.
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Pre 1700

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(fig. 5b)

SEAGHAN UANEACHTAIN

Quay Street/Cross Street Upper Galway

Oriel window of c.1600.

(fig. 5a)

JOHN DEELY

Mainguard Street/Churchyard Street Galway

Stone tablet dated 1562 and bearing the arms of Thomas Martin and Evelyn Lynch.

The best example of a high-status house from this period is Lynch’s Castle on the corner of Shop Street and Abbeygate Street; although it has been altered over the centuries, it still displays elaborate carvings to the window openings, and various coats of arms (fig. 4).

Other early Galway buildings have been incorporated into the fabric of later structures and these can sometimes be identified in the fenestration of upper floors or in fragments, ornaments or other decorations that were salvaged and reused (figs. 5a-b). Browne’s Doorway, which formerly stood on Abbeygate Street Lower until 1905, is now on display as a freestanding structure in Eyre Square.

The church of Saint Nicholas was founded in 1320 and was, in common with the practice in many medieval ports, dedicated to St Nicholas of Myra, the patron saint of sailors. The chantry, transepts and nave arcades date
from the original construction in the fourteenth century (fig. 6). The wealthy merchant families were generous benefactors and turned Saint Nicholas into the largest medieval parish church in Ireland. The Lynch memorial tomb is particularly elaborate and an enduring symbol of the family’s association with the church.

In rural Galway, the powerful Gaelic O’Flaherty family built Aughnanure Castle around 1500 after they were driven off their

birds in eastern County Galway, they moved to Connemara and prospered. In the fifteenth and sixteenth centuries, they built towerhouses along their eastern borders and around the coast. Aughnanure is a well-preserved six-storey towerhouse with a fine fireplace in the third storey, a vault over the fourth storey and two corner turrets on the third floor. The castle has two bawns, the inner of which is well-preserved and has a rounded turret with a fine-collared roof. The outer bawn encloses...
The sixteenth-century banqueting hall, most of which collapsed due to erosion from a now-dry river. The O'Flahertys held the castle until they were expelled towards the end of the seventeenth century.

The Anglo-Norman de Burgo (later de Burgh or Burke) family held on to their power over centuries and in 1543 Ulick de Burgh received the title Earl of Clanricarde. Sometime before 1618, Richard, the fourth earl, built Portumna Castle (fig. 8).

Eyrecourt Castle, one of the first wholly undefended large houses in Ireland, was built for Colonel John Eyre following the Cromwellian conquest. Ruinous for over a century, it still displays superb detailing, such as carved timber eaves brackets.Courtesy of the Irish Architectural Archive

Eyrecourt Castle
Eyrecourt Demesne
Eyrecourt (c.1665)

One of Ireland’s largest semi-fortified houses, Portumna was built for Richard Burke, fourth Earl of Clanricarde and his wife Frances Walsingham, Countess of Essex. It was destroyed by fire in 1826 and restored by the State in the 1990s. Courtesy of the Photographic Unit, DOEHLG

Portumna Castle
Portumna Demesne
Portumna (c.1618)

Eyrecourt Castle, built in the 1660s, is a wholly unfortified gentleman’s residence (fig. 8). It is a substantial, two-storey house designed for walking on and was sometimes used to view the hunt; on such occasions guests could appreciate the lavish use of decoration such as the shaped gables with decorative finials and the pattern work in the plaster on the two giant chimney stacks. The large entrance, originally 1660 acres (560 hectares), is still relatively intact and includes the formal gateways, gate-lodge, icehouse, walled gardens and a stable yard. Eyremount Castle, built in the 1640s, is a wholly unfortified gentleman’s residence (fig. 8). It is a substantial, two-storey house with a seven-bay entrance front, a three-bay pedimented breakfront and a hipped roof with dormer windows. The entrance hall is still relatively intact and includes the formal gateways, gate-lodge, icehouse, walled gardens and a stable yard. Eyremount Castle, built in the 1640s, is a wholly unfortified gentleman’s residence (fig. 8). It is a substantial, two-storey house with a seven-bay entrance front, a three-bay pedimented breakfront and a hipped roof with dormer windows. The entrance hall is still relatively intact and includes the formal gateways, gate-lodge, icehouse, walled gardens and a stable yard. Eyremount Castle, built in the 1640s, is a wholly unfortified gentleman’s residence (fig. 8). It is a substantial, two-storey house with a seven-bay entrance front, a three-bay pedimented breakfront and a hipped roof with dormer windows. The entrance hall is still relatively intact and includes the formal gateways, gate-lodge, icehouse, walled gardens and a stable yard.
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The former palace of the Bishops of Clonfert, another unfortified house, is part of a cluster of significant ecclesiastical buildings, which includes Clonfert Cathedral. It was built in the mid-seventeenth century and partly rebuilt in the late eighteenth century (fig. 10). The eight-bay, two-storey house with dormer windows has seventeenth-century oak beams and joists and possibly its original roof. It became the home of Sir Oswald Mosley in 1952 but was damaged by fire two years later and is now largely ruined.

A modest design tradition in County Galway may be seen in bridges and churches of the seventeenth century. While the bridges are difficult to date, several were probably built in this period. Fartamore Bridge, built of rubble limestone, is an exceptionally long structure and may be seventeenth century or earlier. A larger, segmental arch was inserted in the middle of the nineteenth century. The single-cell churches from the seventeenth century did not survive so well. The Roman Catholic church at Kilcornan (c.1600) is a single-cell church set in a graveyard. The simple construction of rubble limestone is enhanced by the pointed-arch window opening to the east elevation and the pointed-arch door opening. The carefully hewn but partly uncut door-surround is indicative of its early date. The church fell into ruin but was recently renovated. The Roman Catholic church at Kilcornan (c.1600) is also a simple construction of rubble limestone. The pointed-arch door opening has a cut limestone threshold. This church also fell into ruin but was renovated and restored.

The early architectural heritage of County Galway is evident today in the city, towns and countryside, with many ancient structures protected as national monuments. Ruined examples of townhouses are plentiful, especially in the eastern part of the county. In Galway city, the prosperous medieval period is evident in buildings that have been adapted for contemporary use and in features such as windows, doorways and coats of arms that were salvaged from demolished structures. Meanwhile the traditions of Irish vernacular buildings continued, particularly in rural communities.
The Eighteenth Century

The eighteenth century was a time of consolidation following the Cromwellian confiscation and Williamite war of the previous century. Anti-Catholic penal laws were introduced in 1681 and land tenure by Catholics was forbidden. These pressures created a shift in property ownership into Protestant, 'new single' hands, although some powerful Catholic families retained their lands through negotiation. Galway city went into a decline but branches of the Tribes of Galway held onto their wealth and power and created demesnes in rural Galway, building grand houses that incorporated fashionable architectural styles.

The majority of people in rural Galway lived in settlement clusters ('clachans') or in villages as tenants of landlords. Vernacular houses that survive from this period are typically single-storey structures of four bays with a low pitched dormer providing light to the attic. The size and orientation of the house and the location of its doors and windows were carefully considered to provide protection from the prevailing winds. Gable roofs were commonly used, especially in coastal areas, because they afforded the ferocious Atlantic winds more effectively than hipped roofs.

Thatch was widely used for roofs in buildings of all sorts, including mills, schools and churches as well as houses; it was light and therefore did not require heavy timbers in the roof construction (figs. 12-13). It was generally made from straw, reeds also made good thatch but they were more difficult to obtain, except near rivers and large lakes. There were variations around the county as to how the thatched roof was constructed. Straw rope was often used to help to secure thatched roofs in coastal areas. In other, more eastern parts, thatched roofs were often completed with an edging of willow or hazel rods ('scollops') to the eaves and ridge and perhaps with decorative straw knot-work to the ridge. Variations in vernacular houses indicate how they were adapted to suit the owners' changing circumstances, such as growing families. Roofs were creased in the attic and...
The Eighteenth Century

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Light was provided through a window in the gable or at the eaves. Additional rooms could be added to the gable end of the house, extending it horizontally or by adding a first floor. Outbuildings may also have been added to the gable end of the house or placed at an angle to create a courtyard.

While most thatched houses are in the countryside, some survive in towns and a few remain in Galway city.

In Ballinasloe, centuries of good quality bridges over the River Suck helped to make it a thriving midlands town with an international horse and livestock fair and a ... 'the business of the great fair will be carried on with more ease and less confusion than formerly' (Dublin Journal, 1754).

![Ballinasloe Bridge](fig. 14)

**BALLINASLOEBRIDGE**  
Bridge Street, Ballinasloe (c.1570 and 1754)

Sir Henry Sidney, Lord Deputy of Ireland, erected a stone bridge in 1570 to take the main Dublin to Galway road over the River Suck. Part of the fabric of that bridge is retained within the structure of 1754.

![Sir Henry Sidney Bridge](fig. 15)

**DOONMACREENABRIDGE**  
Kinnakelly (and Doonmacreena, Co. Mayo) (c.1725)

This narrow bridge, spanning the Dalgan River on the boundary with Mayo, has round arches to its west face and pointed to its east. The house on the Mayo side, defending the bridge, is of seventeenth and early eighteenth-century date.

![Doonmacreena Bridge](fig. 16)  
**THE QUIET MAN BRIDGE**  
Leam East/Derryerglinna (c.1800)

Spanning the river connecting Lough Adrehid and Lough Agbraffard, west of Oughterard in Connemara, is a modest, unnamed bridge of two unequal arches. In 1952 it was renamed in honour of the famous production, *The Quiet Man*, which was partly filmed there.

![The Quiet Man Bridge](fig. 17)

**ROXBOROUGH DEMESNE/ESKERSHANORE/DEERPARK (ED KILCHREEST)** (1783)

The crisp lettering of this plaque is typical of that employed on the late eighteenth-century bridges. It reads: 'This bridge was erected by William Persse Esquire ... of the Roxburgh Volunteers in the year 1783 in memory of Ireland's Emancipation from Foreign Jurisdiction'.

