An Introduction
to the Architectural
Heritage *of*

Dublin
South
City

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"DUBLIN IN 1861"

Illustrated map published by D. Edward Heffernan, civil engineer, showing the city, its principal landmarks and vistas. Oval vignettes highlight the public buildings then, as now regarded as among the best assets of Dublin's architectural heritage.

Courtesy of Trinity College Dublin

Foreword

Dublin is the largest city in Ireland and capital of the Republic. Aptly described by the poet Louis MacNeice as the 'Augustan capital of a Gaelic nation', the city is richly endowed with a fine, distinctive architectural heritage dating from the early medieval period to the present day. Like all great cities, it has its share of large, declamatory public buildings including the Dublin Castle complex, City Hall, the Leinster House cultural and political precinct, the old Parliament House on College Green and the neighbouring Trinity College campus. The Royal Hospital, Kilmainham, has often been described as the finest public building in the land. The city can boast two great cathedrals in Christ Church Cathedral and St Patrick's Cathedral. Public parks and squares include Merrion Square and St Stephen's Green.

But it is to Dublin's quieter and largely unsung structures that we look for an understanding of the essential fabric of the historic city. These include infrastructural works such as the bridges, canals, quays, railways and roads that bound and shape the urban form. Dublin's unique character is further defined by the quality and variety of its smallest architectural details – lace-like fanlights, cast- and wrought iron balconies and railings, ornamental bollards and street lamps, coal hole covers and pillar boxes.

This *Introduction* seeks to give a representative picture of the south city and its architectural heritage. The area covered is bounded by the River Liffey on the north and the Grand Canal on the south. It is bookended on the west by the Royal Hospital and on the east by Ringsend on the south bank of the Liffey.

The Architectural Inventory of Dublin South City was carried out in phases from 2013 to 2017. It should not be regarded as exhaustive as, over time, other buildings and structures of merit may come to light. The purpose of the inventory and of this *Introduction* is to explore the historic and social context of the buildings and their setting and to facilitate a greater appreciation of the architectural heritage of the city.

The NIAH survey of the architectural heritage of Dublin City can be accessed online at: *www.buildingsofireland.ie*

NATIONAL INVENTORY *of* ARCHITECTURAL HERITAGE

Introduction

Dublin is divided on a north-south axis by the River Liffey, which, rising from a pool in the Wicklow Mountains and flowing by a circuitous route down to the Irish Sea, was memorably enshrined by James Joyce in *Finnegans Wake* (1939) as '*riverrun*, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs'. Framed by mountains to the south and gently rising land to the north, the evolution of Dublin was principally dictated by its riverine topography. Its maritime site and early development as an east-facing port had a profound impact on Dublin's subsequent history, especially in the post-medieval period, when it evolved on almost flat reclaimed land adjacent to the Liffey, with the predominantly granite Dublin and Wicklow mountains, the source of large quantities of the city's building stone, as a backdrop to the south.

Dublin's multiple pasts provide a richly textured history of development, adaptation, *ad hoc* infill, destruction, redevelopment and conservation. Myriad forces, imperatives and personalities dictated the manner of the city's evolution. Its surviving built fabric is a palimpsest in which we can read the narratives of its constituent layers. In many respects the story of Dublin is also a tale of two cities - north and south of the Liffey - where the sands of civic and social gravity have, like its mutable estuarine topography, shifted back and forth over time.

As a capital city with its own parliament, flourishing culturally and economically, eighteenth-century Dublin brimmed with independent confidence. As in much of the rest of Europe, its thinkers were influenced and inspired by the spirit of the Age of Enlightenment. A belief in rationality, humanism, science and progress produced a mood of optimism. Nowhere was this confidence more manifest than in the city's classical architecture. Its ambitious urban planning, its granite and Portland stone civic edifices, its genteel wide streets lined with the generously proportioned red brick townhouses of the aristocracy and merchant class, and the speculative squares built on suburban fringes, all consciously and conspicuously rivalled London.

Although stripped of its parliament and capital city status by the Act of Union of 1801, nineteenth-century Dublin was not devoid of civic and architectural energy. A wave of new churches, prominent symbols of societal change, spread across the city in the wake of Catholic Emancipation in 1829. While industrial manufacturing was limited, breweries and distilleries formed a large part of the building boom. Army barracks, police stations and prisons were built in order to discipline society. Hospitals, schools and workhouses were entrusted with its betterment and care. A complex of a gallery, a library and museums, all on the Leinster House site, the erection of a large number of commercial buildings and warehouses, and the re-facing of many existing

Georgian properties, were visible proof that the city was not in stasis. Urban poverty and the lack of sanitary housing was another driving force behind the city's nineteenth-century building boom.

Against the backdrop of a growing impetus towards Home Rule, the turbulent opening years of the twentieth century brought about a mix of civic and philanthropic responses to the ongoing housing crisis. But it was not until the foundation of the Irish Free State in 1922 that a concerted effort was made to address the city's dire housing needs. The 1930s saw slum clearances across the inner city as new Corporation housing was built in Bridgefoot, Charlemont and Townsend streets. From its seat in Leinster House, the fledgling Irish Free State government slowly but surely began erecting the apparatus of its administration - new ministries, Garda Síochána stations, hospitals, post offices and schools - throughout the capital, a number of which were designed in the Modernist style.

While poverty had preserved much of the city's earlier architecture until the mid twentieth century, the relative prosperity of the 1960s and '70s brought dramatic interventions and the destruction of many fine buildings to make way for often inferior redevelopment. The economic boom known as the Celtic Tiger, extending roughly from the latter half of the 1990s until the end of 2007, wrought further major changes to Dublin's built heritage with the erection of swathes of glass and steel apartment blocks and office blocks and the wholesale redevelopment of the city's historic docklands. Numerous development projects were interrupted and left incomplete at the time of the financial collapse. Simultaneously, and in large part driven by the Planning and Development Act, 2000, there has been a growing awareness of the importance of the conservation and regeneration of historic buildings, with a number of highly successful projects completed and others mooted or underway.

MERRION SQUARE

Arguably the smallest artefacts of the architectural heritage of Dublin are the cast-iron coal hole covers in the footpaths of the Georgian squares. Early examples have seen their decorative castings worn away by innumerable footsteps. Later replacements carry the names of long-closed foundries, including J. Sharkey of Church Street and the South City Foundry of Bishop Street, and are an often overlooked reminder of the city's industrial heritage.

Pre 1700

(fig. 1)
DUBLIN CASTLE
Castle Street

Dublin Castle retains little of its original fabric. Bermingham Tower, one of two surviving corner towers, was destroyed by a gunpowder explosion in 1775 and demolished leaving only its lowest stage and battered base intact. The tower was rebuilt in 1777 in a loose interpretation of the medieval which we now term Georgian Gothic or "Gothick".

Gaelic Dublin before the Vikings comprised two discrete settlements. One was *Áth Cliath* ('Ford of Hurdlework'), a man-made wattle ford situated at the narrowest point across the River Liffey. The second was *Dubh Linn* ('Black Pool'), situated in the River Poddle. It was here that the walled medieval core of the city evolved, on the south bank of the Liffey, adjacent to a monastic centre near the confluence of the two rivers, in the area of Aungier and Ship streets.

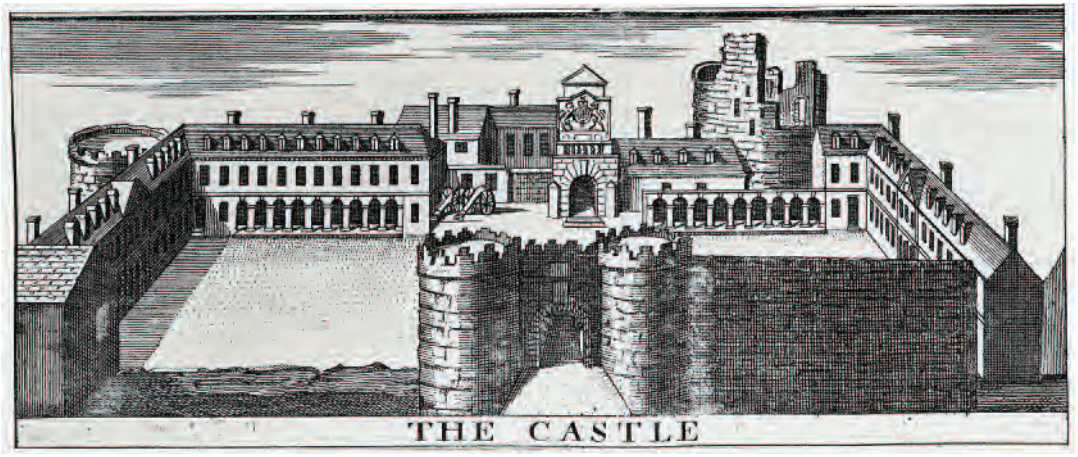
In 841 the Vikings began a series of raids on Ireland that continued for many decades. They established an encampment, a longphort, on the banks of the Black Pool. Expelled from Dublin in 902, they returned in greater numbers under King Sitric in 917 and expanded their original settlement to the shoreline of the Liffey, in the Fishamble Street-Wood Quay area. Christ Church, founded about 1030 by Sitric, was the first official manifestation of Christianity for the Hiberno-Norse population. As with much of medieval Dublin, nothing of their housing survives above ground, although significant archaeological remains have been uncovered.

The Vikings laid down the first morphological outline of the city but it was the Normans, Niall McCullough tells us, who 'confirmed and extended this order'. It was with their arrival in the late twelfth century that Dublin took on the mantle of a medieval city, with a castle, city walls, a cathedral and churches. Dublin Castle was conceived about 1204 by the new Anglo-Norman overlord, King John of England, although construction was possibly carried out in the period between 1210 and 1228. It was laid out in a typical Norman rectangular courtyard plan, with a central square bounded on all sides by tall defensive walls and protected at each corner by a circular tower. To the south-east, the castle formed one corner of the outer perimeter of the city, using the River Poddle as a natural means of defence along two of its flanks. Following much rebuilding and remodelling, mostly in the eighteenth and nineteenth centuries, very little of the castle's medieval fabric survives, save for sections of its four corner towers including the calp rubble Record Tower located in the south-east corner and the truncated Bermingham Tower in the south-west corner ***(fig. 1)***

DUBLIN CASTLE

A vignette from Charles Brooking's *A map of the city and suburbs of Dublin* (1728) conveys the ramshackle appearance of the Upper Castle Yard in the early eighteenth century. The Cross Blocks designed by Thomas Burgh (1670-1730) give a formal closure to the courtyard at its extremities. However, the arcaded block (1687-8) by William Molyneux (1656-98) and the unfinished arcaded block (1712-7) by Burgh are shown flanking an assortment of decrepit buildings including an archway carrying the royal coat of arms.

By permission of The Royal Irish Academy ©RIA



DUBLIN CASTLE

Reconstruction of the castle gained momentum in the mid eighteenth century with the appointment of Arthur Jones Nevill (d. 1771) as Surveyor General and the granting of £5,000 towards new building work. His first project was the new Entrance Front (1749-50) with its colonnade of Doric columns supporting the Battleaxe Hall overhead. The Portland stone was renewed in 1826 and restored in the 1960s.

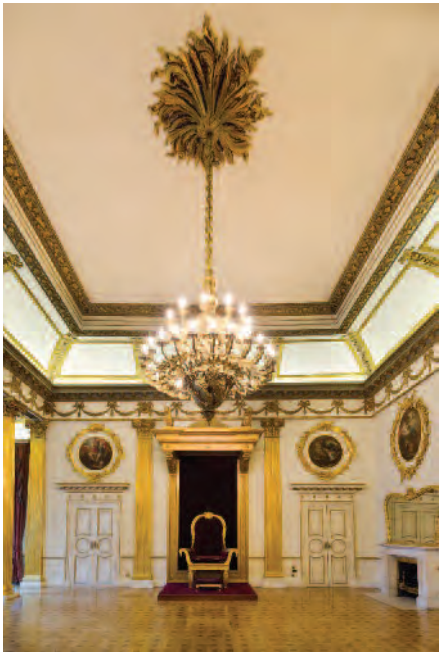
DUBLIN CASTLE

Owing to the partial or total reconstruction of the cross blocks, the Bedford Tower (1750-61) has been described as 'the sole building of real architectural quality in the upper yard'. Its design has been attributed to Nevill although its drawn-out construction was completed by his successor Thomas Eyre (d. 1772). The statuary framed by broken pediments on the gateways, *Fortitude* and *Justice*, was executed in 1753 by John Van Nost (d. 1780).

DUBLIN CASTLE

The gilded St Patrick's Hall can trace its origins back to a ballroom built in the 1740s but, damaged by an explosion in 1764, remodelled in 1769, and redecorated in the 1780s in honour of the Order of St Patrick, it was subject to further improvements in order to impress visiting dignitaries. The painted ceiling is by the Italian-born Vincent Waldré (*c.*1742-1814).

Photograph by Harry Reid courtesy of the Office of Public Works, Dublin Castle



DUBLIN CASTLE

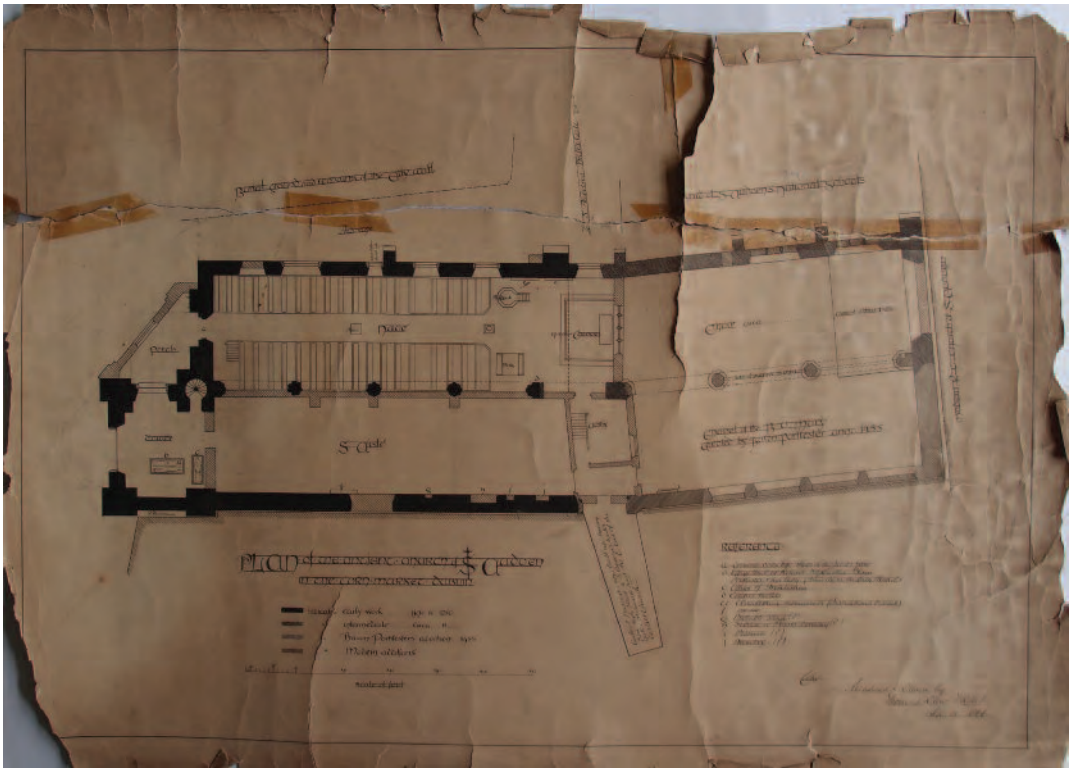
A glittering chandelier hangs over the room created in 1788 as the grand setting in which the Viceroy received guests on behalf of the British monarch. The canopied throne (1821) was installed for a visit by King George IV and was used by each of his successors including King George V in 1911 in what was to be the last visit to Ireland by a monarch before independence.

Photography by Mark Reddy, Trinity Digital Studios, courtesy of the Office of Public Works, Dublin Castle

DUBLIN CASTLE

A new room created during the 1964-8 reconstruction of Dublin Castle reusing timber work and plasterwork from Tracton House (1744; demolished 1910) on St Stephen's Green. The room takes its name from the central figure in the ceiling.

Photograph by Davison and Associates courtesy of the Office of Public Works, Dublin Castle



(fig. 2)
ST AUDOEN'S CHURCH (*c.*1190; 1826)
High Street

A drawing titled *PLAN of the antient church of St Audoen in the Corn Market Dublin* signed (September 15th 1866) by Thomas Drew (1838-1910) outlines the development of the church from the twelfth century with dark shading on the nave and south aisle 'indicat[ing] early work 1190 to 1250'; hatched shading on the Choir indicating 'intermediate work '; scored shading indicating the 'Chapel of the B.V. Mary Erected by Baron Portlester anno 1455'; and lighter shading indicating 'Modern additions'.

Courtesy of the Representative Church Body Library

Significant subsurface remains of the medieval city walls and defences survive, for example beneath the Civic Offices on Wood Quay, but recent development and road widening has resulted in the loss of parts of the original plan of the walled town circuit and with it the loss of a coherent identity for the medieval precinct within the modern city. As a consequence, much of the physical remains of the city walls and other defences no longer survive above ground. What does is fragmentary. The most extensive surviving section of the city wall is on Cook Street and dates from the thirteenth century. Across the road at Cornmarket and High Street, near the heart of the medieval city and close to Christ Church, is St Audoen's Church (*c.*1190), Dublin's oldest parish church ***(figs. 2-5)***

(fig. 3)
ST AUDOEN'S CHURCH

The church was the subject of numerous repairs in the nineteenth century. A drawing signed (1826) by Henry Aaron Baker (1753-1836) shows the *Elevation of the Old Entrance* and the *Elevation of the present Entrance.*

Courtesy of the Representative Church Body Library

(fig. 4)
ST AUDOEN'S CHURCH

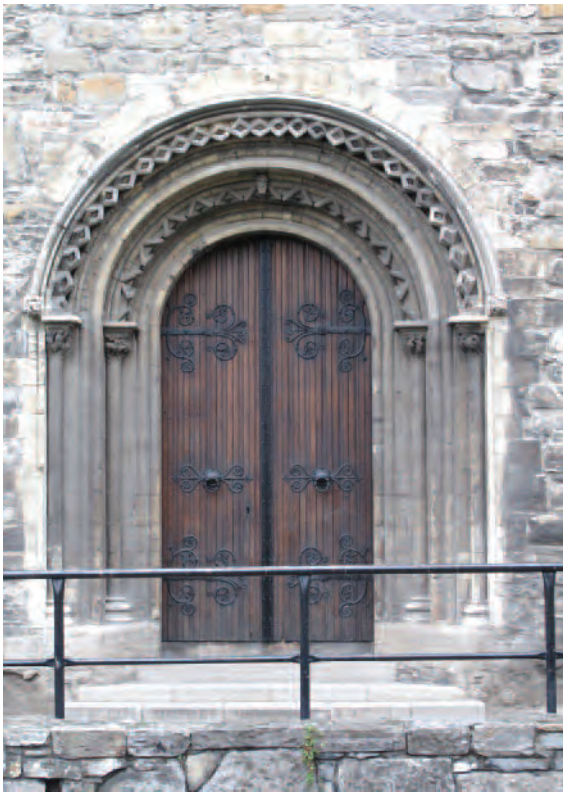
The interior is a treasure trove of funerary monuments. A carved granite tomb in the tower features the recumbent figures of Roland FitzEustace (d. 1496), Lord Portlester, and his wife Margaret d'Artois. A war memorial from the demolished St Matthias's Church, Hatch Street, was added to the collection in 2015

(fig. 5)
ST AUDOEN'S CHURCH

The first of a pair of elaborate plaster monuments shows Sir William Sparke (d. 1632) and his family at prayer in a classical setting. The smaller of the monuments shows Stephen Seagrave, his wife Joan, and three of his children, all casualties of the Great Gunpowder Explosion of 1597.

(fig. 6)
CHRIST CHURCH CATHEDRAL (1172; 1871-8)
Christ Church Place/ St Michael's Hill

The cathedral can trace its history back to a timber church erected about 1038 and its stone replacement built in 1172 A partial restoration (1830-3) by Matthew Price proved ineffectual and a thorough "restoration", in actuality a near-total reconstruction, was undertaken (1871-8) to designs by George Edmund Street (1824-81).



(fig. 7)
CHRIST CHURCH CATHEDRAL

A repositioned Romanesque door on the exterior, and a vaulted crypt dating to 1188, record the medieval origins of the cathedral.

(fig. 8)
CHRIST CHURCH CATHEDRAL

The cathedral boasts a wealth of funerary monuments including one signed by Henry Cheere (1703-81) showing the lifeless body of Robert FitzGerald (1675-1743), nineteenth Earl of Kildare, mourned by his widow and children.

Christ Church Cathedral was a Viking foundation. In 1163 Archbishop Laurence O'Toole (1128-80) introduced the Augustinian rule to Christ Church. The Hiberno-Norse cathedral was replaced by a Romanesque and later a Gothic cathedral, fragments of both of which survive today. Having fallen into serious disrepair in the mid nineteenth century, Christ Church was substantially "restored" and Victorianised by the stellar English Gothicist, George Edmund Street (1824-81), with the cost of £230,000 defrayed by the whiskey distiller, Henry Roe ***(figs. 6-8)***

(fig. 9)
ST PATRICK'S CATHEDRAL
Patrick Street

The cathedral, begun in the thirteenth century, has survived fire and flood, Reformation and revolution, but not always unharmed and, combined with the ravages of time, has required restoration several times over the course of its long history. An engraving (1778) by Isaac Taylor (1730-1807) shows a ramshackle building which, in a later report (1805), was recommended for demolition.

Courtesy of the National Library of Ireland

Following the erection of St Patrick's Cathedral just outside the city walls in the thirteenth century, medieval Dublin was unusual in having two cathedrals. Built between 1220 and 1259 on the site of an ancient well, it was constructed of local limestone and Bristol stone under the auspices of Archbishop Luke (d. 1255). Much of what survives today is the result of a major restoration undertaken between 1860 and 1865, entirely funded by Sir Benjamin Lee Guinness (1798-1868) of the brewing family, to save the building from ruin ***(figs. 9-11)***. An original Gothic stone window was salvaged by Guinness and can be found, exposed and in poor repair, on the Farmleigh estate in the Phoenix Park.

(fig. 10)
ST PATRICK'S CATHEDRAL

Initial restoration plans by Richard Cromwell Carpenter (1812-55) were slow to progress The cathedral took on its present form when Sir Benjamin Lee Guinness (1798-1868) agreed to cover the entire cost of its restoration with the proviso that his own personal vision be realised without the input of architect or Ecclesiologist. The work was entrusted to a building firm which drew criticism from the architectural profession including a scathing letter from J.J. McCarthy (1817-82) in *The Dublin Builder* (1863).

(fig. 11)
ST PATRICK'S CATHEDRAL

View of the choir showing the effects of the mid nineteenth-century restoration with gilded iron gates, Gothic-style collegiate seating, a tapestry-covered altar, and the five-light Iveagh Window (1901) by Clayton and Bell (established 1855) of London with St Patrick flanked by St Columba and St Brigid.

Photography bu Angelo Hornak

It was not until the restoration in 1660 of King Charles II, followed by the appointment of the civic-minded James Butler (1610-88), Duke of Ormonde, as Viceroy and the subsequent reinstatement of the Irish Parliament, that Dublin experienced a period of relative political stability. Swollen by an influx of returning exiles after the English Civil War (1642-51), and by skilled Protestant refugees fleeing from persecution on the continent, Dublin's population almost doubled to 20,000. With favourable trading terms between Britain and Ireland, the economy boomed. Dublin became the permanent seat of Parliament, of Viceroy and of University with Trinity College, just as it became a bustling hub of finance and trade and attracted fashionable society. Reputedly named after William of Orange, the arrival of the style of housing known as "Dutch Billys" is attributed to the influx of French Huguenots after 1685 and to Dutch and Flemish Protestants, also fleeing persecution, after 1690. Built of red brick, the houses were characterised by curvilinear gables and, as a house typology, have almost completely disappeared or been masked by subsequent development.

