

*1 – St Mary's parish church, Howth, Co Dublin
(all illustrations by the author unless otherwise stated)*

The church architecture of James Edward Rogers (1838-1896)

BRENDAN GRIMES

JAMES EDWARD ROGERS (1838-96) HAD A SHORT CAREER AS AN ARCHITECT, PRODUCING most of his work in the second half of the 1860s. His ecclesiastical work shows considerable merit and is worth reviewing. He designed churches for the Church of Ireland at Rush, Howth and Skerries, Co Dublin; Kilfergus and Kilkeedy, Co Limerick; Omagh, Co Tyrone; and Kilcock, Co Kildare. All these churches were built and are still in use. Kilkeedy and Kilcock are now domestic dwellings, and Kilfergus is a community hall. His churches are in a Gothic revival style, usually referred to in contemporary notices in *The Irish Builder* as belonging to the style of the thirteenth century. After the disestablishment of the Church of Ireland in 1870, he seems to have given up the practice of architecture.¹

He was born in Dublin, and we know his father was James Rogers QC. He entered Trinity College Dublin to study arts in 1855. While still a student, he became articled to Benjamin Woodward (1816-61) and suspended his university studies. His introduction to Woodward probably came through Dr William Stokes (1804-78), Regius professor of medicine at TCD and a friend and patron of Woodward. Rogers was friendly with Dr Stokes's son William (1839-1900) and with John Pentland Mahaffy (1839-1919), and they were freshmen together in Trinity College.² The Trinity College Museum was under construction when Rogers entered Trinity, and at the same time Woodward's office was engaged on the design work for the Oxford Museum. Rogers seems to have been highly regarded by Woodward, and was frequently sent to Oxford to deal with matters on site.

In 1861 Woodward died, and Rogers returned to Trinity College and took his BA degree in the same year. Sometime later he left Deane and Woodward's office and accepted work on his own account. His first important job was the Carmichael school of medicine (1864), North Brunswick Street, Dublin – a job he probably got on the recommendation of Dr Stokes. A comparison with the Carmichael school and the Trinity College museum shows how Rogers absorbed the architectural language of his master. After his retirement from architecture at the early age of thirty-two, he

devoted much of his time to painting and book illustration.³ He first exhibited at the Royal Hibernian Academy in 1870, was made an associate of that body in 1871, and resigned in 1874. He evidently maintained his interest in architecture and kept in touch with his architectural colleagues, and was elected fellow of the Royal Institute of British Architects in 1874, on the proposal of James Franklin Fuller, James Joseph McCarthy and Thomas Newenham Deane. He resigned from the RIBA in 1877, the same year that his friend J.F. Fuller resigned.⁴ He moved to London in 1876 to live, and exhibited paintings at the Royal Academy from that date until 1893. He travelled to Holland and Germany with John Pentland Mahaffy, and they later published an account of their travels.⁵ Mahaffy shared an interest in architecture with Rogers, played a leading part in the establishment, in 1908, of the Irish Georgian Society, and, as president, travelled around Ireland making architectural sketches for its first publications.⁶ He served as provost of Trinity College Dublin from 1914 until his death.

During his brief architectural career, Rogers was extremely busy. Some of his drawings have survived and are in Dublin in the library of the Church of Ireland Representative Church Body. Among these is a set of fifteen contract drawings for St Mary's parish church, Howth. The portfolio also contains tracings of the working drawings and extra details. An examination of these drawings makes it clear that he put a lot of work into the design of his churches. Rogers was working in a church building tradition which started in earnest with the building programme supervised by the Board of First Fruits from 1801 to 1822, during which it spent £1,000,000 on new churches.⁷ It was succeeded by the Ecclesiastical Commissioners in 1834, who actively engaged in church building, spending £1,103,670 from 1834 to 1865.⁸ From 1865 until the disestablishment of the Church of Ireland, the commissioners continued to grant money for church building. Many (and maybe most) of the churches being built in the 1860s were replacements for earlier churches. All of Rogers' churches, except the privately built Kenure, were built to replace older churches. To build a new church, the normal procedure was that the parishioners sought permission from the Provincial court of Dublin to build on a new site, and to take down the old church and sell the parts, the proceeds going towards the new church. Permission was normally given, sometimes with conditions. The architect was briefed, and his designs submitted for approval to the Ecclesiastical Commissioners. The commissioner's architects were Welland and Gillespie, and they signed the approved drawings on behalf of the commissioners.

Augustus Welby Pugin (1812-52) strongly advocated the Gothic style as the only suitable style for church building, and his voice was loudly heard through his buildings, lectures, and especially through his *The true principles of pointed or Christian architecture*, published in 1841. Also in 1841, the Cambridge Camden

Society started publishing its journal, *The Ecclesiologist*, to give its members reports on its proceedings, information on church building and architecture, and to facilitate communication between architects and ecclesiologists. The society recommended as reliable guides to church architecture Pugin's *True principles* and Matthew Holbeche Bloxam's manual on Gothic architecture.⁹ The *Ecclesiologist* was forthright in expressing its views, and pulled no punches in its reviews of new church buildings. By 1843 its index included lists of 'Architects approved', 'Architects condemned', 'Churches restored', and 'Churches desecrated or abused'. A reading of the journal soon makes it clear what principles it recommended. Occasionally it summarised some of these principles, as, for example, in October 1842:

1. That Gothic architecture is, in the highest sense, the only Christian architecture
2. That, during the period in which it flourished, our Country churches are, in their way, as perfect models as our Cathedrals.¹⁰

The same source tells us that the introduction of any other style is 'totally subversive of Christian architecture as such'.¹¹ Almost every edition of the journal reiterates one or more of the society's prescriptions on the use of materials and the planning of churches. The importance of the chancel was emphasised: the journal held that a chancel is an essential part of a church's structure, that it should be at least a third of the length of the nave, and that it should be separated by a well-defined mark such as a chancel arch, a screen, or a raised floor.¹² It disapproved of the contemporary fashion for semicircular or octagonal apses on the grounds that it was a cheap and sometimes showy substitute for a full chancel, and it was not a feature of English Gothic architecture.¹³ The cruciform plan was not approved.¹⁴ Rectangular spaces were considered best, and the length of a chapel should be at least twice its width.¹⁵ The tower was regarded as an essential part of a church, needed for the bells and bell ringers. Shapes other than squares for the plan of towers were permitted.¹⁶

