



*1 – Float Station, Cavan branch (Street to Cavan)  
(all photos by the authors)*

# The railway stations of George Wilkinson

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CHRISTIAN BARMAN HAS SUGGESTED THAT ‘THE AGE OF ... RAILWAY BUILDING IS not the only episode in the architectural history of the world that the historians have neglected, but it certainly is among the most important of them.’<sup>1</sup> The architect George Wilkinson (c 1814-1890) is best remembered for the design of the Irish workhouses. However, after he left the employ of the Poor Law Board in or around the end of 1854, and prior to taking up his duties as architect to the Board of Control for Lunatic Asylums in early 1860, he undertook private commissions, including work for a number of railway companies, but especially for the Midland Great Western Railway (MGWR). Until now this aspect of Wilkinson’s work has been largely ignored. This article considers the buildings designed by Wilkinson for the railway companies, looking in turn at his mainline stations, the smaller intermediate stations, a number of extensions to existing stations, and finally some railway cottages.

## DESIGN CONCEPTS

The railway stations designed by George Wilkinson are relatively uncomplicated in style. On the great majority he used a hipped roof, with a modest overhang at the wall. Windows, smaller on the upper floor, are rectangular, often four-pane, initially with a horizontal head, but later with a shallow-arched head. There was little in the way of architectural detailing, although he usually used dressed-stone quoins and window and door surrounds. The style has been described as ‘Italianate’, but some of his rural stations look more like country houses or rectories than industrial buildings.

Carrick-on-Shannon is representative of a Wilkinson country station (Plate 2). On one platform there is a station house, with a short veranda in front and a single-

storey outshot (or projection) at one end. At some stations there was a separate goods shed, and at intervals along the line there were water tanks – usually raised on a tower – for the filling of the locomotive’s tender. The other two elements of the station complex, the signal box and the cross-the-line footbridge, were normally of a standard pattern and were not designed by the architect to the railway company.

Station houses were a common feature of small country stations. The offices for tickets and parcels were built either within the overall structure of the house (the house normally being the larger part) or as an appendage.<sup>2</sup> Wilkinson favoured the incorporation of the offices within the overall structure. He liked to build in stone, and his workhouses were built in stone quarried as closely as practicable to the site. In the second half of his book on the practical geology of Ireland, he discusses all of the sources of stone used for workhouse construction, but also comments unfavourably on the quality of Irish brick.<sup>3</sup> It is therefore no surprise to find him using stone as the building material for his stations, including the goods shed and water-tank support.

It is possible that Wilkinson’s rather plain designs may have reflected his lack of formal training.<sup>4</sup> On the other hand, two factors taken into account whenever he was employed to design the Irish workhouses were the low cost of his work and his ability to build to his estimate.<sup>5</sup> Such factors would have been equally important to the impecunious smaller Irish railway companies. The railway companies also had to decide whether to build in a majestic style, designed to impress the public of their power and strength, or in a semi-domestic style, designed to show that the railway was something more human and not an object of terror. Rural Ireland, not used in the 1850s to high technology, would seem not to have been a fitting place for intimidating majestic railway-station architecture.

The plain style of Wilkinson’s country stations such as Carrick-on-Shannon may, however, be contrasted with those nearby at Moate and Killucan, attributed to John Skipton Mulvany (1813-1871).<sup>6</sup> Killucan has been demolished, but Moate, constructed in brick with stone dressings and now used as a house, is in a single-storey pavilion style. The gabled pavilions are finished with sash windows under a relieving arch, while the roof is carried forward between the pavilions to provide a shelter for waiting passengers. This style of station was quite popular in England at the time.

On the line between Mullingar and Athlone were two other stations – at Streamstown and Castletown Geoghegan. These presumably formed another pair, but again the former is demolished, while the latter is now a house. Castletown, constructed of dashed walls with stone dressings, has three forward-projecting gables, again with relieving arches like Moate, and it is likely that Mulvany also designed these.

## MAINLINE STATIONS

George Wilkinson designed four large mainline stations, each to a different design, these being at Mullingar, Athlone, Harcourt Street in Dublin, and Sligo.

