ULSTER ARCHITECTURAL HERITAGE SOCIETY AND AN TAISCE

HISTORIC BUILDINGS
GROUPS OF BUILDINGS
AREAS OF ARCHITECTURAL IMPORTANCE

IN THE TOWN OF

CAVAN



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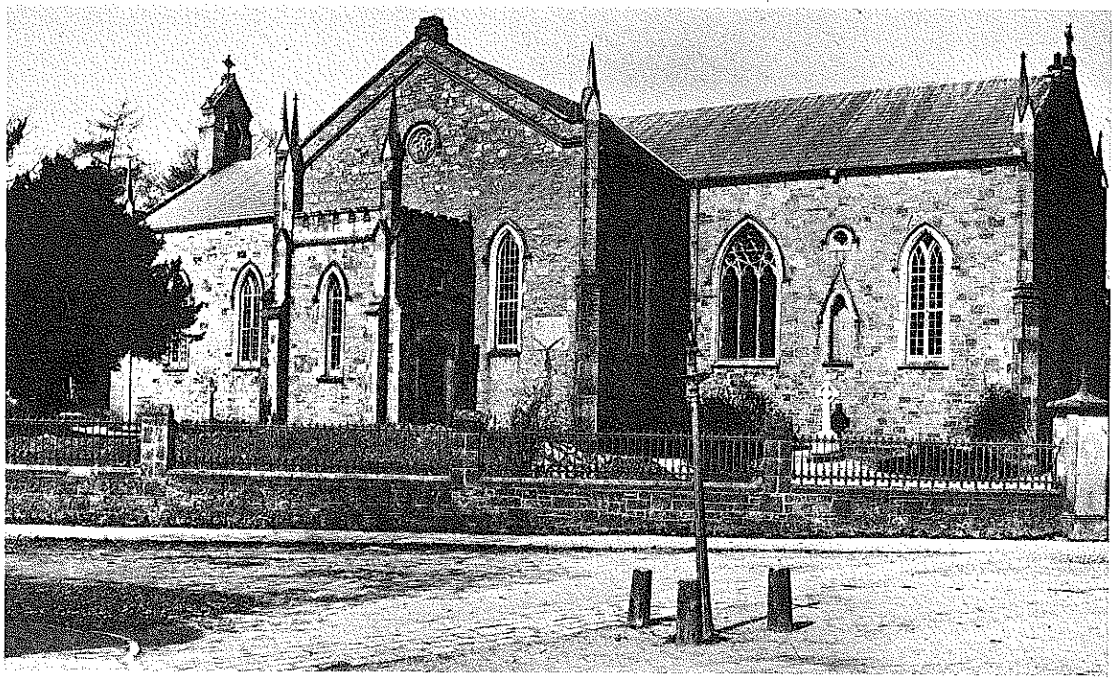
Monument to the Earl of Farnham by Chantrey in the parish Church

Prepared May–November 1978
by
William Garner

PREFACE

This Survey represents the second joint venture between the Ulster Architectural Heritage Society and an Taisce: a similar list of the buildings of the town of Monaghan was published in 1970, and has since been twice reprinted.

An Taisce was founded in 1948, and operates primarily throughout the twenty-six counties of the Republic of Ireland, though it draws support and membership from the north also. The Ulster Architectural Heritage Society was founded in 1967, and operates throughout the nine counties of the province of Ulster, not merely within Northern Ireland. Both bodies are non-political and non-sectarian; both welcome such opportunities as this for cross-border collaboration of a practical and constructive kind. It is the hope of all concerned with the preparation and publication of this survey that it may be followed by other similar volumes: that it may lead to the establishment of a flourishing branch of An Taisce in County Cavan, which is at present one of the few counties in the Republic to lack one: and that it may prove a useful contribution to the future planning and development of the town.



The old Cathedral, removed and re-erected at Ballyhaise.

ACKNOWLEDGEMENTS

The compiler gratefully acknowledges much information and assistance from Mr. C.E.B. Brett, the general editor of this series, who helped in particular with the classification; Dr. Alistair Rowan, for access to information contained in the 'Buildings of Ireland' archive compiled by him; and to Mr. Patrick Shaffrey. He is also grateful to Mr. T.S. Smyth, Mr. Philip Cullivan, Mr. Tod Davis, Mr. Brian Connolly, and the Rev. George Miller, all of Cavan, for information, advice, and assistance; and to Miss Sara Cullen for checking the manuscript.

The old photographs on the front and back covers, and on pages 2, 4, 8, 10, 19, and 26, are from the Lawrence Collection in the National Library of Ireland, to whom acknowledgement is due. The ordnance survey map is reproduced with acknowledgement to the Ministry of Finance. The original elevation for the Ulster Bank, by Blackwood and Jury, is reproduced by courtesy of the Buildings Department of the Bank. The 16th century map on the facing page is in the Public Record Office, London, by whose permission part of it is reproduced; it is endorsed in Lord Burghley's hand, "A platt of cloneyss an abbey in MacMahonds countrey"; it has been suggested that it was made by John Browne and Jean Baptiste in 1591 (English Historical Review, Vol XX (1905) p.328). All the remaining illustrations are from photographs taken by the compiler.

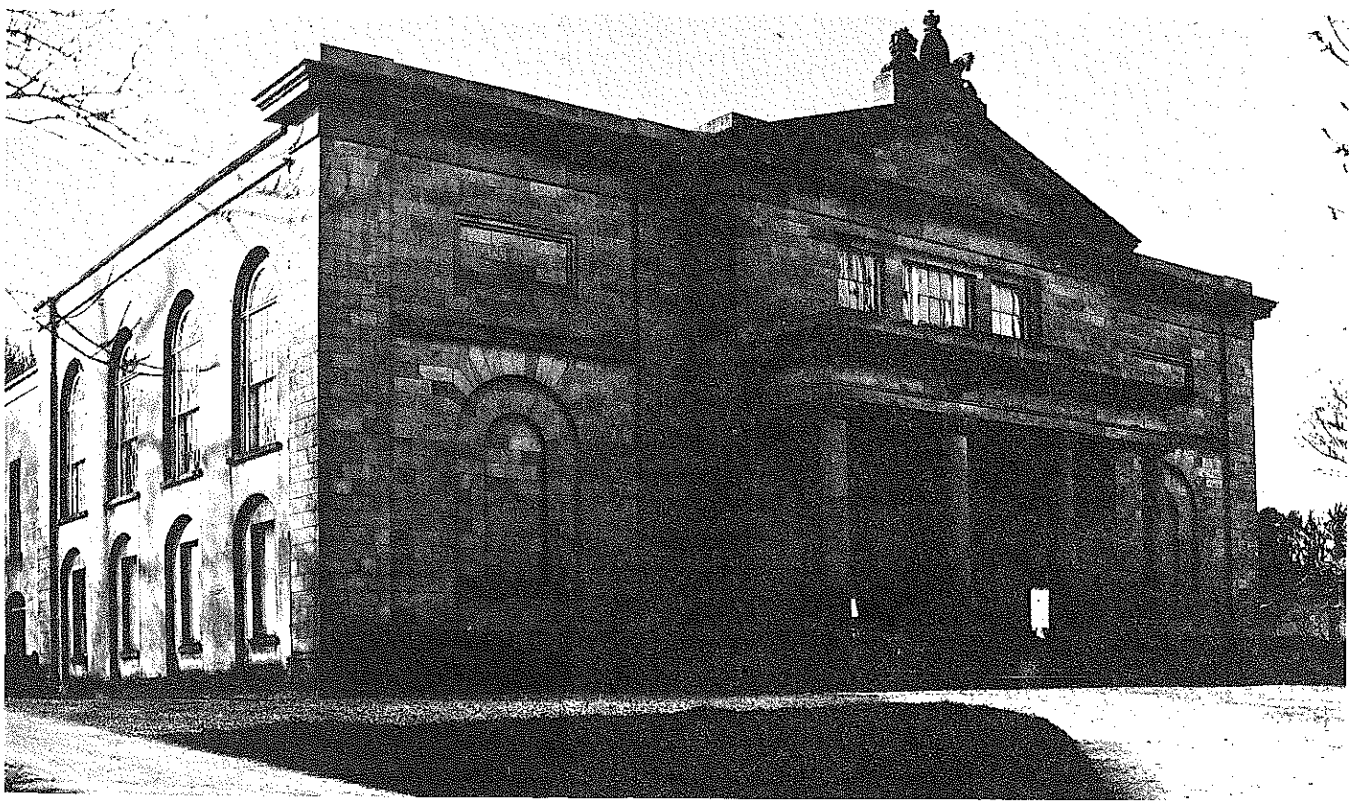


ARRANGEMENT & CLASSIFICATION

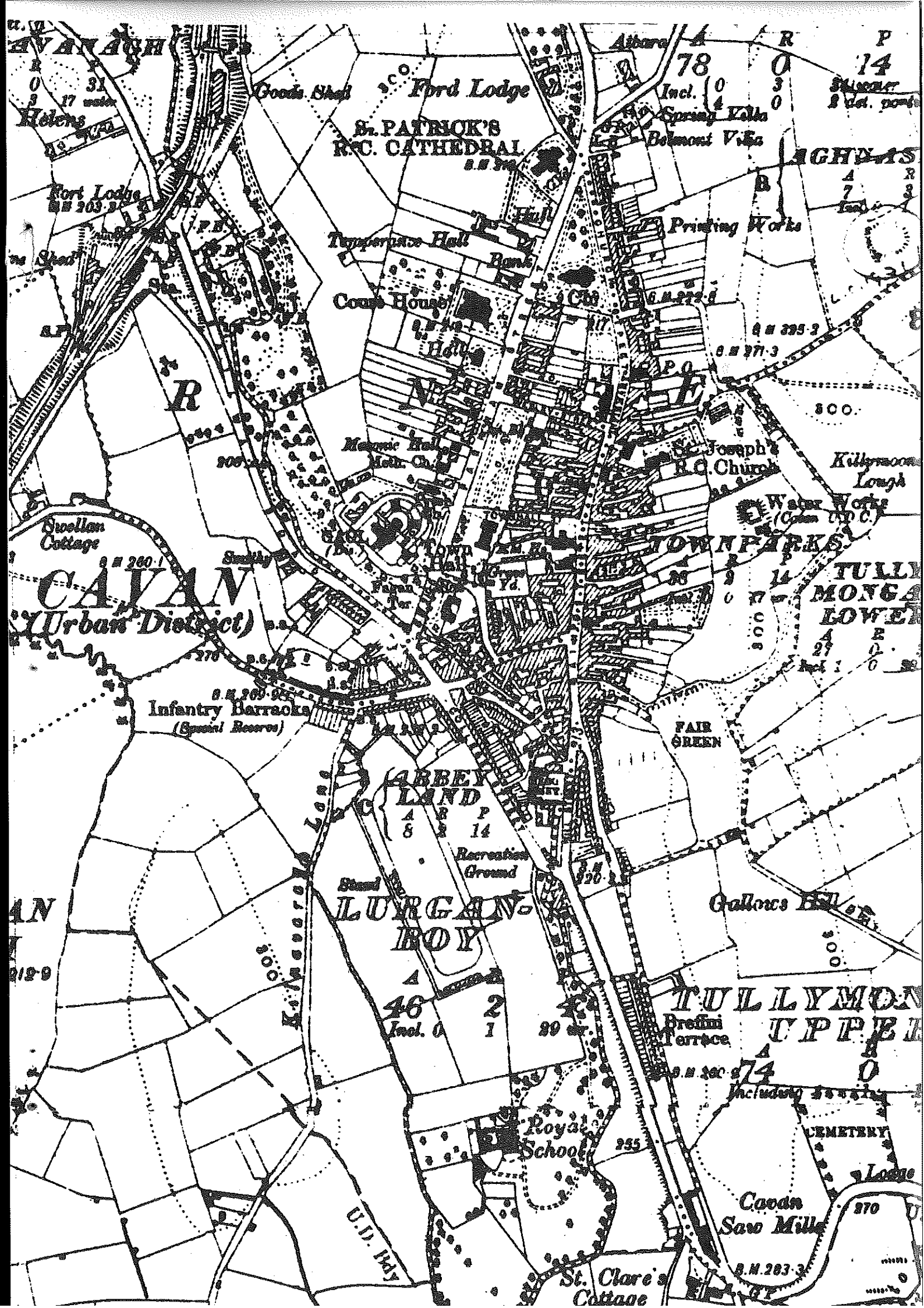
This survey deals with all the buildings in the town of Cavan proper, and in its immediate vicinity, but does not stray far into the surrounding countryside. It is not suggested that all the buildings listed must be retained in any redevelopment of the town: a number of eyesores and intrusions are noted; some of these could be demolished or altered with great advantage. Those buildings marked A, however, are regarded as of outstanding merit or importance, and should be retained whatever happens. Those marked B are important, and should be retained, if at all possible. The great majority of the buildings noted in the remaining entries should be kept, with or without rehabilitation, so as to retain the pleasant scale and character of the streetscape of Cavan.