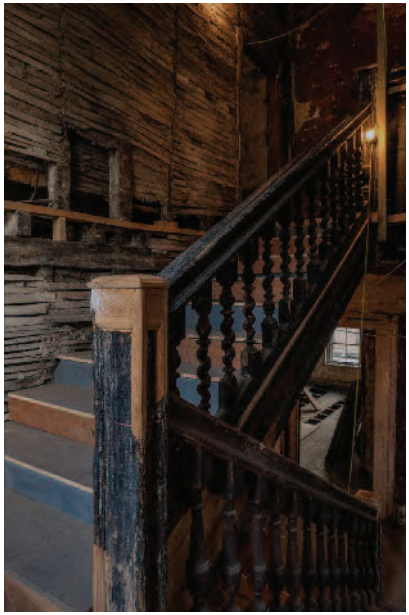
(fig. 12)
9-9a AUNGIER STREET (1664)

Dendrochronlogy has confirmed that the house was built in 1664 as one of the first occupying plots leased by Francis Aungier (*c.*1632-1700). Although intended for the gentry, the house saw a gradual downturn in its fortunes, first as the home of merchants and thereafter as a tenement. As features were covered rather than removed, the house is unique among the seventeenth-century city mansions for the survival of its original collared A-frame cruciform roof. The conservation of the house is an ongoing project.

Courtesy of Sunni Goodson/MESH Architects

Driven by Ormonde's desire to make Dublin a splendid capital, and spearheaded by the Lord Mayor, there began a re-ordering of the existing medieval city and its expansion as a "classical" capital city. The demand for good quality housing prompted the City Corporation to refill its depleted coffers by selling leases for building plots on some of its landholdings; this in turn encouraged private landowners to offer sites for leasehold.

The first wave of civic speculation came in 1663 with the Corporation's decision to offer building plots on St Stephen's Green, then a common pasture grazed by sheep, a space that was said 'added nothing at all to pleasure or profit'. In 1664 leases were drawn up for 96 freehold plots for what became Dublin's earliest and largest residential square. The plots, roughly sixty feet wide and two hundred feet deep, were large by London standards. The stipulation was for two-storey houses roofed



(fig. 13)
9-9a AUNGIER STREET

View of the staircase with its vase-shaped balusters on the lower flight and barley-twist balusters on the upper flight. It was the subject of an innovative conservation repair programme awarded an Engineers Ireland Excellence Award in 2015.

(fig. 14)
20 AUNGIER STREET

One of the oldest surviving domestic buildings in Dublin. Occupying a plot leased in 1664, it was one of five mansions on the street valued at £50 in 1667. The house today, four windows wide, formed part of an extensive frontage but a portion was demolished between 1724 and 1742 to make way for a new "Dutch Billy" at 19 Aungier Street. Surviving original features include a timber frame structure, some cornicing, and corner chimneys. The details and proportions of the staircase are virtually identical to those at 9-9a Aungier Street.

with slates or tiles. Development was piecemeal and protracted but, when completed in the eighteenth century, St Stephen's Green rivalled anything found in London.

Aungier Street today might read as an unexceptional, slightly shabby, commercial street. Its hidden history and surviving fabric tell a very different story. It was for a time the most ambitiously planned and exclusive aristocratic enclave. The growing demand for large city houses and mansions prompted Francis Aungier (c.1632-1700), Earl of Longford and a close associate of Ormonde, to lead the field of aristocrats developing their estates outside the city walls into high-end housing for the social elite. He shrewdly sited the new Aungier estate - a residential suburban frontier - on high ground, with views of St Stephen's Green and the mountains beyond, while remaining within easy reach of St Patrick's Cathedral and the Viceregal court at Dublin Castle. From 1661, Aungier laid out substantial plots that cut through the medieval monastic precinct of Whitefriars to form wide and regular streets. The intervening centuries witnessed great change as the Aungier houses passed from the social elite to the merchant classes and later, in the nineteenth and twentieth centuries, to the working classes, at which point they were subdivided as tenements. Externally, many of the surviving houses read simply as regular red brick buildings but recent research has dated them to the 1660s and 1680s. There is an increasing awareness that in Aungier Street the city possesses a unique survivor – a substantially intact seventeenth-century streetscape ***(figs. 12-14)***.

(fig. 15)
ROYAL HOSPITAL (1680-4; 1705)
Military Road, Kilmainham

View of the North Front from across the parterred gardens with the pedimented temple front and spire-topped tower as its centrepiece. The particular quality of the North Front has been ascribed to James Butler (1610-88), first Duke of Ormonde and Viceroy of Ireland, who took up temporary residence in the hospital following a fire at Dublin Castle in 1684. His coat of arms takes pride of place over the doorcase

Without doubt, the finest public building of Ormonde's tenure as Viceroy is the Royal Hospital ***(figs. 15-16)***. Built on an audacious scale, in the spirit of Les Invalides in Paris, it was designed by William Robinson (1645-1712), Surveyor General, to accommodate 300 pensioners and veterans. It is wonderfully sited on an elevation above the south bank of the Liffey, on land that was part of the newly laid out Phoenix Park (1662). The tower and spire above the grand pedimented entrance were designed in 1705 by Robinson's successor, Thomas Burgh (1670-1730). The Royal Hospital was the first building in Dublin to exhibit facets of both medieval and first-rate contemporary European architecture and marks a seminal moment in the making of the modern city.

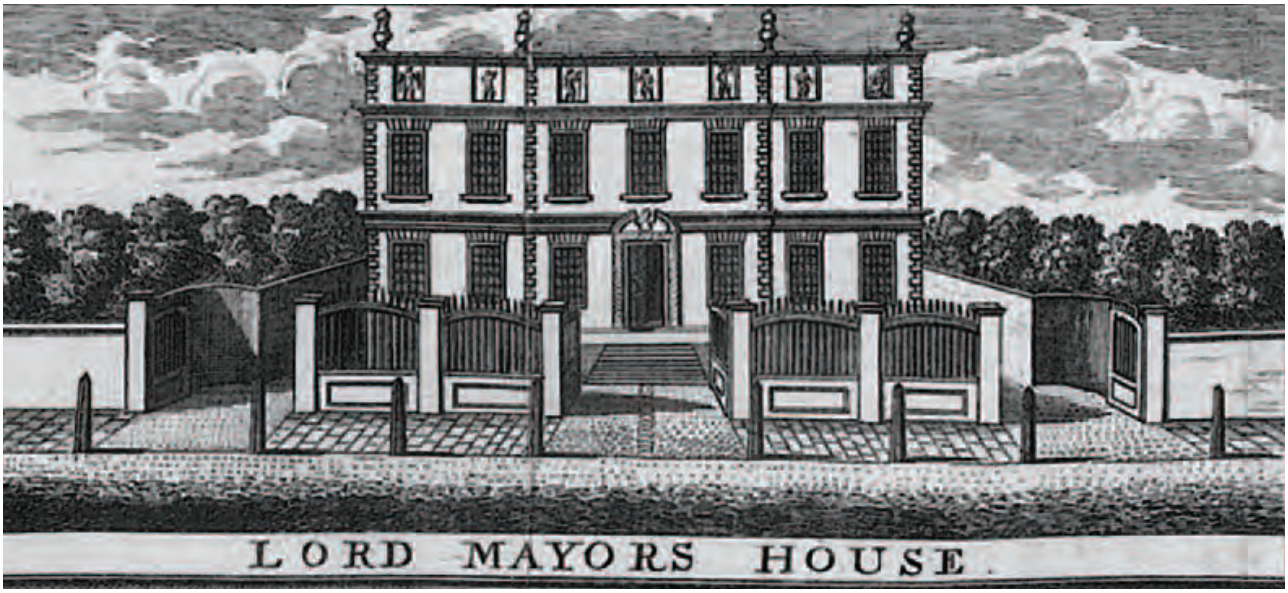
(fig. 16)
ROYAL HOSPITAL

View of the courtyard where comparisons with Les Invalides in Paris bear closest scrutiny, particularly in the arcaded *loggia*, pedimented centres, and dormered high pitched roof. The courtyard was given a limestone cobble finish when the building was remodelled to house the Irish Museum of Modern Art.

ROYAL HOSPITAL (1687)

The interiors of the Royal Hospital have been described as surprisingly bland but the chapel has been praised by Christine Casey as 'the best seventeenth-century interior to survive in Ireland'. Its crowning glory, a coffered coved and compartmentalised ceiling, is a *papier-mâché* recreation (1901) of the original plasterwork which had come loose from its supports as early as 1701.

The Eighteenth Century



(fig. 17)
THE MANSION HOUSE (1710-5)
Dawson Street

A vignette from Brooking's Map shows the *LORD MAYORS HOUSE* in its original guise: a Queen Anne-style mansion with a central breakfront, broken pedimented doorcase, and statue-filled parapet, set back from the line of the street and framed by curved flanking sweeps.

By the mid eighteenth century Dublin was a vibrant and booming capital city. Assisted by free trade and the local collection of customs duties, it became a significant international port, a hive of economic activity and manufacturing industry. Banking, boat making, brewing, distilling, printing, silk weaving and myriad specialist trades all flourished.

Land reclamation by the Corporation early in the century transformed the nature and size of south-east Dublin, particularly the enclosed expanse of reclaimed slobland stretching from Townsend Street to Ringsend and the northern edge of Merrion Square. A series of new Building Acts instituted in London after the Great Fire of 1666 effected a profound change in the regulation of building materials and planning. London provided a template and other cities, including Dublin, followed. Central to the Acts was the stipulation that buildings be of brick and with slate or tile roofs.

The Gardiner, Jervis and Moore estates on the fashionable north side of the Liffey enjoyed primacy until the gradual shift of the aristocracy to the south of the city. This shift began in earnest when Joshua Dawson (1660-1725), a member of the Guild of Merchants and at the time the second wealthiest man in Ireland, purchased a tract of poor marshy ground east of the medieval core of the city. Work on a townhouse, today's Mansion House, began in 1710 and it is clear that the house

was intended as the centrepiece of a new route connecting St Stephen's Green and Trinity College: the eponymous Dawson Street ***(figs. 17-19)***. Dawson's shrewd speculation attracted other grandees to buy plots and build in the area, most notably Robert Molesworth (1656-1725), Viscount Molesworth, who built grand townhouses, including "Dutch Billys", on Molesworth Street, as well as smaller houses on South Frederick Street. Begun in 1725, Molesworth Street, protruding out into largely undeveloped suburbs, was to prove an important street, a Georgian frontier ***(fig. 20)***.

(fig. 18)
THE MANSION HOUSE

The house was substantially refronted in 1851 when the original brick finish was plastered, the windows were given robust classical frames, and the parapet was remodelled about a central pediment carrying the coat of arms of the city. The elaborate cast-iron canopy (1886) was designed by Daniel J. Freeman (1856/7-1902), City Architect.

(fig. 19)
THE MANSION HOUSE

A condition of the sale of the house to Dublin Corporation in 1715 was that Dawson build a room suitable to hold civic receptions. The extension of the property continued well into the nineteenth century and included the Round Room completed in just six weeks in 1821 for the reception of King George IV. Designed by John Semple (d.1840) in the "exotic" style, an apparent nod to the monarch's Hindu-Gothic Brighton Pavilion, it was remodelled in 1892 and was the venue for the first sitting of Dáil Éireann in January 1919.

Courtesy of the National Library of Ireland

(fig. 20)
15-16 MOLESWORTH STREET (1740)

Pair of townhouses built by Benjamin Rudd (d. 1757), carpenter, on plots leased from the Molesworth estate. Although the brick frontages have been plastered over, and the curvilinear gables shorn off, they are recognised as "Dutch Billy" types by the stepping-in of the uppermost windows and the cruciform-plan roofs. The date on the replacement gable is misleading and its pertinence uncertain.

10 SOUTH FREDERICK STREET (1754)

Townhouse occupying a central plot on a new street laid out in the 1730s to link Molesworth and Nassau streets. The house has been described by Frederick O'Dwyer as 'of a transitory type...having many early features that were archaic in 1754' including corner chimneys and a cruciform-plan roof.

(fig. 21)
IVEAGH HOUSE (1736; 1879-84)
78-81 St Stephen's Green

A Portland stone façade (1866) by James Franklin Fuller (1835-1924) disguises an early eighteenth-century townhouse by Richard Castle (d. 1751) for Robert Clayton (1695-1758), Bishop of Cork and Ross: the original house, three windows wide, is on the left of the portico. Some important interiors survived the reconstruction for Benjamin Lee Guinness including the dining room and "Great Room".

119-120 ST STEPHEN'S GREEN

Castle was also responsible for a pair of townhouses whose frontages are treated as a symmetrical whole and centre on a pillared "Venetian" niche, blind oculus with fluted console and decorative tablet. The unity of the composition was compromised when the ground floor of 119 was remodelled. 120 is largely intact and retains rococo plasterwork.

(fig. 22)
85 ST STEPHEN'S GREEN (1738)

A neo-Palladian urban *palazzo* designed by Castle for Captain Hugh Montgomerie (d. 1741) with a rusticated granite street front, a Venetian window overhead framed by curious entablature-less pedimented openings, and a balustraded parapet on a cornice and triglyph frieze. The strict symmetry of the façade belies an asymmetrical interior.

(fig. 23)
85 ST STEPHEN'S GREEN

The saloon occupies the full width of the front. The high relief coved ceiling, its exuberance in contrast to the restraint of the exterior, is a masterpiece by the Swiss Lafranchini brothers Paolo (1695-1776) and Filippo (1702-79).

(fig. 24)
NEWMAN HOUSE (1765)
86 St Stephen's Green

A granite-faced townhouse built for Richard Chapel Whaley (d. 1769) who earned the soubriquet "Burn Chapel" Whaley due to his anti-Catholic sentiment. In an ironic twist, a plaque commemorates the opening of the Catholic University of Ireland in the house in 1854 with Cardinal John Henry Newman (1801-90) as its first rector.

(fig. 25)
NEWMAN HOUSE

The staircase hall where acanthus-entwined cartouches frame suspended clusters of musical instruments. The coved ceiling includes high-relief birds with outstretched wings in the corners.

(fig. 26)
LEINSTER HOUSE (1745)
Kildare Street

The design for the entrance front of the urban mansion erected by James FitzGerald (1722-73) to bolster his elevated position in society following his succession to the Earldom of Kildare in 1744. At least five proposals were devised by Castle with each proposal showing variations on the finish of the stone work at ground floor level, the central doorcase, and the frames around the windows on the *piano nobile.*

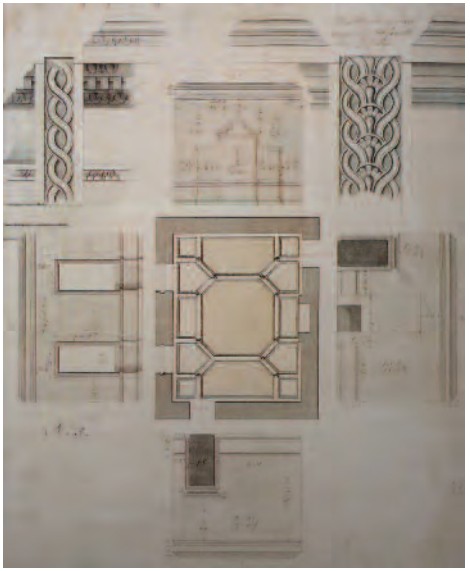
Courtesy of the Irish Architectural Archive (96/68.1/1/10)

To reflect his great wealth and social status, James FitzGerald (1722-73), Earl of Kildare, sought a citified rural life, a *rus in urbe*, the classical idea of the integration of nature within the urban plan. Possibly inspired by the London vogue for large aristocratic townhouses anchored to the development of new green squares on the edge of the city, a fashion that had already informed Iveagh House (1736) ***(fig. 21)*** and 85 (1738) and 86 (1765) St Stephen's Green ***(figs. 22-25)***, he chose a site on the south-eastern edge of the city. Most of the land was leased from Lord Fitzwilliam's Pembroke Estate and the rest was purchased from Viscount Molesworth. FitzGerald's intention for Kildare House was to afford views east to the sea while being anchored to the city on the axis with Molesworth Street to the west, thereby creating a grand, highly visible, architectural and landscape statement ***(figs. 26-28)***. Designed by Richard Castle (d. 1751), work on the neo-Palladian house began in 1745 and continued into the late 1770s. It was renamed Leinster House on FitzGerald's elevation to the Dukedom of Leinster in 1766.

(fig. 27)
LEINSTER HOUSE

The double-height entrance hall for which designs by Castle, now lost, were sketched on paper watermarked with the date 1749. Although architecturally as Castle intended, including the engaged Doric colonnade and deeply coved ceiling, the finer detail was by later hands including the ceiling finished with foliage-filled coffers.

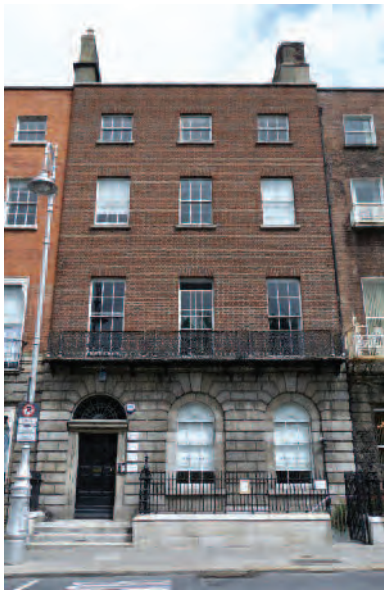
Courtesy of the Houses of the Oireachtas



(fig. 28)
LEINSTER HOUSE

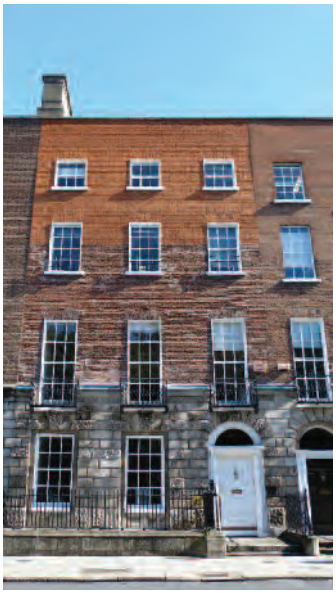
Few of the interiors had been completed by the time of Castle's death in 1751 and much of the decoration was subsequently designed by Isaac Ware (1704-66). His scheme for Lady Kildare's Dressing Room survives largely intact and, in light of the subsequent history of the site, is a reminder that Leinster House was created as a home of the nobility.

Courtesy of the Irish Architectural Archive (68/68.1/3/9)



(fig. 29)
6 MERRION SQUARE

A townhouse erected by Timothy Turner whose descendants, the proprietors of the Hammersmith Works in Ballsbridge, may have been responsible for the cast-iron *piano nobile* balconette.



(fig. 30)
19 MERRION SQUARE (1764)

A townhouse built by Matthew Body with a vermiculated granite plinth and keystones. The soft brick overhead gives way to machine-made brick on the uppermost floors where the façade was partly renewed.

(fig. 31)
44-45 MERRION SQUARE (1785)

With the demolition in 1933 of Antrim House to make way for the new National Maternity Hospital, 44-45 assumed the title as the largest house on Merrion Square. Built by Sir Gustavus Hume (*c.*1750-1824), and tentatively attributed to Samuel Sproule, the house was subdivided in 1829. A restoration (2003-4) by the OPW returned it to single occupancy as the new home of the Irish Architectural Archive.

Courtesy of the Irish Architectural Archive

The demand for townhouses in close proximity to FitzGerald prompted the Fitzwilliam Estate to speculatively develop Merrion Square – so named after the second Viscount Fitzwilliam of Merrion – between 1750 and 1833. The Estate went out of its way to ensure that Leinster House had no discernible geometrical relationship to Merrion Square and was off-axis with it. FitzGerald's landscape and maritime prospects were shattered by the development. Owing to a stipulation that each plot be leased in a strict sequence, thereby eliminating the potential for vacant sites in the streetscapes, the square was developed in a piecemeal fashion starting with a terrace to the north of Kildare House.

(fig. 32)
24 MERRION SQUARE

A flight of life-like birds carry garlands and ribbons of flowers in their beaks to frame a swirling acanthus-leaf ceiling rose. The enriched cornice sits on a frieze of acanthus leaves and posies.

(fig. 33)
26 MERRION SQUARE (1766)

Purchased in 1772 by Thomas Vesey (d. 1804), Lord Knapton, the formal reception rooms display exceptional plasterwork befitting a townhouse of the nobility. The ceiling of the saloon, a multi-lobed rococo cartouche with cornucopias and cranes in flight, has been ascribed to Bartholomew Cramillion.

49 MERRION SQUARE

Townhouse leased (1818) to Robert Way Harty (1779-1832) who commissioned a series of Italianate landscape murals to fill the two *piano nobile* reception rooms. The identity of the artist is unknown but a study of the paintings by Marguerite O'Farrell uncovered several sources of inspiration including works by Salvatore Rosa and Peter Paul Rubens. The scene shown here is based on "Il Mulino" (1648) by Claude Lorrain (1600-82).

There were few other stipulations beyond that the houses were to be 'good and substantial... three storeys and a half high above the cellars, with a front area of 8ft and a flagged pavement of 10ft'. Despite its drawn out and erratic evolution, and variations in door and window treatments, Merrion Square reads as an exceptionally cohesive ensemble ***(figs. 29-31)***. Like many Dublin Georgian townhouses, the plain brick exteriors give little clue to the elaborately decorated interiors where decorative plasterwork abounds ***(figs. 32-33)***. The nearby terraces of Upper Fitzwilliam Street, the longest surviving Georgian street in Dublin, provide the architectural frame for one of the most dramatic vistas in the city - the view from Merrion Square to the Dublin foothills. The development of Georgian Dublin continued well into the nineteenth century and Fitzwilliam Square, the last but least architecturally ambitious of the city's squares, was laid out in 1791 but was not completed until 1838.

63 MERRION SQUARE (1792-3)

Plots on the south side of Merrion Square were made available for development in the early 1780s. William Shannon was described in 1792 as 'erecting and building one good and substantial Dwelling House' and two years later the finished property was advertised as fit for 'a family of rank and fortune'. Home to the Royal Society of Antiquaries of Ireland since 1917, it is the only house on the square to survive intact from coal hole cover to mews.

63 MERRION SQUARE

Where others have been built over, or adapted as carparks, the garden has been restored to a Georgian appearance with low box hedging about a central lawn. The mews retains timber stalls used to stable the horses of the Mounted Support Unit of An Garda Síochána. The overhead accommodation has been conserved by the Irish Landmark Trust.

Courtesy of the Irish Landmark Trust

ELY HOUSE (1770)
7-8 Ely Place

A tripartite Doric doorcase forms the elegant centrepiece of a substantial townhouse built by Sir Gustavus Hume and purchased upon its completion by Henry Loftus (1709-83), first Earl of Ely. A feint break in the brick work records the later extension and subdivision of the property to create an independent house three windows wide: it was given its own fanlit doorcase.

46 FITZWILLIAM SQUARE

Fitzwilliam Square, laid out by John and Patrick Roe in 1791, was not completed until the late 1820s. The former home of Sir Andrew Beattie (1860-1923) boasts one of the most photographed "Georgian" doorcases in Dublin: in fact it was installed to mark one of the royal visits by King Edward VII.

ROYAL IRISH ACADEMY OF MUSIC (1771-80)
36 Westland Row

A townhouse erected by Nicholas Tench and leased on its completion to Sir Samuel Bradstreet (1738-91), Recorder of Dublin. Two reception rooms occupy the *piano nobile*.

A Wedgewood-coloured ceiling in the Early Music Room was derived from *A Book of Ceilings composed in the style of the Antique Grotesque* (1776) by George Richardson (*c.*1737-1813).

(fig. 34)
PARLIAMENT HOUSE (1729-39; 1787-93; 1803-8)
College Green

A lithograph (1753) showing the Parliament House designed by Sir Edward Lovett Pearce (d. 1733) in its original setting with the elegant colonnade an alien presence in a haphazard streetscape of crow stepped and curvilinear gabled "Dutch Billy" houses.