*Mullingar (1856)*

Mullingar, on the original MGWR main line from Dublin to Galway, was initially provided with ‘an inconvenient accumulation of temporary arrangements’.<sup>7</sup> In 1856, with work then in progress on the extension to Sligo that branched from the main Galway line at Mullingar, the decision was taken to erect a more appropriate station there, and Wilkinson was given the commission. The new structure, which is still in use, has been described as ‘the quirkiest nineteenth-century station in Ireland’,<sup>8</sup> although Williams incorrectly dates it to about 1850 and attributes it to Mulvany. The building was bow-fronted into the internal apex of the V formed by the two diverging railway lines. The front windows were those of the refreshment room, and the various offices were arranged behind (Plate 4). The main entrance from the road had an appearance resembling an oriental temple, with a porch finished as an inverted V at roof level, with two supporting pillars and a downward curved crossbeam at eaves level. However, as the approach to it is flanked by the back wall (plain between pilasters) of the platform veranda on the left, and the blind arches (picked out in red stone) of the goods shed on the right, the effect is somewhat marred.

Wilkinson provided long verandas to the platforms, supported on solid walls at the rear, and on a row of cast-iron columns (one of which has the casting mark of I.S. Dawson & Sons Founders Dublin) set back from the front edge of the platform so as not to impede the opening of the doors of the carriages. The verandas had hipped roofs in slate and pierced wooden valances – an anti-drip feature. These were provided on both the up and down platforms on the line to Galway (currently not in use) and on the platform to Sligo. The veranda on the present Dublin platform, which is not in line with that opposite on the Sligo platform, is not shown on Byrne’s survey of 1864,<sup>9</sup> and was added later; here the casting mark reads T Grendon & C<sup>o</sup> Drogheda 1882. A nice touch is the way in which Wilkinson carried the end walls of the refreshment room half way across the verandas, allowing the exit doors to open directly under the protection of these verandas.

The bow-front of Wilkinson’s refreshment room is shielded by a signal box, a feature he is unlikely to have asked for; whether this is a later addition or a carry-over from the older station is not clear. (Byrne’s survey appears not to show it.) For some years there was a small single-stem metal water tower at the end of the platform, but this has been removed. (There is another at the Galway end of the unused platform.)





2 – Carrick-on-Shannon Station (the goods shed is out of the picture to the right)



3 – The impressive entrance to Harcourt Street Station, Dublin

*opposite*

4 – Mullingar Station. All three original verandas can be seen (the signal box is out of the picture the left)

5 – Athlone East Station

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*Athlone (1858)*

When the mainline of the MGWR was opened in 1851 from Mullingar to Athlone, it crossed to the west bank of the River Shannon to a large two-storey station designed by Mulvany, then architect to the company. The Great Southern and Western Railway (GSWR) built a branch line from near Portarlinton on their main Dublin-Cork line. By 1854 the branch line had reached Tullamore. This was completed via Clara to Athlone, and Wilkinson was appointed to design a new station on the east bank of the river to serve the branch. The building, opened in 1860, has been described as an ‘elegantly simple Italianate block with wide-hipped roof and over-sailing bracketed eaves ... flanked each side by single storey single-bay wings with shallow hipped roof’, while the entrance was set behind ‘a charming recessed loggia of three arches’.<sup>10</sup>

Following a rearrangement of rail services, Athlone West station was closed in 1985 and converted to offices, whilst Wilkinson’s Athlone East station was given a new lease of life. One consequence has been the addition of ‘Iarnród Éireann’ in large letters above the loggia, although, as this is formed of single, open letters without a backing board, the sign is not as intrusive as it might have been (Plate 5). A single-storey circulation area, formed largely of glass, was also added, and this now masks the original platform elevation.

