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SHOP-FRONTS OF DUBLIN

A Thesis

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Michael Lohan

April 1979

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THE NATIONAL COLLEGE OF ART AND DESIGN
KILDARE STREET
DUBLIN 2

"THE SHOPFRONTS OF DUBLIN"

A THESIS SUBMITTED TO:
THE FACULTY OF HISTORY OF ART AND DESIGN
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BY

MICHAEL LOHAN

APRIL 1979

C O N T E N T S

Foreword

Page 4

CHAPTER I

Early History : -

Page 7

(Trading from the Workshop
(Types of Craftsmen & Tradesmen
(Shopkeepers V Hawkers
(Town Planning
(Design Standards

CHAPTER 2

Into the Nineteenth Century

Page 20

Changes in Design

CHAPTER 3

The Twentieth Century

Page 30

Summary

Appendix

Illustrations

Bibliography

FOREWORD

Over the past three years while studying in the National College of Art, I've participated in, and watched with interest many efforts striving to preserve parts of Old Dublin; Molesworth Street, the most recent, Fitzwilliam Square, Wood Quay, and St. Stephen's Green at the corner of Hume Street.

This led me to look at another part of our heritage which is fastly disappearing from our streets - "The Traditional Shopfront", which is a fine achievement of Irish Vernacular Architecture.

Our cities and towns are the creation of past generations; they are a reflection of its social economic and aesthetic standards. It is within

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our cities and towns that the largest proportion of our architectural heritage is situated.

A poem of Thomas Davis seems appropriate here, -

*"This country of ours, is no sand bank thrown
up by some recent caprice of earth. It is an ancient
land, honoured in the archives of civilization -----
If we live influenced by wind and sun and tree
and not by the passions and deeds of the past,
we are a thriftless and a hopeless people".*

This study will concern itself with the development of "Shopfronts". I shall endeavour to discuss and illustrate many of the styles and types existing. Because of the limited time and the great variety available it will be impossible to mention all that are worthy of reference.

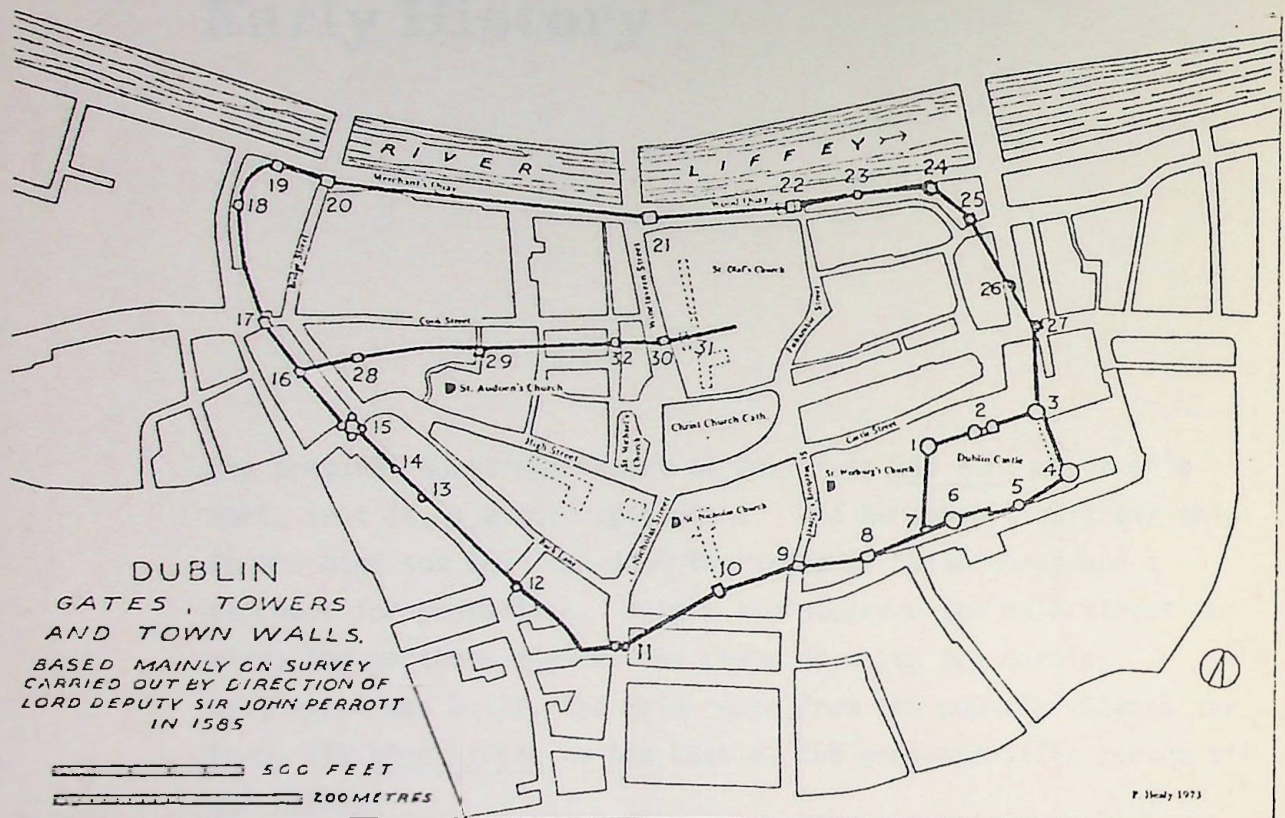
Should society continue to demand more of the "Multiple type" image, at least a little of the past shall remain clear in memory and on paper.

Michael Lohan

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CHAPTER I



- | | | | |
|----------------------|-----------------------|------------------------|--|
| 1 CORK TOWER | 9 POLI GATE | 17 GORMOND'S GATE | 26 BISE'S TOWER |
| 2 CASTLE GATE | 10 GENEVILLES TOWER | 18 WM. HARBARDES TOWER | 27 DAME'S GATE |
| 3 STORE TOWER | 11 ST. NICHOLAS' GATE | 19 WM. USHER'S TOWER | 28 FAGAN'S CASTLE |
| 4 RECORD TOWER | 12 THE ROUND TOWER | 20 BRIDGE GATE | 29 ST. AUDOEN'S ARCH |
| 5 MIDDLE TOWER | 13 SEDGRAVES TOWER | 21 PRICKETTES TOWER | 30 THE KING'S GATE |
| 6 BIRMINGHAM TOWER | 14 THE WATCH TOWER | 22 FYAN'S CASTLE | 31 WALL LOCATED IN 1969
MUSEUM EXCAVATION |
| 7 TURRET | 15 NEWGATE | 23 CASE'S TOWER | 32 MAC GILLAMOCHOLMOG'S
GATE |
| 8 STANIHURST'S TOWER | 16 THE CORNER TOWER | 24 ISOLDE'S TOWER | |
| | | 25 BUTTEVANT'S TOWER | |

Early History

The original Norse settlement at Dublin in 841 A.D. was a ship fort, that is, a winter settlement. The Norsemen tied their ships to the bank and then cut down the trees to build homes and a stockade for protection. Within the stockade the main street ran along the northern edge of the ridge on which the earliest settlement was built, the main route from the country entered the town, via High Street to the Castle, the administrative centre of the colony.

'OPENMARKET'

Early in the Norse occupation there may have been a market area in front of the stronghold (where Dublin Castle was built). In the late Medieval period the general market was held at the Western end of High Street, at Cornmarket, since this was the most convenient place for farmers to unload their goods, which were mostly corn, the staple diet. The few streets existing were narrow and dirty and indeed would not be called anything other than alleys or lanes today, as they were dark and muddy and rarely more than four metres across. Most of them would at best have had wattle paths for people to walk on, although in 1336 a few streets were paved probably with cobblestones.

The inhabitants of Medieval Dublin included many craftsmen, traders and merchants, - coins and scales for checking weights have been found in excavations there. Understandably enough such mercantile activity would also have led to many jobs as dock-workers and porters, as well as clerks and lawyers.

Despite the undoubted importance of overseas trading to the economy of the medieval town, the two necessities of any settlement at the time were the ability to supply food from its hinterland and to fulfill its needs in manufacturing goods from its own resources. Like most of the towns at this time Dublin was a hive of activity. Among the many occupations were those of bronzesmiths, blacksmiths, carpenters, turners, coopers, tanners, weavers, potters, masons and shoemakers. Examples of the work done by these craftsmen and the tools used have been found on the excavated site of the medieval town.

'TRADING FROM THE WORKSHOP'

As in other Medieval towns distinct quarters developed in Dublin. For example in 1235 Castle Street is referred to as lormeria - lorimers were manufacturers of spurs and other small iron objects. Wood-turners and coopers produced wooden bowls, platters and barrelstaves at the upper end of Winetavern Street. Frequently a quarter took the name of a trade carried on there, such as Fishamble Street where the fish mongers had their stalls, or Crockers' Street, where the potters were to be found north of Thomas Street. Wine merchants ran their taverns in Wine-tavern Street as well as selling ale, and the cooks who were particularly vulnerable to fiery accidents were situated outside the old wall in Cook Street. Spinning and weaving were also important occupations both in the homes and in the workshops of the town.

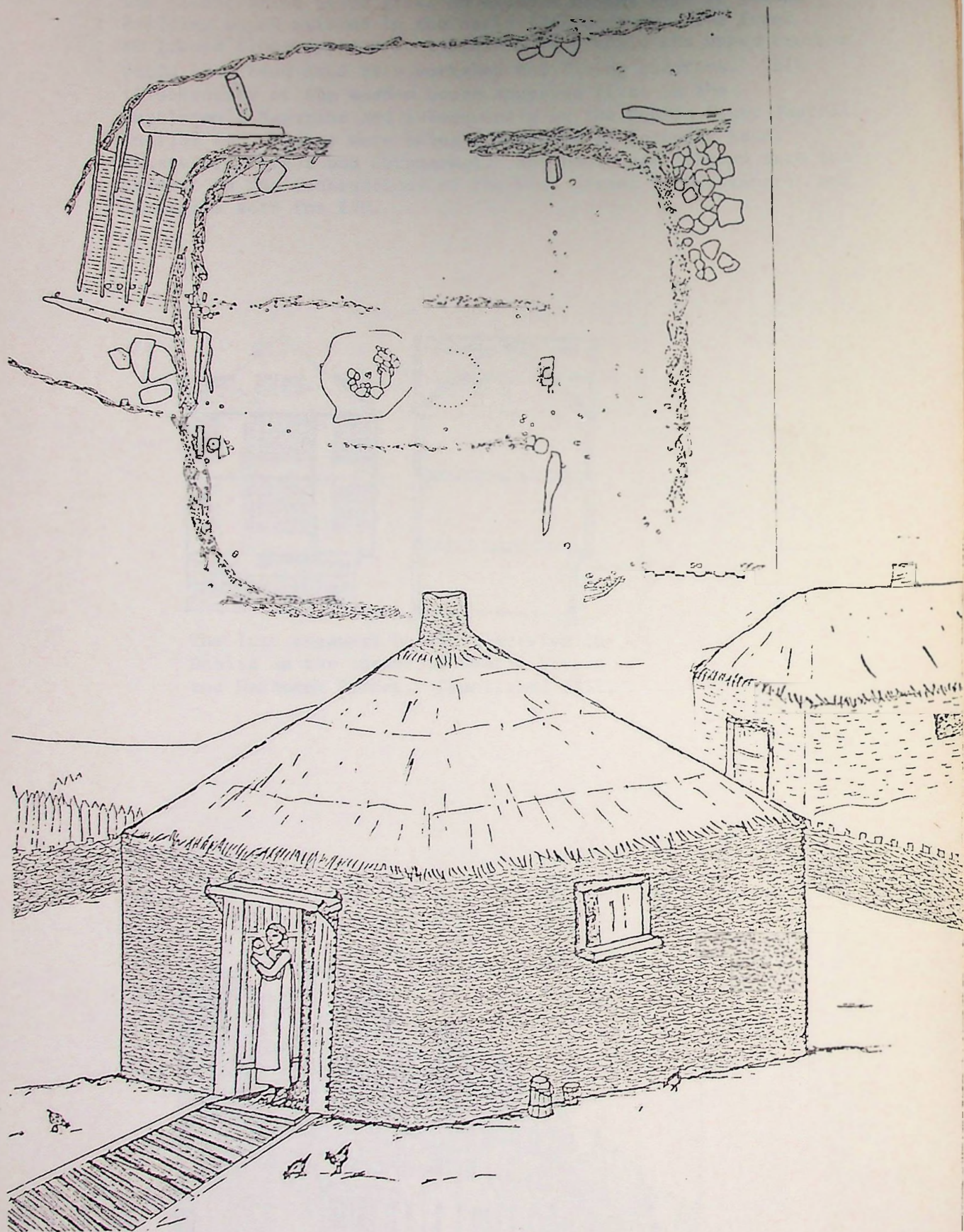
The houses and workshops of medieval Dublin were mostly wooden, built in the post and wattle technique. The walls consisted of lines of upright posts interwoven with horizontal layers of rod or wattles, usually of elm or ash. These walls were plastered with mud to make them wind and water resistant. The buildings were mainly rectangular and varied in size from 4 metres X 3 metres to 8 metres X 6 metres. Some of the smaller structures were probably workshops and the larger ones houses.

Alongside the wattle-and-daub houses of the 13th Century and 14th Century, bigger and stronger houses were built with timber frames. Throughout the 14th Century and 15th Century "cagework" houses of two or three stories were erected. Many of these were prestige houses, occupied by courtiers and merchants.