The journal seemed little inclined to trust architects with their own inventions or interpretation of Gothic architecture. In demanding the Gothic style, it said that good ancient examples should be followed closely until we learn how to design in that style.¹⁷ The society did not approve of external plastering, finely tooled stone, bright red bricks, flat ceilings, louvered slates filling belfry windows, brick patterns, brick columns without capitals, and sprawling east windows destitute of tracery.¹⁸

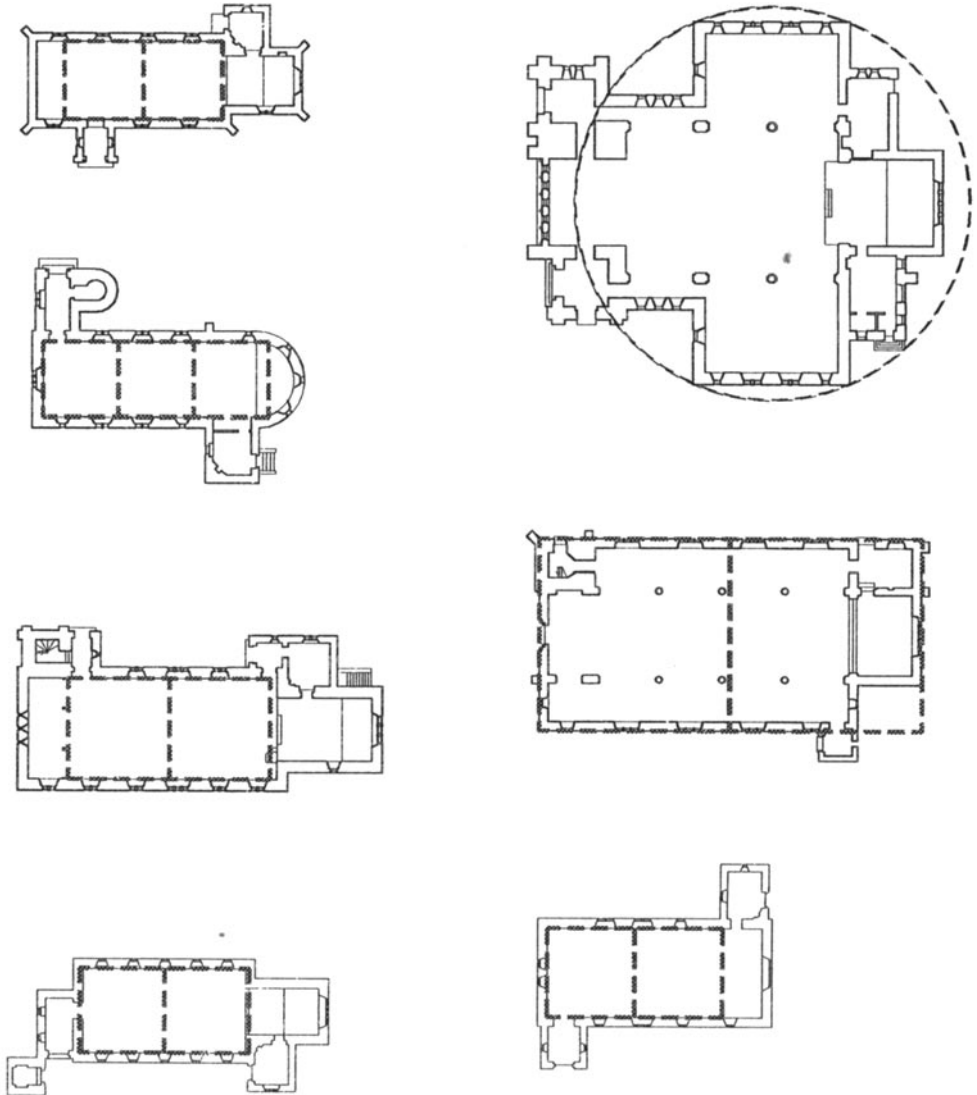
The journal offered practical advice on church building. For example, it recommended that floors should be three steps above the ground level to take account of the future rising of the ground level due to burials. The floor should be wooden

where people sit, and tiles or stone in the open areas.¹⁹

The Cambridge Camden Society had, among its members, many influential churchmen, and its membership extended to Ireland. The Down and Connor and Dromore Church Architecture Society joined the society, but a short time later, in 1843, resigned because some of its members thought the publications of the Cambridge Camden Society were generally of a 'superstitious tendency'.²⁰ The bishop of Down and Connor seemed to regret having to resign, and he subsequently published his ideas on church architecture in *Church architecture in relation to the mind of the church*. This was reviewed in *The Ecclesiologist*, and the reviewer noted that there were very few points of disagreement between Bishop Went and the Cambridge Camden Society.²¹

The Ecclesiologist was nearing the end of its run when Rogers began to design churches, and he seems to have escaped the journal's attention. Irish churches were reviewed, and although some received good reviews, the journal thought (in 1846) that ecclesiological taste and knowledge were at a low ebb in Ireland.²² The Cambridge Camden Society would probably have approved of most of Roger's work. His interiors are not theatrical, the roofs are pitched high, and the timber roof structures are exposed internally, giving rich warm colours. He was fond of using different colour slates on the roofs, usually in bands, but in a diamond pattern at Kenure. With the exception of the privately built Kenure church, his churches have towers. He did not use external plaster, nor did he use finely worked stone. His semi-circular apse at Kilcock would not have been approved of, and his chancel at Howth would have been thought too small. His chancel at Kilkeedy appears not to exist on plan, but was marked by a double truss, and possibly by a change in floor level. One wonders what the society would have thought of his church at Omagh, which has transepts and is nearly centrally planned. The society approved of stained glass, and the glass in Rogers' churches is mostly of good quality. An examination of his church plans suggests that he carefully worked out the proportions of his spaces; it can hardly be accidental that the plan of Omagh fits almost perfectly into a circle, that the internal ratio of width to length in the naves of Kilkeedy, Kilfergus, Holmpatrick, is almost exactly 1:2, that the same ratios for Kenure and Kilcock are 2:5 and 1:3 respectively, and that the total width to length of Howth is 1:2 (Plate. 2).