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Cavan Court House in the last century, still surmounted by lion, unicorn, and royal court of arms


CAVAN
(Urban District)
Ford Lodge
St. PATRICK'S
R.C. CATHEDRAL
Court House
Town Hall
Masonic Hall
St. Joseph's
R.C. Church
Water Works
(Cavan U.D.C.)
Printing Works
Temperance Hall
Infantry Barracks
(Ground Reserve)
ABBEY LAND
Recreation Ground
LURGAN-ROE
TULLYMON
Royal School
Cavan Saw Mills
St. Clare's Cottage
Gallows Hill
Fair Green
Cemetery
Lodge
Terrace
Swellan Cottage
Fort Lodge
Helens
Belmont Villa
Spring Villa
Killycreen Lough
TOWNPARKS
U.D. Bdy

INTRODUCTION

The town of Cavan was founded by the O'Reilly's, (engagingly, sometimes spelled 'Aurelies') Lords of Breffny, in mediaeval times. They had two castles, one situated on the south side of Plunket Street, and another on Gallows Hill to the east of the town. Some remains of the castle in the town survived until the nineteenth century, but both have now completely disappeared. Cavan also had an important friary, founded by the Dominicans in 1300, which too has vanished.

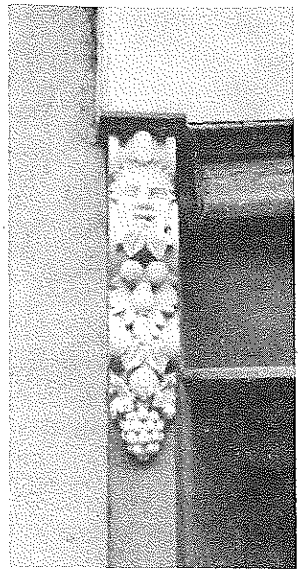
When the project of plantation (A Project for the Division and Plantation of the Escheated Lands ... in Ulster) was drawn up in 1609 Cavan was chosen as one of the three sites in the county for new towns along with Virginia and Belturbet. Work started almost immediately, the castle of the O'Reillys was thrown down and Chichester himself declared that he would 'Be at the Cavan on St. James Day 25th instant, there to begin that great work'. The layout of Cavan can have barely changed from the seventeenth century and the houses in Pearse Street back directly on to the open hill to the east as they must have done in Plantation days.

There are no buildings which can be dated to the seventeenth century, which is not surprising as the town was burnt in 1690; and few which can be dated to the eighteenth century, though the church tower, on the site of the friary, probably dates from the mid-years of the century. Sir Richard Colt Hoare in his Journal of a Tour in Ireland in 1807 says 'Cavan is situated in a vale near a small river, and makes a poor appearance as a county town. I could not learn that it afforded any objects worthy of the strangers attention'. Pigot in his Irish Directory of 1824 says that there was not a single slated house in the town. Nevertheless, the early nineteenth century saw considerable rebuilding and an expansion of the town, though hardly a change in its fortunes. The Maxwell family of Farnham, owners of part of the town (another large part being owned by the Annesley family of County Down), built Farnham Street and were undoubtedly the prime movers behind the erection of the splendid Court House and spacious Church of Ireland church. 'The whole town, with the exception of the new street and the public buildings, is of unpretending character thickly daubed and patched as well as considerably prolonged with rows of mere cabins. Yet though neither lighted, watched nor aggregately well edified it presents little or none of the abject meanness which characterises so many towns of its size in the west and south'. The Maxwells appear to have had ideas of making Farnham Street into a tree- and terrace-lined mall, but it has only finally been in the mid-twentieth century that the street became lined with houses: and not all of them up to the original high standard set by their predecessors. The mid-twentieth century has seen a decline in architectural standards, not only in the area of domestic design but also in office and shop design, and the results of this decline are to be clearly seen stamped over what was essentially an attractive nineteenth-century county town.

The majority of the buildings in the town are built of a local sandstone. The sandstone used on the Court House is probably from the Latt quarry not a mile from the town. Wilkinson says 'The older sandstones, near the town of Cavan, produce a good free-working, and durable stone, of a yellowish grey colour ... and nearly all the public buildings in this town have been constructed of it'. Although many of the houses are built of rubble sandstone they have unfortunately, in recent years, been cement rendered rather than repointed.

The town has a number of simple shopfronts but many have had plastic lettering and neon signs set over the original fascia-boards. It is surprising to see so many obtrusive signs in such a small area. These signs are not only ugly and offensive, but also in the long run self-defeating in that, being so numerous, none stand out. It is however encouraging to see the survival of excellent hand-painted lettering, and traditional brackets, the latter especially on 'McCusker's' shop: these brackets have carved masks which are similar in style to those found on eighteenth-century Irish furniture, and are a distinctive motif used in Irish design since Celtic times. There are several other simple examples which could be picked out in stronger colours to emphasise the timber details. In contrast to the chaste traditional shopfronts most modern ones in Cavan are lacking in craftmanship, good proportions and architectural good manners towards their neighbours. It would be advantageous for practising architects and shop-fitters to study the principles of nineteenth century shop design.

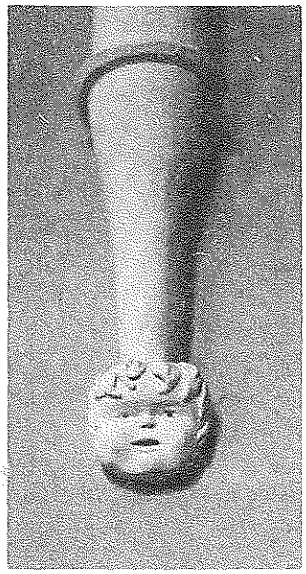
It is refreshing to see so many houses with brightly-painted facades: a noticeable



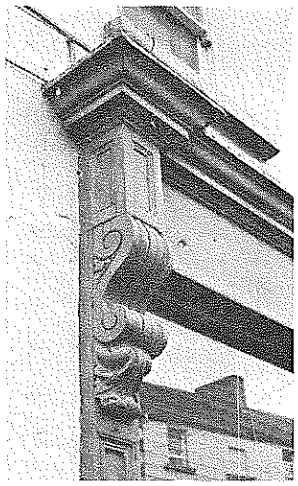
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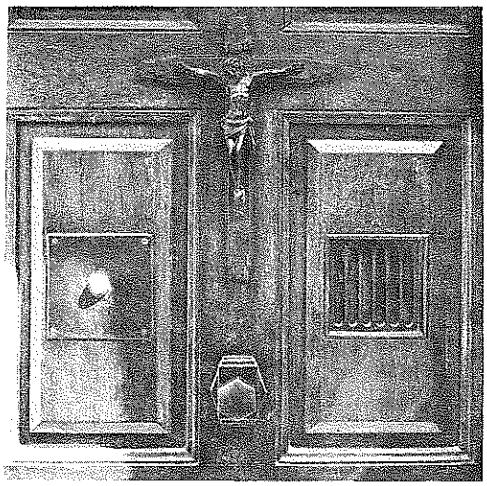


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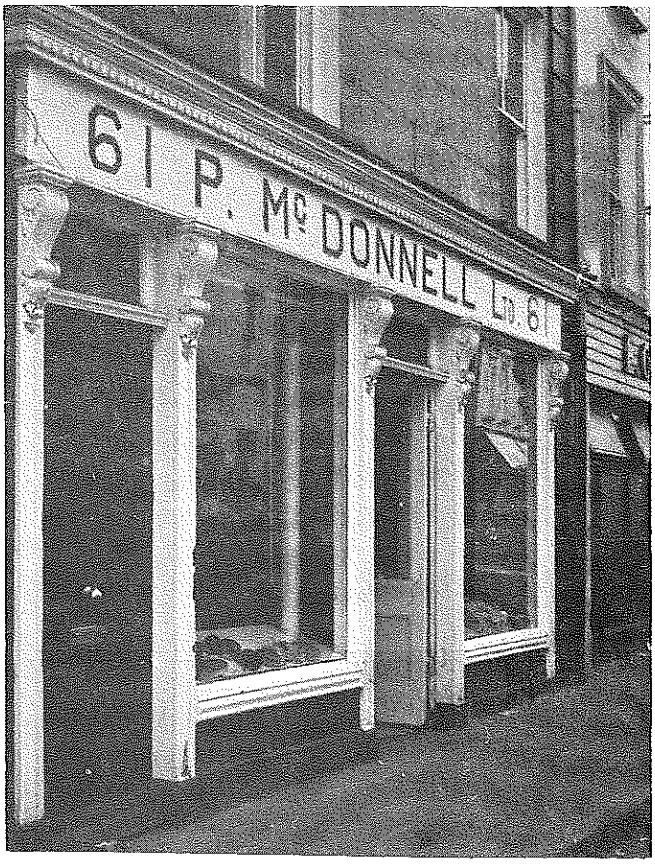
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1,7. Carved brackets incorporated in the facade of McCusker's shop, Main Street (No. 5 t).
2. King Vince's Palace, College Street (No. 10 b).
3. Finial in the parish Church.
4. Another ornate bracket in a Cavan shop-front.
5. Crucifix, Main Street (No. 5 d).
6. Facade of P. McDonnell's shop, No. 61 Main Street.



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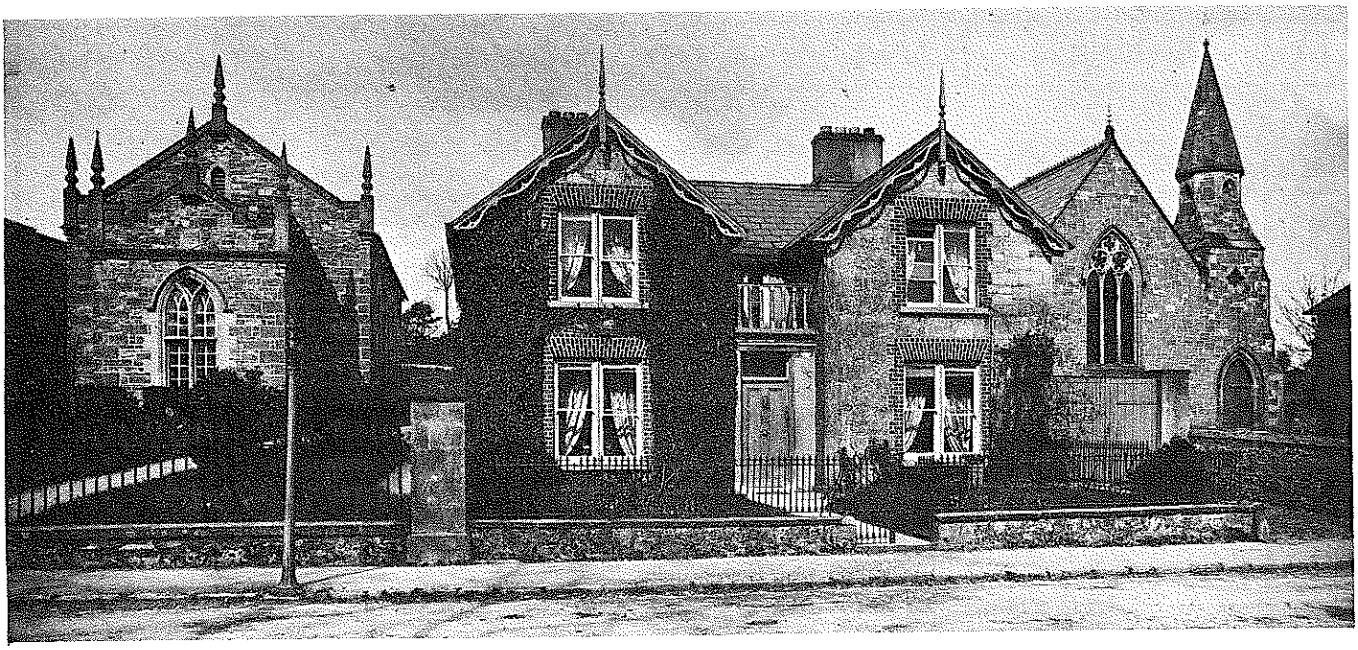
improvement in recent years. On the other hand it is sad to record the destruction of the main shopping street by unsympathetic and unsuitable developments which detract from, rather than add to, the quality of the streetscape. A notable exception to the rule is the infill on the corner of Pearse Street and Plunket Street which is a development of the local style and displays architectural good manners in taking into consideration the architecture of its neighbours. It should not be forgotten that Ireland has been fortunate in retaining its main streets whereas in England they were largely destroyed in the 1930s.

The town has a number of open spaces, notably car parks, which would benefit from tree planting. Fortunately Farnham Street and several of the public buildings, though strangely enough not the Catholic Cathedral, are set off by good mature trees. However if the pleasant atmosphere of Farnham Street is to be retained new planting should be commenced so that when the mature trees decay new trees will be there to take their place.

It is necessary to remark on the ribbon development taking place along the roads leading into the town. This is not confined to the Killeshandra, Belturbet and Cootehill roads, where the development at least attains a respectable depth, but also to the Granard and Dublin roads, which in recent years have become lined with motor-car showrooms, garages, cash and carry stores and small factories. These eyesores spoil the entrances to the town. Once there was a decisive break between town and country, but now there is a twilight zone. The town centre is still compact and cohesive, but the ribbon development is causing the town to loosen its cohesiveness which will lead to a movement of population from the centre to suburbia and the eventual decay of the town centre. Cavan is fortunate, however, in being situated in drumlin country; as a small town of just over three thousand people, it fits neatly into the folds of the hills and is absorbed into the landscape.