Courtesy of the National Library of Ireland

Begun in 1729 to the designs of the master of Irish Palladianism, Sir Edward Lovett Pearce (d. 1733), and completed after his death by Arthur Dobbs (1689-1765), the magisterial Parliament House on College Green was the first bicameral or two-chamber parliament building in Europe ***(figs. 34-36)***. It exuded independence and confidence at the onset of Dublin's Golden Age of classical public architecture and city planning. Later additions included the Westmoreland Street portico (1782-9) by James Gandon (1742-1823) with the Corinthian order differentiating this new entrance, used by the peers of the House of Lords, from the Ionic colonnaded *piazza* of the House of Commons entrance.

(fig. 35)
PARLIAMENT HOUSE

The Corinthian portico added to the House of Lords front in a programme of improvements completed to designs by James Gandon (1742-1823) which saw adjoining houses cleared and pillared screen walls take their place.

(fig. 36)
PARLIAMENT HOUSE

With the destruction of the House of Commons by fire in 1792, and its complete reconstruction for the Bank of Ireland in 1804, the House of Lords is the only chamber to survive in its original form. The hierarchy of the tripartite space – the square Bar, the rectangular House, and the apsidal Throne of the Lord Lieutenant – is echoed in the vaulted ceiling by octagonal-, square- and diamond-shaped coffers.

(fig. 37)
CITY HALL (1768-79; 1852; 1865-6)
Cork Hill

One of the most radical developments by the Wide Streets Commission saw narrow alleys and laneways between Essex [Grattan] Bridge and Dublin Castle swept away to allow for a new wide thoroughfare named Parliament Street (1762). The new street finished in a square, Bedford Square, but it was short-lived and was selected as the site for the neoclassical Royal Exchange built to competition-winning designs by Thomas Cooley (1742?-84).

(fig. 38)
CITY HALL

View of the rotunda described by Samuel Lewis (1837) as 'represent[ing] a circle within a square. The circle is formed by twelve fluted columns of the composite order, forming a rotondo [sic] in the centre of the building; above their entablature is an attic having a circular window corresponding with each of the subjacent intercolumniations, and above the attic rises a hemispherical dome of very chaste proportions'.

Courtesy Joe Ladrigan Photography

Dame Street became the ceremonial and processional route between Castle, Parliament, University and the Liffey. John Rocque's 1756 Map of Dublin depicts in meticulous detail a densely woven warren of courts, lanes and streets in and around Dame Street with buildings of all varieties standing cheek-by-jowl. As a result of its ceremonial and commercial significance, Dame Street became the focus of "improvements" and other works under the Wide Streets Commission (1757-1849). Starting mid century, and continuing into the early nineteenth century, their work was an attempt at imposing order on the Dublin of Rocque's map, resulting in many of the essentially medieval streets being swept away. Works included bridge-building beginning with Essex [Grattan] Bridge (1755) to ease the congestion of traffic, human and animal, crossing the Liffey from Capel Street. The building of Parliament Street and the Royal Exchange (1769-79), a neoclassical masterpiece by Thomas Cooley (1742?-84), resulted in one of the finest architectural vistas in the city ***(figs. 37-38)***. Dame Street was eventually widened between 1777 and 1790 and was followed by cuts through the tightly-knit urban fabric to create the architectural set piece of Westmoreland and D'Olier streets as routes across the new Carlisle [O'Connell] Bridge (1791-4) ***(fig. 39)***.

(fig. 39)
WESTMORELAND STREET and D'OLIER STREET (1793)

Wide Streets Commission map overlaying the new Westmoreland and D'Olier streets on top of an existing warren of alleys and lanes cleared so as to give improved access to Parliament and Trinity College from Sackville Street [O'Connell Street].

Courtesy of Dublin City Library and Archive (WSC/Maps/362/1)

(fig. 40)
TRINITY COLLEGE
College Green

Engraving of the West Front (1752-9) by John Lodge (d. 1796) from *Views Of the most Remarkable Public Buildings, Monuments and Other Edifices in the City of Dublin* (1780). Neither the engraving nor the accompanying description make reference to the octagonal dome intended as the centrepiece before the funds for its construction were diverted to the Provost's House.

Courtesy of the National Library of Ireland

Inspired by the ideas of the Enlightenment, eighteenth-century Ireland experienced a renaissance in the arts and sciences. New institutions of learning were built and existing ones rebuilt. In Dublin, an aesthetically ambitious building programme saw many old buildings replaced and, after years of neglect during the Jacobite War (1688-91), Trinity College was given the most complete set of Georgian buildings to be seen in Great Britain or Ireland. Among the new buildings were the West Front (1752-9) by Theodore Jacobsen (d. 1772) ***(fig. 40)***; Parliament Square which has been attributed by Edward McParland to Henry Keene (1726-76) and John Sanderson (d. 1774) working to an initial scheme by Jacobsen; and the Sir William Chambers (1723-96)-designed Examination Hall (1777-86) and Chapel (1787-98) ***(fig. 41)*** whose construction was supervised by Christopher Myers (1717-89) and Graham Myers (1746-*c.*1801).

(fig. 41)
TRINITY COLLEGE

The twin Portland stone Corinthian porticos of the Examination Hall (1777-86) and Chapel (1787-98) facing each other across Parliament Square. The Campanile (1852-4) in the foreground was designed by Sir Charles Lanyon (1813-89) and features four seated figures – *Divinity, Law, Medicine* and *Science* – by Joseph Robinson Kirk (1821-94).

TRINITY COLLEGE

The Printing House (1734) designed by Richard Castle in a garden temple style disguising its utilitarian function. The Arcadian effect was originally complemented by a tree-lined avenue approach. The Printing House is Castle's lasting legacy in Trinity College following the collapse and replacement of his structurally flawed dining hall (1741).

(fig. 42)
TRINITY COLLEGE

The Old Library (1712-33) which, on completion, towered over the buildings of the college. Its twin façades still impress overlooking Library Square and Fellows' Square. It is home to the Book of Kells, an illuminated ninth-century gospel, and is one of the most popular tourist attractions in Dublin.

(fig. 43)
TRINITY COLLEGE

Endowed with legal deposit privilege in 1801, and thus the recipient of a copy of every book published in Great Britain and Ireland, the collection quickly outgrew the library where shelving was available only on the lower level. An upper gallery by Deane and Woodward allowed for a second set of shelving in segmental-vaulted alcoves and the replacement of a compartmentalised flat ceiling with an impressive oak-battened barrel vault.

The Irish Parliament successfully petitioned the Crown for funds towards the construction of a library. Its design was awarded to Thomas Burgh and the Old Library (1712-33) is undoubtedly his masterpiece ***(fig. 42)***. Standing three storeys high, including a rusticated arcaded base, the library is twenty-seven windows wide, centres on a five-bay breakfront, and finishes in three-bay projecting pavilions. The windows lighting the library feature lugged architraves and fluted keystones while shallow pilasters on the corners support a cornice and balustraded parapet. It was refaced with granite in the nineteenth century when the original sandstone from quarries in County Down was found to be failing. The roof, originally largely invisible behind the balustrade, was also given its present Mansard profile in the nineteenth century to accommodate the new barrel vaulted ceiling designed (1858-60) by Deane and Woodward ***(fig. 43)***.

(fig. 44)
TRINITY COLLEGE PROVOST'S HOUSE (1759)
Grafton Street

A Palladian villa whose façade was modelled on the garden front of the Mayfair townhouse designed (*c.*1723) by Richard Boyle (1694-1753), Lord Burlington, for General George Wade (1673-1748). The façade came in for criticism when the architect Charles Robert Cockerell (1788-1863) lamented that 'the beautiful front...has been completely spoilt by the centre arch having a keystone smaller than the sides, producing a disfigured visual effect'.

(fig. 45)
TRINITY COLLEGE PROVOST'S HOUSE

The saloon is an exercise in strict symmetry and includes a pair of *putti*-detailed chimneypieces on either side of the central pedimented doorcase, Corinthian columnar screens with responsive pilasters framing portraits of former provosts, and a coffered coved ceiling with plasterwork by Patrick and John Wall.

Glimpsed behind a high-walled courtyard on the corner of Grafton Street and Nassau Street, the elegant Provost's House (1759) tantalises the passer-by ***(figs. 44-45)***. It enjoys the distinction of being the only intact grand Dublin Georgian townhouse serving its original purpose. A limestone-fronted Palladian villa, flanked on both sides by single-storey wings, its exact authorship is unknown although college accounts and stylistic clues suggest it could be the work of architect John Smyth (d. 1775). Features on the façade – the rusticated arcade, the Doric pilastered *piano nobile* with central Venetian window, the *bucranium*-detailed frieze - recall the garden front of the London townhouse of General George Wade (1673-1748) designed (*c.*1723) by Richard Boyle (1694-1753), Lord Burlington, and illustrated as an engraving in *Vitruvius Britannicus* (1725).

(fig. 46)
MARSH'S LIBRARY (1701-3)
St Patrick's Close

As Provost of Trinity College from 1679 to 1683, Archbishop Narcissus Marsh (1638-1713) lamented the elitism of the library where 'no man besides the Provost and Fellows is permitted to study there' and resolved to build a library 'in some other place...for public use where all might have free access'. The resulting library was formally incorporated as the country's first public library by Act of Parliament in 1707.

Picturesquely hidden down St Patrick's Close, and partially obscured by a battlemented boundary wall and Gothic-style gate (1863), is the charming Marsh's Library (1701-3) ***(fig. 46)***. The first public library of the early Enlightenment in Dublin, it was designed by William Robinson for Narcissus Marsh (1638-1713), Archbishop of Dublin and Provost of Trinity, and presents itself as a two-storey red brick block with a high hipped roof. The pedimented porch was added in 1710 to designs by Thomas Burgh. One of the very few eighteenth-century public buildings still used for its original purpose, its book-lined interior is the true star, being little altered over its three hundred year history ***(fig. 47)***.

(fig. 47)
MARSH'S LIBRARY

The largely unaltered First Gallery where pedimented dark oak bookcases, each topped with a bishop's mitre finial, house the collection of Bishop Edward Stillingfleet (1635-99) of London. Three alcoves, the so-called "cages" with wirework screens and Churchwarden overpanels, were introduced in the 1770s to prevent the theft of the most valuable volumes.

(fig. 48)
DR STEEVEN'S HOSPITAL (1719-33)
Steeven's Lane

Engraving by John Lodge showing the hospital described as built 'on a much more extensive plan than the original fund would support, but assisted by several considerable bequests and benefactions... [It] is, at present, a spacious square, with an area in the center [sic], and round it is a piazza that leads to the different parts of the building'.

Courtesy of the National Library of Ireland

(fig. 49)
ST PATRICK'S HOSPITAL (1748-57)
Bow Lane

As a former governor of the Bethlem Royal Hospital, London, Dean Jonathan Swift (1667-1745) was keenly aware that people suffering from poor mental health required specialist treatment. He included an endowment of £12,000 in his will 'to build a house for fools and mad'. The resulting hospital, originally called Swift's Hospital, was designed by George Semple (*c.*1700-82) and extended in 1778 by Thomas Cooley.

The eighteenth century saw a proliferation of specialist hospitals, many of which were initially housed in adapted buildings. By mid century a good number of these had relocated to purpose-built premises, funded by single benefactors, designed by architects and set on spacious sites at the green edge of the city. Dr Steevens' Hospital (1719-33), designed in 1713 by Burgh, was built with funds left in trust by the eminent surgeon, Richard Steevens (1653-1710), 'for the relief and maintenance of curable poor persons'. Described by Maurice Craig as 'the last kick of the seventeenth century', the hospital is built around an arcaded courtyard in an arrangement not unlike the nearby Royal Hospital. Its principal front, not seen to its best advantage on the cramped Steevens' Lane, shows a pedimented centre with calp limestone doorcase and a dormer windowed roof centring on a polygonal cupola rebuilt in 1865 as a facsimile of the original (1735-6) by Hugh Wilson ***(fig. 48)***. The hospital's board included Steevens' twin sister, Grizel (1653-1746), and Dean Jonathan Swift (1667-1745). It was a bequest from the latter which supported the foundation of the neighbouring St Patrick's Hospital (1748-57) ***(fig. 49)***.

Standing on Palace Street – one of the shortest streets in Dublin - and adjacent to the entrance to Dublin Castle is the richly ornamented, stucco-fronted townhouse once home to the Sick and Indigent Roomkeepers' Society ***(fig. 50)***. Founded in 1790, the society, still operating today and known to older Dubliners as "The Sick and Indignant", was one of many private philanthropic responses to the needs of the destitute and sick of the city and county.

(fig. 50)
SICK AND INDIGENT ROOMKEEPERS' SOCIETY
2 Palace Street

With no system of public welfare, the dispensation of charity fell to private individuals and institutions. The Sick and Indigent Roomkeepers' Society was established in 1790 'for the relief of the poor without religious distinction' and purchased this house for its headquarters in 1855. The charity vacated the premises in 1992 but a stucco façade with incised fascias assures its place in the built and social fabric of Dublin.

(fig. 51)
CITY ASSEMBLY HOUSE (1766-71)
58 South William Street

The City Assembly House is being restored by the Irish Georgian Society who have returned the 'circular room' mentioned by Lewis, in fact a top-lit octagonal chamber, back to its original use as gallery for exhibitions.

The City Assembly House (1766-71), South William Street, has played an important role in the public life of Dublin since the mid eighteenth century ***(fig. 51)***. Built for the Society of Artists, a short-lived society committed to the promotion of the visual arts in Dublin, it was the first purpose-built public art gallery in Great Britain or Ireland. The building was the venue for Dublin Corporation assemblies from 1791 and, purchased by the Corporation in 1809, was the *de facto* city hall until the roomier Royal Exchange was acquired in 1852. It was described by Samuel Lewis (1837) as 'a plain but commodious structure [containing] several good rooms; in the circular room the common council holds its meetings...and under the common council room is a circular apartment in which the court of conscience is held'. The City Assembly House is undergoing restoration and, paired with the granite-fronted Powerscourt Townhouse (1771-4) ***(figs. 52-53)***, makes for a grandiose set piece to one of the most complete groupings of eighteenth-century merchants' houses in the city.

(fig. 52)
POWERSCOURT HOUSE (1771-4)
59 South William Street

Engraving (1795) by James Malton (1761-1803) showing the neo-Palladian townhouse erected by Richard Wingfield (1730-88), third Viscount Powerscourt, as his city residence. The design has been ascribed to Robert Mack, an amateur architect and stone mason. The house and its courtyard were reworked as a shopping centre in 1981 and set the standard for the sympathetic adaptive reuse of Dublin's historic buildings.

Courtesy of the National Library of Ireland

(fig. 53)
POWERSCOURT HOUSE

Meticulous accounts survive for the work carried out by the stuccadores James McCullagh (d. 1795) and Michael Stapleton in the ground floor and first floor respectively. McCullagh's work, seen at its best in the staircase hall, is in the free rococo style.

(fig. 54)
HUBAND BRIDGE (1791)

A humpback bridge named after Joseph Huband (d. 1835) which is said to have been given a formal classical treatment as he, and not the Grand Canal Company, paid for its construction.

Built between 1757 and 1804, the Grand Canal was an enormous feat of engineering which, along with the Royal Canal, formed Dublin's new metropolitan boundary and, crucially, connected the city with the River Shannon. The original line skirted the City Basin to finish in the Canal Harbour off James's Street. Work on a new spur, the so-called "Circular Line" from Portobello to Ringsend, began in 1790 and was completed in 1796. Finely engineered bridges crossed the canal at arterially significant points and most were named after directors of the Grand Canal Company including Richard Griffith (1752-1822), Turner Camac (1751-1830), William Digges La Touche (1746-1803), Charles Eustace (1737-1801) and George Macquay (1758-1820) ***(fig. 54)***. The adjacent area was rapidly developed, notably by James Caulfield (1728-99), first Earl of Charlemont, a discerning and influential art patron. From 1789 he speculatively developed houses on what became the suburban outpost of Charlemont Street, Charlemont Mall and Charlemont Place.

From the late seventeenth century and into the eighteenth, an unplanned industrial suburb housing a strong community of French Huguenots, weavers of silk and wool, and of Dutch and Flemish craftsmen, evolved around The Coombe and Cork Street. They mostly lived and worked within the Earl of Meath's Brabazon Estate, in the Liberty of Thomas Court and Donore, and were exempt from paying city taxes. The abundance of water sources in the area also drew many brewers, distillers and tanners to that edge of the city.

Simple and elegant, Tailors' Hall (1703-7), Back Lane, was the headquarters of the Tailors' Guild founded to educate and support the living standards of workers in the burgeoning poplin, silk and wool industries ***(fig. 55)***. The last surviving guild hall in Dublin, it occupies the site and may incorporate fabric of an earlier Jesuit chapel and college. The hall was rescued from dereliction by the Irish Georgian Society in the 1960s and its restoration by An Taisce, who obtained the lease in 1984, was recognised by the Europa Nostra Award 1988.

When founded in 1759, the Guinness Brewery first occupied a site to the south of James's Street, near the city water course, before spreading to the north side of the street and being extensively rebuilt in the nineteenth century. A distinctive feature on the Dublin skyline is St Patrick's Tower, a "smock" windmill erected in 1757 for the Roe Whiskey Distillery previously occupying the site ***(fig. 56)***. Standing almost 150 feet tall, the yellow-brown brick-faced tower tapers gently inwards as it rises nine floors to finish in a copper-covered onion dome cap, now sadly missing its sails. The tower was restructured in 1805.

(fig. 55)
TAILORS' HALL (1703-7)
Back Lane

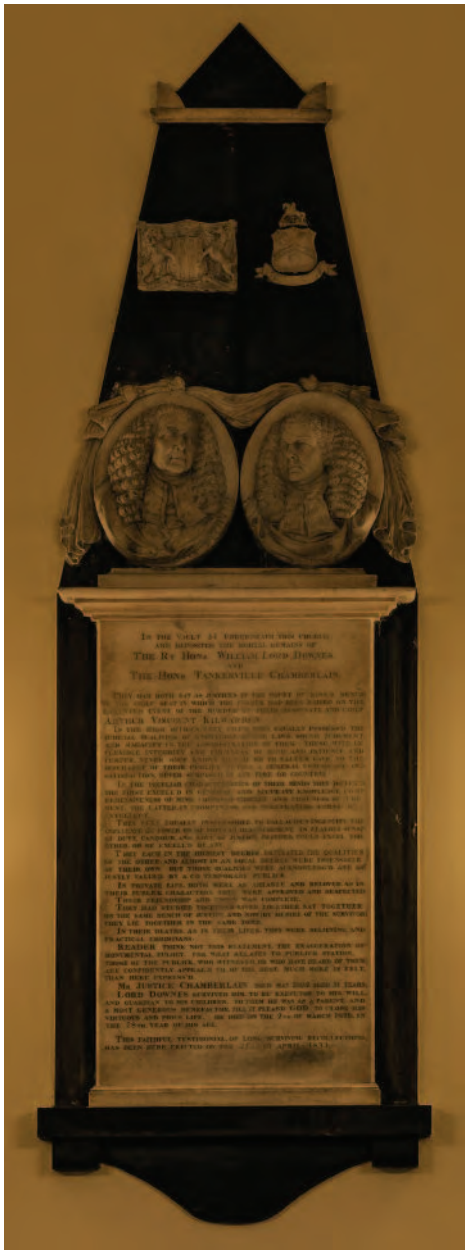
A red brick building where the internal compartments are clearly expressed on the asymmetrical façade: four round-headed windows light the double-height hall on the left while a later doorcase (1770) gives access to a parlour and council chamber on the right.

(fig. 56)
ST PATRICK'S TOWER (1757; 1805)
Thomas Street

A brick "smock" windmill erected as part of the Whiskey Roe Distillery and reconstructed at the turn of the nineteenth century. "Smock" windmills were so named owing to their resemblance to the smocks worn by farmers in The Netherlands where they originated. Once the largest "smock" in Europe, it has lost its sails and is now capped with a copper-covered onion dome and a weathervane.

(fig. 57)
ST ANN'S CHURCH
(1719; 1866-9)
Dawson Street

An unfinished Lombardo Romanesque façade, designed by Sir Thomas Newenham Deane (1827-99) to close the vista from South Anne Street, disguises an early Georgian interior by Isaac Wills (*c.*1667-1753) where a gallery carried on pillars encloses a bowed apse with Corinthian reredos.



(fig. 58)
ST ANN'S CHURCH

The status of the church as the parish church of society is attested to by a wealth of monuments commemorating dignitaries and the gentry. A double portrait monument (1833) is dedicated to William Downes (1751-1826) and William Tankerville Chamberlain (1751-1802), 'Justices in the Court of the King's Bench', while a nearby gathered drape (1761) remembers Sir Robert Maude (d. 1759) '[who] Dyed of the Gout'.

(fig. 59)
ST. ANN'S CHURCH

The church boasts one of the finest collections of stained glass in the city including works by Wilhelmina Geddes (1887-1955) and Ethel Rhind (1878-1952) of An Túr Gloine.

Compared to the proliferation of grand public edifices in the eighteenth century, relatively few churches were built in the city, a result of ongoing Catholic suppression and the Church of Ireland's general policy of repairing existing stock. A minor programme of new church building was enacted early in the century under Archbishop William King (1650-1729). These included St Werburgh's Church (1715-19), Werburgh Street, and the centrally located St Ann's Church (1719), Dawson Street, both of which played an important role in the social life of the city. By the 1750s, when Kildare House was still being built, St Ann's Church, axially aligned with South Anne Street, was attended by Lord and Lady Kildare and consequently held pride of place at the top of the Dublin social ladder ***(figs. 57-59)***.

(fig. 60)
ST WERBURGH'S CHURCH (1715-9; 1767-8)
Werburgh Street

Surviving engravings give differing impressions of the church prior to the removal of its upper stages producing the present truncated façade. Brooking's Map depicts a domed octagonal cupola while an engraving published (1780) by Pool and Cash shows the tower and perforated spire completed (1768) to designs attributed to John Smyth (d. 1775).

Adjacent to Dublin Castle, occupying the site of previous incarnations dating back to the medieval period, the Roman Doric St Werburgh's Church was designed by Thomas Burgh and quickly became the church of the Lord Lieutenant and his retinue ***(figs. 60-62)***. A tower and spire were added to the church in 1768 but their impression on the skyline was relatively short lived: the spire was removed in 1810 at the behest of Dublin Castle who feared its potential as a seditious vantage point following Robert Emmet's aborted rebellion while the tower was removed in 1836 giving the church today an unfinished appearance.

(fig. 61)
ST WERBURGH'S

Destroyed by fire in 1754, the galleried interior was rebuilt under the supervision of Joseph Jarratt (d. 1774) with plasterwork by Michael Maguire and Thomas Tierney. The migration of the upper classes to the new suburbs has been cited as the reason why the church was never updated to follow contemporary fashions and today it presents an interior that would be familiar to an eighteenth-century parishioner.

(fig. 62)
ST WERBURGH'S CHURCH

The elaborate oak pulpit was designed by Francis Johnston for the Chapel Royal. Its clustered colonette pedestal includes an open copy of the bible at its base and a capital composed of portraits of the Four Evangelists carrying copies of their books on their heads. The pulpit is decorated with ecclesiastical and royal coats of arms.

(fig. 63)
ST CATHERINE'S CHURCH (1760-9)
Thomas Street

The pedimented frontage designed by John Smyth (d. 1775) to close the uphill vista from the quays. Funding was not available to fully finish the adjoining tower and it was excluded in its entirety from the engraving published by Pool and Cash 'as it would only injure the general appearance of the front, and destroy the agreeable effect, which the uniformity of the rest of the building produces'.

The authorship of the design for St Catherine's Church (1760-9), Thomas Street, is disputed by architectural historians (***fig. 63)***. Some say it is the hand of John Smyth, with the lesser known Joseph Jarratt (d. 1774) as executant architect, while others maintain it was the other way round. Described by Craig as having 'the finest façade of any church in Dublin, a superbly virile composition...', the Thomas Street front displays a Wicklow granite-faced Roman Doric centrepiece with engaged columns supporting a triglyph frieze and pediment. The spire planned for the adjoining tower was never completed. St Catherine's Church enjoys the dubious distinction of having been the place where Robert Emmet was executed in 1803.

