

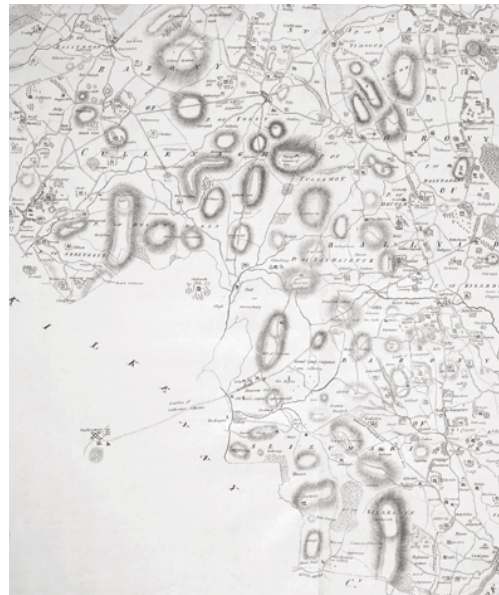
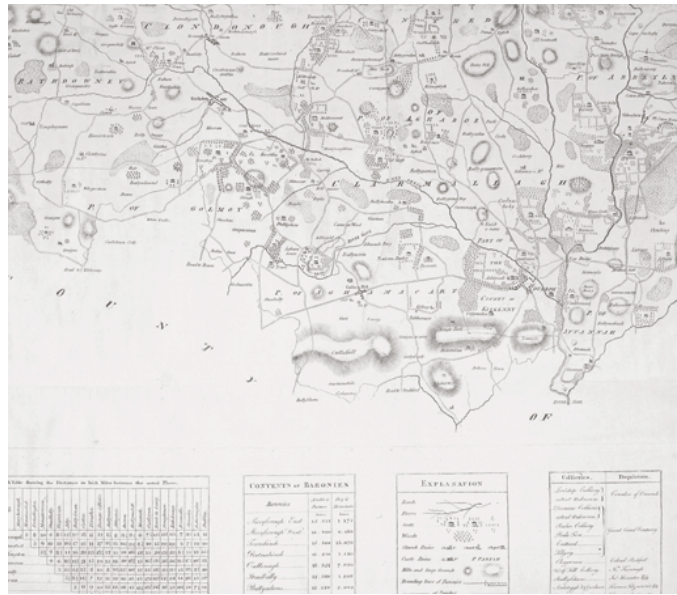
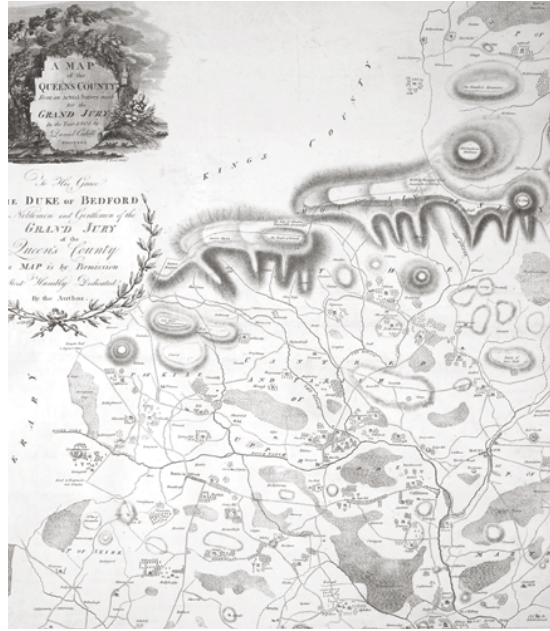
AN INTRODUCTION TO
THE ARCHITECTURAL
HERITAGE *of*

COUNTY LAOIS



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

Dúchas
The Heritage Service



Foreword

COUNTY LAOIS (c. 1805)

A Grand Jury map, signed David Cahill, Engineer, depicting the topographical features of Queen's County, the name given to Laois in the sixteenth century.

Courtesy National Library of Ireland.



Introduction



The county that we now call Laois was created in 1556 under the Tudor policy of expansion in Ireland, and named Queen's County after Queen Mary. A landlocked county in south Leinster, Queen's County was administered from Maryborough, which is now Portlaoise. The original boundaries enclosed only the eastern half of the modern county, which evolved to include the barony of Tinnahinch in 1572, Upper Ossory in 1602 and Durrow in 1837.

Following independence in 1922, Queen's County was renamed Laois, occasionally referred to as Leix. The name derives from the Lóigse, one of the groups of Gaelic people who formerly inhabited the area. Currently, the county supports a population of about 52,800, of which just over a third live in towns and villages (www.laois.ie). The principal towns include Portlaoise, Portarlinton, Abbeyleix, Mountrath

and Durrow, with smaller settlements at Ballinakill, Rathdowney, and Stradbally.

The landscape of Laois, which is dominated by tillage and pasture, is intersected by many rivers and streams, notably the Barrow and the Nore. The Killeslin Plateau is to the east of the county, which rises in the north to the Slieve Bloom Mountains. The underlying rock of the lowlands is limestone, while the Slieve Blooms have deposits of sandstone. As, prior to advances in transport, virtually all buildings had to be of locally available materials, much of the building stone of Laois originates in Laois itself. The former Mountrath Quarry was a source of limestone from the early eighteenth century, and provided most of the stone for the building of Mountrath. Another quarry, near Stradbally, producing a particularly popular fine limestone, was still in operation in the late nineteenth century (Feehan, c. 1983).

CATHOLIC CHURCH OF THE SACRED HEART, Main Street, Stradbally (c. 1896)

This mask is a fine example of the durability of the locally quarried stone that retains its precision and finesse. It is also a good example of the artistry present in a number of buildings in County Laois.



(fig. 2)
COOLTEDERY
MILESTONE,
Main Street,
Portarlinton
(c. 1800)

Items of street furniture such as this milestone are modest and unassuming historical artefacts that are often overlooked in everyday life.

Laois supports a wealth of significant archaeological and early architectural sites including a twelfth-century round tower at Timahoe, a church at Killeshin with a Romanesque doorway, and a thirteenth-century ruined castle at Dunamase. Although Abbeyleix was founded by the Cistercians, little survives of its medieval origins and the tradition that the 'Monk's Bridge' in Abbeyleix Demesne is medieval cannot be substantiated.

Unlike many counties, Laois retains a number of seventeenth-century tower houses and large private houses, their diverse type reflecting the evolving political landscape of the period. Late tower houses include Ballinakill Castle (c. 1680), and the renovated Ballaghmore Castle (c. 1650) at Mountrath, the latter including a sheela-na-gig. Houses such as Grennan House (begun c. 1650) appear to have been built in several stages, the earliest of which dates to the mid seventeenth century. Similarly, the O'Nuallain shop, Ballyroan, incorporates a 1650s structure with a number of later extensions.

With the exception of some monastic sites, Laois's modern urban development did not really commence until the mid sixteenth century. Having finally gained control over the region, the Crown forces established Fort Protector or Fort of the Leys (hence Portlaoise) in 1548, but development was slow, and it remained the only town in the modern sense of the word, due to the ongoing instability in the region. In 1606, Sir Thomas Coatch was granted the right to hold a market and fair at Ballinakill, where Sir Thomas Ridgeway subse-

quently established an English colony. By the eighteenth century, from which period the present layout with its large square survives, Ballinakill was one of the most important fair towns in the county. By the 1800s it supported a brewery, several wool processing businesses, and was a major tanning centre. Similarly, both Mountrath, founded by Sir Charles Coote, and Portarlinton date from the seventeenth century. Plans for Portarlinton were drawn up in 1678 when King Charles II granted the surrounding lands to Sir Henry Bennet, Lord Arlington (c. 1618–85), and allowed for the establishment of a corporation, a weekly market, and two annual fairs. Not unusually, the settlement was originally fortified, and strategically located on a bend of the River Barrow. As a consequence of further political turmoil, the town was eventually re-granted to Henry de Massue, Marquis de Rouvigny and later Baron of Portarlinton, who eventually established a colony for French Huguenots. Little, however, survives from the Huguenot settlement.

The Eighteenth Century

After the successive upheavals of the 1641 Uprising, the Cromwellian campaigns, and eventually the Williamite Wars (c. 1689–91), a comparative peace was established by the beginning of the eighteenth century. This, combined with the instigation of the Penal Laws (c. 1695), and the existence of the Irish Parliament in Dublin, encouraged the development of an influential landowning class — the Protestant Ascendancy. This was reflected in architecture throughout the country, and Laois was no exception. The eighteenth century was the period of increasingly grand country houses and the development of estates, which often included the foundation of estate villages. In Laois, Viscount de Vesci demolished the old town and laid out Abbeyleix around a substantial main street; the Flower family of Castle Durrow planned Durrow around a square; and Stradbally was established as part of the Cosby estate. However, not all towns founded during this time were estate villages; Mountmellick was developed into an important industrial town by the Quaker merchant community.

The improved communications of the eigh-

teenth century encouraged the building of many roads and bridges; Laois was already strategically placed on ancient routes such as the Slighe Dhála (Archæological Survey). Occasionally, boundary and milestones remain as evidence of important eighteenth-century routes. A limestone county boundary marker, inscribed 'Queen's County 1763', survives near Stradbally, although it has been moved from its original position (*fig. 1*). In Portarlinton, one of a pair of milestones (c. 1800) gives distances to Dublin and Monastereven, the other to Mountmellick (*fig. 2*). Laois also has many fine examples of bridges, from the single-arch Stanhope Bridge (c. 1784) at Ballinakill, to the multiple-arch Poonman's Bridge (c. 1770) at Abbeyleix. Early eighteenth-century examples include Pole Bridge (c. 1710), Stradbally, a two-arch rubble limestone bridge with castellated abutment walls crossing the Timogue River. The five-arch rubble stone Ballykilkavan Bridge (c. 1713) over the Stradbally River incorporates four niches on one side. Castletown Bridge (c. 1750) is a large six-arch limestone bridge from the middle of the century.



(*fig. 1*)
KELLYVILLE COUNTY
BOUNDARY STONE,
Stradbally
(c. 1763)

This cut-stone county boundary marker, complete with inscribed date, is of considerable historical importance, having been instated when Laois was known as Queen's County.



(fig. 3)
WAREHOUSE,
Vicarstown
(c. 1800)

Still in industrial use is a rubble limestone warehouse that is attractively situated adjacent to the Grand Canal.



(fig. 4)
FISHERSTOWN
BRIDGE,
Fisherstown,
Portarlinton
(c. 1790)

One of the numerous single-arch road bridges of the late eighteenth century that are located as picturesque landmarks on the Grand Canal section that intersects County Laois.



(fig. 5)
GRATTAN AQUEDUCT,
The Grand Canal,
Vicarstown
(c. 1790)

As part of the Grand Canal development the impressive aqueduct was built to carry the route over the River Glashna below.

By 1790, the Grand Canal had been linked to Mountmellick, and to the Barrow Navigation system. Decades later, the role of the canal in opening up the countryside to the wider world was still emphasised; in 1846, *Slater's Directory* noted how the canal 'passed along the eastern side of the barony of Stradbally into the vale of the Barrow, opening a communication with Dublin.' The canal system resulted in a range of canal and ancillary structures such as the three canal warehouses (c. 1800), Vicarstown,

built of rubble limestone with yellow brick dressings (fig. 3). At both Fisherstown (fig. 4) and Vicarstown there are single-arch canal bridges dating from the end of the eighteenth century 1790. Fine quality stonework is frequently associated with canal construction around Ireland; the notable limestone ashlar Grattan Aqueduct (c. 1790) carries the canal over the Glasha River near Portlaoise (fig. 5). A plaque (c. 1790) names Richard Evans as engineer of the construction.



O'CONNELL SQUARE,
Mountmellick
(c. 1810)

A number of buildings on O'Connell Square retain important early or original salient features including fenestration and door furniture.

(fig. 6)
THE GREEN,
Castletown
(c. 1740)

This house, possibly built by a successful businessman, retains its original character and features such as fenestration and carriage arch.