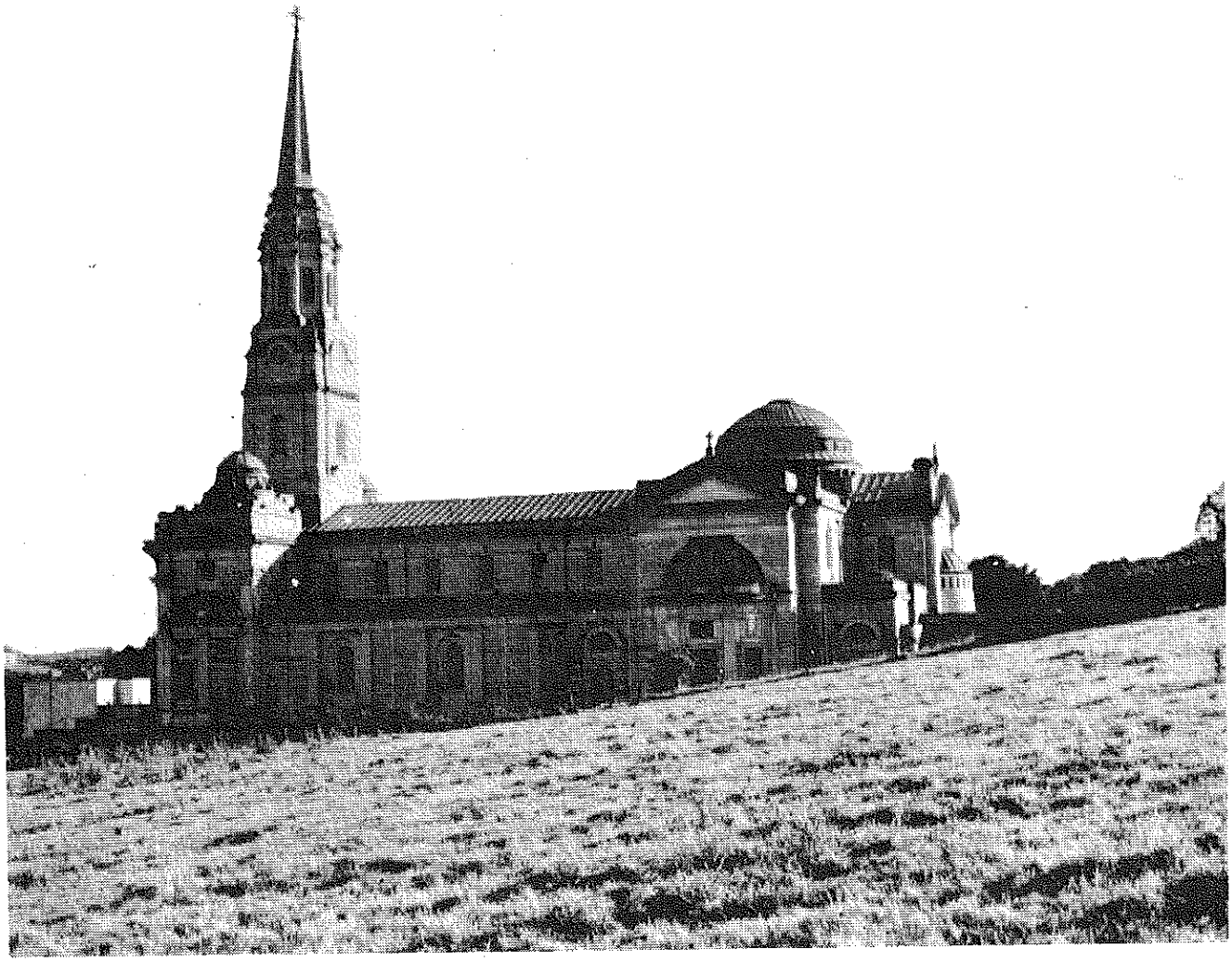


No.	Building	Class	Date, Type, Architect, etc.	References
1a			THE CATHOLIC CATHEDRAL: A : On 12th November 1938 The Irish Builder announced that a new Cathedral church was to be built in Cavan by W.H. Byrne and Son: the principal architect being Ralph Byrne. It was to be a Romanesque basilica in plan with a Corinthian portico and a tower rising 190 feet. A full set of drawings for the Cathedral survive at the office of W.H. Byrne and Son and largely date from 1940 and 1941. The foundation stone was laid on 12th September 1939 and the date on the portico is 1942 showing that work advanced quickly at first but slowed up later as the Cathedral was not consecrated until 1947. It is built of a yellowish granite with Portland stone and limestone details. Although the idea was for a Romanesque basilica, the effect is much more of Imperial Rome. The tower is based closely on Francis Johnston's St. George's church, Dublin, 1803-1812. The Byrne drawings of St. George's survive. However the scale of the Cathedral is larger and the portico is Corinthian while the portico of St. George's is fluted Ionic. The west front is of five bays and two storeys, with a breakfront and Corinthian portico. The floor is channelled and the main doorcase is square-headed with a round-headed light over the lintel. Flanking the main doorcase are niches. Flanking the portico are further square-headed doorcases with carved round-headed panels over them. The facade is terminated by Vanbrughian paired Corinthian pilasters. Linking the facade with the pedimented portico is an entablature and a strong cornice with modillion blocks, topped by a parapet. In the tympanum of the pediment is a robust sculpted group. The tower, as mentioned above, resembles the tower of St. George's. However the first stage, instead of having tall round-headed windows in it, has tall niches. The west-facing niche has a statue in it. Flanking the tower are two dumpy copper domes, and facing north and south, at the ends of the west facade, are the bowed and banded walls of the baptistery and a staircase. These bows are set on narrow, single-bay facades flanked by Corinthian pilasters. On the bows, which have half-dome roofs, are single windows, surmounted by three smaller windows: a curious composition. The walls of the aisles project well beyond the walls of the clerestory of the nave. They are banded and decorated with a colonnade of Doric pilasters and a heavy cornice. Every second bay of the colonnade has a round-headed window set in a niche. The clerestory, which has large square-headed windows, is topped by a heavy cornice. This same cornice is a simplification of the cornice on the west front and on the same level, thus helping to give unity to the building. On the re-entrant corners formed by the aisles and the transepts are bulky enclosed porches containing fine square-headed doorcases. The banding on the walls gives the jambs a block and start effect while the lintels have triple keystones. The transepts continue the heavy cornice of the clerestory which is resolved in heavy pediments on the ends. This statement however is not so complete as might be assumed, since there are bowed ends similar to those on the ends of the west front. In this way the transepts reflect the west end of the church. The east end of the building has a similar, though larger, bow for the apse. The interior is equally sumptuous though the unpainted pink plaster of the nave gives an unfinished look to the building. Perhaps the most convincing area is the narthex, which is terminated at each end by one of the bows mentioned above. From the Byrne drawings, from which all the measurements are taken, it is eighty feet by sixteen feet. It is arched, with domes either side of the entrance and a Portland stone floor, and looks more like a passage by Lutyens than a narthex. The nave is forty-one feet wide and one hundred and six feet long. The flat ceiling is rather baroque in feeling with three circles, with bands of flowers round them, set inside squares: all richly decorated with classical motifs. On either side are Corinthian colonnades supporting heavy cornices and clerestorys with a large square-headed window over each bay. These windows have elaborate architraves with cartouches above and swags of foliage below. The aisles are one hundred and thirty-four feet long and eighteen feet wide and are lined with confessionals and niches. The transepts measure fifty-four feet by twenty-eight feet. The east end, crossing and transepts are separated from the nave by a large round-headed arch supported by paired Corinthian columns. This separation gives the Roman basilica a mediaeval liturgical twist, and a plan which has more in common with nineteenth-century Gothic churches than classical Rome. The crossing is domed and beyond is a further round-headed arch. Behind the high altar is a bowed Romanesque apse. Over the impost level is a strange arcade of tiny round-headed windows. The walls are painted with larger-than-life figures. The west end of the nave has a single door and Corinthian pilasters supporting a heavy cornice. Over the door, on the clerestory, is a square opening flanked by two blind windows. The west ends of the aisles also have doorcases. Although it could be said that this church is the last gasp of classicism in Ireland, it was built by an architect who used and understood classical architecture as it was understood by architects and craftsmen in the eighteenth century. Because of the thorough understanding of the classical style by Ralph Byrne it was possible for him to integrate many interesting and curious features within the whole concept of the building. He had a concept of design which is all too often lacking in contemporary buildings of the period. Unfortunately the outline of the Cathedral is slightly emaciated, with the tower too thin, the dome too slight, and the distance between the two so great that they become unrelated.	IB 12 November 1938 Office records, W.H. Byrne & Son
b			Beside the Cathedral is a six-bay, two-storey, granite presbytery, also by Byrne. It has a cornice and blocking-course and a Morrison-type scooped-out surround to the doorcase.	
c			Across the front of the Cathedral grounds are chains hanging from short iron piers. The gate-posts are of granite. The old Cathedral was an early-nineteenth-century Gothic church built of local sandstone. When the present Cathedral was completed, it was removed and re-erected at Ballyhaise.	
2			FARNHAM STREET: - : In 1842 Farnham Street was described as new. It was laid out by the owners of the town, the Maxwell family, who lived at Farnham to the west of the town. The street has several terraces of Georgian houses, and most of the important public buildings of the town along its length. Unfortunately, the early promise as a mall has not been fulfilled, owing to the recent intrusion of buildings of poor design, garages and motor-car showrooms.	Pigot, p.368



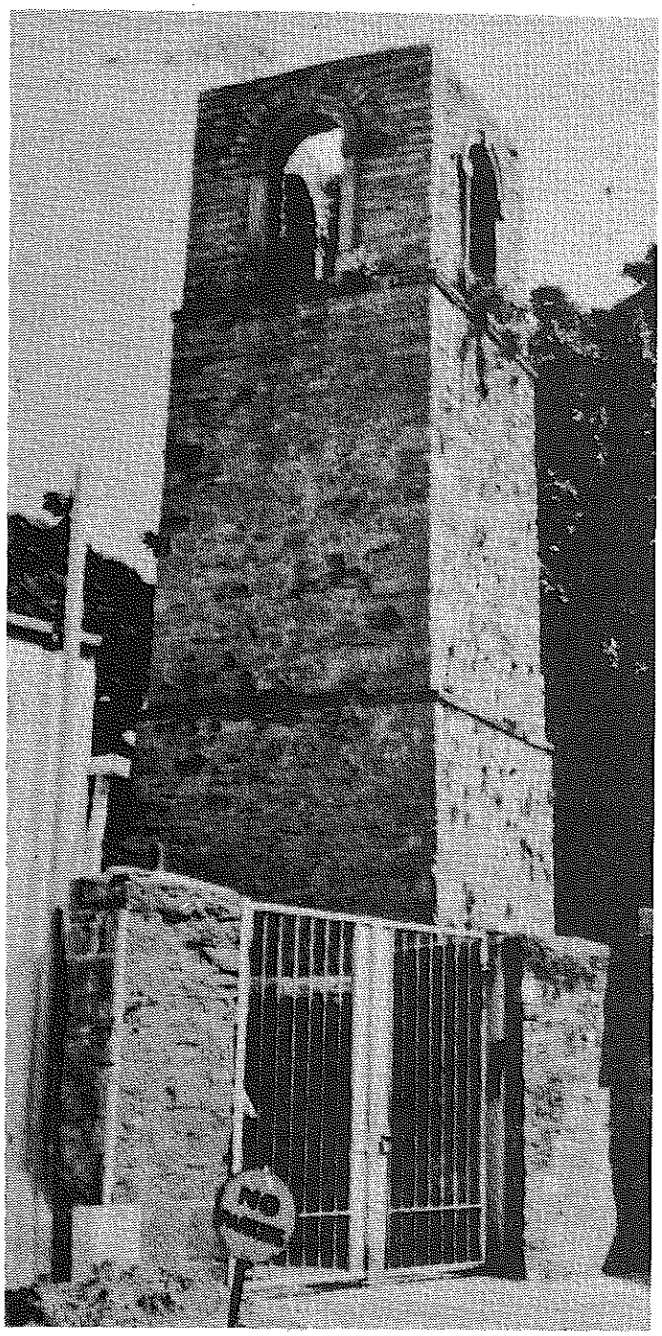
CAVAN CHURCHES:
(For exterior of the parish church, see back cover)

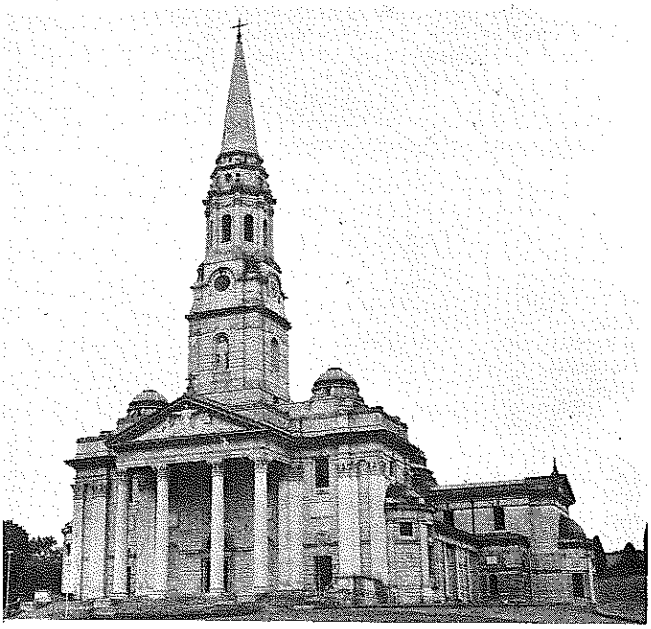
1. Presbyterian church (No. 20), manse, and Methodist church (No. 2 m).
2,4,5,6. The Roman Catholic Cathedral (No. 1).
3. Interior of the parish church (No. 3).
7. The surviving tower of the Franciscan Friary (No. 11 c).