(fig. 64)
ST TERESA'S CHURCH (1793-1810; 1862-5; 1869-77)
Clarendon Street

A sequence of extensions obscures the barn-style origins of a church begun in the same year as 'the restoration of Catholic liberty' under the Roman Catholic Relief Act, 1793. It has been ascribed to the little-known Timothy Beahan on the basis of a contemporary plaque but little of the original detail survived an overhaul of the interior carried out in stages from the 1860s until the 1930s.

With its imposing and richly-textured Romanesque street front, it is easy to mistake St Teresa's Church (1793-1810), Clarendon Street, as a nineteenth-century building when what stands behind is, in fact, one of the few Catholic churches built in the city in the eighteenth century ***(fig. 64)***. A plaque ascribes the design to an obscure architect named Timothy Beahan. Originally a modest "barn", hidden behind houses and entered via a narrow lane, the church was nevertheless a remarkable achievement by the congregation given the obstacles posed by the Penal Laws and the meagre financial resources at their disposal. It was first extended (1862-5) by John Bourke (d. 1871) to include a transept and was comprehensively reworked (1869-77) by O'Neill and Byrne to include a corresponding transept fronting on to Clarendon Street.

(fig. 65)
THOMAS READ AND COMPANY (1764)
4 Parliament Street

The best preserved of the red brick-fronted houses built on the new street laid out by the Wide Streets Commission to create 'a wide and convenient way...from Essex-bridge to the Castle of Dublin'. A recent restoration of the façade has included the refurbishment of the symmetrical shopfront, the repointing of the brick work, and the repair of the windows.

(fig. 66)
THOMAS READ AND COMPANY

The interior, a time capsule of the late nineteenth century, retains glass-topped counters, display cases and wall cabinets.

Of the city's eighteenth-century commercial premises, only Thomas Read and Company, housed in the ground floor of a red brick merchant's townhouse on Parliament Street, survives ***(figs. 65-66)***. Following the creation of Parliament Street in 1762, John Read opened his shop in the shadow of the Royal Exchange, supplying the booming city with cutlery, medical equipment and swords. The shop closed its doors for the last time in 1997 but its interior survives intact.

(fig. 67)
KILMAINHAM GAOL (1787-96)
Inchicore Road, Kilmainham

The entrance block of the "New County Gaol" designed by Sir John Trail (*c.*1725-1801) replacing an earlier gaol condemned as 'extremely insecure, and in an unwholesome bad situation with narrow cells sunk underground [and] with no hospital'. *The Proclamation* (2007), a sculptural group in the foreground by Rowan Fergus Meredith Gillespie (b. 1953), is dedicated to the executed leaders of the 1916 Rising.

Synonymous with a tradition of constitutional and militant nationalism, and completed two years before the 1798 Rebellion, few buildings in Dublin are as forbidding or as resonant with political symbolism as Kilmainham Gaol ***(fig. 67)***. Sited on Gallows Hill, a short distance from the previous County Gaol at Mount Brown, the "New County Gaol" (1787-96) was built to designs by John Trail (*c.*1725-1801) at a cost of £22,000 provided by the Grand Jury of Ireland. Its story coincided with both the creation and the unravelling of the Union between Great Britain and Ireland. A boldly rusticated and vermiculated doorcase, carved with the mythical monster, the many-headed *hydra*, forms the centre of the entrance block and sets the tone for life in prison ***(fig. 68)***. The original complex included a central block, running north-south, and two U-shaped wings enclosing courtyards on either side ***(fig. 69)***. A major increase in prisoners arising from the Great Famine (1845-9) highlighted the limitations of the existing buildings and in an attempt to deal with overcrowding the east wing was replaced (1861) with a bow-ended wing designed by John McCurdy (*c.*1824-85). Based on the Panopticon principle of central observation, the new wing allowed prison staff to have, from a single vantage point, a view of every cell door ***(fig. 70)***. The gaol is notorious as the site of imprisonment and execution of the leaders of the 1916 Rising.

(fig. 68)
KILMAINHAM GAOL

A boldly rusticated and vermiculated doorcase forms the centre of the entrance block and features a chained serpent, the mythical *hydra*, in its overpanel. It is said that the many-headed serpent represented the five worst crimes: murder, piracy, rape, theft and treason.

(fig. 69)
KILMAINHAM GAOL

Only the cells of the West Wing survive in their original form and, in contrast to the rebuilt East Wing, the accommodations are dank and dark.

(fig. 70)
KILMAINHAM GAOL

The bow-ended new East Wing designed by John McCurdy (*c.*1824-85) was comparatively airy with a long lantern filling the central core with cleansing rays of sunlight. It has recently been restored to its original form by the Office of Public Works.

KILMAINHAM COURTHOUSE (1820)
Inchicore Road, Kilmainham

The neoclassical "sessions house" designed by William Farrell (d. 1851) was vacated in 2008. Following a sensitive restoration it reopened in 2016 as the new visitor centre for Kilmainham Gaol. The double-height galleried courtroom gives visitors an experience of trial by jury before moving on to serve their sentence in the adjacent gaol.

The Nineteenth Century

(fig. 71)
ST ANDREW'S CHURCH (1832-4)
Westland Row

The Penal Laws had precluded Catholics from building chapels on conspicuous sites. The Roman Catholic Relief Act, 1829, lifted these restrictions. The imposing *in antis* portico expresses, in granite and Portland stone, the emerging confidence of a liberated congregation. The church is the centre of an architectural set piece on Westland Row with the adjoining presbyteries, their extremities carried slightly forward, bookending the ensemble.

Dublin's nineteenth-century disposition, as expressed in its architecture and planning, was shaped by many of the same forces and influences that shaped the cities of Great Britain and continental Europe. But it was also a century of major political, religious and social change. The abolition of the Parliament following the Act of Union in 1801 saw Dublin lose its status as both capital and "second city" of the British Empire, and its boom and bust economy, too reliant on construction, was put under stress.

(fig. 72)
ST ANDREW'S CHURCH

Although the construction of the church took only twenty months, allowing it to receive its first worshippers in January 1834, work on the interior finishes took longer. The ceiling centrepiece, a faithful copy based on moulds taken from the original, depicts The Coronation of Christ with portraits of St Andrew, St Anne, St Mark and St Peter in the corner medallions.

Dublin did not develop industrially like Belfast, but to read the city as just a deposed and decayed provincial capital is to misunderstand the civic energy that existed and the many changes that were wrought to its fabric and form. The Georgian city did not simply collapse overnight but continued to evolve well into the opening decades of the century with the completion of Fitzwilliam Square and the Wide Streets Commission's reordering works. Similarly, speculative smaller-scale residential squares, including Queen's [Pearse] Square, were developed on reclaimed land north-east of Merrion Square.

An elaborate network of railway infrastructure followed and the city thrived commercially, but this energy co-existed with its gradual social decline, precipitated largely by a mass exodus of its rich and titled residents to London, the gradual flight of the middle classes to the new suburbs, and an ever-worsening housing problem. Government "improvements" ensued and while the manner in which they were commissioned was often highly controversial, they nonetheless resulted in the building of new barracks, hospitals, schools and workhouses throughout the city.

(fig. 73)
ST AUDOEN'S CHURCH
(1841-52; 1898-1902)
High Street

Designed by Patrick Byrne (1782/3-1864) it is unusual in that it is lit only at clerestorey level by arcaded and lunette windows. Funds were not available to give it a suitable frontispiece until the turn of the twentieth century when the statue-topped portico, critiqued by Casey as 'excessively tall and crude in execution', was completed.

(fig. 74)
ST AUDOEN'S CHURCH

The sumptuous classical interior (1850-2) by Mr. Buckley, plasterer, features fluted giant Corinthian pilasters and a rich cornice below a coffered vaulted ceiling. The ceiling over the crossing was repaired following its collapse in 1884. The stained glass over the high altar was installed in 1903 by Earley Studios.

Responding to the Roman Catholic Relief Act, 1829, and the repeal of legislation curtailing the building of 'churches of distinction on prominent sites', Dublin experienced a building boom resulting not only in churches, but also in associated convents, monasteries and parochial houses. Despite the removal of constraints, new churches were often relegated to secondary streets and side lanes. Initially, the Catholic hierarchy preferred to build in the classical style to distinguish itself from the Gothicism liberally used by the Established Church and largely based on English medieval models. Located adjacent to Pearse Station, St Andrew's Church (1832-4), Westland Row, is a notable case in point ***(figs 71-72)***. Funded by a campaign led by Daniel "The Liberator" O'Connell (1775-1847), who lived in the area, the church, with its monumental granite and Portland stone portico, was the largest Catholic church in the city and an unmistakable symbol of the consolidation of the Catholic middle class. The later St Audoen's Church (1841-52) by Patrick Byrne (1782/3-1864) was built immediately adjacent to its medieval namesake, in the process reclaiming an ecclesiastical heritage dating back seven centuries, a symbolic act not lost on contemporary writers. The neoclassical pillared portico was added (1898-1902) by George Coppinger Ashlin (1837-1921) (***figs. 73-74***).

With its influence in Ireland on the wane, the Established Church launched a vigorous campaign to build new churches and restore existing stock. Situated in Mount Street Crescent on a site donated by the Pembroke Estate, St Stephen's Church (1820-4) – affectionately known as "The Pepper Canister" - is a temple-fronted set piece closing the dramatic vista from Leinster House down the south side of Merrion Square to Upper Mount Street ***(figs. 75-76)***.

(fig. 75)
ST STEPHEN'S CHURCH (1820-4; 1851)
Mount Street Crescent

Designed by John Bowden (d. 1822), and completed after his death by his assistant, Joseph Welland (1798-1860), the church was extended in the early 1850s and a slightly darker limestone marks where the old gives way to the new.

(fig. 76)
ST STEPHEN'S CHURCH

The church was one of the last in the city to be built in a classical style once the Chapel Royal set a trend for the Gothic. The Greek Revival façade has recently been restored and its Portland stone cleaned.

(fig. 77)
CHAPEL ROYAL (1807-14)
Dublin Castle, Castle Street

The existing chapel was in such disrepair at the turn of the nineteenth century that James Malton (1761-1803) described it as 'little consistent with its attachment to a royal palace'. Seven designs for a new church were prepared by James Gandon but, reluctant to step on the toes of the Board of Work's architect, he withdrew from the commission and the design fell to Francis Johnston (1760-1829).

The Chapel Royal (1807-14), Dublin Castle, is an early example of the Gothic Revival in Dublin ***(figs. 77-80)***. Designed by Francis Johnston (1760-1829) in the ornate Perpendicular Gothic style, the chapel adjoins the medieval Record Tower and the State Apartments. However, its solid appearance is deceptive, a piece of clever visual trickery used to guard against any structural problems that might arise from its setting on a marshy former moat. Hidden behind a thin veneer of cool grey limestone, a timber structure ensured that the building was as light as possible. Similarly, all of the internal pillars and fan vaulting are of plastered timber painted to resemble stone.

(fig. 78-79)
CHAPEL ROYAL

Described by its architect as 'plain and simple', the chapel is a *tour de force* of architecture as theatre and one hundred and three carved Tullamore limestone portraits embellish the exterior. These are the work of the father and son team, Edward Smyth (1749-1812) and John Smyth (*c.*1773-1840), and in addition to kings and queens are the portraits of Brian Boru and St Patrick.

(fig. 80)
CHAPEL ROYAL

The interior displays a profusion of ornamentation. Clustered columns support a fan vaulted ceiling by George Stapleton (1777-1841) inspired by Henry VII's chapel at Westminster Abbey. However, a light tap on the walls produces a hollow sound as the Caen stone finish is in fact a thin layer of simulated plaster concealing a timber frame construction.

UNIVERSITY CHURCH (1855-6)
St Stephen's Green

John Hungerford Pollen (1820-1902), as Professor of Fine Arts in the new Catholic University, was tasked with the design of a suitable church. Originally hidden from view, owing to its construction in the garden of an adjoining property, the church was given a much needed street presence in the form of a polychromatic porch gifted by Reverend William H. Anderdon (1816-90).

UNIVERSITY CHURCH

Detail of the intricately carved doorcase whose capitals symbolise the Four Evangelists with Eagle, Winged Ox, Winged Lion and Winged Figure motifs.

UNIVERSITY CHURCH

Pollen's interior is unlike any other church in Dublin and eschewed Gothic in favour of the Byzantine in order to realise Cardinal Newman's ambitions to 'build a large barn and decorate it in the style of a basilica with Irish marbles and copies of standard pictures'. The ceiling, with its sinuous sprays of acorns and oak leaves, compares favourably with Pollen's later work in the Benjamin Woodward (1815-61)-designed Clontra (1858), County Dublin, and Kilkenny Castle (1861-2).

ADELAIDE ROAD PRESBYTERIAN CHURCH (1839-41)
Adelaide Road

The abolition of the Penal Laws allowed for the construction not only of Catholic churches, but also of new churches for "Dissenter" congregations. The temple-like façade designed by Isaac Farrell closes the vista from Earlsfort Terrace. It was the only portion of the original church retained when the site was redeveloped in 2000.

METHODIST CENTENARY CHURCH (1842-3)
St Stephen's Green

Farrell was also responsible for the Methodist church: an earlier church on Whitefriar Street had to be abandoned when the ground lease could not be renewed. In contrast to the economic stucco used in Adelaide Road, Farrell's Methodist church made extensive use of silver-grey granite. It was destroyed by fire in 1968 and only the façade was retained.

UNITARIAN CHURCH (1861-2)
St Stephen's Green

Erected to a competition-winning design by William Henry Lynn (1829-1915) of Belfast in a Decorated Gothic style in marked contrast to a Georgian streetscape of eighteenth-century townhouses. The bold effect has been diminished as the adjoining houses have made way for anonymous office blocks.

ADELAIDE ROAD SYNAGOGUE (1892)
Adelaide Road

The first purpose-built synagogue in Ireland was designed in a Byzantine-esque style by John Joseph O'Callaghan (*c.*1838-1905). The Jewish population in Dublin swelled as new settlers fled the pogroms in Central and Eastern Europe but, faced with declining numbers one hundred years later, the synagogue was sold. The polychromatic façade was retained in the redevelopment of the site.

(fig. 81)
HEUSTON STATION (1845-7)

An elaborately-detailed *palazzo* erected to a designs by Sancton Wood (1815-86) as the headquarters and terminus of the Great Southern and Western Railway Company.

Courtesy of the National Library of Ireland

Advances in building materials and technologies such as mass-produced cast-iron, *ferro-concrete* and plate glass, gave a new and more flexible palette of possibilities to architectural form. Railway architecture and engineering were among the most explicit manifestations of these advances and were one of the greatest agents of change in the character and structure of the city. As *Building News* remarked: 'Railway termini and hotels are to the nineteenth century what monasteries and cathedrals were to the thirteenth'. New railway termini were often designed as grand set pieces that, through the

(fig. 82)
HEUSTON STATION

The company opened up communications with the south and west of Ireland and five panels on the parapet carry the arms of Cork, Dublin and Limerick framed by the number (VIII.VIC) and year (AD.1844) of the Act of Parliament incorporating the company.

(fig. 83)
HARCOURT STREET STATION (1858-9)
Harcourt Street

A terminus designed by George Wilkinson (1814-90) for the Dublin, Wicklow and Wexford Railway Company includes an imposing Triumphal Arch-like centrepiece with segregated entrances for first- and standard-class passengers, a *mêlée* of grouped columns and responsive pilasters, and exaggerated fluted volutes supporting an open bed pediment.

artful marriage of architecture and engineering, conferred a powerful sense of arrival and departure.

The prominently sited Heuston Station exemplifies such a marriage ***(figs. 81-82)***. A competition for a terminus organised in 1845 by the Great Southern and Western Railway Company saw an exuberant *palazzo* by Sancton Wood (1815-86) emerge as the London board's preferred design, overriding the Dublin board's intention to award the contract to John Skipton Mulvany (1813-70). Not even Sir John Benjamin Macneill (*c.*1793-1880), the company's respected engineer, could successfully argue the case for Mulvany. Nevertheless, Wood's multi-columned façade prepares the commuter's senses for Macneill's train shed (1845-6), a dazzling display of engineered iron with acanthus leaf-detailed pillars supporting open work spandrels and slender trusses.

The George Wilkinson (1814-90)-designed Harcourt Street Station (1858-9) is a magnificent essay in muscular massing and texture ***(fig. 83)***. A Triumphal Arch-like centrepiece is flanked on either side by colonnaded wings with the eclectic blend of finely dressed silver granite, yellow-brown brick and cool grey rubble limestone adding levity and texture to the composition. Pearse Station, Westland Row, opened in 1834 as the terminus for the Dublin and Kingstown Railway but, reconstructed twice in the 1880s and 1890s, is now most notable for its roof based on a design by the Irish engineer, Richard Turner (*c.*1798-1881), for Lime Street Station (1847) in Liverpool.

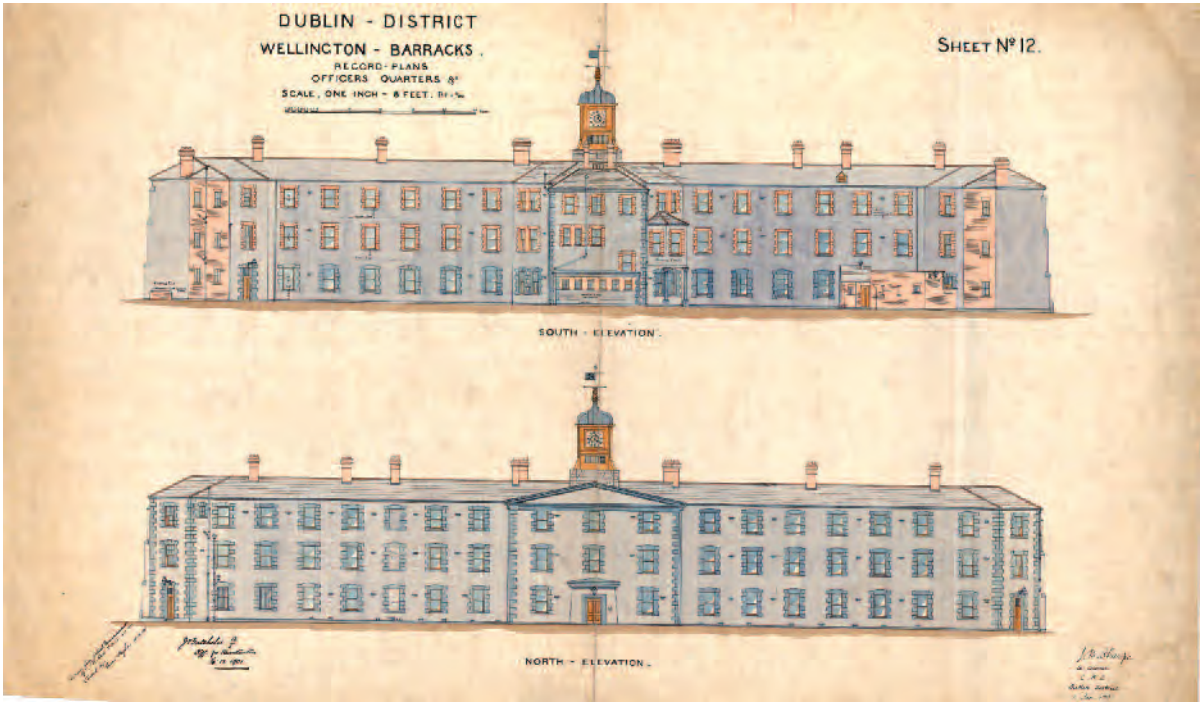
(fig. 84)
CORK STREET FEVER HOSPITAL AND HOUSE OF RECOVERY (1801-4; 1808/14)
Cork Street

An unsigned drawing published in *The Annual Report of The Fever Hospital and House of Recovery* (1889) showing the fever block and the recovery block with the *cupola*-topped centrepiece completed later 'in the same plain and substantial manner' to house apartments for the staff. The hospital has been attributed to Samuel Johnston who exhibited designs at the Society of Artists of Ireland in 1802.

Courtesy of the Royal College of Physicians of Ireland

As part of a suite of measures to support social reforms, large government and smaller philanthropic building programmes began across Dublin. Some buildings were remodelled for institutional uses. In the south city these were located mainly in and around the densely populated Liberties, where the need was greatest. Designed by Samuel Johnston according to the convention of the period, Cork Street Fever Hospital and House of Recovery (1801-4) consisted of two parallel, but deliberately separate Georgian pavilions connected by a colonnade. One pavilion was for isolation and one, all going well, was for recovery ***(fig. 84)***.

By mid century many institutional buildings were erected by the newly formed Board of Works (established 1831). The Government tendency to appoint what the architect Thomas Drew (1838-1910), writing in *The Irish Builder* in June 1880, described as 'underlings of certain departments... to build important public buildings... formerly entrusted to the best talent of outside architects...' caused anger among the architectural profession. The most notable example of perceived preferential treatment was the appointment of the Oxford-born architect, George Wilkinson, to design and roll out one hundred and sixty-three workhouses between 1839 and 1855. In line



with this programme of building, St James's Foundling Hospital, occupying a site associated with serving the infirm of the city since 1220, was remodelled as the South Dublin Union Workhouse in 1839.

The Richmond House of Correction (1813-8) on South Circular Road, built to the designs of Francis Johnston, was intended as a 'reformatory of manners' with the motto over its door saying *Cease to do evil; learn to do well.* It was quickly dubbed the "Come to do evil hotel" by its inmates. One of its most famous detainees was Daniel O'Connell who, having organised a "monster meeting" in Clontarf to raise support for the repeal of the Act of Union, was held for three months on a charge of 'seditious conspiracy' ***(fig. 85).***

(fig. 85)
RICHMOND HOUSE OF CORRECTION (1813-8)
South Circular Road

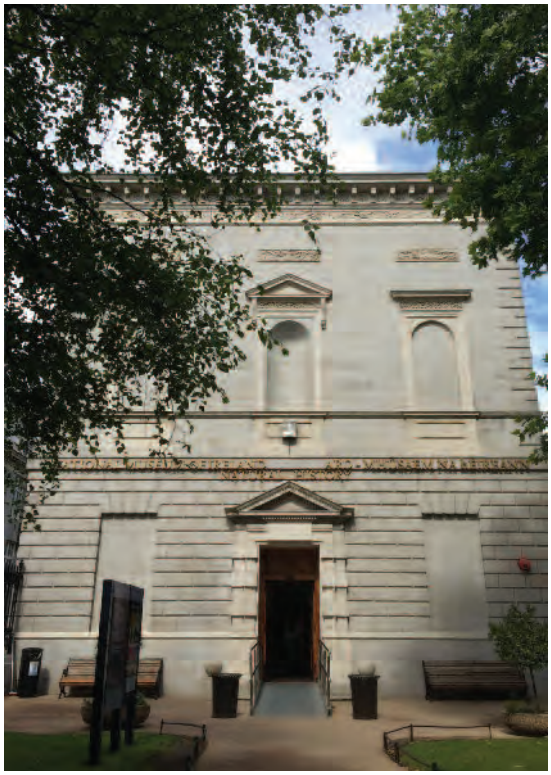
One of a series of record plans 'Drawn [1900] from Actual Measurement by R. Gore T.C.D.' showing the effects of the reconstruction as Wellington Barracks following its transferral to the War Department in 1887. The North Block overlooking South Circular Road was adapted as accommodations for officers while the West and East Blocks were fitted out as dormitories for soldiers. The complex is now the home of Griffith College.

Courtesy of the Military Archives

In Dublin, Enlightenment ideals of education and universal access were nowhere more manifest than on the Leinster House site. Following its sale in 1815 to the Royal Dublin Society, it became a pioneering, if somewhat elitist educational complex. What started under the Society was an almost coincidental juxtaposition of a number of cultural institutions and collections, later taken over and augmented by the government under the auspices of the South Kensington Department of Science and Art, becoming a consciously planned cultural campus with a remit to teach arts and science as applied to industry. Intended to give universal access, it was also a means of controlling Irish economics and nationalism and became a highly contested site.