St Mary's parish church, Howth, Co Dublin, was one of the first churches to be designed by Rogers (Plate 1). It was built on the site of the old church, and the old tower was incorporated in the new design. The seating is designed to accommodate 450 people, and unusually is laid out without a central aisle. The builder was Walter Doolin, and the church was built at a cost of about £2,600. The church was consecrated on 3 July 1866 by the archbishop of Dublin. The organ was built by Telford of Stephen's Green, Dublin. *The Irish Builder* described the church as being



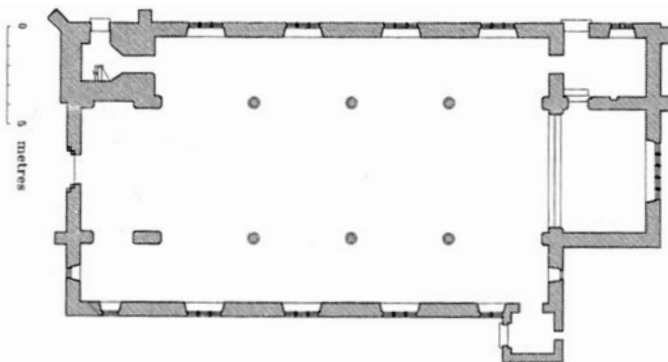
- 1 – Kenure church, Rush, Co Dublin (1866)
- 2 – St Patrick’s, Kilcock, Co Kildare (1870)
- 3 – Holmpatrick church, Skerries, Co Dublin (1868)
- 4 – Kilfergus church, Glin, Co Limerick (after 1865)

- 5 – St Columba’s, Omagh, Co Tyrone (1871)
- 6 – St Mary’s, Howth, Co Dublin (1866)
- 7 – Kilkeedy church, Clarina, Co Limerick (after 1868)

2 – Comparative plans of churches designed by J.E. Rogers

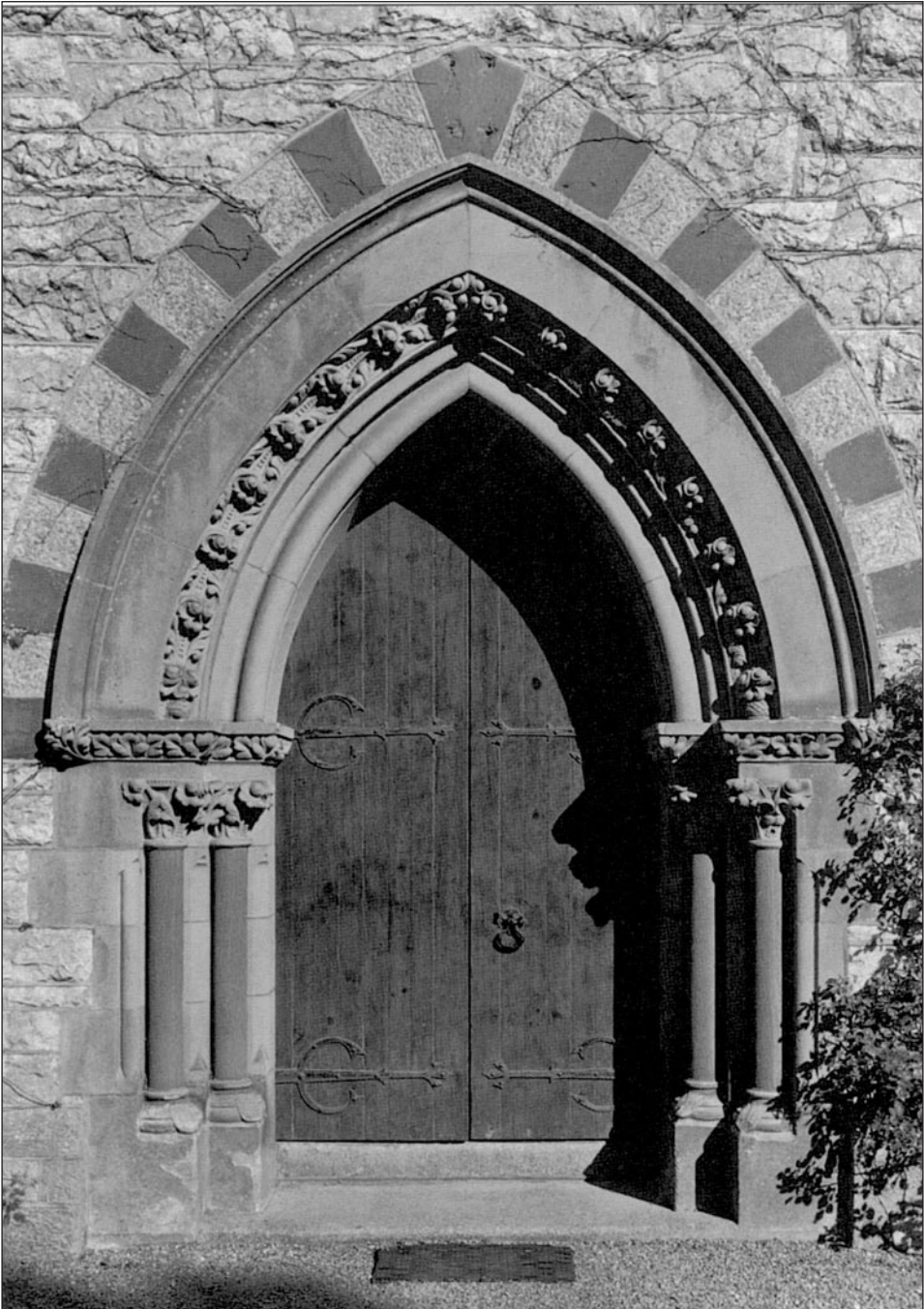
in the style of the thirteenth century, and noted that the interior (Plate 4) was free from glare, unlike some contemporary churches.²³ The plan consists of a nave with a north and a south aisle, a chancel, sacristy and tower (Plate 3). There are four entrances, the main one through the west doorway, one through the tower, one directly into the sacristy, and one for Lord Howth on the south. Lord Howth's entrance is now enclosed by a porch, which appears to be a later addition.²⁴