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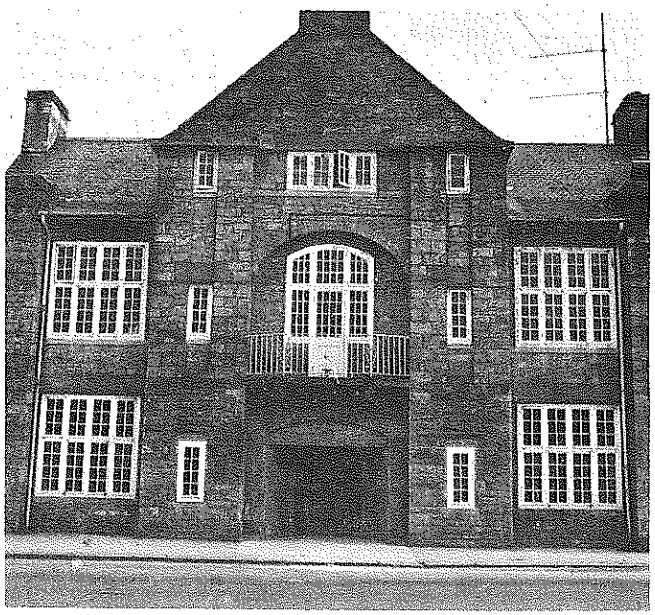




No.	Building	Class	Date, Type, Architect, etc.	References
2a	To the south of the Cathedral is a box-like house with rendered walls, raised quoins, a parapet, and Wyatt windows, but no formal front door. This may well have been the old presbytery. In front are two sets of railings: one with cast-iron urns. Beside it is an unsightly garage with a jumble of signs.			
b	The Allied Irish Bank, formerly the Provincial Bank of Ireland, is (rather surprisingly) by William Hague; of 1862. The house may well be earlier than the mid-nineteenth-century stucco facade indicates, as it is deep in plan and gable-ended, so may have been intended as part of a terrace. It is of three bays and three storeys, over a basement, with a green-painted facade, raised quoins, 'Georgian' architraves with shoulders on the ground-floor and second-floor windows, keystones over the first-floor windows, and a channelled ground floor. The entrance, which has a square-headed doorcase with shouldered architraves, flanks one side of the building, while on the other side is a carriage arch.			Records, Allied Irish Bank; plans dated June 1862
c	The Court House: A : The impressive Court House of 1824 replaced what Pigot described as 'an unsightly piece of building'. This obscure building was given passing reference by Isaac Butler in 1744 and Coote in 1801. The present Court House is attributed by Pigot (1824) to Mr. Bowden, and 'is now erecting under the superintendence of Messrs Colbourne (alias Cockburn) and Williams of Dublin', the cost being £11,000. The Grand Jury records have disappeared but the striking resemblance, as pointed out by Brett, to the Court House at Carrick-on-Shannon, of which the plans survive, suggests that it is by William Farrell. Cavan Court House has a fine ashlar facade of Latt sandstone of the highest quality. The facade is of five bays and two storeys. It has a pedimented breakfront, topped by an acroterion; which once bore the royal arms supported by lion and unicorn. Attached to the breakfront is a single-storey tetrastyle Doric portico on a plinth. There are three doorcases, the central one with an entablature supported by console brackets, while the flanking doorcases are blank and have architraves with pulvinated friezes in the entablatures. Over the portico is an exceptionally wide inset square-headed tripartite window. The flanking bays are emphasised by strip pilasters and have blind, inset round-headed arches on the ground floor, platbands and blind panels above. The facade is topped by a robust cornice and a blocking course. The north return wall is built of random rubble blackstone and has four bays of round-headed windows. The south return wall is rendered. The interior is plain but has a rather grand T-plan staircase. The Court House is particularly imposing, and is one of the finest in the country. The statue (unsigned) of a soldier in front is in commemoration of members of IRA who laid down their lives in the struggle for Irish freedom. The grounds of the Court House are fronted by very fine railings with spear-heads on top.			Pigot, p.368 Brett, p.56
d	Protestant Hall: B : There is no clue as to the architect of Farnham Hall, though the Irish Builder mentions that there was to be a limited competition for the design of a new protestant hall in Cavan. The hall was to be on a site given by Lord Farnham. It is possible that the architect was the Cavan-born church architect William Hague, whose father was Mr. Hague a building contractor of Cavan. William Hague built a large number of Catholic churches in the county. The Hall is a solid red-brick building designed in the Venetian-Gothic style, though basically classical in plan. It is of three bays and two storeys, with a tight gabled breakfront and gable ends. The entrance is arched and has an inset porch. The arch has limestone columns, two orders of dog-tooth decoration and a hood-mould. Flanking the breakfront are paired windows with segmental-headed windows and limestone impost blocks. On the first floor, over the entrance, is a simple pointed window with a hood-mould and label-stops left boasted for carving (as are the others on the first floor). Over this window is an oculus. The flanking windows are of three lights, pointed, with limestone columns between the lights, capitals carved with foliage, and hood-moulds. Under the eaves is a brick cornice. The return walls have steep gables and no windows on the ground floor. On the first floor are pointed blank arches with Diocletian windows above and tripartite windows immediately below. Unfortunately some of the ornamental cresting on the roof has gone.			IB, 1 April 1874, p.108
e	In front of the building is a statue of Lord Farnham by S.F. Lynn. The Rt. Hon. Baron Farnham K.P. lost his life in a railway accident near Abergele on August 20th 1868. A model for the statue was exhibited in the Royal Academy in 1872. This statue was erected by Lord Farnham's tenantry and originally stood in the Farnham Gardens on the opposite side of the street. Samuel Ferres Lynn (1834-76) was born in County Tipperary and was a brother of the architect W.H. Lynn of Belfast. He studied at the Royal Academy, and worked in the studios of Patrick MacDowell and John Henry Foley. Recently the statue has been grossly maltreated, the nose broken off and red paint daubed down the front. It is flanked by two mature beech trees.			IB 1 January 1872 Potterton, p.57
f	A pair of three-storey houses. The first is of three bays, the second of two bays, but both are painted light green over stucco. The first has plaster architraves and a plain doorcase, both have good spiked railings round the gardens.			
g	Between these two and the Library is the entrance to the Fire Station, which has a handsome segmental-headed sandstone arch.			
h	The Library is a nineteenth-century building which has been not very happily modernised. It is a three-bay, three-storey building with rough-cast walls, parallel raised quoins, a parapet and Georgian glazing bars.			
i	The County Planning Office is a four-bay, three-storey building of the early-nineteenth century with rough-cast walls; all original glazing bars removed except for the top floor. It has a fluted Ionic doorcase and fanlight. It has recently been tidied up, repainted and given a fairly sensitive restoration.			

No.	Building	Class	Date, Type, Architect, etc.	References
2j			B : Next are four houses which must have been built as a terrace in the 1840s. The facades are of coursed rubble sandstone with large blocks carefully set, brick window dressings, and paired brackets at the eaves. Each house is of three bays and four storeys over a basement. In front are cast-iron railings brightly painted. The first house has a good elliptical-headed carriage arch with a keystone, and a flight of steps up to a plain elliptical-headed doorcase which has lost its Ionic columns. The second house is similar, but still has its Ionic doorcase complete. The doorcase and door are painted a stark black and white. The last house has Victorian dormers inserted later on the top floor.	
k			The Masonic Hall of 1855 is a curious, Gothic building, of limestone ashlar with sandstone window dressings, drip and hood moulds, and rather weak tracery in the principal first-floor windows. Over the door is a window with a strange geometrical shape: a triangle with concave sides. The garden is fronted by fussy Gothic railings.	
l			The former Methodist Manse is a three-bay, two-storey, late nineteenth-century house with an advanced centre bay, built of rough-cut limestone ashlar with yellow brick window dressings and paired windows on the ground floor.	
m			The former Methodist church of 1874 is of limestone ashlar, a single cell with a pointed west window with sandstone tracery. The stump of a tower (never completed) contains a simple pointed doorcase. It is now the Abbey Printers. It has neat grass in front and simple cast-iron railings.	IB 10 July 1874
n			The manse of the Presbyterian church is a late nineteenth-century, U-plan house with three bays of paired windows and two gables, built of sandstone ashlar with brick dressings, and pierced barge-boards at the eaves.	
o			The Presbyterian church : B : is a neat, single-cell building with a little porch at the west end. It has six pretty pinnacles: three on the porch and three on the main gable. It is inscribed 'Scots Church 1836' and built of large blocks of random rubble sandstone, with Y-tracery in the windows and a parapet at the west end of the nave. It is very well kept, with short grass and neat railings, and is still in use. Lewis says that in the town there is 'a place of worship for Presbyterians in connection with the Synod of Ulster of the 2nd Class and there are two for primitive and Wesleyan Methodists'. The church is on the axis of Town Hall Street.	Lewis, TD, Vol II, p.671
p			The modern school to the south is set back on the hill, on the site of the old gaol. Part of the gaol, perhaps the Governor's house, still stands, though it lacks architectural interest. Lewis says 'The County Gaol is a very spacious building to which additions have been recently made on the radiating principle. It contains in the whole 68 cells, 8 day rooms and 10 airing yards - average number of prisoners 120'. Mr. T.S. Smyth says it was built about 1810, and mostly demolished in 1942.	Lewis, TD Vol I, p.319
			East side from the south end:	
q			The old schoolhouse, probably of about 1820, is a three-bay, two-storey, rendered building with a cornice, eaves and a hipped roof with the stacks grouped near the centre. The ground-floor windows are inset in shallow segmental-headed arches. On either side are single-storey wings, containing the school rooms, which run back. On the facade they have double-sash windows, with parapets and pseudo-pilasters flanking the windows. The building is surrounded by a neglected grassed yard, a couple of important trees, and a low wall. Lewis mentions a 'Handsome schoolhouse' which 'has been erected in the town, in which a school is supported by Lord Farnham'.	Lewis, TD Vol 1, p.319
r			The east side, from Abbey Street to Wesley Street, used to be laid out as an ornamental garden. Lewis describes it as 'A large garden handsomely laid out in walks and planted, was left by the will of the late Lady Farnham, under certain restrictions, as a promenade for the inhabitants'. The garden survived until the early twentieth century, when the Town Hall was built at the north end. Town Hall Street to Abbey Street appears to have been developed in the 1930s, while the area between Town Hall Street and Wesley Street was only developed in the 1960s. The only reminders that it was once a park are the intermittent stretches of late nineteenth-century cast-iron railings. They are only about four feet high, very fancy and painted with aluminium paint: a practice which, in recent years, has spread over Counties Cavan and Monaghan like a plague. It does no damage, but it is not as agreeable for railings as the more conventional black.	Lewis, TD Vol I, p.318
s			The Town Hall: A : A Town Hall was proposed in 1853 but it was not till 1908 that plans were prepared by W. Scott of Dublin for a building costing approximately £3,500. The Town Hall was opened on the nineteenth of January 1910. The Irish Builder described it as being in the Norman style and built of stone from the Latt quarries. A stone over the door very conveniently supplies all the relevant information. The building was designed by William A. Scott A.R.I.B.A. and built by W.M. Callaghan and Sons. It is dated 1909, and is of very considerable merit and character. The Town Hall is built of honey-coloured sandstone, rubble faced, square below on the ground floor, with random blocks more finely chiselled higher up. The facade is of three bays and two storeys with three storeys in the central breakfront. Flanking the breakfront, and at each end of the facade, are paired pseudo pilasters with small windows between them. These little windows have no reveals but have little eyebrows to throw off the rain. The paired pilasters are repeated on the return walls giving the impression of corner turrets to the building. The main windows are large, again have no reveals, and have flat wooden mullions. The central breakfront has a small balcony on the first floor and a brick arch (the only brick-work in the whole building) over the french window leading out on to the balcony.	IB 2 July 1853; 28 October 1908; 5 February 1910, p.85