*Harcourt Street, Dublin (1859)*

The Dublin Wicklow and Wexford Railway (DWWR) opened to a temporary terminus at Harcourt Road in 1854, pending the construction of a bridge over the Grand Canal.<sup>11</sup> Wilkinson was appointed in 1858 to design a permanent terminal station. Although the new building was to be a ‘less expensive and pretentious building’ than the Dublin termini of the other railways,<sup>12</sup> many consider this to have been Wilkinson’s best work, described recently as ‘an exceptionally good piece of early railway architecture’.<sup>13</sup> In 1859 a writer in *The Dublin Builder* called the station ‘the new pile of building’ (although the term ‘pile’ was often used to mean one of irregular plan), but ended by saying ‘it forms an important addition to the street architecture of this section of the city’.<sup>14</sup>

The frontage of Harcourt Street station extends for a length of 128ft 10in and reaches a height of 42ft. The entrance, 38ft by 25ft, on a plinth of steps and flanked by two colonnades of columns, led to two distinct flights of steps, 11ft wide, ‘conducting first, second and third class passengers respectively to the platforms’ (Plate 3).<sup>15</sup> Williams calls the design ‘a successful adaptation of monumental Roman Baroque’, whilst ‘the harmony between its rubble calp (limestone), brown brick and

dressed granite' has also been praised.<sup>16</sup>

Since the railway at Harcourt Street was at a higher level than the road (having had to cross over the Grand Canal), the building has a lower level of arched vaults under the platform. The line from Shanganagh Junction, near Bray, to Harcourt Street was closed in 1959. The vaulted area served originally as a bonded spirit store, but now serves as a wine store.

### *Sligo (1863)*

Williams incorrectly dates the station at Sligo to about 1850, and attributes it to Mulvany.<sup>17</sup> However, the line from Mullingar, which opened in stages, was not opened throughout until 1862.<sup>18</sup> George Wilkinson was the architect for the stations and goods sheds, while the contractor for Sligo station and eight others along the line was Messrs Crowe Bros. Sligo station was still being built in 1863,<sup>19</sup> it being noted that it was fast approaching completion in July, and that 'it will be a handsome structure gas lit by Edmundson & Co. of Dublin'.<sup>20</sup> The station building at Sligo was 80ft by 30ft, being of 'plain rough hammered limestone with Portland cement cornices and dressings'. The building suffered severely during the Civil War, and the offices were rebuilt in 1928. The most spectacular architecture to survive is 'the massive windowless retaining wall, articulated by battered pilasters with a sense of the colossal'.<sup>21</sup> Wilkinson's original design also incorporated sheds, a carpenters' shop, smithy, and an 800ft long goods shed.

## COUNTRY STATIONS

### *Small stations*

Shepherd<sup>22</sup> has noted that, in December 1855, the Board of the MGWR received drawings from Wilkinson for Float and Crossdoney, the smaller stations on the Cavan branch. This branch commenced at Inny junction on the line to Sligo, where there was, apparently, also a station house, offices and water tower arranged into the V of land between the two lines of rail. Further plans for Float were received in April 1856, the platform being reduced to 200ft in length. The building, now a house, is typical of Wilkinson with its two-storey hipped-roof station house of three bays, and rectangular windows. There is one chimney stack, and small extensions to one side on the platform face, probably to provide access to the station house, and to the back, possibly covering the kitchen area. At the other side, on the platform face, are other entrances, presumably originally to privies, although one may have been to





6 – Clara Station

*Note the horizontal window heads, short veranda, and outshot to the right*



7 – Float Station, Cavan branch (Street to Cavan)

*opposite*

8 – Longford Station  
*Note the extended veranda and Z-shape floor plan*

9 – Drumsna Station  
*Rear view showing door to the stationhouse; note the curved window heads*

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a lamp store. On this size of station there was no veranda, only a simple canopy over the central door into the waiting area (Plates 1, 7).

The design reappears on the main line at Ballysadare, now in ruinous condition, and at Newtownforbes, now used as a house (there are two chimneys and a long extension, perhaps added later). The canopy at Ballysadare was arched. This is seen again at Collooney station, a somewhat larger version of the design with four bays, although a detailed study of the stonework suggests that the original station house was extended at some later date.

In 1860 the DWR decided to build a station on their line at Foxrock, county Dublin, this being considered a prime area for villa development.<sup>23</sup> A photograph taken just prior to its demolition in 1994 suggests that Wilkinson simply reused here his 'smaller station' design of the Cavan branch.<sup>24</sup>

### *Other country stations*

Wilkinson also designed the larger station for Ballywillan on the Cavan branch. This is similar to his 'smaller station' arrangement, but it has four bays, round-headed windows (smaller to the top floor), and three chimneys. The station still exists as a house, although an unfortunate greenhouse-type porch has been added to the door on the street side. This door gave direct access to the station house. On the platform side, a centrally located door gave access to the waiting room, toilets, and the ticket and parcels offices, all on the ground floor to the left when facing the building.