Conceived as an annexe to Leinster House, the Natural History Museum was to provide a home for the growing collections of the Society. Eventually Francis Villiers Clarendon (1820-1904) of the Board of Works was selected to design the building. The result was a restrained granite-faced *palazzo* with Portland stone dressings ***(fig. 86)***

Intended as a tribute to William Dargan (1799-1867) for his heroic efforts in bringing off the Great Exhibition of 1853 on Leinster Lawn, the stated aim of the National Gallery of Ireland was 'to promote the public's interest in art, raise money and find paintings for a national collection'. It was the first permanent building on the Leinster House site that aspired to represent the nation, almost sixty years before the founding of the State. Designed as fireproof by Francis Fowke (1823-65), the Irish engineer who was also responsible for the first phase of the Victoria and Albert Museum in London, its polite exterior was conceived to 'exactly correspond' with Clarendon's Natural History Museum and to harmonise with Leinster House itself ***(figs. 87-88)***.

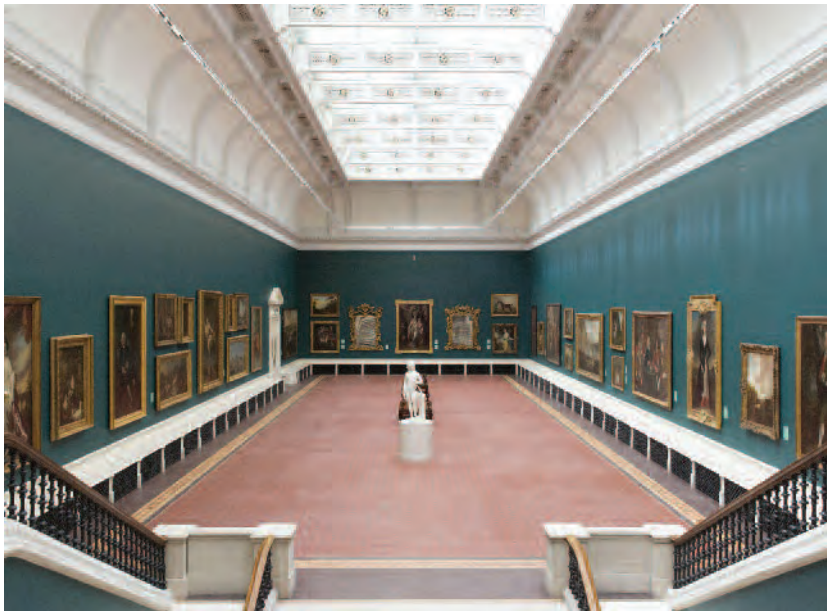


(fig. 86)
NATURAL HISTORY MUSEUM (1856-7)
Merrion Street Upper

A Roman *palazzo* designed by Frederick Villiers Clarendon (1820-1904) to house the Royal Dublin Society's ever-growing natural history collection. A so-called "cabinet-style" museum, it boasts cabinet-lined iron work galleries encircling a top-lit void with a suspended humpback whale skeleton. Originally accessed from Leinster House by a curved corridor, it was given a new entrance on the Merrion Square front in 1909.

(fig. 87)
NATIONAL GALLERY OF IRELAND (1858-64; 1900-3)
Merrion Square

Inspired by the success of the Fine Arts Hall at the Great Industrial Exhibition of 1853, a matching Roman *palazzo*, perfectly framing the garden front of Leinster House, was designed by Francis Fowke (1823-65) to house a collection of Old Masters and sculpture. The gallery was greatly extended to designs by T.N. Deane and Son with an Italianate tripartite breakfront connecting with yet another Roman *palazzo*, the Milltown Wing, so that the Merrion Square front reads as a symmetrical façade.



(fig. 88)
NATIONAL GALLERY OF IRELAND

A recently completed refurbishment programme has addressed the warren of corridors and wasted space resulting from the *ad hoc* expansion of the gallery over the course of the twentieth century. Improved circulation and enhanced exhibition spaces have been effected. Exhibition rooms have been restored and painted with bold colours selected by the curators to complement and enhance the paintings.

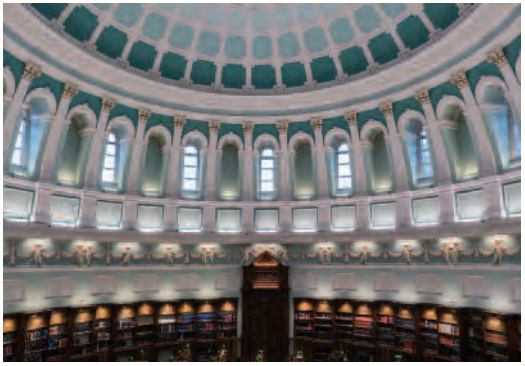
Courtesy of the National Gallery of Ireland

(fig. 89)
NATIONAL LIBRARY OF IRELAND AND NATIONAL MUSEUM OF IRELAND (1884-90)
Kildare Street

An illustration from *The Irish Builder* (March 1 1893) showing the colonnaded rotundas and pedimented pavilions of the National Library and the National Museum creating an Italianate *piazza* enclosing the forecourt of Leinster House. The bird's eye view highlights the broader context of the development as part of an interrelated cultural quarter with the roofs of the National Gallery and the Natural History Museum in the background.

Courtesy of the Irish Architectural Archive

As the demand for Home Rule intensified in the 1870s, architecture became an increasingly emotive vehicle for control and political statement. The National Library and National Museum, buildings that were to represent the nation, became the symbolic centre of the storm. Even the choice of architect and site were hotly contested. Following two heavily politicised architectural competitions the father and son team of Thomas Newenham Deane (1827-99) and Thomas Manly Deane (1851-1932) was selected in 1884. The Library and Museum were conceived as twin *palazzi* facing each other across the courtyard of Leinster House, on sites of differing depth, so that the library is half as deep as the museum. Both defer to the existing Palladian character of Leinster House ***(figs. 89-91)***.



(fig. 90)
NATIONAL LIBRARY OF IRELAND

The double-height reading room occupies the upper level of the central rotunda. Rows of reading desks are watched over by a frieze of cherubs while a tier of Corinthian pilasters supports the coffered dome.

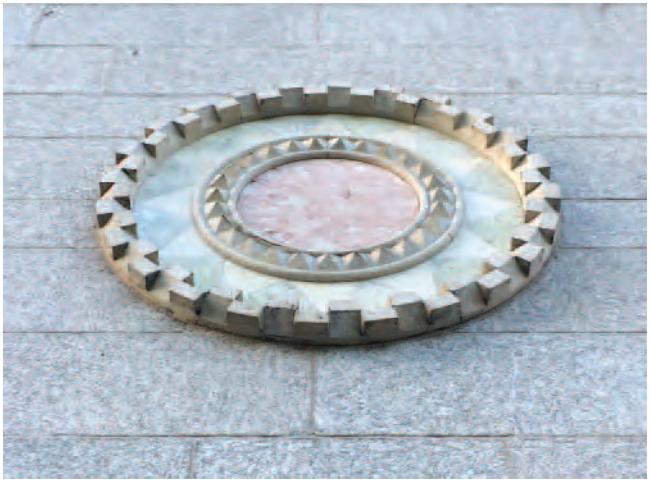
(fig. 91)
NATIONAL MUSEUM OF IRELAND

The larger plot available to the National Museum allowed the rotunda to be devoted entirely to a vestibule with a mosaic floor showing the twelve signs of the zodiac, an Ionic colonnade of coupled green and red marble pillars, and a balustraded gallery below the coffered dome.

(fig. 92)
MUSEUM BUILDING (1852-7)
Trinity College, College Green

A Lombardo Romanesque *palazzo* credited with popularising the Gothic Revival as a style appropriate to public architecture. Informed by Ruskinian Gothic principles, the building was visited by the father of that movement, John Ruskin (1819-1900), and praised as 'the first realistion I had the joy to see, of the principles I had...been endeavouring to teach'.

The influence of the architectural practice of Deane and Woodward on the built character of mid to late Victorian Dublin cannot be overstated. Frequently located on prominent corner sites, their buildings punctuated the fabric of the classical city like alien jewels of a brave new Gothic world. Conceived in conjunction with John McCurdy, who designed the plans for their elevations, their cinquecento Venetian *palazzo*-like Museum Building (1852-7) at Trinity College was, the art critic John Ruskin (1819-1900) believed, the first building to make manifest his own teachings on Gothic architecture ***(figs. 92-94)***. Designed to house Natural Sciences, the building was intended, through its marriage of native and imported stone and elaborate naturalistic carving, to be 'instructive'. It set a new gold standard for architecture of its kind and, much admired and imitated, gained the practice numerous new commissions. Such was its influence that *The Dublin Builder* declared in 1866 it was 'to this remarkable building alone do we trace the inauguration of a great revolution in public taste...'.



(fig. 93)
MUSEUM BUILDING

Inlaid Irish marble discs add subtle colour to an otherwise monochrome palette of silver Ballyknockan granite and microfossil Portland stone.

(fig. 94)
MUSEUM BUILDING

The interior, in particular the hall, is a riot of colour. A geometric floor pattern is made up of tiles of purple Yorkshire flagstone bordered by white oolitic limestone and slate. Tiered tripartite arcades feature veined Irish marble pillars and two-tone Caen stone rings. The gilded enamelled brick dome has stylised sunrays radiating from a central lantern.

(fig. 95)
KILDARE STREET CLUB
(1859-61)
1-3 Kildare Street

An Italo-Byzantine gentlemen's club designed by Deane and Woodward to replace earlier premises destroyed by fire. Although subdivided in 1971 with the loss of its stair hall, the façades survive intact with a polychromatic palette of red brick and grey and white stone dressings making a striking impression in the streetscape.

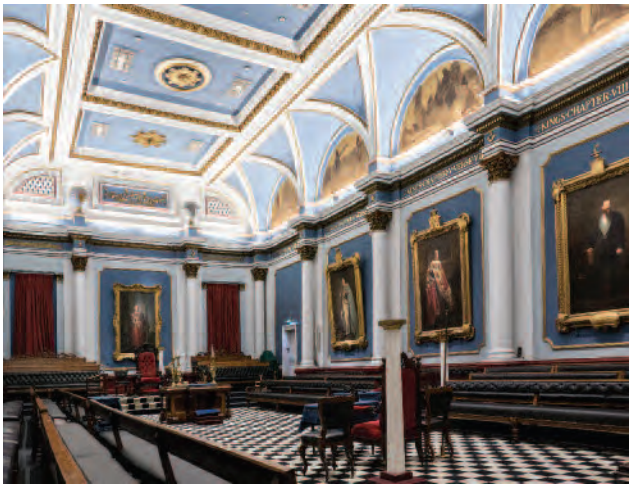
(fig. 96)
KILDARE STREET CLUB

Detail of the coupled columns on the ground floor. In addition to the well-known monkeys playing billiards, they include a lute-playing fox and a greyhound chasing a hare. The authorship of the carving has been debated but appears to have been executed by the O'Shea brothers in collaboration with Charles Harrison (1834-1903) and Charles William Purdy.

Deane and Woodward's slightly later Italo-Byzantine Kildare Street Club (1859-61) – once famous 'for aristocracy, claret and whist' and now home to the Alliance Française - looks across Nassau Street and College Park at the Museum Building and appears to be in dialogue with it ***(figs. 95-96)***

FREEMASONS' HALL (1866-77)
17 Molesworth Street

A hall erected to competition-winning designs by Edward Holmes (1832-1909) occupying the site of the townhouse of the orders' first grandmaster, Richard Parsons (1702-41), Earl of Rosse. The façade of creamy Ancaster sandstone, restrained in comparison to the exuberant interiors, features three tiers of Doric, Ionic and Corinthian pilasters supporting a pediment with the compass-and-square and Eye of Providence symbols in its tympanum.



FREEMASONS' HALL

Each of the meeting rooms is given a unique architectural identity and the Corinthian-pillared Grand Lodge Room is hung with portraits of former Grand Masters beneath sepia murals by Edward Gibson illustrating *The Building of the Temple of Solomon.* The Royal Arch Room is decorated in an Egyptian style while the Knights Templar Preceptory is designed to resemble a medieval chapel lit by heraldic stained glass.

ST STEPHEN'S GREEN (1670; 1877-80)

St Stephen's Green, walled-in in 1669, is the largest and oldest of Dublin's Georgian squares. Access was the preserve of the gentry and nobility who occupied the grand townhouses on its fringes. A colourwashed engraving (1796) by James Malton shows ladies and gentlemen of society gossiping and strolling along its outer promenade while a quartet of horses graze in the shadow of the equestrian Statue of King George II (1754-7).

Courtesy of the National Library of Ireland

ST STEPHEN'S GREEN

The Saint Stephen's Green (Dublin) Act, 1877, saw the green opened 'to be used and enjoyed as a public park for the recreation and enjoyment of the public'. Arthur Edward Guinness (1840-1915), who as a Member of Parliament was instrumental in the passing of the Act, covered the cost of its transformation. The new green designed by William Sheppard (1842-1923) was truly a "public park" with winding paths skirting an artificial lake and manicured lawns.

ST STEPHEN'S GREEN

An Arts and Crafts-style superintendent's lodge erected (1880) to designs by James Franklin Fuller . Fuller was a favourite architect of the Guinness family and, in addition to Iveagh House, was instrumental in the reconstruction of their properties at St Anne's (1873-85) in Clontarf and Farmleigh (1879-84).

ST STEPHEN'S GREEN

A statue (1891) of the seated figure of Guinness signed by Thomas Farrell (1827-1900). The pedestal records that it was 'erected by subscription' as a testimonial to Lord Ardilaun 'by whose liberality this park was laid out and beautified for the use and enjoyment of the citizens of Dublin'.

ST STEPHEN'S GREEN

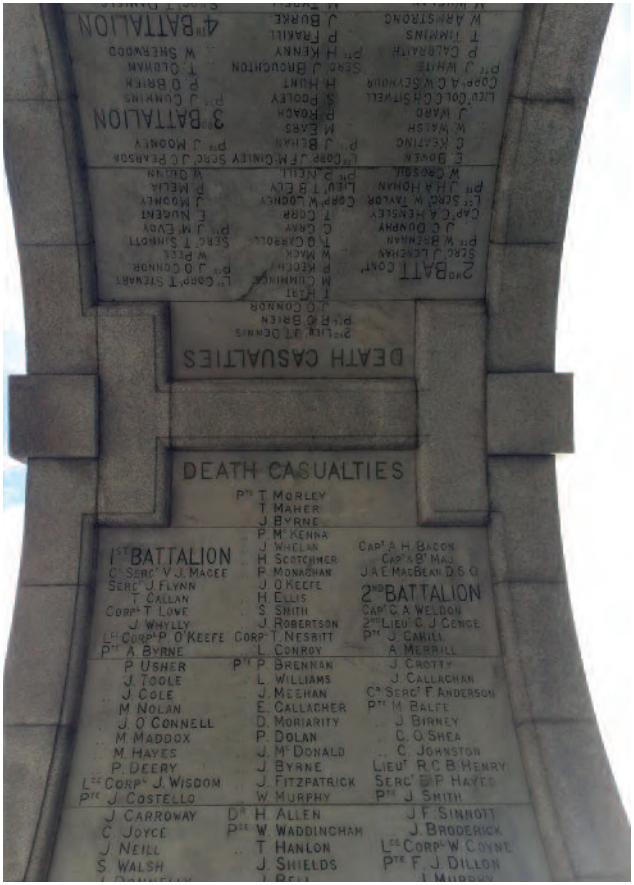
A statue (1966) to Robert Emmet (1778-1803), executed for his abortive rebellion, stands facing his childhood home at 124 St Stephen's Green. Inscribed with the signature of the Kerry-born sculptor, Jerome Connor (1874-1943), it is one of four made from the same cast: the original (1916) is in Washington D.C. while two others are found in Emmetsburg and San Francisco.

ST STEPHEN'S GREEN

Other monuments remember episodes of international conflict and a statue of *The Three Fates* by Josef Wackerle (1880-1959) was presented by the Federal Republic of Germany 'with gratitude for the help given to German children by the Irish people after World War II'.

ST STEPHEN'S GREEN

The green was furnished with a new gateway (1906-7) in the form of an Arch of Titus-inspired Triumphal Arch designed by John Howard Pentland (1855-1919) and Thomas Drew.



ST STEPHEN'S GREEN

Panels on the soffits of the arch are inscribed with the names of the casualties of the Boer War (1899-1900). The gateway was itself a centre of conflict during the 1916 Rising and is stippled with bullet marks resulting from a shootout between the British Army stationed around the green and the Irish Citizen Army in the Royal College of Surgeons.

(fig. 97)
18-19 CAMDEN ROW (1838)

The development of middle-class suburbs west of Camden Street can be traced back to the 1830s when rows of single-storey villas appeared on Camden Row, Pleasants Street, Grantham Street and Harrington Street. A panel on Camden Row is inscribed BELL VILLA CAMDEN ROW AD 1838.

From the 1830s Dublin was home to a burgeoning, mainly Protestant middle class. Retreating beyond the metropolitan boundaries to escape the appalling urban poverty, and the increasingly Catholic-dominated Dublin Corporation, these city migrants carved out their own domestic, economic and political territories beyond the boundaries of the canals. Diverse suburbs also evolved on land adjacent to the metropolitan boundary marked by the Grand Canal, notably between South Richmond and Clanbrassil streets. Developed from 1838, Camden Street was one of the first Victorian suburbs of the city centre. Its spread westward was rapid and included the building of Camden Row ***(fig. 97)***, Pleasants Street, Grantham Street ***(fig. 98)*** and Harrington Street.

Heytesbury Street was originally developed as New Bride Street around 1820 when it formed an artery to the City Basin on the Grand Canal. Its current layout dates to 1846

(fig. 98)
5-6 GRANTHAM STREET

A pair of suburban villas erected as part of a speculative development in the late 1850s. Each pair can be read as a "double-fronted" composition centring on coupled classical doorcases with acanthus-detailed fluted consoles and roundel fanlights.

(fig. 99)
ECHLIN BUILDINGS (1876-8)
1-4 Echlin Street

The Echlin Buildings present the appearance of four adjoining, symmetrically-fronted blocks faced with yellow brick. In an effort to keep costs down, they show a minimum of ornamentation. Open to tenants from March 1878, two months earlier than DADCo's Temple Buildings (1877-8) on Dominick Street Upper, they enjoy the title as Dublin's first purpose-built block of flats.

at which point it led to Portobello Harbour. Portobello, running either side of the South Circular Road, evolved as a residential suburb of mostly red brick houses of different architectural styles and sizes, developed philanthropically and speculatively between the 1860s and 1880s. The houses ranged from generously-proportioned double-fronted villas based largely on Georgian principles to the modestly-scaled houses built by the Dublin Artisans' Dwelling Company (DADCo).

Founded in 1876 with the aim of tackling the city's housing problems, albeit for profit, DADCo was responsible for a suite of "model" tenement blocks (1877-8) on Echlin Street ***(fig. 99)***. Reminiscent of contemporary developments in the East End of London, each barrack-like block housed thirty flats arranged over four floors. Austerely detailed, both outside and in, the flats were still a cut above the standard of accommodation generally available to the working class. Nevertheless, uptake was initially slow with DADCo earning a reputation as an efficient and sometimes ruthless rent-collector. The Dublin experiment was deemed unsuccessful, financially and spatially, and a lower density cottage model was pursued instead.

DADCo's endeavours helped spark an interest among Irish architects in housing design that had hitherto been lacking. Thomas Drew, a stellar name in the Irish architectural firmament, designed DADCo's successful Coombe development in 1880-2. The majority of the houses were terraced red brick "two-up two-downs" with a small yard to the rear while the larger houses finishing each block were given a more considered architectural treatment and sometimes a small garden. Crucially, they were all well built and popular with their inhabitants.

ROYAL BANK (1858-9; 1862)
3 Foster Place

The Royal Bank was at the vanguard of a revolution in Dublin's financial quarter which saw head offices move from a hub around Dublin Castle to College Green so as to compete directly with the Bank of Ireland. It was absorbed into Allied Irish Banks in 1966, and the premises closed in 2002, but the splendid banking hall designed by Charles Geoghegan (1820-1908) survives with its mahogany counter encircling diapered Corinthian pillars supporting a top-lit coffered barrel vault.

HIBERNIAN BANK (1864-71; 1873-6)
22-27 College Green

An idiosyncratic bank designed by William George Murray (1822-71) with Gothic and Italianate arcades converging on a *Châteauesque* tower. The original occupants, the short-lived Union Bank, are remembered by the intertwined "UBI" monogram over the first floor windows.

PROVINCIAL BANK OF IRELAND (1862-4)
1-2 College Street

A neo-Palladian *palazzo* designed by Murray with esoteric detailing including individually treated pilasters framing the first floor windows.

Between 1858 and 1879, the Georgian character of College Green and Dame Street was transformed by an assortment of new bank and mercantile buildings. Often monumental in scale, they used a wide variety of historical styles and materials. Precipitated by Francis Johnston's remodelling (1804-8) of the

ULSTER BANK (1888-91)
32-33 College Green

A photo-lithograph from *The Irish Builder* (January 15 1891) illustrating the competition-winning design by Thomas Drew for a new head office for the Ulster Bank. The accompanying report noted that 'the material employed is granite and limestone; and the work, when finished by the contractor, Mr. S.H. Bolton, will form an attractive addition to the many public buildings in College-green'.

Courtesy of the Irish Architectural Archive

BELFAST BANK (1893-5)
21-22 College Green

A russet-coloured Dumfries stone-faced bank designed by William Henry Lynn (1829-1915) where the constrained site is countered by sheer verticality with a rusticated base supporting a Corinthian pillared temple front and double attic storey. The carved stone work on the Baronial tower rewards closer inspection. In addition to ovoid date stones and floral festoons, it includes medallions with the portrait and symbol of Hermes, the Greek god of trade.

Parliament House for use as the Bank of Ireland, there was a shift away from the eighteenth-century hub of banking around Dublin Castle to College Green and Dame Street. Coupled with legislation in the 1820s, which broke the monopoly of the Bank of Ireland, this was the catalyst needed for the establishment of new banks and insurance companies who vied fiercely with one another to attract customers. Banks now extended existing premises to include splendid, often vaulted, banking halls or built new bespoke branch and head offices. Their choice of architect, architecture and building materials – imported or native – conveyed economic and political messages.

(fig. 100)
24-25 GRAFTON STREET (1862-3)

Illustration from *The Builder* (July 18 1863) which described 'the experiment' of the design as 'interesting enough to architects and archæologists and of real importance to Irish nationality' in its 'effort to adapt some of the more picturesque elements of ancient Irish ornamentation to the decoration of a structure ministering to the directly utilitarian exigencies of the present day'.


JULY 18, 1863.] THE BUILDER. 515

HOUSES IN GRAFTON STREET, DUBLIN.—MR. M. DIGBY WYATT, ARCHITECT.

By mid century Dublin had begun to take on the mantle of a Victorian city. Existing buildings were routinely re-faced or ornamented, often with stucco in an Italianate style. Vacant sites were in-filled. It was at this point that Grafton Street – previously a snaking eighteenth-century lane – took on the commercial character that it retains to this day. Following the erection of a new premises to designs by Matthew Digby Wyatt (1820-77), *The Builder* (1863) expressed a keen wish that its Celtic character might 'stimulate many an Irish architect to...recreate a national style sympathising with the past, and yet identifying itself...with the present' ***(fig. 100)***.

(fig. 101)
SOUTH CITY MARKETS (1878-81)
South Great George's Street

Occupying an entire city block between South Great George's Street and Drury Street, the Bridgwater red brick and terracotta market building might well be described as a "cathedral of commerce" with its mullioned and mutifoiled windows, polygonal turrets and slender *tourelles*. Damaged by fire in 1892, William Henry Byrne (1844-1917), placed second in the original competition, reconstructed the central hall as a covered streetscape of shopfronts.

The South City Markets (1878-81), a Gothic Revival quadrangle making extensive use of blood red brick and terracotta, finials and *tourelles*, were one of the largest and most alien interventions in the fabric of the still largely Georgian city ***(fig. 101)***. Following a limited competition, Lockwood and Mawson, an English practice with a proven track record in designing market buildings in Bradford and Leeds, were appointed. The furore that ensued over the appointment of English architects over Irish was further exacerbated by the fact that neither Irish labour nor materials were used on the project.

