

AN INTRODUCTION  
TO THE ARCHITECTURAL  
HERITAGE *of*

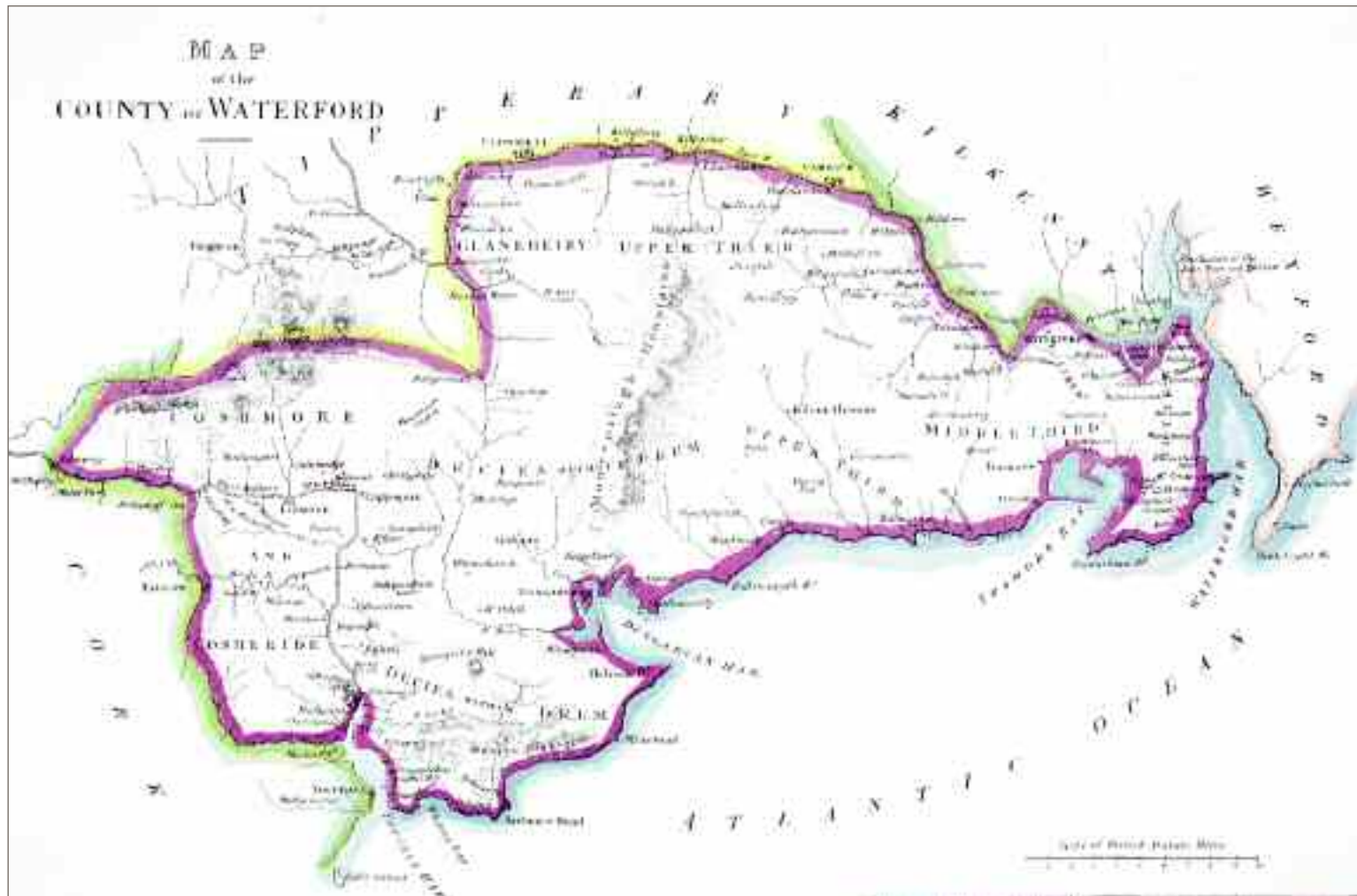
---

COUNTY  
WATERFORD



**Comhshaol, Oidhreacht agus Rialtas Áitiúil**  
Environment, Heritage and Local Government





# Foreword

Waterford boasts a rich architectural heritage spanning many centuries. This heritage is the most tangible physical reminder of the culture, ideals, and history of a people now gone. Its appreciation and survival is a reflection of the values of the current generation into whose care this important historical evidence has been entrusted.

When posed with the question of what constitutes the architectural heritage, the most common response ranges from country houses to public buildings such as churches, court-houses, and town halls. While such buildings should be mentioned and appreciated for their inherent architectural and historical value, more modest artefacts are often overlooked and are therefore, arguably, at greater risk of being irredeemably lost.

In the course of the National Inventory of Architectural Heritage (NIAH) survey of the architectural heritage of County Waterford, carried out in 2003, a large number of building types were identified and recorded. For instance a rich, and generally unrecognised, collection of artefacts of interest and importance are located along the coastline and rivers of the county. Fishing ports on the coastline incorporate features typical of such settlements, including piers, quay walls, and boat-houses. Lighthouses and navigational structures are sited on headlands and areas of potential danger to the mariner. The quays at Waterford City, considered to be amongst the most graceful in Europe, were also recorded as part of the survey. Inland, the remains of structures forming part of private ferry crossings flank the major rivers of the county, as at Villierstown and Camphire over the River Blackwater.

Special areas of interest, some unique to the county, were also identified as part of the NIAH survey. Portlaw, established in the early nineteenth century by the Malcomson family as a 'Model' village, features a range of structures that might be expected in more middle-size urban areas. The arrangement of civic, industrial, and private buildings in a carefully planned system distinguishes Portlaw in a national context.

Smaller scale items of importance include Waterford's stock of vernacular heritage, most commonly identified by the thatched cottage, but also including structures such as farm out-buildings. Once innumerable throughout the country, the last hundred years have witnessed a dramatic depletion in the numbers of thatched cottages surviving. Very few, depicted in archival sources, survive in the urban areas of the county. As a result, those that do remain are among the most important artefacts of the county's architectural heritage. Approximately one hundred have been included in the survey.

The purpose of the NIAH survey and the Introduction is to identify and highlight a representative selection of the architectural heritage of County Waterford. It is hoped that through raising awareness a better appreciation will be encouraged, together with a drive to protect the county's significant built heritage.

MAP OF THE COUNTY  
OF WATERFORD  
(1824)

A map of Waterford, signed and dated by John Murray in 1824, outlines the baronies and towns of the county, together with topographical features including the main rivers and mountain ranges.

*Courtesy of the Irish  
Architectural Archive.*

The NIAH survey of the architectural heritage of County Waterford can be accessed on the internet at:  
[www.buildingsofireland.ie](http://www.buildingsofireland.ie)

 NATIONAL INVENTORY  
of ARCHITECTURAL HERITAGE



# Introduction



PARADE QUAY  
Waterford  
(c.1890)

An archival view of Parade Quay depicts Reginald's Tower in the foreground, a collection of townhouses on the site now occupied by the Tower Hotel, and a view up The Mall, the street lined by formal Georgian houses. The steam yacht was a feature of Waterford during a period of busy commercial activity on the quays.

*Courtesy of the National Library of Ireland.*

County Waterford lies on the south-east coast of Ireland. Over the centuries the county's strategic coastal location has encouraged both invasion and settlement. This has facilitated its growth, and fostered links with communities and countries overseas. County Waterford is embraced by two mighty rivers, the Suir and the Blackwater, which almost delineate its boundaries with adjoining counties. With the exception of Waterford Harbour, which lies at the head of a scenic estuary, the coastline largely consists of small sheltered bays and ranges of low cliffs. The Knockmealdown, Monavullagh, and Comeragh Mountains rise to the north and west of the county with other upland areas, the Drum Hills, between Dungarvan and Youghal, County Cork. The fertile valleys of the Suir and Blackwater not only allow for rich arable land but have also provided the focus for centuries of human habitation; patterns that continue to this day.



(fig. 1)  
ARDMORE CATHEDRAL  
Ardmore  
(fifth century)

The extensive ecclesiastical complex at Ardmore was established by Saint Declan in the fifth century; the church remained in use until 1838.

*Courtesy of the  
Photographic Unit,  
Department of the  
Environment, Heritage  
and Local Government.*



(fig. 2)  
ARDMORE CATHEDRAL  
Ardmore

Amid the carved detailing on the western wall of the cathedral, lunette panels depict biblical episodes including the story of the Adoration of the Magi, and the Judgement of Solomon.

*Courtesy of the  
Photographic Unit,  
Department of the  
Environment, Heritage  
and Local Government.*





THE GREAT  
CHARTER ROLL  
(c. 1373)

The illuminated medieval charter, comprising fifteen documents and seventeen illustrations, was compiled for the purpose of demonstrating, in an enquiry to be held in London, the monopoly of Waterford over the port of New Ross in County Wexford. The illumination pictured depicts a view of the walled city of Waterford from across the River Suir.

*Courtesy of the Waterford Museum of Treasures.*



THE GREAT  
CHARTER ROLL

An illuminated panel depicting the mayors of Dublin, Waterford, Cork, and Limerick.

*Courtesy of the Waterford Museum of Treasures.*

People have lived in County Waterford for at least 7,000 years. In the 1980s the University of Sheffield's Ballylough Research Project uncovered significant supporting evidence for early settlement. Megalithic burial monuments survive around the eastern part of the county, along the coast, and on the banks of the River Suir. Indications of later settlement patterns include souterrains, underground passages often associated with ringforts or ecclesiastical sites. Evidence of an early watermill, dating to the ninth century, has been found at Ballydowane West. Waterford is rich in early ecclesiastical sites and that at Ardmore, founded by Saint Declan in the fifth century, has an outstanding Romanesque Cathedral (*figs. 1 - 2*). Often reproduced in postcards and calendars, the site has assumed an almost iconic status in characterising a typical Irish building of this period. Other important sites include Lismore, where the cathedral was dedicated to Saint Mochuda. Although most early ecclesiastical sites in Waterford City have either been destroyed or subsumed into later structures, substantial ruins of some early Franciscan and Dominican friaries may still be seen.

## Pre 1700

The geographical position of County Waterford facilitated the arrival of missionaries before the time of Saint Patrick. Both Ardmore and Lismore became sizeable settlements as their religious significance encouraged population growth. Such communities were threatened by the Viking incursions and yet it was from such an incursion that Waterford City, the region's largest urban centre, originated. Already established as Vadrarfjord by the Vikings at the end of the tenth century, the settlement, centred on an area close by Reginald's Tower, had become a large walled town by the time of the Anglo-Norman invasion in 1170. Waterford's significance as an important harbour and river crossing was consolidated thereafter. Extensive archaeological excavations since the 1980s continue to reveal more of the city's original fabric. Waterford and Dungarvan were the region's principal administrative centres in the Norman period; roles that continue to this day. Dungarvan grew up in the shadow of an important castle (after 1215) to become a port and walled market town. The unusual polygonal shell-keep of the castle is now a substantial ruin although remains of some later houses, possibly dating from the fifteenth or sixteenth century, may be seen on Castle Street and Quay Street. A prominently sited gabled market house, built on the site of its predecessor, shows the date 1690 on a roundel over the doorway; the building is now in use as an Arts Centre (2000) (*fig. 3*). Tallow, another early set-

tlement, was largely rebuilt during the seventeenth century when it was incorporated in 1615, by a charter of King James I (1566-1625), as the borough of 'Tallagh'. It served as an early centre of industry, being the site of iron-works controlled by Richard Boyle, 1st Earl of Cork (1566-1643).

In general County Waterford has known relatively few large-scale urban developments. By far the largest settlement, Waterford City, is complemented by a series of small towns and villages together with clusters of houses and farm buildings dotted across the landscape. Over the centuries the city variously grew and declined, all the while maintaining its pre-eminent economic and strategic role in the region. Its area was extended under the Anglo-Normans, encouraging a circuit of walls with fifteen gates and no less than twenty-three towers. A military fort, the 'Citadel' was completed in the early seventeenth century. During the Cromwellian conquest (1649-53) the city was captured by General Henry Ireton and a half-century later, following the Williamite Wars (1689-91), it was from Waterford that King James II (1633-1701) departed Ireland in political and military ruin. The changing nature of military threat eventually encouraged the dismantling of the city's walls, although significant fragments remain and can still be traced. Sections of the walls that fronted onto the quay were dismantled in 1705.





(fig. 3)  
DUNGARVAN  
MARKET HOUSE  
Main Street  
(Parnell Street),  
Dungarvan  
(1690)

A late seventeenth-century market house, now an arts centre, forms an appealing landmark in the medieval core of Dungarvan.

Although largely ruinous, both circular and rectangular towers and tall stone houses remain across the county from the period before 1700; some can be dated as early as the fifteenth century. Those of circular form are sited principally along the River Suir. Several seventeenth-century fortified houses — tall stone structures, some ruined, others reconstructed — survive, mainly in west Waterford. These were mostly erected by new settlers following the Munster Plantations of the 1580s. The finest, though ruinous, examples are those at Tikincor, built for Alexander Power before 1620, and Ballyduff Castle, begun in 1627 by Andrew Tucker for the 1st Earl of Cork. The Earl had also acquired the Lismore estates, originally granted to Sir Walter Raleigh (c. 1554-1618) in the 1590s. Here he launched into an extensive and prolonged programme of building involving both the castle and the cathedral, while the town itself was developed on the site of the nucleus of the present town. The work at the castle resulted in a large new courtyarded house with ranges of two-storey buildings and towers which, as was common practice, incorporated the fabric of earlier structures. The buildings were complemented by elaborate terraced gardens and ornamental gateways. Stonemasons Nicholas and John Walsh from Waterford City were engaged to carve window frames, quoins, fireplaces, and staircases, their work reflecting the ongoing high quality of masonry in the region. What is now known as

(fig. 4)  
THE RIDING HOUSE  
Lismore Castle,  
Lismore  
(1631)

The Riding House, originally built by the 1st Earl of Cork as accommodation for a mounted guard, is one of the few surviving seventeenth-century gabled structures in Ireland.



(fig. 5)  
CASTLE DODARD  
Knockaugarriff  
(c. 1625)

A hunting lodge, originally built for the 1st Earl of Cork in a French Chateau style, was extensively reconstructed and remodelled in the 1970s for residential use.



BALLYGUNNER CASTLE  
Ballygunnercastle  
(post-1640)

The fortified house expresses its medieval origins in the slight batter to the thick walls, and the carved limestone surrounds to the narrow openings.



(fig. 6)  
GLENBEG HOUSE  
Glen Beg  
(c. 1650)

This large Jacobean house displays features characteristic of the period including projecting towers, crow-stepped gables, and stout chimney stacks. The house has been extensively restored (1999-2002).

the Riding House (1631) was built as an austere defensive gatehouse to provide accommodation for a mounted guard (fig. 4). Castle Dodard (c. 1625), a small hunting lodge, was another early seventeenth-century project; it has three cylindrical corner towers with tall conical roofs and was comprehensively reconstructed in the 1970s (fig. 5).

Other seventeenth-century houses of note include Mount Odell (1678) and Glenbeg

House (c. 1650), near Ballyduff. Although altered and extended over the centuries, Glenbeg's original T-plan and rectangular towers can still be discerned (fig. 6). Mount Odell retains its battered walls, gabled ends, steeply pitched roof, and some slate-hung sections on the rear elevation. The stairs return on the rear elevation and chimneystacks on the gables are characteristic of seventeenth-century architecture.

## The Eighteenth Century

Architectural developments gathered momentum across Waterford in the course of the eighteenth century. The comparative political stability of the period, developments in trade and husbandry, and changes in the wider European architectural taste all combined to encourage a range of new building types. The vernacular tradition that accommodated both the average domestic dwelling, and a growing array of early industrial buildings such as mills, sat side by side with a more formalised architectural idiom dominated by various interpretations of the Classical past and architectural books inspired by the Italian Renaissance. The latter taste was, in Waterford's case, filtered through developments and changes of fashion in London and Dublin, together with influences from west of England cities such as Bath and Bristol.

Existing settlements were refurbished and enhanced across the county, and some new

towns were developed. Many buildings survive from this period although a few formerly isolated structures have been engulfed by later developments; this is the case at Newtown House (c. 1750), Tramore, a substantial five-bay house with enclosed porch (*fig. 7*). An improving spirit was one of the characteristics of the age, and societies aimed at enhancing farming methods and manufacturing were not uncommon. The Dublin Society, now the Royal Dublin Society, was perhaps the most famous and was founded in 1731 for 'improving husbandry, manufacture and the useful arts and sciences'. In keeping with this aspiration Lord Grandison, a member, developed Villierstown (c. 1751) to the south of his Dromana estate as 'a new & neat colony erected; for the advancement of the Linen Manufacture'. The layout of Villierstown today has inherited elements of the original formal plan. The wide main street, flanked by plain stone buildings that would





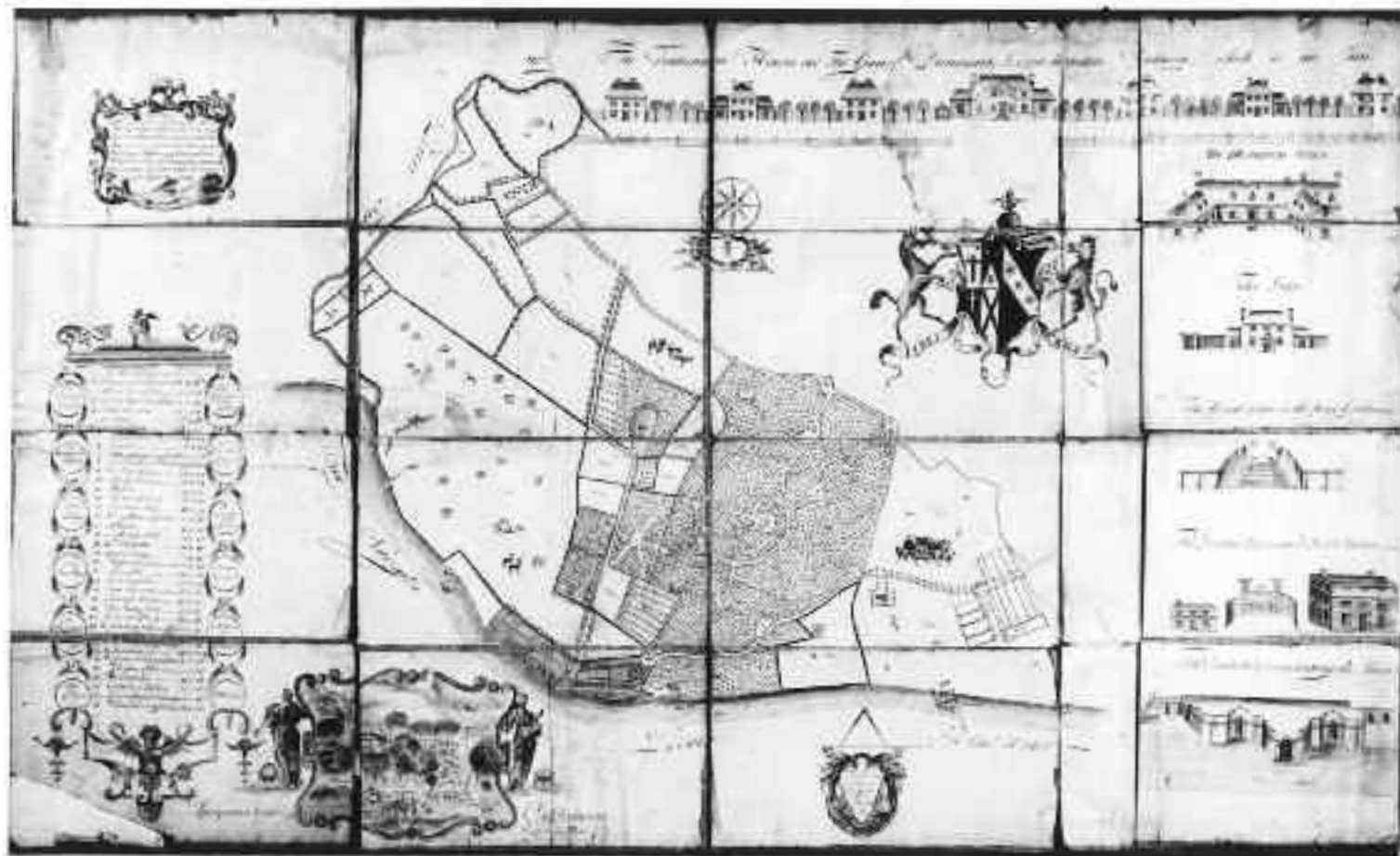
BALLYCANVAN BIG  
Spring Hill  
(c. 1725)

Originally powered by a mill race channelled from Ballycanvan Stream, the ruined remains of a mill building illustrate the long standing industrial legacy of County Waterford.

(fig. 7)  
NEWTOWN HOUSE  
Newtown  
(c. 1750)

This attractive, substantial house of solid massing is historically associated with the Power family; a wing was added in the mid twentieth century and accommodates a private chapel.





originally have been rendered, focuses on a centrally placed church (1748), which itself closes the vista from another broad street, The Green. Set behind handsome gate piers with wrought iron gates, the cruciform plan church is built of rubble stone with limestone decorative detailing, and is distinguished by a broken pediment over the entrance (*figs. 8 - 9*).

#### THE DROMANA MAP (1751)

The Dromana Map shows the relationship of the Dromana estate to the planned village of Villierstown. Few of the buildings illustrated on the 'main street' are recognisable today,

although a number of the structures detailed from the estate survive intact.

*Courtesy of the Irish Architectural Archive.*





(fig. 8)  
VILLIERSTOWN CHURCH  
Villierstown  
(1748)

A cut-stone plaque records the association of Mary Villiers Stuart with the church.

(fig. 9)  
VILLIERSTOWN CHURCH  
Villierstown  
(1748)

Occupying a prominent site, the church forms the centrepiece in the planned village of Villierstown.



VIEW OF THE  
BLACKWATER BELOW  
DROMANA HOUSE  
(1795-9)

An aquatint of the Blackwater by Thomas Sautell Roberts (1760-1826) depicts a Romantic landscape with Dromana House prominently positioned on an elevated site overlooking the river.

*Courtesy of the National Gallery of Ireland.*



DROMANA HOUSE  
Dromana  
(c. 1675)

An early tower house encased in a late seventeenth-century house remains discernible to this day. The house was enlarged in the 1780s for George Mason-Villiers and was extended in stages from 1822 to 1843. The later ranges were cleared in 1966, restoring the house to a form recognisable in the Dromona Map.



DROMANA HOUSE  
Dromana

A fine cut-limestone Gibbsian doorcase is the sole apparent decorative concession in the surviving house.



DROMANA HOUSE  
Dromana  
(c. 1750)

A formal terrace overlooking the River Blackwater, the platform is formed by the roof of a boathouse below. The structure, known as 'The Bastions', features as a detail on the Dromana Map.





The ongoing development of towns and villages was complemented by the growth of a transport infrastructure that saw an improved provision of roads and bridges. The impressive low-lying eleven-arch bridge (c. 1700) at Tallowbridge, built of rubble stone, dates from early in the century (*fig. 10*). The design of Knocklofty Bridge (c. 1770) on the upper River Suir, has been attributed to Thomas Ivory (d. 1786). Ivory was also responsible for the elegant triple arched bridge (1774-9) over the River Blackwater at Lismore. This was constructed of rubble limestone with fine stonework detailing and segmental arches supported on slender piers. Towards the end of the century a wooden bridge (1793-4) designed by the American engineer Lemuel Cox (1736-1806) was erected across the River Suir in Waterford City on the site of the present Edmund Rice Bridge. It replaced a ferry service and encouraged links with County Kilkenny as well as later developments on the far side of the river.

(*fig. 10*)  
TALLOW BRIDGE  
Tallowbridge  
(c. 1700)

A low lying bridge of rubble stone makes an attractive impression in the village of Tallowbridge, and is one of the earliest surviving bridges in County Waterford.

(*fig. 11*)  
WATERFORD  
MILITARY BARRACKS  
Green Street,  
Waterford  
(1754)

A self contained group of soldiers' homes originally formed part of an extensive complex in Waterford City. Simple Classical details contribute to the architectural value of the houses.



(*fig. 12*)  
PLAN FOR NEW  
GENEVA SETTLEMENT  
(1783)

A plan, attributed to James Gandon (1743-1823) serves as a reminder of the settlement proposed for Swiss refugees in the late eighteenth century. The layout, of planned residential squares fronting on to a concave feature, suggests that the colony was intended to replace Passage East, which features a comparable arrangement to this day.

*Courtesy of the Irish Architectural Archive.*

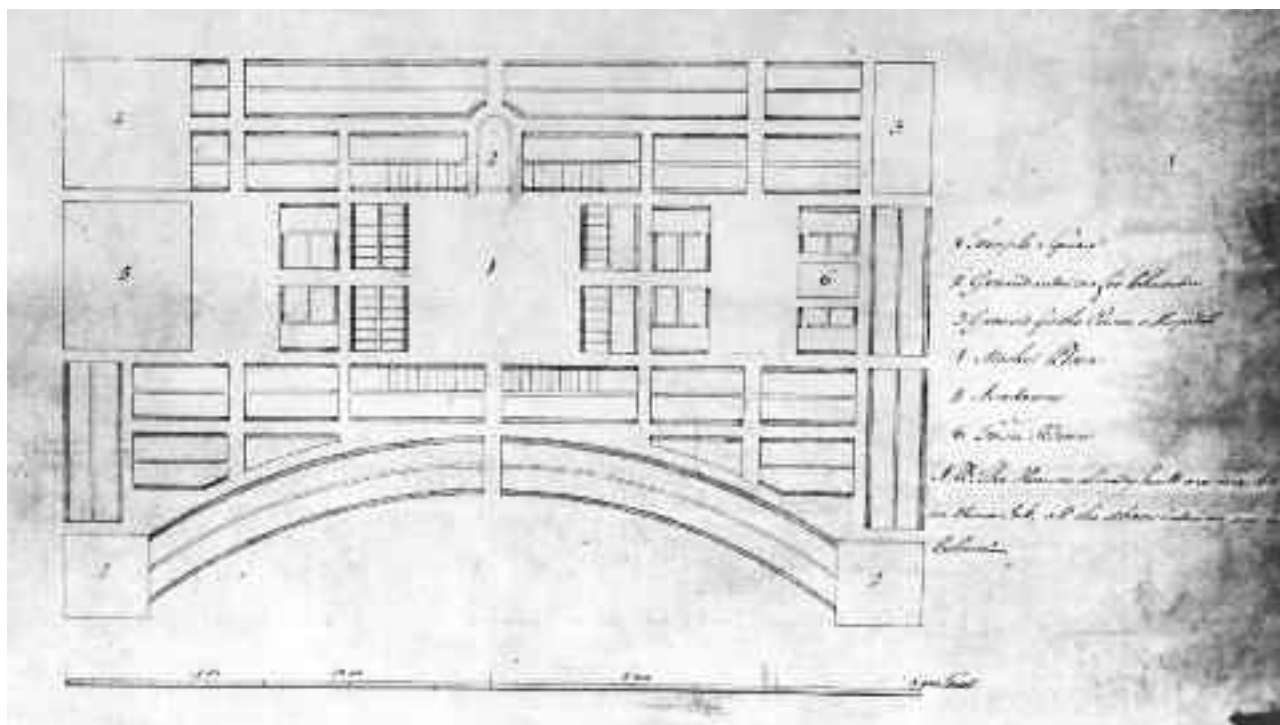
Despite the 'improvements' and comparative stability of the age, unrest, political and otherwise, was never far below the surface. Barracks indicated a strong military presence across the county. The large, now restored, military barracks at Dungarvan Castle dates from early in the century. A further extensive complex was erected at Ballybricken Hill, Waterford City, on a long established defensive site. Other buildings there include some three and four-bay cottages (1754) with a separate bath house; the cottages served as accommodation for soldiers and their families (*fig. 11*). These modest buildings have retained many of their original features such as timber sash window frames, panelled doors, and stone surrounds. A stark,



(*fig. 13*)  
NEW GENEVA BARRACKS  
Newtown  
(Begun 1786)

In use until 1824, the New Geneva Barracks complex played an important role in the aftermath of the 1798 Rebellion when it was used as a detention camp. The building illustrated was subsequently converted to a farmhouse.

stone barracks near Crooke, known as the New Geneva Barracks (begun 1786), is all that remains of an interesting but abortive project that took place in the latter part of the century (*figs. 12 - 13*). Following a wave of political unrest in Switzerland, Newtown was designated for Swiss settlers as 'New Geneva' in an





THE QUAYS  
Waterford  
(c. 1890)

An archival photograph illustrates the busy commercial activity along Waterford's quays, which gathered apace throughout the eighteenth century.