The majority of houses surviving in towns from the eighteenth century were either originally terraced or, as a result of later infill, now form part of a terrace. Surviving examples have usually been altered. An intact terrace of three houses (c. 1700), Market Square, Mountrath, is a rare survival. Nonetheless, the ground floors of the houses were remodelled as shops during the nineteenth century. Individual houses from this period are more common survivors, although most have also been altered. An early eighteenth-century example on O'Connell Square, Mountmellick is now Jack Nolan's Shoe Clinic. The original building dates from around 1700, but the shop unit is a much later addition (c. 1980). Other early houses, although changed in many respects, may retain attractive historical features that add to the character of the town. One such house in Stradbally,

now Kate's Restaurant, retains its timber window shutters (c. 1730); the timber shopfront was added c.1910. A terraced house (c. 1740), The Green, Castletown, retains an integral carriage arch (fig. 6). Melrose, Portarlinton, an end-of-terrace house from around 1770 has retained its timber window and door fittings. A large detached house (c. 1790), the Square, Durrow has an impressive porch of timber Classical columns, and there is an outhouse and extensive stables to the site. The building may have been a hotel, but is now empty.

In spite of the growth of towns across the county, few public buildings survive from the period. The Market House (c. 1740), Portarlinton, is an exception although it too is much altered (c. 1990). Its formal placing in the townscape is underlined by the replication of arcades on all four sides.





(fig. 7)
TIMOGUE CHURCH OF
IRELAND CHURCH,
Timogue
(c. 1736)

An early eighteenth-century 'barn style' church that retains its bellcote to apex. In many other instances this was replaced with a more attention-grabbing slender entrance and bell tower.



(fig. 8)
OUGHAVAL
CATHOLIC CHURCH,
Stradbally
(c. 1500)

Oughaval Catholic Church is an important reminder of the medieval ecclesiastical presence in County Laois. Included in its attractive attendant burial ground is a mid eighteenth-century mausoleum.

A number of distinguished eighteenth-century churches survive including Timogue Church of Ireland, dating from 1736, which is particularly noteworthy for retaining its contemporary interior (fig. 7). The Penal Laws, then in operation, largely precluded the erection of Catholic places of worship, yet a number existed; Sir William Petty's map of 1685 shows a Catholic place of worship in Durrow, although no trace now remains. Even where churches have been altered or neglected, surviving fragments and monuments are worthy of our attention. Although ruinous, Oughaval Catholic Church (c. 1500), Stradbally, originally a medieval church, had a chancel added around 1750 (fig. 15). John Aheron, the author of *A General Treatise on Architecture* (c. 1754), possibly designed the mausoleum at Oughaval, which incorporates a subsequent (c. 1890) large stone sarcophagus bearing the arms of the Cosby family. The church itself is surrounded by a graveyard and entered via a lychgate. The elegant Neo-classical Saint John's Church of Ireland, Coolbanagher, was designed by James Gandon (c. 1742–1823) and completed in 1786 (fig. 16). Although Thomas Drew (c. 1838–1910) added the chancel and removed the ceiling almost a hundred years later, the church is much as Gandon left it. Gandon also designed the Portarlington Mausoleum (c. 1788–98) attached to one exterior corner, which appears to sit partially submerged in the surrounding soil (fig. 8). The freestanding zigurat-type Neo-classical mausoleum (c. 1790) at the Black Church, Heywood Demesne dates from the same period. Saint Patrick's Church of Ireland, Stradbally, and Abbeyleix Church of Ireland, were both built in the mid 1760s. The former is Gothic style and has a tower to the



(fig. 9)
SAINT JOHN'S CHURCH,
Coolbanagher
(c. 1786)

A simple single-cell church with entrance tower designed by James Gandon, the plan and elevation draw parallels with the Board of First Fruits-financed churches. The church was remodelled by Thomas Drew, c. 1870.

(fig. 11)
CASTLE DURROW,
Durrow
(post c. 1733)

Castle Durrow was one of County Laois's earliest professionally-designed country houses. Begun post-1733, it was extended and elaborated into its present form, c. 1835.



(fig. 10)
PORTARLINGTON
MAUSOLEUM,
Saint John's Church,
Coolbanagher
(c. 1788 & 1798)

The mausoleum built for the interment of members of the Portarlington family is unusually more stylistically-elaborate than the church to which it is attached. It also appears to be half-submerged.



south-west, with the chancel, vestry, and porch added around 1880. Abbeyleix Church has later transepts (c. 1880), and was built as a private chapel of the de Vesce family.

Subjected to a number of plantations, Laois has a particularly fine complement of large-scale country houses, which acted as the centres of power, authority, and influence through to the last decades of the nineteenth century. It is possible to trace the architectural fashions of the century through the large houses erected across the county. While working within the Classical tradition, architects and patrons were sensitive to the changes of taste, subtle and otherwise, occurring elsewhere, even if there was occasionally a time lag in executing a project. As we would expect, properties were enlarged or altered, either as funds became

available, or to reflect the enhanced prestige of a family. When Col. William Flower was elevated to the peerage in 1733, he took the title of Lord Castle Durrow, and promptly carried out further alterations to Castle Durrow (fig. 11). His house was among the earliest of the large-scale houses in the county and was designed, possibly by Benjamin Crawley (c. 1716–18), in what has since become known as a Queen Anne style. The Flower family, since settling in Durrow, had lived in the tower house which may have been quarried for stone, as there is a reference to a bricklayer 'brakeing the lumps at ye old castle' to build one of the outhouses (de Breffny, 1975). Inside, some early eighteenth-century plasterwork and wooden panelling survives.



(fig. 12-18)
ROUNDWOOD HOUSE,
Roundwood
(c. 1740)

A fine example of a well-maintained mid eighteenth-century gentleman's residence built for the Hamilton family. It is attractively set as the centrepiece of an almost unaltered estate.



View of stable block from within Roundwood House.



Fine cut-stone was used to decorate many of the features of the exterior at Roundwood, including a Gibbsian doorcase, moulded window architraves and raised quoins.



Included in the stable complex are single-storey units built to accommodate farm labourers. These retain early features such as the original sash windows and timber doors.



The fine interior at Roundwood includes a two-storey entrance and stair hall with a balustrade that is almost Oriental in tone and appearance.

Ballykilcavan House (c. 1740), Stradbally, and Roundwood House (c. 1740), Mountrath, all date from this period. Roundwood House reveals, in its proportions and detailing, the influence of Neo-Palladianism, an architectural style motivated by the principles of the Italian architect Andrea Palladio (c. 1508–80) (fig. 12-18) This style came into vogue in the 1720s and remained a dominant style for several decades. Roundwood may incorporate fabric from an earlier house but is faced in sandstone, which is probably of local origin. The entrance door is framed by a Gibbsian surround in limestone and surmounted by a Venetian window, sometimes synonymous with houses of this style. The interior contains a two-storey entrance hall, and a galleried staircase hall with a Chinese-style balustrade.



(fig. 19-28) EMO COURT, Emo (begun c. 1790). The Entrance Front, completed c. 1798, is much as Gandon intended although the hipped roofs and drum to dome are well concealed by panelled and balustraded parapets.



The Garden Front as eventually executed is not unlike the Entrance Front but with a portico without pediment, completed by Lewis Vulliamy c. 1835. The dome was completed, c. 1860.

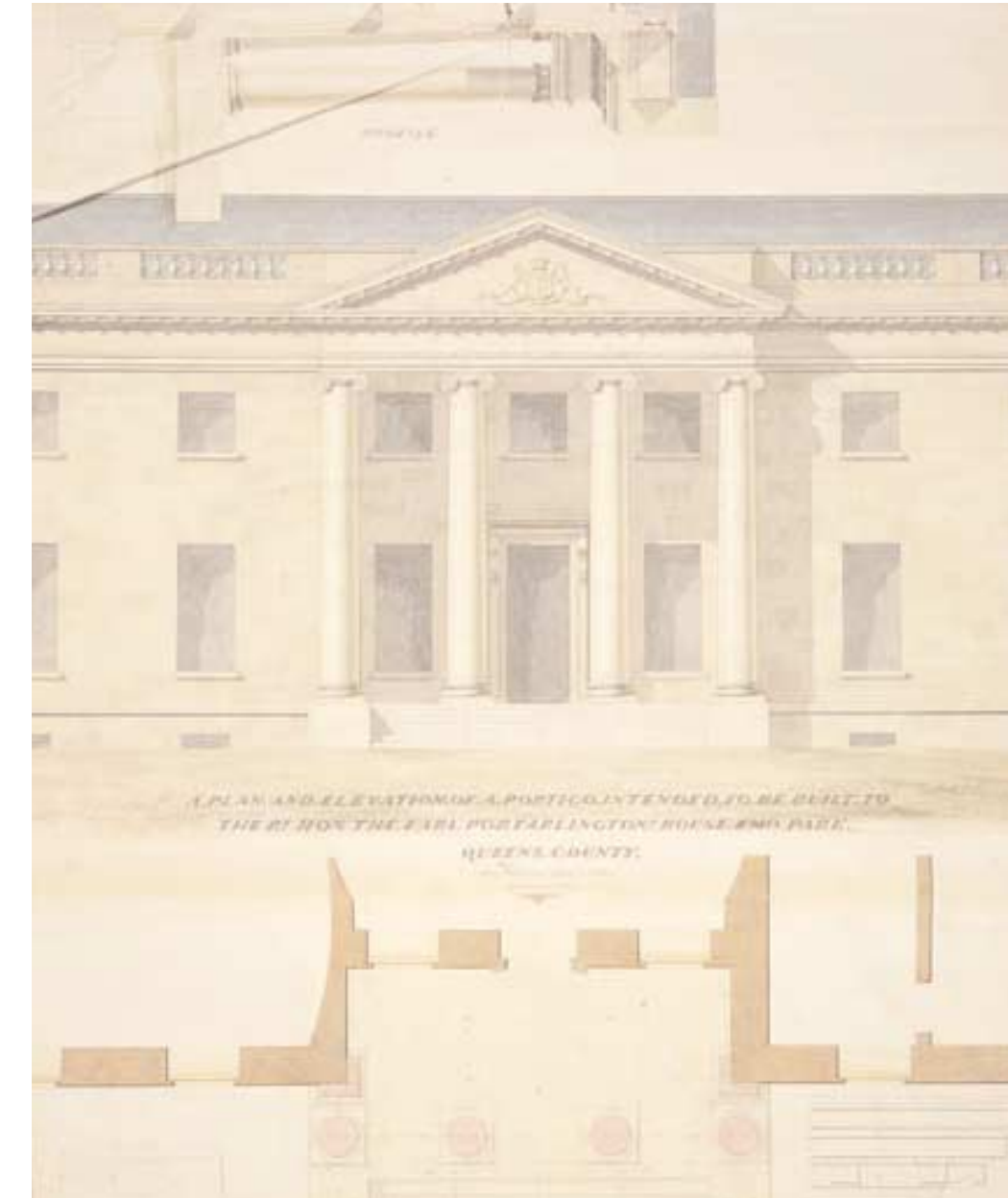
Later houses reveal variations of the Classical style and include Stradbally Hall (c. 1772), built for the Cosby family, and Abbeyleix (c. 1772), designed by James Wyatt (c. 1746-1813) for Thomas Vesey, 2nd Lord Knapton and later 1st Viscount de Vesci. In spite of later building work, which has seen both properties encased by nineteenth-century alterations, some 1770's interiors survive and both houses retain fine, delicate Neo-classical

plasterwork. Emo Court (begun 1790) is one of the grandest houses in Ireland; although not completed for many decades, it was designed by James Gandon (c. 1743-1823) for John Dawson, 1st Earl of Portarlington (c. 1744-98). Compositional elements recall Neopalladianism, but characteristics such as the emphasis on the horizontal roofline and the fine detailing clearly locate it within neo-Classicism (fig. 19-28).

A later proposal for the Entrance Front saw the introduction of the portico and dome. A small number of adjustments aside, this drawing is an accurate representation of the house as eventually built. The drawing is probably from Gandon's office.

Gandon's original scheme for the Entrance Front was more subdued than that eventually completed with a simple pedimented doorcase in place of the later portico and the absence of the central dome. The drawing is probably from Gandon's office.

An alternative proposal for the Garden Front, signed and dated by Gandon in 1780, included a central full-height bowed projection. This was never executed, however, and was superseded by Lewis Vulliamy's portico, c. 1835.



A working drawing, signed and dated by A. & J. Williamson, architects, Dublin, December 12th 1822, outlining the plan and elevation of a proposed portico with recessed central bays to rear.

Courtesy Irish Architectural Archive.