Designed for carriages, carts and livestock, it is a testament to the remarkable skill and craft of the designers and builders that this and other early bridges still carry modern traffic loads.

A strong vernacular aspect is evident in surviving eighteenth-century bridges in County Galway. At Doonmacreena the narrowness of the arches and the simplicity of the stonework suggest that it may be an early eighteenth-century or late seventeenth-century structure (fig. 15). The hump-backed bridge at Leam is a rubble-stone structure with irregular arches; rubble stone was also used on the parapet walls, which gives it a unique appearance (fig. 16). It is in a good state of preservation - and is now a tourist attraction because of its association with *The Quiet Man*, the well-known 1952 film made by John Ford, starring John Wayne and Maureen O'Hara.
Mills, kilns, weirs and other functional buildings essential to the economic life of eighteenth-century rural Galway were generally modest in their design and use of materials. Most of the surviving mills were powered by water, although the stamps of windmills can be found in several places; good examples being the two at Tuam (fig. 18-19). Mills were often built close to bridges to provide access to farmers from either side of the river. In Woodford, a weir was built on a tributary of the Shannon to service a corn mill (fig. 20). Nearby a bridge was built with arches tall enough to ensure there was no change in the road level. The weir was used to generate energy for the corn mill and later to provide street lighting prior to the arrival of the rural electrification scheme.

During the eighteenth century the economic success of the city of Galway was declining as imports were coming through the booming port of Dublin, and the county’s landed gentry were sending cattle to Lisburn and Munder for export. Galway’s docks had become waste and were unsuitable for unloading large shipments. The construction of Eyre’s Long Walls and Dock was an attempt to improve maritime facilities. The rubblestone quay and dry dock were built in 1758 after Edward Eyre enlarged the walkway by the
The dock was moderately successful and in 1760 shipments of flaxseed arriving from America helped to revive the local linen industry. However, at this time only twenty sailing vessels were docking annually in the port of Galway.

A relatively small number of significant buildings were constructed in Galway in the eighteenth century compared with developments in other Irish cities and towns. One of those was Hospitality House (c.1736) on a former laundry building that shows a clear aesthetic appreciation of the classical styles that were becoming fashionable in Ireland at the time (Fig. 22). The raised ground floor and central breakfront exemplify grand classical designs and quality craftsmanship is evident in the doorframe and decorative features on its facade. The unknown architect included a reference to the city's medieval heritage by using mullions in the basement windows.

Joyce House, on Church Lane, is another fine eighteenth-century house in the city that may have been built on the site of a late medieval house of the Joyce family. It has an elaborately carved Joyce family crest in the principal door of 1736 and a round window spanning the evidence of other contemporary buildings in Galway. The upper storeys of a mid-eighteenth-century house at 27-29 William Street have a limestone facade of well-executed masonry and some fine architectural details.

For gentry with substantial means, the eighteenth century was a time for building or extending their country properties. Some incorporated their townhouses into new developments to create a striking image of taste and domestic architecture. The sixteenth-century towerhouse at Saint Columba’s Nursing Home is an important part of this much-extended building (Fig. 24). The adjoining two-storey building was built c.1750. Further...
The restrained Georgian block was a popular style for country houses. These were often of three storeys and almost as high as they were long, with diminishing windows and quite severe facades. However, depending on the sophistication of the owner, the house might be enriched by classical proportions and decorative details that were being used by the Palladians, including Edward Lovett Pearce and Richard Castle.

Elsewhere the restrained Georgian block was given a new lease of life with the interiors decorated in the latest style and the exteriors maintained a uniform fenestration and given the building a pleasing coherence. In 1753, Woodbine Castle was built by Patrick French around a former O’Kelly towerhouse (fig. 26). The new house was originally a long single-storey building with a two-storey pedimented centre, with the old tower now at the rear. A first floor was added, ... an eighteenth-century extension was added, the whole refenestrated to give the appearance of one period of construction (fig. 26).

A long one-storey block over a high basement was added in 1713 to the fifteenth-century O’Kelly towerhouse (fig. 25). The new house was originally a long single-storey building with a two-storey pedimented centre, with the old tower now at the rear. A first floor was added, possibly in the eighteenth century, with symmetrical glazed windows. In 1938 the castle was bequeathed to the State and all but the towerhouse were demolished. Killimer Castle is another especially interesting multi-period house with a towerhouse of the sixteenth or seventeenth century to which an eighteenth-century extension was added. The windows were rectangular and give the appearance of one period of construction (fig. 24).

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Features were popularised by the availability of Andrea Palladio’s Quattro libri dell’architettura in English translation and The Book of Architecture by James Gibbs, which contained detailed drawings of architectural designs. The oculus flanked by two windows on the upper floor of Radnor is a motif found in works by Richard Castle. The hall originally had a bayside. The fine quality and high quality of craftsmanship in the finely carved Doric order of the doorcase is indicative of the wealth and sophistication of the Daly family who built the house. Inside, the plasterwork ceiling is of a style characteristic of County Galway, with foliage and trophies, and rather similar to the plasterwork at Castle French, where delicate naturalistic foliage and flower swags, harps and other emblems, flowers and birds decorate the space (Fig. 28). In the far west of the county, Ballynahinch Castle was built in 1754 by the Martin family, one of the ‘Tribes’ whose vast estates stretched over mountain and bog in Connemara (Fig. 29). The substantial house was famously the home of Richard Martin MP (1754-1834), nicknamed ‘Humanity Dick’ for his support of laws to protect animals. It has been altered several times since it was first built. In the early nineteenth century, Harriet, Richard’s second wife, made plans to convert the building from a plain house into a mansion and it is possible that the distinctive battlemented front was added at this time in the contemporary Gothic Revival fashion. In 1810, Richard Martin signed over the greater part of his estate to his son, Thomas.

When the writer, Maria Edgeworth, visited Ballynahinch Castle in 1833, she met Thomas Martin and his family and found a home bristling with contradictions. She wrote that the house was ‘a whitewashed discolored mansion with nothing of a castle about it excepting four preposterous tallow-towers stuck on at each corner – very bucolic and whitewashed, and all that battlemented front...”
This palatial residence, set in a landscape of bog, lake and mountain, was built in 1754 by Richard Martin ('Humanity Dick'), founder of the Society for the Prevention of Cruelty to Animals and MP for Galway. It was also the home of Laetitia Martin, Princess of Connemara, and of 'Ranji', the celebrated cricketer.

**Ballynahinch Castle**

The lakeside elevation: the house is on the higher ground and the farm courtyard, now staff accommodation, is lower down.

is mere whitewashed stone or brick or mud... altogether the house is very low and ruinous looking...' The 'pepperbox-looking towers' have since been removed. The interior, she said, was 'a rambling kind of mansion with great signs of dilapidation - broken panes, shred panels, and slate panels, and in the ceilings and passages terrible splotches and blotches of damp and wet...' Yet the warmth, hospitality and elegance with which she and her party were received, and the sumptuous dinner of venison, salmon, lobsters, oysters, game, champagne and French wine delighted her.
Ballynahinch Castle Estate

This bridge serves Ballynahinch Castle, taking traffic across the Owenmore River.

Wealthy landlords like Richard Martin constructed an assortment of buildings around their demesnes. For example, small, single-storey gate-lodges, sometimes referred to as plane-towers, were commonly built on grange estates; the grand demesnes, such as Ballynahinch, were likely to have larger lodges at their main entrance. Walter Lawrence built an especially grand entrance at Bellevue, near Oughterard: the freestanding, triumphal arch gateway is flanked by square-headed pediment entrances, with screen walls connecting it to two pavilions, each of which conceals a gate-lodge (fig. 32). The arch is dated 1782 to commemorate the Bellevue Volunteers, one of many locally based volunteer units that were formed to provide anti-invasion and police duties while British forces were occupied by the American War. The subsequent decline of some of the large eighteenth-century houses has left remarkable ruins in the county, which provide interesting evidence of the original splendour of these buildings. Tyrone House was a large square Palladian house built by Christopher French de George in 1778, reputedly to a design by John Roberts of Limerick (fig. 33-4). The classically inspired detail in the three-storey central breakfront can still be seen in the ruin. The upper triple window is framed by short fluted pilasters on console brackets and there is an enriched Venetian-style window below. A high
pillared portico framed the front door. Inside, there was a life-size statue of one of the lords, St George in the hall in a niche surmounted by a coronet and festoon. The elevated site, which afforded the residents of the house beautiful views of the surrounding countryside, attracted the attention of the Black and Tans. It was rumoured that they planned to use it as an infirmary. It was subsequently burned by the IRA in 1920.

Clonbrock House was altered in the nineteenth century but retained the essence of its original construction until it was destroyed by fire in 1984 (figs. 35-6). It was built to the design of an amateur architect, William Leeson (d. 1805), in 1780-8, for Robert Dillon, afterwards first Lord Clonbrock. The interior plasterwork of the 1780s was in the manner of Michael Stapleton, a very successful Dublin-based stuccador, with classical medallions and husk ornament on the walls of the hall, and an oval ceiling of particularly graceful plasterwork. Dillon died in 1795. His son Luke added the handsome Doric portico designed by John Hampton to the house in 1824. Hampton used stone quarried in Galway rather than in Killarney because he considered it finer. Clonbrock had a large family and, in the mid-nineteenth century, he added a bow-ended drawing room, which softened the typically four-square Irish austerity of the house.