No.	Building	Class	Date, Type, Architect, etc.	References
2s			The attic storey has windows below the eaves of the gable of the breakfront and also in the blank arches below the stacks of the gable end. There is also a stack on the gable of the breakfront. At the rear of the building is a low buttressed building with wide eaves and a low-pitched sweeping roof which has triangular-shaped dormer windows. This part of the Town Hall is very similar to a warehouse on the West Quay in Galway. Connected to the low return is a new extension built of umber-coloured brick by Gaffney and Cullivan which harmonises with the original building.	
t			On the opposite side of Town Hall Street is the 'Hibernian Insurance' building, also by Gaffney and Cullivan. It is a very crude reconstruction of a cinema built in 1932 and burnt in the 1970s, of two storeys, with cemented walls, a parapet and an industrial truss roof. It does not keep the street-line and is altogether out of sympathy with its neighbours.	
u			On the south side of Wesley Street is 'Jackson's Garage', a low, single-storey car showroom built on industrial principles with large plate-glass windows and blue corrugated panels. Behind the showroom is a large car-park. In front are some fussy flower-beds. Patrick Shaffrey in The Irish Town has a photograph of the site before the erection of the present building, and a comment on the inappropriateness of this type of development in a town centre.	Shaffrey, p.93
v			B : On the north side of Ashe Street is a terrace of three houses. They are all of three storeys with low-pitched roofs and rather unusual in having their ground-floor rooms at ground level. Across the front are good cast-iron anthemion-pattern railings. At the ends of the terrace, where the railings turn, are beautifully chiselled limestone columns. The first house in the terrace, No. 14, is rough-cast, of three bays, with a two-light window on the first floor, and a simple, blue-painted Doric doorcase with a pretty segmental-headed, leaded fanlight and a panelled door. The house has good glazing bars in the windows. No. 16, at one time the home of Percy French, is built of honey-coloured sandstone with a harder and lighter coloured stone for the window dressings. Unfortunately the stonework has been ribbon-pointed, but the windows still retain their original glazing bars. There is a wide double-sash window on the first floor and a plain, round-headed doorcase with a cobweb fanlight on the ground floor. The door has an elliptical roundel panel surmounted by an unfortunate aluminium letter-box. No. 18 is a three-bay house with good fenestration, a simple round-headed doorcase, timber fanlight and good Georgian glazing bars in the windows. Unfortunately the house is not very well kept.	
w			B : The next terrace is more orthodox in having its ground floor set a few feet above the ground level, and the doorcases set up a short flight of steps. The terrace gives the appearance of having been designed as a block. The houses are all of three storeys over basements, with the first and last houses (Nos. 4 and 7) of two bays, and the centre houses (Nos. 5 and 6) of three bays. Three are rough-cast and one is stucco. Most of the glazing bars are complete. In the centre are two carriage arches. All the houses have simple yet pleasing Doric doorcases and good panelled doors, and are fronted by wrought-iron railings with arrows on top. Unfortunately the terrace is spoiled by No. 7, which has poor glazing bars and no fanlight, and a rather large number of television aerials. The rear elevation has a very pleasant virginia creeper growing over it.	
x			Next is the grassy site for the proposed new County Hall with, in one corner, a very fine chestnut tree.	
3			THE CHURCH OF IRELAND: A : The church of about 1820, attributed to John Bowden of Dublin, is built of coursed-rubble sandstone with four-centred windows with plain tracery and drip-labels. The East window however is pointed, 'thirteenth century', and has slightly more elaborate tracery. The roof of the nave is obscured by very authentic Irish crenellations with little corbels beneath. The nave and tower have diagonally-set buttresses surmounted by exuberant finials decorated with elaborately carved crockets. The transepts appear to be later: they have no string-course at sill level and no crenellations and the surface of the stone is smoother. The three-storey tower has an octagonal spire and a three-faced clock: each face being set in a diamond-shaped lozenge. Inside the tower is a delicate cantilevered staircase. Between the tower and the nave is a passage running north-south, with small porches at each end. There are three doors from the passage into the nave. In this way there was easy access to the church which was designed to accommodate 800 people. The nave is very wide (typical of garrison churches) with rendered walls. The transepts and sanctuary are emphasised by sandstone arches which are probably not part of the original design. The ceiling has rib-vaulting with decorative ribs and impost bosses. On the walls, under the bosses, are chubby, winged putti heads. There is a U-plan gallery, carried on quatrefoil-plan piers, with attractive rosettes in the panels of the front. At the rear are quarter-circle re-entrant corners. At the west end, over the Farnham family pew, is a second, higher gallery set in a wide four-centred arch. This upper gallery has narrow and uncomfortable benches with graffiti laboriously carved in the woodwork; especially by one D.Clarke on Christmas Day 1882, Easter Sunday 1885, and other occasions. The woodwork on the gallery and upper gallery is original and contrasts with the pine pews which date from the restoration of about 1860. The latter are linked by an exceptionally fat brass rail, kept beautifully polished, which runs the full length of the church. The organ is in the north transept. The pulpit and prayer desk are by C.W. Harrison under the direction of R. Langrishe, 1887. The finest monument in the church is undoubtedly that to the Earl of Farnham by Sir Francis Chantrey R.A., signed 'Chantrey London 1826'. Chantrey was a very popular sculptor for public statues and church memorials and commanded enormous prices. The monument to Lord Farnham has two figures and cost one thousand guineas. It is interesting to compare it with Archbishop Stuart's monument in Armagh, which also cost one thousand guineas, but is not so elaborate. Potterton relates that it required 'seven strong packing cases' at a cost of £28 18s. while Stuart's packing cases cost £19 10s. However 'travelling, board and lodgings'	Pigot, p.368 Lewis, Vol II, p.671 IB 30 January 1887 Lawson, p.231 Potterton, pp.40, 56

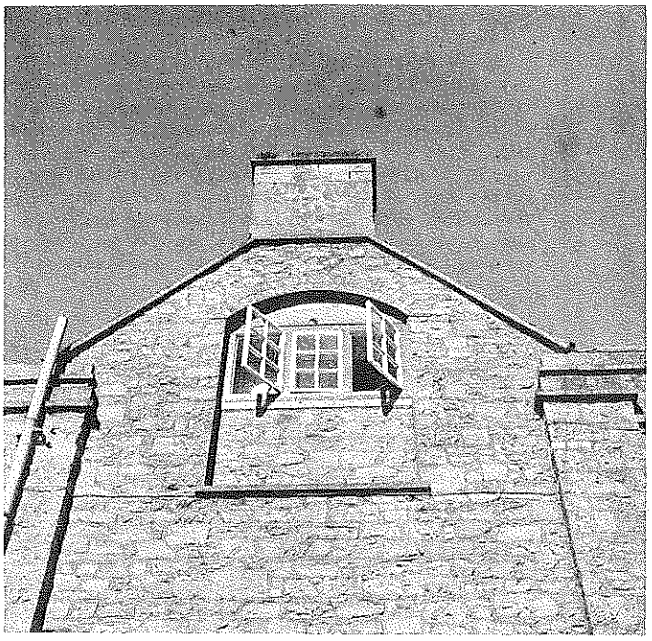


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5

BANKS AND PUBLIC BUILDINGS

1 and 3. The Town Hall, by William Scott (No. 2 s).
2. The Farnham Hall, perhaps by William Hague (No. 2 d).
4. Bank of Ireland, Main Street (No. 5 am).
5. Ulster Bank: elevation by Blackwood & Jury (No. 5 g).

4

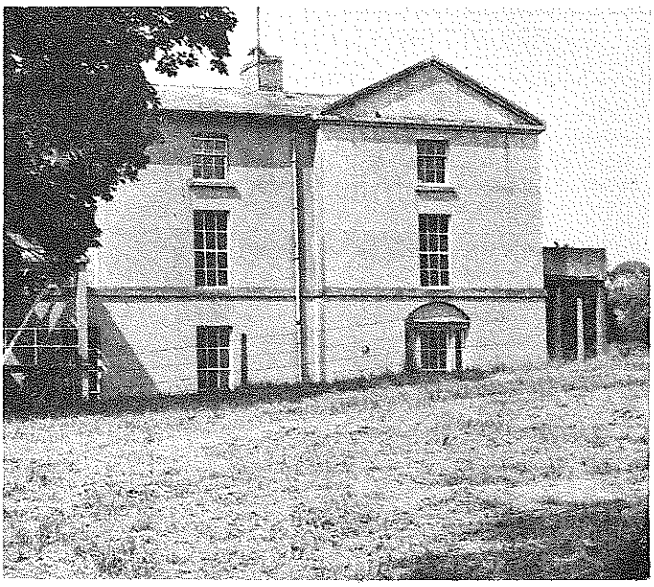




No.	Building	Class	Date, Type, Architect, etc.	References
3	in Cavan cost £15 10s. while in Armagh they cost £17 7s. The monument shows the deceased taking farewell of those he is to leave behind him: a favourite design of Chantrey's. Lady Farnham 'expressed her willingness to give £200 more to have the background of marble if Mr. Chantrey thought the alteration would improve the work'. However Chantrey left it as a plain gothic screen. High up on the wall is a bust of Nathaniel Sneyd, possibly by Thomas Kirk since Kirk did a more elaborate memorial to Sneyd in Christ Church Cathedral (Potterton). Sneyd was shot in Westmoreland Street by John Mason, the brother of a Dublin clergyman. The inscription reads: 'A man universally beloved and respected of kind and generous disposition and benevolent heart whose valuable life was terminated by hand of a maniac at noonday in the streets of the metropolis this monument has been erected by his old friends and constituents of the County of Cavan whom he honestly represented in seven parliaments in testimony of their deep regret and affectionate regard He died 31st July 1833 aged 66 years.' Also high up on the wall is a monument to Commander Alexander Sanderson Barrow who died commanding H.M. Ship Constance on 12th September 1860, while leading an attack on French shipping under the batteries of St. Maloes (sic). The monument has an urn, an anchor and a flag. In the gallery is a monument to the Reverend Joseph Storey who died in 1838. An angel flies up to heaven above a relief which has a figure mourning at an urn. It is very similar to, though not as elaborate as, the monument in Carlow to Jane Vernon, also by Thomas Kirk. In a petition to the Duke of Richmond to make an order to change the site of the church from the Abbey the date is given as 1809. Lewis says 'The church was rebuilt (on a new site) in 1816, for which purpose the late Board of First Fruits granted a loan of £4,000, and the remainder of the expense was defrayed by private donations'. In a statement of accounts of 1815, £150 was paid to William Elsan for plans. J.P. Lawson in the Gazetteer of Ireland in 1842 states that Bowden rebuilt the church. However the building took some time as Pigot states that the new church was used for six or seven years before it was finished. The church is set in an exceptionally well-kept churchyard. It is on a slight rise with smooth lawns, churchyard yews, copper beeches, an oak and several other trees. The churchyard is surrounded by a well-kept sandstone wall with aluminium-painted gates.			
4	CHURCH STREET:			
	East side from the north end:			
a	Behind the Church of Ireland church are several rows of two-storey houses. Particularly good are seven houses of random rubble with brick dressings: a good backdrop for the church.			
b	The next house, after a gap, is a three-bay, three-storey, mid nineteenth-century house with rendered walls, a Doric doorcase and a pretty, curvilinear fanlight.			
c	Following are four houses of two bays and three storeys each, of red brick and dating from the late nineteenth century.			
d	Next are four more houses: similar but with shops on the ground floor.			
e	A four-bay, three-storey, rendered house with a square-headed doorcase: perhaps mid nineteenth century in date.			
f	'Hickey' is a four-bay, three-storey, double house with rendered walls and Georgian glazing throughout.			
g	No. 6 'John J. Young' is a small two-storey house with rendered walls and a simple square-headed doorcase with a pretty, leaded fanlight flanked by an unfortunate plastic sign. The two-storey annexe contains a carriage arch.			
h	Beside it are 'P. Gargan' and 'S. Boylan' which both have ugly plastic lettering and poorly designed modern shopfronts.			
i	Nos. 5 and 3 are a two-bay, three-storey house which has had the fenestration altered on the first floor and a particularly unpleasant shopfront imposed on the ground floor.			
j	Next are two low houses: one with the walls painted orange and the other bright green. 'John Lynch' has good lettering.			
	West side from the north end:			
k	B : South of the Church of Ireland church is a large three-bay, three-storey house over a basement. It has a hipped roof, fine, double, brick chimney-stacks, a rendered facade, the glazing bars complete, console bracketed doorcase with a fanlight inset in a recessed arch at the head of a flight of eight steps. The house probably dates from the early nineteenth century.			
l	B : The Surgical Hospital is an interesting building of five bays and three storeys with pedimented end bays and a pedimented single-bay breakfront: all with rendered walls and			Lewis, Vol I, p.319

No.	Building	Class	Date, Type, Architect, etc.	References
41			grey paintwork. There is a pedimented, single-storey porch with a bracketed doorcase and simple pilasters on either side. On the first floor, over the porch, is a Venetian window with BVM in the centre. The glazing has been altered, but the building probably dates from c.1780. Lewis mentions 'The county Infirmary is a plain building capable of receiving 52 patients'.	
5	MAIN STREET			
	East side from north end:			
a			'Mean Scoil Naomh Clar' is a five-bay, three-storey building with Georgian fenestration (except on the first floor). Round the windows of the ground floor is pleasant c.1830 woodwork.	
b			B : The main building of the school of the Poor Clares is large and brooding and very institutional. It is of three storeys and built in two sections: first a three-bay section, and secondly a six-bay section with a tower on the corner. It is all of random-rubble sandstone with brick dressings, railings along the front, and windows with late nineteenth-century glazing bars. The tower has small windows and a yellow-brick-topped lantern with sandstone ogee arches on gothic columns. The convent appears to be by the same rogue architect, William Hague, who built so many Catholic churches in the Diocese of Kilmore.	
c			Through the archway in the building is a large concrete courtyard enclosed by irregular ranges of school buildings leading to a hillside garden dotted with statuary. On one side is a chapel and three-storey convent range built of dressed rubble sandstone with pointed windows and yellow brick dressings. On the other side is a modern, three-storey, cement-faced school-block: a bit fascist in style but imposing. The chapel (B) is of dressed rubble sandstone with pointed windows dressed with yellow brick like the convent. The interior is unexpectedly ornate for its period. The lower parts of the walls have geometric panelling, while the pitch-pine roof is compartmented. The four bays at the east end are decorated with stencil work. The sanctuary has a late, but chaste, white marble altar and Caen stone side altars still in place. The mosaic floor of the sanctuary is of note. Beside the side door is an exceptionally fine marble holy water stoup dating from c.1900.	
d			Dwarfed by the late nineteenth-century convent is an early nineteenth-century building of six bays and two storeys which was the convent of the Poor Clares. It is built of rubble-stone, rough-cast, which could with advantage be painted. In the centre is a carriage arch. To one side is a panelled door dating from c.1930, on to which is fitted a handsome bronze crucifix.	
e			'P. McDonnell Ltd., Bakery, Grocery, Drapery and Outfitter' is a six-bay, two-storey house: two bays higher and four bays lower, with a carriage-arch in the centre. The house has quoins, bright-red stucco, white-painted architraves and two unappealing shopfronts. The carriage-arch leads to a whitewashed yard of considerable character with a whitewashed store which has an outside staircase and an enamel advertisement for Clarke's Perfect Plug.	
f			Farnham Arms Hotel:The Farnham Arms Hotel is mentioned in 1824 as being new. It is a large six-bay, four-storey building, rough-cast, with plate-glass in small windows. The ground floor has a twentieth-century concrete front: The Builder on 14th March 1924 advertised for tenders and mentions J. Kelly of Clonea as the architect for alterations to the hotel. The rest of the building could date from the mid-nineteenth century. On the first floor is a rather insignificant, but nicely-painted, Farnham coat of arms. The facade is well painted but spoiled by unduly large and intrusive signs. The hotel has been extended to include two small houses. Both are rendered in stucco. On the ground floor of the second house is 'Country Footwear' which has a good vitrolite art deco shopfront with good aluminium lettering and an awning designed to fit into the shopfront when closed.	Pigot, p.368 IB, 13 March 1924
g			The Ulster Bank Limited (B) is by Blackwood and Jury. The drawings are dated 31st August 1911. It was designed in a slightly art noveau style, with the top two floors of red brick and the ground floor of limestone. The facade is of five bays and three storeys, with two large windows on the ground floor. These large windows are set off by curious recessed quarter columns. To one side is a shouldered doorcase with a canopy. Over the ground floor is a fascia and cornice. On the fascia is the original and striking lettering. The whole facade is surmounted by a balustrade with an Ulster coat of arms, supported by two wolf-hounds, in the centre, and a strange top-knot with a chimney stack.	Ulster Bank Records, Belfast
h			'J.W. Morris' is a single-bay, three-storey house with the windows taking up a surprisingly small proportion of the wall area. The facade is of stucco, with raised quoins, and all painted a shiny grey. The shopfront has nice raised lettering and the eaves-line is on a similar level to the houses beside the hotel.	
i			'MacDonalds' is a modern building quite out of keeping with its neighbours. It has a flat roof, a brick and concrete facade, an exceptionally wide window on the first floor and a blank window on the second floor. As a design it lacks consistency, and breaks the street line by being slightly set back.	
j			'Noel Brady' is a two-bay, three-storey house painted white with black-painted raised quoins. The original frame of the shopfront remains, though it now contains two arched openings - one window, one door - of inoffensive grey mosaic.	
k			'Burke Chemist' is of a similar height and roofline, of three bays and three storeys, painted yellow above (though it needs repainting) with ornamental curves on the black-painted quoins.	