The most dominant part of churches from this period is the tower and spire, and yet we will see at Holmpatrick that the Ecclesiastical Commissioners were only willing to contribute a third of the cost, subject to a limit. The new work to the tower and the intended spire at Howth was included in the original contract drawings, but did not form part of the contract. Before the work was finished, however, the money was found for the tower and spire, and it was built. The spire is not broached in the traditional manner, but sits on an octagonal base formed above the tower. The granite quoins and Howth stone rubble used in the original tower are continued up to the higher level. The spire is finished with a smooth limestone, subtly embellished with bands of a lighter-coloured stone. Each corner of the octagonal base is pierced with a trefoil ope. Rogers was proud of his west doorway (Plate 5), and a photograph of it was exhibited at a Royal Institute of the Architects of Ireland *conversazione* in 1870.²⁵ The capitals, bases and arch are decorated with good deep carvings, representing natural leaf forms, reminding one of the carvings of the O'Shea brothers on the Museum (1857), Trinity College, by Rogers' former masters Deane and Woodward. The arch over the doorway is formed with alternate voussoirs of Cumberland red sandstone and punched granite. Instead of the expected rose window over the west doorway, Rogers built a window divided by mullions into three lancet-headed parts. Over the heads there are quatrefoils pierced in the sandstone, and the arch over is like the one over the doorway. The interior walls are plastered and the roof finished in timber. The chancel arch is built of Belfast and Athy bricks alternating. The nave is separated from the aisles with pointed arches





*St Mary's parish church, Howth, Co Dublin
(opposite) 3 – plan (above) 4 – interior*

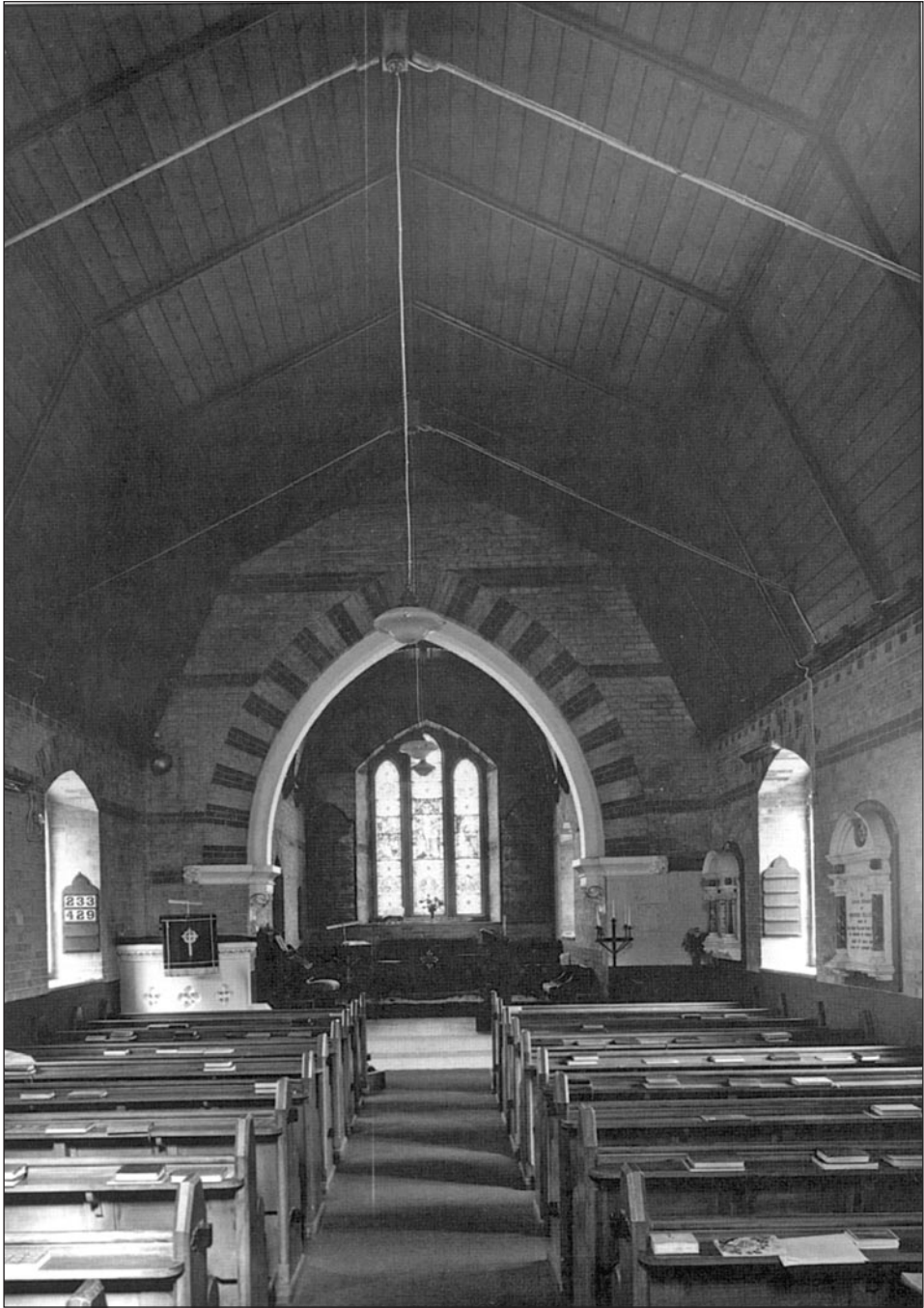


St Mary's, Howth
(above) 5 – west door (opposite) 6-9 – capitals

built with the same yellow and red bricks used on the chancel arch. The capitals are finely carved with plant and animal forms (Plates 6, 7); one of them has the monogram of the architect JER (Plate 8), and another the monogram of the builder WD entwined in the carvings (Plate 9) – a fitting acknowledgement to the contributions made by both parties. The capitals rest on polished marble columns. Three of the columns are made of red marble and three are made of a grey marble, arranged ABA, to suggest an intertwining on plan. The clerestory lights are multifoiled. The pulpit and corbels are made from Caen stone.

Kenure church (Plates 10, 11) was completed in the same year as St Mary's. It was built by Gilbert Cockburn and Sons at a cost of about £1,200. It was paid for and built on land provided by Sir Roger Palmer (1832-1910) for the use of his estate workers.²⁶ Kenure is a small church intended for a congregation of not more than one hundred. This is the only one of Rogers' churches without a tower and spire, and this is perhaps fitting, as it is a small, private church. The bell is housed in a small bellcote over the west window and above the ridge level. The exterior of the building is designed with attention paid to combining different colour stones. The façades are finished with hammer-dressed, squared, snecked limestone, a horizontal course of red sandstone, and a course of Portland stone along the