Ardfry House, built in c.1780 on the site of an earlier Blake family castle, is another striking ruin. It was an elegant and well-proportioned house with a nine-bay central block and two projecting pavilions with bow windows at either end (fig. 37). By the 1820s, it had fallen into a state of disrepair and a restoration project was completed by 1826 during which time Gothic Revival features were added, including oriel windows, pinnacles, and crenellations on the end pavilions. In the early twentieth century, coal was added to the roof and the house fell into ruin; it was given a brief lifeline in the early 1960s when it was re-roofed and re-erected for use in the British spy thriller film, The Man in the White Suit. It is a ruinous house situated on a peninsula jutting into Galway Bay and is visible from some distance away.
The Eighteenth Century

AN INTRODUCTION TO THE ARCHITECTURAL HERITAGE OF COUNTY GALWAY

Coole Park (c.1785)

Coole Park, the home of Lady Gregory, was a key meeting place of the Literary Revival. She is seated in this photograph of 1896, with Sir William to her right. The Land Commission demolished the house in 1941.

Only the plinth of Coole Park (c.1785) survives but even this is important because of the association of the house with Augusta, Lady Gregory, who entertained many visitors including the poets and playwrights W.B. Yeats, George Bernard Shaw and Sean O’Casey. With reference to Palladianism, the entrance front of the three-storey block had a Diocletian window above a Venetian-style window. The land was sold to the Department of Lands in 1967 and the house demolished in 1941. The demesne is now a national heritage centre managed by the National Parks and Wildlife Service.

Most eighteenth-century Galway country houses were middle-sized and usually designed with classical proportions. Their exterior facades may have been enriched with fashionable architectural features such as breakfronts, pediments, Venetian-style windows and Gibbsonian surrounds on the spandrils. The bow was a marked feature of the period and there are several examples of these in County Galway. Eglinton (c.1780) and Knocknacarry House (c.1790) both have a pronounced bow on the front elevation. Lisdonagh House (c.1785) built by the Browne family, another of the Tribes, is an imposing house with a bow-fronted central bay to the rear. Liscarroll House (c.1800) is unusual in that it has bows on the front and the rear elevations; it was also built over a basement, which created an elevated entrance door and provided space for kitchens and other functional spaces, required by the servants.

Ardfry House, standing on the site of a Blake castle, was Gothicised by 1826. In the early twentieth century the lead from the roof was sold to pay for gambling debts and the house became a ruin. The doorway was removed to Comerford House, Galway about 1947.

ARDFRY HOUSE

Ardfry (c.1780, altered c.1820)

Ardfry House, on the site of a Blake castle, was altered by 1826. In the early twentieth century the lead from the roof was sold to pay for gambling debts and the house became a ruin. The doorway was removed to Comerford House, Galway about 1947.
Ecclesiastical buildings that survive intact from eighteenth-century Galway are modest structures, with simple design and construction. As the Penal Laws were relaxed in the mid-eighteenth century, Catholics began to build churches again, but many of these structures were subsequently replaced during the church-building boom of the nineteenth century. Therefore those few that survive are important. They include the simple, single-bay mortuary chapel in the graveyard at An Spidéal (Spiddal) dated 1736 and the single-cell barn Roman Catholic church of Saint Corban’s in Killeen (c.1800) which has Y-tracery, stained glass windows, and a bow-fronted façade.

INNISFAIL

Standing on the approach to Eyrecourt Castle, Innisfail is notable for its bow-fronted façade. Its heavy chimneystack might suggest an earlier date.

LISDONAGH HOUSE

Lisdonagh (c.1760)

The arrangement of chimneys at Lisdonagh is similar to that of Bermingham House, near Tuam, and its bowed entrance bay is typical of many Galway houses.

MALMORE

Ardbear (c.1792)

The pedimented portico of this villa, near Clifden, gives it an imposing appearance. The house was the summer residence of James O'Sullivan, Archbishop of Tuam in 1890–1913.
glass and other decorative features (fig. 44). St Lawrence’s Catholic church (c.1760) in Lissanard West is now a farm store but retains the remains of Y-tracery and stained glass. Another former eighteenth-century church is Saint Kieran’s in Gorteen (1766); the lancet-headed entrance is a detail that announces that this domestic building was once a place of worship.

Several multiphase Church of Ireland churches have identifiable eighteenth-century features. Saint Matthew’s Church of Ireland church at Glenloughan, near Ballinlough, has a two-stage nave, pointed-arch windows and Y-tracery, and was built c.1700; the tower was added in 1820 and the chancel and sacristy c.1900 (fig. 46). The nave is a distinctive design common to churches funded by the Board of First Fruits, a body that assisted the building and repair of Church of Ireland churches. The Board of First Fruits tower and the spire of the nave are all that remains of Martin’s Church of Ireland church in Deerpark is another multi-period ruin with an early eighteenth-century tower while the nave dates from c.1830.

Interesting mausolea and monuments to be seen around the county include the impressive Trench Mausoleum, near Woodlawn, and the Trench Mausoleum, near Woodlawn, and the
By the end of the eighteenth century, the development of County Galway's architectural heritage had been modest. Fashionable modes found expression in city buildings and country houses but they were few in number and unrepresentative in scale. Much of the domestic construction was vernacular but functional structures such as mills and churches incorporated aspects of contemporary architectural design with the traditional building styles. Social upheaval, prosperity, family and extended government control in the eighteenth century would variously see a significant growth in building and infrastructure in the county.
The Nineteenth Century

The early nineteenth century was a period of economic growth and population increase. It was also a time of considerable urban development in which local landowners influenced the layout of the streets and the design and construction of the buildings. Such was the case in Gort where a vibrant market town was developed under the direction of the Enniskillen family of Lough Currin. The relative spaciousness of Gort’s Market Square and the width of the surrounding streets make a contrast with the more intimate layout of a medieval town such as Athlone (fig. 49).

During this period, the terraces of houses along two sides of the triangular Market Square were built and although the details of the buildings differ, there is continuity in the skyline with their dark pitched roofs and the use of Georgian proportions in the fenestration. Features such as the Gothician surrounds on doorways, triangular pedimented entrances, dormer windows in party walls and the irregular height of the buildings add variety to the streetscape. The ground floors of many of the houses have been converted into shops but the retention of architectural features, especially on the upper storeys, contributes to making this an important nineteenth-century market square (fig. 49).

Prosperity returned to Galway city as the Napoleonic wars brought economic opportunities and potential danger to the region. Martello towers and other defensive structures were constructed in strategic locations including island and inland sites (figs. 51-2). At the same time, demand for Irish beef, wool and whole grain led a new breed of industrialists to take advantage of the opportunities it presented. They harnessed the fall and rapid flow of the River Corrib as a potential source of power and, between 1790 and 1820, the number of flour mills in Galway expanded from two to twenty-three (fig. 53).

Multi-storey warehouses with rows of small windows in grey limestone walls were built on narrow streets in Galway city; the flow of the River Corrib as a potential source of power and, between 1790 and 1820, the number of flour mills in Galway expanded from two to twenty-three (fig. 53). Multi-storey warehouses with rows of small windows in grey limestone walls were built on narrow streets in Galway city; the flow of the River Corrib as a potential source of power and, between 1790 and 1820, the number of flour mills in Galway expanded from two to twenty-three (fig. 53).
The pier is a structure of outstanding engineering, which retains original mooring bollards and has finely cut, sloping ashlar stonework on the seaward face of its piers. The pier is under the direction of the Galway City Council, and the pier is located at the Claddagh Quay, Galway (c.1830).

Alexander Nimmo designed and gave his name to this long pier that thrusts out into Galway Bay at the Claddagh. It has battered limestone walls that give it protection against the Atlantic.

While the original quay was under construction, Nimmo purchased the lease of some land at his own expense and set about establishing a village on the deep slip. Within a few years, the village took shape and, as the buildings took the natural features into account, an interesting and unique streetscape was created. It is also notable that many of the houses dating from the 1820s to the 1840s were of two storeys. John Nimmo, brother of Alexander, who lived here from 1826 to 1844,

During the 1820s Nimmo built harbours from Leenane Pier to Kinvara, and on the Aran Islands. He had an unerring eye for selecting the most suitable site in relation to the tidal winds and seabed for shelter and so most of these structures are still in use. The work on the harbour in Roundstone led to the development of the popular fishing village. A quay was built in 1822 with walls of rough-hewn granite blocks, the coping stones of hemp-lime were shipped over from the Aran Islands. On a flight of granite steps down the face of the wall, one step of limestone has been inserted to identify the half-tide mark as a guide for fishermen.

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The challenge that faced Nimmo and his team was evident in the writer Maria Edgeworth's description of the bridle track that predated the new road. In 1833, she wrote about encountering one of the many boggy sections on a trip from Oughterard to Kinvara, and how the horses sank up to their knees in the boggy sections of the track. This led to the construction of the new road between Oughterard and Clifden. He established a base in Maam, where he built a house with offices and stores overlooking his bridge spanning the Bealnabrack River.

Nimmo's Pier

The pier is a structure of outstanding engineering, which retains original mooring bollards and has finely cut, sloping ashlar stonework on the seaward face of his pier. The same year Nimmo was appointed engineer to the Western District, which included Connemara, and there followed a period of intense work prior to his untimely death, at the age of forty-nine, in 1832. He designed and supervised the construction of piers and harbours along the Galway coastline and

Ballynahinch Castle: 'The horses, the moment they set their feet upon it, sank up to their knees and, whipped and spurred, struggled and flourished, and the carriage, as we inside passengers got very late and sank and sank.' Local people came to the aid of her party. She added, 'Yet had continuity seem, to increase our sense of woe, Nimmo's new road looking like a gravel walk running often parallel to our path of danger, and yet for want of being finished there it was, useless and most tantalising.' In 1833, a year after Nimmo's death, only one short stretch of road awaited completion.

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give a grant to every man who built a house with an upper storey.

The growth of Clifden was also influenced by this active period of infrastructural development in Connemara. The town was established by John D’Arcy (1785-1839) in 1822 on the insistence of D’Arcy but was not completed until 1831 (fig. 55). On the quayside is a warehouse built to complement the trade passing through the harbour. Access to the harbour was always limited due to the shallowness of the channel, which is now largely used by pleasure craft.