There was a construction industry in Dublin all through the medieval period. Its most important craftsmen were carpenters as most of the houses were made of wood, and thatchers would also have been required for roofing. THE CARPENTER WAS THE MOST IMPORTANT TRADESMAN AT THIS TIME, PROVIDING A MAJOR SERVICE ALTHOUGH HE DID NOT REQUIRE A SHOP FROM WHICH TO SELL HIS TRADE.

From 1612 onwards there was an increase in the number of mason, bricklayers and plasterers and in 1620 the first "architectors" were recorded. At the same time stone buildings were not uncommon in the medieval period, but they tended to be either defensive or administrative, like Dublin Castle or ecclestatical or to belong to a wealthy courtier or merchant.

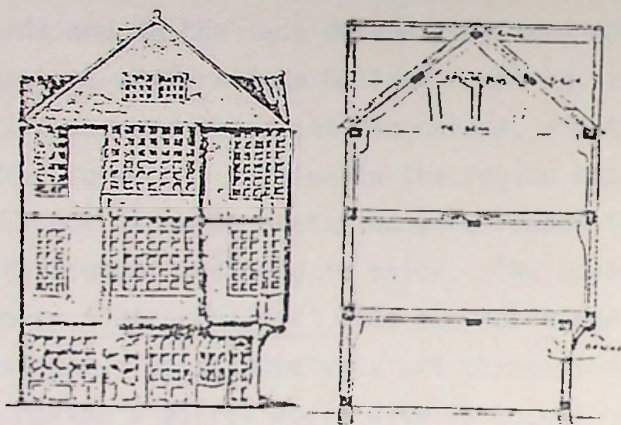
Steps were taken to induce those that were "Englishmen and Protestants" to literally come and rebuild Dublin, with promises of making them freemen. In 1651 the municipal council publicly invited English manufacturers, traders and citizens to settle in Dublin and promised them admission to the city franchise on



The houses and workshops of Medieval Dublin were mostly rectangular in shape. Built of wood in the post and wattle technique.

Illustration shows a plan and front elevation of such a structure.

The illustration below gives an example of the type of wooden building which existed in the early 17th Century. The lower or ground floor appears to contain a shop while the upper storeys would have been used as a workshop and living quarters. This illustration of the wooden house appeared first in the Gentleman's Magazine and subsequently in the Dublin Penny Journal. In 1782 such houses were being demolished in Rosemary Lane, Winetavern Street and Cornmarket. The house was 'thrown into the street' on the instructions of the Wide Street Commissioners and materials sold for £40.



The last cagework house to survive in Dublin on the corner of Castle Street and Werburgh Street. Demolished 1812.



Illustration of Chamber Street from Weaver's Lane.

favourable terms. The invitation was specially restricted to English Protestants and the aid of Government was solicited to promote the project in England.

France supplied a steady flow of Huguenot craftsmen from 1680 onwards and in the last decade they were augmented by skilled Protestant workers from Holland. Wollen, linen and silk weaving assumed important dimensions, and the bulk of the weaving community settled in the region known as the 'Liberty'. The French Huguenot craftsmen were responsible for accelerating the fashion of building in brick. The houses they built were known as 'Dutch Billies' with the roofridge at right angles to the street. Both two-storey and three-storey varieties appeared each having a garret above with as much light as possible for looms and cloth-inspection. The weavers worked and lived in the upper storey's while the ground floor was used as a shop.

The initial development of the Liberties made exclusive use of the plain triangular gable. The doorways, hallways, and interiors were simple and undecorated except for the occasional appearance of chased leather panelling. By the end of the century (17th) the luxuries of returns and waincottings were added, mainly to the residences of the master weavers, but the houses of the main body of those engaged in the industry remained simple.

Chamber Street (opposite) was perhaps the place most representative of these dwellings. It was laid out in the late 1680's and was named after the Chambre family of Stormanstown near Ardee.

THE SHOPS WHICH EXISTED AT THIS TIME WERE THE WORKPLACES OF THE TRADESMEN AND CRAFTSMEN. THE GOODS WERE MADE IN THE WORKSHOP AND SOLD DIRECTLY TO CUSTOMERS WHO CAME TO INSPECT THE FINISHED ARTICLES OR TO HAVE THEIR OWN SPECIAL ORDERS MADE UP.

'TYPES OF CRAFTSMEN AND TRADESMEN'

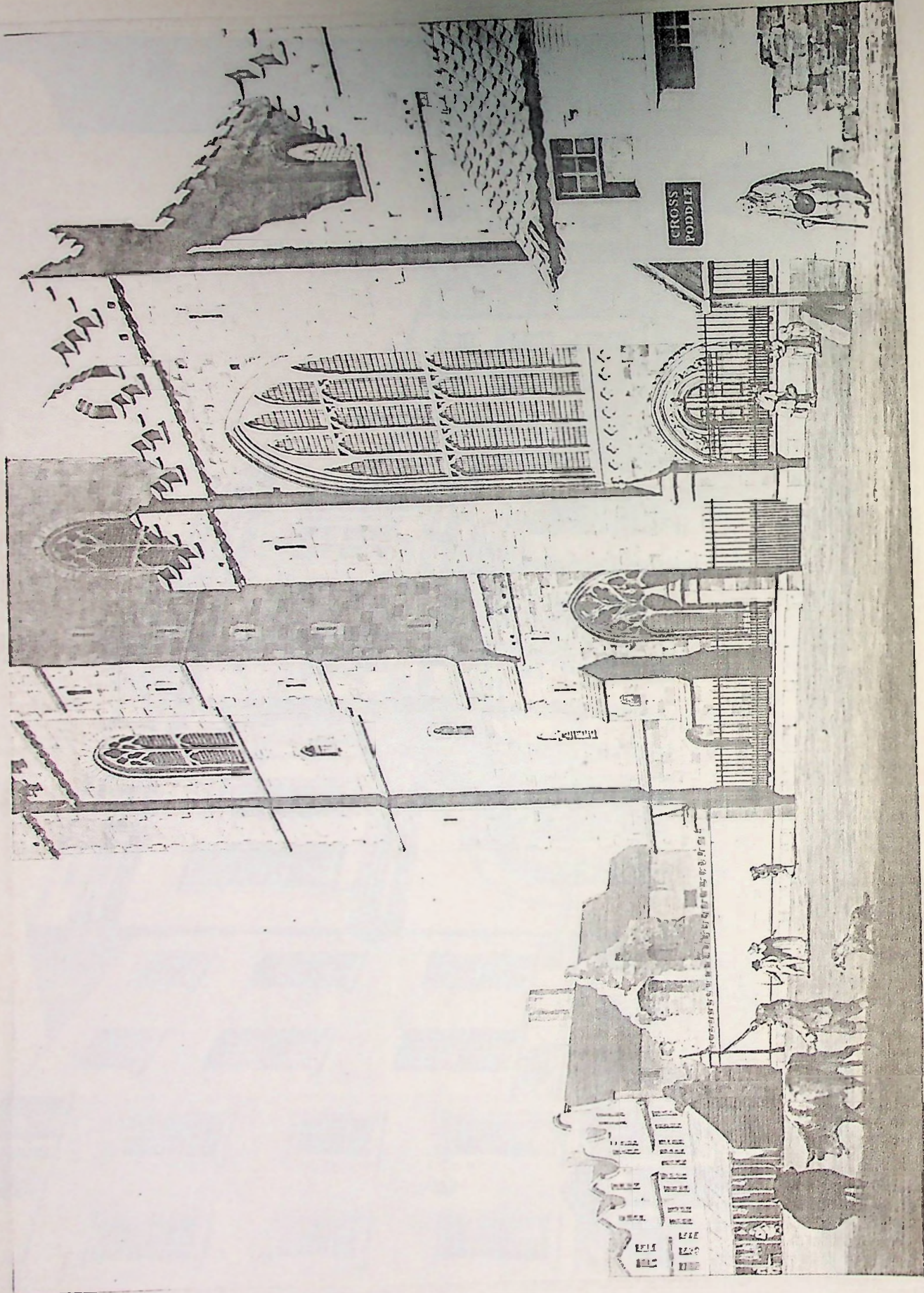
An entry into the calender of Ancient Records of Dublin for 1651 gives an interesting picture of the variety and type of tradesmen and craftworkers who had workshops in the city.

"The list of applicants for admission to franchise (by special grace "and for the fine of a paire of gloves, paied (by each) to Mistress Maiorresse") include a cutler, smith, goldsmith, clockmaker, saddlers, glovers, tailors, tallow, chandlers, shoemaker, slater, butcher, shermen, trunk-maker, farrier, mason, baker, brazier and joiner".

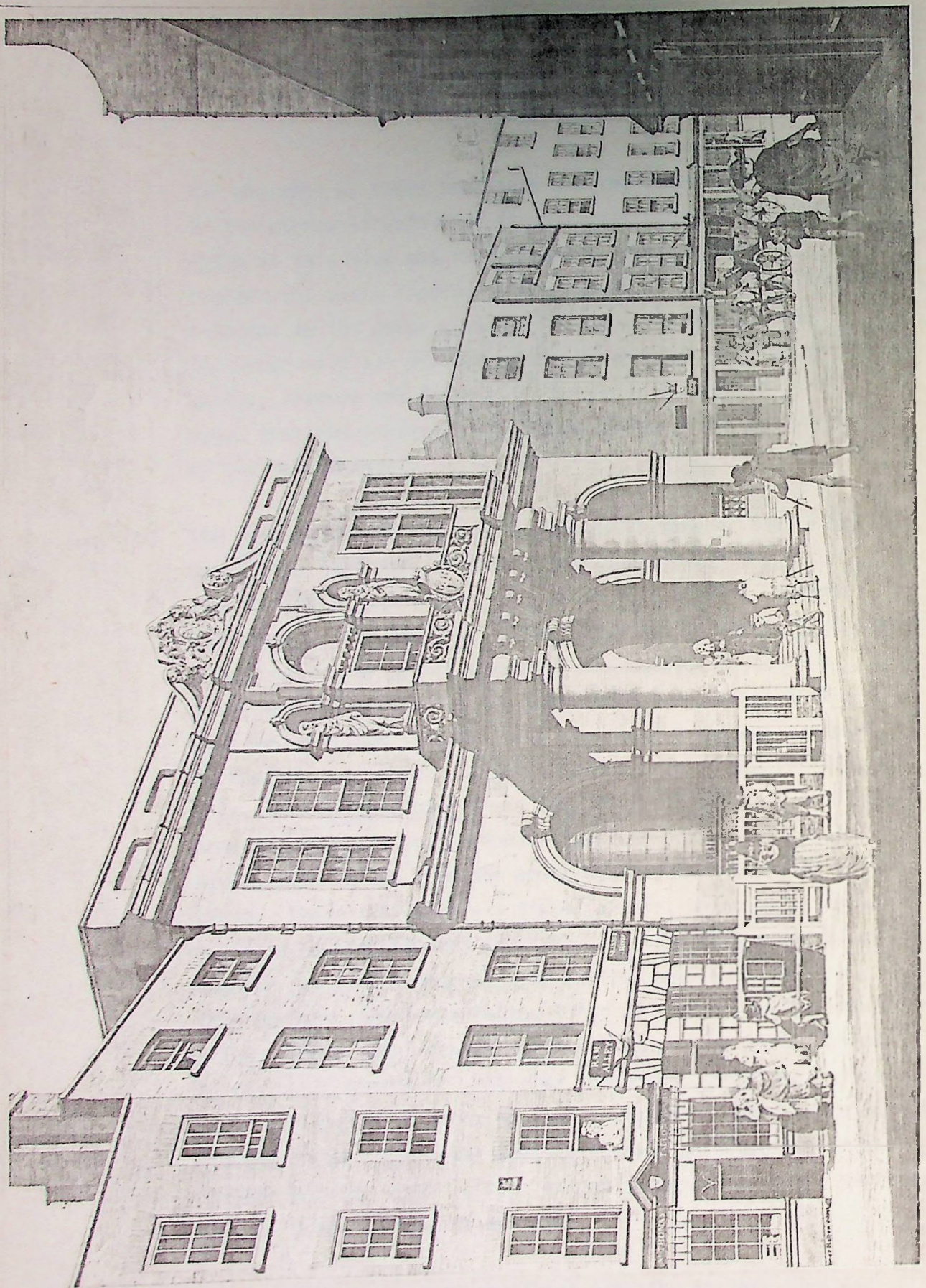
'SHOPKEEPERS V HAWKERS'

Friction between shopkeepers and street hawkers and regraters (dealers) appeared to have been common. In 1661 the Calender gives evidence of the goods sold by the street hawkers and traders and the competition they provided to the legitimate freemen shopkeepers of the ancient city. Rather drastic remedies were proposed by the legitimate business of the city to deal with this unfair competition. In 1670 - *"As numbers of "loose idle and disordered persons," fragmented the city selling apples, nuts, "sneezing salts", tobacco and other commodities, the Aldermen were employed to remove them from their wards and to allow fruit to be sold solely by "ancient" men and women of the city provided with annual licences".*

For the sellers of poultry, wild fowl, rabbits and such like things, the erection, it was suggested, of a "convenient shed" under which they might "stand dry". Measures were also taken to restrict the sale of fish to the fish market, known then as Fishamble Street. It was well supplied with water and fish boards and contained 29 stalls, each of which was leased at fifty two shillings per annum.