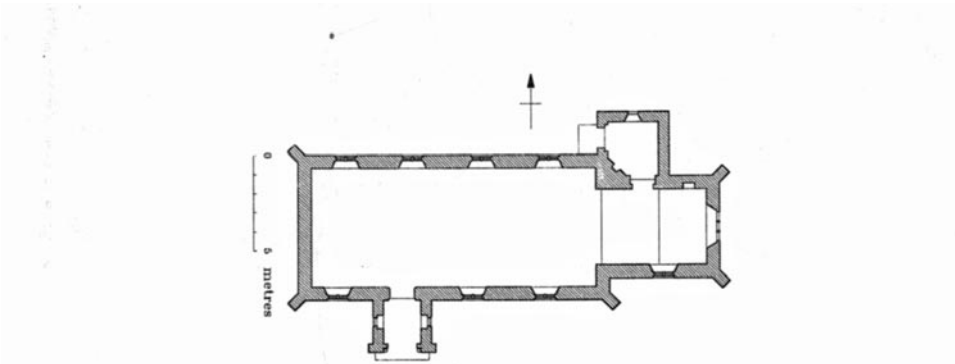




*10 – Kenure church, Rush, Co Dublin
View of interior*



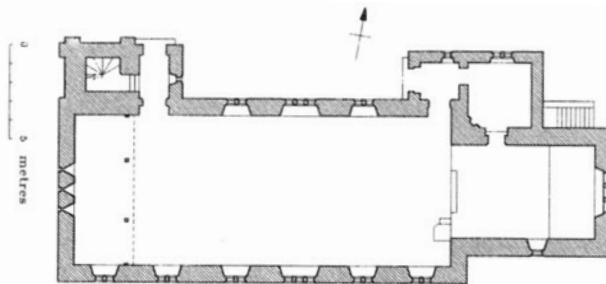
*Kenure church, Rush
11 - exterior 12 - plan*



top of the limestone plinth. The windows are dressed in Portland stone. The roof is finished with thin blue slates, with horizontal courses of green slates near the ridge, and diamond-shaped patterns formed with the green slates near the eaves. There is good floral stone carving on the capitals on the bellcote and entrance porch, around the rose window, and on bosses and stops on the windows. No two pieces of carving are exactly the same, whether inside or out. One feels that John Ruskin would have approved.

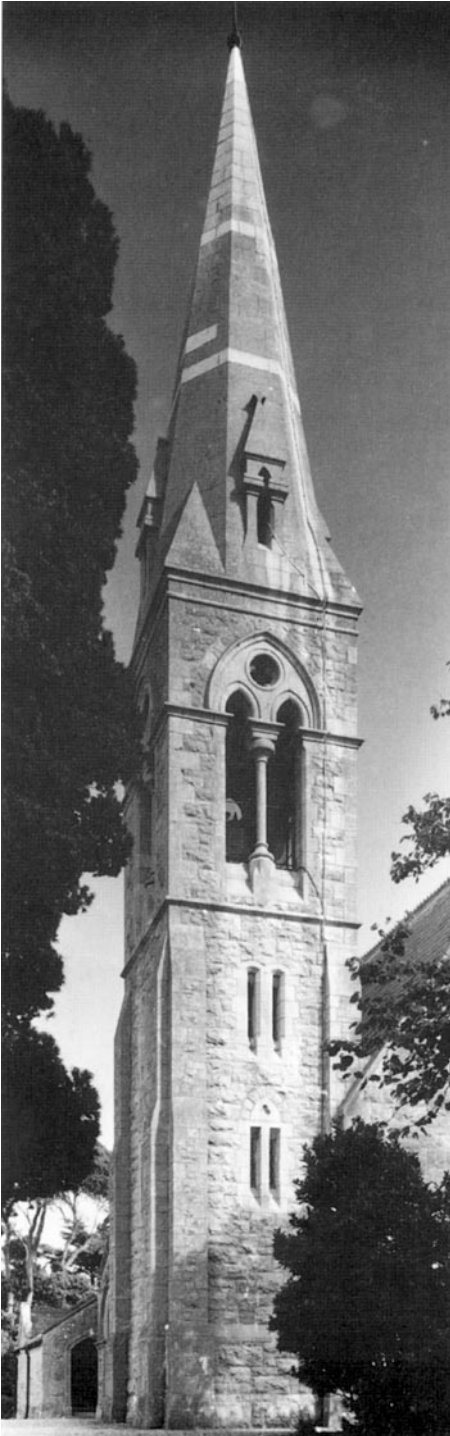
The entrance is by means of a porch on the south side – a sensible provision which allows the congregation the possibility to linger in the warmth of the sunshine after services. As in his other churches, the clergyman has his separate entrance through the sacristy and adjacent to the chancel. On plan, the church appears long and narrow (Fig. 12), but it does not feel so in reality. A small organ by Telford and Telford is located at the west end of the nave, and this effectively means that the space for the congregation is concentrated near the chancel, thus creating a feeling of intimacy. The walls are finished in a mixture of yellow and red bricks laid in a flemish bond. At the chancel arch the bricks are grouped in three of the same colour, and laid in alternating colours. The roof is finished inside with timber boarding, stained a dark brown, and the trusses (which are hidden) are tied with tension bars. The east window was erected in memory of Mary Ellen Peel who died in 1863, and the west window has her monogram, MEP.

Rogers was briefed on the requirements of Holmpatrick church (Plates 13-15) by the local landlord, Ion Trant Hamilton MP, and the two men discussed the planning details during its design in 1866. The design had also to be approved by the Ecclesiastical Commissioners, who made a grant towards the cost of construction. The new church replaced an earlier church, and permission was given to take down the old church (with the exception of the tower) by the Provincial court.²⁷ In the first design it was proposed to have no gallery, but to keep the walls and west window high enough to allow for one in the future. The original grant promised did not allow sufficient money to build a tower and spire, but the Commissioners required a belfry. Rogers suggested leaving out the belfry and putting the sum





*Holmpatrick church, Skerries, Co Dublin
(opposite) 13 – plan (above) 14 – view of interior (overleaf) 15 – spire*



towards the intended tower and spire, thinking that it would be ‘...quite certain that they would increase their grant if before the church is finished we came to the determination of building the tower’.²⁸ The tower and spire were built as intended. It is worth noting that the tower and spire, the entrance and the sacristy are placed on the north side of the building so as to make the side which faces the road more interesting.