D’Arcy stipulated that all of the houses in the town were to be painted and whitewashed every year. This gave the town a smart appearance. By the late 1830s, there were thirty shops, a bridewell, a courthouse and a population of 2000.

Elsewhere in the county there was a major drive to strengthen the maritime infrastructure, with the construction of dozens of piers and the provision of lighthouses and coastguard stations to make navigation safer and to safeguard tax revenues (figs. 58-62).

The Eglinton Canal (1848-52), linking Lough Corrib to Galway Bay, also provided work at a critical time (figs. 64-5). For centuries, a series of sharp rapids had made this link impassable to all but small boats and improved access had long been the ambition.
This quay, on the shore of Lough Corrib, is of rubble limestone and widens at the end that faces into the lake. It served fishermen and the transport of goods around the lake.

This fine quay was built in 1820, perhaps by Nimmo, and the revetment was added about 1900.

The diminutive lighthouse on Mutton Island has an integral keepers' house and a later second house, forming an interesting and visually appealing group.

The distinctive lighthouse on Maam Island has an integral keepers' house and a later second house, forming an interesting and visually appealing group.

This well wrought granite lighthouse, with its keepers' houses, standing on the south side of Inis Oírr and built in 1857, was designed by George Halpin Junior. He was also responsible for the lights on the nearby Oileán Iarthach (Rock Island), and Fastnet Rock.

The Earl of Eglinton opened the canal named after him on 28th August 1852. Samuel Ussher Robertsof the Board of Works was the engineer. Illustration from the Illustrated London News.
The railway line between Galway and Dublin was completed in 1851 by the Midland Great Western Railway Company (MGWR). The private companies that developed railways in Ireland, including the MGWR, were significant promoters of various navigation schemes. Commenced under the direction of Board of Works engineer and architect, Samuel Ussher Roberts (1821-1900), it was the first railway in Ireland to use a standard gauge. By 1856, the railway line reached Mallow, where it was connected to the Midland and Great Southern Railway. By 1859, it was completed to Tralee, where it linked up with the Great Southern and Western Railway, which extended to Cork. Under the Midland Great Western Railway, there were plans to extend the line to Ennistymon and Limerick, and the company had hopes for an extension to Dublin. However, the line to Ennistymon was not completed until 1861, and in 1865, an extension was opened to Limerick, where it linked up with the Great Southern Railway. The railway to Athlone was opened during 1865, and the line to Cork had reached Mallow by 1866. 

The noted architect J.S. Mulvany was responsible for Ceannt Station, a classical design animated by alternating recessed and advanced bays, with a canopy covering the recessed entrance. The heavy cornice to this low building gives it a somewhat oppressive character. Mulvany also designed the monumental Meyrick Hotel in Eyre Square for the MGWR. In the 1850s, the number of transatlantic ships docking in Galway Harbour was increasing, and the company hoped that their railway to Dublin would become a direct route for passengers, but this did not materialise in the numbers the company had planned for.
Stations, waiting rooms and associated hotels were carefully designed, while the bridges and viaducts often demonstrate superb stone masonry. At the same time railway engineers developed sophisticated techniques in tunnelling and land-cutting (figs. 69-71).

ATHENRY RAILWAY STATION
Station Road
Athenry (1851)
Athenry’s railway station is a particularly fine complex of buildings executed in cut limestone and brick. The station house has a more human scale than those at Galway or Ballinasloe and the brackets to the platform canopy add decorative whimsy.

ATHENRY RAILWAY STATION
Detail of bracket under canopy.

During the nineteenth century some fine classical multi-arched bridges were erected. The Salmon Weir Bridge in Galway, built to link the city gaol with the courthouse, was built in 1818 and the not dissimilar bridge over the Shannon at Banagher, connecting Galway and Offaly, was built in 1841-3 (figs. 72-3).

Many bridges and causeways were built through Connemara: especially over inlets (figs. 74-5).

BANAGHER BRIDGE
Esker (1841-3)
Designed by Thomas Rhodes of the Shannon Commissioners and built by William MacKenzie, the six-arch Banagher Bridge stands at one of the ancient crossing points of the Shannon, replacing a seventeen-arch structure of 1690.

SALMON WEIR BRIDGE
Gaol Road/Waterside/Newtownsmith
Galway (1818)
This fine seven-arch bridge was built to connect the old gaol, at the site of the present Catholic cathedral, with the courthouse. The weir beyond, constructed between 1952 and 1959, is the largest in Ireland.

ARDBEAR BRIDGE
Ardbear (c.1820)
This bridge of two widely spaced arches is situated at the entrance to the tidal Ardbear salt lake. It is of a type common in Connemara that incorporates a causeway and was designed to open up the district south of Clifden.

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Many bridges and causeways were built through Connemara: especially over inlets (figs. 74-5).
Many of the buildings of the county's urban areas were constructed in the nineteenth century. Commercial buildings, such as shops and public houses, as well as market buildings and town halls, date to this era and form the familiar streetscapes with which we are familiar (figs. 76-81).

**GLENCOAGHAN/BALLINAFAD**

This picturesquely sited bridge spans the Owenmore or Ballinahinch River at a stretch called 'The Canal' on what was originally known as the 'New Centre Connemara Road' designed by Alexander Nimmo. It displays a variety of stone-working types and unusual short buttresses.

**WILLIAM STREET, GALWAY**

This view shows the centre of Galway's shopping district, which is also the heart of the medieval city. The corner of Lynch's Castle is visible at left. Centre box has rendered frontage, the rear is the Lynch Castle Hotel and Peart & Smith, on the right is Lynch's Castle. Note large stone facing, arched window, and trefoil window. This house is of similar date. Lynch's Castle was built in 1850. Mosaic frieze probably dates from that time and its design is based on a medieval knight on horseback.

**NIAH HALIFAX BANK**

19 Eyre Square, Galway (1863)

The former National Bank in Galway is to a design of William Caldbeck in the typically Italianate style of bank buildings of its era, with elaborate entrances adorned by carved human heads.

**F. O'DEA Main Street Kinvara (c.1850)**

Many of the buildings of the county's urban areas were constructed in the nineteenth century. Commercial buildings, such as shops and public houses, as well as market buildings and town halls, date to this era and form the familiar streetscapes with which we are familiar (figs. 76-81).
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(fig. 79)

T. LALLY

Market Square

Gort (c. 1840)

T. Lally’s has a modest timber-framed shopfront with simply divided display windows. Metal bars protected the glass on market days.

(fig. 80)

THE CRANE HOUSE

Market Square

Gort (c. 1880)

Gort has retained its crane house, a building containing the machinery that operated a weighbridge during the late nineteenth and early twentieth centuries.

(fig. 78)

O’CONNELL’S

Eyre Square

Galway (1862)

O’Connell’s public house has a frontage typical of the latter half of the nineteenth century: relatively large display windows and canted entranceways with ornate gold lettering to the fascia.

The expansion of government policing led to the construction of courthouses, bridewells and barracks for the County Police, established in 1822, later renamed the Royal Irish Constabulary. Courthouses were generally built in the prevailing classical style. Galway Courthouse (1812-15) is an imposing building designed by Richard Morrison and built on the site of the former Franciscan abbey (fig. 82). The Doric portico has an unusually heavy entablature, which helped to create an image of importance and severity. It achieved the desired effect: James Grattan reported that when the building opened for two judges of the assizes, Judges Fetherston and Onslow, pronounced a handsome and well-mannered oration on the gentlemen of the county, far as unprecedented and opened a testimonial of their high respect for the laws, and of their anxiety for the due and orderly administration

(fig. 81)

TUAM TOWN HALL

Market Square/High Street

Tuam (1884)

Tuam’s town hall illustrates the growing importance of municipal organisation towards the end of the nineteenth century. The tower stands at the junction of two of Tuam’s main streets.

Galway Courthouse is a formidable structure designed by Richard Morrison. Its stands across the Corrib from the site of the former County Gaol, the former County Gaol (1812-15) is an imposing building designed by Richard Morrison and built on the site of the former Franciscan abbey (fig. 82). The Doric portico has an unusually heavy entablature, which helped to create an image of importance and severity. It achieved the desired effect: James Grattan reported that when the building opened for two judges of the assizes, Judges Fetherston and Onslow, pronounced a handsome and well-mannered oration on the gentlemen of the county, far as unprecedented and opened a testimonial of their high respect for the laws, and of their anxiety for the due and orderly administration...
One of the finest urban public buildings in County Galway, the courthouse at Gort has an arcade façade in the manner of a market house, with an open vestibule. The breakfront to the first floor lines up with the piles of the arched recesses of the ground floor.

Close to Alexander Nimmo’s bridge and former office at Maam is this diminutive temple-style courthouse of rather severe appearance.

Other courthouses are more modest in design, those in Gort and Maam being particularly notable (Figs. 83-4).
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(fig. 85)

BALLINASLOE COURTHOUSE AND BRIDEWELL

Society Street, Ballinasloe (c.1840)

The courthouse at Ballinasloe is a typical provincial type, designed by William Caldbeck. It is enhanced by its recessed openings with their varied timber windows. An accompanying bridewell is visible at the left of the photograph.

(fig. 86)

WOODFORD

(c.1800)

The former bridewell at Woodford is modest in scale and its façade is rather domestic in character.

Classical design was also used in bridewells and police stations (figs. 85-6). The façades of these functional buildings were usually sombre. However, the exterior of the bridewell in Ballinasloe (c.1840) is distinguished by cut-stone dressings, a Diocletian window and pedimented breakfront to the front façade.
Istitutional buildings were also constructed to assist the sick and destitute. Saint Brigid’s Hospital in Ballinasloe (1833) is an especially fine public building designed by William Murray and based on an earlier design by renowned Irish architect, Francis Johnston. The plans for this classical-style building were influenced by the ‘panoptic’ prison concept: the governor, his family and staff would have lived in the elegant five-bay entrance block with a breakfront that rises into the cupola. From there the wings for patients radiated out, allowing the activity of the institution to be viewed from the middle block. The construction of Saint Brigid’s Hospital was executed by William Murray, based on an earlier design by Francis Johnston.