No.	Building	Class	Date, Type, Architect, etc.	References
51	No. 27 'Milseanact Breifne' is plain but has permanent awnings over the ground-floor windows.			
m	'Londis Providers' is a single-storey building though nearly two storeys in height. It is flat roofed, with a huge plate-glass shopfront and unnecessarily large plastic lettering. This eyesore does more to destroy the pleasant streetscape than any of the other unsuitable buildings in the street.			
n	'Brendan Young' is a three-bay, three-storey, black-painted, rendered house with an obtrusive neon sign. The house has lost its chimney-stacks.			
o	'White Star' is a single-bay house with a canted oriel window on the first floor, and a simple shopfront with rather crude brackets, nice decoration on the glass and raised, white-painted lettering over the red-painted fascia-board.			
p	'Dunnes Stores' is a single-storey building with the standard white plastic panels, beloved by Dunnes Stores and the ruination of many Irish towns, on a wall rising above the plate-glass shopfront. The building is slightly set back. It is too large, too low and too horizontal for the scale of the street.			
q	Next door the Allied Irish Bank (Munster and Leinster branch) is a much more responsible piece of infill: a five-bay, two-storey building of dark-brown brick with a low-pitched roof of asbestos slates. Unfortunately the detail does not live up to the promise of the initial impact. The windows are not evenly or symmetrically disposed on the facade; however, although not complete at the time of writing, it is greatly preferable to 'Dunnes Stores'. The architects are Beckett and Harrington.			
r	The next two buildings are plain but have some rather obtrusive signs.			
s	'The Imperial' : B : is a large, tall, three-bay, three-storey, late eighteenth-century, rough-cast building painted white with brown-painted parallel quoins. The ground floor has a very interesting art nouveau shopfront incorporating two doors and a central glass bow. The frame has white parallel quoins and timber-work picked out in brown. The fascia-board has gold channelled lettering on a black ground, behind glass. Over the hall door is a glass canopy with good lettering. The interior is particularly good, with a polished granite counter, excellent wood-carving and art nouveau stained glass. On the outside of the building is an unfortunate projecting sign.			
t	'McCusker' has a simple shopfront with very distinctive painted lettering and four excellent brackets : A : all differing in detail but beautifully carved. 'J.J. O'Reilly, Fishing Tackle' has two brackets : A : possibly by the same hand as those of 'McCusker', but less ornate. Both 'McCusker' and 'O'Reilly' form part of a three-bay, three-storey house which probably dates from the eighteenth century. It has small windows and a high-pitched roof. The fenestration has been slightly altered: the outer windows having three lights. There is a carriage arch partially blocked up on one side.			
u	'P.A. Smyth' is a large emporium, apparently built all at one date, of five bays and three storeys, grey, rendered, with good late nineteenth-century architraves to the windows. It has a large vitrolite shopfront dating from the 1930s or 1940s.			
v	To the south are two low two-storey houses. The first, 'E. Monaghan' has very good brackets, good lettering, punched decoration on the piers and good scroll brackets. Beside it is a carriage arch.			
w	'Charles Fay' is on a three-bay, three-storey house with rendered walls and raised quoins. The shopfront has a simplified Greek-key pattern.			
x	To the south is a row of two- and three-storey houses, including 'J.Finegan' which is a well-painted yellow house with a green-painted shopfront and yellow lettering. The central window on the facade is blank.			
	West side from the south end:			
y	'McDermott's' chemists shop of c.1920 has plaster decoration with dentils over the fascia and more dentils under the cornice picked out in green.			
z	'Home Bakery' is a two-bay, two-storey house with attic dormers which are leaded.			
aa	'Smyths' is a substantial building, possibly dating from c.1840, with a rendered facade strongly emphasised by stone raised quoins, a cornice and blocking course.			
ab	No. 61 'P. McDonnell' has a very good shopfront with excellent scroll brackets and simple mid-nineteenth-century panelled doors. The shopfront is painted white and has good lettering while above the house is painted red.			
ac	The next two houses are simple: one is painted blue and the other white. The next house 'Hourican's' is also very simple but has green-painted rendering and a carriage arch.			
ad	'Maurice Brady' has two shopfronts. The first is c.1930 but the second dates from the late nineteenth century and is painted a contrasting purple against the blue of the house.			
ae	Following to the north are three three-storey houses. One is of five bays, with raised quoins, some windows having good glazing bars, some not, but all are modern below.			
	Plunket Street intersects.			



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SCHOOLS, COLLEGE, HOSPITAL

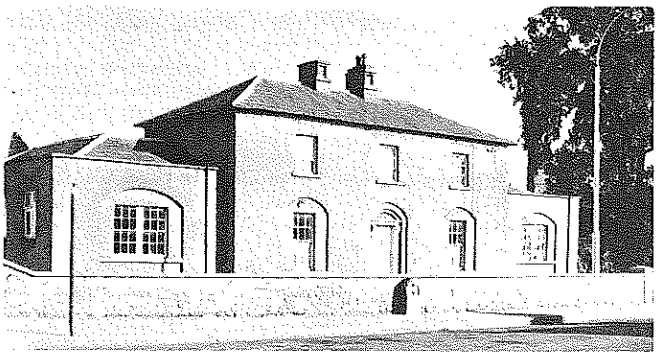
1 and 2. The Royal School, designed by Francis Johnston. (No. 18).

3. The old Hospital, before modern alterations (No. 4 l).

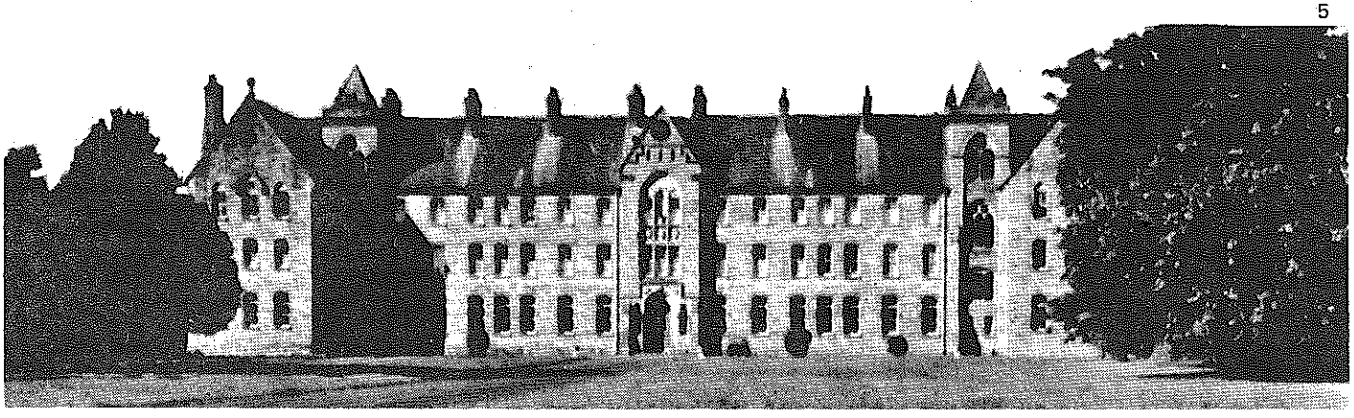
4. Former Schoolhouse, Farnham Street (No. 2 q).

5. St. Patrick's College (No. 22).

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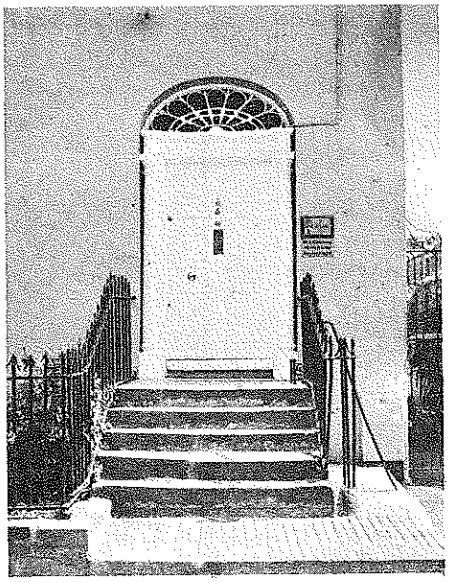


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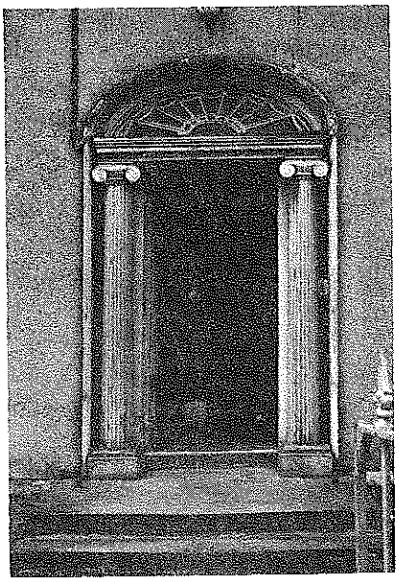