Ion Trant Hamilton was anxious to please his uncle George Woods with the design of the new church, and he gave the design to him for his approval at the same time writing:

I should be most unwilling, my dear Uncle, to start any undertaking in the town of Skerries, in which we have both so great an interest, without having first obtained your approval, of any plan proposed to be adopted.²⁹

His uncle observed that the old church was rarely full, even in summer, and for that reason he saw no need for a new church, but he had not the slightest intention of discouraging his nephew from his enterprise. His only demand was that there should be a gallery in the church, with a fireplace, for his and his family’s use. He was determined in his demand, saying that ‘...I will never enter it but if a convenient gallery is erected in it, I will with pleasure be at the entire expense of the additional work...’³⁰ George Woods

agreed to contribute £300 for the cost of the gallery for the sole use of his family. The fireplace from the old gallery was to be used, and it was not to be laid out with rows of seats, but with a seat all around the perimeter.³¹

The parishioners of St Columba's parish church in Omagh (Plate 16) recorded their decision to build a new church, at the vestry meeting on 27 April 1868. No further mention of the new church was made in the minute book.³² Like many of the churches built for the Church of Ireland, this church replaced an older one on the same site. *The Irish Builder* reported the laying of the memorial stone by the Duke of Abercorn in October 1870. The church was then in the course of construction, and the projected cost was about £5,400, most of the money coming from parishioners, and the balance from the Ecclesiastical Commissioners.³³ The church was consecrated on 20 October 1871, and by this time the projected cost had risen to about £7,000. At the time of the consecration, the church was finished except for the tower. It had been intended to retain the tower of the old church and remodel it, but it was afterwards decided to rebuild it entirely.³⁴

There were about seven hundred people at the service, and the church was consecrated by the bishop of Derry and Raphoe, Right Reverend William Alexander.

16 – St Columba's parish church, Omagh, Co Tyrone





*St Columba's parish church, Omagh
17 – west window 18 – carved capitals*

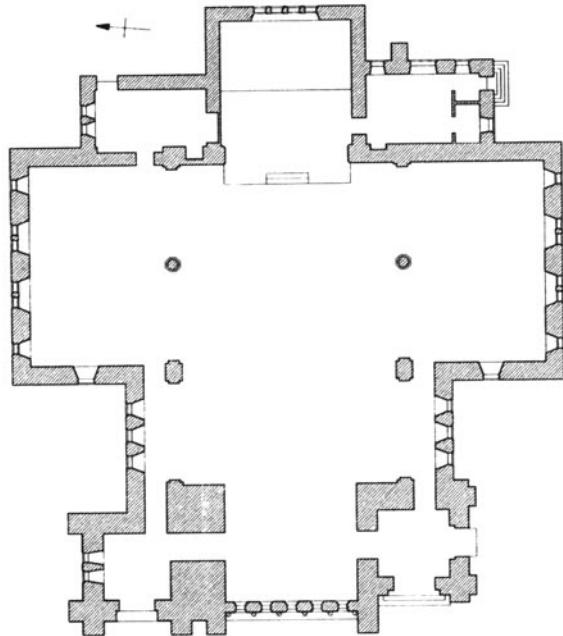


This church is by far the biggest of the churches built by Rogers.³⁵ The contemporary description in *The Irish Builder* praises the west window as the great feature of the church. The west window is contained within a deeply moulded arch rising from carved capitals and columns (Plates 17, 18). It is certainly the most ornamental feature on the façade. The church is built in a heavy Gothic style, but has nonetheless some delicate detailing, for example, the quatrefoil windows over the entrance doors, and the fine stonework on the spire. The plan is cruciform with very wide transepts, making it, in effect, centrally planned (Plate 19).³⁶

St Patrick's church, Kilcock (Plates 20, 21), is now in private ownership and has been converted for residential use. It was consecrated on 17 March 1870 (St Patrick's Day). The building was designed to accommodate a congregation of one hundred, and was built for £2,000.³⁷ The church was built on a new site, and replaced an earlier church. This is the only church where Rogers used an apse instead of the usual chancel. The ceiling of the apse is finished in an attractive pattern of pine boarding, and the nave is separated from the apse by a double truss, supported on elaborately carved corbels. The apse has four windows designed to house stained-glass windows of the four evangelists; three of these windows survive in-situ (Plates 22, 23). St John was badly damaged by vandals, and is held in storage by the owner, and will some day be restored.

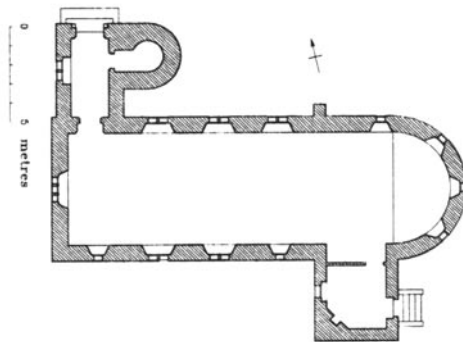
To the east of the entrance porch is a round tower – a reference to the early

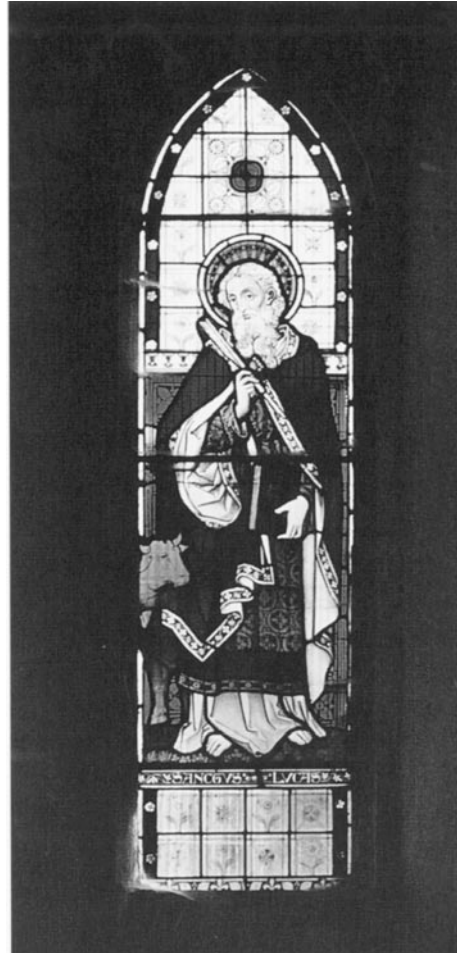
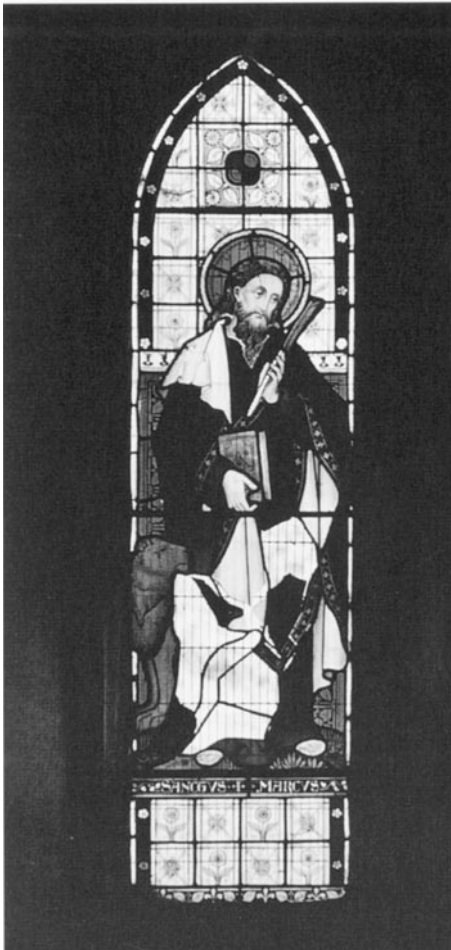
19 – Plan of St Columba's parish church, Omagh