The Malton Print of 'St. Patrick's Cathedral' 1793 in the National Gallery shows open fronted butcher shops built under Dutch Billies.



The Malton Print of 'The Tholstel' 1792 shows the standard shop design of the day.

The presence of these husksters sitting under bulks and stalls in the narrow streets made it difficult for wheeled traffic which at this time was multiplying to pass or turn.

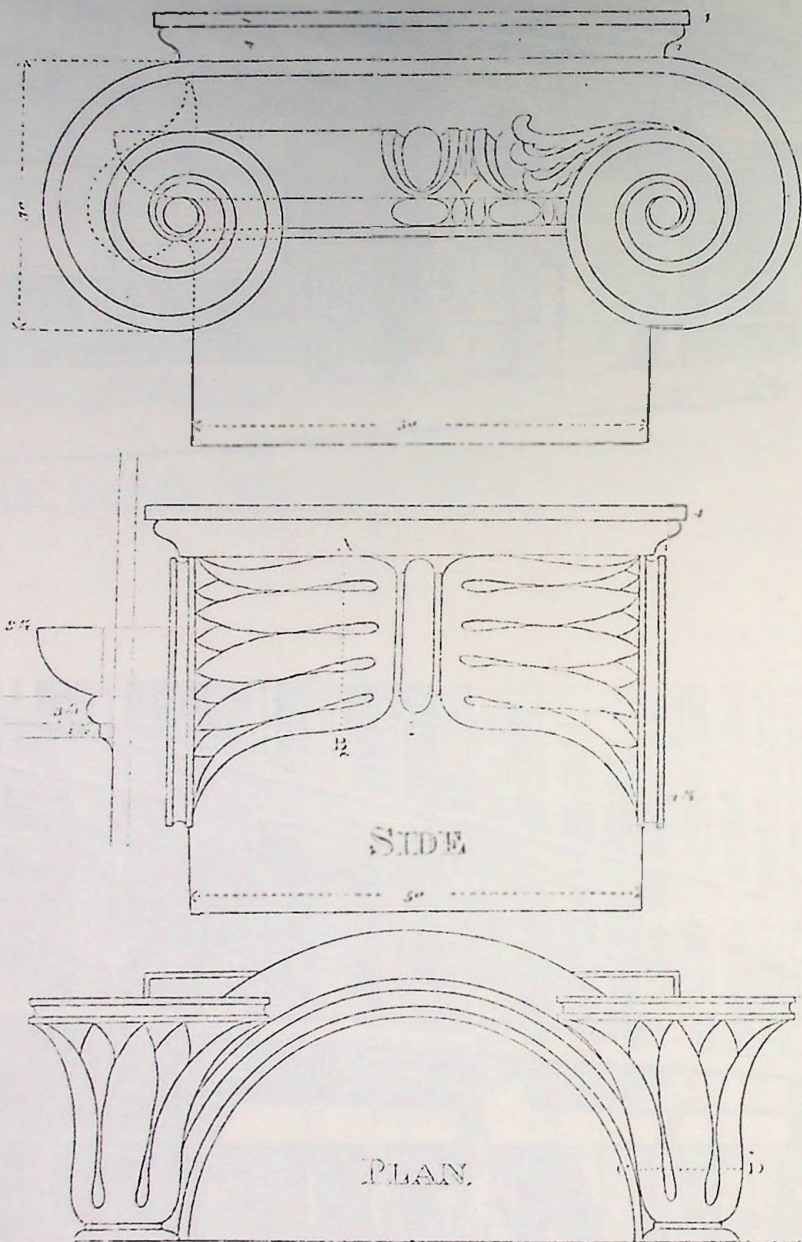
"Acomplaint was a dressed to the municipal council in 1659 in relation to the great number of "idle women and maidens" who constantly sat in most of the streets of the city selling apples, organes and lemons; while other trafficked in eggs, hens and various commodities, to the great prejudice of the inhabitants".

The development of the city on the north bank of the Liffey marked the beginning of modern Dublin and paved the way for the eventual construction of fine streets, squares and houses. The new Capel Street laid out by Sir Humphrey Jervis though narrow by modern standards was considered to be a large and noble street. The commercial life of the north bank was confined largely to an area beyond the quays known as the Ormonde market, slightly to the west of the residential area. The Ormonde market was the centre of the meat trade and here the butchers set up their slaughter houses and stalls, having been driven from the south bank by the nature of their trade. These stalls were a simple affair, being openfronted, having a counter between the street and the shop. The openfronted shop or stall as a general type existed well into the 18th Century. An early Malton Print of 1793 in the National Gallery shows open fronted butchers shops under Dutch Gabled houses built beside St. Patrciks Cathedral. (opposite). The stall was closed at night by wooden shutters. These were usually divided in two, the lower section forming an extension to the counter and the upper section hinged outwards to form a protection for the goods on display outside.

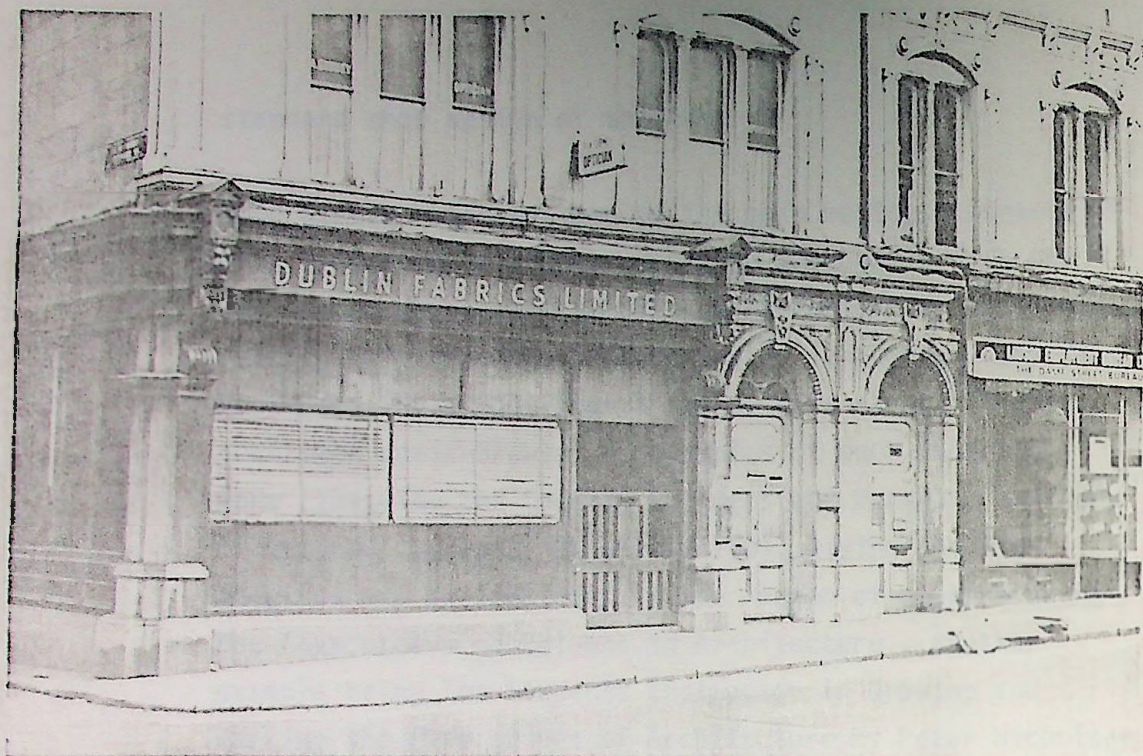
The most common type of shopfront existing at this time was the symmetrical front with a door in the middle of two convex windows. The Malton Print of "The Tholsel" 1792 shows the

ROMAN IONIC

1722



Extract from The Students Instructor in Drawing and Working
the Five Orders of Architecture by Peter Nicholson.



Dame Street - A sombre look at the fashionable street of the 18th Century. It has a strong uniform street facade which is minus the glitter and chrome of 20th Century shop design with the result that it has lost its appeal as a shopping street and is deteriorating rapidly as the main shopping area continues to move further southwards.

standard shop design of the day.

Dame Street which was one of the main business streets of 18th Century Dublin both connected the Castle with the Parliament House and contained many commercial buildings particularly printers. The street which housed many fine bookshops would have been a fashionable street in which craftsmen could browse - examples of such books sold were 'The City and Country Builders and Workmans Treasury of Design,' by Batty Langley (1750), giving detailed drawings and explanations in the manner of proportioning the five orders of Columns in Architecture. Another example being The Students Instructor in Drawing and Working the five orders of Architecture by Peter Nicholson (an extract from which is opposite). These typed books were sold at Wilson's Bookfeller in Dame Street. The Craftsmen would have had access to such books and used them as reference for the designing of shopfronts, simplifying them to suit his few tools and sparce materials.

Dame Street itself was enhanced when it was widened to its present proportion under the direction of the Wide Street Commissioners and its commercial importance extended when the Royal Exchange Building was erected almost beside the Castle. This fine building, constructed to the designs of Thomas Cooley, occupied the site of a well known coffee house. Dame Street still remains a commercial centre and the former Parliament is now the headquarters of the Bank of Ireland. An odd variety of architectural styles do not detract from the quality of this fine street. In recent years a number of the late 18th Century buildings have been demolished or refurbished in concrete and glass. One of the features of Dame Street, an attraction which contributed to its importance in the past, is the series of narrow

streets connecting it with the quays. These streets boasted two of Dublin's notable 18th Century theatres Smock Alley and Crow Street. Winetavern Street was one such street. It was noted in the past for the number of its inns and the fact that it was the centre of the wine trade and close to the quay where wine was unloaded. The once famous street is now virtually cleared of buildings, it was once a place of shops and of buildings, once the homes of the ruling class. In this street was located the Guildhall, the old Royal Exchange, the Guild of Taylors and other public buildings.

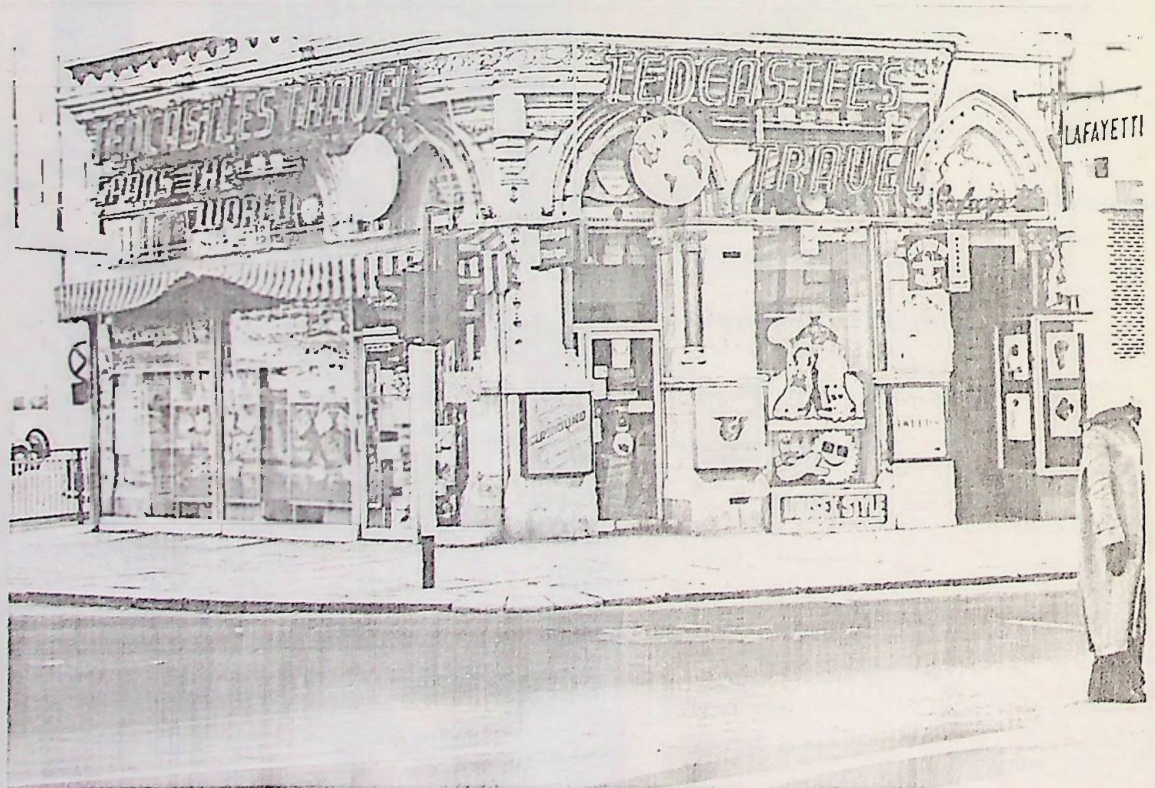
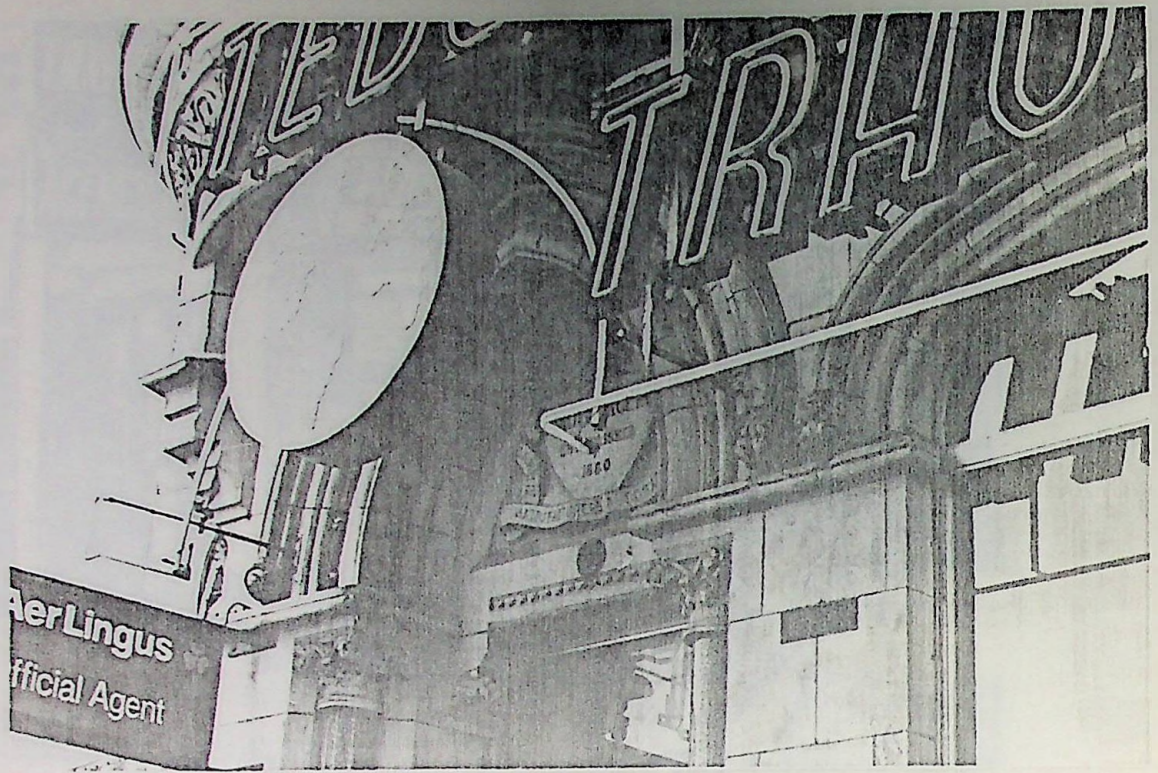
'TOWN PLANNING'