Wilkinson used this style of station again on the Sligo line, initially with rectangular windows, but later with round-headed windows. The windows to the upper floor were also made somewhat taller. The stations had a slated veranda along the platform frontage, one end of which usually terminated in the single-storey outshot – a feature of many of Wilkinson's stations. The front of the veranda was supported on a row of square columns with a short base plinth. Those built were at Multyfarnham (now a house), Edgeworthstown (built on the edge of the town at the request of the local landowner, and now apparently a favourite of television film crews), Dromod (with an ugly door porch in concrete), Drumsna (now a house), Carrick-on-Shannon (high on the road side, so the door here is omitted), Boyle (handed, i.e. with the platform entrance to the right rather than the left), and Ballymote (no rear door). On the later stations, passenger access was via an opening in a screen wall provided as a stop to the other end of the veranda. The rear view of Drumsna, which is still very much in its original state, is shown (Plate 9).

It has not been recognised until now that Wilkinson must have also designed the other two stations on the Athlone branch from Tullamore. A new station was



built there in 1865 (after Wilkinson went to work for the Asylum Board), and its design is quite different. Clara station, opened in 1859, is almost identical to Ballywillan except for the square-headed windows and a shorter veranda that extends only from the central door to the single-storey outshot (Plate 6). No details of the building at Prospect have been located, and this may, in fact, have been only a simple halt.

What is clearly the same design of station occurs again on the Portadown and Dungannon Railway (opened in 1858), and its extension, the Portadown, Dungannon and Omagh Junction Railway (opened in 1861). Here, the buildings are a handed version of the two-storey, four-bay arrangement, the door to the station house being moved one bay to the right. On the platform side there was the short veranda, as seen at Clara, but there was no outshot building and there were only two chimney stacks.

The arrangement of window heads was intermediate between that used at Edgeworthstown and that on the later stations on the Sligo line, with horizontal heads on the ground floor and curved heads on the upper floor. Stations in this layout (the line being closed, these are now used as houses) were built at Annaghmore<sup>25</sup> and Moy (later Trew and Moy) on the 1858 line, and at Donaghmore<sup>26</sup> and Beragh on the 1861 line. Another on the latter line, the station at Pomeroy (said to be the highest mainline station in Ireland) was of the smaller three-bay version, but it is the only one located which was gabled rather than hipped. These stations were described as being 'neat and commodious'.<sup>27</sup> Whilst the name of the engineer, George Willoughby Hemans, and that of the contractor, Messrs Gordon of London, was given, the name of the architect was not. Other stations on the line, such as Dungannon, built in 1861 after completion of the approach tunnel, and Vernor's Bridge (1862), as well as a couple of halts, appear to be by a different hand.<sup>28</sup>

The terminus at Cavan, built by the MGWR, but later used also by the Great Northern Railway and subsequently retained by that company until its services from Clones ceased in 1957, appears to be a direct derivative of Wilkinson's 'smaller station' layout. A central two-storey, three-bay section had extensions built out towards the platform at both ends (two-storey on the side next the town, one-storey by the signal box). The station veranda runs between these two extensions in a style very reminiscent of that used by Francis Thompson on the Chester to Holyhead Railway, a route that Wilkinson probably used when going from Dublin to his birthplace near Oxford.

The remaining station on the Sligo line, Longford, which served for some years as a temporary terminus, is a further modification of the Cavan design. The three-bay main section, with rectangular windows, smaller on the upper floor, had extensions at each end, one towards the road, the other towards the platform, giving







*12 – Ballinasloe Station  
The original portion is  
marked by the three tall  
chimneys*

*13 – Stationmaster's house  
near Bray Station*

*opposite*

*10 – Short goods shed at  
Collooney  
The station, with its curved  
door canopy, may be seen to  
the right*

*11 – The colonnaded car-  
riage hall at Broadstone  
Station,  
the most obvious external  
feature of Wilkinson's work*



a square Z-shape plan form. At Longford the veranda was carried from the face of this platform wing, along the three-bay section, round the corner, and along the face of the other wing (Plate 8). Passengers dropped by carriage at the entrance would thus have cover to the waiting room, although the front of the veranda would have stopped well short of the railway carriages. There is again a single-storey outshot. It was noted that the MGWR had decided to provide separate accommodation for third-class passengers at Longford, but this was presumably in the main structure. Thus the outshot probably held stores – for example, fuel for the fires and oil for the lamps. There may also have been a separate lamp room.