Nineteenth-century Dublin supplied whiskey to over sixty percent of the global market - largely to outposts of the British Empire - and was also home to eight large breweries and numerous smaller ones. The Powers Distillery on John's Lane included a brew house, engine room, granary, laboratory, offices and bonded warehouses. A still house was added in 1871 with two sets of three copper-domed pot stills required to meet the demand for the world renowned triple distilled whiskey. The complex was adapted to accommodate the National College of Art and Design in the 1980s but evidence of its industrial past survives ***(fig. 102)***.

Dublin boasts a variety of fine Victorian public houses which served as warm recreational refuges for all. In fact, for many of the urban poor of the times, such hostelries were an escape from the cramped and unsanitary living conditions at home. Despite the efforts of the Temperance Movement and government taxes to curb the 'scourge of inebriation', the number of drinking establishments in the city - legal and illegal – proliferated. Located on a prominent site on a route leading into the city, The Bleeding Horse on Upper Camden Street is a fine example of an eighteenth-century coaching inn remodelled in 1871 by Robert John Stirling (1841-1915). The property was remodelled once more in the 1990s but retains yellow-brown brick and stucco façades and a symmetrical shopfront with panelled piers and cast-iron colonettes framing large plate glass windows.

(fig. 102)
NATIONAL COLLEGE OF ART AND DESIGN (1871)
Thomas Street

The former Powers Distillery was established in 1791 but a programme of reconstruction, intended to assist the annual production of 900,000 gallons of whiskey, included a new still house furnished with two sets of copper-domed pot stills. The still house is gone, as is one set of the pot stills, but a set survives as an attractive landmark in the campus.

(fig. 103)
THE STAG'S HEAD
(1895)
1 Dame Court

The Licensed Vintners Association, established in 1817 to improve the brewing and public house industry in Dublin, is credited as the driving force behind the late nineteenth-century boom in public house building. The Stag's Head, designed by Alfred Ignatius McGloughlin (1863-1939), is one of the finest establishments of the period. Its elaborate architecture and costly materials are evidence of the investment proprietors were willing to make to attract customers.

Some houses saw their front gardens built over to accommodate a commercial space and such was the case with Cassidy's on Lower Camden Street. Others were purpose-built and lavishly decorated including The Stag's Head (1895), Dame Court, designed by Alfred Ignatius McGloughlin (1863-1939) ***(figs. 103-104)***. There is a playful, almost theatrical quality to the way late Victorian pubs announced themselves. Externally, they were immediately enticing, often with elaborately carved and vividly painted shopfronts. What lay inside, however, remained private, with etched and frosted windows designed to obscure, and spatial segregation whereby female customers were hidden from the male gaze in panelled snugs complete with their own counter.

104)
THE STAG'S HEAD
Dame Street

The public house is given additional street presence by a brightly coloured mosaic strategically placed in front of a covered alleyway accessing Dame Court off Dame Street.

THE LONG HALL (1881)
51 South Great George's Street

A conventional red brick building given a strong street presence by a brightly-coloured symmetrical shopfront and naïve classical dressings on the upper floors.

THE SWAN (1897)
Aungier Street

An inn has occupied this site since the seventeenth century and recent analysis has produced evidence of some early fabric in the present building. It was an accidental casualty of the 1916 Rising and contemporary photographs show the upper floors stippled with bullet holes. Some of these were retained when the render was repaired in 2012.

Other notable Victorian public houses include Kehoe's on South Anne Street; Grogan's Castle Lounge (1899) on South William Street; Mulligan's on Poolbeg Street; Palace Bar on Fleet Street; The International Bar (1899; 1911) on the corner St Andrew Street and Wicklow Street; and Doheny and Nesbitt (1867) and Toner's on Baggot Street Lower.

THE SWAN

A view of the timber panelled interior where the eponymous swan is rendered in mosaic and frosted glass.

17 D'Olier Street (1897)

A drawing by William Mansfield Mitchell (1842-1910) showing a proposal for the transformation of a Wide Streets Commission house into an up-to-date late Victorian tavern. The shopfront has since been remodelled but retains its acanthus leaf-detailed pilasters and egg-and-dart cornice. The bowed oriel window includes a cartouche and the initial "C" as a lasting reminder of the Central Bar.

Courtesy of the Irish Architectural Archive (McCurdy & Mitchell Collection 79/17 V 9)

(fig. 105)
BURGH QUAY

A Wide Streets Commission map (1823) showing building plots on either side of the Corn Exchange designed in 1815 by George Halpin (c.1779-1854) and approved by the Commission in 1816.

Courtesy of Dublin City Library and Archive (WSC/Maps/430/3)

(fig. 106)
BURGH QUAY

A terrace of houses erected in compliance with guidelines from the Wide Streets Commission frames the surviving façade of the Corn Exchange. The anticipated symmetry of the development was never realised and the easterly plots were subsequently developed as the Conciliation Hall (1843), the Grand Lyric Hall (1897), the Irish Press Printing Works (1930), and more recently an office block.

The impact of the Wide Streets Commission on the fabric and form of Dublin in the early nineteenth century cannot be overstated. In addition to planning improved thoroughfares, the Commission set down strict guidelines for the types of houses to be built and surviving drawings show terraces with uniform frontages. A scheme (1799) by Henry Aaron Baker (1753-1836) for new buildings on Westmoreland Street included arcaded shopfronts behind a pillared colonnade, a brick finish on the upper floors, common proportions across all buildings, and a uniform parapet. The scheme was only approved when Baker submitted revised plans eliminating the colonnade. Such schemes encouraged the development of a specific building type in the city – the purpose-built commercial premises with living accommodation overhead. Occasionally the terraces included an architectural centrepiece and an unsigned map (1823) shows developed and undeveloped plots on Burgh Quay on either side of the Corn Exchange erected (1816-8) to designs by George Halpin (*c.*1779-1854) ***(fig. 105)***. An unsigned drawing of the house occupying the corner with Hawkins Street shows a symmetrical arcaded shopfront, diminishing openings on the upper floors, and a parapet carried on a cornice. It survives in recognisable form today ***(fig. 106)***.

There are a number of fine surviving nineteenth-century shops and shopfronts throughout the south city. The Irish Yeast Company (1894) on College Street, its overscaled consoles supporting playful *putti*-like figures, is one of the most evocative and intact examples ***(fig. 107)***. On the corner of Camden Street Upper and Harcourt Road there is the recently restored "Kelly's of Kelly's Corner". Glazed gilded lettering below the elegant dual-aspect shop windows reads CIGAR BONDER and TOBACCO BLENDER, vestiges of the shop's past. Price's Medical Hall (1867), Clare Street, boasts a distinctive shopfront where Corinthian pilasters frame a bowed and arcaded display window, the dentilated cornice on the fascia overhead finished with a cast-iron filigree crest. Made famous by James Joyce in *Ulysses* (1922) as the pharmacy where Leopold Bloom purchases a bar of lemon-scented soap, Sweny on Lincoln Place is a remarkably intact gem ***(figs. 108-109)***. Built into a pre-existing house in 1853, it began life as an apothecary and medical practitioner's consulting rooms.

One of Dublin's most famous landmarks, The Shelbourne Hotel (1865-7), was designed by John McCurdy. Ten bays wide and five storeys high, with a dormer windowed attic storey, it is built of load-bearing red brick with robust stucco dressings. Its otherwise monotonous façade is given levity by the two-storey polygonal bay windows framing the central porch which itself is protected by a wrought iron canopy. Lamp standards in the form of female Egyptian and Nubian torch bearers stand on the extremities of the railed boundary wall and enhance the street presence of the hotel when lit at night time.

(fig. 107)
THE IRISH YEAST COMPANY (1894)
6 College Street

The Irish Yeast Company, a Dublin institution, has been operating from the same premises since 1894. Stained brickwork on the upper floors and faded lettering on the parapet allowed the company to make its presence known to potential customers as far away as College Green and Pearse Street.

(fig. 108)
SWENY (1853)
1 Lincoln Place

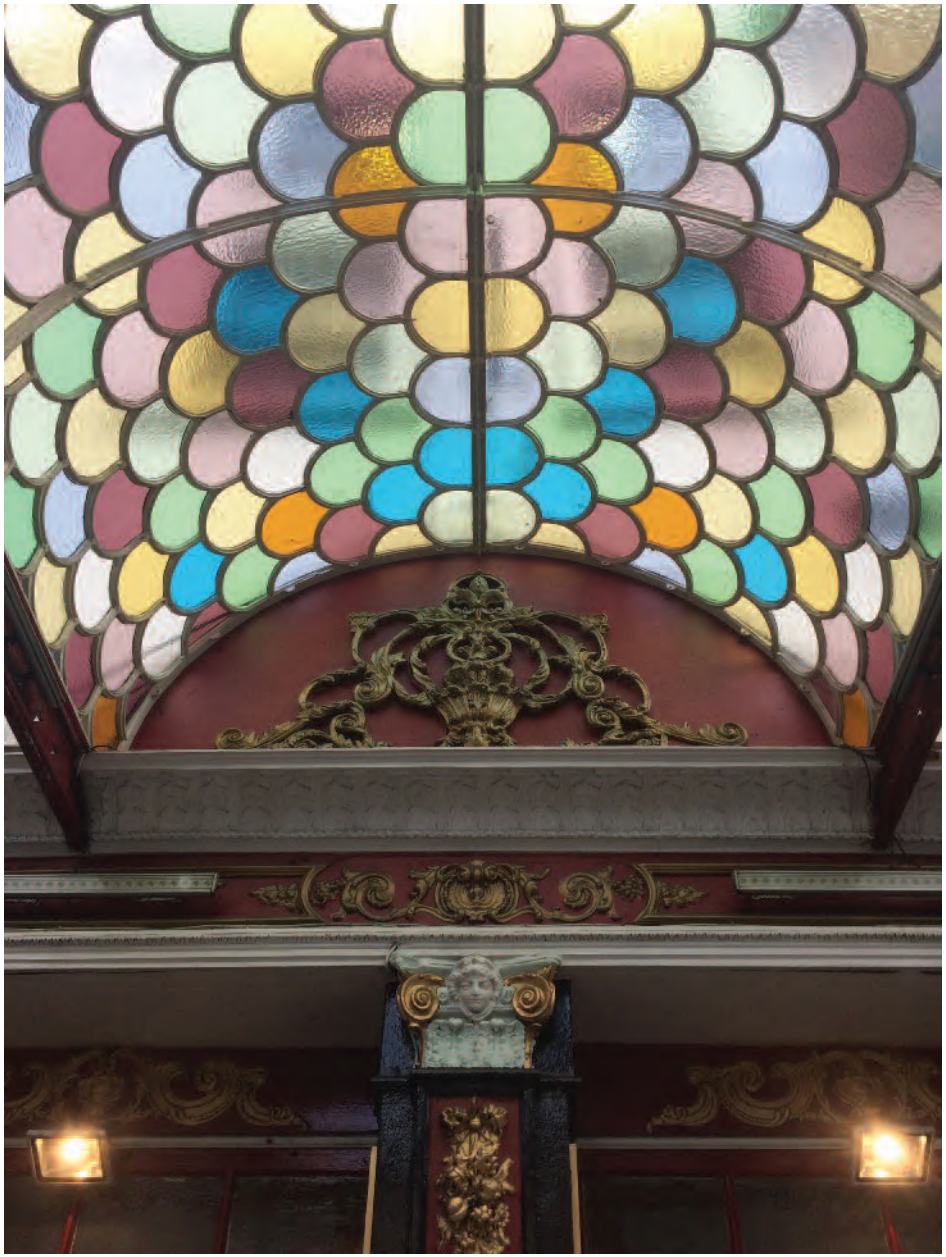
A symmetrically-composed shopfront installed by Mark Sweny MD (d. 1869) in a house whose proximity to the Dental Hospital, St Mark's Ophthalmic Hospital and the Turkish Baths guaranteed a regular influx of customers.

(fig. 109)
SWENY

Having ceased trading as a pharmacy in 2009, the shop was registered as a not-for-profit charity and is run by volunteers as a literary centre and second-hand bookstall.

SUNLIGHT CHAMBERS (1899-1901)
21 Parliament Street/
Essex Quay

A Venetian *palazzo*-like office building erected for Lever Brothers to designs by the Liverpool-based Edward Augustus Lyle Ould (1852-1909). It came in for criticism, owing to its English architect, with *The Irish Builder* branding it the ugliest building in Dublin and 'extraordinary and at once pretentious and mean'. Nevertheless, it has become a landmark on the quays with its brightly-coloured *faience majolica* friezes by Conrad Dressler (1856-1940) showing the production and use of soap.



(fig. 110)
OLYMPIA THEATRE (1896-7)
72 Dame Street

Unlike contemporary theatres whose exaggerated façades prepare the audience for the drama to unfold on stage, The Olympia reused an eighteenth-century townhouse as its street front. A cast-iron canopy by Saracen Ironworks of Glasgow introduces a touch of theatricality with portrait-detailed Composite pilasters, twisting acanthus leaves and a gilded cartouche.

Designed in 1871 by a leading British theatre designer, Charles John Phipps (1835-97), The Gaiety Theatre on King Street South is one of only a handful of surviving Victorian theatres in the city. It was refaced in a Venetian Gothic fashion in 1912 to designs by Charles Herbert Ashworth (1862-1926). The Olympia Theatre, Dame Street, whose front of house is entered under a fish scale-roofed cast-iron canopy by Saracen Ironworks, started life as the Star of Erin Music Hall in 1879 but was remodelled (1896-7) by Richard Henry Brunton (1841-1901) as a horse shoe-galleried theatre ***(figs. 110-111)***.

(fig. 111)
OLYMPIA THEATRE

The ruby red and china white auditorium, designed by Richard Henry Brunton (1841-1901), with rococo plasterwork-fronted circles and private boxes closing in on a gilded proscenium arch. Brunton appears to have been a remarkably adaptable architect as The Olympia followed a career in Japan where he was responsible for the design of twenty-six lighthouses 'in the Western style'.

The Twentieth Century

(fig. 112)
ROYAL COLLEGE OF SCIENCE AND GOVERNMENT BUILDINGS (1904-11; 1917-22)
Merrion Street Upper

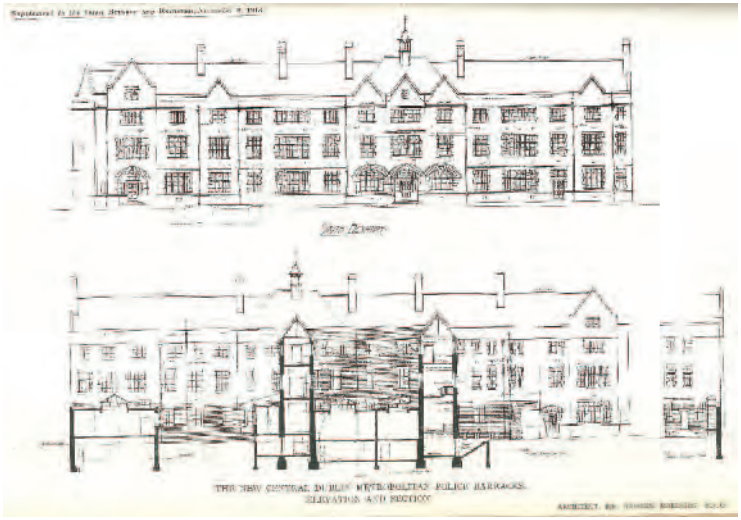
A banded granite and Portland stone finish disguises the steel frame construction of the former Royal College of Science which, with its pedimented centrepiece and lantern-topped dome, might otherwise be mistaken as Georgian in origin. Work on the Merrion Street front, characterised by Gandon-esque *in antis* pavilions framing an elegant colonnade, began in 1912 but, interrupted by the 1913 Lockout and the First World War, was not completed until 1922.

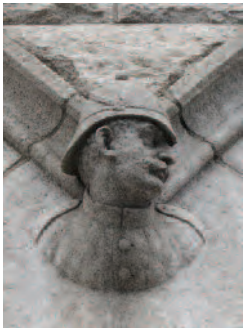
Architectural styles did not immediately change with the turning of the new century. Rather, it was a period of political unrest that had ramifications on the built heritage of Dublin. Although the impact of the 1916 Rising on the architecture of the south city was not as devastating as that experienced north of the Liffey, bullet marks on the Royal Dublin Fusiliers' Memorial Arch, St Stephen's Green, and the nearby Royal College of Surgeons are a physical record of this period of conflict. A small sign of the changeover of government was the painting green of post boxes across the city and over time the emblem of Saorstáit Éireann, and later the *Cló Gaelach* monogram of the Department of Posts and Telegraphs, replaced royal ciphers on pillar boxes. More significant, however, were the buildings necessary to support the new government, to house parliament and to provide sufficient office space for the various departments and civil servants.

PEARSE STREET GARDA STATION (1911-5)
1-8 Pearse Street

Illustration from *The Irish Builder and Engineer* (November 8 1913) showing the new Central Dublin Metropolitan Police Barracks and crediting the design to Andrew Robinson (1858-1929): Robinson was in fact part of a team of Board of Public Works architects which included Martin J. Burke (1877-1952) and Harold G. Leask (1882-1964).

Courtesy of the Irish Architectural Archive





PEARSE STREET GARDA STATION

The Irish Builder and Engineer commented on the extensive use of native materials including 'bright hard Co. Dublin granite stone and Ballyknocken granite dressings...the internal walls [being] built with Co. Dublin stock brick'. Exceptional carving includes life-like portrait label stops showing moustachioed officers wearing flat caps and pointed helmets, marking the entrances for the inspectors and ordinary policemen respectively.

No other buildings were as symbolically significant in the early twentieth-century city as the Royal College of Science and Government Buildings ***(fig. 112)***. Erected in two phases between 1904-1911 and 1917-1922, they were the largest architectural commission of the day and a swansong for British administration in Ireland. The Empire may have been crumbling, but these buildings declaimed strong government through the appointment, without competition, of the prolific British institutional architect, Sir Aston Webb (1849-1930), and the use of an exaggerated English Baroque architectural clothing finished in what was dubbed "convict" Portland stone. Some of the resulting controversy was mitigated by the appointment of Thomas Manly Deane as joint architect and he later received a knighthood from King George V when the Royal College of Science portion of the building was declared open in 1911. In an ironic twist, an emblem of British rule in Ireland was ultimately completed by the Provisional Government of the Irish Free State.

(fig. 113)
DEPARTMENT OF INDUSTRY AND COMMERCE (1935-42)
23-28 Kildare Street

An office building where the austere classicism is offset by Art Deco-like features including an elongated arched window and Ballinasloe limestone reliefs. Its completion was greatly delayed by the difficulty in obtaining materials owing to the outbreak of the Second World War.

Ambitious plans to adapt the Royal Hospital into a parliament house were abandoned owing to the prohibitive costs involved. A temporary lease of the Royal Dublin Society Lecture Theatre at Leinster House became a permanent arrangement when the Irish Free State purchased the site from the society in 1924. Its proximity to Government Buildings, and the lack of funds available to purpose build elsewhere, meant that Leinster House was the logical solution to the problem of housing a bicameral Oireachtas na hÉireann. The Lecture Hall was remodelled to accommodate the lower house, *Dáil Éireann*, while the first floor gallery, arguably the finest space in the house, was adapted to accommodate the Senate Chamber or *Seanad Éireann*.

(fig. 114)
DEPARTMENT OF INDUSTRY AND COMMERCE

Stylised reliefs by the Cork-born Gabriel Hayes (1909-78) illustrate the various industries supported by the Department. The panel on the balcony of the Ministerial Suite represents the ground-breaking Shannon Hydroelectric Scheme at Ardnacrusha.

From its seat in Leinster House, the fledgling Irish Free State government began building the apparatus for its administration throughout the capital - new Garda Síochána stations, hospitals, ministries and post offices - a number of them in the Modernist style. The first bespoke building to house a State Department was the Department of Industry and Commerce (1935-42), Kildare Street, an accomplished classical essay by J.R. Boyd Barrett (*c.*1904-76) ***(figs. 113-114)***. Standing six storeys high over an open basement, it is constructed around a steel frame and clad in glimmering Ballyedmonduff granite finished to simulate the "traditional" hierarchy of rusticated base, sheer middle and projecting cornice minimising the visual impact of the uppermost floor. The corner onto Schoolhouse Lane sees the successful juxtaposition of classical and contemporary Art Deco devices with multi-storey bands of steel-framed glazing and low-relief Ballinasloe limestone panels carved by Gabriel Hayes (1909-78) of Cork.

(fig. 115)
IVEAGH TRUST BUILDINGS (1901-4)

Having made inroads into social housing with small-scale developments on Thomas Court (1891-2) and Kevin Street (1894-1901), the Dublin Improvement (Bull Alley Area) Act, 1899, allowed Edward Cecil Guinness 'to acquire and clear about three acres of rookery...adjoining the new St Patrick's Park being formed'. Within a short space of time eight red brick blocks of flats were raised. Designed by Joseph and Smithem, using a template developed for the Guinness Trust in London, the Dublin versions are distinguished by flagpole-topped domes.

(fig. 116)
IVEAGH HOUSE
(1904-5)
Bride Road

Rents in the new flats ranged from 2*s.* per week for a single-room unit with communal laundry and wash facilities to 6*s.* 3*d.* for a three-room unit. The Iveagh Hostel at the centre of the Bull Alley complex was tailored to the casual labourer and rural migrant who could board in a cubicle for 7*d.* per night. Communal facilities included a barber's shop, dining room, reading room and smoking room.

At the turn of the century almost 87,000 Dubliners were living in what were widely considered to be the worst slums in Europe. Before the foundation of the Irish Free State, a mix of philanthropic and civic responses to the crisis included the building of public housing. In 1890, Edward Cecil Guinness (1847-1927), first Earl of Iveagh, founded the Guinness Trust simultaneously in Dublin and London 'for the amelioration of the condition of the poorer of the working classes'. Using the same London architectural firm, Joseph and Smithem, Iveagh's vision was to create a complex of housing and associated educational and health-giving facilities to replace some of the tenement slums in the area around St Patrick's Cathedral. Distinctly London in character, the Bull Alley complex, as it came to be known, was one of the most effective examples of the power and reach of private philanthropy in poverty-riven Dublin. It consisted of affordable housing in Patrick Street (1901) and Bride Street (1904) ***(fig. 115)***, a workman's hostel known as Iveagh House (1904-5)

(fig. 117)
IVEAGH TRUST PUBLIC BATHS (1905-6)
Bride Road

The Trust also provided amenities for the enjoyment of its tenants. The baths freely blends features of the Arts and Crafts, Art Nouveau and Edwardian classical styles in the customary red brick and terracotta.

(fig. 116), and the Iveagh Trust Public Baths (1905-6) ***(fig. 117)***. Although somewhat removed on Francis Street, the Frederick George Hicks (1870-1965)-designed Iveagh Markets (1902-6) were an integral part of the social fabric of the enclave ***(figs. 118-119)***.

The last, but most distinguished Iveagh building to go up was the Iveagh Play Centre (1912-5), the so-called "Bay-no" on Bull Alley Street, intended 'to provide education with amusement, so that the two wants of children can be catered for' ***(fig. 120)***. Designed by the Dublin firm, McDonnell and Reid, it featured new technology in its construction including expanded metal for the fire-resistant reinforced concrete frame. The play centre has been described by Christine Casey as the 'most ambitious school building in the city...an exuberant essay in a free Queen Anne idiom'. Grandiose in style, and bold in its palette of Kingscourt red brick and "white" limestone, it resembles more an Edwardian country house than a school, the domestic effect enhanced when viewed from the manicured grounds of St Patrick's Park ***(fig. 121)***.

(fig. 118)
THE IVEAGH MARKETS (1902-6)
22-27 Francis Street

An indoor market erected to a competition-winning Queen Anne Revival design by Frederick George Hicks (1870-1965) accommodating street traders displaced by the development of the Bull Alley complex. It was separated into two distinct zones: a "dry" market for second-hand clothes and a "wet" market for fish and perishable goods.