The Wide Street Commissioners established in 1773 were Europe's first official town planning authority. This development which was ahead of the times, endowed the capital (Dublin) with streets vastly superior to those of most European cities. The Commissioners were responsible for the development of Westmoreland Street and D'Olier Street.

From Fleet Street corner of Westmoreland Street to O'Connell Bridge there is a unified facade above the various ground floor shop fronts.

The ground floor originally had uniform shop fronts, a few of which have survived on the west side of

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The prints above give a good example of the use of modern day material (aluminium, glass, and large illuminated advert. signs) with total disregard to the structure underneath. The top print gives a close up of what exists behind the large sign letters. It is difficult for the passerby to conceive that behind the glaze wall there exists a solid stone structure containing 3 gothic arched openings.



D'Olier Street -
unfortunately has lost its
uniformity of the 19th Century.
The modern shopfronts are
insensibly inserted and
the street is a jungle of
advertisements.

D'Olier Street, and can still be observed under the addition of the various signs (see opposite).

The shop fronts consisted of a large centre window, originally divided into 2 small panes, and a door on either side, one to the shop the other to the house above.

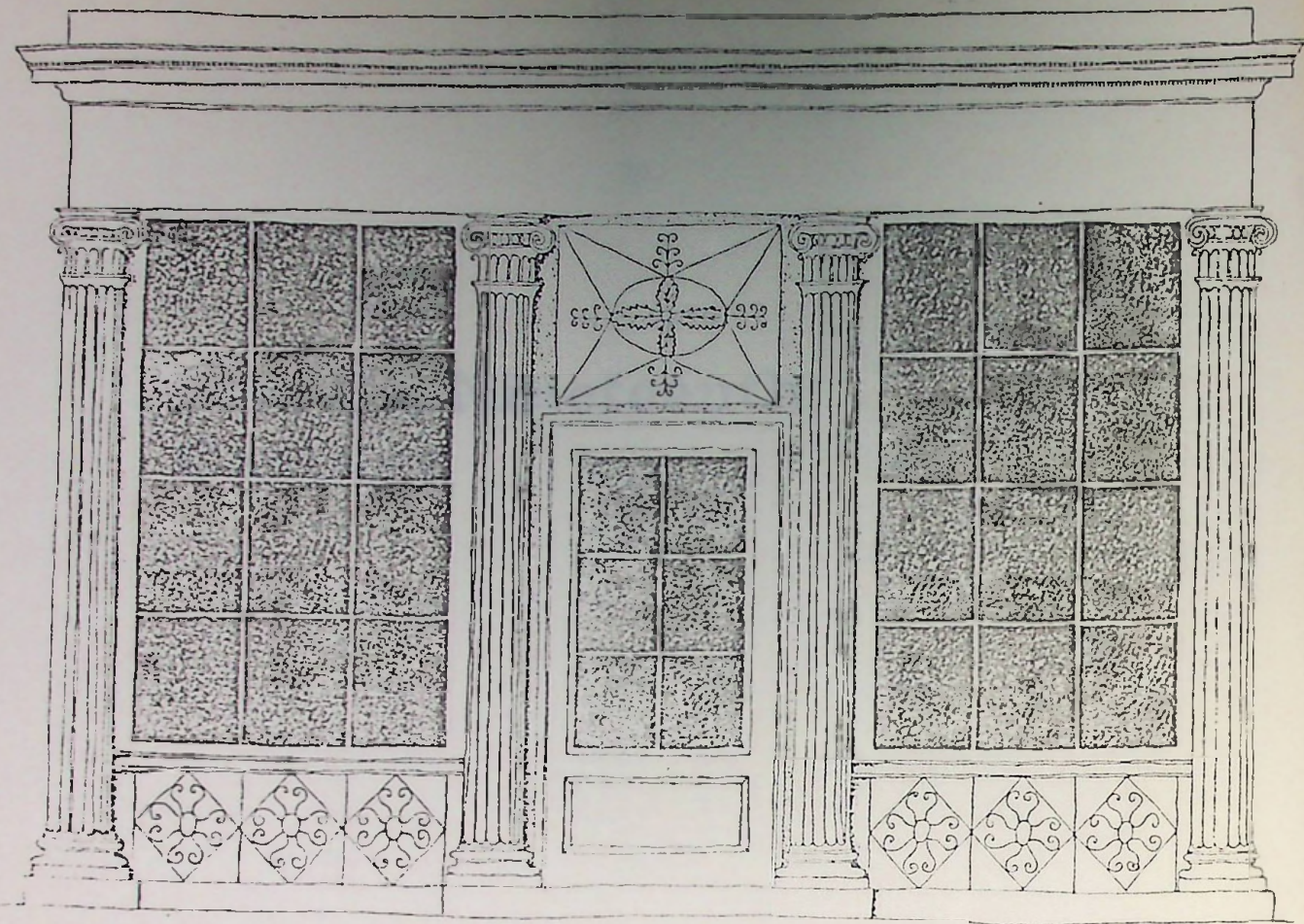
These two streets were built in 1800. Such a unified scheme of housing and shops was far in advance of its time and was not adopted in London until 10 years later.

The Commissioners were M.P.'s and other influential people in Dublin many of whom had travelled all over the continent, so their ideas came not only from London but from further afield e.g. Paris, the Rue de Rivoli.

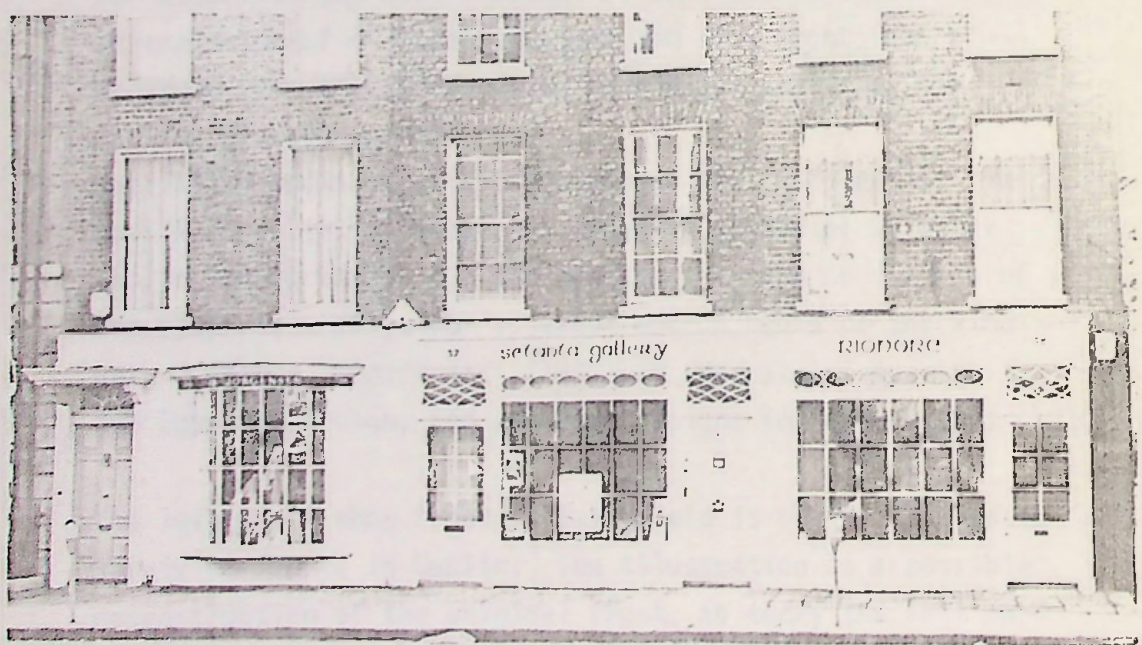
'DESIGN STANDARDS'

The New Practical Builder and Workmans Companion 1823, by Peter Nicholson had some beautiful engravings of shop designs which were probably very influential in shop design in later years.

The drawing from Taylor's book (Designs for shop fronts) shows the beginning of elements of shop front design which were to establish themselves for over a century to come. The display windows were framed and emphasised with classical columns. The doorway was given a decorative fanlight but not over-emphasised to take away from the windows and the classical entablature was found to be ideal for finishing off the top of the design and providing a place for the name of the shop.



Top illustration from: - Taylor, Designs for Shop Fronts (1792)



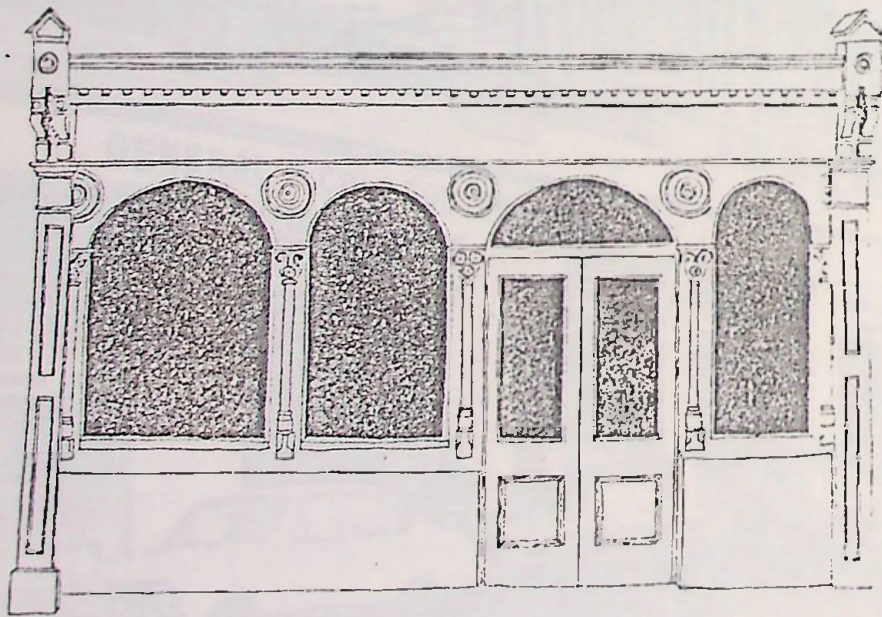
A delightful group of shops in Molesworth Street. Although they are modern facades they bear the character of the shopfront design above. Interesting the way in which the frieze runs across both shops, making the two shops into one unit. The design is balanced and the delicate lace treatment in the top windows adds a lightness and gaiety to the whole.

Into the Nineteenth Century

Towards the mid 19th Century the competition from shop owners for attention and advertisement of each establishment led to an explosion of different designs for shop fronts and a breakway from the standard and serene uniformity of the earlier Georgian period.

Specialist books on shop front design now disappeared. The most influential of these was probably Nathaniel Whittock who in 1840 produced 'On the Construction and Decoration of the Shopfronts of London'. Other source books of the time were T. Kings 'Shopfronts' (1830) an advocate of Moorish and Egyptian design, and J. Young Designs for Shop Fronts (1830).