*Courtesy of the National Library of Ireland.*

attempt to attract Protestant refugees. Advocates of the project hoped that it would encourage industry and bring 'reform' to the area. Although supported by a substantial grant from Parliament (1783), with local grandees as commissioners and significant grants of land together with plans by the eminent James Gandon (1743-1823), the initiative came to nothing. The New Geneva Barracks was used as a detention camp in the aftermath of the 1798 Rebellion but was subsequently abandoned and some of the buildings dismantled.

Waterford City, by now the second city of Ireland, was the focus of the most striking architectural growth with a quality of architectural ambition worthy of its status and aspirations. The port was a conduit for the produce of much of Munster and provided access

to the continent and the west of England, which in turn encouraged links with the wider world and the colonies in the Americas. The upriver development of the quay reflected the growth in the trading capacity of the port. The imposition of the Penal Laws (1691-1829), however, restricted the previous oligarchy of the rich Catholic families who had ruled the commercial life of the city. Many continued to be involved in Waterford-based business, even while domiciled on the continent. At the same time, and by way of compensating for the potential economic vacuum, the Corporation encouraged foreign traders to settle in the city, mirroring the creation of new settlements across the county.





(fig. 14)  
A VIEW OF WATERFORD  
(c. 1699)

A depiction of Waterford by Francis Place (1647-1728) illustrates the undulating setting of the city, a characteristic that has been concealed by development and expansion over the subsequent three centuries. The city walls and windmill are primarily remembered through archival sources.

*Courtesy of the National Gallery of Ireland.*

Francis Place (1647-1728) depicted the city in a drawing at the turn of the century. In *A View of Waterford* (c. 1699, National Gallery of Ireland) he shows buildings packed closely together on rising ground behind walls along the river (fig. 14). A large windmill is prominent on high ground. A generation later, and allowing for 'poetic licence', the Dutch born artist William van der Hagen (d. 1745), in *A View of Waterford* (1736, Waterford Town Hall), depicts a seemingly prosperous city with the open quay lined with block after block of tall buildings on the line of the demolished city walls. Charles Smith, writing in 1746, would appear to underscore the visual implications of

Van der Hagen's view. He gives detailed descriptions of some of the more important structures, praising the 'handsome private buildings' while noting that the streets and lanes remained exceedingly narrow, implying that much of the medieval street pattern remained intact at this date. In the course of time, and following the London and Dublin fashion, more spacious streets were developed, their names — George, King, Queen, and Hanover Streets — a tribute to the new Hanoverian regime (post 1714). The marshy area near Reginald's Tower was drained in the 1730s and a tree-lined Mall laid out with a bowling green located near the river. The Deanery (c. 1725) at the cathedral was built on

an L-shaped plan on a corner site, incorporating some fabric from an earlier medieval building. Although extensively renovated in recent years, it forms an important component of the square (*fig. 15*).

Smith's narrative suggests that private residences were of some splendour. The home of Alderman Samuel Barker on Great George's Street (now 5 O'Connell Street) (c. 1730) was described as 'set in large terraced gardens with statuary, ornamental canals and fountains'. The surviving house, although much altered, retains its original flight of entrance steps with decorative railings. By the middle of the century Lady Lane, one of the oldest laneways in the city, had become a fashionable residential address with many fine terraced houses of a type known as Georgian. A number of surviving examples display the characteristics of that style; usually three storeys with distinctive proportions and a decorative entrance doorcase. Number 18 Lady Lane (now Ozanam House) (c. 1750) retains an impressive stone pedimented doorcase, with original windows on the upper floor (*fig. 16*). Others of the type survive along The Mall, a street that attracted the rich merchant class who built their homes at what was a centre of fashion and society. Although many of their houses have been refronted or altered they still retain the basic composition and scale of their original appearance. Number 30 The Mall (c. 1780) could be a townhouse of the period anywhere in these islands with the scale and compositional elements, notably a fine columned doorcase surmounted by a fanlight, characteristic of the mid-Georgian era (*fig. 17*). The Bishop's Palace (1741-52) is the most substantial private house in the Classical style on The Mall, and just one in a series of similarly

grand ecclesiastical Church of Ireland residences built across Ireland at this time. Bishop Milles originally commissioned the building in the 1730s from the Bristol based architect and publisher of pattern books William Halfpenny, alias Michael Hoare (fl. 1723-55). Richard Castle (c. 1695-1751) adapted Halfpenny's plans in 1741 and created the massive residence to recall, in scale at least, his design for Leinster House (1741-51), Dublin. Like the Dublin work, the palace has two principal façades: one facing The Mall and the other the cathedral. Each front is characterised by finely cut ashlar limestone. Central visual emphasis is achieved through the grouping of windows, the placement of pediments, and other classical details such as niches (*fig. 18*).



(*fig. 15*)  
THE DEANERY  
Cathedral Square/  
Bailey's New Street,  
Waterford  
(c. 1725)

The Deanery, a well composed Georgian house, is an attractive element of Cathedral Square. The building incorporates the fabric of a medieval undercroft (c. 1468) at basement level.



(*fig. 16*)  
OZANAM HOUSE  
18 Lady Lane,  
Waterford  
(c. 1750)

Large Georgian houses illustrate the development of fashionable residential areas in Waterford in the mid eighteenth century. Number 18 Lady Lane incorporates fine delicate plasterwork to the interior.



(fig. 17)  
30 THE MALL  
Waterford  
(c. 1780)

A group of houses on The Mall incorporate features comparable with the Georgian squares in Dublin, including construction in red brick, and ornate Classical doorcases. The rendered embellishments to Number 30 were added in the late nineteenth century.

(fig. 18)  
WATERFORD  
BISHOP'S PALACE  
The Mall,  
Waterford  
(1741-52)

William Halfpenny, alias Michael Hoare (fl. 1723-55), was originally commissioned to design the bishop's palace but was succeeded by Richard Castle (c. 1695-1751). The palace was completed by John Roberts (1712-96) and now accommodates the Waterford City Council offices.





MAP OF THE CITY  
OF WATERFORD AND  
ITS ENVIRONS  
(1834)

A map of Waterford City by P. Leahy, dated 1834, indicates the development of The Mall, including the position of Castle's Bishop's Palace, and Roberts' Assembly Rooms and cathedrals.

© Waterford City Archives.

Many new churches were erected or reconstructed; most prominently those of the established church, the Church of Ireland. Standing in its own grounds, Saint Patrick's (1727) was built of local red sandstone with limestone dressing to its round-headed windows. It is a 'single-cell' church and has a simple pitched roof. A stone bellcote animates its western front while the interior retains many contemporary features including a timber gallery, some decorative plasterwork, and attractive leaded windows. The church is now used by the Methodist and Presbyterian communities. A comparably simple church, off Jenkin's Lane

and also dedicated to Saint Patrick (1764), was built for the Roman Catholic community. This is a relatively early date for such a church in Ireland and a rare example, although few records, visual or otherwise, survive of those that did exist. The simple rectangular building had an understated exterior, which has since been altered, in contrast to the once rich interior, described by Smith as 'finely adorned with paintings...the panels of the wainscots carved and gilded'. Today the barrel-vaulted interior, with rare surviving balustraded galleries, is plain but pleasing.



The scale and ambition of development in Waterford City was matched by a comparable architectural achievement at the country seats of the greater nobility and landed gentry. As families assumed either greater political clout or greater financial power they were better placed to develop properties that reflected on their standing in society. Despite this trend

some formerly important centres, notably Lismore Castle, went into a period of marked decline. Smith illustrates the castle in a semi-derelict state. In contrast, the great estate at Curraghmore House, near Portlawn, flourished (*fig. 19*). The house was rebuilt (c. 1755), incorporating fabric of earlier houses (1654 and 1700), the interior was remodelled (c. 1785),



(*fig. 19*)  
CURRAGHMORE HOUSE  
Curraghmore  
(c. 1755)

Rebuilt in the mid eighteenth century, Curraghmore House incorporates a medieval tower house (pre-1654). Interiors by James Wyatt (1747-1813) and subsequent improvements up to the late nineteenth century have come together to make it one of the finest country houses in Ireland.

*Courtesy of the National Library of Ireland.*





(fig. 20)  
CURRAGHMORE HOUSE  
Curraghmore

Curraghmore House is distinguished by an impressive forecourt without precedent or parallel in the country. The stable ranges enclosing the courtyard are attributable to John Roberts and feature robust Classical detailing.

and the house extensively renovated (c. 1875). Catherine Power (d. 1769) initiated the redevelopments at the site but it was her son George De La Poer (Beresford), 1st Marquess of Waterford (1735-1800), who instigated the most dramatic phase. The house is approached by an impressive forecourt of stable ranges, some 550 feet in length, and supporting rich Classical detailing (*fig. 20*). These ranges have been attributed to the Waterford architect John Roberts (1712-96). The interior, in common with many great houses, envelops the original medieval tower, and retains stuccowork by the Lafranchini brothers Paolo (1695-1770) and Filippo (1702-79), both of whom worked in Ireland in the 1750s. The Flemish artist Peter de Gree (1751-89) was responsible for grisaille panels; these are comparatively rare features in Ireland although there were other examples in the county by Van der Hagen. Eventually, in the 1780s, the 1st Marquess engaged the London based architect James Wyatt (1747-1813) to create a range of new rooms in the by then very fashionable neo-Classical style, characterised by a finesse of detailing and

attention to archaeological precedent. The work at Curraghmore is on a par with, indeed may even surpass, work carried out by Wyatt elsewhere in Ireland at Westport House, County Mayo, and Castlecoole, County Fermanagh.

During the second half of the century Waterford City continued to grow and prosper. Its port not only channelled exports but also became increasingly important as a centre for provisioning ships. Trade and shipping fleets stopped at the port on their way between England, southern Spain, and Newfoundland, where links with Waterford became increasingly strong. The prosperity was reflected in architecture and famously in the decorative arts, most notably the making of Waterford's celebrated glass, a business initiated originally by the Penrose family. The medieval fabric of the city continued to be demolished or altered to allow for the building of new and more spacious properties. A programme of street widening that further obliterated the medieval city core was launched under the Wide Streets Commissioners.

(fig. 21)  
CHRIST CHURCH  
CATHEDRAL  
Cathedral Square,  
Waterford  
(1773-9)

Historic sources record considerable opposition to the replacement of the thirteenth-century Gothic cathedral on site, and yet Roberts's cathedral now forms one of the most important features of the architectural heritage of Waterford. Evidence of the predecessor survives in the form of a truncated Norman pillar.

(fig. 22)  
CHRIST CHURCH  
CATHEDRAL  
Cathedral Square,  
Waterford

A present day depiction of the recently restored cathedral illustrates that the interior is little changed, with the exception of the loss of the galleries; these were removed in 1891 and the fixed box pews were replaced with loose seating.



(fig. 23)  
CHRIST CHURCH  
CATHEDRAL  
Cathedral Square,  
Waterford

An engraving of the interior of the cathedral dates from shortly after the completion of construction.

*Courtesy of the Irish Architectural Archive.*



(fig. 24)  
CHRIST CHURCH  
CATHEDRAL  
Cathedral Square,  
Waterford

A cut-stone mausoleum bears witness to the presence of an earlier cathedral on site.



(fig. 25)  
CATHOLIC CATHEDRAL  
OF THE HOLY TRINITY  
Barronstrand Street,  
Waterford  
(1793-9)

The Catholic cathedral features an internal arrangement comparable with that of Christ Church Cathedral and bears witness to a common design source. An ornate interior, in which the galleries are retained, provided a foil to the severe external treatment of a building that was originally concealed from view off Barronstrand Street.

In this period the city not only attracted leading architects, notably James Gandon, but also fostered its own accomplished designers, particularly the Roberts family, of whom Thomas Roberts and his son John are the most distinguished. John's most prestigious buildings were cathedrals, one for the Church of Ireland and the other Roman Catholic. That two cathedrals of different denominations shared an architect, not to mention that a Catholic church on this scale was built at all in this period, reflects favourably on the tolerant spirit of the county and city. The Church of Ireland Cathedral (1773-9), Christ Church, is the more prominent (fig. 21). It adjoins the bishop's palace, and stands on the site of the former churchyard of an earlier cathedral in Cathedral Square. It seems that Halfpenny had also provided plans (London: RIBA) for the cathedral — a further indication of links between Waterford and Bristol in these years. The comparatively austere exterior is relieved by a mon-

umental Tuscan portico while a striking polygonal spire forms a prominent feature of the Waterford skyline to this day. The recently restored interior has been altered over the centuries but still retains its late eighteenth-century impact exuding a light-filled airiness, the overall effect embellished with delicate ceiling plasterwork (1818) (figs. 22 - 24). The façade of Roberts's Catholic Cathedral of the Holy Trinity (1793-9) dates from 1893-97. The cathedral originally had no street presence and the interior must have appeared all the more surprising in consequence (fig. 25). While compromised by later well-intentioned interventions it is nonetheless impressive, suggesting, if on a smaller scale, a great Roman church with groin vaults resting on a forest of slender Corinthian columns. The columns are given added height through supporting blocks of stone, known as dossierets, from which the vaults appear to spring.



(fig. 26)  
WATERFORD  
TOWN HALL AND  
THEATRE ROYAL  
The Mall,  
Waterford  
(1783)

John Roberts's proposal for a civic building successfully combined assembly rooms and a playhouse in an integrated scheme; the building presents a frontage of Classical symmetry on to The Mall.

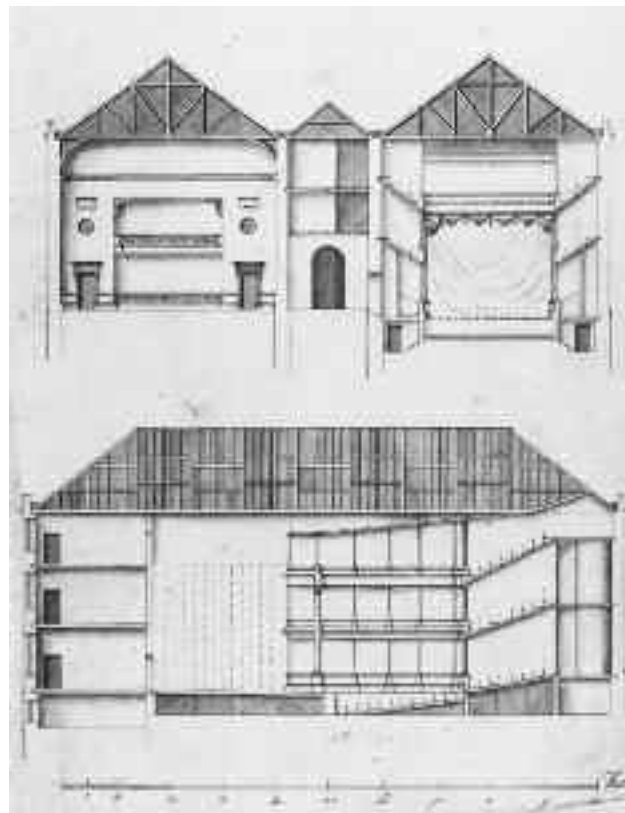


(fig. 27)  
WATERFORD  
TOWN HALL AND  
THEATRE ROYAL  
The Mall,  
Waterford

Fine carved limestone detailing enlivens the exterior of the building.

Roberts also designed the nearby Assembly Rooms and Play House, now serving as Waterford Town Hall and Theatre Royal (1783) (figs. 26 - 28). A prominently scaled building on The Mall, it echoed the contemporary and architecturally distinguished assembly rooms in cities like Dublin, Bath, Bristol, and York. The Assembly Rooms in Waterford were inevitably designed according to the Classical taste of the period, with the diverse interior arrangements

fronted by a regularly balanced Classical façade. The small intimate auditorium of the theatre was remodelled in 1876 in a manner redolent of current fashion, with a Gothic quality recalling the Gaiety Theatre, London (1868) and the original appearance of the Gaiety Theatre, Dublin (1871) (figs. 29 - 30). In its scale and detailing it has been compared to the first Shakespeare Memorial Theatre (1877), Stratford-on-Avon, designed by architects



(fig. 28)  
WATERFORD  
TOWN HALL AND  
THEATRE ROYAL  
The Mall,  
Waterford

An unidentified drawing of the internal elevation and cross section of an assembly rooms and playhouse complex corresponds comparatively with the form and arrangement of Robert's scheme in Waterford.

*Courtesy of the Irish Architectural Archive.*



(fig. 29)  
WATERFORD  
TOWN HALL AND  
THEATRE ROYAL  
The Mall,  
Waterford

Remodelled in 1876 in the Gothic style, the auditorium of the theatre comprises three tiers; the dress circle and upper circle are supported by cast-iron pillars. The hierarchy of the Victorian class system could be measured by the discrepancy in the prices charged for seats on each level.



(fig. 30)  
WATERFORD  
TOWN HALL AND  
THEATRE ROYAL  
The Mall,  
Waterford

A view of the dress circle and upper circle shows pointed arches and pendentives supporting a shallow 'saucer' dome.

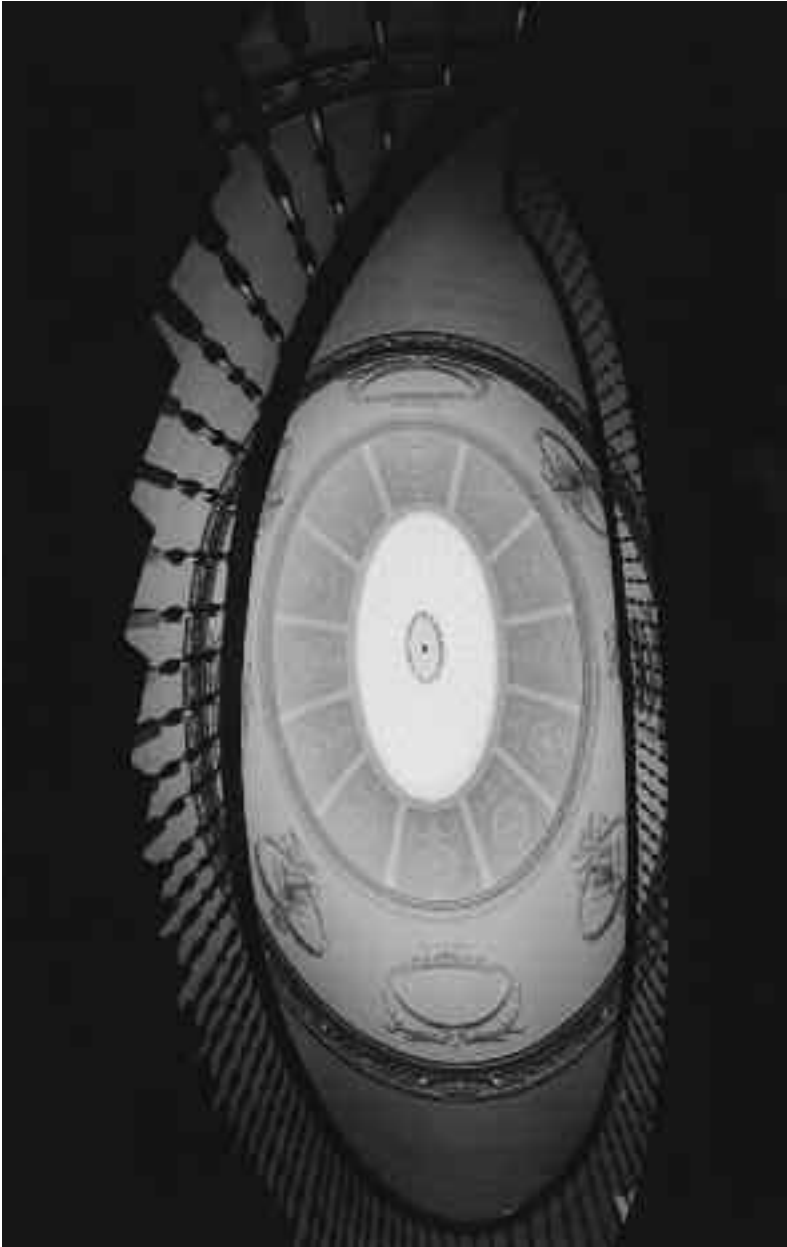




(fig. 31)  
WATERFORD CHAMBER  
OF COMMERCE  
(MORRIS HOUSE)  
2 Great George's Street,  
Waterford  
(c. 1775)

An imposing, Classical-style townhouse built for William Morris to the designs of John Roberts. The embellishments to the façade were added in the late nineteenth century. The house makes a strong impression on the vista through Gladstone Street from the quays.





(fig. 32)  
WATERFORD CHAMBER  
OF COMMERCE  
(MORRIS HOUSE)  
2 Great George's Street,  
Waterford

An elegant cantilevered  
oval spiral staircase is  
surmounted by a delicate  
glazed dome sitting in  
a rich plasterwork frame.

*Courtesy of the Irish  
Architectural Archive.*

Dogdshun and Unsworth. A few years later, Roberts designed the imposing Morris House (c. 1775), Great George's Street, for the rich merchant William Morris of Rosduff (fig. 31). It was purchased a generation later for a fraction of its initial building cost by the future Waterford Chamber of Commerce who undertook internal alterations in 1830 (fig. 32). Although later embellishments to the façade are not part of Robert's original scheme, his grand composition, a four-storey house with a wide fanlit columned entrance doorway, rivals anything to be found in Irish domestic architecture of the time.

## The Nineteenth Century

The major political upheavals across Europe at the end of the eighteenth century were not without dramatic impact in Ireland, most notably in the 1798 Rebellion and its bloody aftermath, and the Act of Union (1800). Despite such turmoil, Waterford enjoyed a period of expansion during the first decades of the new century. Ongoing mercantile and business success encouraged urban developments across the county; new towns were planned and existing towns enhanced. Industrial and agricultural innovation and eventually new modes of transport all brought change. Yet there were inevitable economic downturns, all of which had consequences for towns and villages across the county. Agricultural production was threatened by the hard times that followed the cessation of the Napoleonic Wars (1803-15), and the catastrophic Great Famine (1845-50) impacted the entire county. Social changes, notably Catholic Emancipation (1829) and the subsequent empowering of Catholicism encouraged a wave of church building. New churches were accompanied by associated buildings, including schools and convents. The Church of Ireland similarly embarked on an extensive building campaign funded by the Board of First Fruits (fl. c. 1711-1833), an administrative body for annual government funding to the established church.

The development of infrastructure, mostly as private initiatives, was a characteristic of

much of the century. Canals were utilised, navigable rivers further exploited for use in the transport of goods, and railways arrived with a whole array of new architectural forms. A canal linking Cappoquin to the River Blackwater was completed around 1814, allowing the town to act as an important transport hub with steam packet links to Fermoy and Youghal in County Cork (*fig. 33*).

Waterford merchants had been putting the Westminster government under prolonged pressure to improve postal services between Ireland and England. In the 1820s a new harbour was finally developed at Dunmore East, originally a small fishing village. Until superseded by Dunmore East, Cheekpoint, at the mouth of the Suir estuary had been the port for the packet boat service to and from England. The handsome red brick Daisybank House (c. 1765) probably served as a hotel in the town's heyday (*fig. 34*). Work on the new pier and harbour (1814-41) was carried out over a long period; four steamers were employed on the route to and from Milford Haven (*fig. 35*). Dunmore Harbour House (c. 1820) was built to accommodate travellers (*fig. 36*). Waterford's maritime importance was reflected not only in its harbour improvements but also in the lighthouse developments along its coast. The distinctive lighthouse (c. 1824) at the end of the pier in Dunmore East joined a garland of lighthouses constructed around the



(fig. 33)  
CAPPOQUIN  
AND LISMORE  
(1814)

The Duke of Devonshire developed a canal to link Cappoquin with Lismore. Although its commercial success was sporadic, the canal gave rise to related structures such as the bridge at Ballyrafter Flats.

CAPPOQUIN  
(c. 1890)

A view of a steampacket ship, a feature historically associated with the development of the canal at Cappoquin. The Cappoquin Railway Viaduct (opened 1878) is visible in the background.

*Courtesy of the National Library of Ireland.*



(fig. 34)  
DAISYBANK HOUSE  
Cheekpoint  
(c. 1765)

A lofty red brick house dominates the small fishing village of Cheekpoint. The house once operated as a hotel and, as illegal smuggling was a prolific activity at the time, was possibly intended to be a constabulary barracks.

(fig. 35)  
DUNMORE EAST  
HARBOUR  
Dunmore Bay,  
Dunmore East  
(1814)

The pier, designed by Alexander Nimmo (1783-1832), was intended to shelter a harbour which, originally developed as a steampacket port linked with Milford Haven, has supported much of the economy of Dunmore East ever since.



(fig. 36)  
DUNMORE  
HARBOUR HOUSE  
Dock Road,  
Dunmore East  
(c. 1820)

A building with a convoluted history, Dunmore Harbour House was originally built as a seaside residence for the Marquis of Waterford, but became a hotel shortly after. Subsequently in use as a convent, the house served as a hotel in the latter part of the twentieth century and is now uninhabited.

*Courtesy of the National Library of Ireland.*

(fig. 37)  
DUNMORE EAST  
LIGHTHOUSE  
Dunmore Bay,  
Dunmore East  
(1824)

Forming an integral part of the development of the harbour as envisaged by Alexander Nimmo, the lighthouse presented as a fluted Doric column, the lantern substituting for a capital. The carved detailing to the granite stone work is indicative of exceptional stone masonry.

coast of Ireland in these years. It was built in the form of a giant fluted Doric column to a design by the engineer Alexander Nimmo (1783-1832) (fig. 37). Nimmo has also been attributed with the equally distinctive and well known 'Metal Man' (1819) on Great Newtown Head near Tramore, an unlit beacon or pointer used to guide ships (figs. 38 - 41). The cast-iron figure wearing a sailor's uniform stands atop a stone pillar, and points out to sea. Other navigational support structures include the small crenellated tower (c. 1800) with an





(fig. 38)  
THE METAL  
MAN TOWER  
Westtown  
(1819)

Attributed to Alexander Nimmo, The Metal Man Tower formed part of a group of unlit beacons positioned on the headlands flanking the notoriously treacherous Tramore Bay. An element of the folklore of the county is illustrated in this archival image depicting a group of single women hopping in a ring around the tower in the hope of finding a husband.