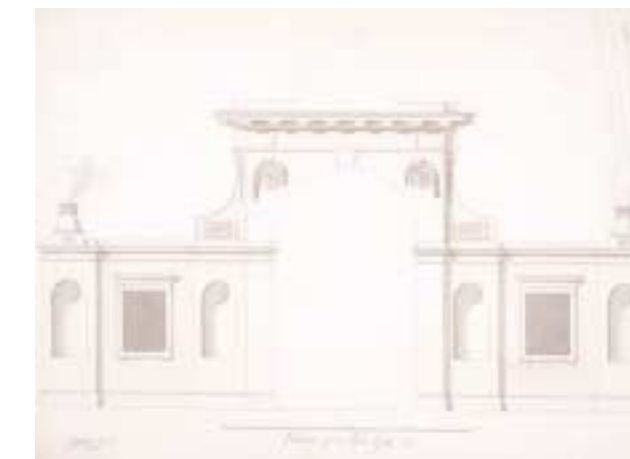
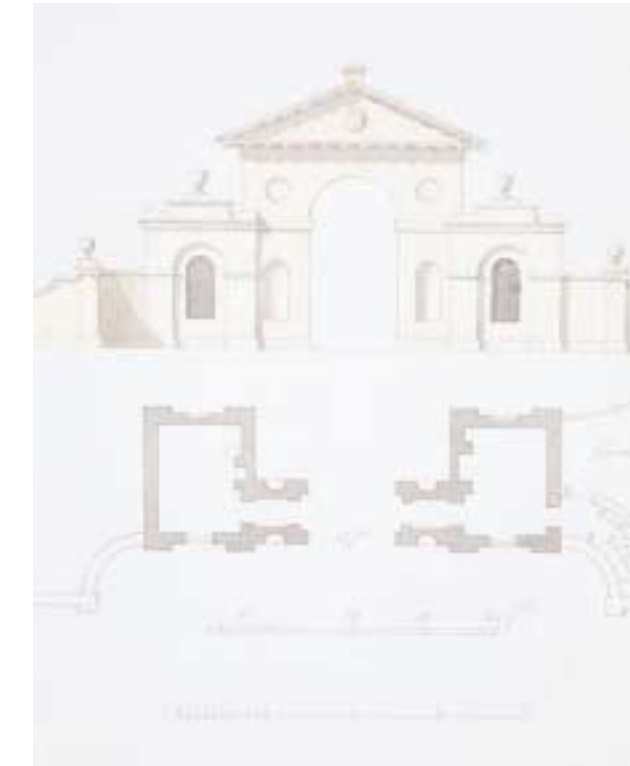
The idea of a formal entrance to Emo Court also produced these designs probably by Thomas Sandby. However, like Gandon's proposals, this scheme, amongst others, may not have been executed as illustrated.

Thomas Sanby's most adventurous design is the ideal foil to the simplicity of Gandon's schemes. Taking the Triumphal Arch as its theme the gateway also incorporates a pair of gate lodges.

Another proposal for a gateway to Emo by Gandon, dated 1780. The relative simplicity of the screen wall design is in marked contrast to Thomas Sandby's proposals.

A design for a proposed gateway to the Emo Court estate. Signed and dated by Gandon in 1780, it is not known if this, or any alternate scheme, was executed as illustrated.

Courtesy Irish Architectural Archive.



Smaller but no less distinguished houses survive, and many retain original features; Kilmullen (c. 1790), Portarlinton, has its original windows and door along with interior shutterings. In common with many smaller houses, Summergrove (c. 1760), Mountmellick, which was built for the Huguenot Sabatier family, appears to have been designed to look larger than it actually is (fig. 29). The house sits on a deep plinth and is faced with

small cut-limestone blocks that give the impression and scale of brickwork. Like Roundwood, its main façade incorporates a Gibbsian surround entrance doorway with a Venetian window above. The interior supports a 'mezzanine' arrangement whereby the front of the house is of two storeys, while the rear is of three fitted into the same height. The interior retains some decorative Rococo-style plasterwork ceilings and a timber staircase with turned balusters, a swan-necked handrail and carved tread-ends (Craig, c. 1976). By the end of the century, the parkland setting for most fine houses was considered an artistic subject in its own right. Many houses were surrounded by artificially contrived landscapes with clumps of tree and sheets of water, recalling the contemporary taste in Italianate landscape painting. Few remain unaltered. Although Heywood House was destroyed in 1950, its

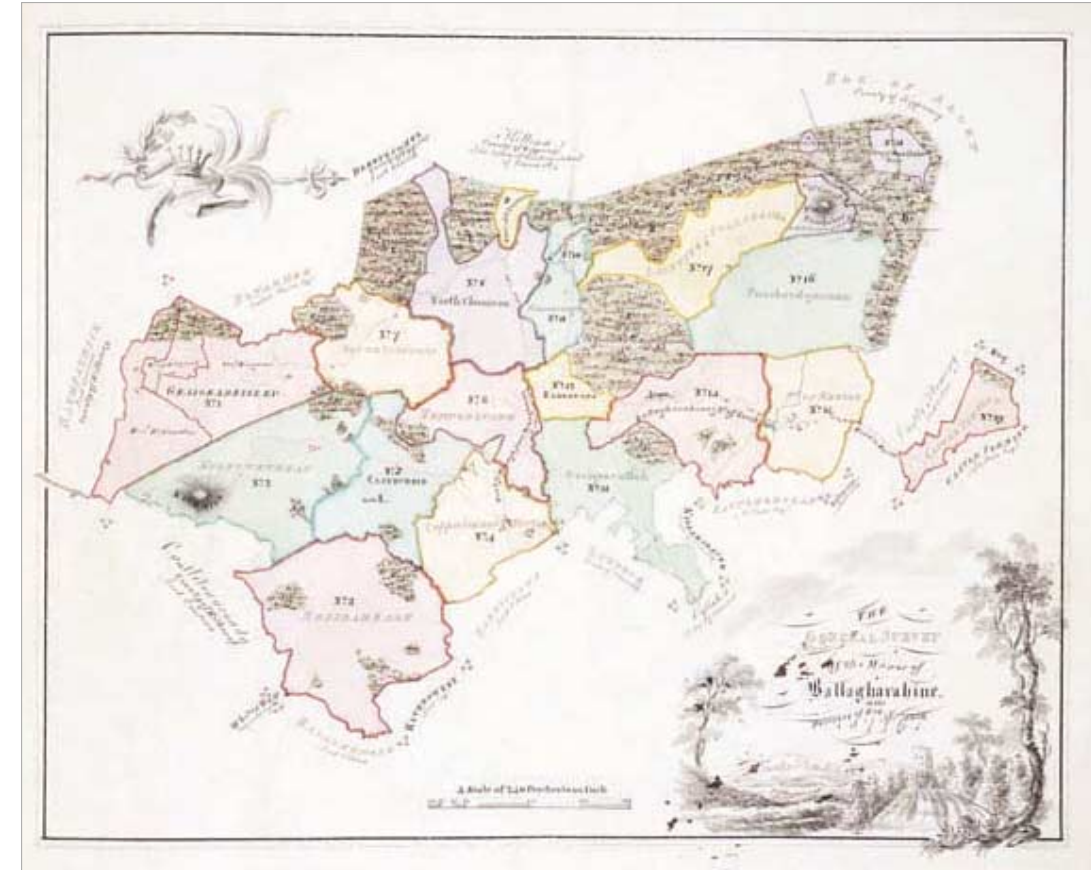
demesne survives and contains a number of follies and other features typical of eighteenth-century landscaped gardens. One is in the shape of a 'Sanderson Millar-style' sham castle (c. 1780) complemented by a sham ruin employing window tracery from the ruined Dominican Friary of Aghaboe (Howley, c. 1993). Surviving follies at other estates include a tower-like structure, called the Temple (c. 1760) at Emo Court; it may have been part of the earlier Dawson Court Demesne. An obelisk survives at Durrow (c. 1810); another at Heywood Demesne (c. 1780) is in the 'Gothick' style, a late eighteenth-century quirky interpretation of a style that would be more fully emulated in the following decades. The Spire (c. 1820), Carrick Hill, near Portarlinton, is a short circular tower with a tall conical roof, which appears to have been built as poor relief and paid for by Viscount Carlow.

The surviving outbuildings of many houses can be of considerable interest and incorporate features worthy of attention. The farm buildings at Roundwood include a seven-bay barn (c. 1760) (fig. 30). The stable building includes components dating to the 1750s and 1800s, and has attractive details including a wrought iron weather vane. Ballykilcavan also has a number of auxiliary buildings including a notable stable yard (c. 1740).



(fig. 30)
ROUNDWOOD HOUSE,
Roundwood
(c. 1740)

The stable complex at Roundwood is formally arranged on a quadrangular plan about a courtyard and includes a fine cut-stone bellcote to the apex of one roof.



ESTATE MAP
(Nineteenth Century)

A nineteenth-century topographical depiction of Ballaghadrine Demesne, depicting the expansion of the estate to include outbuildings and lodges together with the main house, romantically illustrated in the cartouche to the corner.

Courtesy National Library of Ireland.



(fig. 29)
SUMMERGROVE HOUSE,
Garron
(begun c. 1760)

A typical middle-size house of the mid eighteenth century. Recently-initiated projects have sought to complete the scheme as originally intended, including renovating the original interiors.

The Nineteenth Century



Inevitably, the social and political changes of the nineteenth century had consequences for architectural development in Laois. The Act of Union (c. 1800) shifted the centre of political power from Dublin to London. Catholic Emancipation (c. 1829) encouraged, if not immediately, the building of more Catholic churches. On the other hand the Irish Church Act (c. 1869), disestablishing the Church of Ireland, had consequences for church buildings. The initiation of a series of land reforms, such as the 1870 Land Act, challenged the supremacy of the landlord system. The Great Famine (c. 1845–51) and mass emigration blighted the lives of many; the county's population dropped from 159,930 in 1841 to 73,124 in 1881. At the same time, for limited sectors of society, increased trade, industrial production, and the benefits of being part of a large empire resulted in considerable prosperity and wealth, which in turn benefited architectural creativity.

The urban development of the previous centuries continued, and towns and villages assumed the character which they have largely retained, in spite of frequently unsympathetic later interventions. Some towns were arranged almost as picturesque stage set compositions. This was especially true of Durrow, with buildings arranged along three sides of the large square with the remaining side occupied by Durrow Church of Ireland (c. 1795) and the castellated entrance lodge to Castle Durrow (c. 1835). Public buildings and neat housing became synonymous with the prosperity, perceived or otherwise, of a town. By the beginning of the century there had been a certain amount of industrial development, and towns across the country supported various mills, including cotton, and a range of other industries. Although seventeenth century in origin, Mountrath did not start to grow until the following century and by the early 1800s it was a significant indus-



GATEWAY

An example of the refined and delicate early iron work that is located throughout the county.

WATERPUMP

Waterpumps were often installed in public places at the turn of the twentieth century for the provision of clean drinking water to a community before the advent of private plumbing services.



(fig. 31)
KNOCKANINA
CORN MILL,
Castletown
(begun c. 1840)

This mill was one of the many that capitalised on the navigability of the rivers of Laois. Serving the agricultural sector, crops and cereals were collected, processed and shipped to larger commercial centres such as Dublin.

(fig. 32)
STRADBALLY
MALTINGS,
Main Street,
Stradbally
(begun c. 1870)

The maltings complex is a unique collection of nineteenth-century industrial artefacts that includes fine warehouses, grain stores, iron bridges and two kilns.



trial centre. It supported two breweries, two tan yards, and a cotton-spinning factory owned by the Bewleys, a prominent Quaker family. Despite these initial successes, and as confirmed by post-famine commentaries, there was a marked decline in industrial activity by mid century that greatly affected the growth of towns and villages. By 1846 the woollen trade at Ballinakill had fallen into decay, and while trade in Mountmellick was considerable, it was not as extensive as formerly.

Laois affords a range of sites indicating a nineteenth-century industrial legacy. A complex (c. 1830) near Mountrath comprises a corn mill and maltings, and occupies sites on both sides of the river (those on the east bank were restored in 1990). A brick vault to the interior of one of the buildings may have been a kiln. The impressive, but disused, corn mill with nearby mill house at Castletown (c. 1840), was water powered (fig. 31), as were the Newtown

mills (c. 1880) at Abbeyleix. The large corn mill (c. 1870) of the Abbeyleix Demesne is now derelict. The Maltings (c. 1870) in Stradbally consisted of two kilns, a large two-storey grain store and a five-storey warehouse, along with a house, outbuildings and metal bridges that straddle the courtyard to the rear. In 2000–01 the complex was converted to housing (fig. 32).

Improvements in transport tended, although not exclusively, to be synonymous with industrial growth. The century witnessed an impressive array of engineering and communications achievements allowing Laois, as elsewhere, to benefit from improved transport provision. Many buildings and feats of engineering were associated with such improvements in the county's infrastructure.