At certain stations a goods shed was also provided. They appear to have been typical of the genre (internal rail access to one side; road access externally on the other side, with cover formed by cantilevering out the roof), although Wilkinson inserted a semicircular opening in the upper part of the end gables, and a row of round windows on the railway side. What does seem surprising is the range of sizes seen. Cavan terminus had one with six round windows, as did the small wayside station at Ballysadare. Collooney, by contrast, had a short example with only three windows (Plate 10), although here there was also a loading dock which was longer than the station platform.

## COSTS

The General Ledger Books of the MGWR for 1854 to 1866, held at the Irish Railway Record Society Archives, record payments made to Wilkinson and to the contractor for work on a number of stations. These are tabulated below:

<i>stations</i>	<i>date</i>	<i>paid to contractor</i>	<i>paid to Wilkinson</i>
Mullingar	14.4.57		£150
	23.9.59		£299 10s
	6.12.60		£17 10s
Mullingar to Longford	30.6.56		£473
	31.12.57		£74 15s
	23.9.59		£24 19s
Longford to Sligo	30.6.64		£1,217 6s
Sligo		£16,151	
Newtownforbes		£1,020	
Drumsna		£2,601	
Dromod		£2,785	

Carrick-on-Shannon		£3,349	
Boyle		£2,532	
Ballymote		£2,180	
Collooney		£1,476	
Ballysadare		£1,809	
Street to Cavan	31.12.57		£60
	23.9.59		£18 4s
Broadstone	10.61	£6,890	£345
Unspecified			c.£1,100

For the design of the extension and refurbishment at Broadstone Station in Dublin, Wilkinson appears to have received a fee of around 5% of the contract sum, although this is difficult to confirm due to some unspecified payments. At Mullingar, his fee at 5% would suggest a contract price of £9,080, whereas Crowe's tender was originally only for £7,240.<sup>29</sup> However, the final sum may well have been nearer to £9,000 allowing for extras. On the other hand, the figures recorded for the Longford to Sligo section indicate that Wilkinson received only a 3½% fee. It would appear, then, that the payments might not necessarily indicate a fixed fee. Similar GSWR General Ledger Books for 1859 to 1861 show that the company paid Wilkinson over £550, and that the payment was made via the company's resident engineer J.J. Bagnell.

## EXTENSIONS

George Wilkinson designed significant extensions to three existing stations, these being Ballinasloe (on the main line from Athlone to Galway) and the Dublin terminus stations at Broadstone and at Westland Row.

### *Ballinasloe (1859)*

Rothery<sup>30</sup> and Williams<sup>31</sup> state that Wilkinson designed the station at Ballinasloe, but both are incorrect. This was already a station when the main line opened in the early 1850s; at that time the architect to the MGWR was Mulvany. It was reported late in 1859 that Wilkinson had been briefed 'to extend the handsome railway station at Ballinasloe'.<sup>32</sup> A study of the building, which is still in use, allows the work of the two architects to be clearly delineated (Plate 12).

The central section, with gables visible in the extended roof, is built in snecked limestone, obtained locally, and is described as 'a successful foray in the



Tudor style',<sup>33</sup> but as this is not by Wilkinson, the use of the word 'foray' appears inappropriate. Although his workhouses are sometimes described as Tudoresque, or as Tudor-Gothic, none of Wilkinson's known work is in a style which could be properly described as 'Tudor'. Williams describes 'a picturesque massing of steep roofs hipped and gabled against a variety of chimney stacks', but notes that the roof tiles are modern replacements in asbestos cement. There is some attractive detailing around the windows and in the moulding under the eaves, as well as in the stone chimneys, which shows what was achievable in small station design.