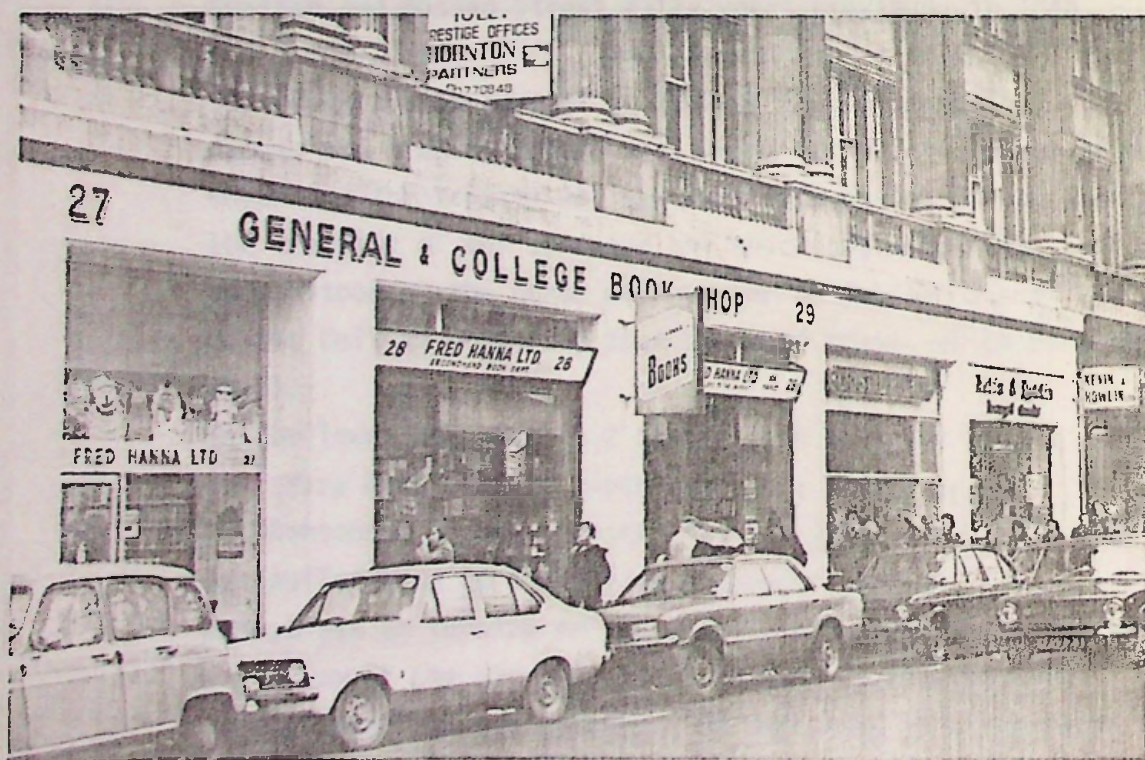
The lovely old shop front in Smithfield is one of the oldest surviving fronts in Dublin: The illustration is a possible reconstruction of the original front, as today the left hand larger round headed window has an extra door rather crudely set into the space. J.B.Malone has researched the history of the house and he considers that the front can be dated to



The Smithfield Shopfront - past and present.

The top illustration is the shopfront that exists today.

The bottom is a possible reconstruction of the original design.



Existing shopfronts in Nassau Street.

A unified look is achieved by the use of a continuous fascia with lettering of uniform scale. Its held together as a unit yet each shopfront is varied in its design and structure.

bout 1830's. The original owners were the Carolan family who had a connection with the licensed trade in the area for over 100 years. In 1909 the shop was a grocer and wine merchants. The design now much mutilated by many layers of paint, has an air of early Georgian about it with the almost semi-circular window heads and decorated wood spandrils. The collonettes are decorated with rosettes and volutes. Restored and with the layers of paint stripped away, it could be a beautiful link with the past history of this part of Dublin.

An extract from 'The Irish Builder' - June 1 1898 also gives a description of the type of development taking place in Dublin. It concerns itself with an improvement made to Grafton and Nassau street fifty years previous, in 1848 -

'Previous to the removal in 1843 of an old unsightly dashed and granite topped wall which for a long number of years separated the Trinity College Park from Nassau Street and the erection of the splendid one which now adorns the site;' there stood at the north west corner of Grafton Street and on the College ground, a four storeyed house, which bore the No. 1.

In the lower storey were 2 shops, once occupied by Mrs. Mary Bickenstaff, haberdasher and the other by Ed. Ronsonby, printer, bookseller and stationer. This house was pulled down in order to widen Nassau Street. The pedestrian on turning to the left into Nassau Street, passed a portion of the old wall 15ft. high which then hid the view of the Provosts Stables. He next came to seven four-storeyed houses, with shops, which were occupied by:

Andrew Jackson - fancy bread and biscuit baker

/....

Kirby & Son - perfumers
 Edward Guy - shoemaker
 George Atkinson - draper
 Wn. Jordan - ladies shoemaker
 Richard Cloney - bookmaker
 Thomas Goodison - livery lace maker.

At the same period as the Nassau street improvements were being effected, a similiar work was in progress at the top of Grafton street, east side. The houses numbered 44 to 53 were taken down and new ones set back, opening up the street for the increase in whelled traffic. The removal of two ranges of granite steps leading to the shops at No's 72 and 78 was a source of great convenience to pedestrians in this fashionable business thoroughfare. This led to the lowering of the shop floors to the street level.

'CHANGES IN DESIGN':

Controversy became common about shop design in the early part of the 19th century when designs began to break away from the discipline and serenity of the Georgian period. Georgian shops in Dublin, certainly as potrayed in the Malton prints, appeared to be related to the typically Irish Georgian proportions with adroitness and elegance. The small pened windows dividing up the otherwise considerably out of scale large shop window had a major influence on the harmony of the streetscape. The large windows were reasonably acceptable when divided by glazing bars in classical small scale proportions, but the arrival of plate glass changed everything.

Plate Glass appeared at the end of the 18th century - made from a cylinder rather than a bubble and being of greater

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WATTS Patent 'ASPHYXIATOR'



THOUSANDS
IN USE.

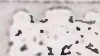
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THE IMPERIAL PATENT FLAX AND BIND LINES (see Price Lists) awarded. The Manufacture
of these articles particularly wish to draw attention of the trade to their Imperial Patent Flax Line,
the use of which they are now making in all qualities, all of which they can strongly recommend, as they have given
unlimited satisfaction to the trade for more than 30 years, and the Proprietors continue to give their best
attention to the manufacture of these goods.
They also give the particular attention of the trade to their IMPERIAL PATENT BIND LINES, which are
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AN INSPECTION INVITED.

CITY IMPROVEMENTS - ABBEY STREET

The large number of citizens whose daily occupation takes them through the main artery of Dublin from north to south and vice versa have only a superficial idea of the enormous amount of traffic to and from the various shipping companies, or from the east to the west side of the city. A large amount of this vehicular traffic is done by the quays, but anyone standing at the corner of Middle Abbey and Sackville streets would be surprised at the great flow of business through the former thoroughfare. The former street in itself, of shops, does not possess many attractions for the ordinary passer-by. Lower Abbey-street is noted for its churches, whilst Upper Abbey-street, although possessing some well-known wholesale houses, is largely given up to tenement houses, but Middle Abbey-street contains some fine premises, in which a large amount of commercial business is daily transacted.

On the north side from Sackville-street we have Messrs. Eason's big wholesale stationery and printing works, and the fine offices of Messrs. Fitzgerald and Co., wine merchants, also the old establishments of Messrs. Curtis and Sons and Henshaw and Co., ironmongers, whilst lower down are the Hibernian Distilleries of Messrs. McAnille and Company. Adjoining this latter house, and occupying the sites of Nos. 108 and 109, there has lately been erected, if not the largest, certainly one of the best and most up-to-date warehouses in the street. The new premises are for Mr. George Young, the well-known builders' stores, metal and ironmongery merchants, and were built to the designs of Mr. J. J. Farrell, Architect, 6 Westmoreland-street. They have been erected and completed by Mr. A. Fraser, Builder, of Bray and Kingstown. It is a handsome structure, the front being of Portmarnock red facing brick, with limestone dressings for the noted Ballinasloe quarries. A centre oriel mullioned window has been inserted on the first floor in this material, and shows very effectively. The shop, sashes and porch are in mahogany, the floor is tiled in mosaic, while the fascia is of polished granite with sunk gold letters. The general superstructure and walls of the house are built of Dolphin's Barn bricks. The premises have a frontage of 35 feet, with a total depth of 152 feet from street to lane at back; there is also a rear entrance for goods from Liffey-street and suitable stabling. The height of the building is 62 feet, comprised in a basement and three floors, all of which will be used as show rooms, with the exception of the space required for offices. The floors are carried in cement on fire brick piers and cast-iron columns while an electric lift connects the basement with the top floor. The front windows are of large dimensions, which ensures a large amount of light to the various rooms. This, together with the admirable arrangement of the goods, enable persons to suit their requirements in a very brief time. It is intended to fit a handsome iron railing to the top of the front cornice, with large monogram and gilt letters. The flat roof is covered with vulcanite and can be used for goods of an imperishable nature.

It is satisfactory to note in connection with the building that all the iron columns were cast in Dublin by Messrs. Tonge and Taggart, the iron sashes by Messrs. Fagan, Great Brunswick-street, and the iron balcony, etc., by Messrs. McGloughlin and Sons. The glass was supplied by Messrs. Deekrell, George's-street, and the electric lift and lighting by Messrs. Potts and Co., electrical engineers. The whole work was superintended and carried through by Mr. R. Mahony, foreman for Mr. Fraser.

On the death of the late Mr. George Young, his son,

Mr. James Alexander Young, became, by his father's appointment, manager of the concern, and it is due to his ability and constant attention to the requirements of his customers and concerns of the house that the business steadily increased until it became necessary to acquire new show rooms in order to cope with the increased trade.

Intending purchasers of the wares in which the house deals will find they will get good value for their money by making their purchases in Mr. Young's new premises.

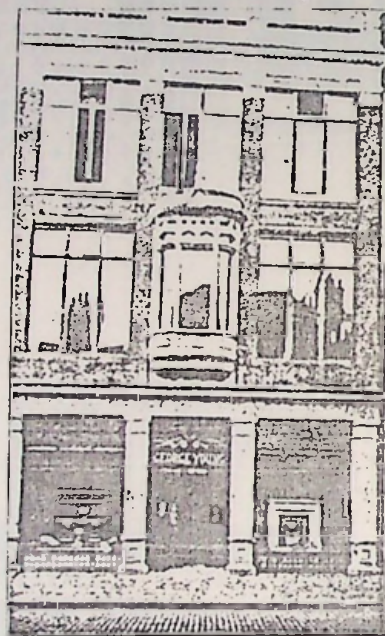
THE GOVERNMENT AND ARCHITECTS.

"The Builder" makes the following trenchant comment upon the honour of Knighthood recently conferred upon Mr. H. Tanner, of the Office of Works:—"The honour of Knighthood bestowed on Mr. H. Tanner, of the Office of Works, seems to have started the daily Press with their usual blunders about architects, the 'Daily Telegraph' having given out that Sir H. Tanner was architect of the Government Offices in Great George-street. The editor of this journal wrote a note to the paper in question pointing out the mistake and the injustice to the memory of the deceased architect, the late J. M. Brydon; a letter which the 'Daily Telegraph' did not publish. In the daily papers it seems to be supposed that mistakes about architects and architecture may be safely made, since the public care nothing about these subjects, and do not mind whether the papers are right or wrong. The honour paid to the chief official architect of the Office of Works would be more in place if one did not think of the number of far more eminent architects who are yearly passed over by the Government without any recognition of their existence."

No one will grudge Mr. Tanner the distinction conferred upon him. But the case is a striking instance of the indifference of the State, and indeed of the general public, too, to the encouragement of art as exemplified in good architecture. There are numbers of men in London, who, by their persistent efforts to raise the standard of design, have worked wonders by their example. It must be remembered too that the surgeon or physician, for instance, who labours to effect improvements in the treatment of diseases usually meets with the encouragement and gratitude of

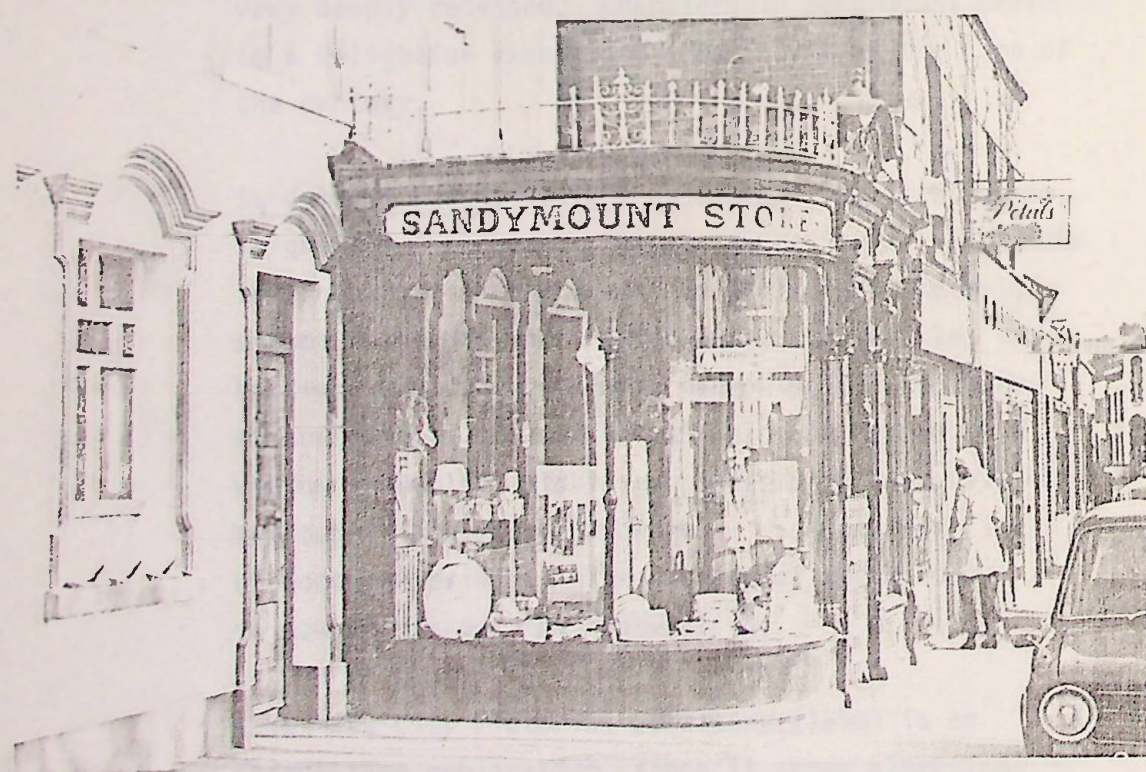
his patients and the applause of the public, while the architect who accomplishes any good, usually does it in spite of his client's efforts to hamper him in the exercise of originality. The treatment accorded to the letter of the responsible editor of a leading building paper writing on a purely professional matter is lamentable.