*Courtesy of the National Library of Ireland.*



(fig. 39)  
THE METAL  
MAIN TOWER  
Westtown

The profile of the tapered towers elegantly punctuates the landscape.



(fig. 40)  
THE METAL  
MAN TOWER  
Westtown

The brightly painted cast-iron figure in a sailor's uniform points out to sea, warning mariners of the dangers of the rocky Tramore Bay.

(fig. 41)  
THE METAL  
MAN TOWER  
Westtown

A collection of three slender towers overlooking the Atlantic Ocean produces a dramatic silhouette.





external staircase on Ardmore Head (*fig. 42*). Mine Head Lighthouse (1851), also at Ardmore, was built for what became the regulatory body for lighthouses around the coast, the Commissioners for Irish Lights (*fig. 43*). It typifies the fusion of engineering excellence and simple refined aesthetic that marks such schemes. It is built of quality tooled granite ashlar and stands eighty-seven feet high on a dramatic promontory. The usual ancillary buildings, including two keeper's houses, are set within an adjoining enclosure.

Land transport needs ensured that bridges and roads were strengthened or newly built in response to increased usage. Not only did such bridges facilitate communication but, as at Ferrybank, they could encourage a spate of pri-



(*fig. 42*)  
ARDMORE HEAD  
WATCH TOWER  
Dysert  
(c. 1800)

The small scale observation tower was possibly associated with the Napoleonic defences. Simple Gothic-style dressings, including battlemented parapets, lend a picturesque quality to the composition.

(*fig. 43*)  
MINE HEAD  
LIGHTHOUSE  
Monagoush  
(1851)

Built as part of a nationwide programme sponsored by the Commissioners of Irish Lights, the lighthouse is an appealing feature on Mine Head. Fine tooling to the granite produces a subtle textured effect in the granite ashlar stone work.

vate and commercial development by opening up areas previously difficult to access. Metal milestones, cast by H.C. Price and Company, Bristol, survive in the region around Lismore and Cappoquin (*fig. 44*).

Infrastructural developments by the Devonshire and Beresford Estates in towns such as Dungarvan were frequently motivated by political expediency. That Tallow lost its borough status in 1801 may have precluded it from improvements in subsequent years. Political expediency or not, such interventions had a lasting architectural legacy. The building of a bridge over the River Colligan in

Dungarvan was part of a wider improvement of the Devonshire interests in the town, which had previously been in decline. William Atkinson (c. 1773-1839), architect to the 6th Duke, designed the Causeway Bridge (1816), with the work supervised by Jesse Hartley (1780-1860). The handsome rusticated sandstone bridge, with massive voussoirs and scroll keystones, linked the town with the fishing village of Abbeyside (*fig. 45*). The nearby Barnawee Bridge (c. 1815) was built in a comparable style. A five-arched bridge (c. 1847) in Cappoquin was begun as a famine relief work scheme, and replaced an earlier wooden bridge.



(*fig. 44*)  
RED FORGE CROSSROADS  
Garryduff  
(c. 1850)

This cast-iron milestone is one of a group characteristic of County Waterford and cast by the H.C. Price Company, Bristol. Similar milestones on the main Dungarvan road are set into stone depots, illustrating the formalisation of the county's road network in the mid nineteenth century.

(*fig. 45*)  
CAUSEWAY BRIDGE  
Dungarvan  
(1816)

A handsome bridge sponsored by the Duke of Devonshire links Dungarvan with Abbeyside over the Colligan River estuary. The bridge incorporates fine Runcorn (Cheshire) sandstone and is distinguished by the heavy rustication to the elongated voussoirs.

*Courtesy of the National Library of Ireland.*

At Lismore, the magnificent seven-arched Cavendish Bridge (1858) incorporates some of the fabric from an earlier bridge (1774-9). It is constructed of broken coursed limestone with round-headed niches on the south face; the tooled limestone parapets have cut-stone coping with decorative iron lamp standards (*fig. 46*). By contrast the cast-iron bridge (1887), Ballyduff, makes few concessions to past traditions. Instead it proclaims its industrial origins and materials in a logical but elegant manner (*fig. 47*). The bridge was constructed by E.C. and J. Keay to the designs of W.E. L'Estrange Duffin (1843-1925), the Waterford County Engineer.

The effect of improved road and water transport was greatly overshadowed by the advent of the railways. As elsewhere across the world they transformed concepts of speed and travel, and allowed for the movement of people and goods as never before. Railway projects provided an array of engineering works: cuttings, embankments, bridges, viaducts, and stations; all of which left an impact on the architectural heritage of the county as well as pro-

moting growth and development. By 1853 the Waterford and Kilkenny Railway reached as far as Dunkitt, just outside the city of Waterford, with a line to Limerick completed in the same year. The discovery of seaside holidays was one of the social phenomena of the age, and the coastal town of Tramore, situated on a beautiful bay, quickly became a resort following the opening a railway line in 1853. The line was closed in the early 1960s and the surviving disused station (1853) provides a visual echo of its past. By the 1870s the Waterford, Dungarvan, and Lismore Railway provided links across the county. The extension of the Great Southern and Western line to Lismore resulted in a number of purpose built structures, including a train shed and a station house (both 1872) constructed of imported Derbyshire grit stone quarried on the Duke of Devonshire's English estates. Both buildings were designed in a neo-Tudor style, a picturesque approach not uncommon in railway related architecture. The engineering component of the Lismore extension includes the Ballyvoyle Tunnel (1878) and two viaducts



(fig. 46)  
CAVENDISH BRIDGE  
(LISMORE BRIDGE)  
Lismore  
(1858)

An elegant Classically-detailed bridge, built by C.H. Hunt and E.P. Nagle to the designs of Charles Tarrant (1815-77), County Surveyor of Waterford, and sponsored by the Duke of Devonshire, incorporates the fabric of an earlier bridge (1774-9).



(fig. 47)  
BALLYDUFF BRIDGE  
Ballyduff  
(1887)

Designed by W.E. L'Estrange Duffin (1843-1925), Waterford County Engineer, the bridge at Ballyduff made use of the latest technological advances and remains one of the finest iron bridges in the county. The lattice parapets are a distinctive characteristic of the design and produce an attractive rhythmic visual effect.



(fig. 48)  
MAHON RAILWAY  
VIADUCT  
Kilmacthomas  
(1878)

A graceful viaduct of eight arches was built as part of the development of the Great Southern Railway line in County Waterford. The viaduct dominates its surroundings and poses an artificial horizon in the centre of Kilmacthomas.



(fig. 49)  
CAPPOQUIN RAILWAY  
STATION  
Cook Street (off),  
Cappoquin  
(1878)

Following the closure of the line in 1967, the station at Cappoquin was converted to residential use without compromising the historic integrity of the composition. The contemporary railway station at Lismore is built in a similar style.

(1878), together with a modest station in Kilmacthomas (1878). The eight-arch Mahon Railway Viaduct (1878) designed by James Otway (1843-1906) and built by Smith Finlayson and Company of Glasgow, forms a prominent landmark that dominates the town of Kilmacthomas (fig. 48). It is a good example of the high level of expertise in technical work, engineering, and stone-masonry practiced in railway construction. The Station

House (1878), Cappoquin, was adapted to private use when the station shut down in 1967 (fig. 49). Several features have been retained, however, including the platform canopy supported on three cast-iron columns with floral motif capitals. The original goods and water tower (both c. 1880) also survive. The platform itself now serves as a fine terrace overlooking a sunken garden, and the timber signal hut (c. 1925) has its decorative bargeboards still intact.

BALLYVOYLE  
RAILWAY VIADUCT  
Ballyvoyle/  
Knockyoolahan East  
(1923)

Originally opened as part of the development of the Great Southern Railway line in 1878, the viaduct pictured was built in 1923 following the destruction of an earlier model during 'The Troubles' (1922-3). The cast-iron spans on mass concrete pylon piers terminate at either end with stone abutments surviving from the original scheme. The viaduct was closed in 1982.

*Courtesy of the National Library of Ireland.*



TRAMORE  
(c. 1890)

The railway was in many ways responsible for the expansion of Tramore as a fashionable seaside resort throughout the nineteenth century. Villas and terraces of houses were strategically planned to capitalise on the picturesque coastal vistas.

*Courtesy of the National Library of Ireland.*



Many Waterford towns, some of which had suffered neglect, experienced growth throughout the century. Dungarvan's relative importance as a port had declined over the years and the town was quite dilapidated by the late eighteenth century. However, beginning around 1801, the Devonshire Estate laid out the regular plan and streetscape still discernable to this day. The planning was on a grand scale, evoking metropolitan aspirations, with elements that recalled the formal streetscapes of contemporary London and Dublin. It stands in contrast to the medieval street pattern further east. Later, between 1825 and 1827, the Beresford Estate erected new housing to the west of the town. New reservoirs ensured a clean supply of drinking water, and the development of the town as a centre for fisheries further alleviated previous decline. Lismore also benefited from urban improvements; the addition of the impressively wide Main and West Streets, as in Dungarvan, indicated a sense of grand urban-style planning, or at least inspiration. Street furniture with a social benefit enhanced the overall effect. The Ambrose Power Memorial public drinking fountain (1872), built at the junction of these streets in memory of the former Archdeacon of Lismore, is a prime example (*fig. 50*). Water pumps became more commonplace across the county. That on The Green at Villierstown (c. 1875) is of a distinctive octagonal shape with Gothic tracery detailing (*fig. 52*). In Lismore, during the 1820s and 1830s, fifty-five cottages were erected for estate workers on New Street and Chapel Lane. This was the first significant development outside the limits of the ancient medieval enclosures of the town. Although recently renovated, a terraced house in New

Street (c. 1825) has retained original decorative features such as dormer windows and bargeboards (*fig. 51*). The distinctive early windows also survive. These are of a horizontal sash type, a feature once common to Lismore and its locality. Larger detached two-storey houses (c. 1822-7) were erected on South Mall. Many, adding greatly to the charm of the town, retain original features and materials such as timber framed windows.



GRATTAN SQUARE  
Dungarvan  
(c. 1890)

A formal square, laid out by the Devonshire estate as Market Square in 1801, shows buildings of common proportions and uniform height producing a harmonious streetscape. Two taller buildings originally formed a 'gateway' opening on to Meagher Street.

*Courtesy of the National Library of Ireland.*

(*fig. 51*)  
NEW STREET  
Lismore  
(c. 1825)

One of a terrace of houses intended for use by workers on the Lismore Castle estate, this unit has been extensively remodelled to produce the present appearance. The horizontal sash windows to the dormer attic are characteristic of the area, and may have been introduced by carpenters imported from the Duke of Devonshire's English estates.



(*fig. 50*)  
AMBROSE POWER  
MEMORIAL FOUNTAIN  
The Square,  
Lismore  
(1872)

Erected to commemorate Archdeacon Ambrose Power, the fountain occupies a prominent site in the centre of Lismore. The vigorous carved detailing is evidence of high quality stone masonry and craftsmanship.





THE SQUARE  
Lismore  
(post-1902)

An archival view of The Square illustrates the important anchor sites in the centre of the town including the Lismore Arms Hotel, the RedHouse Inn, the Courthouse, and the Ambrose Power Memorial fountain occupying an important position at the junction of three streets.

*Courtesy of the National Library of Ireland.*

LISMORE  
(c. 1955)

An aerial view of Lismore illustrates the expansion of the town beyond the confines of the medieval ecclesiastical core. The New Street and Chapel Lane development of the 1820s and 1830s is apparent at the bottom, while South Mall (1822-7) is depicted in the centre of the image.

*Courtesy of the National Library of Ireland.*



(fig. 52)  
THE GREEN  
Villierstown  
(c. 1875)

A waterpump belonging to a rare design group includes bas-relief Gothic-style tracery on a panelled octagonal shaft.





PORTLAW  
(1903)

The Ordnance Survey 1903 edition highlights the radial plan that formed the centre of the 'Model' village, the cotton factory complex, and the Malcomson estates on the outskirts.

*Courtesy of Trinity College Dublin.*

In the 1820s a 'Model' village was developed at Portlaw to house workers for the successful local cotton manufactory, which had been set up by the Malcomson family on the banks of the Clodiagh River. In scale and planning the village may be compared with contemporary 'Model' towns developed around industrial centres in England, Scotland, and the United States of America. In the 1850s and 1860s, under Joseph Malcomson, the village was redesigned entailing the use of formal planning principles. Regularly planned wide streets with uniform house frontages and straight axes radiated from a central open space known as the Square. Workers' accommodation comprised fifty two-storey and more than 250 single-storey houses of a uniform pattern. The houses provided a standard of construction and comfort then comparatively rare. Kitchens had cooking ranges and piped hot water while the airy rooms had individual fireplaces. The exte-

rior walls were of lime-rendered stone and each house was surmounted by a distinctive roof type known as a 'Portlaw roof', a type developed by the Malcomsons to be both efficient and cost effective. Layers of tarred calico were stretched on curved trellised softwood frames to form a weatherproof covering. Substantial overhanging eaves also characterised the roof type, found elsewhere in Waterford and nearby at Carrick-on-Suir, County Tipperary.



THE SQUARE  
Portlaw  
(c. 1890)

Three wide streets, Brown Street, George's Street, and William Street form a radial plan and meet at The Square. The buildings illustrated comprised the commercial centre of the village and once included a hotel.

*Courtesy of the National Library of Ireland.*



DUNMORE EAST  
(1908)

A view of Dunmore East from the sea depicts the strand area in the centre and the harbour area on the left. Dock Road, which links both areas, was developed with substantial holiday homes in the mid to late nineteenth century.

*Courtesy of the National Library of Ireland.*

(fig. 53)  
DOCK ROAD  
Dunmore East  
(c. 1840)

Two terraces of purpose-built thatched holiday cottages flank Dock Road as it leads to the harbour area of Dunmore East. The terraces contribute considerably to the character of the townscape.

While improved transport, and occasionally industry, encouraged the growth of towns, other factors also encouraged urban development in the Waterford region, including the rise of sea bathing as a fashionable activity. As Tramore opened up to holidaymakers and day-trippers with the advent of the railway, this in turn led to the building of holiday homes and terraces of houses providing accommodation for visitors. At Dunmore East substantial holiday homes, in the form of purpose built thatched cottages (c. 1840), were erected for rent (fig. 53). While some have been demolished others have been extended and still add to the picturesque nature of the town, which combines a holiday ambience with the more utilitarian aspect of a working harbour. The resort setting also encouraged the building of more extensive properties, such as the prominently sited Villa Marina (1864) designed by John Skipton Mulvany (1813-70) for David Malcomson of Portlaw. Now a hotel, it retains



DUNMORE EAST  
(c. 1890)

Dunmore East experienced part of the boom development of coastal villages as seaside resorts in the Victorian period and included a number of thatched holiday homes.

Only a small number of the houses survive intact to this day.

*Courtesy of the National Library of Ireland.*





(fig. 54)  
HAVEN HOTEL  
(VILLA MARINA)  
Dock Road,  
Dunmore East  
(1864)

Built as the seaside holiday home of the Malcomson family, the villa shares stylistic characteristics with their properties in Portlaw, including the bow-ended flanking wings that are a feature of Woodlock and Mayfield House.

large rounded bays and a distinctive roofline (fig. 54). Early hotels were erected in Lismore (1846) (fig. 55) and Cappoquin, the role of the latter town as a transport hub resulted in the construction of several small-scale hotels including the former Moore's Hotel (c. 1870) (fig. 56).

Despite its fluctuating economy Waterford City continued to grow, even more so in times of poverty as growing numbers of the homeless moved in from the countryside in search of work. In due course much of its eighteenth-century appearance would be altered, with shopfronts added to earlier buildings, or completely new buildings erected in the latest fashion. Fine domestic architecture initially retained the forms favoured by the eighteenth

century. King's Terrace on the lower part of Saint Thomas's Hill is typical. Number 3 King's Terrace (c. 1820) is one of five three-storey houses situated in this small enclave, originally a cul-de-sac; the house retains its original glazing and decorative fan-lit doorway. Smaller towns and villages across the county assumed their essential urban characteristics during this period, and some remain little altered. All along the coast, from Tramore to Dungarvan, there are several small villages such as Annestown that are little changed. Substantial houses in other villages, such as those in Barrack Street (c. 1830), Passage East, indicate a previous, albeit brief, period of prosperity.



(fig. 55)  
LISMORE ARMS HOTEL  
Main Street/The Square,  
Lismore  
(1846)

Established on the site of an earlier building, the hotel is one of the earliest surviving purpose-built commercial properties in Lismore. The hotel is noted for its historic associations with the author William M. Thackeray (1811-63).

(fig. 56)  
MOORE'S HOTEL  
Main Street,  
Cappoquin  
(c. 1870)

Although no longer serving its original purpose, the hotel building survives as evidence of the continued commercialisation of Cappoquin in the latter half of the nineteenth century.





(fig. 57)  
PORTLAW COURTHOUSE  
AND SCHOOL  
Factory Road (off),  
Portlaw  
(c. 1850)

A fine Classical-style building successfully combines the civic elements of the planned 'Model' village of Portlaw in an integrated design. The courthouse central block is framed by two classroom ranges.

The administration of justice and the enforcement of law and order resulted in the construction of an array of courthouses and barracks, many of which continue to serve their original purpose. As a rule, courthouses were erected in the Classical style, which was perceived as appropriate to the spirit of justice. The mid-century courthouse (c. 1850) in Portlaw, which also housed a school, incorporated details such as pilasters, frieze, and cornice (fig. 57). In spite of its dignified exterior, the stone parapet fronted an economically built 'Portlaw roof.' Lismore Courthouse (1815), now a heritage centre, occupied a prominent street corner. Stone-built in the Classical style with a central pedimented break-front flanked by two side bays, it is surmounted by a small clock tower that emphasises its landmark role in the streetscape. The courthouse (1830) on what is now Meagher Street, Dungarvan, is similarly prominent. It is built

in a reduced version of the Classical style, as pronounced in the scale and composition as it is in the detailing, with Classical elements reduced to basics such as shallow pilasters and a plain cornice. The building benefits from fine ashlar limestone work. The courthouse (1849) in Waterford City is, by way of contrast, far more robust in its Classical massing (figs. 58 - 59). It stands to the east of the old city, indicating the drift of its expansion by the middle of the century, and replaced a distinguished courthouse designed by James Gandon, which has been the subject of much study. The new courthouse, designed by John B. Keane (d. 1859), benefits greatly from an open site that allows its impressive giant pedimented Ionic portico to be appreciated from a distance. It suggests a swagger and confidence belying the recent cataclysmic famine, and the growing political and social instability of the time.

(fig. 58)  
WATERFORD CITY  
COURTHOUSE  
Catherine Street,  
Waterford  
(1849)

Designed by John B. Keane (d. 1859) the monumental form and austere Classical detailing of the courthouse were contrived to convey the authority of the judicial system.



(fig. 59)  
WATERFORD CITY  
COURTHOUSE  
Catherine Street,  
Waterford

A detail of the grand Ionic portico illustrates the quality of the fine carving in famously durable Wicklow granite.



(fig. 60)  
BALLYDUFF GARDA  
SÍOCHÁNA STATION  
Ballyduff  
(1869)

Designed by Enoch Trevor Owen (c.1833-81) with assistance from James Higgins Owen (1822-91), the Scottish Baronial stylistic treatment recalls a similar Royal Irish Constabulary Barracks (1871) at Caherciveen, County Kerry.

The erection of barracks for the Royal Irish Constabulary became the responsibility of the Board of Works following its inception. The constabulary were in the frontline of enforcing law and order, especially in response to the growing political and agrarian unrest as the century progressed. With a no-nonsense sensibility such barracks were inevitably severe in form, although many benefited from fine quality proportions and stonework. Occasionally some were designed in a more inventive manner. The Barracks (1869), Ballyduff, stands on an elevated site above the river, across the bridge from the village (fig. 60). It is a fine example of the Scottish-Baronial style, complete with the associated turrets and machicolations. Designed by Enoch Trevor Owen with assistance from James Higgins Owen, it remains in use as a barracks to this day.

The increased awareness of the benefits of education fostered the provision of schools and colleges on a scale previously unimagined and scarcely rivalled since. These were erected across the county in a variety of styles and scales, from the small picturesque village school to the large and forbiddingly institutional. The pivotal role played by Waterford in the development of religious teaching orders was inevitably reflected in much architectural effort. In 1803 the Waterford based merchant Edmund Rice (1762-1844) founded a free school for poor boys in Mount Sion School, Barrack Street. By 1823 the school was educating some 600 boys and in due course grew to become a religious teaching order, the Christian Brothers, with schools worldwide. Apart from schools provided by private patronage, the architectural department of the National Education Board undertook design responsibility. From 1856 onwards this responsibility was transferred to the Board of Works. Castlerichard School (c. 1800) is an early example of a schoolhouse in the Picturesque style (figs. 61 - 62). The pointed arched windows with timber sashes and Gothic-style tracery and the arched entrance way all add to the effect. The building, on an L-shaped plan, provided accommodation for the schoolmaster, whose house retains the Lismore horizontal sash windows. It is comparable with the school in Clonea, now Scoil Cluain Fiaid Paorac Scoil Náisiúnta (1870) (figs. 63 - 64). The pace of provision gathered momentum and many schools were built during the 1830s and 40s. If not quite barracks, there was a comparable sense of functionality about the buildings — education was a serious matter. The single-storey Glennawillin School (c. 1820),





(fig. 61)  
CASTLERICHARD SCHOOL  
Castlerichard  
(c. 1800)

The small rural school comprises a single classroom block with a school master's residence to the rear. Although long disused, the school retains its original character.



(fig. 62)  
CASTLERICHARD SCHOOL  
Castlerichard

Gothic-style windows incorporating fine tracery detailing enhance the picturesque quality of the school. The school master's residence includes the horizontal sash windows associated with nearby Lismore.



(fig. 63)  
SCOIL CLUAIN  
FIAID PAORAC  
SCOIL NÁISIÚNTA  
Clonea  
(1870)

Designed by the Board of Works, the plan of the school allowed for the segregation of pupils according to gender with one wing each linked by a shared entrance block. The division was continued in the grounds through the provision of separate play areas to the rear of the school.



(fig. 64)  
SCOIL CLUAIN  
FIAID PAORAC  
SCOIL NÁISIÚNTA  
Clonea

An inscribed stone records the name and date of construction of the school.





(fig. 65)  
CARRIGNAGOWER  
NATIONAL SCHOOL  
Glengarra  
(1843)

The plan and elevation of the school at Glengarra are comparable with the D'Israeli Endowed School (1826), Bough, in nearby County Carlow.



(fig. 66)  
BALLINVELLA  
NATIONAL SCHOOL  
Ballinvella  
(1862)

The Board of Works standard design accommodates a classroom each for male and female pupils, with a shared entrance.



(fig. 67)  
BALLINVELLA  
NATIONAL SCHOOL  
Ballinvella

A cut-stone plaque furnishes the gable of the school.

Sapperton, is built of exposed course rubble but benefits visually from ashlar sandstone dressings and a pedimented central bay. The five-bay Carrignagower School (1843) is somewhat more lavish (fig. 65). A gabled, two-storey central bay, the schoolmaster's house, is flanked by advanced and recessed terminal bays housing the classrooms. Tall turret finials, some of which are chimneystacks, decorate the central bay. The National School (1862), Ballinvella, is typical of the standardised type of Board of Works school design produced from the mid-century onwards (figs. 66 - 67). Built

of rubble stone, originally rendered, it is a gabled three-bay single-storey structure with recessed side bays. The prominent datestone is one of the few decorative concessions. The imposingly large De La Salle College (1894), Waterford, stands testimony to the increasing scale of educational provision attempted at the end of the century (fig. 68). Still retaining much of its original appearance, it stands proud as a three-storey over raised basement building with an imposing single-bay pedimented entrance approached by steps.



(fig. 68)  
DE LA SALLE COLLEGE  
Newtown Road,  
Waterford  
(1894)

An imposing Classically-detailed institution occupying a prominent elevated site in the south suburbs of Waterford, the De La Salle College stands as evidence of the efforts to educate the people of the city in the late nineteenth century.

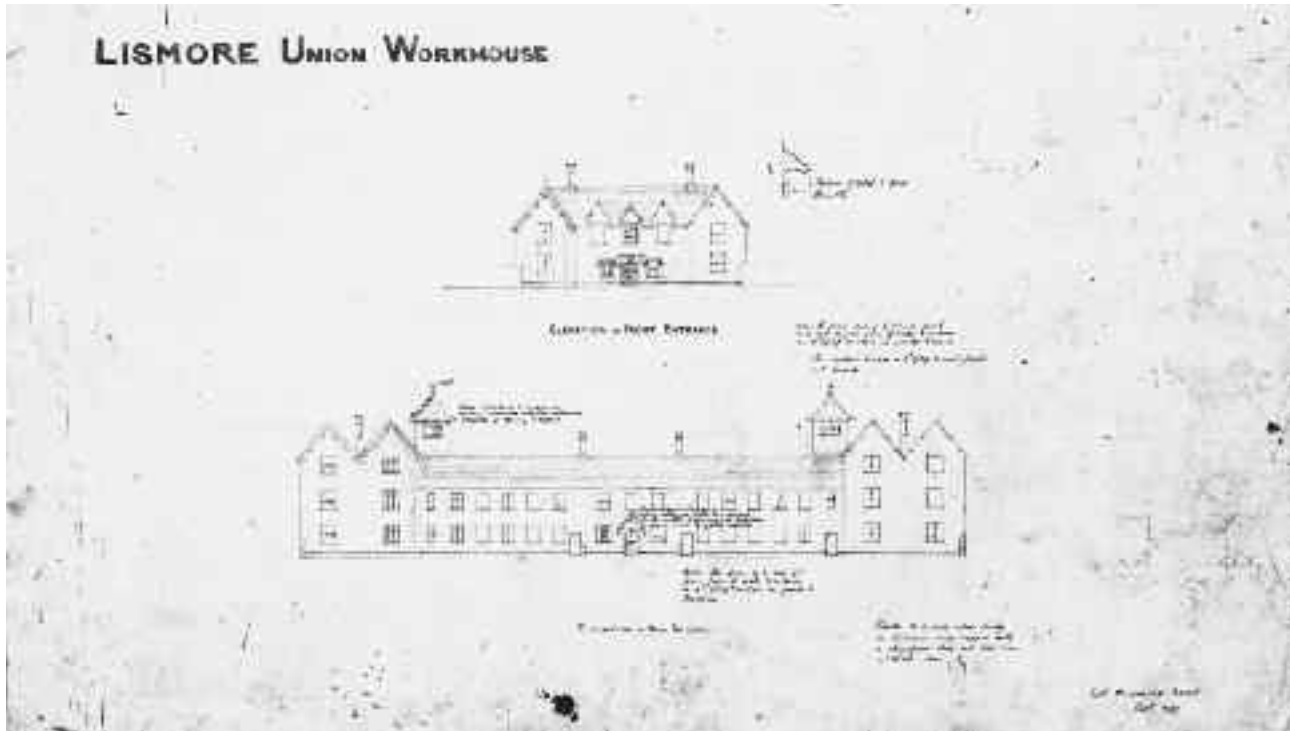
Waterford City hosted the greatest variety and number of substantial public buildings, including those built for the welfare of others. Many almshouses were erected in the city. The design of the monumental Saint Otteran's Hospital (1834) has been attributed to Francis Johnson (1760-1829) and William Murray (d. 1849). It is a Classical building, austere and based on the design formula of Palladian country house architecture; a three-bay central entrance block framed by lateral wings. The main projecting entrance bay is given prominence; the doorway is flanked by paired pilasters with consoles supporting the entablature, and a fine clock tower above enhances the overall effect. The increased scale of destitution across Ireland in the nineteenth century as a whole, not just in the famine period, necessitated the provision of workhouses, which to this day retain the stigma of poverty and social injustice. However, taken on their



(fig. 69)  
LISMORE UNION  
WORKHOUSE  
Townparks East,  
Lismore  
(1841)

Lismore Union Workhouse was one of four complexes built in County Waterford (including Dungarvan, Kilmacthomas and Waterford City) to alleviate the economic hardship of the peasantry, which culminated in the Great Famine of 1845-49. The Governor's House, pictured, is presently undergoing restoration.