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The Poor Law Act of 1838, by which property owners were to support the local people who were destitute, led to the construction of workhouses throughout the country (figs. 88–90). The English architect, George Wilkinson (1814–90), was appointed as architect to the Poor Law Commissioners in 1839 and within eight years, 130 workhouses had been built around Ireland to a standard design in a Tudor domestic idiom with picturesque gabled entrance buildings. Indeed, however, the workhouses were uninviting, with earthy floors, whitewashed unplastered walls and platforms instead of beds. The main buildings were usually three or four storeys
The Nineteenth Century

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Many of the workhouses have since been adapted for use as hospitals or other public functions. In Portumna (1852), some sections of the workhouse complex are used for storage by the County Council but internal features still survive, including the low platforms on which the residents slept (fig. 90). The workhouse at Mountbellew, another of the late workhouses (1852), became one of the early rural vocational schools in Ireland in 1932.

High with segregated accommodation for men and women. The central blocks were in an H-shaped plan with communal chapel, dining halls and other facilities. The entrance lodge was separate from the main building, as were the infirmary and fever wards. At the Great Southern workhouse, accommodation became dangerously overcrowded. Clifton Workhouse was designed to have 300 residents but in 1852 there were 800 people in it. Further accommodation was added and fever hospitals were built. Additional places were added until as late as 1853. Many of the workhouses have since been adapted for use as hospitals or other public functions. In Portumna (1852), sections of the workhouse complex are used for storage by the County Council but internal features still survive, including the low platforms on which the residents slept (fig. 90). The workhouse at Mountbellew, another of the late workhouses (1852), became one of the early rural vocational schools in Ireland in 1932.
The construction of the university buildings in Galway was one of the projects that employed hundreds of workers at the height of the Great Famine. The Gothick (rather than Gothic Revival) quadrangle (1846-50) was designed by John Benjamin Keane (d.1859) who had trained at the Board of Works and was, at one stage, an assistant to Richard Morrison (fig. 91). It is loosely based on the renowned Gothic architecture of Christchurch College, Oxford. The courtyard is overlooked by the impressive Aula Maxima, numerous turrets and the bell tower, which is loosely modelled on Tom Tower, also at Christ Church. Economies are evident in the construction of the quadrangle: niches, pinnacles and other features shown in the architectural drawings of the west elevation published in 1848 were omitted in the execution.

The establishment of schools prior to the Education Act of 1831 was left to landlords and religious or other bodies. The Yeats College in Galway (1815), built as a grammar school by the Erasmus Smith Trust, was one of the grandest of these schools (fig. 92). It was designed by Richard Morrison and has a classical façade with elegant details such as the tripartite Diocletian windows on the end bays. The aula maxima has an ornate traceried five-light window.
Schools continued to be built by private bodies and individuals but after 1831 the national school system gave rise to a comprehensive programme of school construction in parishes around the county (figs. 93-6). They were usually small and domestic in scale and appearance, which allowed them to merge pleasantly into the landscape. They were also built to standard designs that changed little over the decades; they were one- or two-classroom buildings, windows were generally in the Georgian pattern and were set high in the walls to allow light in but not to obstruct the children by allowing them to see outside, and they were usually separate entrances for the boys and girls. Many of these schools have since been converted into private houses.

This modest rural school was at one time used as a church. It stands close to the Quiet Man Bridge.

Just west of Banagher Bridge is this estate-built national school in the Tudor Revival style. A pleasant appearance achieved by the use of slightly different colours of limestone.

One of the larger rural schools in County Galway, this example is enhanced by the retention of its timber windows.

This former school was designed by Francis Persse, brother-in-law of Sir William Gregory who commissioned it. Distinctive character is provided by the use of red brick and terracotta, and the whole is enhanced by the varied forms of the building's parts.
In Letterfrack, the Christian Brothers built a large, two-storey industrial school for boys in 1887. This gained notoriety for the mistreatment of children sent there and the institution was closed in 1973. It is now in community use.

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Convents are a strong feature of the Church's expansion in the late nineteenth century. Saint Joseph's (1891-3) in Portumna is a very good example, enhanced by the contrast between its limestone walls and brick dressings (Fig. 99).

Church buildings in the nineteenth century were supported by donations from all sectors of the community, from the wealthy landowners to the very poor and, later, from Irish emigrants abroad. As time went on, the churches became more elaborate. The simple barn-style, single-cell churches were replaced by larger churches, many placed on prominent sites and incorporating the confident features of the Gothic Revival. High-quality timber railings were constructed and stained-glass windows were added as money became available. Fine examples of twentieth-century stained glass can also be found in many nineteenth-century churches around Galway.
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CATHEDRAL OF THE ASSUMPTION

The interior is dominated by clustered limestone piers supporting delicate moulded ribs and elaborate bosses, many in the form of masks.

Ceiling boss in the form of a male human mask.

SAINT PATRICK’S CHURCH
Dún Uí Mhaolíosa Rinmore (c.1880)

The garrison church at Renmore Barracks presents an appealing combination of polychromatic brick and well-crafted limestone, in a pleasant setting.

Bishop Street Tuam (1827-1834)

Tuam’s Catholic cathedral, one of Ireland’s finest, was designed and executed from start to finish by Dominick Madden. The exterior has a wealth of Gothic detailing in its multi-pinnacled and crocketed turrets, carved windows and ornate tower.

Tuam's Catholic cathedral, view of the interior, was designed and executed from start to finish by Dominick Madden. The interior has a wealth of Gothic detailing in its multi-pinnacled and crocketed turrets, carved windows and ornate tower.

SAINT COLMAN’S CHURCH
Ballybranagan Kinvara (1819)

Named after a local sixth-century saint, Saint Colman’s is one of the earliest post-Reformation Catholic churches in the county. The effect is of a building rooted in the domestic scale and style of dissenting churches. The bell tower dates to 1845.

CATHEDRAL OF THE ASSUMPTION

SAINT COLMAN’S CHURCH

South elevation.

South elevation.
J.J. McCarthy was commissioned in 1846 to design the larger of Ballinasloe’s two Catholic churches. The parish priest changed horses during the project by calling in A.W.N. Pugin, leading McCarthy to repudiate the final product.

Saint Michael’s Church has intricately carved timber arched trusses and ornate light fittings. The ceiling of Saint Michael’s Church has intricately carved timber arched trusses and ornate light fittings. There was a great boom in church-building following Catholic Emancipation in 1829 and this can be seen in a spectacular way in the cathedral town of Tuam. The Cathedral of the Assumption is an outstanding example of the Gothic Revival style with consistency of design, hallines of detail and high-quality stone carving (Fig. 103). It was a remarkable achievement given that the architect, Dominick Madden, left Tuam following a disagreement and construction continued for a period without the supervision of an architect. It was started in 1837 and the choir was completed in 1844. The east end is particularly complex, consisting of a rectangular chancel flanked by minor chapels, with the stained glass windows, The Virgin and the Four Evangelists by Michael O’Connor. The interior is made up by the use ofinar, octagonal, limestone columns, which support the complex rib system of the vaulting.
SAINT TERESA’S CHURCH
Ballylara Laban (1856)
The church at Laban has been heavily modernised, but its impressive baldachin remains intact. Details of carved lions and swans to feet of columns of baldachino.

SAINT MARY’S CATHEDRAL
Some time before 1312 a three-bay ‘retro-choir’ was built behind the chancel of the Romanesque cathedral. It is now in use as the chapter house and has rare Italian marquetry choir stalls. The choir and chancel join awkwardly; beyond is the later cathedral.

SAINT MARY’S CATHEDRAL
Galway Road Tuam (c.1170-1863)
The oldest parts of Saint Mary’s are the ornate chancel arch (c.1170) of the Romanesque cathedral (see fig. 5) and the early fourteenth-century chapter house to its east. The east section of the building was built by Sir Thomas Deane. The nave is a two-aisled aisled nave.

Three periods of development are evident in Saint Mary’s Church of Ireland Cathedral in Tuam. The magnificent Hiberno-Romanesque chancel arch dates from the twelfth century when Tuam was established as an archdiocese (see fig. 2). The arch is the widest in Ireland and is in very good condition. The east section of the building dates from the fourteenth century and retains features such as battlements.
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(fig. 108)

WOODLAWN CHURCH
Killaan Woodlawn (c.1875)
The chancel and vestry projections of this church are typical features of late nineteenth-century Church of Ireland churches. The building forms part of the Woodlawn estate.

(fig. 109)

SAINT JOHN THEBAPTIST CHURCH
Church Lane Eyrecourt
Eyrecourt’s Church of Ireland church is by William Martin. The ornate porch and the false transepts are of particular interest, and the two-stage tower at the north-west was left unfinished. The arms of the Eyre family are set into the gable above the chancel window.

(fig. 110)

KYLEMORE CHURCH
Pollacappul (1877-81)
To the east of the famous Kylemore Abbey is what has been described as a cathedral in miniature. Designed by James Fuller, it is one of the great buildings of the Gothic Revival in Ireland. Its interior displays the finest craftsmanship in stone and marble.

Three Church of Ireland churches of special mention were erected by landed families. The prolific Trench family, builders of Woodlawn House and demesne, sponsored a church (c.1875) possibly designed by James F. Kempster, County Surveyor for the East Riding of Galway (fig. 108). In the village of Eyrecourt the Eyres built the church of Saint John the Baptist (1867) which has many ornate features and private access for the family from their demesne (fig. 109). Perhaps the most splendid of the estate churches is that at Kylemore, designed by James Francis Fuller (fig. 110). It is a miniature cathedral in form and layout and considered to be one of the more accomplished works of the Gothic Revival in Ireland. Highly detailed craftsmanship is evident in the exquisite stonework including the varied forms of tracery in the window openings and the sculpted spouts.
County Galway has a number of noteworthy mausolea and cenotaphs, often associated with major landed families. Mitchell Henry built a house-shaped mausoleum for his wife close to Kylemore church (fig. 111).