The impressive five-arch limestone bridge at Dunrally (c. 1800), Vicarstown, crossed the river Barrow and linked the county with bordering Kildare (*fig. 33*). A report of 1845 encouraged the improvement of existing bridges such as those at New Bridge (c. 1760), Abbeyleix, and Quaker's Bridge (c. 1800), Mountrath. The Old Bridge at Durrow was rebuilt around 1788.

The creation of the railway network radicalised transport and communications in the nineteenth century. The main line from Dublin to Cork runs through Laois, and resulted in an

array of engineering and architectural accomplishments. Portarlinton Railway Station (c. 1850) is a particularly fine example of a mid-century station. In its scale and quality of design it provides a clear indication of the ambitions of its developers for the route. The station, which was restored in 1995, was designed by Sancton Wood (c. 1814–86), architect to the Great Southern and Western Railway Company (GSR). Portarlinton retains its contemporary cast-iron footbridge (c. 1850) between platforms, and a later cast-iron pillar post-box (c. 1890)

(*fig. 33*)
DUNRALLY BRIDGE,
Vicarstown
(c. 1800)

Dunrally Bridge is a fine example of the many multiple-arch bridges that span the rivers of Laois. Built of local stone, the arches retain their original graceful form.

(*fig. 34*)
BALYBROPHY
RAILWAY STATION,
Ballybrophy
(begun c. 1855)

Ballybrophy is a fine example of an almost intact railway complex in County Laois. It was designed in the Tudor Revival style popular for public building at the time.



(*fig. 35*)
BALYBROPHY
RAILWAY STATION,
Ballybrophy
(c. 1855)

The former Engine House was constructed of fine materials and given a decorative effect in the variety of window shapes used. To the foreground is a rare cast-iron winch or crane.



manufactured by A. Handyside, Derby & London. Wood designed most of the stations between Monasterevan and Limerick Junction, and probably the Tudor Revival station of Ballybrophy (c. 1855) (*fig. 34-35*).

The development of a railway network greatly facilitated the improved postal system. Purpose-built post offices became an increasingly characteristic feature of towns and villages across Ireland, while many more were accommodated in existing business premises. The Old Post Office (c. 1840), Abbeyleix, now in private



(*fig. 36*)
POST BOX,
Jamestown
(c. 1890)

Post boxes such as this are of considerable historical significance, dating to a period when Ireland was part of the British Empire.

use, was erected in the Tudor Revival style and incorporated attractive details such as an oriel window and a castellated parapet. Similarly the provision of post boxes added, and continues to contribute to, an attractive array of visual incidents on streets across the county. A traditional cottage (c. 1870) at Jamestown has a Victorian cast-iron letter box of c.1890 mounted in one wall of its yard (*fig. 36*).



(fig. 37)
MOUNTMELICK
COURTHOUSE,
O'Moore Street,
Mountmellick
(c. 1839)

The courthouses of County Laois, where not privately supported, were financed and built by the Grand Jury, at that time the body responsible for local government.



(fig. 39)
MOUNTMELICK
TOWN HALL,
Parnell Street,
Mountmellick
(c. 1863)

The Classical idiom was traditionally the most common for use in public buildings - its potential severity of appearance was exploited to convey the power and authority of local government. To the right is the Bank of Ireland (former National Bank) of c. 1862.



(fig. 38)
PEMBROKE TERRACE,
Abbeyleix
(c. 1840)

An imposing Tudor Revival development that dominates the main street of Abbeyleix, the terrace was named after Emma, Viscountess de Vesci, and now houses an hotel and Garda station.



(fig. 40)
STRADBALLY
MARKET HOUSE,
Market Square,
Stradbally
(c. 1899)

A rare and unusual survival is this cast-iron market shelter built for open market days in place of the conventional stone-built 'permanent' structure.

Courthouses were built across the county, although many of them have now been converted to other uses. Stylistically they generally employed a neo-Classical idiom and sometimes reveal a particular fondness for a severe interpretation of the Classical orders, exemplified at Mountmellick (c. 1839; renovated in 1998) (fig. 37). The courthouse at Portlaoise (c. 1803-5), by Richard Morrison (c. 1767-1849), is comparable to his contemporary courthouse at Naas. Some courthouses are of comparable design such as those in Stradbally (c. 1830), which is now a library and Borris-in-Ossory (c. 1828; renovated 1990), which retains many original features and fittings. The enforcement of the law fell to the Royal Irish Constabulary (RIC), and police barracks afforded an opportunity to impart an air of solid authority. The Tudor Revival Pembroke Terrace (c. 1840), Abbeyleix, named for Emma (d. 1884), Viscountess de Vesci, a daughter of the Earl of Pembroke, was more inventive than most and built originally as the constabulary inspector's residence and constabulary barracks

(fig. 38). The former Town Hall (c. 1863), Mountmellick, is another instance of the civic spirit that was very much a feature of nineteenth-century urban development (fig. 39). The stucco-fronted hall (now a parish hall) was designed by William Caldbeck (c. 1825-72) and incorporates a range of Classical motifs such as consoled hood mouldings and pediment.

Borris-in-Ossory Market House dates to 1882, but the glazed timber screen to its central arch is a later addition (c. 1980), and it is now a store. An elegant open-sided market-shelter in Stradbally (c. 1899) combines a wrought and cast-iron construction (fig. 40). It was erected in memory of a local doctor, William Perceval (d. 1899). The roofline is animated with three wrought iron finials, the central one of which represents a bird. Markets and trade encouraged the rapid development of banking and fine bank buildings were erected in towns and villages across the county.

The National Bank (c. 1862-3), now the Bank of Ireland, Mountmellick, was designed by Caldbeck and built by John Scanlon of Listowel. The modern banking hall is a recent (c. 1990) refurbishment.

Almost sixty churches for a range of denominations were erected in Laois throughout the nineteenth century. Catholic church architecture became increasingly assured. Many fine interiors, sensitively altered compared to elsewhere in Ireland, have survived. Early churches include Saint Manman's (c. 1813), Clonaslee, on a T-shaped plan. It retains some original fittings although it has been extensively renovated (c. 1980). Saint fintan's (c. 1823), Mountrath, exemplifies a simple barn-type plan. Churches built in the 1840s include: the Church of the Holy Rosary, Luggacurren,



(fig. 41)
KILLADOOLEY
CATHOLIC CHURCH,
Killadooley
(c. 1840)

An example of the 'barn style' (single-cell) early Catholic churches that were built immediately following Catholic Emancipation. The church is attractively set in a picturesque burial ground.



(fig. 43)
SAINT COLUMBA'S
CATHOLIC CHURCH,
Rathsarah
(c. 1840)

Many of the churches of County Laois contain fine and intricate stained glass windows. At Rathsarah these are in very good condition even though the church itself is now derelict.



although the interior was reordered around 1980; the gable-fronted Killadooley Catholic Church (fig. 41); and the now disused T-plan Saint Columba's, Mountrath (fig. 42-43). Such churches were soon to be replaced by the more complex and inventive planning and exterior forms associated with the Gothic Revival, a style that turned to medieval Gothic for inspiration. Saint Patrick's (c. 1840), Ballyroan, is an early instance of this style and retains its original interior. It also contains later 'stained' glass windows by Mayer & Co. of Munich, including a fine depiction of the Agony in the Garden.

The work of the English-based architect Augustus Welby Northmore Pugin (c. 1812-52), and particularly his writing and architecture of the late 1830s and 1840s, exerted a huge influence on the employment of Gothic Revival. By mid century this style was almost ubiquitous, as well as increasingly archaeologically exact and confident. The Church of the Sacred

Heart (c. 1865), Arless, is typical of the style as found across Ireland (fig. 44). It was designed by the renowned architectural partnership of Edward Welby Pugin (c. 1834-75), son of A. W. N., and George Coppinger Ashlin (c. 1837-1921). All such churches employ particularly fine stonework, with an emphasis on contrasting textures and colours. The interior of Saint Joseph's (built c. 1878), Mountmellick incorporates multi-coloured marble columns supporting carved capitals. Although Gothic in exterior appearance many interiors included devotional artworks, furniture and fittings, which owed more to Italian Renaissance prototypes. Something of this character can be found at Saint Paul's Catholic Church, Emo, designed around 1870 by J. S. Butler (fl. 1856-78). The Italianate theme is enhanced in the striking recumbent tomb to Aline, Countess of Portarlington (c. 1823-74), carved by Sir Richard Boehm (c. 1834-90). A low-standing



(fig. 42)
SAINT COLUMBA'S
CATHOLIC CHURCH,
Rathsarah
(c. 1840)

The gateway to Saint Columba's Catholic Church is a simple but effective work in iron, the ecclesiastical nature of which is identified by the cross patée finial.

(fig. 44)
GRACE MAUSOLEUM,
Church of the
Sacred Heart,
Arless
(c. 1818)

The Grace Mausoleum of 1818, located in the grounds of the Church of the Sacred Heart, Arless, was built in the Georgian Gothic style and has the appearance of a small single-cell private chapel.

(fig. 45)
KILLESKIN CHURCH OF
IRELAND CHURCH,
Graigue
(c. 1830)

Where the Catholic Church embraced the Gothic Revival in its later churches, contemporary Church of Ireland models remained faithful to standards set down in the eighteenth century.

slated shelter was erected across from the church by James Dunne of Kilbride House in 1918. What it lacks in architectural style it makes up for with an elegant vernacular simplicity, its simple form fulfilling its required function admirably. The 'Board of First Fruits' (active c. 1711-1833) was responsible for erecting places of worship for the Church of Ireland. John Semple (d.1880), a board architect, worked across Leinster and designed Abbeyleix Church of Ireland in a style which can be called Late Georgian Gothic; only the west front and spire remain as the church was largely rebuilt around 1865 by T. H. Wyatt (no dates). Killeskin Church-of-Ireland (c. 1830) may also have been designed by Semple (fig. 45). The Portarlington Church of Ireland (c. 1830) in the Square was erected in the same period and in a manner that can be described as Georgian Gothic, a faint Gothic Revival style associated with architects like Semple. It was deconsecrated a gener-

ation later (c. 1885), had its spire removed in 1924, and is now in use as a parish hall. The limestone built Saint Paul's Church, Portarlington, is a more spirited instance of Gothic Revival. It was built in 1851 to replace the 1696 French Huguenot Church, and possibly contains fabric of that earlier building. The interior contains attractive oak-panelled box pews, and a range of marble commemorative wall monuments. The former Methodist Church (now Epworth Hall), Abbeyleix, dates from 1826 and, together with the manse (c. 1860), forms an attractive group of buildings. Both the Presbyterian Church (c. 1855) and the Methodist Church (c. 1880), Mountmellick, are gable-fronted and set back from the street. The timber-framed windows of the Presbyterian church have distinctive glazing bars.

The emergence of Hiberno Romanesque in the late nineteenth century not only related to some of the principles of Gothic Revival, but



(fig. 46-48)
CHURCH OF IRELAND
CHURCH OF THE
ASCENSION,
Rathdaire
(c. 1883)

An elaborate Hiberno Romanesque-style memorial church built by John Adair, the building contains Romanesque window openings and a decorative cut-stone columnar doorcase with unusual strapwork capitals.



(fig. 49)
ABBEYLEIX
NORTH SCHOOL,
Abbeyleix
(c. 1885)

Abbeyleix North School reveals typical planning whereby two classrooms are accessed by a shared entrance porch and lobby. In other schools in the region each classroom was dedicated to male or female students, whereas at Abbeyleix a separate school was built for each sex.

also to the growing fashion for the Celtic Revival in the decorative arts generally, and Arts-and-Crafts architecture in particular. The Church of Ireland Church of the Ascension, Rathdaire, is one of the best examples nationally of the style (fig. 46-48). Supporting a prominent bell tower and a remarkably ornate gable front, it was designed around 1883 by James Franklin Fuller (c. 1835-1924) to recall old Killeslin Church. The Pugin disciple, William Hague (d. 1899), also employed elements of the Celtic Revival in his Catholic Church of the Most Holy Rosary (c. 1893-5), Abbeyleix.