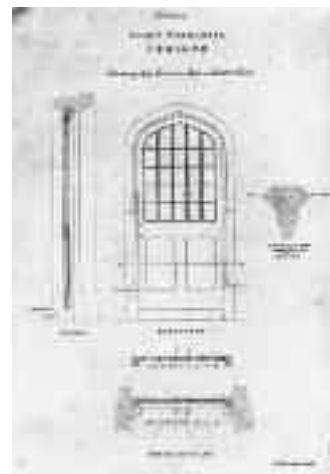
own merits as buildings, many were well built with attractive architectural features and detailing. Workhouses were provided in Dungarvan (1839-41), Kilmacthomas (1851-3), Waterford City (1839-41), and Lismore. At the entrance to the complex at Lismore the governor's house (1841), a detached two-storey gabled stone building of solid appearance, is built in a Tudor Revival style (figs. 69 - 71). The square-headed windows have cut-stone sills, cut-stone surrounds, and hood mouldings over. Other decorative features include timber casement windows with diamond-lead panels and timber bargeboards. The freestanding workhouse proper, now in a state of disrepair, was renovated in the 1930s when it was in use as a hospital and nursing home.



(fig. 70)  
LISMORE UNION  
WORKHOUSE  
Townparks East,  
Lismore

A view of the plans for Lismore Union Workhouse complex signed and dated by the architect George Wilkinson (1813/4-90) in 1839. The workhouse illustrated at the bottom of the image was converted to use as a hospital and nursing home in the 1930s, and is now derelict.

*Courtesy of the Irish Architectural Archive.*



(fig. 71)  
LISMORE UNION  
WORKHOUSE  
Townparks East,  
Lismore

This doorcase, shown in detail, was proposed for the Governor's House at Lismore Union Workhouse by George Wilkinson.

*Courtesy of the Irish Architectural Archive.*

The industrial legacy of the century tends to be overshadowed by developments elsewhere in Ireland, and in Great Britain in particular. And yet Waterford was initially well placed to develop upon an existing industrial culture, with an ample supply of water harnessed to power mills and a ready transport route to ports such as Youghal. Even if Tallow's early ironworks had not flourished the town seems to have been reasonably prosperous at the beginning of the century, with wool combing as the principal business until flourmills

were constructed for the Hannans in 1822. Cotton, soon to be synonymous with Manchester, was not only manufactured at Portlaw for the home market but was also exported to the United States of America, from where the raw cotton had been imported, transferred up river, and carried by a short canal to the plant. The original mill (established 1825) was similar to its English counterparts, consisting of a tall rectangular six-storey, now five-storey, block with rows of simple windows (*figs. 72 - 74*). The first fifteen



(*fig. 72*)  
PORTLAW  
COTTON FACTORY  
Factory Road (off),  
Portlaw  
(established 1825)

A general view of the Portlaw Cotton Factory shows the close proximity of the mill building to the Malcomson's Mayfield House. The mill pond in the foreground was filled in over the course of the twentieth century when the grounds were operating as a tannery.

*Courtesy of the National Library of Ireland.*



(fig. 73)  
PORTLAW  
COTTON FACTORY  
Factory Road (off),  
Portlaw

Forming the centrepiece of the planned 'Model' village of Portlaw, the factory was established by the Malcomson family for the production of cotton. The factory building pictured was built in two phases in 1825 and 1837-9.

*Courtesy of the National Library of Ireland.*



(fig. 74)  
PORTLAW  
COTTON FACTORY  
Factory Road (off),  
Portlaw

The energy required to operate the cotton factory was supplied by a pair of enormous waterwheels, into which water from the Clodiagh River was channelled by a mill race. Although the wheels are now gone, the wheel pits survive intact to the present day.

*Courtesy of the National Library of Ireland.*



(fig. 75)  
CLASHMORE DISTILLERY/  
CLASHMORE FLOUR MILL  
Clashmore  
(c. 1830)

A tapered red brick chimney survives as a reminder of a distillery operating in Clashmore in the mid nineteenth century, later converted to a flour mill. The position of the chimney on a rubble stone footbridge over the Greagh River adds considerably to its picturesque value in the townscape.

bays on the southern end were completed before 1825, while the northern section of thirteen bays was built in the late 1830s. The Malcomson project at Portlaw prospered until the consequences of the American Civil War (1861-5) pushed the firm into liquidation in 1876, closing the mills and prompting massive emigration from the locality. At Clashmore remaining high stone walls, ruined buildings, and a tall two-storey chimney serve as a reminder of an industrial past. The stone and red brick chimney (c. 1830) stands on a low two-arch stone footbridge (c. 1830) over the River Greagh (fig. 75). A distillery operated there in 1837, and later a flourmill in 1840. The ruined watermill Carrigcastle Mill (c. 1815), Ballylaneen, is now a gaunt roofless four-storey structure (fig. 76). At Knockmahon, the ruined engine house (1824), perched on an elevated site overlooking the sea, is a reminder of the once thriving copper-mining industry, owned by the Osbournes, that carried on until closure in the 1870s (fig. 77-78).



(fig. 76)  
CARRIGCASTLE  
(CORN) MILL  
Carrigcastle  
(c. 1815)

In ruins since before 1925, the mill that historically supported much of the local agricultural economy now gives a Romantic quality to the landscape. A chimney, pictured in the background, forms an important element of the industrial complex.

(fig. 77)  
TANKARDSTOWN  
COPPER MINE  
Knockmahon  
(Established 1824)

The remains of an engine house and outbuildings survive as a reminder of the copper mine established by the Osborne family of Carrickbarron and County Tipperary. Related buildings in the village of Knockmahon include Osborne Terrace, a collection of mine workers' houses, together with a manager's house and temperance hall.



(fig. 78)  
TANKARDSTOWN  
COPPER MINE  
Knockmahon

The picturesque remains of the copper mine complex.



STRADBALLY  
(c. 1800)

A small scale artefact of the industrial heritage of County Waterford; the kiln was traditionally used as a communal means of producing lime for agricultural and building purposes.

The growth of trade and industry had inevitable consequences for the commercial life of towns and villages across the county. Market houses, small family run shops and public houses, often with groceries and pubs occupying the same premises, all reflect a period of expansion in trade and retail. An early market house (c. 1775), Upper Main Street, Cappoquin, may be identified by the originally open double arched arcade on the ground floor. Although it was superseded by a later market house on a different site, the original building continues to serve a commercial purpose. The proudly proclaimed family name over a private business with an attractive brightly coloured shopfront became characteristic of Irish towns. Such distinctive shopfronts have been threatened in recent decades with many swept away by post 1960s 'improvements'. Happily, several fine and varied examples from the late nineteenth century survive. These were usually made of timber or moulded render, or a combination of both materials. Their frontages incorporated motifs such as pilasters and fascia supported by ornamental consoles, recalling in a vernacular manner the fine furniture and Classical architecture of another era. Many earlier buildings were, of course, refronted or embellished in what was then considered the latest style. Cappoquin retains a fine array of original shopfronts, among them Walsh's (c. 1830), which may originally have been a farmhouse (*fig. 79*). Later painted quoins, pilasters, fascia, and windows with panels and brackets supporting pediments add interest to the façade. Olden's (c. 1860) on Barrack Street (*figs. 80 - 81*) and Kenny's (house c. 1850; front c. 1880) on Main Street (*fig. 82*) both show the use of architec-

tural elements with pilasters, raised lettering, and moulded fascias displayed in a restrained and pleasing manner. While the building has now been converted to domestic use, another former shopfront (c. 1850) has been retained and still impresses through the use of fine pilasters and satisfying proportions (*fig. 83*). The maintenance of the original timber framed sash windows enhances the overall effect.

MAIN STREET  
Cappoquin  
(c. 1890)

An archival view of Main Street illustrates a collection of commercial premises, the shopfronts of a number of which survive intact to the present day. Moore's Hotel is visible on the extreme left of the image.

*Courtesy of the National Library of Ireland.*







(fig. 79)  
WALSH'S  
Main Street/The  
Green/Barrack Street,  
Cappoquin  
(c. 1830)

The building makes a pleasing contribution to the streetscape by jutting out slightly from the established line of the street. Although it may have originally been built as a farmhouse, rendered dressings including a wrap-around shopfront were added in the late nineteenth century to accommodate commercial use.



(fig. 83)  
Main Street,  
Cappoquin  
(c. 1850)

An early shopfront of simple design quality has survived the re-conversion of the house to residential use. The profile of the window openings to the upper floors produces an attractively tiered effect.



(fig. 80)  
OLDEN  
Barrack Street,  
Cappoquin  
(c. 1860)

The appealing purpose-built commercial building incorporates rendered details and iron crested dressings, all of which enhance the artistic design quality of the composition.



(fig. 81)  
OLDEN  
Barrack Street,  
Cappoquin

Detail of the raised rendered lettering applied to the shopfront fascia.



(fig. 82)  
KENNY  
Main Street,  
Cappoquin  
(c. 1855)

This shopfront is typical of a design influenced by elements of the Classical style and includes panelled pilasters, decorative consoles, and an iron crested moulded cornice.





TWOMEY AND  
COMPANY  
Main Street,  
Cappoquin  
(c. 1850)

A timber shopfront  
(c. 1875) incorporating  
Classical elements distin-  
guishes a modestly  
scaled building in the  
streetscape.



T. UNIACKE  
Main Street,  
Cappoquin  
(c. 1870)

Paired window openings,  
colonettes, segmental-  
headed surrounds, and  
a rendered shopfront all  
enhance the street scene  
of Main Street at street  
level.



MAIN STREET  
Cappoquin  
(c. 1840)

One of a pair of early  
shopfronts in Main Street  
includes robust Classical  
elements such as  
engaged fluted Doric  
columns, and a deep  
cornice.



MAIN STREET/  
CASTLE STREET  
Cappoquin  
(c. 1840)

A symmetrical shopfront (c. 1865) is carefully integrated into a well proportioned corner-sited house.



(fig. 84)  
GREEHY  
Main Street,  
Lismore  
(c. 1790)

This shopfront is not outwardly design conscious and takes the form of remodelled openings surmounted by a rendered fascia board. The form of frontage may be considered a true Irish traditional model and contributes to the urban vernacular of the streetscape.



(fig. 85)  
R. FOLEY/THE MALL BAR  
Main Street/North Mall,  
Lismore  
(c. 1870)

This purpose-built commercial building occupies an important corner site in the centre of Lismore. The fine rendered detailing throughout is evidence of high quality local craftsmanship.



(fig. 86)  
THE ARCADE  
4-5 Main Street,  
Lismore  
(c. 1790)

Originally built as two separate houses, a shopfront was inserted in the early twentieth century and includes decorative timber lettering to the fascia board.



(fig. 87)  
THE RED HOUSE INN  
Main Street/  
Chapel Street,  
Lismore  
(1902)

A picturesque building makes a dramatic visual statement against the reserved Classical treatment of the Lismore Courthouse and Lismore Arms Hotel. Although some features have been lost, including profiled slate hanging to the gables, the building retains many of the essential characteristics that contribute to the Arts and Crafts theme.



(fig. 88)  
G. KEE FABRICS  
3 Barrack Street,  
Waterford  
(c. 1860)

The symmetrical plan of the shopfront is in keeping with the arrangement of the openings to the upper floors, producing a harmonious and balanced composition.



(fig. 89)  
J. AND K. WALSH  
11 Great George's Street,  
Waterford  
(c. 1790)

Carefully considered features, such as the glazed fascia over gilded recessed lettering, are often absent from replacement modern shopfronts of little inherent design distinction.



(fig. 90)  
FRANK ENGLISH  
1 O'Connell Street/  
Thomas Street,  
Waterford  
(1882)

In this instance the rendered shopfront forms part of a comprehensive design scheme that envelopes the entire

building with Classical motifs such as stringcourses and cornices present on each floor.



JOHN HEARN  
87-88 Coal Quay,  
Waterford  
(c. 1830)

Two substantial houses are unified at ground floor level by a shared timber shopfront (c. 1880) of simple design quality.



60-63 JOHN STREET  
Waterford  
(1889)

A group of four terraced red brick houses, each of which retains an original timber shopfront, contribute to the character of John Street.

Greehy's (c. 1790) on Main Street, Lismore, was possibly built as two separate houses (*fig. 84*). It was extensively renovated around 1870; simple rendered fascia and timber display windows were installed and the decorative rendered quoins added. The Mall Bar (c. 1870), also on Main Street, was a purpose-built premises occupying an important corner site (*fig. 85*). Its handsome rendered façade with round-headed windows is enlivened by the typical features of such fronts and further embellished with a frill of wrought iron above. The Arcade (c. 1790), 5-6 Main Street, had a timber shopfront inserted on the ground floor around 1910 (*fig. 86*). The Red House (1902) exemplifies the Arts and Crafts style of the late nineteenth century, of which true examples are comparatively rare in Ireland (*fig. 87*). The building has a brightly painted façade with decorative features that include a timber veran-

da balcony, oriel window and carved timber bargeboards; all essential features of the style. Its placement in the townscape, confronting the sombre courthouse on the opposite corner, as well as its scale and combination of elements, add to the overall elegance of the town. Waterford City too has retained many fine examples of the type. G. Kee Fabrics (c. 1860), Barrack Street, has panelled pilasters and a display window with a timber fascia supported on ornamented consoles (*fig. 88*). Two upper floors, that would have been the original family's living accommodation, still have timber sash windows and original glazing. Other fine examples have been retained at 11 Great George's Street (house, c.1790; shopfront, c. 1890), the premises of J. & K. Walsh (*fig. 89*), and 1 O'Connell Street (1882), the premises of Frank English (*fig. 90*).





(fig. 91)  
THE GRANARY/  
WATERFORD MUSEUM  
OF TREASURES  
Merchant's Quay/  
Hanover Street,  
Waterford  
(1872)

A solid and substantial rubble stone warehouse survives as a reminder of the continued development of an industrial and commercial centre about the quays in the nineteenth century. The warehouse has been converted to an alternative use while retaining important features including the supporting cast-iron pillars to the interior.

Waterford City maintained its role as the main economic centre of the county. Shipbuilding became a profitable business as the century advanced and fortunes were to be made. The Penrose, Pope, and Malcomson families, among others, had their shipyards in the city. Warehousing was required for the storage of goods. The Granary (1872), Merchant's Quay, incorporates fabric from an earlier structure (fig. 91). The functional, but obviously secure, nature of the building is readily apparent. The six-storey rubble built external walls are relieved with limestone ashlar detailing, while the interior retains cast-iron columns supporting great wooden beams and the warehouse floors. It now houses the Treasures of Waterford Museum, which has managed to combine high conservation standards in maintaining the building with award winning ideas of museum practice. The increase in economic activity was mirrored by the construction of more substantial commercial buildings notably the many banks. The current Assembly House (designed 1841) on O'Connell Street was formerly a bank built by Thomas Jackson (1807-90) (figs. 92 - 95). In keeping with the styles favoured by architects of banks across the United Kingdom in these years Jackson employed the Classical idiom, in this instance using the Corinthian order. The design not only hearkened back to the Italian origins of modern banking, but exuded an air of institutional security and opulence, reassuring would-be customers of the bank's profitability.

(fig. 92)  
ASSEMBLY HOUSE  
31 O'Connell Street,  
Waterford  
(1841)

A handsome Classical-style edifice built as a branch office of the Trustees Savings Bank to designs prepared by Thomas Jackson (1807-90). The bank was originally surmounted by a cupola, or dome, which was dismantled in the mid twentieth century.





(fig. 93)  
COMPETITION  
ENTRY FOR TRUSTEES  
SAVINGS BANK  
(1840)

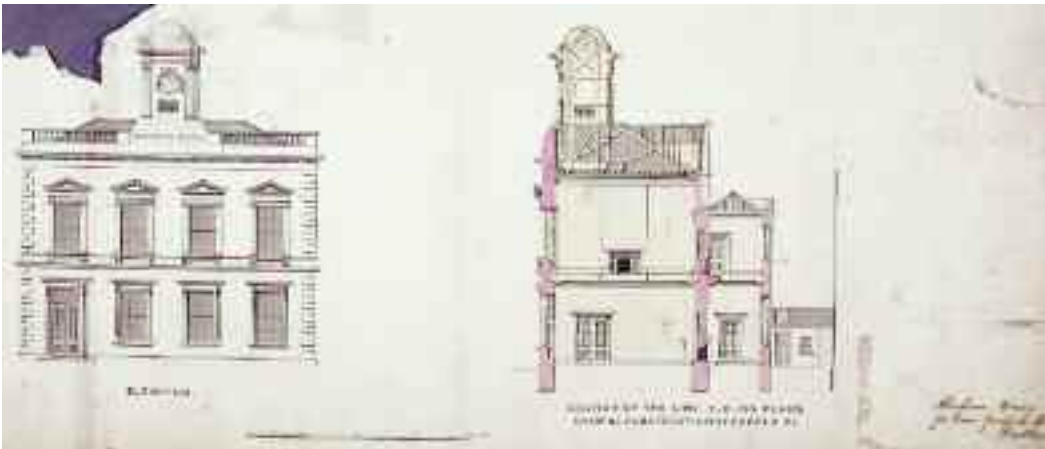
A submission by Henry Hill (1806/7-87) entered into a competition for the branch office of the Trustees Saving Bank. The scheme shares a number of characteristics in common with the bank ultimately completed by Jackson.

*Courtesy of Myrtle Allen, Allen Collection, County Cork.*

(fig. 94)  
COMPETITION  
ENTRY FOR TRUSTEES  
SAVINGS BANK

An alternative proposal by Hill, again unsuccessful, was in some respects an inversion of his first submission with a recessed central block and advanced end bays replacing a breakfront and recessed end bays.

*Courtesy of Myrtle Allen, Allen Collection, County Cork.*



(fig. 95)  
COMPETITION  
ENTRY FOR TRUSTEES  
SAVINGS BANK

A proposal, signed by Abraham Denny (1820-92), encompasses a plain exterior topped by a cupola. A cross section indicates the relationship of the banking hall with the boardroom to the first floor.

*Courtesy of the Irish Architectural Archive.*



(fig. 96)  
FBD INSURANCE  
1 Great George's Street/  
Sargent's Lane,  
Waterford  
(1887)

Built as a branch of the National Bank by John H. Brett (1835-1920) the composition incorporates a range of features that appear to have been influenced by the writings of John Ruskin (1819-1900). The bank stands in marked contrast to the refined elegance of the adjacent Morris House.



(fig. 97)  
WATERFORD CITY  
POST OFFICE  
100 Custom House Quay/  
Keizer Street,  
Waterford  
(1876)

The juxtaposition of a number of building materials, varied profiles to the openings, and robust detailing ensure that Enoch Trevor Owen's composition makes a strong impact. The building was intended to replace an earlier custom house on site.



(fig. 98)  
CLYDE HOUSE  
107 The Quay/  
Keizer Street,  
Waterford  
(c. 1890)

Constructed in red brick with vigorous terracotta detailing, Clyde House makes a warm impression against the cool grey granite of the adjacent post office and custom house.

The branch of the National Bank of Ireland (1887) on Great George's Street, was designed by John H. Brett (1835-1920) (fig. 96). Although visually it is equally Italian, its references are inspired by the Venetian Renaissance, as mediated through the writings of the theorist John Ruskin (1819-1900), rather than the columns of Rome and Florence. Situated on a confined site, not unlike Venetian prototypes, it displays a wealth of variety and detailing, and the quality particularly admired by Ruskin of contrasting building materials: brick, marble, limestone, cast-iron; all of which acts as a foil to the Classicism of the adjoining Morris House. The Venetian Renaissance also provided inspiration for the City Post Office (1876), a much larger, quayside structure built on the site of the old customs house, which it was originally intended to replace (fig. 97). It was designed by Enoch Trevor Owen and its superficially austere façade is relieved by the Venetian inspired motif of irregularly spaced

and varied windows, with delicate pink Corinthian colonettes on the upper storey set against the sombre grey granite. The pointed triple-bay entrance portico picks up the Venetian theme and a deep console-supported cornice caps the whole impressively scaled composition. The building, albeit imposing, was just one of the many architectural manifestations of the increased scope of the postal services in the period, facilitated by the growth of the railway service. Post boxes of varying shapes became commonplace in towns and villages, most incorporating the distinctive royal cipher. Adjoining the City Post Office, the red brick Clyde House (c. 1890) stands in contrast to the granite of Owen's pile, but is equally urbane (fig. 98). The influence of the short-lived Aesthetic Movement is tangibly evident in its large windows, giving light filled interiors, in the variety of its forms, and in the rich ornamental detailing of terracotta relief panels.



(fig. 99)  
BOYCE COTTAGES  
Tallow  
(1830)

A group of almshouses built for 'Aged Couples' by John Boyce Esq., a local landowner. The attractive terrace is set in enclosed grounds on the outskirts of Tallow. A contemporary almshouse of similar stylistic appearance is located a short distance away.



(fig. 100)  
BOYCE COTTAGES  
Tallow

Gothic-style windows add considerably to the picturesque charm of the terrace and each almshouse retains its original character.



(fig. 101)  
BOYCE COTTAGES  
Tallow

A cut-stone plaque ensures that the benevolence of John Boyce in the sponsorship of the scheme is forever apparent.

BALLYBRICKEN GREEN  
Waterford  
(c. 1890)

A view of the market or fair day traditionally held weekly on Ballybricken Green, a working class residential area developed in the nineteenth century around the county gaol (now gone) and the military barracks.

*Courtesy of the National Library of Ireland.*



In an earlier age charitable buildings had been provided by the Church, individual patrons, or landlords. In Tallow, for example, an attractive terrace of six almshouses (1830) was erected by John Boyce Esq., to house 'Aged Couples' (*figs. 99 - 101*). In later decades, mindful of poverty in the midst of a powerful political and economic empire, boroughs and corporations showed an increased commitment to look after the less well off in society. The provision of public services, such as libraries, became the prerogative of what are now known as local authorities. The former Barker House (c. 1730) was renovated around 1880 and acted for a period as the Waterford Municipal Library. The original windows and exterior fix-

tures were replaced at this time. The Corporation's first housing scheme, fulfilling 'a desire to improve the condition of the working classes', was built in Green's Lane (now Green Street) (1877). These well-built two-storey houses were joined by a further scheme, Summerhill Terrace (1890), consisting of twenty-four terraced single-storey houses. Of these, 7 Summerhill Terrace has retained many of its original features, including timber sash windows (*figs. 102 - 103*). The milestone 'Housing of Working Class Act' (1890) led to the creation of several developments of this type of housing, especially in the area of Ballybricken Green.



(*fig. 102*)  
7 SUMMERHILL TERRACE  
Waterford  
(1890)

Of a group of houses sponsored by the local authority, Number 7 is the last to retain the original bipartite windows that contribute to the architectural value of the composition.



(*fig. 103*)  
7 SUMMERHILL TERRACE  
Waterford

Many of the local authority housing schemes in the city show cast-iron plaques recording the alderman responsible for the project, together with the date of construction.





Churches and religious houses were arguably the most accessible 'fine architecture' and reflected not only the collective aspirations of a given community, but also the personal tastes or ambitions of great patrons, individual priests, or religious leaders. They stood at the heart of existing towns and expanding urban communities, or else in open countryside, providing a focus for an otherwise scattered rural community. The nineteenth century saw an unparalleled growth in the number of churches of various denominations, their equally varied styles reflecting not only different belief systems but also the ever-changing architectural tastes of the age. Religious orders too were responsible for some of the most impressive structural design of the period.

In Waterford City, the Catholic Church of the Holy Trinity Without (1808) on



(fig. 104)  
CATHOLIC CHURCH  
OF THE HOLY  
TRINITY WITHOUT  
Ballybricken Green (off)/  
Mayor's Walk (off),  
Waterford  
(1808 and 1836-40)

Built on the site of a predecessor, the present church is set in an attractive graveyard containing cut-stone markers dating to the early eighteenth century. The handsome tower identifies the church in the low lying landscape of Ballybricken Green.

(fig. 105)  
CATHOLIC CHURCH  
OF SAINT JOHN  
THE BAPTIST  
Crooke  
(c. 1840)

Despite the ornate quality of the Gothic-style west front, the remainder of the church is comparatively austere and depends on the correct arrangement of openings for architectural distinction.

Ballybricken Green stood, as the name implies, outside the former city walls (fig. 104). It was a pre-Emancipation church embraced by a growing community but retaining, even when altered post Second Vatican Council (1962-66), its earlier austerity along with original galleries. The imposing west tower is the most dramatic architectural concession. The plainness common to these early churches would give way, through time, to increasing lavishness applied across a range of revival styles, both Gothic and Classical. Churches in smaller rural areas inevitably kept some of the earlier simplicity, as at the church of Saint John the Baptist (c. 1840), Crooke (fig. 105). In a picturesque setting, overlooking the sea, it is a medium-size single-cell church with a strong buttressed and rusticated west gable with a bellcote.



(fig. 106)  
KILLROSSANTY CHURCH  
Gortnalaght  
(1808)

Built following the provision of a grant by the Board of First Fruits, the church adopts a standard appearance comprising a nave with vestry projection, and a slender battle-mented entrance tower.



(fig. 107)  
SAINT MARY'S CHURCH  
Fountain  
(1831)

Saint Mary's, with characteristics in common with Kilrossanty Church, confirms the influence of the Board of First Fruits in the planning of the churches that they sponsored.