It is not generally known that the two great railway countries of the world, namely, England and America, are customers of France for some of their locomotives. Such, however, is the case. The Great Western of England has recently put in service a locomotive named "La France," which has been built in the celebrated Belfort workshop on the same model as the excellent compound high-speed engines used on the Nord, Orleans, and Midi lines of France. The Americans have now followed the English example, and the Pennsylvania Railroad Company (one of the greatest in the world) has just purchased a similar locomotive, differing only in some constructional details. The ease with which these engines get up and maintain a high speed with heavy trains has forcibly attracted American engineers. The locomotive in question has been sent to the St. Louis Exhibition, and its trial on the Pennsylvania Railroad will take place subsequently. The Pennsylvania Company is also profiting by railway progress in France in other respects. It is now building in New York a terminus modelled exactly on the Orleans terminus on the Quai d'Orsay, Paris.



MR. GEORGE YOUNG'S NEW PREMISES IN MIDDLE ABBEY STREET, DUBLIN.

Extract from the 'Irish Builder and Engineer 1904' - giving a detailed description of the type of shop development taking place in the city centre.



Chadler's Hardware Store, Sandymount Green.

The enthusiastic owners managed to preserve the exterior and interior of this delightful shop. The classical details have an Art Nouveau exuberance about them and it dates about 1870.

thickness throughout was unfortunately very expensive and until a thinner and cheaper form was introduced it made only a very slow impact on shop windows. An early description of the use of plate glass in Ireland appears in the Dublin Builder of June 1 at 1859. There is a report on the opening of new premises for Telfords of Henry Street, which contained two of the largest sheets of plate glass in Dublin.

The arrival of moulded or curved plate glass in the later part of the 19th century made fully glazed corners possible with the structural supports free of glass framing and placed behind the window. They also made possible the continuation of the window display on either side of the entrance doors which could be very deeply recessed. Chandlers in Sandymount Green is a delightful example of this, built at the turn of the century.

Sandymount Green, itself a unique and beautiful space, is greatly enriched by this Hardware Store. Set close to the corner of the Green and built into the main structure of Hellan's Public House, the little hardware shop projects out, narrowing the footpath at that point. It is the most elegant curved shop window in Dublin, its large pieces of glass are well set out in a timber framework - a fine tradition of woodwork evident. The quality of the window in now downgrades the signwriting.

Shaws New City Pictorial Directory (1850) is an interesting publication, since it shows elevations of the principle streets of Dublin. (Grafton Street illustrated overleaf). The drawings are rather

rudimentary but the designs shown are likely to be reasonably accurate.

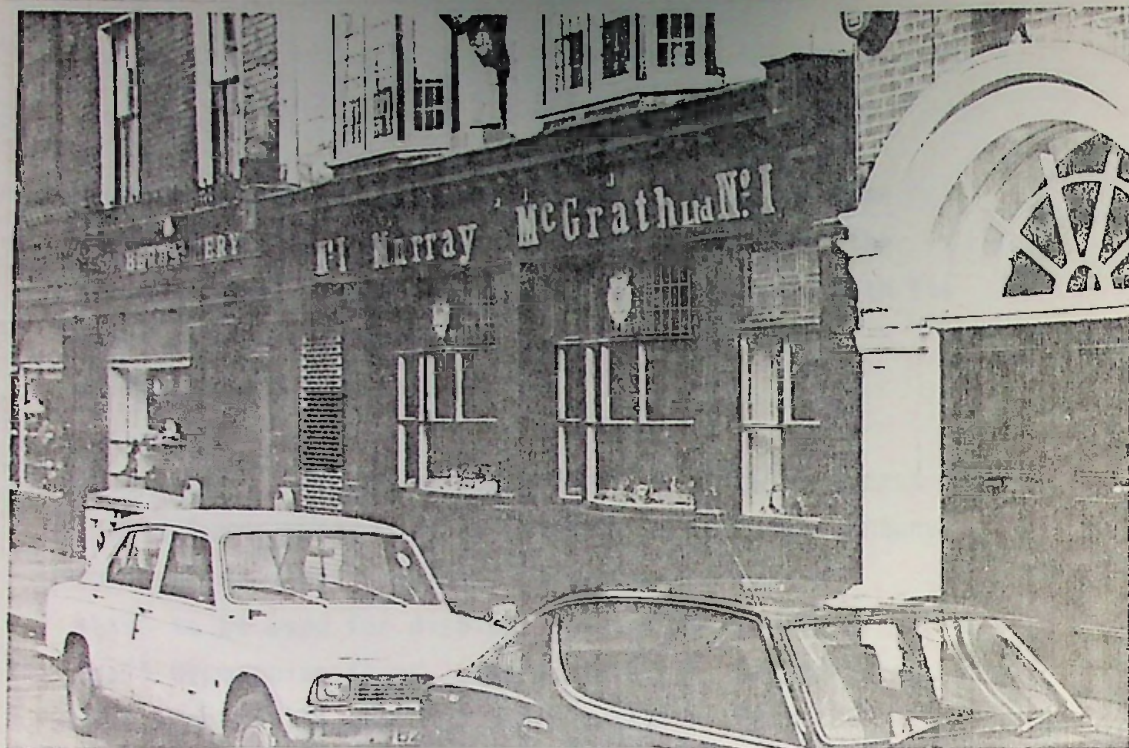
There is a marked contrast in the late 19th century between the prosperous middle class and the older densely populated and poorest areas. Lorcan O'Dilun in his book titled 'Growing Up in the Liberties' gives a description of life in Liberties of 1900.

'I was born in New Row - there was Keefe's the knackers and they had barley at the back. There were dairies, the maltings, the knackers, and the breweries. Horses and carts everywhere. It was the last row of Huguenot houses There were these little huckster shops everywhere they had latticed panes and little counters and they sold everything from a needle to an anchor.'

An example of a more elegant shop front of this period is No. 20 Grafton Street. Originally known as 'Combridges' bookshop it is now another part of 'Brown Thomas'. Happily however the street has improved by the present development, in that the design of Combridges has been applied to the rest of the shopfront. Originally the name facia was a splendid example of the type of work of shop fitting firms of the period. The letters were cut into a wood background and the facia was then painted. Black was usual although green and red were also used for backgrounds. The letters themselves were picked out in gold leaf and the entire facia was covered with large sheets of thick plate glass. The gracefully arched windows with delicate sash bars and carved wood spandrils form a splendid landmark in the street. The original windows remain in the corner of



The top print shows details of the original 'Combridges' (dated 1900 approx.). The bottom print illustrates a very uniformed modern development which keeps in harmony with the original structure on the corner of Duke Street - and illustrated above.



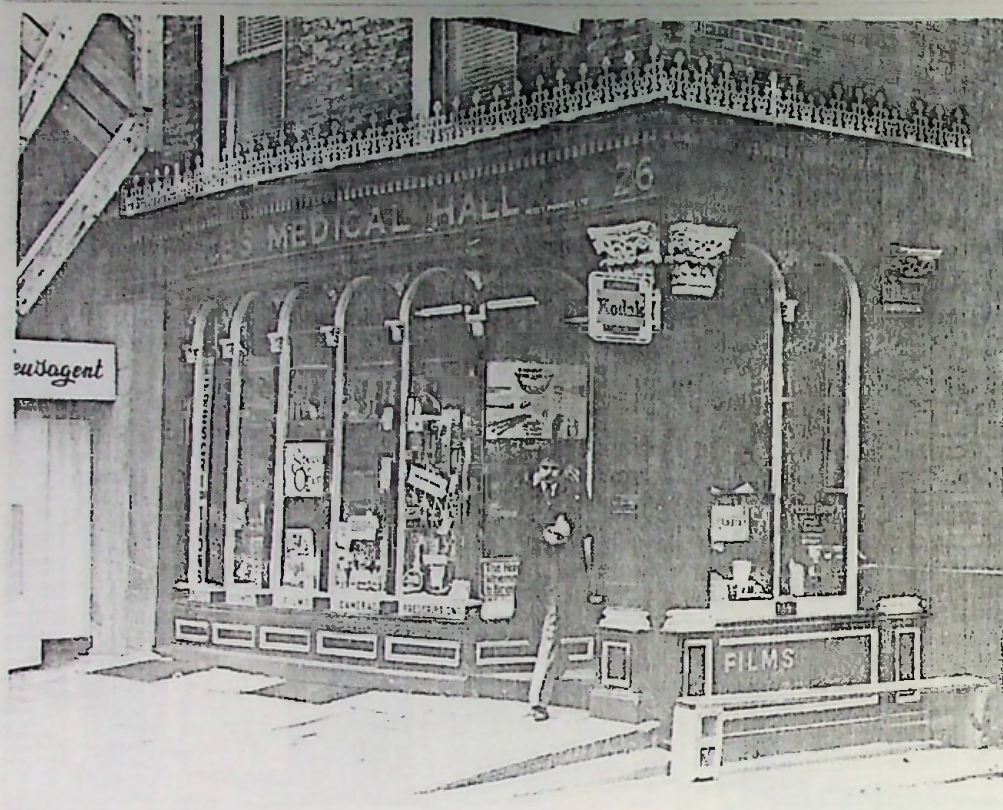
Murray's - Opticians Shop
Duke Street.
Murray McGraths shop was built
in 1914 and the designer was
James Montgomery.

The work is a thorough exercise
in the art of wood shop fronts.
The classical details are all
simplified and robust and
the design is of a nostalgic
18th Century.

Grafton Street and Duke Street and although the same style no longer exists in the front of the shop, the present Brown Thomas is a spectacular shopfront with its black painted woodwork, its gold lettering and delicate cast iron balustrade.

Cast Iron - structural components, particularly cast iron columns, were used quite early in the 19th century to free the shop facade and allow large sheets of glass to be used for display. The manufacturers of small decorative items, such as railings, balustrading, cast iron frills etc. had eager customers from the small shop of the 19th century. Builders catalogues of the 19th century show a huge variety of standard prefabricated goods available in cast iron. The balustrading along the tops of cornices of shops was commonly in cast iron which was ideal for coupling together in sections. There was tremendous variety in these ranging from thin and elegant railings with floral infills to short frills which softened the flat top of the cornices. Cast iron had good resistance to corrosion and was well suited, even with fairly irregular painting to outdoor use. Complete shop fronts prefabricated in cast iron became available in the mid 19th century. They arrived as a kit-of-parts, fascia, cornice and window frames which were moulded in with columns or pilasters. The shopkeeper could now select from the many designs offered by the shopfitting firms the style of front which appealed to him personally. Often decisions were made without any consultation with architects, which resulted in little or no concern for the visual quality of the street.

As 'shopfront' design approaches the 20th century,



Chemist's Shop, Clare Street, Dublin.

This is one of the most beautiful and best preserved shop fronts remaining in Dublin. The date is late nineteenth century, but like many other buildings of the period in Ireland, the earlier classical style persists. The windows are slightly bow fronted in eighteenth century and the spandrels between the window arches are wood carved. The simplified classical entablature is crowned with a lovely iron friell and is held up by richly decorated corinthian pilasters.



Eugene Magee Travel Ltd:

A well proportioned shopfront, based on the early shopfront design with a large centre window, originally divided into 2 small panes, and a door on either side, one to the shop the other to the house above. The thin columns are nicely carved, they maintain strength and stability by the introduction of a pilaster upon a pilaster, in the proportion of 2:1.