A range of conventual buildings, sometimes associated with schools, matched the growth in the profile of Catholicism. Brigidine nuns arrived in Abbeyleix in 1842 and, over the next decades (c. 1842-63), constructed an impressive convent (c. 1885) and Nuns' Chapel (c. 1863). The De la Salle Monastery (c. 1870) in Castletown occupies a complex of buildings in

the heart of the town. The Presentation Sisters opened a school in Mountmellick in 1866; their convent dates from around 1880 and characterises such urban conventual buildings, being of substantial scale and comparatively severe. The rendered and painted façade incorporates granite quoins and a central upper-storey niche of limestone. Other exterior details of such convents, from iron downpipes to painted window sills, can add to the appeal of towns and villages. The Presentation Convent (c. 1880), Stradbally, is fronted by attractive wrought iron railings on a limestone plinth.

A rise in the number of school buildings bears witness to the increased concern with promoting education. Although landowning families supported many — Sir Charles Coote supported a school in Mountrath and the Cosbys one in Stradbally — the state and religious orders supported others increasingly. The North and South National Schools (fig. 49), Abbeyleix, were supported by the de Vesci family whose coat of arms is prominently displayed. Both schools, erected over different periods between 1843 and 1893, typically employed separate accommodation for boys and girls. The South National School has attractive lace-like bargeboards, which add to the overall rustic charm, albeit reminiscent of Gloucestershire rather than Laois. At Vicarstown National School (c. 1868), near Stradbally, supported by the Grattan family, the architect Charles Geoghegan (c. 1820-1908) placed the classrooms in side wings and created a dominant centrepiece, crowned with a large chimney, which provided space for the teacher's accommodation. The single-storey Ballacolla National School (c. 1889) is typical of the more modest school erected in the period.



(fig. 50)
COSBY TERRACE,
Court House Square,
Stradbally
(c. 1880)

Built for tenants and/or workers on the Stradbally Hall estate, the small group afforded adequate accommodation in a pleasant setting with each unit given a small plot of land.



(fig. 51)
BARNES SHORTHALL
DRAPERY,
Patrick Street,
Mountmellick
(c. 1840)

A symmetrically-planned nineteenth-century building, the later shopfront of c. 1900 is also a symmetrical composition itself and has been well maintained.

The growing middle classes encouraged the erection of many fine urban houses either terraced or freestanding. There are fine examples on the Green, Castletown, one of which (c. 1830) employs decorative red brickwork. Elsewhere, smaller terraced housing indicates attempts at improving the provision for tenants on great estates. A group of twelve such cottages (c. 1875) on the Green, Stradbally, was erected in a picturesque arrangement of groups of four with a central archway and a detached pair at either end. The slightly later Cosby Terrace

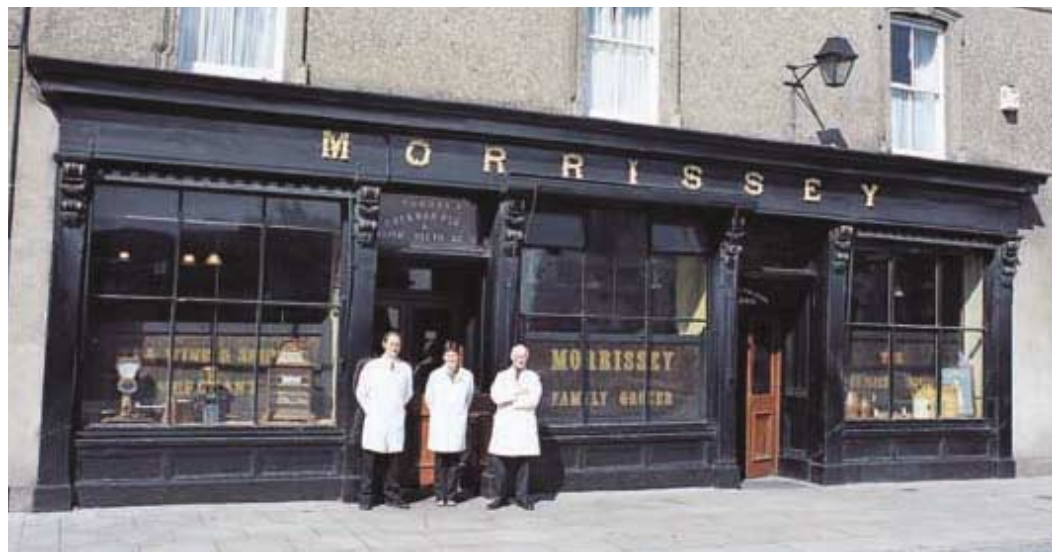
(c. 1880), Court House Square, was built as estate housing for Stradbally Hall (fig. 50).

Many properties built initially as residences were altered with commercial components at a later date. 'Nora's Cake Shop', Market (now O'Connell) Square, Mountmellick, originally dates from around 1860, although the shopfront was not added until 1890. A typical three-bay, two-storey terraced house (c. 1840), Patrick Street, now Barnes Shorthall Drapery, had its shopfront inserted around 1900 (fig. 51).

ANNEVILLE HOUSE,
Anneville
(c. 1890)

A typical late nineteenth-century house built for the prosperous merchant class, Anneville House is composed of graceful proportions and features a segmental-headed door opening.





(fig. 52)
MORRISEY'S,
Main Street,
Abbeyleix
(c. 1890)

Morrisey's is an important commercial building in Abbeyleix and retains early fenestration, a fine shopfront and a combined grocery and bar interior.

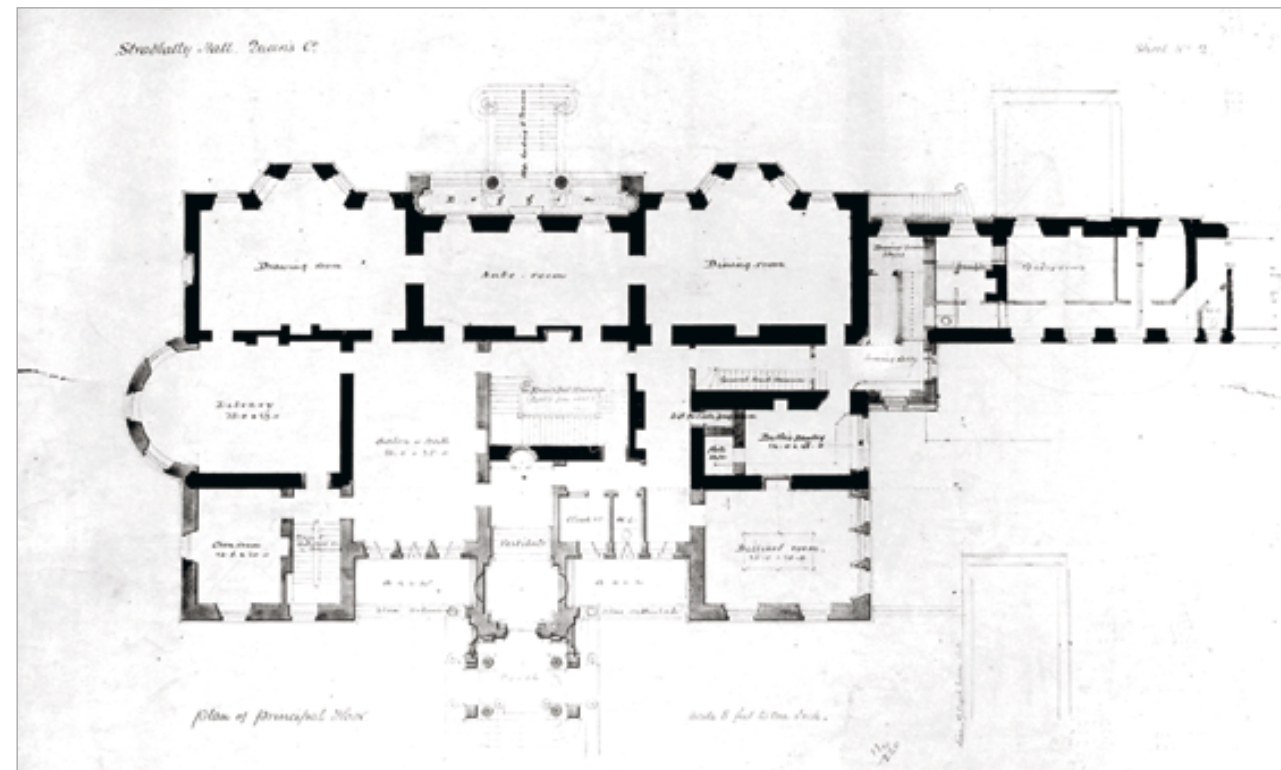
Morrisey's Bar, Abbeyleix, is among the most famous pubs in Ireland. It was built around 1890 to replace an earlier shop and has changed little since then, maintaining its fine, classically-detailed front (fig. 52-53). The unusually spacious interior incorporates both a pub and a grocer's in an arrangement once common across Ireland.

The economic and political upheavals of the century did not always have a negative effect on the building of fine country residences, many of which continued to be built or enlarged throughout the century. Various styles were employed as architects mined a range of sources to provide solutions to the need for constant change in taste and fashion. Classical styles, such as Greek Revival and Italian Renaissance, sometimes battled with tastes, which favoured medieval forms. Shæn House



(fig. 53)
MORRISEY'S,
Main Street,
Abbeyleix
(c. 1890)

The interior at Morrisey's is almost unchanged since the time of construction and contains timber shelving that, elsewhere, has been replaced with mass-produced metal versions.



(fig. 54)
STRADBALLY HALL,
Stradbally
(c. 1772)

The plan of Stradbally Hall following improvements, c. 1868. The lighter areas represent the original form of the house and the darker areas illustrate Charles Lanyon's later alterations and additions.

Courtesy Irish Architectural Archive.

(c. 1810), now Saint Brigid's Hospital, was designed by William Dean Butler (d. 1857), and reveals the influence of the Greek Revival in employing a Grecian Ionic porch. By contrast, its elaborate castellated gateway (c. 1842) shows the influence of medievalism. The severe detailing and Doric portico at Capard House (c. 1815), Mountmellick, are also attributable to the Greek Revival. Some houses were altered to reflect current fashion. Castle Durrow had its porch and wings added, and the castellated tower gatehouse built in a dramatic Tudor Revival idiom (c. 1835). An Italianate style was used for the exterior of Abbeyleix House when

altered in 1859 by Thomas Henry Wyatt (c. 1807-80). Likewise Stradbally Hall underwent extensive renovations (c. 1866-9) by Sir Charles Lanyon (c. 1813-89), adding a striking Italianate character to the house (fig. 54). Other projects initiated in the previous century, notably Emo, were brought to conclusion (c. 1834-6). As funds became available, and continuing along lines already determined by Gandon, the house was completed by Arthur and John Williamson (fl. 1825-36) under the direction of the London architect Louis Vulliamy (c. 1791-1871); further additions were made (c. 1857-61) by Caldbeck.



Ballyfin House (c. 1821–6) is among the most important, and sumptuously grand, country houses in Ireland (figs. 55–56). Built for Sir Charles Henry Coote it was initiated in 1821 under Dominick Madden (fl.1821–30), who oversaw the building of the library and was replaced by Richard Morrison (c. 1767–1849) and his son William Vitruvius (c. 1794–1838). Their plan, incorporating Madden’s library, centres on a large rectangular top-lit saloon that occupies the middle section of the house (fig. 57). Some details of the interior decora-

tion are influenced by James Cavanagh Murphy’s, *Arabian Antiquities of Spain* (c. 1816). In 1855, Richard Turner (c. 1798–1881) added the fine wrought iron curvilinear conservatory (fig. 58); he had recently designed the conservatory at Rath House (c. 1850), Portarlinton. A number of architectural features in the picturesque landscaped grounds are of a quality suggesting association with the Morrisons. A grotto near the lake (c. 1830) is essentially a rustic copy of the main features of the house and incorporates a portico and a

(fig. 55–58)
BALLYFIN HOUSE
(Patrician College),
Ballyfin Demesne
(c. 1821–6)

Completed by the Morrisons incorporating fragments of earlier work by Madden, Ballyfin is an imposing Classical mansion dominated by a two-storey pedimented ionic portico.

Courtesy Hugh Doran.

The interior arrangement of Ballyfin is centred around a top-lit saloon, capped by a coffered dome on ionic columns and decorated with intricate plasterwork.

Courtesy Irish Architectural Archive.



Each of the major reception rooms of Ballyfin is distinguished by fine plasterwork as seen in the image here, applied to the walls, enriched cornice and ceiling.

The delicate curvilinear glasshouse at Ballyfin, designed and executed by Richard Turner in 1855, is one of the finest examples of iron and glass work in County Laois.