While the Classical style dictated much church architecture during the previous centuries, the Gothic dominated throughout the nineteenth, although not exclusively so. In its simplest manifestation it was, as a rule, the style employed across Ireland for churches erected by the Board of First Fruits. In essence these churches consisted of rectangular planned hall spaces with the addition of a pinnacled tower often housing the entrance porch. The 'Gothic' component was often confined to

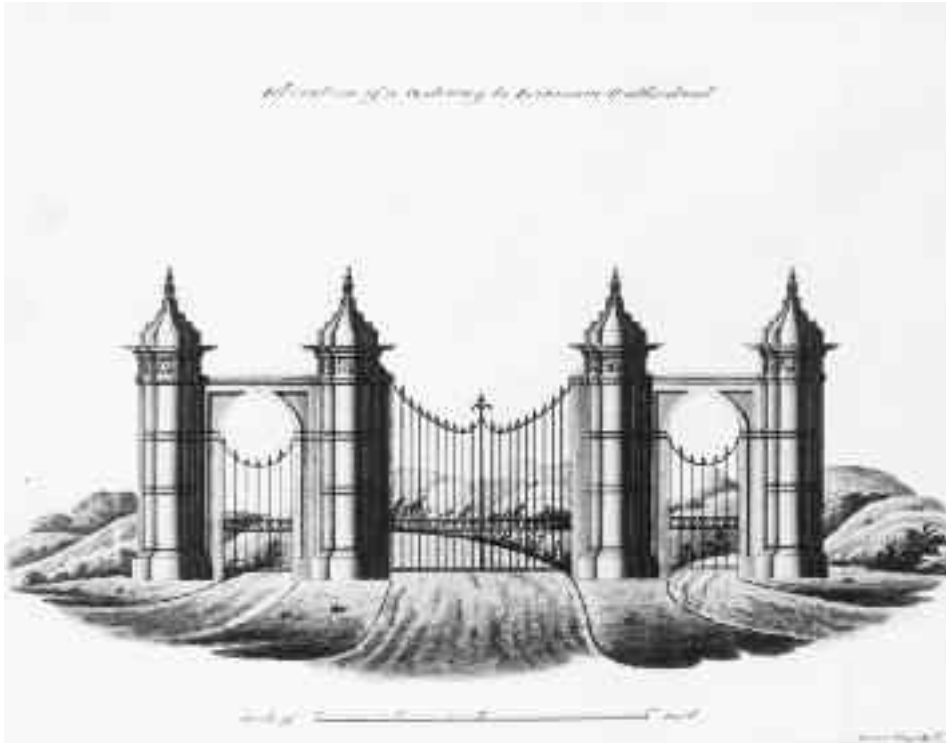
straightforward lancet windows along the nave or on the tower. As Gothic Revivalism became more assured, or if the congregation was larger or more affluent, the level and quality of detailing, notably stonework, could be embellished. Later alterations or extensions tended to be in the Gothic style. Killrossanty Church (1808), Gortnalaght (fig. 106), and Saint Mary's Church (1831), Fountain (fig. 107), highlight the tendency. Saint Carthage's Cathedral (originally c. 1630-1675), Lismore, was subjected to



(fig. 108)  
SAINT CARTHAGE'S  
CATHEDRAL  
North Mall,  
Lismore  
(1811)

The present cathedral, rebuilt by Sir Richard Morrison (1767-1844), continued a long-standing ecclesiastical presence on site. Originally founded in 675 as an enclosed monastic settlement, the building incorporates the fabric of an early seventeenth-century chancel and a late seventeenth-century nave. The tower and spire were added in 1827 by the brothers George (1793-1838) and James Pain (1779-1877).

a range of interventions and alterations over the century (fig. 108). Sir Richard Morrison (1767-1844) carried out work around 1811; Owen Fahy, who worked with Morrison, had made a drawing of the neo-Gothic stone gateway as early as 1810 (figs. 109 - 110). While some of the decoration on the colonettes is unfinished, similar designs are to be found on Morrison's gateway (pre-1808) at Portumna Castle, County Galway, and at Howth Castle (1810), Fingal. Later work at the cathedral, still in an early phase of the Gothic Revival, was carried out around 1827 by the Pain brothers, George (1793-1838) and James (1779-1877). The interior has some fine ecclesiastical fittings executed by the firm of William Morris and Company, London. The fittings include excellent woodwork, pulpit, and screens with later stained-glass panels designed by Sir Edward Burne-Jones (1833-98) (figs. 111 - 114).



(fig. 109)  
SAINT CARTHAGE'S  
CATHEDRAL  
North Mall

An illustration by Owen Fahy shows the gateway designed by Morrison for the grounds of Saint Carthage's Cathedral. Artistic licence allowed for the inclusion of an incongruous sweeping landscape in the background that fails to include the cathedral proper.

*Courtesy of the Irish Architectural Archive.*



(fig. 110)  
SAINT CARTHAGE'S  
CATHEDRAL  
North Mall,  
Lismore

Completed in 1831, the gateway at Lismore recalls similar schemes prepared by Morrison for the entrances to Portumna Castle (pre-1808), County Galway, and Howth Castle (1810), Fingal. On closer inspection it is apparent that some of the finer detail to the rear elevation was not fully executed.



(fig. 111)  
SAINT CARTHAGE'S  
CATHEDRAL  
North Mall,  
Lismore

A drawing by Henry Hill illustrates the south transept as it appeared in 1831.

*Courtesy of the Cork Public Museum.*

(fig. 112)  
SAINT CARTHAGE'S  
CATHEDRAL  
North Mall,  
Lismore

A view of one of the delicate stained glass panels executed (1896) by Sir Edward Burne-Jones (1833-98), in this instance depicting allegorical characters of Justice and Humility. The figures are captured in an elegant pre-Raphaelite setting that is an attribute of the artist's work.





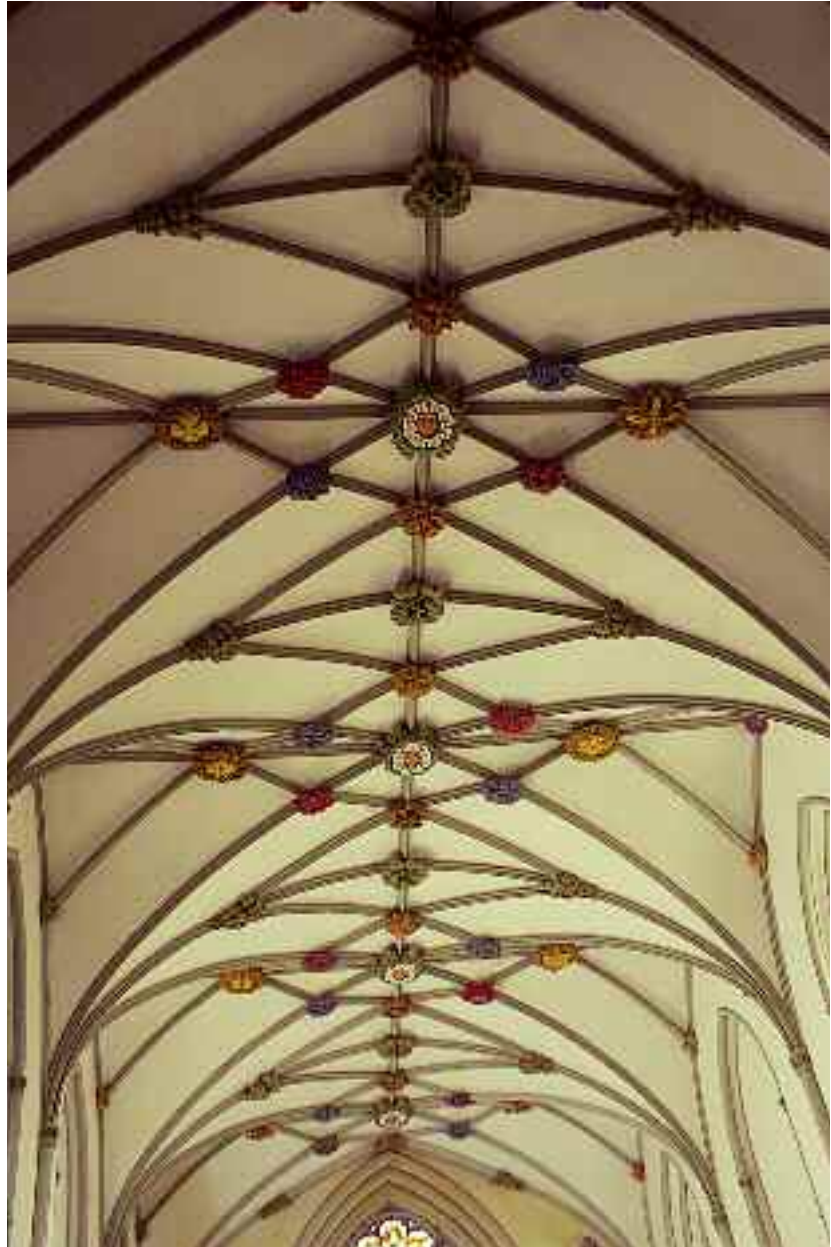
(fig. 113)  
SAINT CARTHAGE'S  
CATHEDRAL  
North Mall,  
Lismore

A view of the interior of the cathedral shows the high quality artistry and craftsmanship of the fine timber joinery and delicate plasterwork.



(fig. 114)  
SAINT CARTHAGE'S  
CATHEDRAL  
North Mall,  
Lismore

The groin-vaulted ceiling incorporates robust plasterwork accents.





(fig. 115)  
SAINT JOHN'S CHURCH  
Ballycahane  
(1849)

Saint John's was built to designs submitted by William Tinsley (1804-85) to replace the earlier Clonagam Church; the foundation stone was laid by George Wilson (1743-1850). The juxtaposition of a variety of building materials and profiled details produces a busy polychromatic and textured composition far removed from the simplicity of the church it succeeded.



(fig. 116)  
SAINT JOHN'S CHURCH  
Ballycahane

Delicate stained glass panels permit colour saturated light to enter the church, producing a jewel-like visual effect.

Occasionally estates had their own 'estate church'. Saint John's Church (1849), Guilcagh (figs. 115 - 116), was designed by William Tinsley (1804-1885) for Lady W. Louisa Stuart on the Curraghmore Demesne; the new building replaced the old Clonagam Church (1741) (fig. 117). The cornerstone was laid May 1849 and the building was consecrated September 1852. It is built in the style of the Gothic Revival with a three-bay nave, deep chancel, gabled porch, bellcote, and buttresses. The interior is simple with a hammer beam truss roof and cantilevered stone pulpit. The establishment of a Cistercian community near Cappoquin in the early 1830s resulted in one of the best-recognised religious houses in Ireland which, in keeping with historical precedent, embarked on a prolonged building campaign. An abbey church (begun 1935) was built to rise above the surrounding noviciate (1832-6) and support farm buildings. As the community grew in prestige it was, by the middle of the century, in a position to embark on further building campaigns. This resulted in an attractive range of a boarding houses (c. 1850) tiered in a stepped arrangement along the slope of hill with the complex terminating in a small Catholic chapel (c. 1850) in the Gothic Revival style (fig. 118).



(fig. 117)  
CLONAGAM CHURCH  
Curraghmore  
(1741)

A plain Gothic-style single-cell church of a type that was ultimately superseded by the Tinsley model now houses a collection of fine cut-stone mausoleums.

(fig. 118)  
MOUNT MELLERAY  
MONASTERY  
Mountmelleray  
(c. 1850)

A terrace of six boarding houses is attractively grouped in a stepped arrangement that follows the topography of a sloping site. The varied building materials give an individual identity to each house and the terrace is terminated at one end by an elaborate Gothic Revival chapel.







(fig. 119)  
PRESENTATION  
CONVENT  
Slievekeale Road,  
Waterford  
(1848-56)

Built to the designs of Augustus Welby Northmore Pugin (1812-52), the convent is arranged on a quadrangle about a courtyard and incorporates a chapel in the north range.



(fig. 120)  
PRESENTATION  
CONVENT  
Slievekeale Road,  
Waterford

The chapel interior remains substantially intact and incorporates a lavish decorative scheme and fine timber joinery. The survival of the rood screen is particularly noteworthy.



SAINT JOHN'S MANOR  
Church Road,  
Waterford  
(c. 1840)

This medium sized house in the Gothic style was built for the Wyse family to a design attributable to Augustus Welby Northmore Pugin (1812-52). Polychromatic brick work with cut-stone detailing produces an aesthetically pleasing visual effect.

*Courtesy of the National Library of Ireland.*



(fig. 121)  
SAINT HELENA'S  
CATHOLIC CHURCH  
Glennanore, The Nire  
(1859)

A medium sized church of solid form and austere detailing designed by James Joseph McCarthy (1817-82), together with the contemporary adjacent school, forms the nucleus of a small scale rural settlement.

The Gothicism apparent in churches and ecclesiastical buildings in general was subject to the influence of Augustus Welby Northmore Pugin (1812-52). Through his influential writings and executed work, Pugin produced a greater awareness of archaeological exactitude in interpreting the Gothic past, together with an attention to fine materials and the decorative possibilities of contrasts in texture and colour. His influence was considerable both across Waterford and throughout Ireland, especially the south east, as well as internationally. He was responsible for Presentation Convent (1848-56), Waterford City, an impressive convent building with inventive massing and stone detailing (*figs. 119 - 120*). The convent clearly illustrates a key concept of Pugin's architectural philosophy: that the components of a building should be readily understandable through their exterior form. Pugin's most prolific and accomplished follower in Ireland was James Joseph McCarthy (1817-82). McCarthy is understood to be at his best in small rural churches, and his design for the church (1859) at The Nire would seem to prove the point (*fig. 121*). It is a small single cell church in the Gothic Revival manner, built of polychrome sandstone with a deep sanctuary and west tower. The lucid exterior massing is complemented by a plain interior, lit by lancet windows, with an open truss timber roof. The church forms an attractive group with an adjacent school of similar appearance. Holy Cross Church (1856-62), Tramore, and the parish churches at Portlaw (1858-9) and Clonea (1860-4), were also designed by McCarthy





(fig. 122)  
SAINT SAVIOUR'S  
DOMINICAN  
(CATHOLIC) CHURCH  
Bridge Street/  
O'Connell Street,  
Waterford  
(1872-80)

A monumental composition in the Italianate style, the church was built to the designs of George Goldie (1828-87) and occupies a prominent corner site in the city. Scheduled for demolition in the late twentieth century, the church was subsequently restored and continues to serve the local community.



(fig. 123)  
SAINT SAVIOUR'S  
DOMINICAN  
(CATHOLIC) CHURCH  
Bridge Street/  
O'Connell Street,  
Waterford

Fine carved detailing furnishes the frontispiece of the church and enhances the ornamental quality of the composition.

Side by side with the interest in Gothic architecture and decoration, Classicism and its variants continued to be a popular design idiom. Indeed, within certain strands of Catholicism the Classical style was considered more Christian: its columns and décor reminiscent of the Rome of Antiquity, and thereby the earlier history of the Church. In some guises the use of Classical forms had political overtones equating with ultramontanist (advocating supreme papal authority) and the influence of Cardinal Paul Cullen (1803-78), especially in the period following the Vatican Council (1870). In Waterford City, the large Dominican Church of Saint Saviour (1872-80) on Bridge Street, designed by George Goldie (1828-87), embraced this Italianate Renaissance Revival style (figs. 122 - 123). Its five-bay entrance façade combines a pedimented frontispiece framed by giant Corinthian pilasters, incorporating statue filled niches and a sculptural relief over the main entrance. The distinctive window, semi-circular with two vertical mullions, inserted in the pediment is known as a Diocletian or thermal window and enhances the intended Roman effect. The asymmetrical-ly placed dome-capped bell tower is a distinctive and attractive feature on the Waterford skyline. The Italianate feel is carried through into the interior where arcades of polished granite Corinthian columns separate the nave and aisles, the whole enhanced with decorative plasterwork, mosaics, and a reredos of imported Italian marble. The façade (1893-7) added to Roberts's Cathedral of the Holy Trinity was no less Italian, with the Classical elements recalling any number of such façades in late sixteenth- or early seventeenth-century Rome (figs. 124 - 125). It acts as a centrepiece to



(fig. 124)  
CATHOLIC CATHEDRAL  
OF THE HOLY TRINITY  
Barronstrand Street,  
Waterford  
(1893-7)

Previously hemmed in by undistinguished buildings and concealed from view, John Robert's cathedral was opened on to Barronstrand Street in the late nineteenth century. An elegant pedimented Ionic frontispiece incorporating a break-front was finally installed over one hundred years after the construction of the cathedral commenced.



(fig. 125)  
CATHOLIC CATHEDRAL  
OF THE HOLY TRINITY  
Barronstrand Street,  
Waterford

An archival view (c. 1890) of Barronstrand Street depicts cast-iron gates and railings following the line of the buildings cleared to reveal the cathedral. The gates were removed in the late twentieth century to further open out the street frontage of the site.

*Courtesy of the National Library of Ireland.*



Barronstrand Street and complements the Classical idiom of the earlier interior. It is articulated with tall Ionic pilasters while paired pilasters frame the pedimented three-bay main entrance. The decorated pediment rises through a rooftop balustrade on which statues pick up the vertical thrust of the elements below, once again evoking Italian prototypes and reminding the viewer of the Roman nature of the church. The interior was altered at various dates throughout the century. The carved timber galleries and much of the stained glass work by Meyer of Munich formed part of these alterations. The Protestant hall (Saint Catherine's Hall) and Sunday school (1860) on Catherine Street, Waterford, also used the Classical style (*figs. 126 - 128*). A substantial complex of red brick with granite decorative stonework it incorporates a variety of window types, all enriched with motifs appropriate to

the Renaissance Revival style. Cast-iron railings with openwork piers and cast-iron double gates enhance the appearance of the building, which was designed by Abraham Denny (1820-92), Dublin architect and sometime Waterford Corporation Alderman.

Large private houses continued to be built, and many others refurbished or enlarged, in response to changing fashions and tastes. In spite of the variety of architectural styles punctuating the century, Classicism and variants thereof dominated most large-scale domestic architecture. Substantial farmhouses and parochial houses, even where lacking the decorative detailing, favoured the qualities of scale and balance synonymous with Classical styles. Ballynatray House, the third house on the site, was refurbished (1795-7) in such a manner: the façade rendered and embellished with an elegant Ionic porch (*fig. 129*). The house was

(*fig. 126*)  
SAINT CATHERINE'S HALL  
Catherine Street/  
Waterside,  
Waterford  
(1860)

The paired towers recalling an Italianate palazzo were characteristic of the work of Abraham Denny (1820-92). The construction in red brick with polychromatic dressings contrasts with the cool austerity of the adjacent courthouse.

*Courtesy of the Irish Architectural Archive.*



(*fig. 127*)  
SAINT CATHERINE'S HALL  
Catherine Street/  
Waterside,  
Waterford

A cut-stone plaque proudly records the name and date of establishment of the institution.



(*fig. 128*)  
SAINT CATHERINE'S HALL  
Catherine Street/  
Waterside,  
Waterford

Cast-iron street name signs are gradually being replaced with modern versions of lesser aesthetic qualities.



(fig. 129)  
BALLYNATRAY HOUSE  
Ballynatray Demesne  
(1795-7)

Built by Grice Smyth, the present house, the third on the site, incorporates the fabric of an earlier structure (c. 1700). Fine applied detailing (1806) by Alexander Deane (c. 1760-1806) was repaired as part of a comprehensive restoration programme in 1998.





(fig. 130)  
SION HILL HOUSE  
Dock Road,  
Waterford

Built by the Pope family on an elevated site overlooking their shipyards on North Wharf, the house includes Regency style features such as Classical proportions and overhanging eaves.



(fig. 131)  
SION HILL HOUSE  
Dock Road,  
Waterford

Freestanding pavilions flank the entrance front of Sion Hill House, enhancing the formal quality of the composition.





comprehensively restored in 1998. A new bridge across the Suir, linking Waterford City to Ferrybank, encouraged the merchant classes to erect a range of substantial villas that not only benefited from elevated sites but also afforded their owners a picturesque vista of their city across the river. Sion Hill House, built for a member of the wealthy Pope family, overlooked their riverside shipyards. This substantial house, enhanced by a portico and flanking pavilions, employed the proportions of the phase of Classicism commonly known as Regency (*figs. 130 - 131*). The stables were located near the present docks and were later used to house railway workers.

By the 1840s the ongoing taste for Classical houses encouraged a reappraisal, as with church architecture, of sixteenth-century

Italian Renaissance decorative modes. Stucco decoration was frequently applied to earlier buildings by employing raised decorative detailing, architraves and the like, in the so-called Italianate manner. The alterations to the Morris House, Waterford City, were in this idiom. Samuel Ussher Roberts (1827-1900), a grandson of John Roberts, is credited with the late century encasing of the main block of Curraghmore House (originally c. 1755) (*fig. 132*). Over the entrance, the dramatic rooftop sculpture of the stag of Saint Hubert, the family crest, carved by Sir Richard Boehm (1834-90), enhances the sense of drama of an otherwise plain façade. On occasion the embellishment amounted to a comprehensive re-casing of an earlier property, completely altering its appearance. Such was the case at Mayfield

(*fig. 132*)  
CURRAGHMORE HOUSE  
Curraghmore  
(c. 1875)

Samuel Ussher Roberts (1813-92), a relative of John Roberts, enveloped the main block of Curraghmore in a cohesive stylistic skin that united the disparate components of two centuries of building programmes.





(fig. 133)  
MAYFIELD HOUSE  
Portlaw  
(1849 and 1857)

An earlier house was comprehensively reconstructed by William Tinsley (1804-85) for the Malcomson family to include signature motifs such as bow-ended wings. A tower added by John Skipton Mulvany (1813-70) in 1857 forms a focal point of the composition, although the awkward correspondence of levels at the junction highlights the later provenance.

*Courtesy of the National Library of Ireland.*

(fig. 134)  
MAYFIELD HOUSE  
Portlaw

Following the liquidation of the Malcomson enterprise the house became the administration centre of the tannery that succeeded the cotton factory. The house has fallen into ruin since the closure of the tannery in the 1980s.



(fig. 135)  
MAYFIELD HOUSE  
Portlaw

A detail of the fine carved stone detailing that embellishes the entrance tower of Mayfield House.

House (1849), erected for the Malcomsons on a site adjoining, but screened from, their industrial plant at Portlaw (figs. 133 - 135). The design is attributed to William Tinsley. The tower was added at a later date (1857) by J.S. Mulvany and, while sitting a little uncomfortably with the rest of the house, enhances its Italianate quality. In rising above the treetops it recalls the feel of an Italian belvedere but also echoes similar elements at Trentham Hall, Staffordshire (1834-40), by Sir Charles Barry (1795-1860). The design is also reminiscent of



(fig. 136)  
MAYFIELD HOUSE  
Factory Road,  
Portlaw

Taken at the height of the success of the cotton factory, an archival image (c. 1890) shows the gate lodge and gateway leading to Mayfield House.

*Courtesy of the Irish Architectural Archive.*



(fig. 138)  
MAYFIELD HOUSE  
Factory Road,  
Portlaw

Ornate cast-iron railings were fashioned at the Richard Turner Hammersmith Ironworks, Ballsbridge, County Dublin.



(fig. 137)  
MAYFIELD HOUSE  
Factory Road,  
Portlaw  
(1840)

Two sets of concave cast-iron double gates, one leading to Mayfield House and the other to the factory complex, were opened by a chain

mechanism operated by turning the wheel pictured. Despite the dilapidated condition of the gates, the mechanism survives intact and is still in working order.

the Italianate villa of Osborne House (1846) on the Isle of Wight, catering for the tastes of Prince Albert (1819-61), the prince consort of Queen Victoria (1819-1901). Although much of the original detail has been removed, Mayfield House remains an imposing structure. Its attractive gate lodge (c. 1840) stands behind a handsome screen of decorative cast-iron gates and piers (*figs. 136 - 138*). The gates, designed by Richard Turner (1798-1881), were operated by an ingenious chain mechanism that remains intact to this day. Tinsley is also attributed with the design of Woodlock (now Saint Joseph's Convent) (1864), Portlaw, another Malcomson home.





WOODLOCK  
(SAINT JOSEPH'S  
CONVENT)  
Carrick Road,  
Portlaw  
(1864)

A small-scale gate lodge was designed by William Tinsley (1804-85) in an Italianate style complementary to the appearance of Woodlock. The gate lodge was lost following the conversion of the house to use as a convent.

*Courtesy of the National Library of Ireland.*



(fig. 139)  
WHITFIELD COURT  
Dooneen  
(1841-3)

Designed by Daniel Robertson (d. 1849) the composition recalls the architect's work in the Classical style in neighbouring County Wexford, notably Ballinkeele House, Ballymurn. Later towers (1860), added by Abraham Denny (1820-92), augment the Italianate quality of the design.

Whitfield Court (1841-3), Kilmeaden, standing on a dramatic site overlooking a steep-sided valley, also employed this Italianate style (fig. 139). The house is attributed to Daniel Robertson (d. 1849) who had a wide practice in the south east of the country. The asymmetrical quality of the façade derives from the twin towers added at a later date by Abraham Denny. These recall the towers used by Denny on Saint Catherine's Hall.



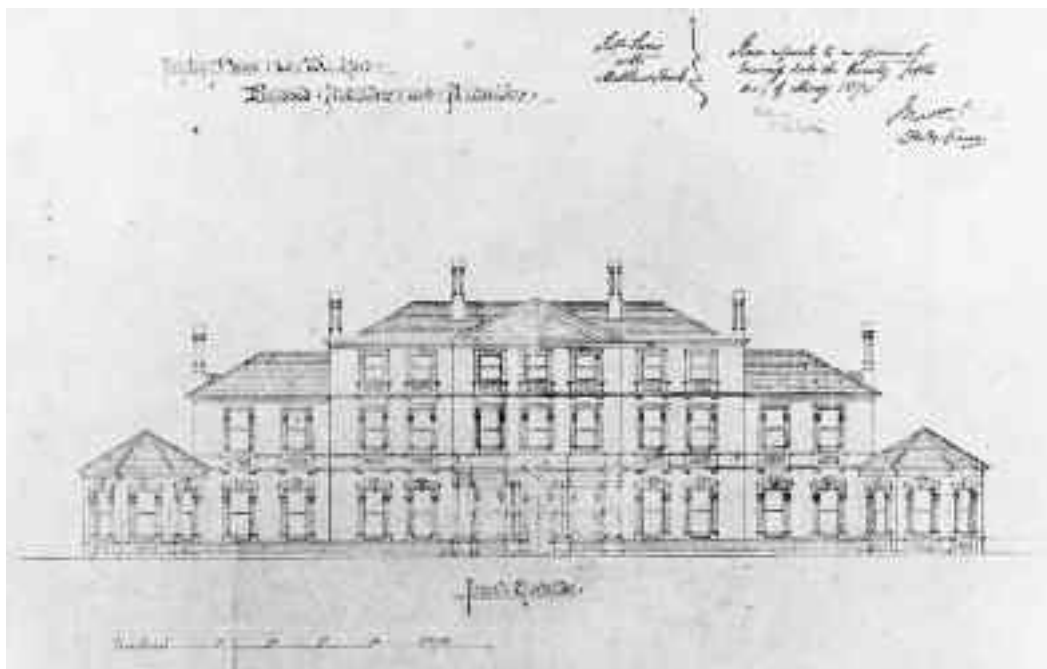
(fig. 140)  
LISMORE CASTLE  
Lismore  
(1812-5 and 1849-58)

A rambling pile in the Gothic Revival style, Lismore Castle is based on a quadrangle centred about a courtyard. Reconstructed over two periods in the nineteenth century, the castle has its origins in a tower house granted to Sir Walter Raleigh (1552-1618) in the sixteenth century.



(fig. 141)  
LISMORE CASTLE  
Lismore

A detail of the Devonshire coat-of-arms in the grounds of Lismore Castle.



FAITHLEGG HOUSE  
Faithlegg  
(1783)

Originally built in the late eighteenth century for Cornelius Bolton, these drawings, signed and dated by Walter Doolin (1850-1902) in 1874, contain proposals for an expansion programme by the Power family that included the embellishment of the Classical frontages. The renovation project was ultimately carried out by Samuel Ussher Roberts (1813-92).