This central section represents the original station by Mulvany. To either side may be seen the extensions added by Wilkinson, which are very much in the simplified style used by him on most of his stations. There is a further single-storey out-shot to the south. The confusion over architectural attribution probably arose from the way in which the original door, with its inscribed 1851 date and opening onto the platform, has been incorporated into Wilkinson's extension to the north. Unless he relocated the whole door and surround, which seems unlikely as much of his design work seems to have been aimed at keeping costs down, this door must originally have been in the form of a porch. A porch in this position on a railway station would be quite unusual, unless it had served as a special entrance for some local dignitary.

*Broadstone, Dublin (1861)*

Wilkinson is generally credited with the construction in 1861 of the carriage shelter at Broadstone station. However, it is clear from contemporary descriptions of the work, undertaken by Crowe Bros, that a major reconstruction of the station interior was also undertaken.<sup>34</sup> At this time arrivals and departures took place from different platforms, and the purpose of the reconstruction was to reverse their function in order to eliminate the need for trains to make a potentially dangerous crossing movement at the station entrance. Passengers from Dublin now accessed the departure platform 'by a handsome colonnade, supported with metal pillars and through a spacious ticket-office. On the departure platform will now be found the waiting-rooms and, in an additional storey, the offices of the traffic manager, engineer, and auditor, also spare rooms ... to the number of nine, opening on a corridor 300 feet in length.' The carriage shelter, on the new arrival side, included 'a magnificent colonnade, 50 feet in width 300 feet in length'.<sup>35</sup>

Broadstone station is now used for non-railway purposes, and Wilkinson's 'magnificent colonnade' is crudely closed in (Plate 11). There is, however, in the Lawrence Collection (National Library of Ireland), a fine photograph of the station in its heyday.

*Westland Row, Dublin (1862)*

On 15 February 1861, *The Dublin Builder* announced that Wilkinson was to design a new front 'of an architectural character' to Westland Row terminus station, utilising the sites of three existing houses in order to face the new front on to Great Brunswick Street (now Pearse Street). In a later issue they had to print a retraction,<sup>36</sup> following questions asked by the railway's shareholders at a general meeting. The newspaper clearly felt somewhat aggrieved, as a notice appeared shortly after this meeting stating that 'Mr. O'Gorman, auctioneer and valuator, begs to inform ... that in consequence of the Dublin and Wicklow Railway Company requiring the premises occupied by him in Westland-Row, for the purposes of altering and extending the terminus, he has removed.'

Nothing more is heard until late in 1862, when the building of an extension was again announced.<sup>37</sup> A contract in the sum of £2,200 was awarded to T. Byrne for approach works to Westland Row, designed by 'Mr Wilkinson, Architect'.<sup>38</sup> No description of the work is given, but it is understood that the site of the various houses fronting Great Brunswick Street was used, not in the construction of a new front, but to provide better access to the station for the post office. The general plan of the extension was designed by William LeFanu, the engineer to the railway company. The English/Irish mails were sent from here by rail to Kingstown (now Dun Laoghaire), where a direct rail connection to Carlisle Pier had been completed by 1859.

## RAILWAY COTTAGES

The bulk of Wilkinson's known design work relates to public buildings. However, it was announced in 1859 that he was to build a large house and two cottages (actually semi-detached) adjacent to Bray station for the use of Dublin and Wicklow Railway Company staff.<sup>39</sup> In the following year, it was announced that another two were to be built near Dalkey station.<sup>40</sup> Those at Dalkey are no longer extant, but the houses at Bray are still in use, although extended and no longer owned by the railway. The pair of cottages is very simple in style, with flat-pitch dormers over the first-floor windows. The detached house, apparently provided for the stationmaster, is somewhat grander, with gables to the L-shaped plan and round-headed windows, paired on the gable ends (Plate 13).

It may be noted here that the suggestion made by Garner<sup>41</sup> that Wilkinson designed Bray station itself is unlikely to be correct, as this station opened with the line in 1854.

## CONCLUSION

George Wilkinson's railway commissions form a distinct segment of his professional work, although when he applied in 1878 for election to fellowship of the Royal Institute of British Architects, he did not mention on his application form either his workhouses, a very significant contribution to his professional output, or his work for the railway companies.