(fig. 119)
THE IVEAGH MARKETS

A close inspection of the façade reveals carved Portland stone portraits representing the Continents.

(fig. 120)
THE IVEAGH PLAY CENTRE (1912-5)
Bull Alley Street

An illustration from *The Irish Builder and Engineer* (June 10 1911) showing McDonnell and Reid's competition-winning design. Also shown are potbellied cherubs sitting on the window sills of the "pavilions". These were the work of Albert Power (1881-1945) but were removed 'as they offended the sensibilities of some of the respectable worshippers of St Patrick's [Cathedral]'.

Courtesy of the Irish Architectural Archive

(fig. 121)
THE IVEAGH PLAY CENTRE

View of the play centre from across the park developed (1901-4) by Lord Iveagh to designs by Arthur Dudgeon (d. 1906). The centrepiece of the play centre, a *cupola*-topped breakfront, features a curvilinear gable which can be interpreted as a nod to the eighteenth-century "Dutch Billy" houses of the Liberties.

PEARSE STREET LIBRARY (1907-9)
Pearse Street

The Carnegie Trust, endowed by the Scottish-American industrialist, Andrew Carnegie (1835-1919), provided funding for the construction of eighty libraries in Ireland between 1897 and 1913. This neo-Georgian example by Charles James McCarthy (*c.*1857-1947) displays a two-tone palette of creamy Mountcharles sandstone and pale grey Ballinasloe limestone.

CENTRAL FIRE STATION
Tara Street/Pearse Street

McCarthy was also responsible for the design of the central fire station whose slender red brick Italianate tower makes a pleasing impression on the city skyline.

(fig. 122)
CEANNT FORT ESTATE (1917-22)
Mount Brown

An estate of social housing where the range of finishes, including Dolphins Barn brick, granite and cast concrete, adds visual interest. The graduated rooflines follow the topography of the sloping site. The estate was renamed in honour of Éamonn Ceannt (1881-1916) who occupied the neighbouring South Dublin Union Workhouse during the 1916 Rising.

The picturesque Ceannt Fort Estate (1917-22), Mount Brown, saw over two hundred houses built to designs by Thomas Joseph Byrne (1876-1939) of Dublin Corporation's Housing Department ***(fig. 122)***. Spearheaded by Alderman Tom Kelly (1868-1942), a zealous advocate for decent housing, the estate was one of the most progressive publically-funded responses to the housing crisis. It is clear that Byrne's early career in London Council's Architects Department, his interest in the Garden City movement, and his familiarity with the Arts and Crafts style, all informed his humane cottage scheme.

(fig. 123)
PEARSE HOUSE (1933-6)
Hanover Street East/Erne Street Lower

The recently-completed Pearse House in all its Art Deco glory with the windows in the breakfronts and end bays sharing rebated frames, the localised channelling on the upper floors creating a dynamic thrust around the contoured corners, and the round-edged soldier course brick work softening the parapet.

G. & T. Crampton Photograph Archive © unknown with digital content by Dr. Joseph Brady courtesy of UCD Library, University College Dublin

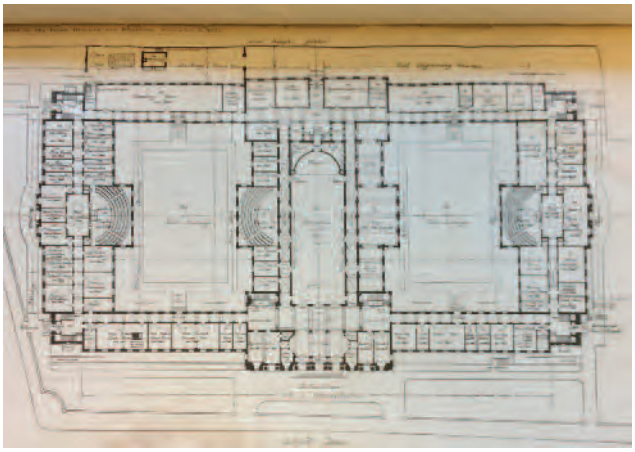
The new State's Housing (Financial and Miscellaneous Provisions) Act, 1932, made provisions for grants and loans for public housing projects, especially in the case of houses for people displaced by slum clearances in the inner city. A Housing Architects Department was formed in Dublin Corporation specifically to design and build 17,000 new dwellings. Herbert George Simms (1898-1948) was appointed to the post of Housing Architect and, inspired by the Modernism of contemporary British and Continental housing schemes, worked tirelessly to address the city's ongoing housing problems. Pearse House (1933-6) on the corner of Hanover Street East and Erne Street Lower, still the largest municipal housing block in Ireland, shows an elegant Art Deco restraint ***(fig. 123)***. Likewise, the nearby Countess Markievicz House (1934-6), with stylised aviation wings on the parapets, and Mary Aitkenhead House (1938-40) on James's Street are considered highly accomplished social housing schemes.

Contemporary improvements to the city's social infrastructure included three identical libraries built in 1937 to the designs of the Scottish-born Robert Sorley Lawrie (1903-77). Inchicore Library, Emmett Road, survives remarkably intact and is a perfect example of the Art Deco style rendered on a human scale ***(fig. 124)***. A symmetrically-composed single-storey block, with a chevron-detailed rebated doorcase as its centrepiece, the library is given a strong horizontal emphasis by such devices as the bands of red brick and concrete, steel-framed windows including characteristic corner windows, and a fluted parapet.

If the Royal College of Science was about the Imperial Government flexing its muscle in Ireland, then the new University College Dublin (1912-9) on Earlsfort Terrace was a potent symbol of the rise of the Catholic middle class in the early twentieth century. In line with the brief, which stated that the new buildings be 'of good architectural character, expressive of their purpose and without unnecessary elaboration', what Rudolph Maximilian Butler (1872-1943) designed was in an austere neo-Greco style, executed in pale grey Stradbally limestone ***(figs. 125-127)***. Financial problems impeded progress so that

(fig. 124)
INCHICORE LIBRARY (1937)
Emmet Road, Inchicore

An Art Deco library built to a template developed by Robert Sorley Lawrie (1903-77) which was also used for libraries in Drumcondra and Ringsend. It survives largely intact, outside and inside, with a timber panelled reference desk, built-in shelving and a low-relief stepped cornice.



(fig. 125)
UNIVERSITY COLLEGE DUBLIN (1912-9)
Earlsfort Terrace

Illustration from *The Irish Builder* (November 9 1912) showing the competition-winning design by Rudolph Maximilian Butler (1872-1943) with a central Examination Hall, amphitheatre-style Lecture Theatres, and science laboratories arranged around two open quadrangles.

Courtesy of the Irish Architectural Archive

(fig. 126)
UNIVERSITY COLLEGE DUBLIN

The Earlsfort Terrace front shows the classical screen that has been likened to the James Gandon-designed Custom House with its *in antis* Ionic centre and pavilions.

G. & T. Crampton Photograph Archive © unknown with digital content by Dr. Joseph Brady courtesy of UCD Library, University College Dublin

only the eastern and northern wings of what was intended as a complete quadrangle were realised. Consequently, Butler's grand Earlsfort Terrace front had to screen adapted buildings surviving from the International Exhibition of Arts and Manufactures, held on the site in 1865, as well as buildings erected in the 1880s for the Royal University. Following the construction of a new campus in Belfield in the 1970s, the Earlsfort Terrace building was adapted as the National Concert Hall.

(fig. 127)
UNIVERSITY COLLEGE DUBLIN

A detail of the grey Stradbally limestone with stylised lion masks on tied reed pedestals. The blocking course, inscribed with the date of construction in Roman numerals, was originally intended to support a pedimented tower, but limited finances precluded its completion.

The dawning of a new century, and the death of Queen Victoria in 1901, did not have an immediate impact on architectural styles in Dublin. The Edwardian period was, on the whole, largely indistinguishable from the late Victorian period. Architectural experimentation was instead focused on new building materials and techniques. Pre-dating Mewe's and Davis's use of steel-frame construction at London's Ritz Hotel by a year, the nine-storey Guinness Storehouse (1902-5) owes a debt to the buildings pioneered by the Chicago School in the wake of the great fire of 1871 ***(fig. 128-129)***. Architecturally, however, the storehouse defers to the Italianate styling of its conventionally-built neighbouring malt store (1885-6).

Hely's Printworks (1906) on Dame Lane, designed by Batchelor and Hicks, was built in a Beaux Arts-inspired classical style. It street front shows three storeys with a dormered Mansard attic storey and is characterised by large windows framed by channelled piers ***(fig. 130)***. Yet, the rather conventional façade masks an innovative Hennebique reinforced concrete frame construction which is revealed in the interior as a system of chamfered pillars and beams ***(fig. 131)***.

(fig. 128)
GUINNESS STOREHOUSE (1902-5)
Robert Street

A bulky storehouse using a diluted Italianate language to disguise its pioneering steel-frame construction. The sizable plot gave scope to potentially double the size of the storehouse and the rear elevation is comparatively plain.

(fig. 129)
GUINNESS STOREHOUSE

A polychromatic palette of silver-grey Ballyknockan granite and yellow Athy stock brick with orange and puce dressings adds a sense of levity to the composition.

(fig. 130)
FUMBALLY EXCHANGE (1906)
5 Dame Lane

A printworks designed by Batchelor and Hicks whose conservative façade, with its pared-down classical detailing and dormered roof, conceals an innovative Hennebique reinforced concrete framework. Hely's entered literary immortality as the former workplace of Leopold Bloom in James Joyce's *Ulysses*.

(fig. 131)
FUMBALLY EXCHANGE

Interior showing the geometric framework of chamfered pillars and reinforced concrete beams.

Photography by Niamh Marnham

(fig. 132)
WEIR & SONS (1906)
96 Grafton Street/
1-3 Wicklow Street

A late bookend to a block of commercial buildings reconstructed (1881) to designs by William Mansfield Mitchell shares the same red brick frontage, oversized ball-topped keystones on the first floors, gently arched openings on the upper floors, and panelled parapet with segmental pedimented and Dutch gabled dormer windows. Weir and Sons later annexed the adjoining Art Deco Maskora Turkish Baths built in 1934 to designs by George Luke O'Connor (d. 1947).

Grafton Street was, and remains the principal shopping street on the south side of the city and was home to department stores and smart drapers including Switzer and Company (now Brown Thomas) and Brown Thomas (now Marks and Spencer). The street was also the centre of Dublin's jewellery and watchmaking trade. Weir and Sons (1906), designed by Batchelor and Hicks, retains a glazed wraparound shopfront allowing for the display of sparkling jewels and watches onto Grafton Street and Wicklow Street ***(fig. 132)***.

A short stroll from Weir's stands Bewley's Oriental Café which has long held a special place in the hearts of Dubliners as an informal civic touchstone, part of the regular beat for the city's *flâneurs*, shoppers and writers. Rebuilt in 1926 to designs by Miller and Symes, the playful mosaics framing the ground and mezzanine floors are indebted to the Egyptian style then in vogue following the discovery of Tutankhamun's tomb ***(fig. 133)***. The interior, originally modelled on the grand cafés of Europe and Oriental tearooms, was restructured in 1995 but retains a suite of six stained glass windows designed (1927) by the celebrated Harry Clarke (1889-1931). Four windows lighting the back wall of the tearoom are particularly fine and represent the four orders of architecture.

(fig. 133)
BEWLEY'S ORIENTAL CAFÉ (1926)
78-79 Grafton Street

Detail of the brightly coloured mosaic work which includes the gilded *Behdety*, the winged sun emblem of Horus of Behdet, a god of the midday sun in Egypt.

(fig. 134)
MANSION HOUSE CHAMBERS (1910-1)
26-28 Dawson Street

A row of shops and offices designed by George Patrick Sheridan (1865-1950) and praised in *The Irish Builder* (September 16 1911) as 'a remarkably good example of clever planning of offices with excellent lighting on a small and restricted and most awkwardly placed site'.

The commercialisation of the area extended to the neighbouring Dawson and Wicklow streets. The Mansion House Chambers (1910-1), Dawson Street, a terrace of red brick shops and offices designed by George Patrick Sheridan (1865-1950), give interest to the streetscape not only by the ever-changing display of goods in the shop windows, but also by the brightly painted cast-iron bow windows lighting the upper floors ***(fig. 134)***. The light-filled Wicklow and Exchequer streets, which snake their way from Grafton Street to South Great George's Street, were largely rebuilt in the early twentieth century. Red brick predominates and the buildings, primarily shops with office accommodation overhead, collectively weave a diverse streetscape distinct from much of the rest of the city.

(fig. 135)
ALLIANCE AND DUBLIN CONSUMERS' GAS COMPANY (1928-33)
24 D'Olier Street

An Art Deco masterpiece by Robinson and Keefe, one of the finest interwar commercial buildings in Ireland. The streamlined quality of the façade is in stark contrast to the earlier Hawkins Street front (1905) which, with the exception of a shopfront showing stylised lettering, is in the brick and half-timbered Arts and Crafts style.

(fig. 136)
ALLIANCE AND DUBLIN CONSUMERS' GAS COMPANY

The Art Deco theme is continued inside and includes a showroom with walnut veneered octagonal pillars, angular openings, and a neo-Egyptian coved cornice. Appropriately, given its leanings to Hollywood glamour, the accommodations included an auditorium or theatre with a deeply rebated cornice framing polygonal light fittings.

4 KILDARE STREET
(1748; 1936)

A skin-deep exercise in Art Deco with a cool grey limestone façade (1936) designed by Frederick Hayes (1873-1958) for the Refuge Assurance Company refronting an eighteenth-century townhouse.

A.C. BOLES
390 South Circular Road

A rare surviving shopfront making extensive use of Vitrolite, an opaque glass usually coloured black but in this case pigmented a buttery yellow.

Although Modernism, with its pared back aesthetic and functional imperatives, did not play out in Dublin as it did in Europe and the United States, it was nevertheless in evidence in commercial and industrial buildings, private and public housing, and, later, in churches. Art Deco in particular had an influence on Dublin's commercial architecture. It could be argued that the most bravura expression of the style is found in the Alliance and Dublin Consumers' Gas Company (1928-33), D'Olier Street, by Robinson and Keefe ***(fig. 135)***. Designed specifically to convey the message of a clean and efficient product, the façade is characterised by clarity, geometry and symmetry with a strong horizontal emphasis at street level offset by a strong vertical emphasis overhead. The generously-proportioned shopfront, a picture box designed to showcase the range of appliances on sale, is given a cinematic frame of polished black and grey granite with the back-lit GAS lettering edged in chrome. Stepped reveals centre on a doorcase with an acid etched overlight showing radiating rings of flickering flames against a backdrop of burners, cylinders and pipe work. The upper floor windows are set in shared low relief recesses and show replicas of their original jazz-age zigzag glazing patterns. The interior continues the Art Deco theme, albeit with strong Egyptian overtones, with *terrazzo* floors, polygonal pillars, angular doors, sinuous polished brass staircases, inlaid veneers, and wire work rooflights ***(fig. 136)***.

Two other distinctive premises, both clad in creamy-coloured tiles, were designed for the Burton's chain of shops and occupy prominent sites on the corners of South Great George's and Dame streets and Grafton and Duke streets respectively. Both were designed by Burton's in-house architect, Leeds-based Harry Wilson, between 1928 and 1930. The former, with two identical frontages centring on a chamfered corner entrance, shows three tiers of steel-framed windows between stylised giant Ionic pilasters, a neo-Egyptian palm leaf cornice and a striking purple blue-coloured dormered Mansard roof. It is undeniably more animated and distinguished than its Doulton tile-clad Grafton Street cousin.

The Art Deco façade of the Theatre de Luxe (1933-4) on Camden Street, designed by Alfred Edwin Jones (1894-1973) to front an earlier cinema (1912), remains almost as it did when the cinema closed in 1975 ***(fig. 137)***. Appearing to float above a base of black and dark green granite, the banded sand-coloured quartzite walls, gently tapering outlines, geometric panels, and parapeted roof give an unmistakable impression of Egypt.

The brick-faced steel-framed Guinness Power House (1946-8), attributed to F.P.M. Woodhouse and Sir Alexander Gibb and Partners, saw Art Deco adapted for industrial purposes ***(fig. 138)*** . In its overall composition and specific details – the near-symmetrical footprint, the stepped floor levels, the upright soldier course parapet treatment, and the polygonal chimney stacks framing a central tower – the power house recalls the work of the eminent English Modernist, Sir Giles Gilbert Scott (1880-1960), particularly his Guinness Brewery (1933-5) at Park Royal and the Bankside Power Station (1947-60) in London.

(fig. 137)
THEATRE DE LUXE (1912; 1933-4)
Camden Street

An Art Deco façade giving the impression of a sand-coloured Egyptian fortress overlooking the dark green waters of the Nile. The façade refronted an earlier cinema designed (1912) by Frederick Hayes. An exuberant Edwardian ceiling, elliptical vaulted and carried on high relief flower- and fruit-filled ribs, survives intact.

UPPER STEPHEN STREET

A faceted Art Deco façade responds to the gentle curving arc of the medieval Upper Stephen Street. The façade adjoins the entrance to 'the first pneumatic tyre factory in the world started in 1889 to make tyres under John Boyd Dunlop's patent'. Both were retained in a redevelopment of the site in 2006.

(fig. 138)
GUINNESS POWER HOUSE (1946-8)
James's Street

An Art Deco power house whose turbine hall, tower-like boiler house and accompanying offices are stacked to produce a stepped pyramid silhouette. The quantities of building materials were a source of wonder to a correspondent from *The Irish Times* (24th May 1950) who reported that 'a million Kingscourt bricks, 700 tons of structural steelwork and 800,000 cubic feet of reinforced concrete went into the construction'.

(fig. 139)
NATIONAL MATERNITY HOSPITAL (1931-7)
Merrion Square/Holles Street

A hospital funded by the Irish Hospitals' Sweepstakes which shunned the Modernism of its contemporaries in favour of a neo-Georgian style.

G. & T. Crampton Photograph Archive © unknown with digital content by Dr. Joseph Brady courtesy of UCD Library, University College Dublin

The pull and the push of the old and the new are evident in two close neighbours north of Merrion Square. The National Maternity Hospital (1931-7), on the corner of Merrion Square and Holles Street, was designed by Ralph Henry Byrne (1877-1946) in a pastiche style that harked back to a by-gone age ***(fig. 139)***. Despite its imposing scale, the classical symmetry and extensive use of red brick allow it to blend successfully into the surrounding Georgian streetscape. A stone's throw away from the hospital, and in stark contrast to it, stands the Post Office Garage (1939), Sandwith Street, designed by John Matthew Fairweather (1882-1961) of the Office of Public Works as a depot for the fleet of post office vans. Three regularly spaced canopied openings punctuate the façade whose English bond brick work, running the gamut of yellow tones, is given additional texture by misshapen overburnt inserts. The cavernous interior, a wholly utilitarian space, is primarily top lit by elongated lanterns. Committing neither to conservatism nor Modernism, St Andrew Street

Post Office (1948), designed by Sidney Maskell and John Fox of the Office of Public Works, shows a symmetrical façade, rusticated stone work at street level, metal-framed windows below carved symbols of communications, and a parapeted roof.

Michael Scott (1905-89), widely regarded as the father of architectural modernism in Ireland, collaborated with Ove Arup and Partners on the CIE Chassis Works (1945-50) in Inchicore ***(fig. 140)***. Commissioned alongside CIE's two other pioneering projects – Busáras and Donnybrook Bus Garage – the steel-framed structure measures 330 feet by 150 feet and made extensive use of light-weight patent aluminium and steel glazing in its construction. Supporting columns were spaced at regular intervals to allow for free circulation. Although perfectly tailored to suit its purpose, CIE lacked the financial resources to begin producing vehicles and the factory was instead used as a store.

(fig. 140)
CIE CHASSIS WORKS (1945-50)
Jamestown Road, Inchicore

A chassis production plant where the flexible open plan, lit by expansive curtain walling and from above by the saw tooth-profiled roof, set the standard for factory building in Ireland.

A short distance from the CIE Chassis Works, on southern bank of the River Liffey, lie the Irish National War Memorial Gardens (1931-8) which were conceived in the early 1920s to honour the 49,400 Irish soldiers killed during the First World War ***(figs. 141-143)***. The gardens had a faltering, heavily politicised road to existence but were eventually laid out to designs by Sir Edwin Landseer Lutyens (1869-1944) on a vacant site that had been purchased (1904-6) by the Commissioners of Woods and Forests to prevent undesirable development from encroaching onto the Phoenix Park on the opposite bank of the river. The gardens have been admired as 'a lesson in classical

(fig. 141)
IRISH NATIONAL WAR MEMORIAL GARDENS (1931-8)
Islandbridge

Aerial view of the gardens designed by Sir Edwin Lutyens (1869-1944). The gardens have been admired as 'a lesson in classical symmetry and formality and it is generally acknowledged that [his] concept for the Islandbridge site is outstanding among the many war memorials he created throughout the world'.

Courtesy of the Photographic Unit, Department of Culture, Heritage and the Gaeltacht

(fig. 142)
IRISH NATIONAL WAR MEMORIAL GARDENS

The Great Cross which, standing over a Stone of Remembrance "altar" flanked by candle-like fountains, has been interpreted as symbolising death and resurrection.

(fig. 143)
IRISH NATIONAL WAR MEMORIAL GARDENS

A pair of classical "Bookrooms" frame a clematis- and wisteria-cloaked pergola overlooking sunken rose gardens arranged as concentric circles centring on lily ponds. Among the 4,000 roses planted by A.F. Pearson, Superintendent of the Phoenix Park, was *Rosa* 'Madame A. Meilland', a species developed by Francis Meilland (1912-58) more commonly known as the "Peace Rose".

symmetry and formality' and, arranged on a north-south axis, include a central oval terrace with obelisk-topped fountains framing a Stone of Remembrance. The central axis concludes in the Great Cross raised on a platform of semi-circular steps. Four pavilion-like "Bookrooms", each representing one of the four provinces of Ireland, are set in pairs at either end of the central oval and were designed to house the memorial record illustrated by Harry Clarke and inscribed with the names of the soldiers killed in the conflict. Each pair of "Bookrooms" is connected by a pergola of Doric columns overlooking two sunken rose gardens whose planting was designed by Lutyens' frequent collaborator, Gertrude Jekyll (1843-1932). The recurring circular motif – the fountains and the rose gardens – creates a harmonious whole.

The Berkeley Library (1967), Trinity College, designed by Paul Koralek (b. 1933) of Ahrends, Burton and Koralek, was a brilliantly conceived response to the needs of the college and its site ***(fig. 144)***. Although described as Brutalist in style, its considered design and materials relate sensitively to existing spaces and are in careful dialogue with both of its very fine antecedents on campus, Burgh's Old Library and the Museum Building.

(fig. 144)
BERKELEY LIBRARY (1967)
Trinity College, College Green

The brief for the design of the new Berkeley Library included the requirement that the building represent the twentieth century just as neighbouring buildings represented earlier centuries. The winning design drew inspiration from the Le Corbusier-coined term *béton brut*, "raw concrete", and the wall surfaces are subtly patterned by the timber formwork used in the concrete construction. Today it is regarded as one of the finest examples of Brutalist architecture in Ireland.

(fig. 145)
BANK OF IRELAND HEAD OFFICE (1972-8)
50-55 Baggot Street

A complex of three buildings with slender mullioned curtain walls reminiscent of the Seagram Building (1958) in New York by Mies Van Der Rohe (1886-1969). In fact, it could easily be interpreted as that skyscraper disassembled and arranged into blocks in keeping with the pervading Dublin skyline. At the time of writing (2017) the buildings are being reworked as an office complex by the original team of architects, Scott Tallon Walker.

Widely held to be one of the finest modern office buildings in the city, the Bank of Ireland Head Office (1972-8), Baggot Street, was designed by Ronald Tallon (1927-2014) as an homage to the American office plazas by Mies van der Rohe (1886-1969) ***(fig. 145)***. Compositionally strong, the U-shaped complex comprises a seven-storey over raised podium block with three- and four-storey over raised podium blocks framing a central plaza. The complex has recently been refurbished and is characterised by a concourse of reinforced concrete *piloti* colonnades, the now-bronze manganese curtain wall finish, and strips of thinly-framed vertical glazing.