*Courtesy of the Irish Architectural Archive.*

Lismore Castle (originally 1612) is among the best-known private residences in the county and has long been the Irish seat of the Dukes of Devonshire. Its dramatic site above the River Blackwater is best appreciated when approaching from Cappoquin and, often reproduced, was fully in keeping with the picturesque tastes of the early decades of the century (*figs. 140 - 141*). Complementing the commitment to their estates made in Lismore, Dungarvan, and elsewhere, the castle was restored and largely rebuilt by the architect William Atkinson (1773-1839) for the 6th Duke in a programme of works beginning in 1812. Building work continued at Lismore Castle throughout the first half of the century with the addition of battlemented ranges that enhanced the sense

of medievalism. Sir Joseph Paxton (1803-65), associated with the Devonshire estate at Chatsworth and most famously the Crystal Palace (1851) for the Great Exhibition, had worked on a number of ranges in this medieval manner. The same effect was carried through much of the interior scheme, most spectacularly in the great banqueting hall where the much sought after and emulated decorator, John Gregory Crace (1809-89) excelled himself in evoking a fanciful medieval interior with extensive stained glass windows and stencilling. The ornate chimneypiece, the focus of this the largest room in the castle, was designed by Pugin, the whole ensemble recalling Pugin's early stage design career.



SALTERBRIDGE HOUSE  
Salterbridge  
(1849)

A substantial Classical-style mansion built for the Chearnly family possibly incorporates the fabric of an earlier mid eighteenth-century house, and forms the centrepiece of an extensive planned estate.



(fig. 142)  
BALLYSAGGARTMORE  
HOUSE  
Ballysaggartmore  
(1834)

A certain excess is evident in the design and detailing of the gateway at Ballysaggartmore. Although originally part of a comprehensive redevelopment of the estate, ultimately funds were drained and the main house (now demolished) failed to be remodelled in a comparably ornate manner.



BALLYSAGGSARTMORE  
HOUSE  
Ballysaggartmore

An ornamental bridge in a robust Gothic style furnishes the grounds of Ballysaggartmore and is accessed by a gateway at either end. Almost identical in appearance on initial viewing, each gate incorporates subtle structural variations.





(fig. 143)  
FORTWILLIAM HOUSE  
Fortwilliam  
(1836)

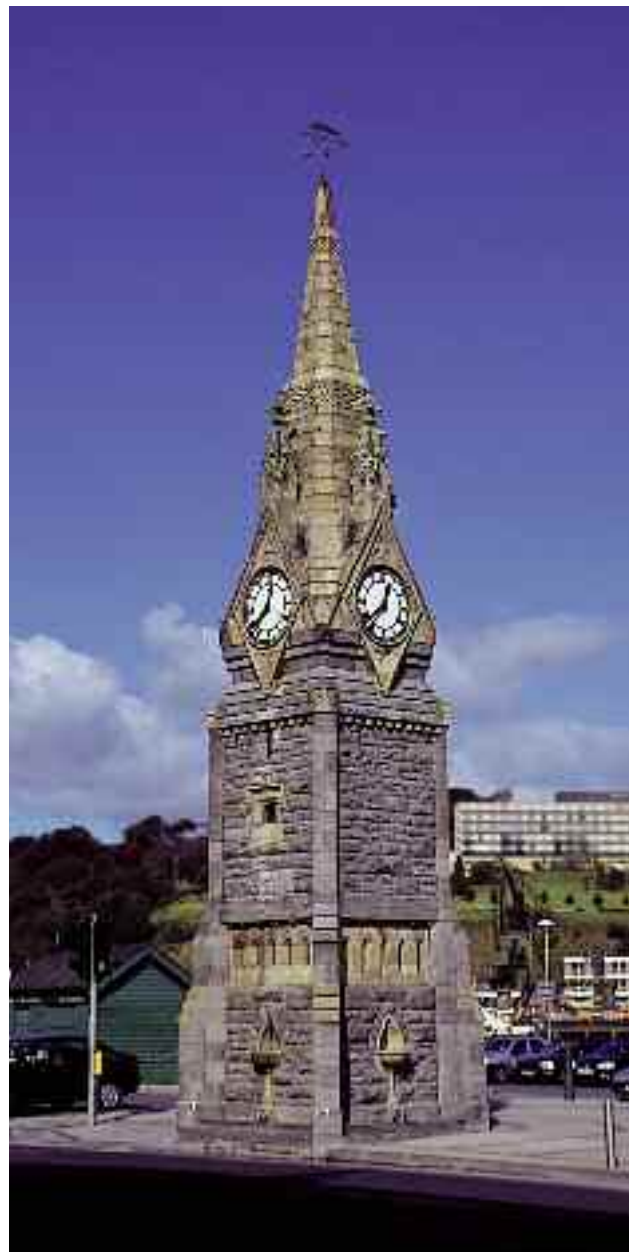
Built for J.B. Gumbleton, the house was comprehensively restored in the late twentieth century following a fire, with most of the original features carefully replicated. Fortwilliam House now makes a pleasing impression overlooking the River Blackwater, with gables and pinnacles enlivening the skyline.

The taste for Gothic Revival became more evident as the century progressed. Atkinson was at the heart of the developing taste for past styles, having embellished the fanciful home of Sir Walter Scott, Abbotsford in Roxburghshire, Scotland, in the 1820s. This fondness for the Gothic past was initially expressed in ornamental structures, gate lodges, hunting lodges and the like. Such buildings often assumed, perhaps unintentionally, the effect of Romantic stage scenery in the countryside, adding a sense of occasion as a visitor approached a great house. Such is the case of the gateway and lodges (1834) at Ballysaggartmore, Lismore. Identical crenellated lodges with angle turrets diagonally flank the arched and pinnacled entranceway (fig. 142). Fortwilliam (1836), Lismore (fig. 143), was probably designed by the English architects James (1779-1877) and George Richard (1793-1838) Pain, the latter a pupil of John Nash (1752-1835). The building displays the same picturesque concept of Gothic, as do a number of castellated bridges.

The Gothic Revival style was also favoured for memorials and monuments such as the relatively ornate freestanding clock tower (1861-3) on the junction of Meagher's Quay and Coal Quay, Waterford (*fig. 144*). One of the best-known landmarks in the city, the quality stonework of the clock tower is a testament to the long tradition of fine masonry in the county. It was originally intended as a public water supply, including drinking bowls for dogs! Although not quite in the Gothic Revival manner, the Holroyd-Smyth Mausoleum (1876) (*figs. 145 - 146*) in Templemichael Churchyard (1823) suggested the taste for medievalism and incorporates a prominent heraldic sculpture. The cult of the dead is also celebrated, in this instance for a dog, in the monument (1873) near Dungarvan to the famous greyhound Master McGrath (*figs. 147 - 148*).

(*fig. 144*)  
THE CLOCK TOWER  
Meagher's Quay/  
Coal Quay,  
Waterford  
(1861-3)

This elaborate High Victorian public monument fulfilled two civic functions, one of which was as a public water supply. The tower resembles a displaced church spire in form, sitting prominently on Waterford's quayside.





(fig. 145)  
HOLROYD-SMYTH  
MAUSOLEUM  
Templemichael Church,  
Templemichael  
(1876)

The medieval style of this small scale mausoleum is identified by the solid masonry walls having little apparent relief in the form of openings or decorative motifs.



(fig. 146)  
HOLROYD-SMYTH  
MAUSOLEUM  
Templemichael Church,  
Templemichael

A view of the cut-stone Holroyd-Smyth coat-of-arms set into the gable of the mausoleum.



(fig. 147)  
MASTER McGRATH  
MONUMENT  
Ballymacmague  
(1873)

The erection of an elegant Classical-style monument attests to the high esteem in which Master McGrath, a champion greyhound, was held by his keeper, James Galwey. Originally located at Colligan Lodge, the monument was moved to its present prominent setting in 1933.



(fig. 148)  
MASTER McGRATH  
MONUMENT  
Ballymacmague

A detail of the panel framing a bas-relief portrait of Master McGrath.



(fig. 149)  
LE POER TOWER  
Tower Hill,  
Clonagam  
(1783)

Inspired by the medieval Irish round tower this monument, erected by the Earl of Tyrone, alludes to the contemporary taste for indigenous architectural styles. The tower makes a pleasing local landmark.

The picturesque Gothic encouraged openness to a diversity of styles, most often manifest in interior decorations schemes, but occasionally on a larger scale too. Although dating from the late eighteenth century the Le Poer Tower (1783), a memorial standing on the crest of a hill overlooking the demesne at Curraghmore, was built in the form of an Irish round tower, an early instance of taste for the 'exotic' (fig. 149). Gardenmorris House, Kill, was rebuilt in a manner recalling a French château. The Hindu-Gothic gateway (1849) at the Dromana estate, with minarets and diminutive dome, is a charming example of eclectic taste (figs. 150 - 151). It replaced a temporary structure erected in the same style (1826) to celebrate the return of Henry Villiers-Stuart and his new wife from their wedding trip, and recalls on a greatly reduced scale and in a country setting, something of the effect of the Prince Regent's Brighton Pavilion (1802-21). It was given solid form in designs, dated 1849, by Martin Day (d. 1861), who had worked on Dromona House since 1822. The gateway was restored by the Irish Georgian Society (1967-8). Occasionally, conflicting tastes stood side by side, as at the Old Rectory





(fig. 150)  
DROMANA HOUSE  
Mountrivers/Affane  
(1849)

Designed by Martin Day (d. 1861), the present gateway replaced a temporary version erected in celebration of the marriage of Henry Villiers-Stuart in 1826. The distinctive Hindu-Gothic details are believed to have been influenced by John Nash's (1752-1835) Royal Pavilion, Brighton (1815-22). An archival image illustrates the original timber bridge (replaced, 1970s) leading to the gateway.

*Courtesy of the Irish Architectural Archive.*



(fig. 151)  
DROMANA HOUSE  
Mountrivers/Affane

Restored by the Georgian Society (1967-8), and again by Waterford County Council (1990), the gateway makes a dramatic impression and remains a highly individual feature of the architectural heritage of the county.



SAINT JAMES CHURCH  
Church Lane,  
Stradbally  
(1786)

A plain, small scale church of rustic quality forms a focal point in the village of Stradbally.

SAINT JAMES CHURCH  
Church Lane,  
Stradbally

The plain quality of the exterior is mirrored in the simple decorative scheme to the nave and chancel.



(fig. 152)  
STRADBALLY RECTORY  
The Square,  
Stradbally  
(c. 1820 and c. 1870)

A house of two distinct periods of construction, the rectory juxtaposes a complex Tudor-style block with a Georgian-style earlier portion, relegated to use as a return.



(fig. 153)  
BUSHFIELD  
Gallows Hill/West Street/  
Ballyanchor Street,  
Lismore  
(1899)

A timber clad, timber frame construction and corrugated-iron roof identify Bushfield as a precursor to the self-build kit house.

(c. 1820), Stradbally where a large Georgian-style house incorporated mid century (c. 1870) additions in a Tudor Revival style (fig. 152).

Variations on the Gothic Revival theme allowed for an embrace of other early styles including the Tudor Revival, which, as the name implies, evoked the 'feel' of early sixteenth-century English architecture, accurately or otherwise. Gurteen le Poer (1866), Kilsheelan, was designed in this style by the clearly versatile Samuel Ussher Roberts (fig. 154). The house combines a main block, service wing, and prominent battlemented tower, all arranged in a picturesque composition. The ensemble appears like a lesser Lismore Castle, but with detailing such as decorative gables and mullioned windows on the garden façade to affirm its Tudor aspirations. The Island (1895), now Waterford Castle Hotel, was built for Gerald Purcell-Fitzgerald on an island downstream from Waterford City, and illustrates the sustained interest in medievalism that continued throughout the century (fig. 156). In spite of the technological advances characterising the century, with steel and concrete already in use across the world, the castle, built on the cusp of the new century, exuded an air of the distant past. Enclosing a medieval tower with stepped battlements on



(fig. 154)  
GURTEEN LE POER  
Gurteen Lower  
(1866)

Designed by Samuel Ussher Roberts (1813-92) on behalf of the First Count de la Poer, the house is reminiscent of the work of Daniel Robertson in the Tudor Revival style, particularly Carriglas Manor, Longford (1837-40).

(fig. 155)  
GURTEEN LE POER  
Gurteen Lower  
(1839)

The use of Classical elements in the design of the stable complex is in contrast to the Tudor Revival quality of the main house; this indicates different periods of construction as well as the lack of a cohesive stylistic identity for the long term development of the estate.



(fig. 156)  
WATERFORD CASTLE  
HOTEL (ISLAND CASTLE)  
Little Island  
(1895)

Designed by Albert Edward Murray (1849-1924), the castle incorporates at least two earlier phases of building, including a medieval castle. The unrefined rubble stone construction produces an attractively textured visual effect offset by fine cut-stone details.

its exterior, it has a range of rooms decorated in a manner befitting the original era of its core structure. The principal rooms have ceiling plasterwork in the Tudor manner with complementing panelled walls. Although providing a rare example of a surviving prefabricated house from the period Bushfield (1899), Gallow's Hill, Lismore, was nonetheless built in a style evoking the Tudor Revival. Elements such as box-bay windows, entrance porch, and tall yellow brick chimneys sit side by side with a pitched roof of corrugated iron (fig. 153).

Service buildings to great houses were generally architecturally distinguished. Indeed, on occasion, it could be argued that ranges such as stables and gate lodges could display more architectural inventiveness and playfulness than the main residence. The service wings at Curraghmore House are particularly noteworthy, and the great bulk of Lismore Castle belies the fact that much of the castle was taken up with administrative ranges. At other estates and large farms the service elements were simpler but no less pleasing aesthetically. While predating the main house, the stables (1839) at Gurteen le Poer were incorporated in the later project and now form the north range of the courtyard (fig. 155).

Smaller scaled houses, taken together with their service buildings, contribute greatly to the character of the county. Annestown House (c. 1820), located in an attractive setting overlooking the sea, is made up of two separate early nineteenth-century buildings joined together. The detached outbuildings (c. 1850s) range about a courtyard to the south of the main house. In the nearby village of Dunhill, a thatched house (c. 1820) has a two-storey addition to the more traditional single-storey range (*fig. 157*). A small outbuilding and enclosing wall completes this unusual composition. Another surviving thatched house, Cove Cottage (c. 1810), Stradbally, is built more in

the manner of the cottage orné than a traditional cottage; its distinctive windows reveal the influence of James Wyatt (*fig. 158*). The nearby Woodstown House (1823) exemplifies the type of elegant Regency-style houses designed by George Richard Pain (*figs. 159 - 160*). Some of the smaller farm complexes in the county, built in the vernacular rather than formal style, possess great character. The farm at Gortanadiha Upper (c. 1850) consists of a thatched farmhouse overlooking a substantial farmyard with single-storey and two-storey farm buildings arranged at right angles to the house (*fig. 161*). A series of steps leads up to the farmhouse.

(*fig. 157*)  
DUNHILL  
(c. 1820)

An appealing thatched cottage forms the centrepiece of a vernacular farm holding, occupying an important corner site in the centre of Dunhill.

(*fig. 158*)  
COVE COTTAGE  
Nunnery Lane,  
Stradbally  
(c. 1810)

The picturesque composition of the cottage combines features of the vernacular idiom with elements of formal Classicism, including elegant tripartite windows derived from the work of James Wyatt (1747-1813).







(fig. 159)  
WOODSTOWN HOUSE  
Woodstown Lower  
(1823)

The graceful Regency-style house was built for Robert Shapland Carew (1787-1856), 1st Baron Carew, by George Richard Pain (1793-1838). Balanced proportions and fine rendered detailing enhance the architectural value of the composition.

(fig. 160)  
WOODSTOWN HOUSE  
Woodstown Lower

A delicate iron veranda contributes to the elegant quality of Woodstown House.



(fig. 161)  
GORTNADIHA UPPER  
(c. 1850)

An assortment of modestly scaled farm buildings, each of vernacular significance, is arranged about a courtyard in a manner characteristic of the south east of Ireland.



(fig. 162)  
SALLYHENE COTTAGES  
Knocknacrohy  
(c. 1860)

A collection of eight estate workers' houses incorporates decorative elements, such as diamond leaded windows and profiled timber joinery, which enhance the architectural design quality of the group.



(fig. 163)  
SALLYHENE COTTAGES  
Knocknacrohy

Iron door furnishings provide subtle decorative incident to the houses.

Farm buildings, in many respects housing the lifeblood of the estate, were accompanied on larger estates by an array of buildings often of architectural interest. These include churches as at Curraghmore, gate lodges, estate cottages, follies, and boathouses. Sallyhene Cottages (c. 1860) were erected on the estate at Curraghmore as four pairs of small semi-detached residences (*figs. 162 - 163*). While functional they contributed a picturesque quality through the incorporation of casement windows and timbered porches. The demesne at Strancally Castle (1826-1860) houses a charm-

ing example of an ornamental thatched cottage (c. 1850) with a veranda and slender iron columns supporting deep eaves and a thatched roof. Dating from the middle of the century it recalls the once widespread taste for the picturesque, of which the artfully designed cottage orné formed part. Many designs for such cottages were published throughout the century. Other estate cottages, such as those at Sapperton (c. 1840), lacked the typical array of decorative features, but in their plainness were no less pleasing (*fig. 164*).

#### STRANCALLY CASTLE Strancally Demesne

Open work piers and cast-iron gates and railings combine to produce a feature of artistic design distinction.



(*fig. 164*)  
SAPPERTON HOUSE  
Sapperton South  
(c. 1840)

The primary emphasis is placed on the provision of adequate accommodation for estate workers and the pair of cottages has minimal architectural pretension.



STONEHOUSE  
(c. 1800)

Stout buttresses supporting the walls are a feature common to vernacular buildings, and particularly in cottages of mud wall construction.



KILRUSH COTTAGE  
Kilrush  
(c. 1830)

A charming cottage on the outskirts of Dungarvan enhances the character of the area.



BALLEIGHTERAGH EAST  
(c. 1800)

The survival of most of the original fabric enhances the picturesque quality of this cottage.



Although there are many attractive examples across the county, Waterford's stock of small vernacular housing is much depleted. Nonetheless examples survive to provide an indication of the quality and merit of a once ubiquitous housing type. As with all vernacular buildings these houses, together with their outbuildings, employed readily available building materials, from what would now be defined as renewable sources. Many of the vernacular cottages in the county were thatched with reed harvested from the banks of the Blackwater and the Suir. Employing simple forms and bright colours, they sat comfortably in the landscape and generally benefited from a placement which ensured shelter from prevailing winds. Some surviving examples embellished in the nineteenth century actually date back to the previous period and include houses such as that at Garraun (c. 1760) (*fig. 165*). It is readily apparent that the house originally consisted of the central three-bay component and has



(*fig. 165*)  
GARRAUN  
(c. 1760)

Features such as the long low massing, the diminutive proportions to the openings, and the thatched roof all typify the vernacular tradition in County Waterford. The cottage was well restored in the 1980s and retains much of its picturesque character.



BALLINGOWAN EAST  
(c. 1830)

This cottage, in common with many of the vernacular cottages in the county, was traditionally thatched with reed gleaned from the banks of the Suir and Blackwater rivers. Most of the reed now used in thatching is imported.

been enlarged over the decades. It was sensitively restored in 1985 and is supported by a range of outbuildings that have been well maintained over the years. Other examples providing evidence of an incremental enlargement include a house at Garranturton (c. 1790). As with all of these houses, windows were added at date later than the actual construction; we can find examples with mid-nineteenth century sash windows and others with windows dating from the early twentieth century. In most such cases it is noteworthy that the alterations sit comfortably with the original form of the house. Other well-maintained houses in this tradition include examples at Garrarus (c. 1800) (*figs. 166 - 167*) and Ballynakill (c. 1820) (*fig. 168*). Vernacular modes were also commonplace for residences at the heart of larger farms; here again it is possible to discern the employment of simple forms and readily available materials, as at Dromore Cottage (c. 1820) (*fig. 169*). Other detached farmhouses of the period, like that at Curraheenavoher (c. 1850), still retained vernacular lines even when rendered and benefiting from slate roofs, indicating



(*fig. 166*)  
GARRARUS  
(c. 1800)

The evolution of this cottage over time is evident in the variations of each additional range; the limewashed rubble stone construction and slate roof to the end bay, and the corrugated-iron roof to the porch.



(*fig. 167*)  
GARRARUS

Margined timber sash windows lend a formal tone to the vernacular quality of the cottage.



(*fig. 168*)  
BALLYNAKILL  
(c. 1820)

Ballynakill provides a well-maintained example of the vernacular heritage of County Waterford.



(fig. 169)  
DROMORE COTTAGE  
Dromore  
(c. 1820)

Measuring over one hundred feet in length, this long low range incorporates a farmhouse and outbuildings in a single integrated structure. The cottage forms part of an extensive agricultural complex of vernacular importance.



MATTHEW'S  
CROSSROADS  
Ballyduff East  
(c. 1800)

Regular proportions and margined timber sash windows contribute an elegant quality to this prominently sited thatched cottage.



BALLINATTIN  
(c. 1850)

An attractive cottage appears to mould into the landscape as a result of the stepping down of one bay.



KNOCKALISHEEN  
(c. 1800)

A small scale farmhouse and associated outbuilding ranges produce a picturesque ensemble of vernacular importance.





(fig. 170)  
CURRAHEENAVOHER  
(c. 1850)

The modestly scaled farmhouse of some formal quality shows balanced proportions and Classical symmetry; the outbuildings introduce an element of the vernacular and are constructed from unrefined materials in an unconsciously designed manner.



tive at the time as a major improvement in the social status of the owner (*fig. 170*). In addition the preferred option of centrally placed doorways and motifs such as architraves reveal the legacy of the Classical architectural tradition. This is especially evident in farmhouses such as Niervale (c. 1880) at Ballymacarbry. The villa-like appearance of the main farmhouse, three bays with central doorway, was of a type that became quite widespread across Ireland both in rural and suburban housing (*fig. 171*). The farm at Niervale also benefits from an attractive array of fine outbuildings (c.1880) (*figs. 172 - 173*). The Classical influence is even more apparent in larger farmhouses like Brook Lodge (c. 1850) (*fig. 174*). The forms and building materials employed in the vernacular tradition continued to be employed, or maintained in the case of existing buildings, well into the twentieth century.

(fig. 171)  
NIERVALE  
Ballymacarbry  
(c. 1880)

A medium sized villa-style house forms the centrepiece of an extensive farmyard complex. Stone cobbling to the courtyard enhances the setting of the site.





(fig. 172)  
NIERVALE  
Ballymacarbry

The large scale outbuildings accommodate a wide range of farm-related activities and include stable blocks, coach houses, and barns.



(fig. 173)  
NIERVALE  
Ballymacarbry

A window opening in the stable building retains its original timber joinery and early glazing.



GARRARUS  
(c. 1825)

The informal appearance and construction in unrefined materials identify the vernacular significance of such rural outbuildings.



(fig. 174)  
BROOK LODGE  
Brooklodge  
(c. 1850)

Balanced proportions, subtle architectural features, and minimal extraneous ornamentation produce a typical farmhouse of functional appearance; the onerous task of working the land left little opportunity to spend resources on outstanding architectural inventions.

## The Twentieth Century



(fig. 175)  
PLUNKETT  
RAILWAY STATION  
(WATERFORD (NORTH)  
RAILWAY STATION)  
Terminus Street,  
Waterford  
(1906)

A timber clad signal box spans the railway line; a hut positioned on a platform is the more familiar form.

The new century opened with the promise of technological improvement and the anticipation of reform, offset by a serious decline in trade, industry, and agriculture. Social and political change were hastened through a series of traumatic events, most notably the advent of World War I (1914-18), and with even more dramatic consequence for Waterford, the Easter Uprising (1916), the formation of Dáil Éireann (1919), the Anglo-Irish Treaty (1921) and the following Civil War (1921-23). Changes in the political structures often first became apparent in matters of detail rather than overall architectural innovation. Surviving post boxes provide indicators of such change and the county retains post boxes with the monogram ER VII for King Edward VII at Adamstown; GR for King George V at Glennanore; and SÉ for Saorstát Éireann at Farnane Upper. In spite of these political changes and challenges, affecting all areas of Waterford, developments continued apace, if sometimes sporadically. In many respects, economic deprivation and at later periods in the century what might be seen

as economic stagnation, helped to preserve and maintain the fabric of towns and villages. It was only from the 1960s onwards that serious threats were posed to old streets, shopfronts, and churches, to name but a few. Most of the changes to the architectural fabric of Portlaoise date from the second half of the century, resulting in the disappearance of half of the housing in the original 'Model' town.

In the early years of the century, with private motorised transport confined to the rich, the railway system could afford to develop further. In Waterford City, a new train station, now Plunkett Station (1904-6), across Edmund Rice Bridge, brought the railway to the actual gateway of the city and afforded travellers and locals alike an impressive vista of the riverside city as they disembarked. The line had previously terminated at Dunkitt, with southward lines departing from a station on Manor Street. Ranges of features survive from this time, such as the signal box (1906) (fig. 175) spanning the line on its metal support frame and the elongated platform canopy (1908).



(fig. 176)  
1-7 WESTERN TERRACE  
Old Chapel Lane,  
Dungarvan  
(1910)

A group of seven identical units, each house containing distinctive qualities such as recessed façades, bay windows, paired window openings, balconies, and simple iron railings.



(fig. 177)  
11-12 ALEXANDER STREET  
Waterford  
(1910)

One of a group of seven units accommodating a separate apartment on each floor, as indicated in the illustration by the different colours applied to the windows. Of the group, this example is the last to retain the original materials in their entirety.

The necessity for publicly funded housing schemes was pressing. Built with limited economic resources, such schemes would not meet the standards or tastes of today; nevertheless they were generally well designed. By necessity architectural embellishment was kept to the minimum. Waterford County Council developed a number of projects including a well-designed range of houses in Western Terrace (1910), Old Chapel Lane, Dungarvan (fig. 176). Number 5 Western Terrace has retained much of its original fabric, door, metal railings, and windows. As was formerly the case in many Irish towns, rows of small single-storey houses line the roads that approach the town. A row of some eighteen houses on O'Connell Street (c. 1900) terminates at either end in two-storey houses akin to 'book-ends'. Public housing initiatives in Waterford City included a group of seven houses (1910) on a restricted site on steep Alexander Street, each accommodating two residential units. Numbers 11 and 12 Alexander Street have been well maintained and retain their original fittings (fig. 177). Rusticated cut-stone lintels set against the plain rendered walls add character to these buildings.

Private philanthropy continued and the Carnegie Free Libraries (1905-11) throughout the county bear witness to the munificence of Scots-born philanthropist Andrew Carnegie (1835-1919). As with their equivalent libraries in the United States of America and New Zealand, the varied library buildings subscribe to certain design guidelines, both internally and externally. Their civic purpose was hinted at through decorative, if not extravagant, exteriors. Architectural detail was at best eclectic and sufficient to reflect favourably on the

espoused noble purpose of the building. The prominently sited library (1903-05) on Lady Lane, Waterford City, was designed in an understated Classical idiom by Albert Edward Murray (1849-1924); Andrew Carnegie himself visited the city to lay the foundation stone. The library (opened 1911) in Cappoquin was designed by George P. Sheridan (d. 1950) and reveals the influence of Arts and Crafts with the Queen Anne Revival style, popular at the turn of the century (*fig. 178*).