(fig. 59)
KNOCKNATRINA
HOUSE,
Durrow
(c. 1860)

A multi-gabled stone-built pile built in the Tudor Revival style, Knocknatrina House was destroyed by fire in 1940 and is now a picturesque ivy-cloaked ruin.



(fig. 60)
CAPARD FORGE,
Capard
(c. 1840)

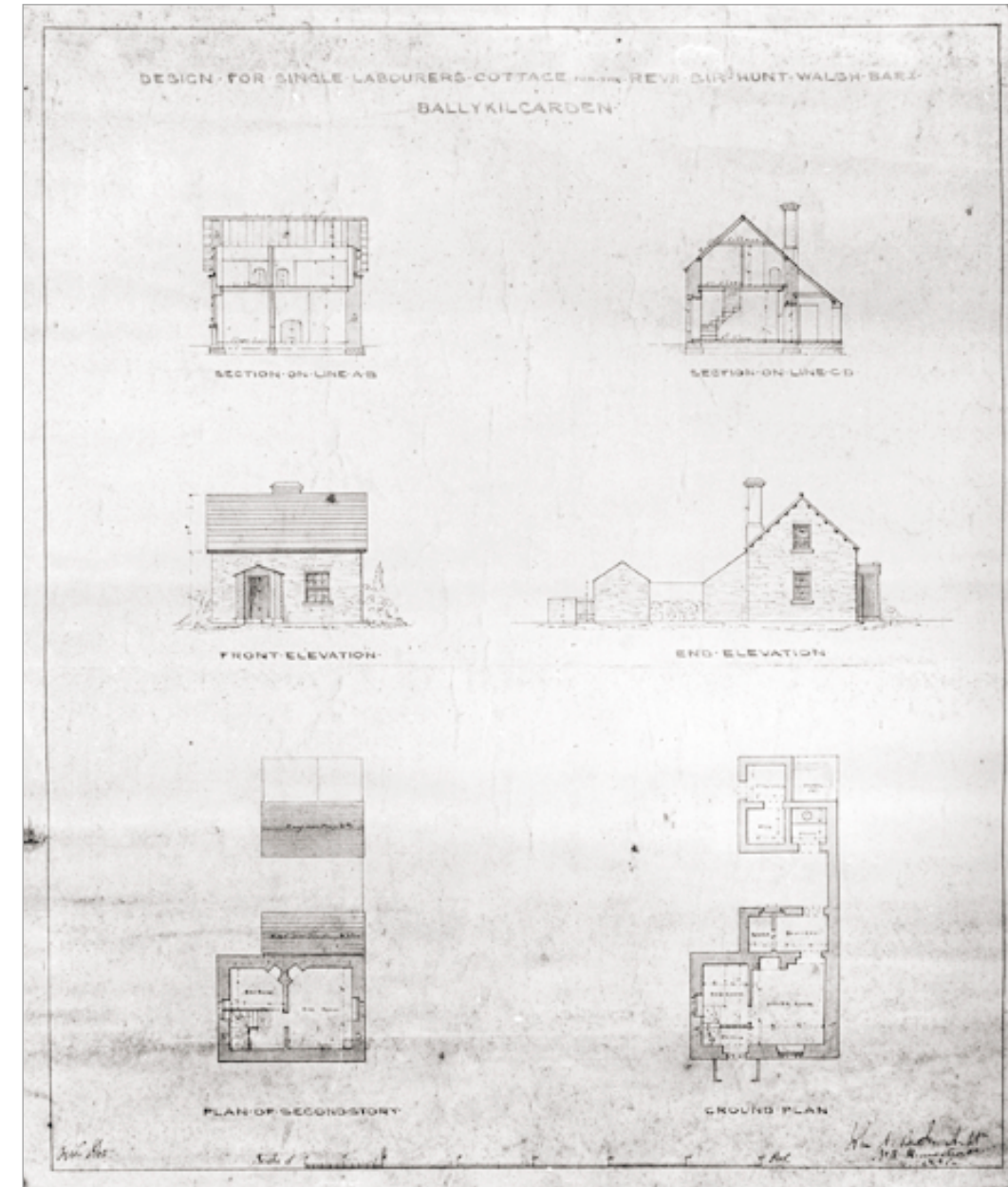
A distinguishing feature, the horse shoe-shaped arch, was often used to decorate an otherwise utilitarian building and also served to identify the nature of the business practised within.

columned chamber. The Morrisons designed the folly tower (c. 1840) to command a high hill to the rear of the house. A cast-iron construction below the top storey was designed as an observatory.

While the Classical style dominated in Laois, some houses were erected in other styles. Knocknatrina (c. 1860; dest. 1940), Durrow, was a large Tudor Revival house (fig. 59). Brittas House (c. 1869), Mountmellick, designed by John McCurdy (c. 1823–85), was castellated; it was later extended and altered in 1879 by Millar and Symes.

Many large houses have been demolished, but elements such as farm buildings and gate lodges often remain to indicate the former scale

of an estate. At Brittas House, a tower and gate lodge still remain. At Capard House a large, nine-bay, former stable-building (c. 1820) has been partly converted into a house (c. 1990), and an enclosed farmyard (c. 1830) retains its cobbled floors and timber stalls. Capard Forge (c. 1840) incorporates the characteristic horse-shoe shaped entrance (fig. 60). It has been converted to residential use (c. 1980). The stable at Millbrook (c. 1885), Abbeyleix, is of limestone with red brick dressing. Gate lodges varied from the dramatic and impressive, as at Castle Durrow (c. 1835), to the smaller scaled, but no less inventive example at Ashfield Hall (c. 1870), Abbeyleix.



DESIGN FOR
LABOURER'S COTTAGE,
Ballykilcavan
(c. 1860)

Pattern books, such as is depicted here, were a trusted source for successful prototypes for the construction of estate workers cottages during the expansion of a country demesne. The drawing is signed and dated John S. Butler, architect, 1860, and refers to Ballykilcarden House.

Courtesy Irish
Architectural Archive.

There are many smaller distinguished houses across Laois. Gracefield House (c. 1817) Ballylynan, is a picturesque villa of the cottage-ornée style associated with John Nash (c. 1752–1835), who provided the designs. It was executed in a slightly reduced form by William Robertston (c. 1770–1850) of Kilkenny. The house is situated within a landscaped park designed by John Sutherland (no dates). Mill-brook (c. 1885), built for the agent of Abbeyleix estate, is of yellow brick embellished with red brick quoins and window surrounds (*figs. 61-62*).

Comparatively few vernacular houses survive from the period. Employing a traditional style, and using local materials and skills, vernacular houses have been among the most threatened architectural types in the country. As elsewhere in Ireland, they were built generally on a rectangular plan and one room deep. They were constructed of either mud or stone, or often a combination of the two with mud walls resting on stone foundations (*fig. 63*). The walls were usually whitewashed, the small windows often unglazed, and the roof thatched. Abbey View Cottage (c. 1850), Jamestown, is a thatched five-bay house constructed of mud walls with rubble stone foundations. The thatch has a distinctive rope feature to the ridge. Inside, the house retains many of its timber fittings, such as shutters and a timber fireplace surround. Others survive at Cloonagh, Mountmellick (c. 1860) (*fig. 64*), and The Fisherman's Inn (c. 1860), Fishers-town, Portarlinton, which retains a thatched roof and mud walls.



(*fig. 61-62*)
MILLBROOK HOUSE,
Abbeyleix Old Town,
Abbeyleix
(c. 1885)

Despite its modest scale, Millbrook House reveals the characteristic late-Victorian taste for visual excess. The juxtaposition of different materials is a fine exercise in polychromy.

Detail of the fine terracotta ware used to embellish and decorate the exterior of Millbrook.

(*fig. 63*)
ABBAY VIEW COTTAGE,
Jamestown
(c. 1850)

A typical long, low single-pile (one room deep) mud-walled cottage, the thatched roof of which is decorated with distinctive rope-work to the ridge.



(*fig. 64*)
THATCHED HOUSE,
Cloonagh
(c. 1860)

Another example of the few surviving thatched buildings in County Laois. Many of its counterparts have been systematically replaced with modern single-storey houses that lack the charm of the earlier models on site.

HOUSE,
Rathdowney
(c. 1900)

A modest, single-storey early twentieth-century residence that combines elements of vernacular and modern houses. Although somewhat neglected it retains many original salient features.



The Twentieth Century

The social and political upheavals of the nineteenth century continued with greater force in the twentieth. The growing strength of the Home Rule Movement, the Easter Rising (c. 1916), and the War of Independence (c. 1919–21) created a new political establishment. The Wyndham Land Act (c. 1903) had already allowed tenants to acquire their own land, and various land distribution programmes following independence continued the break up of 'great estates'. The Local Government Act (c. 1898) had established the county council and, as elsewhere, the council would assert greater authority in the county in the following decades. The county town of Maryborough was renamed Portlaoise in 1920.

The Celtic Revival, especially its decorative aspects, appeared to match the spirit of the times in the early years of the century. A 'stained' glass window (c. 1908), dedicated to Saint Theresa, in Saint Joseph's Church, Mountmellick, incorporating Celtic motifs is indicative of the movement. As the century progressed, there was growing engagement with International Modernism although for the most part this was half-hearted. Many architectural types, including churches and schools, continued to employ variants of traditional styles well into the second half of the century.

Towns, of course, continued to grow and one of the characteristics of the age was the increase in urban living. Even small towns

attracted new rows and terraces of houses, such as Saint Fintan's Terrace, Mountrath (c. 1955), which is a crescent of twenty-one houses. The increased provision of local authority housing also added to the scale of towns.

Trends in commercial development already underway in the nineteenth century also continued, with many old buildings being altered to serve new purposes. What is now Conroy's, O'Moore Street, Mountmellick, originally dating from the 1870s, had a shopfront inserted around 1910 (*fig. 65*). The building housing Laois TV Services, Mountrath, dates from the 1880s, but was converted into a shop and had a timber shopfront inserted in the early 1930s. Tuohy's Bar (c. 1920), Rathdowney, is a not untypical public house with a fine timber front from the early 1920s. Its carriage arch is incorporated in the main façade and has rendered quoins.

A number buildings were also constructed for specific commercial purposes of which the Bank of Ireland, Main Street, Abbeyleix, is among the most elaborate (*fig. 66*). It was built in 1909 as the Hibernian Bank and possibly designed by J. P. Wren (fl.1889–1930); the building was renovated in 1995. It incorporates an asymmetrical copper-domed tower and suggests the ebullience often associated with early twentieth-century public architecture. An Italianate extension to what is now the AIB Bank, Portarlinton, dates from 1926 and includes an attractive coffered ceiling and con-



(*fig. 65*)
CONROY'S,
O'Moore Street,
Mountmellick
(c. 1875)

Conroy's retains an early twentieth-century timber shopfront that, elsewhere, have been replaced with unsympathetic, misguided modern 'traditional-style' fronts.

(*fig. 66*)
BANK OF IRELAND,
Main Street,
Abbeyleix
(c. 1909)

Purpose-built bank buildings became a common feature in the towns of Laois throughout the nineteenth and early twentieth centuries. This former Hibernian Bank is an elaborate scheme in the Classical style.



temporary detail. Purpose-built, public entertainment buildings became increasingly common; the Savoy Cinema, Portarlinton, survives, although ruinous. Shifting patterns of commerce in the late decades of the twentieth century have challenged the viability of many small scale business premises, as well as banks. Such changes emphasise the underlying vulnerability of street character that many may take for granted.

Public buildings continued to be erected and others adapted. Garda stations in towns such as Abbeyleix, Mountrath, and Stradbally occupy formerly private buildings erected in the nineteenth century. The current Courthouse (c. 1910), Abbeyleix was originally built as a hall with a caretaker's house to one side. The Market House, Abbeyleix, of 1836 which was extensively remodelled in 1906 and embellished with a squat Romanesque-style tower, is now a fire station and library.

School building continued apace and was a priority of government expenditure in the 1930s. Although poorly equipped by modern standards, such schools were a marked improvement on previous norms. Even where a traditional scale and composition was employed, many schools utilised modern materials, particularly concrete. Castletown National School (c. 1935) has the simple lines of many such buildings and retains its freestanding open schoolyard shelters with a flat concrete roof supported on concrete columns. Clonaslee National School (c. 1937) maintained the gender division but has an impressive massing. The central block with projecting wings is reminiscent of the compositional arrangement of eighteenth-century country houses. Such schools, with variations, continued to be erected until the 1960s; the present school at Ballacolla dates from 1966.