Within Clonbern graveyard is one of the most unusual structures in Ireland - the cast-iron mausoleum of the Dennis family. It has more the appearance of a ship’s boiler than a place of burial and despite its utilitarian form it is

**HENRY MAUSOLEUM**

Lemnaheltia, Kylemore Abbey demesne (1874)

This mausoleum, in woodland to the east of the church at Kylemore, was built to house the remains of Mitchell Henry’s wife, Margaret, who died in Egypt. It also contains the ashes of Henry himself, who died in 1910.

**DENNIS MAUSOLEUM**

Clonbern (1869)

On May Day 1869 the Tuam Herald, reporting on the funeral of John Dennis, described: ‘...a singularly beautiful mausoleum oval shaped and composed of cast iron...The whole, with the exception of the scrolls and devices...is painted white’.

**LE POER TRENCH MEMORIAL**

Dunloe Hill, Ballinasloe (1840)

Travellers to Ballinasloe have long been familiar with this monument by George Papworth set on rising ground on the western approach to the town. It commemorates the Le Poer Trench family whose seat was at Garbally Court near by.

The remarkable group of cenotaphs on Árainn (Inis Mór) memorialise various island families. They are all in the form of square plinths of rubble limestone, with stepped copings surmounted by carved crosses. There are two groups of three and five, and the remaining sixteen or so are scattered along the spine road of the island (fig. 114).
While he was promoting the development of the town, Lord Gort was also building a grand house nearby on a site overlooking Lough Cutra (fig. 115). Started in 1811, it was designed by the English architect John Nash in the Gothic Revival style. This exuberant style had become popular in Ireland in the early nineteenth century as landowners sought to give their country houses an air of ancient grandeur with the addition of crenellations, turrets, pinnacles, arched window openings and oriel windows. Nash sent James and George Pain to Ireland to supervise the construction of Lough Cutra. The detail in the stonework, particularly in the foliate carving to the porch, contributes to making this a fine example of Gothic Revival architecture. Lord Gort’s successor was ruined by the Great Famine of 1846 and the house was sold in 1851. In 1854, Field Marshal Viscount Gough purchased it and added a wing with a clock tower.

Some landowners transformed their older houses into grand houses by means of classical extensions. The original Saint Clerans was a plain, two-storey over basement house built by John Burke in 1785 at the time of his marriage. Prior to this he had been living in a smaller house near Castletownshend. After inheriting his uncle’s estates, he engaged Richard Morrison (1767-1846), a successful Irish architect, to enlarge the house. Morrison designed a bow-ended block, one room deep, to run across one end of the older building (fig. 116). The elegant front elevation is an attractive and well-executed design with three arched recesses to the breakfront. Robert O’Hanlon Burke, the present owner, is restoring the house. The unusual knocker to the front door.

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Famous explorer who perished on an expedition across the interior of Australia in 1860-1, was born at Saint Clerans in 1821. The house remained in the family until the twentieth century. It was sold in 1954 and subsequently owned by the film director John Huston.

Castlegar was the grandest of Morrison’s villas (fig. 117). Built from 1801 to 1810 for Ross Mahon, it is a square, compact villa, which may have started as an alteration to an existing building but evolved into an entirely new building. Notable features of the front interior are the elegant oval saloon, originally the front hall, and the great centrally placed staircase with its domed landing. Morrison also designed the gate-lodge and gate piers. The expense of the new house proved too much for Mahon and he retired to live in County Dublin. The exterior was refaced in 1896, the west wing was added and cement pediments replaced Morrison’s segmental arches over the tripartite windows on the south front.

Architectural details used in country houses were repeated in outbuildings and other structures on a demesne, including farm buildings. The Galbally Demesne on the west side of Ballinasloe is a fine example of the continuity of classical architecture throughout the property. It was owned by the Trench family who had lived on the Galbally estate since the seventeenth century. In 1772 they had

DEPARTURE OF THE BURKE AND WILLIAMS EXPEDITION, AUGUST 1860.

Robert O’Hara Burke, born at St Clerans in 1821, led an expedition across Australia. He travelled with eighteen others from Melbourne to the Gulf of Carpentaria, a distance of 3,200 km, but was stopped 5 km short of the north end by mangrove swamps. Seven men died on the arduous journey.
secured a licence from George I to run a weekly livestock fair, giving rise to the famous Ballinasloe October Horse Fair. Garbally Court was built in 1819 to replace a house that was burnt in 1798. The large, square, two-storey house was designed by an English architect, Thomas Cundy (fig. 118). Three elevations have symmetrical façades with alternating triangular and segmental pediments and a strong cut-limestone string course. The house was originally designed around a courtyard but this was filled in with a barrel ceiling with skylights c.1855 to create a picture gallery.

Classically inspired design features on the demesne buildings include an integral carriage arch on the stables and a central half-hexagon. The demesne buildings include an integral carriage arch on the stables and a central half-hexagon. The demesne buildings include an integral carriage arch on the stables and a central half-hexagon. The demesne buildings include an integral carriage arch on the stables and a central half-hexagon.
breakfront in a farm building (fig. 119). As befitting a wealthy demesne, there is a two-storey gateway at the main entrance and single-storey lodges at lesser entrances (fig. 120-1). The fifth Earl of Clancarty sold much of his land in 1903 and Garbally Court in 1907 and the buildings are now part of Coláiste Sheosamh Naofa.

The design of middle-sized country houses in the nineteenth century varied with many combining elements of the neoclassical with the plainer Georgian-style house. Two-storied rows were now preferred to the Georgian three-storied, overhanging eaves were being included, and porches or porticoes were becoming popular. The porte cochère on the north elevation of Garbally Court would have provided perfect cover for visitors alighting from carriages.

Improved access to Galway and Connemara promoted tourism in the far west. It may also have contributed to the decision by the Manchester merchant Mitchell Henry to commission Kylemore Abbey in a spectacular location on a wooded hillock by Pollacappull Lake in Connemara. This iconic castle-like country house was designed by James Franklin Fuller in collaboration with Samuel Ussher Roberts and was built between 1864 and 1871 (fig. 123). The house is a combination of medieval elements, especially Gothic, the grouping of battlemented and machicolated...
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Towers and turrets create a very pleasing composition in this setting. There is a high level of craftsmanship displayed in the stonework, although the granite was transported from Dalkey in County Dublin. The buildings around the demesne also demonstrate a high level of architectural detail. This is especially so in the case of Kylemore church, which was designed by Luke (see Fig. 121 above). Very little remains of Galway in parliament from 1873-84 but his fortune declined and he sold the house in 1883. In 1880 it was taken over to reopen as a school until 1920. The Abbey was in use as a school until 2010.

The walled garden at Kylemore is one of the largest in Ireland. It is surrounded by a tall wall of rubble stone with substantial gates in red brick. Inside are a gardener’s house and other buildings, including the remains of no less than nineteen glasshouses. The walled gardens and orchards are linked by paths that provide some wonderful views of the surrounding mountainous landscape (Fig. 124).

During the First World War, the building was extensively damaged by fire in 1916. However, the walls of granite survived and were incorporated into its reconstruction and a new wing was added. The Abbey was in use as a school until 2010.

The Abbey is one of Ireland’s great architectural set-pieces. It was built for Mitchell Henry, a Manchester merchant, who was a great collector of Irish antiquities and the owner of significant works of art. The Abbey was extended in 1903 by the Duke and Duchess of Manchester, and was run as a school until 2010. During the First World War, the building was extensively damaged by fire in 1916. However, the walls of granite survived and were incorporated into its reconstruction and a new wing was added. The Abbey was in use as a school until 2010.

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Fuller was also involved in the rebuilding of Ashford Castle in the 1870s. The long history of this vast building is evident in its complex appearance (fig. 125). Situated at the head of Lough Corrib, it was originally built in 1228 by the Anglo-Norman de Burgo family. In 1715, the Browne family of Castlebar added a large tower and gatehouse, now the west end of the present house. The Binghams added a further tower and gatehouse to the east end in 1825. The Shivemore added blocks in 1906 and 1911. The Binghams added blocks in 1935 and 1936. Ashford Castle passed to the Guinnesses in 1935 and they added a vast castellated house in 1870.

Ashford Castle

Deerfield or Gortnavea (1228–1970)

At Ashford a de Burgo castle of 1228 was replaced by a towerhouse and gatehouse, now the west end of the present house. The Binghams added a large tower and gatehouse to the east end in 1825. The Shivemore added blocks in 1906 and 1911. The Binghams added blocks in 1935 and 1936. Ashford Castle passed to the Guinnesses in 1935 and they added a vast castellated house in 1870.

In 1852, Benjamin Guinness purchased Ashford Estate and built two large extensions (fig. 125) around the eighteenth-century house. His son, Lord Ardilaun, who had travelled in Europe and studied different styles of architecture, undertook a major extension, designed by Fuller and George Ashlin. The new part began as a blank connecting the early eighteenth-century house to the rear with two closely spaced towers of the old de Burgo castle to the west, and matching battlements were added to the whole assembly. Majestic decorative features traditionally associated with medieval castles, including traceried arches, turrets, polygonal-towered windows, and blind arcade, were incorporated into the design and organized an almost Victorian picturesque principle. Ashlin designed the tremendous castellated six-arch bridge with a double-headed eagle, carved in stone on the roof of the building, representing the family's coat of arms. Ardilaun continued to spend money on the castle and the estate and he attempted, unsuccessfully, to build a canal to connect Lough Corrib and Lough Mask (fig. 127). Records indicate that £41,000 was spent by 1875 and £1 million by the time of his death in 1915. His coat of arms is on the castle walls and his coronet and initials on the battlements.
BALLYNAHINCH CASTLE

Ben Lettera, one of the Twelve Pins range, looms up beyond the gate lodge and gateway at Ballynahinch Castle. (fig. 129)

TULLIRA CASTLE

Tullira (c.1450, 1843 and 1882) A Burke towerhouse and hall at Tullira were acquired by the Martyn family before 1598. One of their number, Edward, transformed it into a rambling castellated country house in 1882, replete with turrets, crenellations and mullioned windows with label-mouldings.