No.	Building	Class	Date, Type, Architect, etc.	References
5af			On the north corner 'M.H.R. Electric' is a three-storey house with a rounded corner which has a blank panel on it (in the Monaghan style), three bays to the north and Wyatt windows on the first and second floors of the south side. The facade is roughcast over the ground floor.	
ag			'Connolly Brothers' has a very good red-painted shopfront with gold lettering under glass: c.1900. The white-painted facade has red-painted timberwork in the windows.	
ah			'Fox Footwear Specialist' is again of c.1900, with heavy brackets and very attractive gold lettering under glass, thin columns with tiny capitals, bowed glass beside the entrances. The fascia is attached to an eighteenth-century house which was probably refronted in the nineteenth century, and now has plaster architraves round the windows.	
ai			'Connolly's Pharmacy' has a hideous modern facade of red brick with yellow and green panels between the windows, enormous red plastic lettering and green and yellow tiles on the shopfront.	
aj			'McKenna', Nos. 34-36, are two houses knocked into one. No. 34 has raised quoins disconcertingly arrested above the fascia.	
ak			'Patsy Boyle' is a two-bay, three-storey house with Georgian glazing bars in the windows and a carriage arch.	
al			'F.W. Woolworth' is a well-kept, six-bay, three-storey house painted white over stucco with good fenestration and glazing bars in the windows. The shopfront has retained its distinctive c.1930-1940 woodwork, painted red. Especially pleasing are the gilded raised lettering and the 'W' monograms.	
am			The Bank of Ireland, formerly the Hibernian Bank, is a large, three-storey red-brick building with advanced-end bays and a ground floor of limestone ashlar. The architect of the bank was Edward J. Toye of Derry and the plans, in the Bank of Ireland archive, are dated 1907. It is imposing on the ground floor but somewhat weak above, being cluttered with fussy details. It is a pale copy of the robust banks built fifty years before. The ground-floor windows are so large as to look like round-headed arches. Over them is a fascia with excellent lettering and flanking the building are single arches, one with gates with excellent wrought-iron work under the arch, while the other, perhaps once an entrance, has columns with foliated capitals and a special carved keystone with the 'HB' monogram. The first-floor windows are square-headed, the second-floor windows round-headed, and all have cement architraves, though the top-floor architraves are shouldered and also have keystones. The facade is surmounted by a heavy cement cornice with modillion blocks, a parapet and a curious central gable with two small attic windows in it.	Bank of Ireland Records, Dublin
an			In the small square, which is now deprived of its cross (see early map) and given over to parked cars and litter, is a low two-storey Post Office by John O'Reilly of the Office of Public Works. It has a concrete frame filled with grey brick, and a ground floor faced with polished granite. It replaces the old Market House which was used as a Court House until 1827, then as a Market House until 1923; demolished in 1962.	Smyth, p.110
			Town Hall Street intersects.	
ao			On the corner of Town Hall Street is 'Brennans' which turns the corner nicely. The second floor is set back and has a hipped roof. The walls are painted a strong shade of brown.	
ap			'Linencare' is a four-storey, 'high-rise' office block of grey brick with red panels and a flat roof. It is apparently empty, apart from one occupant, and it is to be hoped that this will discourage further investments of this kind.	
aq			'O'Reilly, Taylor and Tweedy' are in a low, two-storey, two-bay house with a rendered facade and a pseudo cornice - possibly a house dating from the mid-eighteenth century.	
ar			'Murphy, Quinn and Co. Ltd.' are in a solid, three-bay, three-storey house with a stucco facade, heavy plaster architraves round the windows and a parapet: all dating from c.1850. Part of the shopfront has been altered but it has curved glass beside the door which has very decorative Edwardian engraved glass. 'Killyleen' has a similar shopfront to the previous one, with good foliated brackets, and both are on the one house.	
as			'Agricultural Credit Corporation' is three bays above and five below, perhaps early nineteenth century, with the upper floors roughcast. An 'antique' limestone front has been inserted on the ground floor early in this century.	
at			'Louis Blessing' has two shopfronts on a pair of two-bay, three-storey houses. In the centre, between the two houses, is a carriage arch with raised voussoirs and two tie-bars with star-shaped plates.	
au			Next is a two-bay, three-storey house with a brown-painted stucco facade and raised quoins, a narrow doorcase with a cobweb fanlight, and beside it, a carriage arch. Above is a triple window.	
av			To the north are two more houses of similar height, the elegance of whose upper floors is not extended to the ground floor of blue and white mosaic.	
aw			'Hickey's' is part of an elegant terrace and is painted bright yellow. The facade has projecting brick window dressings and a ground floor with rustication surrounding mid-Victorian	

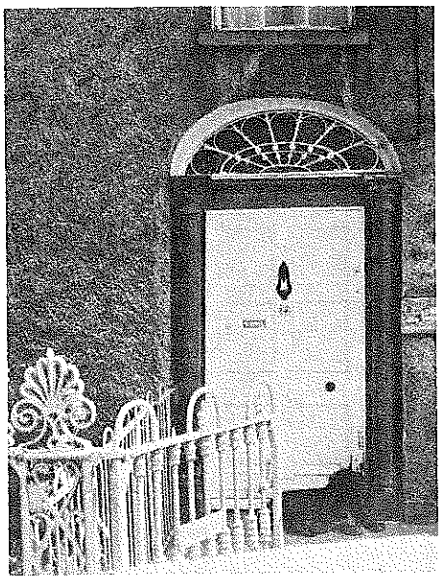
No.	Building	Class	Date, Type, Architect, etc.	References
5aw	doorcases. The simple shopfront is framed by fluted pilasters. It has an unfortunate and obtrusive neon sign.			
ax	No. 98 is of cut stone, with brick dressings, of two bays and three storeys, all painted. The ground floor has a pleasant shopfront with ornate wooden brackets but two of the three pilasters are almost rotted away. The 'Irish Savings Building Society' has a huge neon sign over the fascia-board.			
ay	Next is a house of similar size with a round-headed doorcase and a radial fanlight.			
az	The next two houses are both of three storeys: wide but with small windows. The second house 'Black' has a nice simple wooden shopfront and fanlight and Georgian glazing above. 'Mace' has a similar fanlight but obtrusive neon signs.			
6	CONNOLLY STREET at the south end of Main Street: The street is mainly of two-storey houses, all on a modest scale and cheerfully painted, but the general character is spoiled by the excessive number of neon signs.			
	East side from north end:			
a	'B. Donnelly' has some good fretwork over the window on the ground floor.			
	West side:			
b	Facing the Dublin Road is a three-storey brick house: see below under College Street.			
c	'M. Fay' has lost its fascia-board, but has nice carved brackets on a two-bay, three-storey house with small second-floor windows.			
d	The next two houses both have stuccoed facades. The second house has a plain shopfront with very good scroll brackets - also a carriage arch.			
7	ASHE STREET leading from Main Street to Farnham Street:			
a	Nos. 7 and 8, on the south side, are low two-storey houses, of coursed rubble, with simple round-headed doorcases and Georgian glazing.			
b	No. 11 is a two-bay, three-storey house, in perfect order but with an unsuitable shopfront. It has Georgian glazing, a stone doorcase and its original, panelled door.			
c	No. 13 is similar, also with a stone doorcase, but with a poor front door.			
d	The rest of the south side of the street is taken up with the unsightly car park of Jackson's Garage.			
8	TOWN HALL STREET: Both sides of the street have ordinary two-storey houses, several of which, 'Scanlons', 'Fosters' and 'Brennans', are brightly and freshly painted. 'Kennedy' has good glazing bars and a neat simple shopfront. Unfortunately the street is spoiled by unsightly plastic signs.			
9	PLUNKET STREET (formerly Bridge Street).			
	South side from the east end:			
a	The first house is of two bays and three storeys, painted white with brown-painted reveals to the windows. The shop window has simple fretwork along the top.			
b	No. 3, 'Meehan', is similar in size but is painted red and has a simple shopfront with good timberwork, a small rectangular light over the house door and good lettering. The facade has heavy quoins and Georgian glazing in the windows. Although not painted lately, it has a bold colour-scheme and looks well.			
c	No. 5 is a pair with No. 3, has roughcast walls and Georgian glazing bars, though a modern shopfront.			
d	Next are a row of four houses with the ground floors much altered.			
e	'O'Neill's Restaurant' has a gable facing the street.			
f	'B. Flood' and 'Agnes Flood' both have tiny shopfronts attached to a small two-bay, two-storey house. 'B. Flood', a victualler, has a neat bracketed shopfront, while 'Agnes Flood' has brackets and good lettering.			
g	'T.P. Gavigan' has a simple perpendicular shopfront on a late nineteenth-century red-brick house with diaper-pattern brick motifs decorating the facade.			
h	'W. Finnegan', No. 30, and 'Quinlan', No. 29, are a pair of two-bay, three-storey houses built of roughly-finished ashlar with painted brick window dressings. The shopfronts are identical though 'Quinlan' has very good lettering.			



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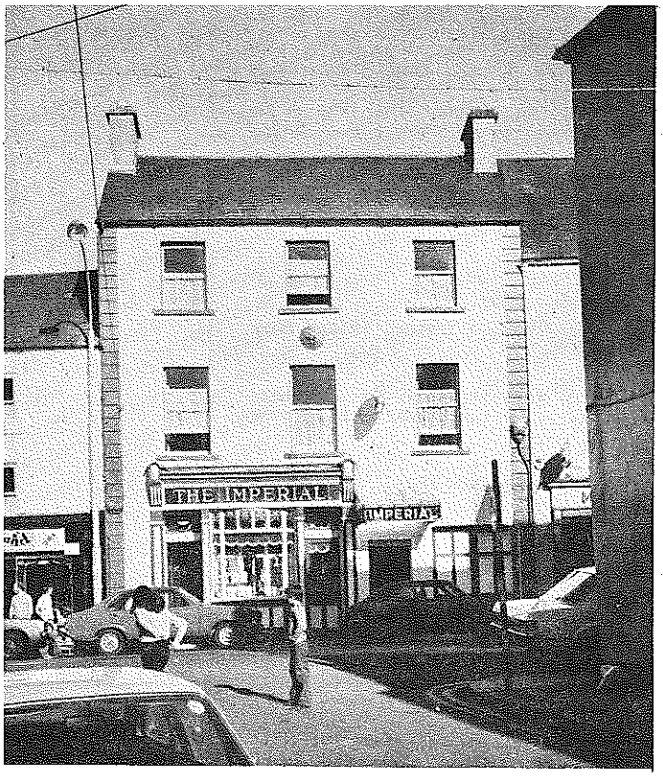
1,2,3. Handsome Georgian town doorcases and railings.
4. Stone houses in Abbey Street.
5. Tall stone terrace houses in Farnham Street.
6. Ornamental brickwork: Gavigan's in Plunket Street.



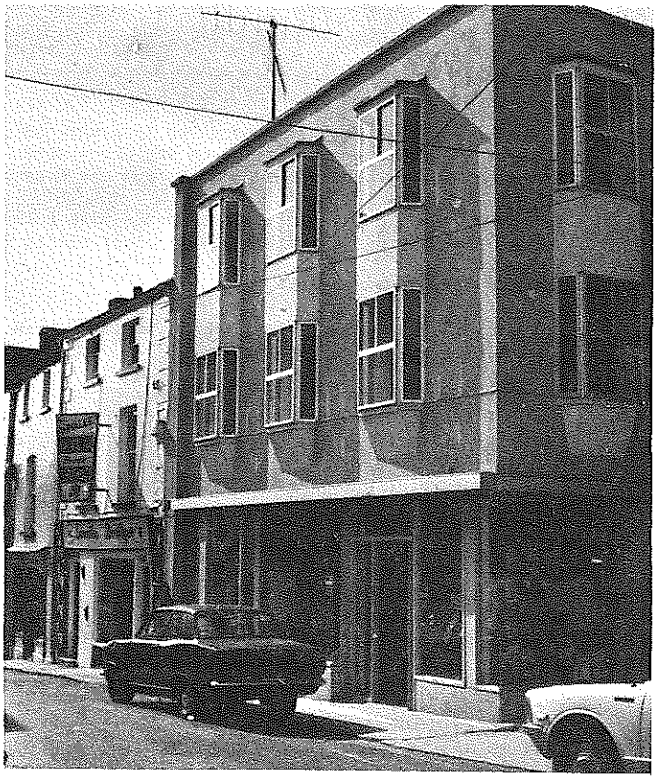
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7 and 9. The Imperial, Main Street (No. 5 s) with its very fine art nouveau facade.
8. Successful modern infill at the corner of Plunket Street (No. 9 t).

9



No.	Building	Class	Date, Type, Architect, etc.	References
9i	The street crosses the Cavan River by a very effective bridge of two arches, each with two layers of voussoirs. A branch of the Cavan River passes under 'Court Cleaners' which suggests that it may once have been a mill, and the branch a mill-race.			
j	'Court Cleaners' is a two-storey house with yellow-painted stucco walls and raised quoins. The late nineteenth-century timber shopfront is freshly painted.			
	North side working east:			
k	'B. Lynch' has a very neat, small shopfront with brackets, scrolls and leaves, on one half of a pair of terrace houses each of two bays and two storeys.			
l	'Cavan Shoe Store' is built of rough-cut rubble, well coursed, with brick window dressings and Georgian glazing. It has been attractively painted and is effective despite the obtrusive plastic signs. The house curves round into Abbey Street.			
m	'Melvin Bar' has another curved corner. It has a stucco facade, Georgian glazing bars in the windows and simple shopfront with good lettering and incised Greek-key pattern on the pilasters.			
n	To the east is a most unsatisfactory modern shop slightly set back from the street-line and with a flat roof.			
	Up to Pearse is a good three-storey row.			
o	'B. Flood' has a neat bracketed shopfront on a house which has Wyatt windows.			
p	The next house has bright paintwork with canted oriel windows, but the pleasant effect is cancelled by the obtrusive plastic signs.			
q	'The Central Cafe' also has a canted oriel window on the first floor and good trompe l'oeil paintwork painted to imitate geometrical stonework.			
r	'T.A. Smyth' has fancy lettering on a simple shopfront with plain piers.			
s	'The Annaghlee Boutique' has good modern lettering and more trompe l'oeil paintwork.			
t	The interesting and intelligent piece of infill at the end of the street is of three storeys and incorporates two-storey, slightly canted oriels. It has aluminium windows, grey paintwork and an uncommonly modest shopfront with no obtrusive sign. It is in sympathy with its neighbours, and in scale with the building next to it on Pearse Street. It was designed for Mr. Tom McKenna by Philip Cullivan of Gaffney and Cullivan in 1972.			
10	RIVER STREET: The Cavan River smells, but on the west side are several rows of two-storey houses facing the river. The whitewashed row has good glazing bars and is freshly painted.			
11	ABBEY STREET: Abbey Street is a pleasant dog-legged street of modest two-storey houses.			
a	Next to the corner of Bridge Street, on the west side, is a house of squared rubble stone, originally two houses, but now one. It is attractive though shabby.			
b	On the east side the houses are mostly roughcast rendered, yet well painted. A few Georgian glazing bars survive. No. 6 still exposes its original stonework and displays the high standard of stone cutting achieved with the local sandstone in the surrounds of the openings.			
c	Franciscan Friary: - : The small walled churchyard contains a church tower and several trees, but no remains of the mediaeval abbey and no grave stones. A monastery for friars of St. Dominick was founded here in 1300 by Giolla Ruadh O'Reilly of the dynasty of Breffny and dedicated to the Blessed Virgin. But the friars were expelled in 1393 to be replaced by Franciscans. In 1468 the monastery and Bally Reilly (the castle of the O'Reilly's) were burned by the English under Lord Deputy Tiptoft, Earl of Worcester. The monastery was restored before 1499 and occupied by the Order of Strict Observance, which was reformed by John, son of Cahal O'Reilly in 1502. Provincial chapters were held in the monastery in 1521, 1539 and 1556. It was again burned in 1576. The early-to-mid-eighteenth century tower has three stages and is built of random rubble incorporating stones previously used in the abbey: including two pieces of jamb and part of a large arch. It has slightly battered walls, and no windows except on the top floor, where they are round-headed with good architraves, keystones and impost blocks. The reveals are grooved diagonally: presumably for louvres. The first stage is topped by a plain string course and the second stage by an architrave. On the tower is a plaque: In this cemetery lie the mortal remains of Owen Roe O'Neill General commanding the army of Ulster 1642-49 The Victor of Benburb 1646 The eighteenth-century gate-posts have cornices. In the wall opposite the tower is a round-headed arch (blocked up) with similar details to the windows of the tower. The churchyard is a shady, quiet enclosure well suited to becoming a small town park, but the tarmac, cement-block path and cement edges are going to take time to mellow, if they ever do.			JRSAI, 1948. Vol LXXVIII, p.118