(fig. 146)
THE ARK (1992-5 and 1728)
Eustace Street/Meeting House Square

The first European cultural institution specifically tailored to children. It retains the restored façade of an eighteenth-century Presbyterian meeting house on its Eustace Street front. The centrepiece of the Meeting House Square front, an oxidised copper-clad proscenium arch, frames an iron curtain which rises and folds to form a protective canopy over the performers. It was the recipient of the RIAI Regional Award 1996 and the RIBA European Architecture Award 1996.

(fig. 147)
GALLERY OF PHOTOGRAPHY (1996)
Meeting House Square

A sliver-like block whose central window reads, appropriately, as the aperture or lens of a camera. The Gallery of Photography was the recipient of the AAI Downes Medal 1997.

The redevelopment of Temple Bar in the early 1990s was a pioneering experiment in creating a commercial, cultural and residential quarter in a central part of the old city that had been earmarked for demolition to make way for a central bus terminal. Bordering the Liffey, it boasts a wonderful cheek-by-jowl mix of Georgian houses, nineteenth-century warehouses and early twentieth-century industrial buildings. With a richly textured, rather down-at-heel feel, Temple Bar, with its preponderance of empty factories, locksmiths' shops and pubs, all available at low rents, was a big draw for emerging young architects and artists. That all began to change from 1990 when Temple Bar Properties was set up to capitalise on these assets. Group 91 Architects, a collective of fledgling Irish architectural practices, won the Temple Bar Framework Plan competition and were awarded the commission of making new buildings and spaces as proposed in their competition entry. Of the buildings designed individually, Shane O'Toole and Michael Kelly's The Ark (1992-5) ***(fig. 146)*** and O'Donnell + Tuomey's Gallery of Photography (1996) ***(fig. 147)*** stand out.

Conclusion

(fig. 148)
3 LEINSTER STREET SOUTH

A red brick and terracotta premises adapted (2012) by McCullough Mulvin Architects for the Dublin Dental Hospital. Gilded fascias on the upper floors reading PURE CHEMICALS and LABORATORY APPARATUS are reminders of Lennox Laboratories who operated here from 1937 until 1987. However, closer inspection reveals an underlying layer of gilded lettering reading HOME FURNISHINGS and IRONMONGERY.

As the centenary of Irish Independence approaches, numerous conservation, new build and regeneration projects are in planning stages or are underway. These include a number of significant State buildings. The National Gallery, for instance, has been restored and upgraded and recently reopened to critical acclaim. The neighbouring Leinster House is undergoing essential remedial work and repair to its historic fabric. The former City of Dublin Skin and Cancer Hospital, a suite of adapted Georgian townhouses on Hume Street, is also the subject of a major restoration nearing completion.

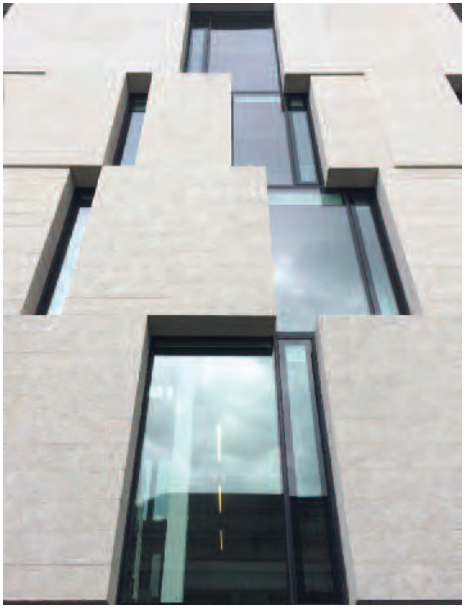
A stroll through Dublin's shopping streets can give the impression of an anonymous city in any part of the world as independent shops, and the names of their proprietors, give way to multinational organisations and bland corporate identities. Yet, where a business and its historic shopfront are long gone, surviving mosaic thresholds will remember lost enterprises. Overhead, hand painted fascias and gable ends, and stone and terracotta panels, will point to the working world 'above the shop', a whole different universe of bustling professions and traders, of accountants and solicitors, barbers and beauticians, cigar merchants and tobacconists, drapers and tailors, jewellers and watchmakers ***(fig. 148)***.

Much of the south city's inferior commercial building stock dating from the late 1960s through to the '70s is also being reconfigured, rehabilitated or replaced to create office space suitable for contemporary needs. Nowhere is this more evident than on Dame Street and Molesworth Street where large new developments are in progress. The Central Bank, Dame Street, has recently been vacated and proposals for its reuse are currently under consideration.

Following much debate, the controversial ESB Headquarters on Fitzwilliam Street are due to be replaced by a brick-faced contemporary block designed by Grafton Architects. Nearby, on Merrion Row, the same firms' building for the Department of Finance (2009) is, by virtue of its sensitive scale and use of "planks" of sanded Ballinasloe limestone, one of the most successful recent interventions in the south city's historic fabric ***(fig. 149)***. McCullough Mulvin Architects' completed works (2012) to the Dental Hospital on Lincoln Place have invigorated the debate about the adaptive reuse of protected structures to suit a contemporary living city. Similarly, their four-storey granite-clad Long Room Hub (2010) in Trinity College relates sympathetically to its near neighbours, delicately closing Fellows' Square and framing the prospect to Parliament Square ***(fig. 150)***.

(fig. 149)
DEPARTMENT OF FINANCE (2009)
7-9 Merrion Row

An office building by Grafton Architects occupying a critical plot in a Georgian streetscape and adjacent to the Huguenot Cemetery (1693). The building, with its façades of sanded Ballinasloe limestone "planks" and staggered cut-outs, was the recipient of the RIAI Assessors Award 2008.



(fig. 150)
LONG ROOM HUB (2010)
Trinity College, College Green

The Humanities Research Building, designed by McCullough Mulvin Architects, is reminiscent of the Department of Finance in its rectangular plan, cut-away corners, stripped honeycomb granite finish and zigzagged openings penetrating the building with shafts of natural light. The Long Room Hub was the recipient of the RIAI Best Educational Building Award 2011.

THE DIVING BELL (1866; 1871)
Sir John Rogerson's Quay

An ingenious diving bell designed by Bindon Blood Stoney (1828-1909), Chief Engineer to the Dublin Port and Dock Boards, and used in the construction of the deep-water quay walls along the Liffey. Decommissioned in 1958, and under threat of the scrapyard, it was brought to Sir John Rogerson's Quay in 1989 as a relic of the engineering and maritime heritage of Dublin Port.

The South Docklands has undergone enormous change in the last fifteen years with new apartment blocks, commercial and office buildings, and much adaptive reuse of old stores and warehouses evolving in and around the multinational tech hub known as Silicon Docklands. Notable among the new buildings are Shay Cleary's Alto Vetro Tower (2009), Grand Canal Quay ***(fig. 151)***, and Studio Libeskind's Bord Gáis Energy Theatre (2010).

These new developments are just the latest chapter in the ongoing saga of Dublin's architectural heritage. Every successive generation has left its imprint on the fabric of the city, holding on to the best of the past while making way for the new. It is our duty, as custodians of this valuable shared resource, to ensure we protect the heritage we have been entrusted with, and make our own contribution worthwhile passing on to future generations.

(fig. 151)
GRAND CANAL DOCK

A changing urban landscape where the old and the new stand side by side overlooking the Grand Canal Dock. The glass-fronted Alto Vetro Tower (2009) soars above a sugar refinery warehouse built in 1862 to designs by Alfred Darbyshire (1839-1908) and cited as the first iron-framed industrial building in Ireland. The warehouse was restored in the 1980s as a centre for artists, craftspeople and designers.

10 MILL STREET

Illustration from *The Irish Builder* (January 15 1880) accompanying a brief description of 'one of the many interesting houses of the Queen Anne type to be found in that now almost deserted quarter of our city known as "The Liberties"'. The house, a brick-faced double gabled "Dutch Billy", is believed to have been built as a dower house by the Earl of Meath. The house was later used by the Christian Brothers (1819) and the Irish Church Missions (1852).

Courtesy of the Royal Irish Academy © RIA

10 MILL STREET

Illustration from *The Irish Builder* (May 15 1894) showing the transformation of the house as the Mill Street Schools and Mission Buildings to designs (1891) by George Palmer Beater (1850-1928). The house was last used as a factory and subsequently fell into disrepair.

Courtesy of the Irish Architectural Archive

10 MILL STREET

A photograph of the house in Summer 2017 as its rehabilitation as part of a larger development nears completion. The brick work has been repaired and repointed while the windows show period-appropriate hornless sash frames. Acknowledging the various alterations made to the fabric over the course of three centuries, and not wishing to produce a pastiche "Dutch Billy", the roof has been restored to its Victorian Gothic profile.

10 MILL STREET

A detail of the preserved panelling shows the many layers of paint – grey, ochre and purple – that have been applied over its three hundred year history.

Photography by Marc Ritchie

10 MILL STREET

Long vacant, and the victim of arson and vandalism, little of the original interior survived Nevertheless, the restoration of the interior has managed to retain, and even reintroduce, a sense of the historic spaces. Preserved panelling on a corner chimney is complemented by new panelling whose clean incisions are clearly contemporary and do not attempt to emulate an eighteenth-century style.

Photography by John Beattie, Carrig Conservation

Further Reading

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NEWCOMEN BANK (1781 and 1856-7; 1862)
Castle Street

A bank and private residence erected for Sir William Gleadowe Newcomen (c.1740-1807) to designs by Thomas Ivory (c.1732-86). Originally half its present size, the building was seamlessly extended to designs by William Francis Caldbeck (c.1824-72) with a gently bowed Ionic portico masking the junction. The delicate Portland stone carvings are by Simon Vierpyl (c.1725-1810).

Registration Numbers

The structures mentioned in this Introduction are listed by page number below. Further information on each structure may be found by searching the website www.buildingsofireland.ie using the following Registration Numbers. Please note that the majority of the structures in this Introduction are privately owned and not open to the public. However, structures marked with an asterisk (*) are normally open to the public and include churches, galleries, libraries, museums, railway stations and theatres.

6 Record Tower
Dublin Castle, Castle Street
Reg. 50910278

6 Bermingham Tower
Dublin Castle, Castle Street
Reg. 50910292

7 East Cross Block
Dublin Castle, Castle Street
Reg. 50910272

7 West Cross Block
Dublin Castle, Castle Street
Reg. 50910276

7 State Apartments *
Dublin Castle, Castle Street
Reg. 50910273 - 50910275

8 Bedford Tower
Dublin Castle, Castle Street
Reg. 50910269

10-11 St Audoen's Church *
High Street
Reg. 50080557

12-13 Christ Church Cathedral *
Christ Church Place/
St Michael's Hill
Reg. 50080532

14-15 St Patrick's Cathedral *
Patrick Street
Reg. 50080680

16-17 9-9a Aungier Street
Reg. 50920112

17 20 Aungier Street
Reg. 50920122

18-19 Irish Museum of Modern Art (Royal Hospital) *
Military Road, Kilmainham
Reg. 50080072

20-21 The Mansion House
Dawson Street
Reg. 50100151

22 15 Molesworth Street
Reg. 50100105

22 16 Molesworth Street
Reg. 50100106

22 10 South Frederick Street
Reg. 50100080

23 Iveagh House78-81
St Stephen's Green
Reg. 50920265

23 119 St Stephen's Green
Reg. 50920136

23 120 St Stephen's Green
Reg. 50920137

24 85 St Stephen's Green
Reg. 50920314

25 Newman House
86 St Stephen's Green
Reg. 50920170

26 Iveagh House
78-81 St Stephen's Green
Reg. 50920265

26 85 St Stephen's Green
Reg. 50920314

26 Newman House
86 St Stephen's Green
Reg. 50920170

26-27 Leinster House
Kildare Street
Reg. 50100220

28 6 Merrion Square
Reg. 50100353

28 19 Merrion Square
Reg. 50100366

28 44-45 Merrion Square *
Reg. 50100510

29 24 Merrion Square
Reg. 50100445

29 26 Merrion Square
Reg. 50100373

30 49 Merrion Square
Reg. 50100514

31 63 Merrion Square
Reg. 50100425

32 Ely House
7-8 Ely Place
Reg. 50930013

32 46 Fitzwilliam Square
Reg. 50930269

33 Royal Irish Academy of Music
36 Westland Row
Reg. 50930328

34-35 Bank of Ireland (Parliament House)
College Green
Reg. 50020250

36-37 City Hall *
Cork Hill
Reg. 50910009

38 West Front
Trinity College, College Green
Reg. 50020376

38 Parliament Square
Trinity College, College Green
Reg. 50020376

38-39 Examination Hall
Trinity College, College Green
Reg. 50020380

38-39 Chapel
Trinity College, College Green
Reg. 50020379

39 Campanile
Trinity College, College Green
Reg. 50020386

39 Printing House
Trinity College, College Green
Reg. 50020390

40 Old Library *
Trinity College, College Green
Reg. 50020389

41 Provost's House
Grafton Street
Reg. 50020381

42-43 Marsh's Library *
St Patrick's Close
Reg. 50110023

44-45 Dr Steeven's Hospital
Steeven's Lane
Reg. 50080083

44-45 St Patrick's Hospital (Swift's Hospital)
Bow Lane
Reg. 50080086

45 Sick and Indigent Roomkeepers' Society
2 Palace Street
Reg. 50910261

46 City Assembly House
58 South William Street
Reg. 50920087

46-47 Powerscourt Townhouse *
59 South William Street
Reg. 50910079

48 Huband Bridge
Mount Street Crescent/Percy Place
Reg. 50100594

48 Griffith Bridge
Grand Canal Place/Dolphin Road
Reg. 50080104

48 Camac Bridge or Dolphin's Barn Bridge
Dolphin's Barn/Crumlin Road
Reg. 50080203

48 La Touche Bridge
Richmond Street South/Rathmines Road Lower
Reg. 50110273

48 Eustace Bridge
Leeson Street Lower/Leeson Street Upper
Reg. 50930261

48 Macquay Bridge
Grand Canal Street Lower/Grand Canal Street Upper
Not included in survey

49 Tailors' Hall
Back Lane
Reg. 50080535

49 St Patrick's Tower
Thomas Street
Reg. 50080329

50-51 St Ann's Church *
Dawson Street
Reg. 50100145

51-53 St Werburgh's Church *
Werburgh Street
Reg. 50910016

54 St Catherine's Church *
Thomas Street
Reg. 50080611

55 St Teresa's Church *
Clarendon Street
Reg. 50910134

56 Thomas Read and Company
4 Parliament Street
Reg. 50020030

57-59 Kilmainham Gaol *
Inchicore Road,
Kilmainham
50080046

59 Kilmainham Courthouse *
Inchicore Road,
Kilmainham
Reg. 50080050

60-63 St Andrew's Church *
Westland Row
Reg. 50930336

62-63 St Audoen's Church *
High Street
Reg. 50080537

63 St Stephen's Church *
Mount Street Crescent
Reg. 50100579

64-65 Chapel Royal *
Dublin Castle, Castle Street
Reg. 50910279

66-67 University Church *
St Stephen's Green
Reg. 50920169

68 Adelaide Road Presbyterian Church
Adelaide Road
Reg. 50110462

68 Methodist Centenary Church
94 St Stephen's Green
Reg. 50920161

69 Unitarian Church *
St Stephen's Green
Reg. 50920135

69 Adelaide Road Synagogue
Adelaide Road
Reg. 50110479

70-71 Heuston Station *
Reg. 50080035

71 Harcourt Street Station *
Harcourt Street
Reg. 50110436

71 Pearse Station *
Westland Row
Reg. 50930337

72 Brú Chaoimhín (Cork Street Fever Hospital and House of Recovery)
Cork Street
Reg. 50080733 - 50080735

73 St James's Hospital (South Dublin Union Workhouse)
James's Street
Reg. 50080177 - 50080178

73 Griffith College (Richmond House of Correction)
South Circular Road
Reg. 50080974

74 Natural History Museum *
Merrion Street Upper
Reg. 50100238

75-76 National Gallery of Ireland*
Merrion Square
Reg. 50100233

77 National Library of Ireland*
Kildare Street
Reg. 50100219

77-78 National Museum of Ireland*
Kildare Street
Reg. 50100222

78-79 Museum Building
Trinity College, College Green
Reg. 50020394

80 Alliance Française (Kildare Street Club)
1-3 Kildare Street
Reg. 50100214

81 Freemasons' Hall *
17 Molesworth Street
Reg. 50100107

82-83 St Stephen's Green *
Reg. 50100259

83 Superintendent's Lodge *
St Stephen's Green
Reg. 50100274

83 Lord Ardilaun Monument *
St Stephen's Green
Reg. 50100266

84 Robert Emmet Monument *
St Stephen's Green
Reg. 50100261

85 The Three Fates *
St Stephen's Green
Reg. 50100276

85 Royal Dublin Fusiliers' Memorial Arch *
St Stephen's Green
Reg. 50100260

86 18-19 Camden Row
Reg. 50110045 - 50110046

86 5-6 Grantham Street
Reg. 50110333 - 50110334

87 Echlin Buildings
1-4 Echlin Street
Reg. 50081115

87 Reginald Street/Gray Street
Reg. 50080656

88 Royal Bank
3 Foster Place
Reg. 50020240

88 Hibernian Bank
22-27 College Green
Reg. 50910203

88 Provincial Bank of Ireland
1-2 College Street
Reg. 50020268

89 Ulster Bank
32-33 College Green
Reg. 50910178

89 Belfast Bank
21-22 College Green
Reg. 50910202

90 24-25 Grafton Street
Reg. 50100713

91 South City Markets *
South Great George's Street
Reg. 50910075

92 Pot Stills at National College of Art and Design
Thomas Street
Reg. 50080524

92 The Bleeding Horse *
24-25 Upper Camden Street
Reg. 50110427

93 Cassidy's *
42 Lower Camden Street
Reg. 50920208

93 The Stag's Head *
1 Dame Court
Reg. 50910216

94 The Long Hall *
51 South Great George's Street
Reg. 50910032

94 Kehoe's *
9 South Anne Street
Reg. 50100061

94 Grogan's Castle Lounge *
15 South William Street
Reg. 50910055

94 Mulligan's *
8 Poolbeg Street
Reg. 50020307

94 Palace Bar *
21 Fleet Street
Reg. 50020224

94 The International Bar *
8 St Andrew Street/
23 Wicklow Street
Reg. 50910155

94 Doheny and Nesbitt *
5 Baggot Street Lower
Reg. 50100457

94 Toner's *
139 Baggot Street Lower
Reg. 50930020

94-95 The Swan *
Aungier Street/58 York Street
Reg. 50920129

95 17 D'Olier Street
Reg. 500020286

96-97 Corn Exchange
Burgh Quay
Reg. 50020299

97 8 Burgh Quay
Reg. 50020300

98 The Irish Yeast Company
6 College Street
Reg. 50020273

98 35 Camden Street Upper
Reg. 50110428

98 Price's Medical Hall
26 Clare Street
Reg. 50100206

98-99 Sweny *
1 Lincoln Place
Reg. 50020449

98 The Shelbourne Hotel
27 St Stephen's Green
Reg. 50100243

99 Sunlight Chambers
21 Parliament Street/Essex Quay
Reg. 50020001

100-101 The Olympia Theatre *
72 Dame Street
Reg. 50020056

101 The Gaiety Theatre *
King Street South
Reg. 50920074

102-103 Government Buildings
Merrion Street Upper
Reg. 50100242

102 Royal Dublin Fusiliers' Memorial Arch *
St Stephen's Green
Reg. 50100260

102 Royal College of Surgeons
123 St Stephen's Green
Reg. 50920104

103 Pearse Street Garda Station
1-8 Pearse Street
Reg. 50020309

104-105 Department of Industry and Commerce
23-28 Kildare Street
Reg. 50100177

106-107 Iveagh Trust Buildings
Patrick Street
Reg. 50080685

106-107 Iveagh Trust Buildings
Bride Street
Reg. 50080686

107 Iveagh House
Bride Road
Reg. 50080684

108 Iveagh Trust Public Baths
Bride Road
Reg. 50080687

108-109 The Iveagh Markets
22-27 Francis Street
Reg. 50080548

108-110 Liberties College (The Iveagh Play Centre)
Bull Alley Street
Reg. 50080683

108-110 St Patrick's Park *
Patrick Street/Bride Street
Reg. 50080682

111 Pearse Street Library *
144 Pearse Street
Reg. 50100317

112 Central Fire Station
Tara Street/Pearse Street
Reg. 50020320

112 Ceannt Fort
Mount Brown
Reg. 50080180

113 Pearse House
Hanover Street East
Reg. 50020484

113 Countess Markievicz House
Townsend Street
Reg. 50020350

113 Mary Aitkenhead House
James's Street
Reg. 50080302

114 Inchicore Library *
Emmet Road, Inchicore
Reg. 50080156

114-115 National Concert Hall (University College Dublin)*
Earlsfort Terrace
Reg. 50920271

116 Guinness Storehouse *
Robert Street
Reg. 50080244

116 Guinness Malt Store
Robert Street
Reg. 50080242

116-117 Fumbally Exchange (Hely's Printworks)
5 Dame Lane
Reg. 50910300

118 Weir and Sons
96 Grafton Street/1-3 Wicklow Street
Reg. 50910135

118-119 Bewley's Oriental Café
78-79 Grafton Street
Reg. 50920036

119 Mansion House Chambers
26-28 Dawson Street
Reg. 50100134

120-121 Alliance and Dublin Consumers' Gas Company
24 D'Olier Street
Reg. 50020282

121 4 Kildare Street
Reg. 50100215

121 A.C. Boles
390 South Circular Road
Reg. 50080745

122 90 South Great George's Street/21-22 Dame Street
Reg. 50910251

122 21-22 Grafton Street/Duke Street
Reg. 50100037

122 Theatre de Luxe
Camden Street
Reg. 50110300

122 Upper Stephen Street
Reg. 50910030

122-123 Guinness Power House
James's Street
Reg. 50080324

124 National Maternity Hospital
Merrion Square/Holles Street
Reg. 50100383

124 Post Office Garage
Sandwith Street
Reg. 50930341

124-125 St Andrew Street Post Office *
19 St Andrew Street
Reg. 50910195

125 CIE Chassis Works
Jamestown Road, Inchicore
Reg. 50080485

126-127 Irish National War Memorial Gardens *
Islandbridge
Reg. 50080001

128 Berkeley Library
Trinity College, College Green
Reg. 50020393

129 Bank of Ireland Head Office
50-55 Baggot Street
Reg. 50100635

130-131 The Ark *
Eustace Street/Meeting House Square
Reg. 50020071

131 Gallery of Photography *
Meeting House Square
Not included in survey

132 National Gallery of Ireland *
Merrion Square
Reg. 50100233

132 City of Dublin Skin and Cancer Hospital
3-8 Hume Street
Reg. 50920305 - 50920309

132 3 Leinster Street South
Reg. 50020423

133 Central Bank
Dame Street
Reg. 50020194

133 ESB Headquarters
Fitzwilliam Street
Not included in survey

133 Department of Finance
7-9 Merrion Row
Not included in survey

133 Dublin Dental Hospital
1-4 Leinster Street South/19-21 Lincoln Place
Reg. 50020421 - 50020426

133 Long Room Hub
Trinity College, College Green
Not included in survey

134 The Diving Bell *
Sir John Rogerson's Quay
Reg. 50020468

134 Alto Vetro Tower
Grand Canal Quay
Not included in survey

134 Bord Gáis Energy Theatre *
Grand Canal Square
Not included in survey

135 Alto Vetro Tower
Grand Canal Quay
Not included in survey

136-137 10 Mill Street
Reg. 50080669

139 Newcomen Bank
Castle Street
Reg. 50910004

143 "Why go Bald?"
3 South Great Georges's Street
Reg. 50910224

"WHY GO BALD?" (1962)
3 South Great George's Street

A neon sign rivalling The Happy Ring House on O'Connell Street as Dublin's best-loved illuminated landmark. Mr. W.G.B. frowns when bald and beams when with hair. The sign was restored by its original supplier, Taylor Signs, in 1999.