Ashford Castle was run as a hotel from 1939 and sold in 1969. Additions were added to the north-west of the western wing in the 1970s. It is now one of Ireland’s more famous hotels, attracting foreign politicians, royalty and film stars.

Edward Martyn (1859-1923), a descendent of the Galway merchant family and a significant supporter of Irish art and artists, lived in Tullira Castle near Gort. In the 1870s, Edward Martyn commissioned to build a castellated house onto the old Burke towerhouse, which had passed to the Martyns in the seventeenth century (fig. 129). The decorative features on the new densely castellated two-storey house included turrets, crenellations and mullioned windows with label-mouldings.

Killeen (Ballynahinch by.) (c.1820) This Gothic and Tudor Revival gate lodge was designed by S. U. Roberts and gives a hint at the style of the country house beyond.

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John O'By, founder of Clifden, built a tower in the popular style of the late eighteenth century. Renovated by the O’By family, he had to sell up after the death of his younger son John in 1848; the house was abandoned and has since fallen into ruin.

A thin veneer of render peels away from the underlying slate-hanging to mock what was designed as a medieval-style defensivemachicolation over the main entrance.

Martyn remodelled the old tower, which had not been obscured by the later nineteenth-century work, with the aid of the Arts and Crafts architect William A. Scott (1871-1921). He retained the wood panelling and the stained glass, which were part of Ashlin’s design for the tower. Martyn reputedly lived in rooms of monastic simplicity in the old tower but went into the staircase hall every evening to play the organ.

An earlier castle, John O’By’s house Clifden Castle (1815), despite its fortified appearance is actually a less formidable building than Ashford or Tullira (fig. 130). Besides the very large castellated houses there are a larger number of smaller country houses. Castle Ellen (c.1840), which is a robust two-storey basemented house with a fine Ionic portico to the front and half-octagon bay to the side, represents the scale of sizes from five-bay two-storey houses with basement to the more common three-bay farmhouses (figs. 131-4). In urban areas large numbers of terraced houses started to make
Ballinagar was designed for the Aylward family by the prolific architect Richard Morrison. It has a light exterior that is further softened by the slightly bowed endwalls and the delicate doorcase. It was the site of vigorous meetings during the agitation of the Land League.

Restrained grandeur at Carheen is provided by the Gibbsian doorcase in an undersized Venetian-style entrance. The farmyard is set immediately adjacent.

Throughout the nineteenth century, the construction of vernacular houses continued with traditional materials and designs. Teach as Phaolagh (Heaney’s Cottage) (1879), a thatched house near Ros Muc, was used by Teach as Phaolagh (Heaney’s Cottage) (1879), a thatched house near Ros Muc, was used by their appearance. Galway has notable terraces in the fashionable Taylor’s Hill district of the city (figs. 135-6).

In 1915, he visited the house with Desmond Ryan, a former pupil, who wrote of long walks and cycle rides through the heart of the Connemara Gaeltacht. The interior of the house was burnt during the War of Independence but was reconstructed and is now a museum. It is a three-bay single-storey house, one room deep, with lime-washed rubblestone walls and pitched thatched roof. The interior is also of traditional design: the front door opens into...
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(fig. 136)

5 SAINT MARY’S TERRACE
Galway (1898)

Tudor detailing sets off this house, one of a terrace of sixteen in the fashionable Taylor’s Hill area of Galway City. The retention of timber sash windows and original carved timber doors is increasingly rare, and the ornate metal railings enhance the setting.

(fig. 137)

TEACH AN PHIARSAIGH
Turlough (Moycullen by.)(c.1870)

Teach an Phiarsaigh, a National Monument, was used as a summer residence by Pádraig Mac Piarais, principal leader of the Easter Rising of 1916. It was burnt during the War of Independence, restored and is now a museum.

Credit: Courtesy of the Photographic Unit, DOEHLG

(fig. 138)

TEACH SYNGE
Ceathrú an Teampaill Inis Meáin (c.1800)

J.M. Synge holidayed in this thatched house on Inis Meáin, one of a handful on Oileáin Árann that are still habitable. Synge was inspired to write The Playboy of the Western World and Riders to the Seaduring the summers of 1898-1902.

The main room (the kitchen) which has the hearth, with a bedroom behind the latter.
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HEADFORD ROAD
Galway (c.1800)

Now engulfed by the urban sprawl of Galway City, this attractive vernacular house and outbuildings typify what was common in the district until the mid-twentieth century. The pitched roofs and small openings are characteristic of this building tradition.

CRAUGHWELL (Dunkellin by.)
Craughwell (c.1800)

Craughwell has one of the few remaining thatched houses that survive in the county's towns and villages.

KILLANNIN
(c.1800)

This beautifully maintained vernacular house and attached outbuilding make a roadside scene of outstanding architectural and aesthetic quality.

TEMPLETOGHER MILL
Pollaneyster (c.1830)

Templetogher Mill is an excellent example of a small-scale rural corn mill. Its timber water wheel remains and, on the other side of the road, stands an associated L-plan arrangement of corn-drying kiln and forge.

CORNARONA
(c.1860)

Found along the coastline of Galway Bay, kelp kilns such as this one formed an important part of the local economy into the twentieth century. Their form, similar to that of corn-drying kilns, has changed little in a thousand years.

CORR NA MÓNA,
c.1900

This very informative Lawrence photograph shows the village of Cor na Móna with mainly thatched houses. The fine lime kiln (c.1800) has somewhat unusual flank walls. The building in the right background, now gone, was a Catholic church.

NIAH

NIAH

in the southern half of east Galway is an impressively large collection of other houses with thatched roofs (figs. 139-41). Also within the vernacular realm are some industrial structures: small-scale watermills and windmills, kelp kilns and limekilns (figs. 142-4). On Inis Meáin there is a rare and important group of small thatched outbuildings, covered in roped rye thatch (figs. 145-6).
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CEATHRÚ ANTEAMPAILL (Carrowntemple) Inis Meáin (c.1860)

More than twenty thatched outbuildings, becoming very rare elsewhere, survive on Inis Meáin. Some date to c.1860, the rest to c.1920. All are small and single-celled, with a doorway in a long end or gable, rubble stone walls, and rope-thatched roofs.

SÉIPÉAL MHUIRE GAN SMÁL (Ceathrú an Teampaill) (Aran By.)

Inis Meáin (c.1920)

This thatched outbuilding on Inis Meáin, erected in the early twentieth century, has its entrance, unusually, placed in a gable wall. The roof structure, on wooden pilastered supports, is supported by the corner-steped gables, and is secured to the rubble stone walls by pegs of wood and metal pushed into the joints of the rubble stone walls.

Closing the nineteenth century and opening the twentieth is the aforementioned Edward Martyn, whose support of the arts was widespread. He was one of the founders of the Abbey Theatre with Augusta Lady Gregory, who lived in O'Carra Park, and the poet W.B. Yeats, who was a regular visitor to the area. He also promoted the contemporary Arts and Crafts movement, a late nineteenth-century movement inspired by William Morris that advocated the use of traditional building cloth and local materials. In 1902, he established An Taí Gearr (The Tower of Glass), a stained glass studio, with renowned Irish artist Sarah Purser. The studio became the most prominent expression of the Arts and Crafts movement in Irish architecture and decorative arts.

The Celtic Revival movement was a positive note on which to end a century during which there had been great social upheaval in County Galway but steady development in its architecture. The greenery of Kylemore Abbey, Ashford Castle, and the cathedrals in Tuam, as well as other attractively designed town buildings stand out but the continuation of the vernacular tradition in domestic building was also significant. Despite the improvements in transport, availability of materials and adoption of architectural fashions, traditional buildings were still being constructed at the close of the nineteenth century and the start of the twenty century.
The Twentieth Century

Architecture and the decorative arts in early twentieth-century Galway merged in an extraordinary synergy in Saint Brendan’s Cathedral, Loughrea (fig. 146). The building, designed by the Irish architect William Byrne and built between 1897 and 1903, has a Gothic Revival-style exterior, similar in character to other post-Emancipation churches in the county. Edward Martyn used his influence to promote Irish art in the new cathedral and, as stained-glass windows were added over the following years, all of the commissions went to the artists of An Túr Glacae. Prominent artists who worked in the cathedral include Michael Healy and Evie Hone. Healy’s association began in 1903 when he assisted with a window...
and it culminated with two masterpieces, Ascension (1936) and Last Judgement (1936-40). The latter is an original work with a wealth of detail that took nearly four years to complete. The golden ornaments of our surrounding Christ appears to have been created by thousands of tiny diamonds and evokes a Byzantine model. Fine carved stonework by Michael Shortall includes capitals, one depicting the voyage of Saint Brendan the Navigator. Elise McNicol was responsible for the Stations of the Cross in open panels (larger than mason panels). The monumental entrance gates to the cathedral were designed by Léan. He also collaborated with Michael Shortall on the much-admired altar rail.

Stained-glass windows by An Túr Gloine artists and others were created for many churches around the county, often sponsored by donors who paid for new, colourful windows to replace plain, existing ones. The works of Harry Clarke (1889-1931) a stained-glass artist, book illustrator and graphic designer of exceptional skill and imagination, are to be found in County Galway. His work is distinguished by the fine detail, rich colours,
medieval imagery and references to Ireland's spiritual past. In 1927, he completed a three-light memorial window for Tully Cross church, which had been commissioned by Mrs Oliver St John Gogarty to commemorate her parents, Bernard and Barbara Duane (fig. 147). The window, featuring the saints of the same names, has intriguing details such as galactic explosions across the back of each light, and sting rays and fish beneath Saint Bernard, who carries a book of his visions. In this window, as in many others by Clarke, the clothing of the saints is decorative and almost fashionable. The Church of Our Lady of Lourdes in Galway, built in 1932, the year of Clarke's death at the age of 41, contains further work by his studio and other windows by Patrick Pye (b. 1929) (fig. 148).