No.	Building	Class	Date, Type, Architect, etc.	References
12	COLLEGE STREET: a continuation of Farnham Street to the south.			
	West side:			
a	No. 6, the third house from the corner of Barrack Street, is of three bays and two storeys with a stucco facade, raised quoins and good Georgian glazing bars in the windows. It has a simple doorcase and a timber fanlight.			
b	Nos. 8 and 10, 'King Vince's Palace', is a three-bay, two-storey house: the ground-floor window of pine sheeting so as to leave the windows shaped to read K.V.P.!			
	East side:			
c	Nos. 45, 47 and 49 are a row of cut-stone houses with brick dressings painted red. They have nice round-headed doorcases with fanlights.			
d	Near the corner of Connolly Street is a small two-bay, two-storey, cement-rendered house of no architectural merit but with a plaque saying 'Erected by Patrick Galligan, Merchant, Chairman Cavan U.D.C. 1927'.			
e	The corner house is of three storeys, built of red brick, with a chamfered corner and a canted oriel window on the first floor. The house is in a strategic position when seen from the Dublin Road.			
13	BARRACK STREET: This is a very steep street. On the south side is some acceptable single-storey red-brick infill. In front is a raised pavement and railings. The houses are staggered but because of their number keep the streetline.			
a	On the north side the Barracks turns its back to the street. It can be clearly seen, though overshadowed by a radio mast, from Farnham Street, closing the vista on the skyline. It was described in a report of 12th November 1801 as being 'not worth the expense of repairing it'. It has a central block of six bays and three storeys with two-storey ranges on either side. The west end still has its sandstone coping stones. Lewis says 'an infantry barracks capable of accommodating 6 officers and 120 NCOs and privates'.			PRO Ho 100/1008/73 Lewis, Vol II p.671
14	Outside the U.D.C. boundary to the south is the 'Cavan Mineral Water Factory'. This is an early nineteenth-century building of three bays and two storeys, with a pediment breakfront. It is built of coursed rubble with roughcast rendering painted grey and limestone quoins. The doorcase has been removed.			
15	Beside it, to the west, is a three-bay, two-storey villa of coursed rubble with cut-stone quoins, red-brick dressings to the windows, a hipped roof, heavy stone chimneys and the doorcase obscured by a porch.			
16	On the east side of the Dublin Road, on top of the hill, is Breffni Terrace: a long row of twenty brightly-painted red-brick artisan houses, built after 1880 by Hugh Hague for the Cavan Town Council.			Smyth, pp.67-68
17	Beside the hill the graveyard with a late-nineteenth century, red-brick lodge and wrought-iron gates painted orange.			
18	THE ROYAL SCHOOL: B : to the south of the town, is a large building set in its own grounds with its back to the town. Lewis says 'erected in 1819 at the expense of £800, it is a spacious building, calculated for the reception of 100 pupils, and beautifully situated on a lawn bounded by a branch of the Erne, and surrounded by an amphitheatre of hills'. The architect was Francis Johnston, and the plans were executed by John Bowden of 6 Blessington Street and completed in 1819 at a cost of £7,553. The school is a sober neo-classical building with a U-plan. The main facade is on the south side of the U, while the inside of the U forms a yard. The facade is of five bays and three storeys over a basement. The walls are lined and rendered and there is a string course over the ground floor. The roof is of low pitch and gable-ended. The rhythm of windows slows up towards the centre and they all have their original glazing bars. The limestone doorcase is unusual in design and inset in a segmental-headed blank arch. The robust door, with raised fielded panels, is surrounded by an architrave. Over the lintel is a blank sunken panel and on either side are exceptionally tall sidelights which reach up to a cornice which is the same height as the heads of the ground-floor windows. On either side of the doorcase are wrought-iron railings which reach out as far as the parapet wall of the basement area. The east facade is also of five bays and three storeys though longer and more interesting than the main facade. It has pedimented advanced end bays on which are Wyatt windows that are the epitome of the economy practised in neo-classical architecture. They are inset in blank segmental-headed arches set on the basemould. The limestone piers separating the sections of the window have sunken panels and the windows rest on wide sills. The fire escape on the east facade is ill-placed. The interior has a very fine, small, vaulted hall and an open-well staircase which is set in a bow at the rear of the hall.			Lewis, Vol II p.671 JRSAI, 1970. Vol C, p.55

No.	Building	Class	Date, Type, Architect, etc.	References
19	RAILWAY ROAD:			
a	'Brookvale' is a very pleasant Tudor-Gothic revival house, of two storeys, with an L-plan, a bow on the ground floor over which is a pretty cast-iron veranda. The roof has wide eaves and the stacks are set diagonally. The octagonal, limestone gate-piers are in keeping with the house.			
b	Beside the old railway bridge is a modern house which replaces the beautiful thatched house illustrated in Ireland Observed.			Ireland Observed p.29
c	To the north, on the west side, is a two-storey house with a central dormer window and gables with nice pierced bargeboarding.			
d	The austere Railway Station, : B :, now used as a warehouse by Cahill-May Roberts, was designed by George Wilkinson. It is built of fine quality limestone ashlar in a slightly Italianate style, with a hipped roof, wide over-sailing eaves and raised quoins. An engine-shed has oculi above blocked arches. The station dates from 1862.			DB, Vol V, 1 April 1863
20	COOTEHILL ROAD:			
a	Nos. 7 and 9, on the east side, are modest but pleasing two-storey houses: one of three bays and one of two. They are well painted with good mid-nineteenth-century square-headed, architraved doorcases.			
21	THE UNION WORKHOUSE: B :, to the north of the town, is now a hospital. It is dated 1841 and is undoubtedly the work of George Wilkinson. The main block is of three storeys, with windows in groups of five and three and five. The roof has pierced bargeboarding and is topped by thirteen dormers with lattice windows. At each end are advanced wings with double gables, three-light windows and ornate bargeboarding. The range is built of squared rubble sandstone with tall windows, numerous television aerials and a string-course on the first-floor sill level. The gate lodge, which is nicely set on the hill, is of five bays and two storeys with advanced gable ends, a chamfered, pointed doorcase and drip-labels over the windows.			
22	ST. PATRICK'S COLLEGE, CULLIES: B : is a very imposing, late nineteenth-century building designed in a flowery Gothic style by William Hague. The Irish Builder of 15th August 1869 says that the new Diocesan College was to cost £17,000. The foundation stone was laid in 1871. Further additions were made by W.H. Byrne in 1939 but not in the original style. The facade is a tall, three-storey range with a high-pitched roof, tall brick stacks and projecting wings: all of local sandstone, with red-brick dressings. The main range is of fourteen bays broken by a central, three-bay portico with triple, recessed windows in a pointed arch above the gabled entrance. The centre-piece terminates in a clock and cross-finial. Flanking the main range are angle-towers, with Gothic openings and pyramidal roofs, which are set beside three-bay wings. The college is both symmetrical and imposing. The entrance to the College is through an ornate iron-work arch with railings either side. Beside it is a red-brick lodge. The grounds are set out in parkland with mature trees.			IB, 15 August 1869 W.H. Byrne & Son, records
23	The Bishop's House dates from the early-nineteenth century and is of three bays and two storeys with a low-pitched, hipped roof, green-painted stucco walls and wide, three-light windows on each floor. A semi-classical, two-storey, projecting porch was added later. It has three modern Georgian-glazed windows above and on either side of a single-storey Doric porch-portico. This addition appears to have been designed by Ralph Byrne in 1944. He also re-arranged the interior along Adamesque lines.			W.H. Byrne & Son, records
	The town was chosen as the site for an observatory by the Royal Society to observe the transit of Venus. In 1769 an observatory was built by Mr. Mason. At present its whereabouts seems to be unknown.			Lawson, p.232





An Taisce
The National Trust for Ireland

An Taisce was founded in 1948; since then, its membership has increased to 7,000 in 1978: it has 31 associations throughout the country. Its aim is to conserve our physical heritage, our amenities, and our historical, scientific and artistic assets for the benefit of those living in and visiting Ireland. It is a voluntary body entirely independent of Government. It is governed by an annually-elected council, and membership is open to all. Though An Taisce is a Prescribed Body under the 1963 and 1976 Planning Acts, it receives no government subvention. The minimum annual subscription is £7 but larger amounts are greatly welcomed; the minimum family membership is £10.

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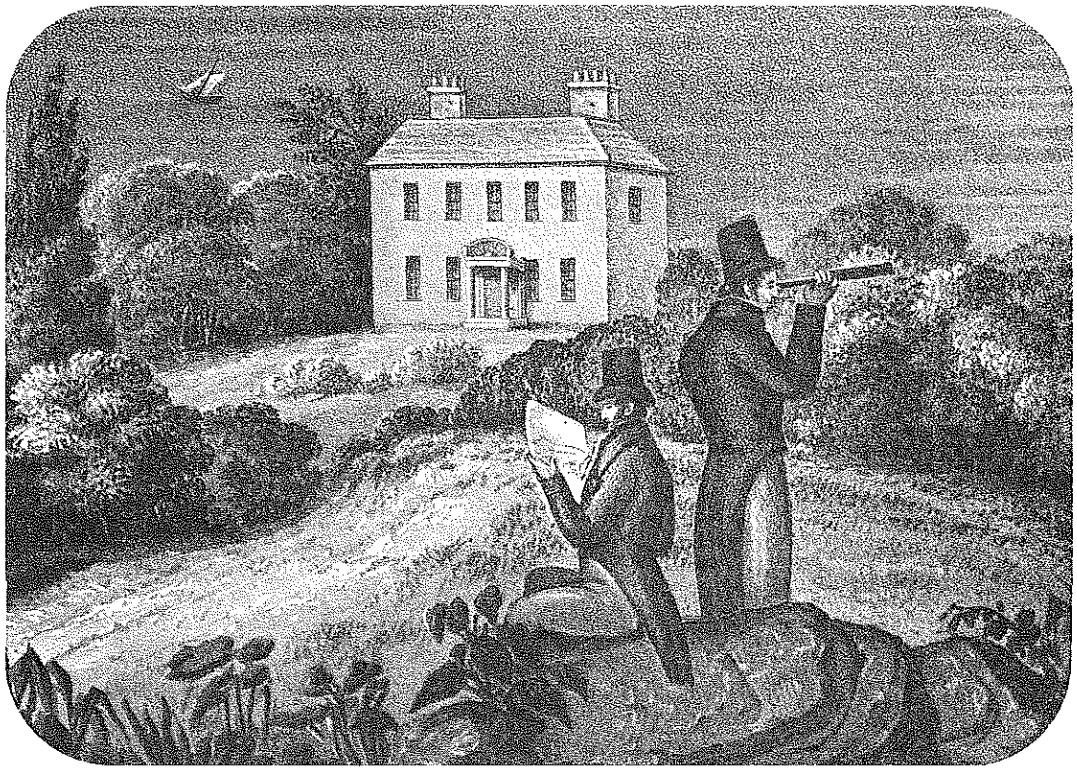
Ulster Architectural Heritage Society

181A Stranmillis Road
Belfast 9

The Society was formed in 1967, and in 1978 has a membership of about 1,300, drawn from both sides of the border. Its objects are to promote the appreciation and enjoyment of good architecture of all periods; to encourage the preservation of buildings and groups of artistic merit or historical importance; and to encourage public awareness and appreciation of the beauty, history and character of local neighbourhoods. The Society provides outings, visits, lectures and social activities for its members, who are also entitled to buy its publications (particulars overleaf) at a discount. Like An Taisce, the Society receives no government subvention, though it is often consulted and frequently makes its views known on planning applications and other matters of public concern.
Membership costs £2 a year; for those under 25, £1; life membership, £30; corporate membership, £10 a year, or £50 for ten years.

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ULSTER ARCHITECTURAL HERITAGE SOCIETY



The two gentlemen above are hard at work compiling a List for North Down; print of Rockport House, seat of John Turnley, Esq., by Edward Proctor, 1832.

The interests of the Ulster Architectural Heritage Society extend, in time, from the very earliest structures, through those of the Georgian and Victorian periods, to the very latest in contemporary architecture; and in space, throughout the nine counties of the province of Ulster. Its objects are: to promote the appreciation and enjoyment of good architecture of all periods; to encourage the preservation of buildings and groups of artistic merit or historic importance; and to encourage public awareness and appreciation of the beauty, history and character of local neighbourhoods.

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