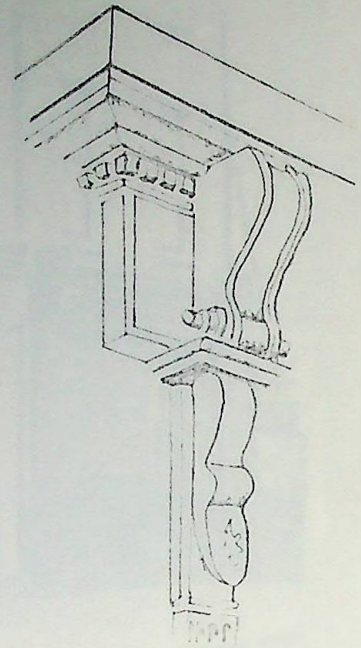
The shopfront is painted a rich red and this would indeed help in attracting attention.

the streetscapes of the major cities loose the order and rhythm of the 19th century when the craft of signmaker, metalworker and joiner combined to produce an exciting and human texture at pavement level.



Johnston's Typewriters - 23 South Frederick Street, Dublin 2.

The first material to appear in the development of shopfronts was timber. Before glazing was introduced, wood shutters closed up the shop at night and acted as counters during business hours. When glazing was introduced simple wood-framed sash windows closed the openings. The first nameboards over shops were of wood and even in the earliest examples these would have had a simple hood at the top to throw off the rain water. The nameboard was elaborated in the eighteenth century in accordance with classical principles and became in many cases a full entablature with the name conveniently on the frieze. The entablature was carried on pilasters or columns which also conveniently acted as a method of articulating the large display windows. Consoles and brackets closed the entablatures and further elaboration in wood was used for the great variety of window mullions and spandrels between the arched window heads.



Top: Classical style Console and Entablature

Left: Detail of Console and Entablature in Johnston's Shopfront.

Detail showing Entablature and Console:

Entablature: The Entablature with its cornice was an extremely practical finish to the upper parts of a shopfront. Aesthetically it finished off the top of the design and is also protected the parts of the building below by throwing off the rain.

The frieze was used for the name of the shop and the proportions of this name panel in relation to the elevation were remarkably constant right up to the first quarter of the twentieth century.

Consoles: The standard form of a console is an S-shaped double volute with, in the form used on shops, the large spiral at the top and the small spiral at the bottom (see drawing). The console in 'Johnstons' is a delightful piece of workmanship and although it is not similar to the standard type it shows how the craftsmen of the time added variety and change to such basic elements.

The console was a very convenient way of closing off the ends of the entablature and the nameboard and thus defining the shop from its immediate neighbour.



P. Cusack, Furniture Shop, 65 Aungier Street, Dublin.

Built about 1820 (approx) this is a delightful example of Irish craftsmens work.

The group of 3 shops are similar but yet on close examination the craftsmen have managed to achieve variety by varing the thickness of the pilasters and by decorating the consoles of each shop differently. (The window in Cusack's is divided into two sections).



The Irish Yeast Co. (top illustration) - here we see the depths to which the craftsmen of the late 19th Century went to make a shop attractive to the public. The pilasters are crowned with carved Cupids sitting on floral arrangements. The proportions are similar to the main shop design of the day but the craftsmen never allowed this to become monotonous. By changing the decoration they managed to achieve great variety.

J.A. Rooney Die Sinker (bottom illustration) - Again the overall format is the same but by changing the scale and layout of window display variety is maintained. The shop is painted a strong natural green colour.

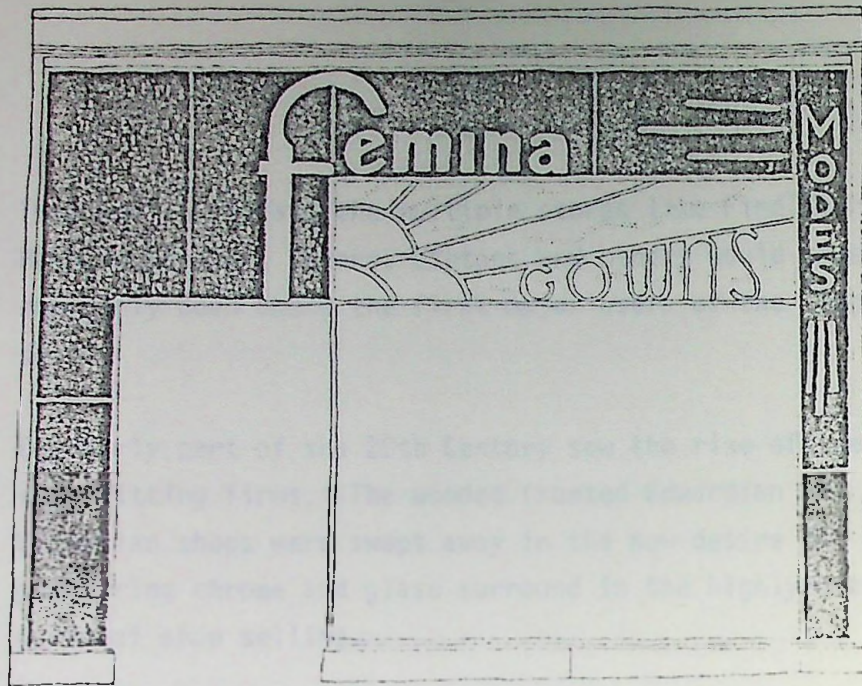
The Twentieth Century

The period from 1929 to 1950 was one, of general economic depression, caused by the Second World War, and in Southern Ireland, the Economic War with Britain.

In such circumstances of restricted money and opportunity for spending it, it is not surprising that shopping practices did not greatly change. In country areas, the combined grocery, hardware and public house establishment continued to exist.

In the cities, stores like Roche's, McBirney's, Arnotts, Switzers and Clery's either improved on the business they had done in the 19th Century or else emerged under new ownership. Bewley's retailers in tea and coffee continued in their specialised sphere. It was not until the 1960's that American - style supermarkets and self-service stores began to compete with the specialist stores, as the Monster House had done in the 1850's.

The windows of the first multiple shops were a riot of information and offered an extraordinary number of choices. The very large sheets of plate glass did not appear in shop windows until after



1860 and in Ireland the multiple stores like Findlaters Maypole Dairies, Tylers, Liptons and others would have certainly been among the first major users of the large sheet.

The early part of the 20th Century saw the rise of specialist shop fitting firms. The wooded fronted Edwardian and Victorian shops were swept away in the new desire for a glittering chrome and glass surround in the highly competitive world of shop selling.

The Femina shop in Wicklow Street, Dublin was an interesting departure from the classical shop fronts of the early 20th Century so expertly turned out by firms such as Squires. This is a shop designed with total disregard for its upper parts and its neighbours.

Cullens confectioners in O'Connell Street is also of the same style. Here again there is not regard for the upper parts and neighbours. It has little character and appears blank and crudily set. It is very linear and geometrical and loses in its absence of detail, which most of the 19th Century shops possess.

The following pages contain photographs of the street past and present. The two old photographs are dated 1920 approx. (Lawrence Collection National Library) and the remainder show the street as it is today.

/....

In order to discuss the changes and development of 20th Century shop front design it would be best at this stage to select a shopping area which would contain good examples for such a discussion.

Grafton Street is one of the major shopping streets in central Dublin and it contains numerous examples of the 20th Century development.

An immediate look at the street shows that the most important material used in 20th Century shop fronts is 'Glass'.

The large windows that exist in 20th Century shops are no longer used as in the 19th Century shop for the illumination of interiors by natural light but they now often transform the shops into galleries or exhibition stands displaying the type and style of goods sold inside.

Drastic changes have been brought about by economic and social need. This statement is indeed true (prevalent) to Grafton Street.

The following pages contain photographs of the street past and present. The two old photographs are dated 1900 approx. (Lawrence Collection National Library) and the remainder show the street as it is today.

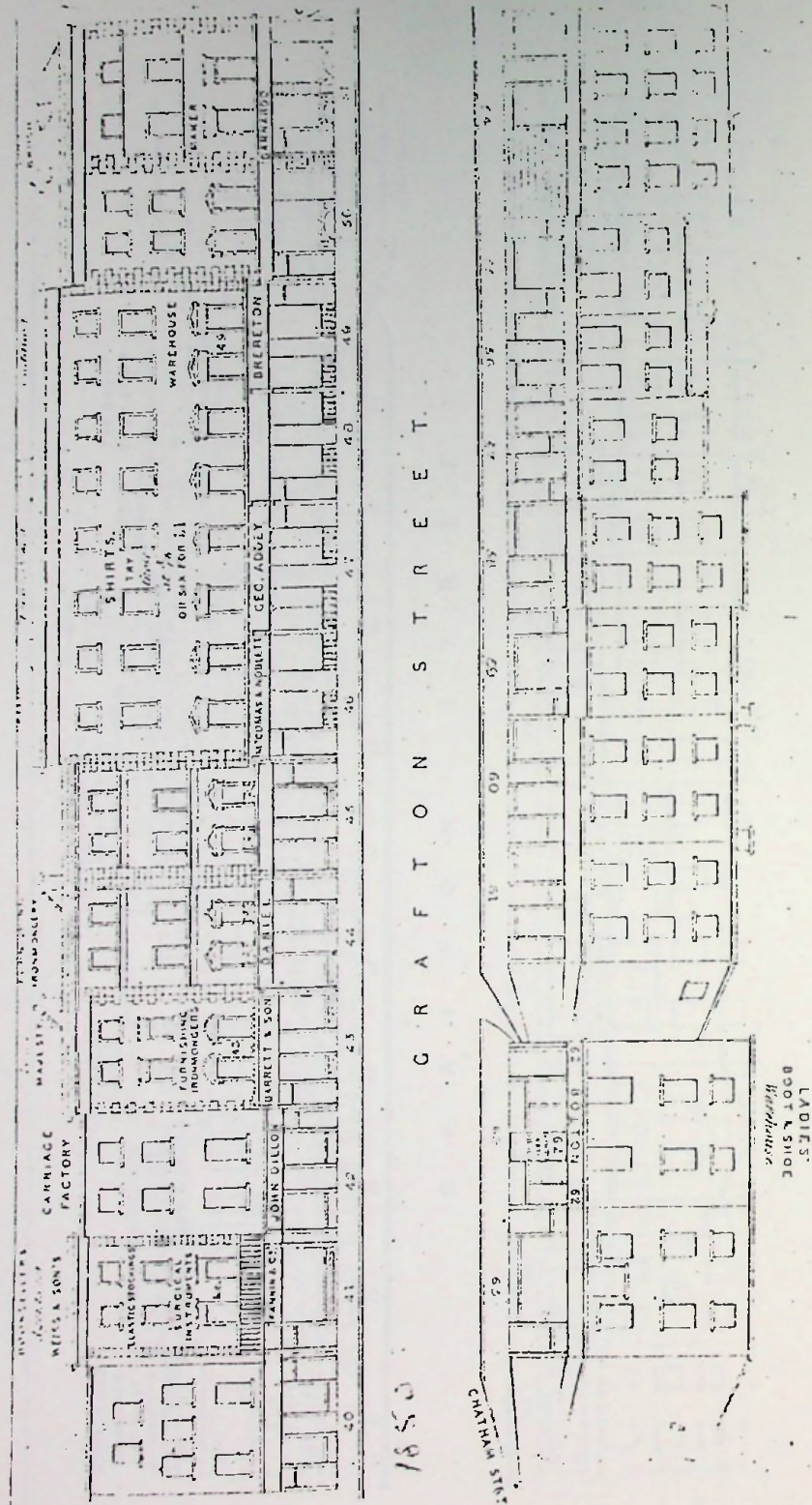
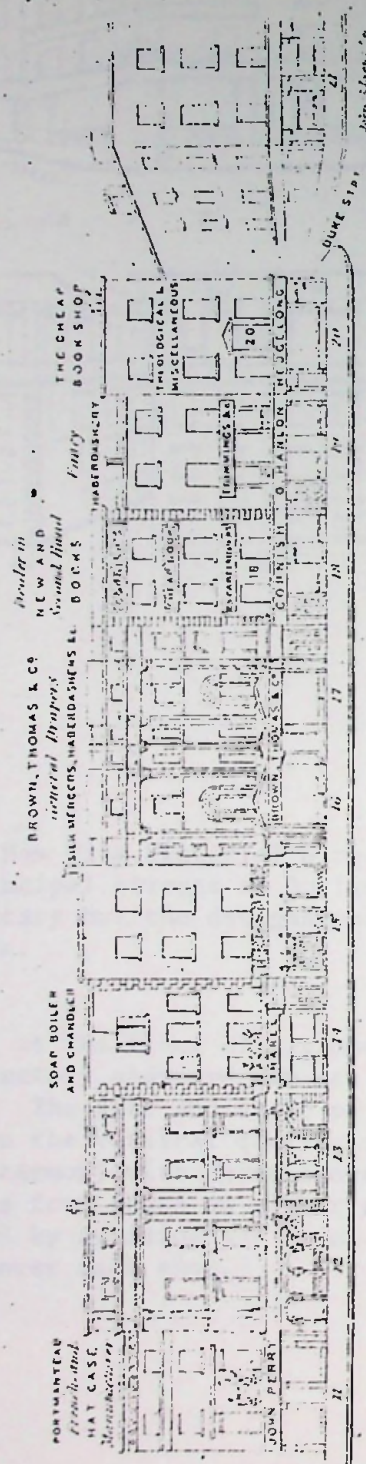
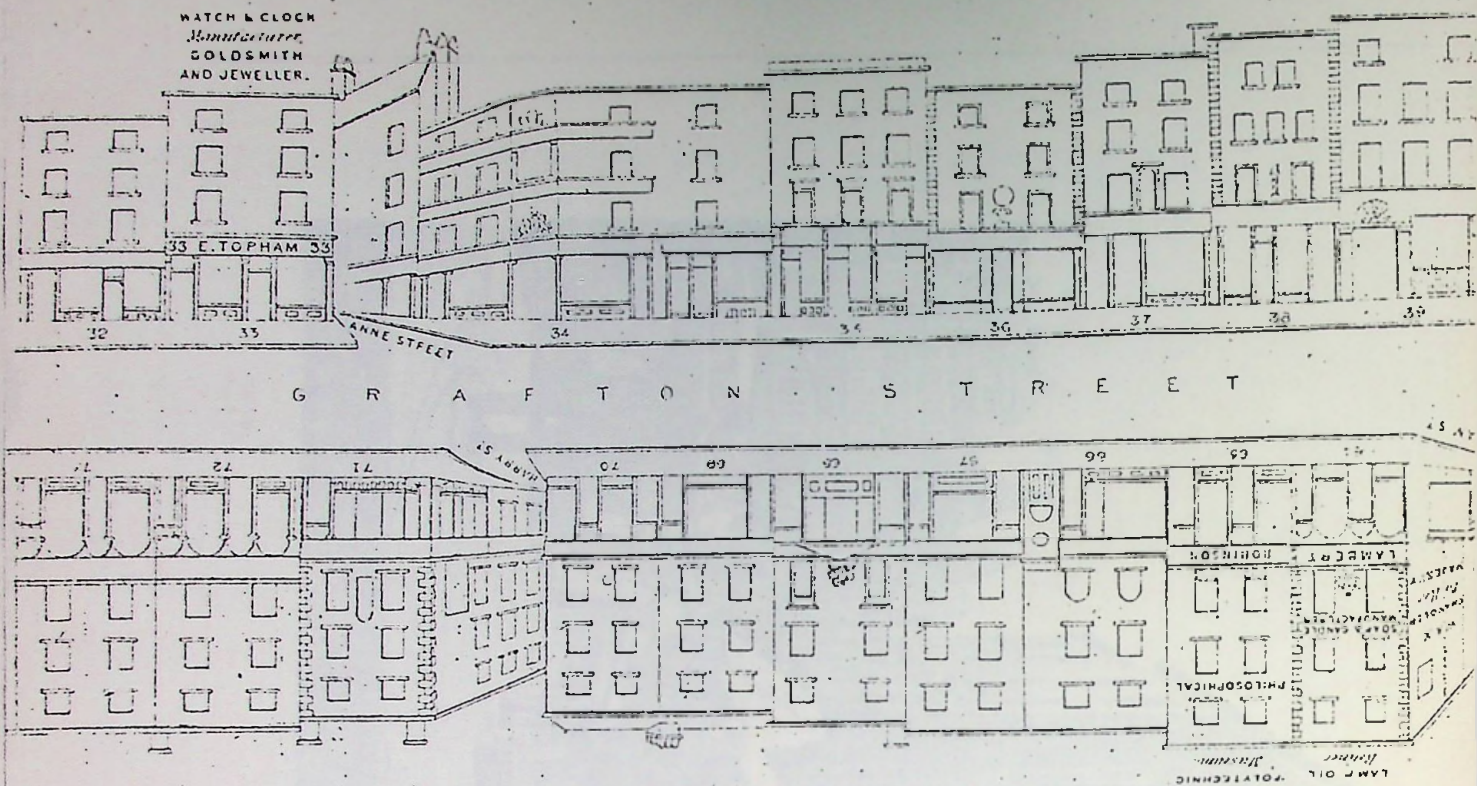