(*fig. 178*)  
CAPPOQUIN CARNEGIE  
FREE LIBRARY  
Main Street,  
Cappoquin  
(opened 1911)

The Scottish-American industrialist Andrew Carnegie (1835-1919) sponsored five libraries in County Waterford; each is stylistically distinctive. The library at Cappoquin juxtaposes motifs of the Queen Anne and the Arts and Crafts movements.

(*fig. 179*)  
81-84 COAL QUAY  
Waterford  
(1905)

A group of four identical buildings were built to house a commercial space in the ground floor with residential accommodation over. Robust rendered dressings contribute to the quality of the design and enhance the impact of the group in the streetscape.



(*fig. 180*)  
THE BANK  
Gladstone Street/  
O'Connell Street,  
Waterford  
(1925)

The design of the bank has been carefully considered to maximise the potential of the important corner site. Almost identical façades face on to each street, with a central entrance bay vigorously articulated in a Classical manner.







(fig. 181)  
CUSTOM HOUSE QUAY  
Waterford  
(c. 1910)

Following the conversion of the quays to use as a car park in the 1980s, a steel crane, one of a pair remaining in the city, survives as an artefact of the industrial legacy of Waterford.

Commercial buildings continued to espouse Classicism well into the century, if sometimes with a gusto and vibrancy of detail previously lacking. In Waterford some quayside houses were replaced, or enhanced with decorative detailing. A new terrace of four (1905) was erected on Coal Quay where many Classical details remain as evidence of aspirations of grandeur (fig. 179). The former bank (1925) on the corner of Gladstone and O'Connell Streets takes advantage of its corner site to benefit from a chamfered entrance bay (fig. 180). It provides a comparative wealth of Classical detailing with the pedimented doorcase and upper storey bay windows flanked by Ionic columns, the whole supporting a pediment and entablature in turn surmounted by an attic. The ongoing importance of Waterford's maritime tradition, and its wealth of river borne trade, was reflected in developments on or near the quays, including those of a technical nature without, or with only minimal, references to architectural precedents. The large freestanding steel crane (c. 1910) on Custom House Quay, complete with its original mechanism, is one of a pair in the city (figs. 181 - 182). The Granary (1905), built for R. and H.



(fig. 182)  
CUSTOM HOUSE QUAY  
Waterford

The juxtaposition of steel beams and lattice girders adds an almost sculptural quality to the streetscape.



(fig. 184)  
CAPPOQUIN HOUSE  
Cappoquin Demesne,  
Cappoquin  
(1779 and 1927)

The ancestral home of the Keane family, the house was destroyed during 'The Troubles' (1922-3). Subsequently rebuilt, the original entrance front, pictured, was reordered as the Garden Front overlooking the River Blackwater.

(fig. 183)  
R. AND H. HALL  
FLOUR MILLS  
Dock Road,  
Waterford  
(1905)

Upon completion, the warehouse stood as an architectural gate-crasher against the backdrop of the eighteenth- and nineteenth-century streetscapes of the quays on the opposite side of the river. Over the century, however, much of the dramatic impact of the starkly Modernist design has been diminished by the development of the adjacent sites.

*Courtesy of the National Library of Ireland.*



Hall flour millers was designed by the engineer William Friel (1873-1970) (*fig. 183*). Built of reinforced concrete, this nine-storey structure was radically different to any large-scale building previously erected in the city. Its construction followed the Hennebique system devised by the pioneering French architect Francois Hennebique (1842-1921). The simple cubic form underscores its purpose and method of construction, and the severity is only relieved by the punctuation of windows and minimal relief decoration. The buildings erected around the same period on the site of Cherry's Brewery (c. 1905), Mary Street, a centre of brewing since the early eighteenth century, were equally pragmatic. Although the complex is now disused, it retains on site the machinery associated with brewing.

The political unrest of the War of Independence and the Civil War resulted in the destruction of buildings, public and private, across the county. However, in contrast with neighbouring County Cork, comparatively few large houses were destroyed outright. Of those that were damaged many were rebuilt; Gardenmorris, burnt in 1923, was subsequently recreated. The late eighteenth-century Cappoquin House (1779), home of the Keane

Family, was also burnt in 1923 but was reconstructed with great care to designs by Richard Orpen (1863-1938), brother of the more famous society painter William (1878-1931) (*fig. 184*). The by-then conservative aesthetic in which Cappoquin was rebuilt underlined the cautious approach to architecture that more or less dominated the century. The extensive remodelling and embellishment of Mount Congreve (c. 1750), Kilmeadan, in the mid-1960s took a similarly cautious, if not inappropriate, approach.

Few buildings that could be called Modernist were erected. In Ireland, as elsewhere, motifs from current fashion were frequently employed in elevations and decorative detailing, while little change was instigated in the interior planning which remained at best conventional. That is not to say that alterations and extensions did not embrace technical innovations. Public architecture, including hospitals and schools, frequently shows some of the first evidence of such change. An observation post (c. 1940) erected during Second World War (1939-45) was constructed in mass-concrete, and together with school shelters and ball alleys, was as brutalist and severe as might be expected in any such structure (*fig. 185*).



(*fig. 185*)  
DYSERT  
(c. 1940)

A relic of the measures put in place during 'The Emergency' (1939-45), the construction of the watch tower in mass concrete produces a brutalist, functional appearance that is in contrast with the picturesque value of the earlier tower nearby.

Burke's (c. 1940) on O'Connell Street, Waterford, erected in this period of great austerity, is a pared-down example of a Moderne style that reveals an awareness of current international trends, at least on its façade. The building's stepped red brick and roughcast walls, all given strong horizontality through the wide ground floor display windows and steel-framed windows above, must have appeared shockingly innovative in its day. The glass block sections inserted into the ground floor piers allude to Modernist influence. Unencumbered by the past and with references from across the world, cinema architecture was among the most confident in embracing a new aesthetic, even if this too was frequently only expressed in matters of decoration and detailing. The Ormonde Cinema (1944), O'Connell Street, Dungarvan, was redolent of modernity and of the cinema age, if not quite of Modernism, which is altogether more severe and yet refined (*fig. 186*). The combination of elements on the well-proportioned façade such as the stepped roofline, horizontal banding, and windows, suggested a world of glamour and escapism only to be matched by the confections on the screen. It is worth noting how the lighting of the façade would have added greatly to its original impact. New shopfronts, from the middle of the century onwards, frequently emulated such glamour, if on a smaller scale, through employing polished chrome decoration and stylish lettering. Like some architectural 'Brylcreem' the emphasis was on looking smart and slick. A prominently sited commercial property (rebuilt c. 1950), Grattan Square, Dungarvan, employed a black resin compound cladding at shopfront level. Horizontal banding and a stepped parapet

added to the sense of distinction that set the shop apart from, but not in battle with, more traditional fronts. The new industrial blocks erected in the post war period at the disused cotton mill at Portlaw were more rigorously Modernist. The leather tanning works was launched in 1945 and remained in business until the 1980s. The massive plant erected at that time survives, if dilapidated, with its monumental concrete frame proclaiming loudly, as few buildings did in Ireland at the time, its embrace of Modernism. The corrugated canopy at one end recalls Michael Scott's (1906-89) contemporary work at Busáras, Dublin (1944-53).

(*fig. 186*)  
ORMONDE CINEMA  
O'Connell Street/  
Stephen's Street,  
Dungarvan  
(1944)

The Ormonde is typical of many such cinemas constructed in Ireland in the mid twentieth century. A frontage of Modernist aspirations incorporating clean bold horizontal lines screens an auditorium of minimal architectural pretension. The coloured glass panels to the first floor contribute to the design quality of the site.







(fig. 187)  
WATERFORD  
BAPTIST CHURCH  
Catherine Street,  
Waterford  
(1910)

A small scale church is given prominence in the streetscape through a construction in red brick with limestone ashlar horizontal bands, the vertical emphasis of the openings, and a battlemented parapet. The church is similar to Dutch and Flemish public buildings of the early twentieth century.



(fig. 188)  
WATERFORD  
BAPTIST CHURCH  
Catherine Street,  
Waterford

Panels of yellow terracotta featuring a foliate motif provide subtle decorative incident to the design.

Architecture for places of worship remained firmly in the embrace of traditional forms and ideas well into the century. Indeed the new church (1910) built for the growing Baptist community in Waterford recalled the mid nineteenth century with its Ruskin-inspired polychrome bands of red brick and cream limestone, the whole counteracted by the vertical thrust of five lancet windows, offset with yellow terracotta panels (figs. 187 - 188). More spectacularly, it was only in the 1935 that work



(fig. 189)  
MOUNT MELLERAY  
MONASTERY  
Mountmelleray  
(Begun 1935)

A monumental abbey church in a solid muscular Gothic Revival style, built to designs prepared by Alfred Jones (1894-1973) and Stephen Kelly (1891-1951), uses limestone salvaged from Mitchelstown Castle, County Cork. The building sits in a relatively empty landscape and forms a dramatic visual incident.



(fig. 190)  
MOUNT MELLERAY  
MONASTERY  
Mountmelleray

An archival view of the expansive interior of the abbey church illustrates a groin-vaulted ceiling that is comparable with Saint Carthage's Cathedral, Lismore. The timber pews and panelled walls are indicative of high quality timber joinery.

*Courtesy of the Irish  
Architectural Archive.*



(fig. 191)  
CATHOLIC CHURCH OF  
THE SACRED HEART  
Richardson's Folly/  
Lower Grange Road,  
Waterford  
(1969)

The use of radical architectural styles and planning formulae was officially sanctioned following the Second Vatican Council (1963-5) and resulted in inventive schemes such as this polygonal composition, distinguished by a stepped profile to the roof incorporating prominent concrete ribs.

began on the great abbey church (consecrated 1952) at Mount Melleray, Cappoquin (figs. 189 - 190). True to the Cistercian architectural tradition it is a severe but hugely impressive building with a clear massing of elements. Its great looming pinnaced tower is a distinctive feature on the skyline for miles around. Modern styles were adopted in the building of Catholic churches from the 1950s on, and even where elements of Classicism or Gothicism remained they were interpreted in a spare manner that clearly proclaimed twentieth century taste. The Catholic Church of the Sacred Heart (1969) on Lower Grange Road, Waterford, is indicative of the transformation in church architecture from the 1960s (fig. 191). Placed on a corner site, the church was designed on an octagonal plan with a stepped roof. This central emphasis echoed the interior of church, where the altar was placed on a raised sanctuary at the centre of the airy full height interior. The longitudinal axis that had dominated church planning for centuries had been shifted radically — an alteration that reflected changes in liturgical practice as well as architectural innovation.

## Conclusion



(fig. 192)  
KILLOTERAN CHURCH  
Killoteran  
(c. 1860)

Having experienced a decline in fortune in the mid twentieth century this church was successfully converted to an alternative use in 1999. The building retains most of its original character while serving as a reminder of the once prosperous Church of Ireland community in the locality.

County Waterford has enjoyed a period of increased prosperity in the late twentieth century, although changing employment patterns and altered modes of agricultural production have not been without their own challenges, with consequences, in particular, for rural settlements and small villages. While Waterford City has experienced continued expansion, rural urban areas such as Cappoquin and Lismore are more or less defined by a historic core that has changed little over the past one hundred years. Similarly much of the outlying areas retain their rural character — a journey through the county typically features urban areas and clusters linked by long sections of countryside experiencing minimal building activity. Happily, the coastline of the county retains its rugged charm.

Of late there is a welcome growing awareness of the built legacy of earlier generations, and of buildings as signifiers of the ebb and

flow of the county's fortunes. Many fine buildings remain and have been adapted for present-day use. The Assembly Buildings on The Mall fulfil a civic function still at the heart of Waterford City while the Granary on Merchant's Quay looks to the future while preserving the city's past. The former town hall (1861), on Friary Street, Dungarvan, has been successfully converted to use as an award-winning museum while retaining the early character of the site. More than half of the houses that formed the 'Model' village at Portlaw have disappeared but the county council has built houses (c. 1940) there with a regularity of form and appearance that continues the planned character of the area. Nearby the small Gothic Revival church, Killoteran (c. 1860) has been sympathetically converted (1999) to residential use (fig. 192). The gate lodge at Salterbridge House, Cappoquin (1849) has been fully restored for the Irish Landmark Trust.





Progress is often seen to be best served by an embrace of something new and an abandonment of something old, be it a building itself, or its details — the windows, the original render on a street front or the old shopfront. So much can be reutilised and adapted. This not only has the benefit of reflecting principles of sustainability and recycling, but also provides a direct visual link with the cultures and people who have gone before us.

The range of artefacts, buildings, and structures covered in this Introduction constitutes but a small portion of the architectural heritage of County Waterford. The NIAH County Survey has identified a wide range of structures of importance, from public buildings such as banks, churches, courthouses, and market houses, to private projects such as cottages,

houses and farm buildings. The survival of buildings from the periods covered by the survey (post 1700) is testimony to the durability of construction and design with which they were conceived.

The architectural fabric of previous centuries is among the most tangible evidence providing insight into the history of a county. As history is continuously being written it will be necessary to examine and re-assess the architectural legacy of the twentieth century, as the buildings of that period will, in turn, represent the architectural heritage for future generations. The architecture of the past is a legacy to the present. So too the architecture of the present will represent a legacy to the future of the culture and ideals of the people of County Waterford.

## Further Reading

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

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

Casserley, H.C.,  
***Outline of Irish Railway History***  
(London: David & Charles, 1974)

Cowman, Des,  
***The Role of Waterford Chamber of Commerce 1787-1987***  
(Waterford: Waterford Chamber of Commerce 1988).

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

Craig, Maurice and Garner, William,  
***'Revised Report on areas and sites of historical and artistic interest in Co. Waterford'***  
(Dublin: National Institute for Physical Planning and Constructive Research, 1977)

Craig, Maurice,  
***The Architecture of Ireland from the earliest times to 1880***  
(London: Batsford, Dublin: Eason, 1989).

Dowling, Daniel,  
***Waterford Streets: Past and Present***  
(Waterford: Waterford Corporation, 1998).

Dunne, Mildred, and Phillips, Brian,  
***Courthouses of Ireland: A gazetteer of Irish Courthouses***  
(Kilkenny: The Heritage Council, 1999).

Egan, P.M.,  
***History, Guide and Directory of the County and City of Waterford***  
(Kilkenny: 1895).

Fayle, H and Newham, A.T.,  
***The Waterford and Tramore Railway***  
(London: David & Charles, 1964)

Foster, Roy E., ed.,  
***The Oxford Illustrated History of Ireland***  
(London: BCA by arrangement with Oxford University Press, 1989).

Fraher, William,  
***Guide to Historic Dungarvan***  
(Dungarvan: Dungarvan Museum Society, 1991)

Garner, William,  
***'Revised Report on buildings of architectural interest in Waterford City'***  
(Dublin: National Institute for Physical Planning and Constructive Research, 1983)

Girouard, Mark,  
***'Curraghmore, Co. Waterford'***  
(Country Life, cxxxiii, nos. 3440-2, 1963 pp.256-60, 308-11, 368-71).

Girouard, Mark,  
***'Lismore Castle, Co. Waterford'***  
(Country Life, cxxxvi, nos. 3518-19, pp.336-40, 389-93).

Girouard, Mark,  
***Town and Country***  
(New Haven & London: Yale University Press, 1992)

Grimes, Brendan,  
***Irish Carnegie Free Libraries***  
(Dublin: Irish Academic Press, 1998).

Hunt, Tom,  
***Portlaw, Co. Waterford 1825-76: portrait of an industrial village***  
(Dublin: Irish Academic Press, 2000).

Howley, James,  
***The Follies and Garden Buildings of Ireland***  
(New Haven and London: Yale University Press, 1993).

Lohan, Rena,  
***Guide to the Archives of The Office of Public Works***  
(Dublin: Stationery Office, 1994).

Lumley, Ian W. J.,  
***'The Georgian Townhouses of Waterford: an architectural Assessment'***  
(Decies: Old Waterford Society Journal, xxxiv, 1987 )

McParland, Edward,  
***James Gandon Vitruvius Hibernicus***  
(London: A. Zwemmer, 1985).

McParland, Edward,  
***Public Architecture in Ireland 1680-1760***  
(New Haven & London: Yale University Press, 2001).

Miley, G., Cronin, J., Sleeman, M., et al.,  
***Heritage Conservation Plan Portlaoigh County Waterford***  
(Kilkenny: The Heritage Council, 2003).

Moore, Michael,  
*Archaeological Inventory of  
County Waterford*  
(Dublin: The Stationary  
Office, 1999).

Nolan, William and Power,  
Thomas, eds.,  
*Waterford History and Society*  
(Dublin: Geography  
Publications, 1998).

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

Ryland, Rev. R.H.,  
*History, Topography and  
Antiquities of Co. and  
City of Waterford*  
(London: John Murray, 1824).

Smith, Charles,  
*Antient and Present  
State of the County and  
City of Waterford*  
(Cork: 1746).

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



## 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 NIAH databases by the Registration Number.*

- |  |   |   |   |
|--|---|---|---|
| <b>03</b> Pier, Villierstown Td., Villierstown<br><i>Reg. 22819013</i>   | <b>09</b> Lismore Castle, Lismore (Cos. By.) Td., Lismore<br><i>Reg. 22809079</i>   | <b>18</b> Knocklofty Bridge, Kilnamack West<br><i>Reg. 22900104</i>   | <b>22</b> Ozanam House, 18 Lady Lane, Waterford City Td., Waterford<br><i>Reg. 22504355</i>   |
| <b>05</b> Reginald's Tower, Parade Quay/The Mall, Waterford City Td., Waterford<br><i>Not included in survey</i>                           | <b>09</b> Gardens, Lismore Castle, Lismore (Cos. By.) Td., Lismore<br><i>Reg. 22809071</i>                                      | <b>18</b> Strand Bridge, Ballyin Lower Td./Ballyrafter Td./Ballyrafter Flats Td., Lismore<br><i>Reg. 22809083</i>   | <b>22-23</b> Waterford Vocational Educational Committee, 30 The Mall, Waterford City Td., Waterford<br><i>Reg. 22504328</i>   |
| <b>05</b> Tower Hotel, The Mall, Waterford<br><i>Not included in survey</i>  | <b>10-12</b> Ballygunner Castle, Ballygunnercastle Td.<br><i>Reg. 22901816</i>  | <b>18</b> 'Timber Toes' Bridge, Waterford City Td., Waterford<br><i>Now gone</i>  | <b>22-23</b> Waterford Bishop's Palace, The Mall. Waterford City Td., Waterford<br><i>Reg. 22504094</i>   |
| <b>07</b> Mill, Ballydowane West Td.<br><i>Not included in survey</i>  | <b>10</b> Riding House (The), Lismore Castle, Castle Avenue, Lismore (Cos. By.) Td., Lismore<br><i>Reg. 22809070</i>            | <b>18</b> Edmund Rice Bridge, Waterford City Td., Waterford<br><i>Reg. 22500075</i>   | <b>24</b> Saint Patrick's Methodist and Presbyterian Church, Patrick Street, Waterford City Td., Waterford<br><i>Reg. 22501448</i>                                  |
| <b>07</b> Ardmore Cathedral, Ardocheasty Td./Monea Td., Ardmore<br><i>Not included in survey</i>   | <b>11</b> Castle Dodard, Knockaungarriff Td.<br><i>Reg. 22901201</i>  | <b>18-19</b> Waterford Military Barracks, Barrack Street/Green Street/Newport Square, Waterford City Td., Waterford<br><i>Reg. 22502156, 22502540, 22502543, 22502989</i> | <b>24</b> Saint Patrick's Catholic Church, Jenkin's Lane, Waterford City Td., Waterford<br><i>Reg. 22501489</i>   |
| <b>07</b> Saint Mochuda's Cathedral, North Mall, Lismore (Cos. By.) Td., Lismore<br><i>Now gone</i>  | <b>11</b> Mount Odell (House), Mountodell Td.<br><i>Reg. 22903031</i>   | <b>18-19</b> Soldier's Homes, Waterford Military Barracks, Green Street, Waterford City Td., Waterford<br><i>Reg. 22502543</i>  | <b>25-27</b> Curraghmore House, Curraghmore Td.<br><i>Reg. 22900816</i>   |
| <b>08</b> Reginald's Tower, Parade Quay/The Mall, Waterford City Td., Waterford<br><i>Not included in survey</i>                           | <b>11-12</b> Glenbeg House, Glen Beg (Cos. By.) Td.<br><i>Reg. 22902002</i>   | <b>19</b> Dungarvan Military Barracks, Dungarvan Castle, Davitt's Quay/Castle Street, Dungarvan Td., Dungarvan<br><i>Not included in survey</i>                           | <b>28-29</b> ChristChurch Cathedral, Cathedral Square, Waterford City Td., Waterford<br><i>Reg. 22504095</i>  |
| <b>08</b> Dungarvan Castle, Davitt's Quay/Castle Street, Dungarvan Td., Dungarvan<br><i>Not included in survey</i>                         | <b>12-13</b> Newtown House, Newtown (Mid. By.) Drummannon Par. Td.<br><i>Reg. 22902606</i>                                      | <b>19-20</b> New Geneva Barracks, Newtown (Gaul. By.) Crooke Par. Td.<br><i>Reg. 22901810</i>   | <b>29</b> Catholic Cathedral of the Holy Trinity, Barronstrand Street, Waterford City Td., Waterford<br><i>Reg. 22501138</i>  |
| <b>08</b> Dungarvan Market House, Main Street (Parnell Street)/Castle Street/Quay Street, Dungarvan Td., Dungarvan<br><i>Reg. 22821147</i> | <b>13</b> Mill, Ballycanvan Big Td., Spring Hill<br><i>Not included in survey</i>   | <b>20</b> Reginald's Tower, Parade Quay/The Mall, Waterford City Td., Waterford<br><i>Not included in survey</i>  | <b>30-31</b> Waterford Town Hall and Theatre Royal, The Mall, Waterford City Td., Waterford<br><i>Reg. 22504135</i>   |
| <b>08</b> Citadel (The), Waterford City Td., Waterford<br><i>Now gone</i>  | <b>14-15</b> Villierstown Church, Villierstown Td., Villierstown<br><i>Reg. 22819003</i>  | <b>21-22</b> Deanery (The), Cathedral Square/Bailey's New Street, Waterford City Td., Waterford<br><i>Reg. 22504096</i>   | <b>32-33</b> Waterford Chamber of Commerce/Port of Waterford Company (Morris House), 2 Great George's Street, Waterford City Td., Waterford<br><i>Reg. 22501514</i> |
| <b>09</b> Tikincor Castle, Tikincor Lower Td.<br><i>Not included in survey</i>   | <b>15-16</b> Dromana House, Dromana (D. Wt. By.) Td.<br><i>Reg. 22902918</i>  | <b>22</b> 5 O'Connell Street, Waterford City Td., Waterford<br><i>Reg. 22500306</i>   |   |
| <b>09</b> Castle Farm (Ballyduff Castle), Ballyduff Lower Td., Ballyduff<br><i>Reg. 22808013</i>   | <b>17</b> The Bastions, Dromana House, Dromana (D. Wt. By.) Td.<br><i>Reg. 22902917</i>   |   |   |
|  | <b>18</b> Tallow Bridge, Tallowbridge Lands Td./Townparks East (Cos. By.) Tallow Par. Td., Tallowbridge<br><i>Reg. 22902806</i> |   |   |



- 34-35** Canal, Kilbree East Td./Kilbree West Td./Ballyea East Td./Ballyea West Td./Ballynelligan Glebe Td./Lismore (Cos. By.) Td./Ballyrafter Flats Td./Ballynadeige Td./Salterbridge Td./Fadduaga Td./Cappoquin Demesne Td., Cappoquin and Lismore  
*Not included in survey*
- 34-35** Daisybank House, Cheekpoint Td., Cheekpoint  
*Reg. 22901006*
- 34-36** Dunmore East Harbour, Dunmore Bay, Dunmore Td., Dunmore East  
*Reg. 22817064*
- 34-36** Dunmore Harbour House, Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817065*
- 34-36** Dunmore East Lighthouse, Dunmore Bay, Dunmore Td., Dunmore East  
*Reg. 22817063*
- 35** Cappoquin Railway Viaduct, Kilbree East Td./Cappoquin Td., Cappoquin  
*Reg. 22810114*
- 36-37** Metal Man Tower (The), Westtown Td.  
*Reg. 22902605*
- 36-38** Ardmore Head Watch Tower, Dysert Td.  
*Reg. 22904006*
- 38** Mine Head Lighthouse, Monagoush Td.  
*Reg. 22903904*
- 39** Lighthouse Keeper's Cottage, Mine Head Lighthouse, Monagoush Td.  
*Reg. 22903905, 22903906*
- 39** Milestone, Red Forge Crossroads, Garryduff (Cos. By.) Td.  
*Reg. 22903719*
- 39** Causeway Bridge, Abbeyside Td./Dungarvan Td., Dungarvan  
*Reg. 22821014*
- 39** Barnawee Bridge, Duckspool Td./Kilminnin North Td./Kilminnin South Td.  
*Reg. 22903108*
- 39** Little Bridge, Cappoquin Td./Littlebridge Inches Td./Kilderrheen Td., Cappoquin  
*Reg. 22810054*
- 40-41** Cavendish Bridge (Lismore Bridge), Ballyin Lower Td./Ballyrafter Flats Td./Lismore (Cos. By.) Td., Lismore  
*Reg. 22809082*
- 40-41** Ballyduff Bridge, Ballyduff (Cos. By.) Td./Garrison Td./Ballyduff Lower Td., Ballyduff  
*Reg. 22808002*
- 40** Tramore Railway Station, Turkey Road/Lower Branch Road, Tramore East Td., Tramore  
*Reg. 22816111*
- 40** Railway Goods Shed, Lismore Railway Station, Railway Road, Townparks East (Cos. By.) Lism. Par. Td., Lismore  
*Reg. 22809154*
- 40** Tramore Railway Station, Railway Road, Townparks East (Cos. By.) Lism. Par. Td., Lismore  
*Reg. 22809062*
- 40** Ballyvoyle Railway Tunnel, Ballyvoyle Td.  
*Reg. 22903207*
- 40-42** Kilmacthomas Railway Viaduct, Kilmacthomas Td., Kilmacthomas  
*Reg. 22805032*
- 40-42** Mahon Railway Viaduct, Graigueshoneen Td./Kilmacthomas Td., Kilmacthomas  
*Reg. 22805035*
- 42** Kilmacthomas Railway Station, Kilmacthomas Td., Kilmacthomas  
*Reg. 22805044*
- 42** Cappoquin Railway Station, Cook Street (off), Cappoquin Td., Cappoquin  
*Reg. 22810053*
- 42** Railway Goods Shed, Cappoquin Railway Station, Cook Street (off), Cappoquin Td., Cappoquin  
*Reg. 22810107*
- 42** Water Tower, Cappoquin Railway Station, Cook Street (off), Cappoquin Td., Cappoquin  
*Reg. 22810108*
- 42** Signal Box, Cappoquin Railway Station, Cook Street (off), Cappoquin Td., Cappoquin  
*Reg. 22810106*
- 43** Ballyvoyle Railway Viaduct, Ballyvoyle Td./Knockyoolahan East Td.  
*Reg. 22903205*
- 43** Tramore Railway Station, Railway Road, Townparks East (Cos. By.) Lism. Par. Td., Lismore  
*Reg. 22809062*
- 44** Ambrose Power Memorial Fountain, The Square, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809033*
- 44-45** Waterpump, The Green, Villierstown Td., Villierstown  
*Reg. 22819008*
- 44** Estate Worker's House, New Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809042*
- 45** Lismore Arms Hotel, Main Street/The Square, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809001*
- 45** Red House Inn (The), Main Street/Chapel Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809032*
- 45** Lismore Courthouse, West Street/Chapel Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809034*
- 47** Grendon (House), Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817031*
- 47** Hook View (House), Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817032*
- 47** Sunrise Cottage, Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817033*
- 47** Loftus View (House), Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817034*
- 47** Woodville (House), Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817035*
- 47** Thatched Cottage, Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817036*
- 47-49** Seaview Cottage, Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817037*
- 49** Crab Cottage, Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817038*
- 49** Thatched Cottage, Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817039*
- 49** Haven Hotel (Villa Marina), Dock Road, Dunmore Td., Dunmore East  
*Reg. 22817021*
- 49** Lismore Arms Hotel, Main Street/The Square, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809001*
- 49** Moore's Hotel, Main Street, Cappoquin Td., Cappoquin  
*Reg. 22810064 - 22810065*
- 49** 2 King's Terrace, Waterford City Td., Waterford  
*Reg. 22502304*
- 49** 3 King's Terrace, Waterford City Td., Waterford  
*Reg. 22502305*
- 49** 4 King's Terrace, Waterford City Td., Waterford  
*Reg. 22502306*
- 49** 5 King's Terrace, Waterford City Td., Waterford  
*Reg. 22502307*
- 49** House, Barrack Street, Passage East Td., Passage East  
*Reg. 22807042*