William A. Scott, already mentioned, was a leading figure in Arts and Craft architecture in...
One of the few Hiberno Romanesque Revival churches in Ireland is the Church of the Sacred Heart at Belclare, near Tuam, designed by the prolific Scott (fig. 150). In 1957, after several bleak decades, there was a burst of optimism in Galway city with the commencement of the monumental Cathedral of Our Lady Assumed into Heaven and St Nicholas. Prominently located on an island in the River Corrib, this vast structure with a copper-roofed dome was designed by John Robinson and built with walls of rusticated Galway limestone (fig. 151). Connemara marble was used extensively in the interior. Contemporary Irish art in the cathedral includes the statue of Our Lady by Lord Hemphill of Tullira in memory of Edward Martyn; five crosses are carved onto the surface of the altar. The

Wilhelm Scott, one of the greatest practitioners of the Arts and Crafts movement in Ireland, designed this splendid cruciform church at the turn of the twentieth century. It incorporates Romanesque elements, typified by the doorway of diminishing arches and by the round-headed windows. In another splendid display of contemporary Irish art, there is stained glass by Catherine O’Keeffe and, as with Loughrea, stone carving by Michael Shortall and opus sectile Stations of the Cross by Ethel Rhind.

Spiddal West An Spidéal (Spiddal) (1904) William Scott, one of the greatest practitioners of the Arts and Crafts movement in Ireland, designed this splendid cruciform church at the turn of the twentieth century. It incorporates Romanesque elements, typified by the doorway of diminishing arches and by the round-headed windows. In another splendid display of contemporary Irish art, there is stained glass by Catherine O’Keeffe and, as with Loughrea, stone carving by Michael Shortall and opus sectile Stations of the Cross by Ethel Rhind.

One of the few Hiberno Romanesque Revival churches in Ireland, this example is the work of William Scott. Its high-pitched roof catslides over the shallow transepts, and the variety of round and flat-headed windows add interest to the textured elevations.

In 1957, after several bleak decades, there was a burst of optimism in Galway city with the commencement of the monumental Cathedral of Our Lady Assumed into Heaven and St Nicholas. Prominently located on an island in the River Corrib, this vast structure with a copper-roofed dome was designed by John Robinson and built with walls of rusticated Galway limestone (fig. 151). Connemara marble was used extensively in the interior. Contemporary Irish art in the cathedral includes the statue of Our Lady by Lord Hemphill of Tullira in memory of Edward Martyn; five crosses are carved onto the surface of the altar.
cathedral has a traditional cruciform plan with the layout following the liturgical requirements of the 1950s. The design, according to the programme for the opening ceremony was influenced by the classical tradition of Galway architecture of the period of the city's greatest prosperity, the eighteenth century, and in particular by its ancient Spanish affiliations. Galway Cathedral was dedicated with lavish ceremony in 1965.

An important group of structures is the public buildings of the county, including colleges such as Coláiste Mhuire (1910-12) by Scott and the Nurses’ Home of University College Hospital (1933-8) by T.J. Cullen and which was extended in 1954. Buildings providing other public services included the post office at Tuam by Harold Leask of the Office of Public Works and various local authority contributions to the architectural heritage.
The Twentieth Century

An Introduction to the Architectural Heritage of County Galway

Tuam Post Office
Circular Road, Tuam (1912)
Harold Leask of the Office of Public Works designed the post office in Tuam, in a Georgian Revival style. Its single-storey form, breakfront and brick walling with limestone trim make it one of the most distinctive buildings in the town.

Galway Corporation Waterworks
Dyke Road, Galway (1938-9)
The waterworks complex in Galway City includes a building of 1902 by James Perry and this pleasant building by Hubert O'Connor with simple detailing and good lettering of the late 1930s.

Oran Beg
(c.1960)
Water towers of reinforced concrete became more common after the Second World War and were unique designs. However, this example, near Oranmore, is one of a group of octagonal plan.

Salthill
Galway (c.1970)
Several shelters and toilets along the seafront at Salthill are constructed of concrete in a refreshingly modernist manner and add significantly to the architectural variety of the city of Galway.

Domestic architecture benefited from a greater variety in available building materials in the twentieth century. The Local Government Act of 1898 established urban district councils and county councils, which became responsible for public housing in their areas. Buildings constructed during this period were usually one or two-storey tenement houses and, in subtle ways, reflected changing architectural styles and materials with local variations. Red bricks had become popular during the nineteenth century due to increased mechanization of production. Significant developments in concrete construction in the later nineteenth century saw the steady rise in the use of this material also.

In 1910 the ubiquitous Scott re-edified Spiddal House for the second Lord Killanin, extending an existing building of a hundred years earlier.

Grand country houses across the country were damaged during the War of Independence and the Civil War. In the far west, Renovye House was burnt down in 1923 when the owner, Oliver St John Gogarty, became a senator of the Free State. In the early nineteenth century, it had been the home of the O’Flaherty’s, who had owned the area before the Cromwellian period. In about 1800, the Blake family, another of the Tribes, took over what was a long-franchised house, enlarged it and replaced the roof with slate. A first floor and two wings were added in the mid-nineteenth century. It was a plain house, weather-stated on the outside and painted in oak inside. It was run as a hotel by the Blakes from 1865 and, in 1871, was sold to Sir John Gogarty, a surgeon, poet and novelist. He rebuilt it in 1928 with a higher roof to allow more bedroom accommodation and with weather-stating only on the upper floor. It reopened as a hotel in the 1930s. The mid-eighteenth-century house, Castle Keith, was also burnt down in 1923. The original house had a central block of three storeys over a basement, two-storey wings were added later in the eighteenth century. When it was rebuilt in 1940, it looked significantly different from the original; one of the wings and the top storey of the central block were omitted.
The Twentieth Century

AN INTRODUCTION TO THE ARCHITECTURAL HERITAGE OF COUNTY GALWAY

The use of traditional materials is found in the home of W.B. Yeats (1869-1929) at Thoor Ballylee. In 1917 he took possession of a small sixteenth-century Burke towerhouse and adjoining vernacular house (fig. 161). The tower has four floors with one room on each floor connected by a spiral stone stairway built into the massively thick outer wall. Formerly part of the Gregory estate, it had been lived in by the Spellman family until the early twentieth century and they had built the adjoining house for younger members of the family. The tower and house were restored and furnished by Scott. He used local materials and traditional craftsmanship, acquiring the contents of an old mill nearby to secure a supply of beams, planks and paving stones, all of which would have been difficult to obtain during the war years. He occupied the tower and house for many years after he had completed the work, and when he abandoned the place in 1925 it was placed in the hands of a Trust. It was opened in 1965.

The tower and house decayed. It was placed in the hands of a Trust in 1940 and a restored Thoor Ballylee was opened in 1945.
Conclusion

There is a subtlety to much of County Galway’s architectural heritage. It is evident in the asymmetrical fenestration and medieval ornaments above the shopfronts in Galway city centre, and in the rather austere limestone warehouses on the narrow streets by the quays.

In rural Galway, it is displayed in the skilfully executed doorways and window-surrounds in the market towns and in the stained-glass windows of country churches. Most especially, however, it is evident in the bridges, farmhouses and other utilitarian structures on the Atlantic coast and along the city’s abundant watersides, all built with local materials by local craftsmen and are, in many cases, still fully functional.

The incorporation of elements of medieval architectural styles into the modern Galway Cathedral follows a long tradition of acknowledging the county’s ancient heritage while embracing new ideas in design and construction. County Galway has a significant heritage of twentieth-century public buildings, ranging from hospitals to the shelters on the promenade at Salthill.

The county has contributed many fine buildings to the national collection, including cathedrals, ancient and modern, and elegant country houses. No less important, and more evocative of the history of Irish people generally, is the county’s vernacular architecture. This is exemplified by thatched houses and outbuildings, most of which continue in use, maintaining a link in the twenty-first century with more ancient traditions.

In order to protect this built heritage considerable sensitivity is required when embarking on renovation, adaptation or extension of individual buildings. The choice and use of materials for repair work should be related to those traditionally used. Likewise approaches to historic demolition,斧劈 and townscapes should have regard to best conservation practice. In these ways, the richness of Galway’s built heritage can be passed on safely to succeeding generations.
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The structures mentioned in this list are listed below. More information on each structure may be found by accessing the survey on the internet at www.buildingsurvey.ie and by searching the Registration Number. Structures are listed in page number. Please note that the majority of structures included in this book are privately owned and are not open to the public. However, ecclesiastical buildings, such as churches, commercial buildings such as shops, public houses, banks, theaters, railway stations and structures such as bridges, and normally accessible Courthouses are some other buildings have variable access. Sites which are presumed to be publicly accessible are underscored.

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<td>St. Mary's Church of Ireland, Canonsgate, Galway</td>
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<td>110</td>
<td>St. Mary's Church of Ireland, Canonsgate, Galway</td>
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The structures mentioned in this list are listed below. More information on each structure may be found by accessing the survey on the internet at www.buildingsurvey.ie and by searching the Registration Number. Structures are listed in page number. Please note that the majority of structures included in this book are privately owned and are not open to the public. However, ecclesiastical buildings, such as churches, commercial buildings such as shops, public houses, banks, theaters, railway stations and structures such as bridges, and normally accessible Courthouses are some other buildings have variable access. Sites which are presumed to be publicly accessible are underscored.
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North Galway: William Garnermann, Úna Ní Mhearáin,Eva McDermott, Nicola McCarroll and Dawson Stelfox
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BURKE
George's Street
Gort (c.1860)

CURRAGH WEST
(c.1935)