Many of the buildings he designed remain in use, in many cases still fulfilling their original design function. This is a good indication that, overall, Wilkinson's railway station designs were both sound and functional.

## ENDNOTES

- <sup>1</sup> Christian Barman, *An Introduction to Railway Architecture* (London 1950) 9.
- <sup>2</sup> Marcus Binney and David Pearce (eds), *Railway Architecture* (London 1979) 88.
- <sup>3</sup> George Wilkinson, *Practical Geology and Ancient Architecture of Ireland* (London 1845) *passim*.
- <sup>4</sup> Andrew Saint, 'Three Oxford Architects', *Oxoniensia*, xxxv, 1970, 56.
- <sup>5</sup> Michael H. Gould, *George Wilkinson and the Irish Workhouse*, thesis submitted for MPhil degree, The Queen's University of Belfast, 2002.
- <sup>6</sup> Christine Casey and Alistair Rowan, *North Leinster: the counties of Longford, Louth, Meath and Westmeath* (London 1993) 74.
- <sup>7</sup> Ernie Shepherd, *The Midland Great Western Railway of Ireland* (Leicester 1994) 21.
- <sup>8</sup> Jeremy Williams, *A Companion Guide to Architecture in Ireland 1837-1921* (Dublin 1994) 372.
- <sup>9</sup> Shepherd, *Midland Great Western Railway of Ireland*, 16.
- <sup>10</sup> Casey and Rowan, *North Leinster*, 136.
- <sup>11</sup> Fergus Mulligan, *One hundred years of Irish railways* (Belfast 1983) 30.
- <sup>12</sup> *The Building News*, 26 February 1858, 214.
- <sup>13</sup> Michael Morris Killanin and Michael Vincent Duignan, *Shell Guide to Ireland* (Dublin 1962) 226.
- <sup>14</sup> *The Dublin Builder*, 1 March 1859, 32.
- <sup>15</sup> *ibid.*
- <sup>16</sup> Maurice Craig, *Dublin 1660-1860* (London 1992) 301.
- <sup>17</sup> Williams, *Architecture in Ireland*, 339.
- <sup>18</sup> *The Dublin Builder*, 15 December 1862, 325.
- <sup>19</sup> *ibid.*, 1 February 1863, 17.
- <sup>20</sup> *ibid.*, 15 July 1863, 125.
- <sup>21</sup> Williams, *Architecture in Ireland*, 339.
- <sup>22</sup> Shepherd, *Midland Great Western Railway of Ireland*, 19.
- <sup>23</sup> *The Dublin Builder*, 1 November 1860, 363, 375.

- <sup>24</sup> Peter Pearson, *Between the Mountains and the Sea* (Dublin 1998) 284.
- <sup>25</sup> Ian McLarnon Sinclair, *Along UTA Lines* (Newtownards 2002) 47.
- <sup>26</sup> *ibid.*, 56.
- <sup>27</sup> *The Belfast Newsletter*, 3 September 1861.
- <sup>28</sup> Sinclair, *Along UTA Lines*, 52, 47.
- <sup>29</sup> Shepherd, *Midland Great Western Railway of Ireland*, 15.
- <sup>30</sup> Seán Rothery, *Field Guide to Buildings of Ireland* (Dublin 1997) 204.
- <sup>31</sup> Williams, *Architecture in Ireland*, 205.
- <sup>32</sup> *The Dublin Builder*, 1 December 1859, 164.
- <sup>33</sup> Williams, *Architecture in Ireland*, 205.
- <sup>34</sup> *The Dublin Builder*, 1 April 1860, 239.
- <sup>35</sup> *ibid.*, 1 April 1861, 469.
- <sup>36</sup> *ibid.*, 1 May 1861, 498.
- <sup>37</sup> *ibid.*, 15 December 1862, 320.
- <sup>38</sup> *ibid.*, 15 January 1863, 10.
- <sup>39</sup> *ibid.*, 1 November 1859, 147; *Freemans Magazine*, 13 November 1859.
- <sup>40</sup> *The Dublin Builder*, 1 November 1860, 352.
- <sup>41</sup> William Garner, *Bray – Architectural Heritage* (Dublin 1980) 29.
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