(fig. 67)
PERRY MEMORIAL
FOUNTAIN,
The Square,
Rathdowney
(c. 1920)

Erected by Alfred Perry of Erkindale in memory of his wife, Geraldine, the fine cut-stone fountain is no longer in its original use and is used as a planting box.

A number of public monuments adorn the townscapes of Laois from throughout the twentieth century. The limestone Perry Memorial Fountain (c. 1920), The Square, Rathdowney, commemorates Geraldine Perry (d. 1918) (fig. 67). On a more ambitious scale, the O'Higgins Memorial (c. 1958), Stradbally supports carved bas-reliefs of family crests and Celtic motifs (fig. 81). It commemorates various members of the family notably Kevin O'Higgins, Minister for Justice in the 1921 Dáil, assassinated in 1927. In the 1990s, as part of urban renewal schemes, many public projects were adorned with sculptural components, of which Laois can boast at least five including Gai Line (c. 1993), Abbeyleix, by Clodna Cussen, and Standing Stones (c. 1993), Mountmellick Public Library, by Eileen Mc Donagh.

The rate of church building declined considerably as a result of near stagnant population

growth for much of the century. Occasionally some churches were altered or newly built but managed to retain references to earlier styles. The Stradbally Wesleyan Chapel (c. 1907) built of rock-hewn limestone ashlar, sits on the site of an earlier chapel from 1840. Details such as lancet windows and iron strap hinges on the entrance door recall the Gothic Revival. The Catholic churches at Rathdowney (c. 1950), and Portlaoise (c. 1965) were very much of their time, but nonetheless employed motifs, barrel-vaulting and pointed arches respectively, recalling the preferences of earlier centuries. The churches of smaller denominations were frequently disposed of, or re-deployed as congregations declined to a point where the maintenance of a building became unfeasible. The Gothic Revival-style former Methodist Chapel (c. 1904), Portarlinton, was sold in 1967 and is now Portarlinton Gospel Hall.



(fig. 68)
O'HIGGINS FAMILY
MEMORIAL,
Court House Square,
Stradbally
(c. 1958)

A good exercise in the Celtic Revival style, the prominently-located memorial is decorated with inscribed marble plaques, finials and a spirelet on a lancet-arcaded drum.

(fig. 69)
SAINT CANICE'S
CATHOLIC CHURCH,
Main Street,
Borris-in-Ossory
(c. 1969)

Many later twentieth-century Catholic churches were built in the International Modern style following official approval from the Second Vatican Council in 1962.



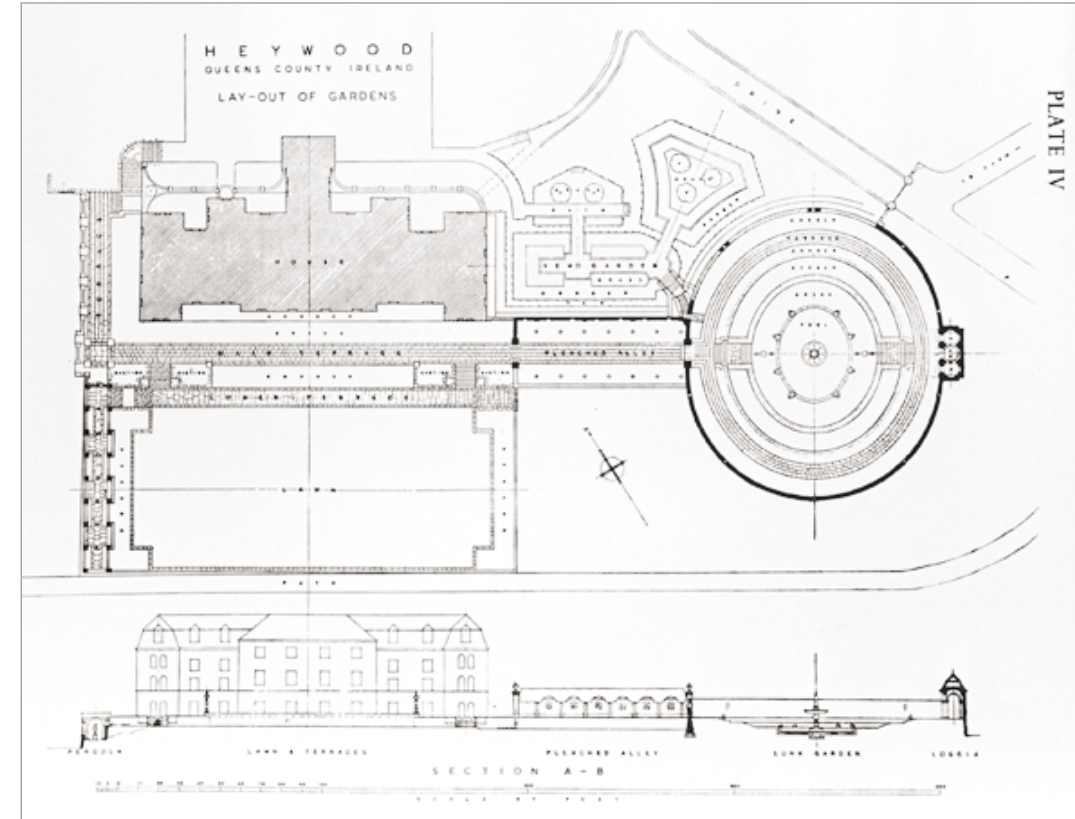
ROOT CUTTER
(C. 1900)

An early twentieth-century cast-iron root cutter that, although disused, has been well maintained. Embossed decorative detailing contributes to the artistic as well as the industrial value of the piece.

Changes in liturgical practice, and a belated embrace of Modernism encouraged the interior alteration of many Catholic churches. Gothic-like spires were added to Holy Trinity Catholic Church (c. 1839), Durrow, as late as 1904. Fifty years later the Gothic style reredos was removed (c. 1956–7). Saint Canice's (c. 1969), Borris-in-Ossory, is an early instance of a departure in church architecture style (fig. 69). Based on a square plan, with the top-lit altar placed in a chamfered sanctuary, the interior incorporates abstract patterned glazing, while the street frontage supports a colonnade terminating in a rectangular brick bell tower. Compositionally and stylistically, the church forms an interesting contrast with the nearby Celtic Revival inspired Church of Ireland (c. 1870). The Modernist idiom is taken to an almost puritanical extreme at Saint Edmund's (c. 1992), Castletown. Saint Colman's Russian

Orthodox Church (c.1994), in the grounds of Stradbally Hall is cubic, with a semi-circular apse, and has an octagonal lantern surmounted by a metal-clad ogee dome and a finial cross.

Social changes undermined the economic base for large country houses. Political change further altered their role in the local social structure, and many of the finest in Laois were transferred to religious orders for use as convents or schools. Others just declined and became ruinous, while a number were destroyed for political ends. Castle Durrow was sold in 1922 and became a convent; renovations at the time necessitating the removal of its distinctive dormer windows. Ballyfin House became a boarding school in 1928, and Emo Court was sold to the Jesuit Order in 1930. Heywood House was sold to the Salesian Order in 1941, but was destroyed by fire in 1950; the house was subsequently demolished and



The plan for Lutyens's scheme for the gardens at Heywood depicting its relationship with the house that is now long gone. The gardens are currently being restored by Dúchas.

Courtesy Irish Architectural Archive.

(fig. 70-75)
HEYWOOD GARDENS,
HEYWOOD DEMESNE
(c. 1920)

The final reminder of a once-glorious estate, the gardens were planned by Lutyens in 1920, supplanting Trench's eighteenth-century scheme. Heywood House was burnt in 1950 and subsequently demolished.

replaced with a new purpose-built school. Further social change in recent decades, and a decline of religious orders, has again posed a challenge and, in some cases, a change of use. Some houses have become hotels. Emo Court returned to private ownership in 1969 and underwent extensive restoration with advice from Sir Albert Richardson and Partners. It is now in the care of Dúchas, as are the formal gardens at Heywood House.

The gardens at Heywood were commissioned in 1920 from Sir Edwin Lutyens (c. 1869–1944) who created a sunken garden with an ornamental pool and fountain within circles of elliptical flowerbeds and terraces (fig. 70-75). The planting, conceived by Lutyens's colleague Gertrude Jekyll (c. 1843–1932), is currently under restoration. A terraced pergola (fig. 89), using columns from a demolished Ionic Temple in the grounds, overlooks the earlier matured



The centrepiece of Lutyens's design was this garden, planned around a central fountain in a concentric circle arrangement.



The final reminder of a once-glorious estate, the gardens were planned by Lutyens in 1920, supplanting Trench's eighteenth-century scheme. Heywood House was burnt in 1950 and subsequently demolished.



Lutyens's pergola incorporates salvaged stone columns of uncertain provenance. Folklore suggests that they were once part of a garden temple on site or that they were removed from the burnt-out Parliament House (now Bank of Ireland), College Green, Dublin.



Detail of the fountain with the pierced wall in the background from where the terrace could be viewed.

eighteenth-century landscape planted by Michæl Frederick Trench. A later Marian grotto (c. 1954), constructed of rubble sandstone reflects the more recent religious ownership of the property and the popular devotion to the Virgin associated with the 1955 Marian Year. It evokes the celebrated pilgrimage site at Lourdes, France, and is one of many such shrines in the county.

The erection of smaller houses continued, and many have survived, although often with alterations not in keeping with the original scheme. Rosnashane (c. 1905), Mountrath, was built as a rectory. The red brick, Edwardian-style house with half-timbered gables retains characteristic features such as cast-iron downpipes and interior timber shutters. Deer Park (c. 1915), Mountrath replaced an earlier house on the site from which the gateway and stables survive. Very little twentieth-century vernacular housing survives, although a former thatched house (c. 1900) is now Sheran's, The Village Inn, Mountrath.

Although much effort was made to attract industrial growth to the region, some older industries inevitably succumbed to changes and outside economic forces. The Durrow Brickworks (c. 1905) is now ruinous although parts of the complex survive showing examples of fine English Garden Wall bond brickwork. The remains of Fleming's Fireclays, Abbeyleix, is more extensive and includes the manager's house (c. 1940), and two hemispherical brick kilns (c. 1935) with chimney stacks that were subsequently added in the early 1950s.



Conclusion



Laois, like the rest of Ireland, affords a wealth of architectural heritage. The National Inventory of Architectural Heritage (NIAH) for the county records almost 600 sites, not including those of Portlaoise, which is the subject of a separate survey. These sites include a myriad of structure types, from milestones and letter boxes to churches and castles. Since the latter, especially the grand country houses, often overshadow, it is important to remember and to appreciate the humbler and less obvious elements: cottages, schools, farm buildings, and various components of industrial heritage. It is hoped that the awareness generated by the NIAH will encourage this appreciation, and help in the preservation of architectural heritage for future generations.

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Registration Numbers

The structures mentioned in the text of this Introduction are listed below. It is possible to find more information on each structure by searching the accompanying NIAH databases by the Registration Number.