St Patrick's church, Kilcock, Co Kildare
20 – exterior 21 – plan





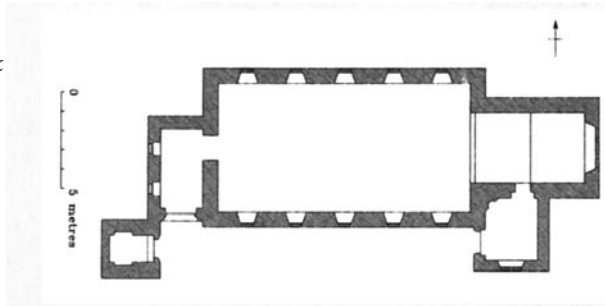
*St Patrick's church, Kilcock
(left) 22 – St Mark window (right) 23 – St Luke window*

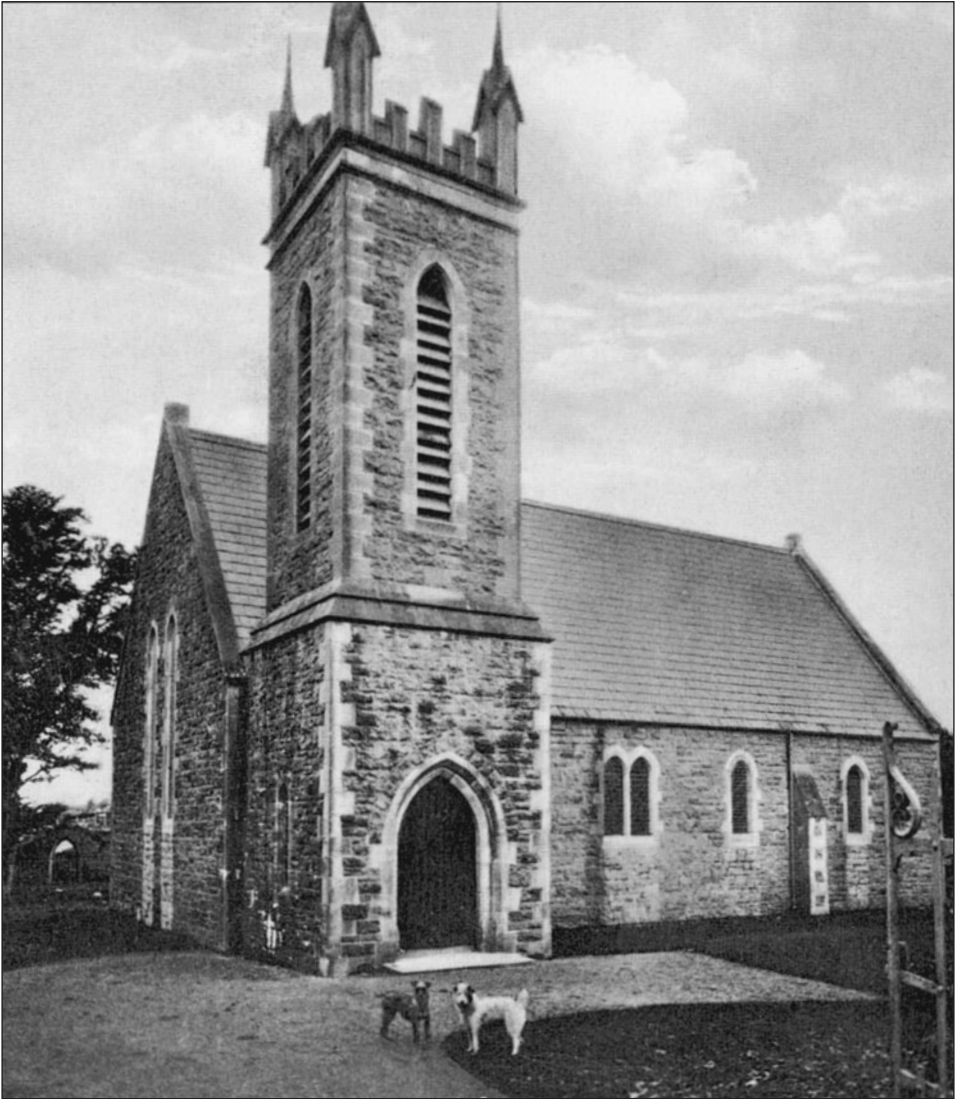
Christian Irish tower – but it is not a copy. This tower has a very steeply pitched cap (almost like a spire) with a smooth stone finish, and with delicate ornamentation like the spire in his church at Omagh. The Church of the Sacred Heart in Dunlewey, Co Donegal, by Timothy Hevey, built a few years later in 1877 is like St Patrick's church in scale and appearance. The Church of the Sacred Heart has an apsidal sanctuary and a round tower. Rogers was not the first, however, to use a round tower in this way; St Patrick's Church of Ireland church in Jordanstown, Co Antrim, by W.H. Lynn was built in 1865-68, and it has a round tower attached and a curved apse, with windows depicting the four great Irish saints, Patrick, Comgall, Brigid and Columba.³⁸

Kilfergus Church, Glin, Co Limerick (Plates 24, 25), was a private church built within the grounds of Glin Castle. It is now used as a community hall. The first design in 1865 was for a new nave attached to an earlier tower, but it was later decided to build a new tower.³⁹ The interior of this church is exceptionally charming; this is largely due to its small scale, the bold chancel arch, and the proportion of width to length which is almost precisely 1:2. A blue limestone, a white limestone and a pink stone are used in the chancel arch. The quality of the stonework is very good.