- 49** Passage East Garda Síochána Station, Barrack Street, Passage East Td., Passage East  
*Reg. 22807043*
- 50** Courthouse and School, Factory Road (off), Coolroe (Upp. By.) Clonagam Par. Td., Portlaw  
*Reg. 22803055*
- 50** Lismore Courthouse, West Street/Chapel Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809034*
- 50** Dungarvan Courthouse, Meagher Street, Dungarvan Td., Dungarvan  
*Reg. 22821019*
- 50-51** Waterford Courthouse, Catherine Street, Waterford City Td., Waterford  
*Reg. 22504492*
- 52** Ballyduff Garda Síochána Station, Ballyduff Lower Td., Ballyduff  
*Reg. 22808001*
- 52-53** Castlerichard School, Glencairn Td., Castlerichard  
*Reg. 22902010*
- 52-53** Scoil Cluain Fiaid Paorac Scoil Náisiúnta, Ballyneal Td., Clonea  
*Reg. 22802011*
- 52-53** Glennawillin National School, Glennawillin Crossroads, Glennawillin Td., Glennawillin  
*Reg. 22902801*
- 54** Carrignagower National School, Glengarra Td.  
*Reg. 22902120*
- 54** Ballinvella National School, Ballinvella (Cos. By.) Td.  
*Reg. 22902912*
- 54-55** De La Salle College, Newtown Road, Waterford City Td., Waterford  
*Reg. 22830013*
- 55** Saint Otteran's Hospital, Grange Road Upper, Waterford City Td., Waterford  
*Reg. 22830060*
- 56** Dungarvan Union Workhouse, Mitchel Street, Curraheen Commons Td., Dungarvan  
*Not included in survey*
- 56** Kilmathomas Union Workhouse, Carrignananshagh Td., Kilmathomas  
*Not included in survey*
- 56** Waterford City Union Workhouse, John's Hill/Inner Ring Road, Waterford City Td., Waterford  
*Not included in survey*
- 56-57** Lismore Union Workhouse, Townparks East (Cos. By.) Lism. Par. Td., Lismore  
*Reg. 22902116*
- 58** Hannan Flour Mills, Tallow Td., Tallow  
*Reg. 22818050, 22818063*
- 58-59** Portlaw Cotton Factory, Factory Road (off), Coolroe (Upp. By.) Clonagam Par. Td., Portlaw  
*Reg. 22803073*
- 58** Mayfield House, Coolroe (Upp. By.) Clonagam Par. Td., Portlaw  
*Reg. 22803035*
- 60** Clashmore Distillery/Clashmore Flour Mill, Coolbooa Td./Clashmore Td., Clashmore  
*Reg. 22826003, 22826020*
- 60** Carrigcastle (Corn) Mill, Carrigcastle Td.  
*Reg. 22902404*
- 60-61** Tankardstown Copper Mine, Knockmahon Td.  
*Reg. 22902504*
- 61** Osbourne Terrace, Ballynasissala Td., Knockmahon  
*Reg. 22812026, 13 - 14*
- 61** Copper Mine Manager's House, Knockmahon Td., Knockmahon  
*Reg. 22812020*
- 61** Saint Mary's Catholic Church, Kilduane Td., Knockmahon  
*Reg. 22812019*
- 61** Lime kiln, Woodhouse (D. Wt. By.) Strad. Par. Td., Stradbally  
*Reg. 22811014*
- 62** Cappoquin Market House (Old), Cook Street/Main Street, Cappoquin Td., Cappoquin  
*Reg. 22810099*
- 62** Moore's Hotel, Main Street, Cappoquin Td., Cappoquin  
*Reg. 22810064 - 22810065*
- 62-63** Walsh's, Main Street/The Green/Barrack Street, Cappoquin Td., Cappoquin  
*Reg. 22810041*
- 62-63** Olden, Barrack Street, Cappoquin Td., Cappoquin  
*Reg. 22810028*
- 62-63** Kenny, Main Street, Cappoquin Td., Cappoquin  
*Reg. 22810021*
- 62-63** House, Main Street, Cappoquin Td., Cappoquin  
*Reg. 22810069*
- 64** Twomey and Company, Main Steet, Cappoquin Td., Cappoquin  
*Reg. 22810066*
- 64** T. Uniacke, Main Street, Cappoquin Td., Cappoquin  
*Reg. 22810008*
- 64** House, Main Street, Cappoquin Td., Cappoquin  
*Reg. 22810072*
- 65** House, Main Street/Castle Street, Cappoquin Td., Cappoquin  
*Reg. 22810017*
- 65-67** Greehy, Main Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809026*
- 65-67** R. Foley/Mall Bar (The), Main Street/North Mall, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809067*
- 66-67** Arcade (The), 5 - 6 Main Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809005*
- 66-67** Red House Inn (The), Main Street/Chapel Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809032*
- 66** Lismore Courthouse, West Street/Chapel Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809034*
- 66** Lismore Arms Hotel, Main Street/The Square, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809001*
- 66-67** G. Kee Fabrics, 3 Barrack Street, Waterford City Td., Waterford  
*Reg. 22502367*
- 65-67** J. and K. Walsh, 11 Great George's Street, Waterford City Td., Waterford  
*Reg. 22501506*
- 65-67** Frank English, 1 O'Connell Street/Thomas Street, Waterford City Td., Waterford  
*Reg. 22500264*
- 67** John Hearn, 87 - 88 Coal Quay, Waterford City Td., Waterford  
*Reg. 22504007*
- 67** An Siopa, 60 John Street/Saint John's Avenue, Waterford City Td., Waterford  
*Reg. 22501241*
- 67** Siam, 61 John Street, Waterford City Td., Waterford  
*Reg. 22501240*
- 67** Ginos, 62 John Street, Waterford City Td., Waterford  
*Reg. 22501239*
- 67** Antiques, 63 John Street, Waterford City Td., Waterford  
*Reg. 22501238*
- 68** Granary (The)/Waterford City Tourist Office, Merchant's Quay/Hanover Street, Waterford City Td., Waterford  
*Reg. 22500295*
- 68-69** Assembly House, 31 O'Connell Street, Waterford City Td., Waterford  
*Reg. 22501065*
- 70-71** FBD Insurance, 1 Great George's Street/Sargent's Lane, Waterford City Td., Waterford  
*Reg. 22501515*

- 70-71** Waterford Chamber of Commerce/Port of Waterford Company (Morris House), 2 Great George's Street, Waterford City Td., Waterford Reg. 22501514
- 70-71** Waterford City Post Office, 100 Custom House Quay/Keizer Street, Waterford City Td., Waterford Reg. 22504035
- 71** Clyde House, 107 The Quay/Keizer Street, Waterford City Td., Waterford Reg. 22504041
- 72-73** Boyce Cottages, Townparks East (Cos. By.) Tallow Par. Td., Tallow Reg. 22818051, 22818065 - 22818069
- 72** Almshouse, Townparks East (Cos. By.) Tallow Par. Td. Reg. 22902804
- 72** Waterford County Gaol, Ballybricken Green, Waterford City Td., Waterford *Now gone*
- 72** Waterford Military Barracks, Barrack Street/Green Street/Newport Square, Waterford City Td., Waterford Reg. 22502156, 22502540, 22502543, 22502989
- 73** 5 O'Connell Street, Waterford City Td., Waterford Reg. 22500306
- 73** 5 - 21 Green Street, Waterford City Td., Waterford Reg. 22502135
- 73** 1 - 22 Summerhill Terrace, Waterford City Td., Waterford Reg. 22500095, 22500104, 22500111, 22500118
- 73** 7 Summerhill Terrace, Waterford City Td., Waterford Reg. 22500119
- 74** Catholic Church of the Holy Trinity Without, Ballybricken Green (off)/Mayor's Walk (off), Waterford City Td., Waterford Reg. 22502069
- 74** Catholic Church of Saint John the Baptist, Crooke Td., Crooke Reg. 22901809
- 75** Killrossanty Church, Gortnalaght Td. Reg. 22901401
- 75** Saint Mary's Church, Fountain Td. Reg. 22902902
- 75-79** Saint Carthage's Cathedral, North Mall, Lismore (Cos. By.), Lismore Reg. 22809088
- 76-77** Gateway, Saint Carthage's Cathedral, North Mall, Lismore (Cos. By.), Lismore Reg. 22809089
- 80** Saint John's Church, Ballycane Td. Reg. 22900807
- 80-81** Clonagam Church, Curraghmore Td. Reg. 22900809
- 80** Abbey Church, Mount Melleray Monastery, Mountmelleray Td. Reg. 22902134
- 80** Seminary, Mount Melleray Monastery, Mountmelleray Td. Reg. 22902135
- 80** Farmyard Complex, Melleray Monastery, Mountmelleray Td. Reg. 22902136
- 80-81** Boarding Houses, Mount Melleray Monastery, Mountmelleray Td. Reg. 22902121, 22902128 - 22902132
- 80-81** Catholic Chapel, Boarding Houses, Mount Melleray Monastery, Mountmelleray Td. Reg. 22902133
- 80-83** Presentation Convent, Slievekeale Road, Waterford City Td., Waterford Reg. 22829002
- 83** Saint John's Manor, Slievekeale Road, Waterford City Td., Waterford Reg. 22829018
- 83** Catholic Church of Saint Helena of the Cross, Glennanore Td. Reg. 22900601
- 83** School, Glennanore Td. Reg. 22900602
- 83** Catholic Church of the Holy Cross, Priest's Road/Summer Hill, Tramore West Td., Tramore Reg. 22816038
- 83** Saint Patrick's Catholic Church, Coolfinn Td., Portlaw Reg. 22900819
- 83** Catholic Church of Saints Quan and Broghan, Ballyneal Td., Clonea Reg. 22802008
- 84** Saint Saviour's Dominican (Catholic) Church, Bridge Street/O'Connell Street, Waterford City Td., Waterford Reg. 22500179
- 84-86** Catholic Cathedral of the Holy Trinity, Barronstrand Street, Waterford City Td., Waterford Reg. 22501138
- 86** Saint Catherine's Hall, Catherine Street/Waterside, Waterford City Td., Waterford Reg. 22504428
- 86** Waterford Courthouse, Catherine Street, Waterford City Td., Waterford Reg. 22504492
- 86-87** Ballynatray House, Ballynatray Demesne Td. Reg. 22903712
- 86-89** 'Timber Toes' Bridge, Waterford City Td., Waterford *Now gone*
- 88-89** Sion Hill House, Dock Road, Waterford City Td., Waterford Reg. 22500072
- 89** Waterford Chamber of Commerce/Port of Waterford Company (Morris House), 2 Great George's Street, Waterford City Td., Waterford Reg. 22501514
- 89** Curraghmore House, Curraghmore Td. Reg. 22900816
- 89-92** Mayfield House, Coolroe (Upp. By.) Clonagam Par. Td., Portlaw Reg. 22803035
- 92** Gate Lodge, Mayfield House, Factory Road, Coolroe (Upp. By.) Clonagam Par. Td., Portlaw Reg. 22803036
- 92** Saint Joseph's Convent (Woodlock (House)), Carrick Road, Mayfield or Rocketscastle Td., Portlaw Reg. 22803001
- 93** Gate Lodge, Saint Joseph's Convent (Woodlock (House)), Carrick Road, Mayfield or Rocketscastle Td., Portlaw *Now gone*
- 93** Whitfield Court, Dooneen (Mid. By.) Kilmeadan Par. Td. Reg. 22901711
- 93** Saint Catherine's Hall, Catherine Street/Waterside, Waterford City Td., Waterford Reg. 22504428
- 94-95** Lismore Castle, Lismore (Cos. By.) Td., Lismore Reg. 22809079
- 94** Faithlegg House, Faithlegg Td. Reg. 22901005
- 95** Salterbridge House, Salterbridge Td. Reg. 22902114
- 96** Gateway, Ballysaggartmore House, Barranamanoge Td. Reg. 22902013
- 96** Ballysaggartmore House, Barranmanoge Td. *Now gone*
- 96** Gateway, Ballysaggartmore House, Knocknagappul (Cos. By.) Td./Barranamanoge Td. Reg. 22902014
- 97** Fortwilliam House, Fortwilliam Td. Reg. 22902006

- 98** Clock Tower (The), Meagher's Quay/Coal quay, Waterford City Td., Waterford  
*Reg. 22502675*
- 98-99** Holroyd-Smyth Mausoleum, Templemichael Church, Templemichael Td.  
*Reg. 22903717*
- 98-99** Templemichael Church, Templemichael Td.  
*Reg. 22903710*
- 100** Master McGrath Monument, Ballymacmague South Td.  
*Reg. 22903003*
- 100** Le Poer Tower, Tower Hill, Clonagam Td.  
*Reg. 22900403*
- 100** Gardenmorris House, Gardenmorris Td., Kill  
*Reg. 22813009*
- 100-101** Gateway, Domana House, Mountrivers Td./Affane Td./Dromana (D. Wt. By.) Td.  
*Reg. 22902919*
- 100** Domana House, Dromana (D. Wt. By.) Td.  
*Reg. 22902918*
- 102** Saint James's Church, Church Lane, Stradbally More Td., Stradbally  
*Reg. 22811001*
- 102** Stradbally Rectory, The Square, Stradbally More Td.  
*Reg. 22811022 - 22811023*
- 102-103** Gurteen Le Poer, Gurteen Lower Td.  
*Reg. 22900208*
- 102** Lismore Castle, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809079*
- 102-103** Waterford Castle Hotel (Island Castle), Little Island Td.  
*Reg. 22901002*
- 102-103** Bushfield (House), Gallows Hill/ West Street/Ballyanchor Street, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809126*
- 103** Curraghmore House, Curraghmore Td.  
*Reg. 22900816*
- 103** Lismore Castle, Lismore (Cos. By.) Td., Lismore  
*Reg. 22809079*
- 103** Farmyard Complex, Gurteen Le Poer, Gurteen Lower Td.  
*Reg. 22900206*
- 103** Gurteen Le Poer, Gurteen Lower Td.  
*Reg. 22900208*
- 104** Annestown House, Annestown Td., Annestown  
*Reg. 22814013*
- 104** Outbuilding, Annestown House, Annestown Td., Annestown  
*Reg. 22814013*
- 104** Thatched Cottage, Dunhill Td., Dunhill  
*Reg. 22815002*
- 104** Cove Cottage, Nunnery Lane, Stradbally More Td., Stradbally  
*Reg. 22811009*
- 104-105** Woodstown House, Woodstown Lower Td.  
*Reg. 22901813*
- 104-105** Thatched Cottage, Gortnadiha Upper Td.  
*Reg. 22903602*
- 106-107** Sallyhene Cottages, Knocknacrohy Td.  
*Reg. 22900818, 22901825 - 22901831*
- 107** Strancally Castle, Strancally Demesne Td.  
*Reg. 22903402*
- 107** Gateway, Strancally Castle, Strancally Demesne Td.  
*Reg. 22903401*
- 107** Folly, Strancally Castle, Strancally Demesne Td.  
*Reg. 22903403*
- 107** Estate Worker's Cottage, Strancally Castle, Strancally Demesne Td.  
*Reg. 22903404*
- 107** Farmyard Complex, Strancally Castle, Strancally Demesne Td.  
*Reg. 22903406*
- 107** Cottage Orn , Strancally Castle, Strancally Demesne Td.  
*Reg. 22903405*
- 107** Estate Workers' Houses, Sapperton House, Sapperton South Td.  
*Reg. 22902931, 22902932*
- 108** Thatched Cottage, Stonehouse Td.  
*Reg. 22900805*
- 108** Kilrush Cottage, Kilrush (Marquis) Td.  
*Reg. 22903101*
- 108** Thatched Cottage, Balleighteragh East Td.  
*Reg. 22903106*
- 109** Thatched Cottage, Ballingown Td.  
*Reg. 22902923*
- 109-110** Thatched Cottage, Garraun Td.  
*Reg. 22902203*
- 110** Thatched Cottage, Garranurton Td.  
*Reg. 22902402*
- 110** Thatched Cottage, Garrarus Td.  
*Reg. 22902604*
- 110** Thatched Cottage, Ballynakill (D. Wt. By.)  
*Reg. 22902305*
- 110-111** Dromore Cottage, Dromore Td.  
*Reg. 22903409*
- 111** Thatched Cottage, Matthew's Crossroads, Ballyduff East Td.  
*Reg. 22901605*
- 111** Thatched Cottage, Ballinattin Td.  
*Reg. 22902608*
- 111** Farmhouse, Knockalisheen (Glen. By.) Td.  
*Reg. 22900605*
- 110-111** Thatched Farmhouse, Curraheenavoher Td.  
*Reg. 22900506*
- 112** Niervale (House), Ballymacarbry Td., Ballymacarbry  
*Reg. 22801008*
- 112-113** Outbuildings, Niervale (House), Ballymacarbry Td., Ballymacarbry  
*Reg. 22801009 - 22801012*
- 113** Outbuilding, Garrarus Td.  
*Reg. 22902604*
- 113** Brook Lodge, Brooklodge Td.  
*Reg. 22902202*
- 114** Post Box, Adamstown (Mid. By.) Kilmeadan Par. Td. The Sweep  
*Reg. 22901615*
- 114** Post Box, Glennanore Td.  
*Reg. 22900607*
- 114** Post Box, Farnane Upper Td., Millstreet  
*Reg. 22902205*
- 114** Plunkett Railway Station (Waterford (North) Railway Station), Terminus Street, Waterford City Td., Waterford  
*Reg. 22500032*
- 114** Canopy, Plunkett Railway Station (Waterford (North) Railway Station), Terminus Street, Waterford City Td., Waterford  
*Reg. 22500033*
- 114** Signal Box, Plunkett Railway Station (Waterford (North) Railway Station), Terminus Street, Waterford City Td., Waterford  
*Reg. 22500027*
- 114** Edmund Rice Bridge, Waterford City Td., Waterford  
*Reg. 22500075*
- 115** 1 - 7 Western Terrace, Old Chapel Lane, Dungarvan Td., Dungarvan  
*Reg. 22821106, 22821107, 22821167 - 22821171*
- 115** 5 Western Terrace, Old Chapel Lane, Dungarvan Td., Dungarvan  
*Reg. 22821107*



- 115 6 - 43 O'Connell Street, Fairlane (D. Wt. By.) Dun. Par. Td./Gallowshill (D. Wt. By.) Dun. Par., Dungarvan  
*Reg. 22821067, 22821068*
- 115 1 - 14 Alexander Street, Waterford City Td., Waterford  
*Reg. 22501374*
- 115 11 - 12 Alexander Street, Waterford City Td., Waterford  
*Reg. 22501380*
- 116 Ballyduff Carnegie Free Library, Ballyduff (Cos. By.) Td., Ballyduff  
*Reg. 22808008*
- 116 Lismore Carnegie Free Library, West Street, Castlelands Td., Lismore  
*Reg. 22809045*
- 116 Tallow Carnegie Free Library, Convent Street (Tallowbridge Street), Tallow Td., Tallow  
*Reg. 22818003*
- 116 Waterford City Carnegie Free Library, Lady Lane/Bakehouse Lane, Waterford City Td.  
*Reg. 22501189*
- 116 Cappelquin Carnegie Free Library, Main Street, Cappelquin Td., Cappelquin  
*Reg. 22810025*
- 116- Quays (The), 81 Coal Quay,  
117 Waterford City Td., Waterford  
*Reg. 22501115*
- 116- Clock Tower Dry Cleaners,  
117 82 Coal Quay, Waterford City Td., Waterford  
*Reg. 22501116*
- 116- Farrell Travel, 83 Coal Quay,  
117 Waterford City Td., Waterford  
*Reg. 22501117*
- 116- Grant Hair, 84 Coal Quay,  
117 Waterford City Td., Waterford  
*Reg. 22501118*
- 116- Bank (The), Gladstone Street/  
117 O'Connell Street, Waterford City Td., Waterford  
*Reg. 22501066*
- 117 Crane, Custom House Quay, Waterford City Td., Waterford  
*Reg. 22504561*
- 117- R. and H. Hall Flour Mills,  
119 Dock Road, Ferrybank Td., Waterford  
*Reg. 22900908*
- 119 Cherry's Brewery, Mary Street, Waterford City Td., Waterford  
*Reg. 22500085, 22500385*
- 119 Gardenmorris House, Gardenmorris Td., Kill  
*Reg. 22813009*
- 118- Cappelquin House, Cappelquin  
119 Demesne Td., Cappelquin  
*Reg. 22810098*
- 119 Mount Congreve (House), Mountcongreve (Mid. By.) Kilmeadan Par. Td.  
*Reg. 22901710*
- 119 Watch Tower, Dysert Td.  
*Reg. 22904010*
- 120 Tony Burke, 9 O'Connell Street, Waterford City Td., Waterford  
*Reg. 22500303*
- 120 Ormonde Cinema, O'Connell Street/Stephen's Street, Fairlane (D. Wt. By.) Dun. Par. Td., Dungarvan  
*Reg. 22821080*
- 120 M.J. Curran, 31 Grattan Square/O'Connell Street, Dungarvan Td., Dungarvan  
*Reg. 22821034*
- 120 Portlaw Cotton Factory, Factory Road (off), Coolroe (Upp. By.) Clonagam Par. Td., Portlaw  
*Reg. 22803073*
- 121 Waterford Baptist Church, Catherine Street, Waterford City Td., Waterford  
*Reg. 22504438*
- 122- Abbey Church, Mount Melleray  
123 Monastery, Mountmelleray Td.  
*Reg. 22902134*
- 123 Catholic Church of the Sacred Heart, Richardson's Folly/Lower Grange Road, Waterford City Td., Waterford  
*Reg. 22830211*
- 124 Waterford Town Hall and Theatre Royal, The Mall, Waterford City Td., Waterford  
*Reg. 22504135*
- 124 Granary (The)/Waterford City Tourist Office, Merchant's Quay/Hanover Street, Waterford City Td., Waterford  
*Reg. 22500295*
- 124 Dungarvan Museum, Friary Street (Saint Augustine Street), Dungarvan Td., Dungarvan  
*Reg. 22821122*
- 124 Houses, George's Street, Coolroe (Upp. By.) Clonagam Par. Td., Portlaw,  
*Not included in survey*
- 124 Killoteran Church, Killoteran Td.  
*Reg. 22901706*
- 124 Gate Lodge. Salterbridge House, Fadduaga Td.  
*Reg. 22902112*
- 124 Salterbridge House, Salterbridge Td.  
*Reg. 22902114*

# Acknowledgements

## **Heritage Policy and Architectural Protection**

*Principal Officer* Brian Lucas  
*Chief Architect* Martin Colreavy

## **NIAH**

*Senior Architect* Willy Cumming  
*Survey Controller* Damian Murphy  
*Survey Manager* Marc Ritchie  
*GIS Technician* TJ O'Meara  
*Additional NIAH Staff* Flora O'Mahony, Gareth John,  
Mildred Dunne, Erika Sjöberg and Barry O'Reilly

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

## **Survey Fieldwork**

Alastair Coey Architects in association with Howley Harrington Architects.

## **Recorders**

Alastair Coey, James Howley, Ross Hart, Gareth Hutchinson, Sharon Brown, Brian Turner, Jill Kerry, Alan Dorman, Anne Coey, Ruth Thompson, Janet Lunn, Alyson Carney, Adrian Curran, Emmeline Henderson, Fred Hammond, Helen Hossack, Olwyn James, Chris McCollum, Tom McGimpsey, Audrey McGrath, Christopher Moriarty, Eimear O'Connell, Jane O'Halloran, James Shine and David Smith.

## **Introduction**

*Writers* Jane Fenlon and Hugh Maguire  
*Editor* Hugh Maguire  
*Copy Editor* Eleanor Flegg  
*Photographer* Patrick Donald  
*Designed by* Bennis Design  
*Printed by* Hudson Killeen

The NIAH wishes to thank all of those who allowed access to their property for the purpose of the Waterford County Survey and subsequent photography. The NIAH wishes to acknowledge Sr. Perpetua Gannon, Presentation Convent, Waterford, Mr. Seán O'Brien, Woodview House, Portlaw, Ms. R. Yalaahst, Dunhill, Ms. Uí Teanchú, Portlaw, Ms. Anne Brennock, Lismore Castle, Mr. Michael Penruddock, Lismore Castle, Anna Meenan, Cecily Johnson, David Davison and Garry Miley.

The NIAH also wishes to acknowledge the generous assistance given by the staff of The Heritage Council, the Irish Architectural Archive (IAA), the Mills and Millers Society of Ireland, the National Library of Ireland (NLI), the National Gallery of Ireland (NGI), the Waterford City Archive, the Waterford Museum of Treasures, the Cork Public Museum, and Trinity College Dublin.

## **Sources of Illustrations**

All of the original photographs for the Introduction were taken by Patrick Donald. The illustrations listed below are identified by their figure number:

12, 22, 28, 32, 70, 71, 109, 126, 136, and archival images on pages 2, 14, and 94 courtesy of the Irish Architectural Archive (IAA); archival image on page 2 from Ryland, Rev. R.H., *The History, Topography and Antiquities of the County and City of Waterford* (London, 1824); 19, 36, 28, 45, 72, 73, 74, 125, 133, 183, and archival images on pages 5, 20, 35, 43, 44, 45, 46, 47, 63, 72, 83, and 93 are the property of the National Library of Ireland and have been reproduced with the permission of the Council of Trustees of the National Library of Ireland (NLI); 14 and archival image on page 15 courtesy of the National Gallery of Ireland (NGI); archival images on page 7 reproduced courtesy of the Waterford Museum of Treasures; archival image on page 24 courtesy of the Waterford City Archives; archival image on page 46 reproduced from a map in Trinity College Library Dublin, by permission of the Board of Trinity College; 111 courtesy of Cork Public Museum; 1, and 2 reproduced courtesy of the photographic unit of the Department of the Environment, Heritage and Local Government; 93, and 94 courtesy of Myrtle Allen, Allen Collection, County Cork.

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

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

*ISBN: 0755719115*

*First Edition 2004. Revised Edition 2010*