04 Catholic Church of the Sacred Heart, Main Street, Stradbally <i>Reg. 12900425</i>	06 Ballykilcavan Bridge, Ballykilcavan <i>Reg. 12801409</i>	12 Oughaval Catholic Church, Oughaval <i>Reg. 12801920</i>	20 Heywood Demesne <i>Reg. 12803008</i>	23 Corn Mill, Abbeyleix Old Town, Abbeyleix <i>Reg. 12802341</i>	27 Stradbally Courthouse, Court House Square, Stradbally <i>Reg. 12900414</i>	29 Abbeyleix Church, Abbeyleix Demesne, Abbeyleix <i>Reg. 12802350</i>	31 School, Mountrath <i>Not included in survey</i>
04 Cooltedery Milestone, Main Street, Portarlinton <i>Reg. 12900244</i>	08 Castletown Bridge, Castletown <i>Reg. 12900501</i>	12 Mausoleum, Oughaval Catholic Church, Oughaval <i>Reg. 12801920</i>	20 Sham Castle, Heywood Demesne <i>Reg. 12803004</i>	23 The Maltings, Main Street, Stradbally <i>Reg. 12900402</i>	27 Borris-In-Ossory Courthouse, Main Street, Borris-In-Ossory <i>Reg. 12802107</i>	29 Killeshin Church, Graigue <i>Reg. 12803702</i>	31 School, Stradbally <i>Not included in survey</i>
05 Round Tower, Timahoe <i>Not included in survey</i>	08 Canal Warehouses, Vicarstown <i>Reg. 12801428-30</i>	12 Saint John's Church, Coolbanagher <i>Reg. 12800875</i>	20 The Temple, Temple Hill, Emo <i>Reg. 12800873</i>	24 Dunrally Bridge, Vicarstown <i>Reg. 12801401</i>	27 Pembroke Terrace, Abbeyleix <i>Reg. 12900726-9</i>	29 Portarlinton Church, The Square, Portarlinton <i>Reg. 12900204</i>	31 North National School, Abbeyleix <i>Reg. 12900701</i>
05 Church, Killeshin <i>Not included in survey</i>	08 Fisherstown Bridge, Fisherstown <i>Reg. 12800902</i>	12 Portarlintown Mausoleum, Saint John's Church, Coolbanagher <i>Reg. 12800876</i>	20 Obelisk, Durrow <i>Reg. 12900932</i>	24 New Bridge, Abbeyleix <i>Reg. 12802346</i>	27 Town Hall (former), Parnell Street, Mountmellick <i>Reg. 12900309</i>	29 Saint Paul's Church, French Church Street, Portarlinton <i>Reg. 12900203</i>	31 South National School, Ballycolla Road, Abbeyleix <i>Reg. 12900721</i>
05 Dunamase Castle, Dunamase <i>Not included in survey</i>	08 Vicarstown Bridge, Vicarstown <i>Reg. 12801403</i>	12 Mausoleum, The Black Church, Heywood Demesne <i>Reg. 12803013</i>	20 Obelisk, Heywood Demesne <i>Reg. 12803002</i>	24 Quaker's Bridge, Ballintaggart <i>Reg. 12802103</i>	27 Market House, Main Street, Borris-In-Ossory <i>Reg. 12802112</i>	29 Epworth Hall (former Methodist Church), Main Street, Abbeyleix <i>Reg. 12900724</i>	31 Vicarstown National School, Vicarstown <i>Reg. 12801404</i>
05 Knapton's Bridge/Monk's Bridge, Abbeyleix Demesne, Abbeyleix <i>Reg. 12802945</i>	08 Grattan Aqueduct, Grand Canal, Portlaoise <i>Reg. 12801402</i>	13 Saint Patrick's Church, Main Street, Stradbally <i>Reg. 12900423</i>	20 The Spire, Carrick Hill, Ballymorris <i>Reg. 12800501</i>	24 Old Bridge, Durrow <i>Reg. 12900901</i>	27 Market Shelter, Market Square, Stradbally <i>Reg. 12900404</i>	29 Manse, Main Street, Abbeyleix <i>Reg. 12900725</i>	31 Ballacolla National School, Ballacolla <i>Reg. 12802934</i>
05 Ballinakill Castle, Ballinakill <i>Reg. 12901012</i>	11 House, O'Connell Square, Mountmellick <i>Reg. 12900315</i>	13 Abbyleix Church, Abbeyleix Demesne, Abbeyleix <i>Reg. 12802350</i>	20 Farm Buildings, Roundwood House, Roundwood <i>Reg. 12801103</i>	24 Portarlinton Railway Station, Station Road, Portarlinton <i>Reg. 12800502</i>	27 Bank of Ireland, Parnell Street, Mountmellick <i>Reg. 12900308</i>	29 Presbyterian Church, Patrick Street, Mountmellick <i>Reg. 12900321</i>	31 House, The Green, Castletown <i>Reg. 12900503</i>
05 Ballaghmore Castle, Ballaghmore <i>Reg. 12801502</i>	11 Houses, Market Square, Mountrath <i>Reg. 12900617</i>	15 Abbyleix Church, Abbeyleix Demesne, Abbeyleix <i>Reg. 12802350</i>	20 Farm Buildings, Ballykilcavan House, Ballykilcavan <i>Reg. 12801410</i>	24 Footbridge, Portarlinton Railway Station, Station Road, Portarlinton <i>Reg. 12800503</i>	27 Saint Manman's Catholic Church, Clonaslee <i>Reg. 12800201</i>	29 Methodist Church, Parnell Street, Mountmellick <i>Reg. 12900310</i>	31 Cottages, The Green, Stradbally <i>Reg. 12900421</i>
05 Grennan House, Attanagh <i>Reg. 12803505</i>	11 Jack Nolan's Shoe Clinic, O'Connell Square, Mountmellick <i>Reg. 12900352</i>	15 Castle Durrow, Castle <i>Reg. 12900931</i>	22 Gateway <i>Not included in survey</i>	25 Post Box, Portarlinton Railway Station, Station Road, Portarlinton <i>Reg. 12800504</i>	27 Saint Fintan's Catholic Church, Ballyfin, Mountrath <i>Reg. 12801201</i>	31 Church of Ireland Church of the Ascension, Rathdaire <i>Reg. 12800908</i>	32 Cosby Terrace, Court House Square, Stradbally <i>Reg. 12900415</i>
05 O'Nuallain, Ballyroan <i>Reg. 12802403</i>	11 Kate's Restaurant, Main Street, Stradbally <i>Reg. 12900408</i>	15 Roundwood House, Roundwood <i>Reg. 12801102</i>	22 Waterpump <i>Not included in survey</i>	25 Ballybrophy Railway Station, Ballybrophy <i>Reg. 12802201</i>	28 Catholic Church of the Holy Rosary, Luggacurren <i>Reg. 12802501</i>	31 Catholic Church of the Most Holy Rosary, Luggacurren <i>Reg. 12802501</i>	32 Nora's Cake Shop, O'Connell Square, Mountmellick <i>Reg. 12900348</i>
06 Kellyville County Boundary Marker, Stradbally <i>Reg. 12801935</i>	11 Melrose House, Main Street, Portarlinton <i>Reg. 12900214</i>	15 Gate Lodge, Castle Durrow, The Square, Durrow <i>Reg. 12900910</i>	22 Durrow Church, The Square, Durrow <i>Reg. 12900910</i>	25 Engine House, Ballybrophy Railway Station, Ballybrophy <i>Reg. 12802201</i>	28 Killadooley Catholic Church, Killadooley <i>Reg. 12802701</i>	31 Barnes Shorthall Drapery, Patrick Street, Mountmellick <i>Reg. 12900212</i>	32 Brigidine Convent, Abbeyleix <i>Not included in survey</i>
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		20 Summergrove House, Garroon <i>Reg. 12800712</i>	23 Newtown Mills, Newtown <i>Reg. 12802940</i>	27 Portlaoise Courthouse, Portlaoise <i>Not included in survey</i>		31 Presentation Convent, Main Street, Stradbally <i>Reg. 12900426-7</i>	35 Castle Durrow, Durrow <i>Reg. 12900931</i>

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|----|--|----|--|----|--|----|---|
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<i>Reg. 12802950</i> | 40 | Gracefield House, Balylynan
<i>Reg. 12802507</i> | 43 | Stradbally Garda Station, Court House Square, Stradbally
<i>Reg. 12900418</i> | 44 | Saint Canice's Catholic Church, Main Street, Borris-In-Ossory
<i>Reg. 12802109</i> |
| 35 | Stradbally Hall, Stradbally
<i>Reg. 12900432</i> | 40 | Millbrook, Abbeyleix Old Town, Abbeyleix
<i>Reg. 12802342</i> | 43 | The Courthouse, Ballycolla Road, Abbeyleix
<i>Reg. 12900717</i> | 44 | Church of Ireland Church, Main Street, Borris-In-Ossory
<i>Reg. 12802108</i> |
| 35 | Emo Court, Emo
<i>Reg. 12800871</i> | 40 | Abbey View Cottage, Jamestown
<i>Reg. 12800916</i> | 43 | Market House, Market Square, Abbeyleix
<i>Reg. 12900736</i> | 45 | Saint Edmund's Catholic Church, Castletown
<i>Not included in survey</i> |
| 36 | Ballyfin House (Patrician College), Ballyfin Demesne
<i>Reg. 12801207</i> | 40 | Thatched Cottage, Cloonagh
<i>Reg. 12800701</i> | 43 | Castletown National School, The Green, Castletown
<i>Reg. 12900511</i> | 45 | Saint Colman's Russian Orthodox Church, Stradbally Hall Demesne
<i>Reg. 12801922</i> |
| 36 | Conservatory, Ballyfin House (Patrician College), Ballyfin Demesne
<i>Reg. 12801208</i> | 40 | The Fisherman's Inn, Fisherstown
<i>Reg. 12800901</i> | 43 | Clonasee National School, Clonasee
<i>Not included in survey</i> | 45 | Castle Durrow, Durrow
<i>Reg. 12900931</i> |
| 36 | Rath House, Rathronshin
<i>Reg. 12800914</i> | 41 | House, Rathdowney
<i>Not included in survey</i> | 43 | Ballacolla National School, Ballacolla
<i>Reg. 12802934</i> | 45 | Ballyfin House (Patrician College), Ballyfin Demesne
<i>Reg. 12801207</i> |
| 36 | Grotto, Ballyfin Demesne
<i>Reg. 12801209</i> | 42 | Saint Joseph's Catholic Church, Sarsfield Street, Mountmellick
<i>Reg. 12900307</i> | 43 | Perry Memorial Fountain, The Square, Rathdowney
<i>Reg. 12900824</i> | 45 | Emo Court, Emo
<i>Reg. 12800871</i> |
| 38 | Folly, Ballyfin Demesne
<i>Reg. 12801210</i> | 42 | 1-25 Saint Fintan's Terrace, Mountrath
<i>Reg. 12900634</i> | 44 | O'Higgins Memorial, Court House Square, Stradbally
<i>Reg. 12900419</i> | 47 | School, Heywood Demesne
<i>Not included in survey</i> |
| 38 | Knocknatrina House, Durrow
<i>Reg. 12803507</i> | 42 | Conroy's, O'Moore Street, Mountmellick
<i>Reg. 12900326</i> | 44 | Gai Line, Ballinakill Road, Abbeyleix
<i>Reg. 12900737</i> | 47 | Heywood Gardens, Heywood Demesne
<i>Reg. 12803008</i> |
| 38 | Brittas House, Brittas
<i>Reg. 12800203</i> | 42 | Laois TV Services, Main Street, Mountrath
<i>Reg. 12900623</i> | 44 | Standing Stones, Pearse Street, Mountmellick
<i>Reg. 12900361</i> | 49 | Marian Grotto, Heywood Gardens, Heywood Demesne
<i>Reg. 12803003</i> |
| 38 | Tower, Brittas House, Brittas
<i>Reg. 12800203</i> | 42 | Tuohy's Bar, Pound Street, Rathdowney
<i>Reg. 12900808</i> | 44 | Stradbally Wesleyan Chapel, Main Street, Stradbally
<i>Reg. 12900403</i> | 49 | Rosnashane Rectory, Mountrath
<i>Reg. 12801203</i> |
| 38 | Gate Lodge, Brittas House, Brittas
<i>Reg. 12800203</i> | 42 | Bank of Ireland, Main Street, Abbeyleix
<i>Reg. 12900711</i> | 44 | Rathdowney Catholic Church, Rathdowney
<i>Reg. 12900825</i> | 49 | Deer Park House, Deerpark
<i>Reg. 12801105</i> |
| 38 | Capard House, Capard
<i>Reg. 12800705</i> | 42 | AIB, Main Street, Portarlinton
<i>Reg. 12900213</i> | 44 | Portlaoise Catholic Church, Portlaoise
<i>Not included in survey</i> | 49 | Sheran's/The Village Inn, Coolrain
<i>Reg. 12801616</i> |
| 38 | Stable Building, Capard House, Capard
<i>Reg. 12800706-7</i> | 43 | Savoy Cinema, Portarlinton
<i>Not included in survey</i> | 44 | Portarlinton Gospel Hall, Main Street, Portarlinton
<i>Reg. 12900231</i> | 49 | Durrow Brickworks, Attanagh
<i>Reg. 12803508</i> |
| 38 | Farmyard, Capard House, Capard
<i>Reg. 12800708</i> | 43 | Abbeyleix Garda Station, Pembroke Terrace, Abbeyleix
<i>Reg. 12900727</i> | 44 | Holy Trinity Catholic Church, Durrow
<i>Reg. 12900320</i> | | |
| 38 | Capard Forge, Capard
<i>Reg. 12800710</i> | 43 | Mountrath Garda Station, Mary Street, Mountrath
<i>Reg. 12900610</i> | | | | |
| 38 | Gate Lodge, Castle Durrow, The Square, Durrow
<i>Reg. 12900911</i> | | | | | | |
| 38 | Gate Lodge, Ashfield Hall, Ballickmoyler
<i>Reg. 12803205</i> | | | | | | |

Acknowledgements