Finally, Kilkeedy church, Clarina, Co Limerick, designed in 1868, shows Rogers church-planning reduced to its simplest form (Plates 26, 27). There are only three main elements to this plan – the entrance porch with the tower over, the nave and chancel, and the vestry. The chancel is contained in the nave, and is marked with a double truss. Like Kilcock, this church has been converted to residential use.

Kilfergus church, Glin, Co Limerick
 24 – plan
 25 – exterior

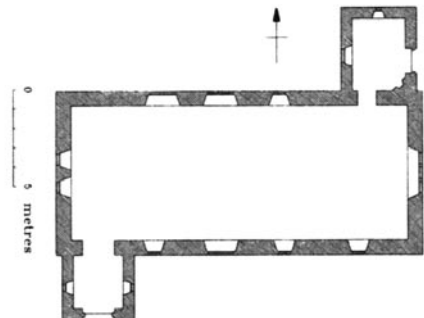




Kilkeedy church, Clarina, Co Limerick

26 – exterior

27 – plan



ACKNOWLEDGEMENTS

The custodians of the churches for permitting me to study and measure the churches. The librarians and other staff of the National Library of Ireland, the Irish Architectural Archive, the Church of Ireland Representative Church Body, and the library of Trinity College Dublin for their help. Dr Edward McParland for his encouragement and advice. Dr Maighr ad N  Mhurchadha for drawing my attention to the Hamilton papers in the National Library.

ENDNOTES

- ¹ The Church of Ireland continued to build churches after the disestablishment, and an architect of Rogers' talents would certainly have been given work. Peter Howell finds it hard to believe that he could have made a living on his artistic activities, and suggests the possibility of independent means (perhaps an inheritance) as an explanation for him giving up his architectural practice. See Peter Howell, 'Who was Rogers, a Pupil of Woodward?', *Irish Arts Review Yearbook 1998*, vol. 13 (1997) 111.
- ² Frederick O'Dwyer, *The architecture of Deane and Woodward* (Cork 1997) 288.
- ³ See Howell, 'Who was Rogers, a Pupil of Woodward?', for more on his artistic career, as well as for a general account of his architecture.
- ⁴ Alison Felstead et al., *Directory of British architects 1834-1900* (London 1993) 784, 322.
- ⁵ J.P. Mahaffy and J.E. Rogers, *Sketches from a tour through Holland and Germany* (London 1889).
- ⁶ W.B. Stanford and R.B. McDowell, *Mahaffy: a biography of an Anglo-Irishman* (London 1971).
- ⁷ Peter Galloway, *The cathedrals of Ireland* (Belfast 1992) xviii.
- ⁸ *The Irish Builder*, 1 September 1866, 218.
- ⁹ Matthew Holbeche Bloxam, *The principles of Gothic ecclesiastical architecture* (London 1829). The first edition was published in 1829, and had reached the tenth edition by 1859.
- ¹⁰ *Ecclesiologist*, October 1842, 5.
- ¹¹ *ibid.*
- ¹² *ibid.*, January 1842, 45.
- ¹³ *ibid.*, April 1843, 120.
- ¹⁴ *ibid.*, February 1843, 93.
- ¹⁵ *ibid.*, June 1842, 152.
- ¹⁶ *ibid.*, September 1844, 173-5.
- ¹⁷ *ibid.*, June 1842, 152, and September 1843, 11.
- ¹⁸ Much of what is not approved is catalogued in *ibid.*, November 1841, 9-11.
- ¹⁹ *ibid.*, June 1842, 153.
- ²⁰ *ibid.*, April 1843, 127-130.
- ²¹ *ibid.*, September 1843, 13-15.
- ²² *ibid.*, January 1846, 124.
- ²³ *The Irish Builder*, 15 July 1866, 175.
- ²⁴ The contract drawings for Howth are in the Representative Church Body (RCB) library, and they show the entrance without the porch.

- ²⁵ *The Irish Builder*, 1 January 1870, 4.
- ²⁶ Sir Roger Palmer refused to give the people of Rush a free site for a Carnegie library on the grounds that education would make them unfit for the work they were born to do. See Brendan Grimes, *Irish Carnegie libraries: a catalogue and architectural history* (Dublin 1998) 229.
- ²⁷ RCB Library, Holmpatrick loose papers 1757-1965, citation dated 11 May 1867 from the Provincial court. The tower of the original church is still standing as testimony to this decision. The Ecclesiastical Commissioners agreed to contribute one-third of the cost of the tower and spire, provided one-third did not exceed £133, and provided the remainder was contributed by the parish (*ibid.*, Ecclesiastical Commissioners to Reverend William Tighe, 9 May 1866).
- ²⁸ National Library of Ireland, Hamilton papers, PC402, J.E.Rogers to I.T. Hamilton, 18 April 1866.
- ²⁹ *ibid.*, I.T.Hamilton to G.Woods, 10 May 1866.
- ³⁰ *ibid.*, G.Woods to I.T.Hamilton, 31 May 1866.
- ³¹ *ibid.*, 15 June 1866.
- ³² *Vestry book for the parish of Drumragh, Diocese of Derry 1792-1871*, St Columba's, Omagh.
- ³³ *The Irish Builder*, 15 October 1870, 242.
- ³⁴ Robert Kenneth Taylor, *One hundred years 1871-1971: Centenary of St Columba's parish church Omagh* (Omagh 1971) 13-15.
- ³⁵ The floor areas of the churches built by Rogers are: Holmpatrick, 230 square metres; Howth, 381 square metres; Kenure, 129 square metres; Kilcock, 138 square metres; Kilfergus, 129 square metres; Kilkeedy, 129 square metres; Omagh, 584 square metres.
- ³⁶ Dr Edward McParland noted the curious similarity of the plan of the Church of the Holy Trinity (built later in 1872), Boston, by H.H. Richardson to that of St Columba's.
- ³⁷ *The Irish Builder*, 1 April 1870, 82.
- ³⁸ Examples of other churches from this period with round towers attached are: St Matthew's Church of Ireland, Shankhill Road, Belfast, by Welland and Gillespie (1870-2); St Jude's Church of Ireland, Ormeau Road, Belfast, by Thomas Drew (1871-3); Church of Ireland church, Borris-in-Ossory, by Walter Doolin (1868).
- ³⁹ RCB library, portfolio 22.