Illustration from Shaws New City Pictorial Directory (1850)

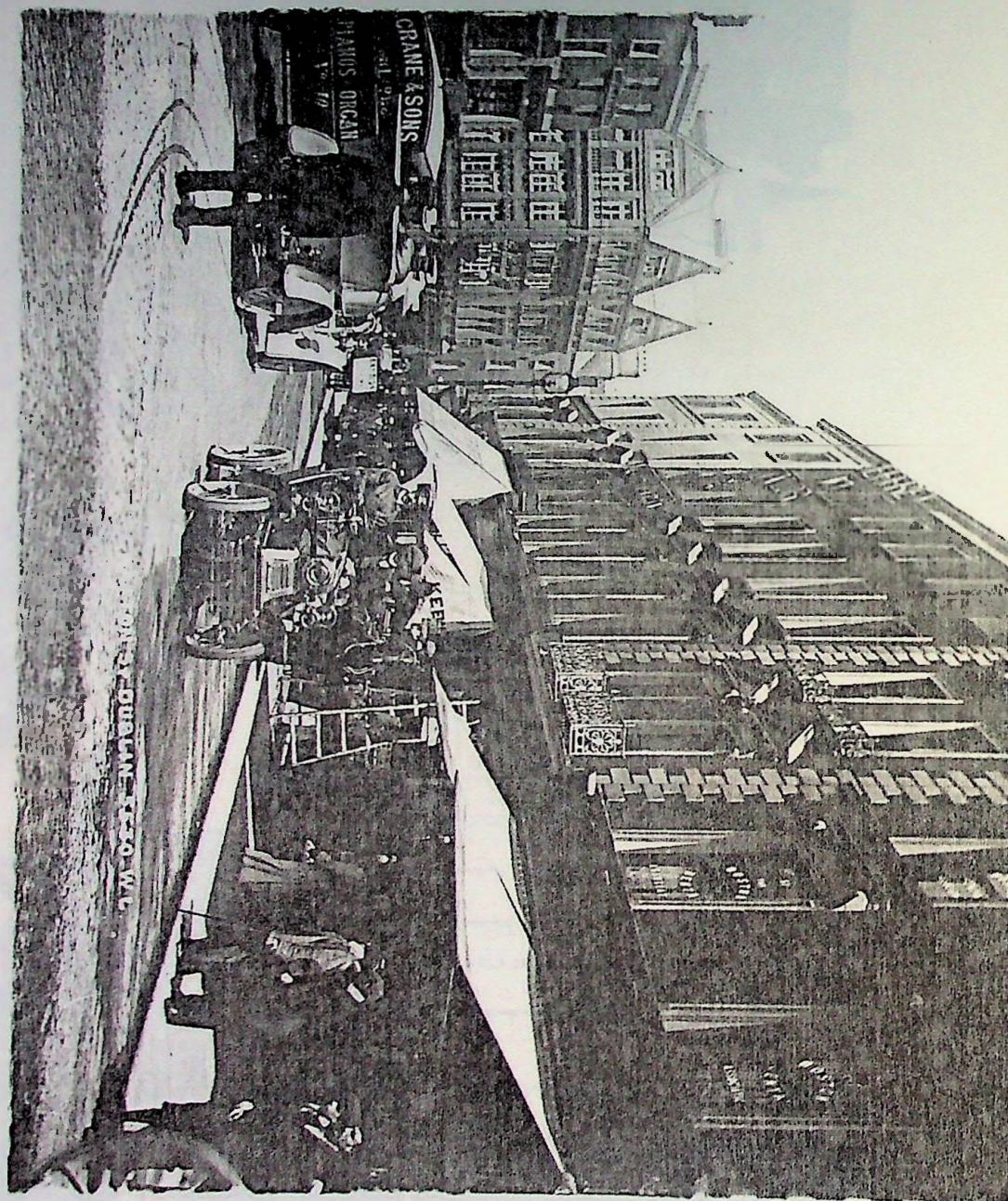
Illustration from Shaws New City Pictorial Directory (1850)



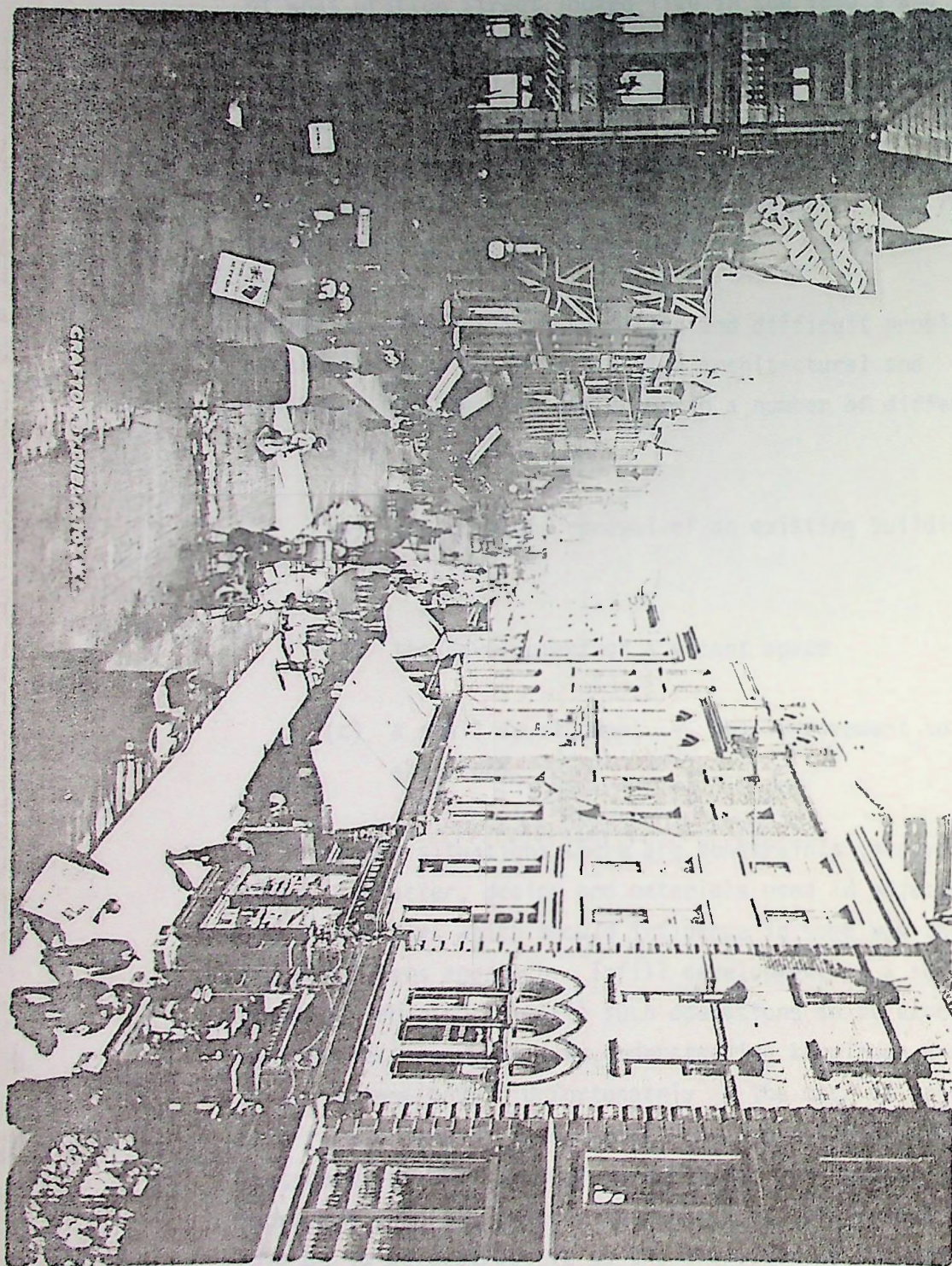


Shaw's New City Pictorial Directory (1850) shows elevations of the principal streets of Dublin. The drawings are rather rudimentary but the designs shown are likely to be reasonably accurate.

Looking at the front elevations of Grafton Street taken from the Directory above we can see a uniform approach to the street facade. The size and scale of the shopfronts manage to maintain the vertical quality of buildings. The shop windows are in harmony with those above and each shop design contains elements from those on either side of it. Uniformity is also obtained by avoiding any great change in the height of the frieze over each shop.



Grafton Street 1900 - Lawrence Collection National Library.



Wider view of Grafton Street 1920 - Lawrence Collection National Library.

The illustrations on the previous page give a visual idea of what Grafton Street looked like in the 1850's and 1900. However, as we all know towns are not like museum pieces, they are continually changing as economic and social developments create demands for new developments of many sorts. In order to meet these needs the modern shop is often erected on the site of an existing one. This raises the question of Infill development.

Infill development is a sensitive and difficult problem, particularly in towns with a high architectural and townscape quality. It can occur in a number of different situations:

- (a) the complete renewal of an existing building or group.
- (b) the development of a vacant space
- (c) a small development - the improvement to a shopfront.

In all these situations there are constraints involved. The scale, character, design and materials used in adjacent buildings are all matters which should influence in some way the architects and developers approach. Infill development is a sensitive grafting job, and like all such operations to be executed with success requires deep understanding knowledge and appreciation of the parent body. Unfortunately in the case of urban design this rarely happens. Too often developments bear no relation whatsoever to the surrounding buildings and instead of an improvement in the general appearance it adds such a discordant note as to be destructive to the character of an entire street.

How have these standards been applied to the street under discussion, - that of Grafton Street.



Compare the illustration above with that of the photograph taken around 1900. They are both of the same section of the street, although through the course of 70 years there has been a marked change.

Lets begin by taking the Aer Lingus shopfront it replaces J.F. Keatings and Sons of 1910. The upper part of the building remains the same but the original shopfront has been completely destroyed. Only the top edge of the freize remains. Notice the size of the present freize it appears completely out of context with that of Fanins Pharmaceuticals, which was in harmony with its previous shopfacades. The size of the shop window is out of line with its neighbours. In my opinion this shopfront fails to achieve

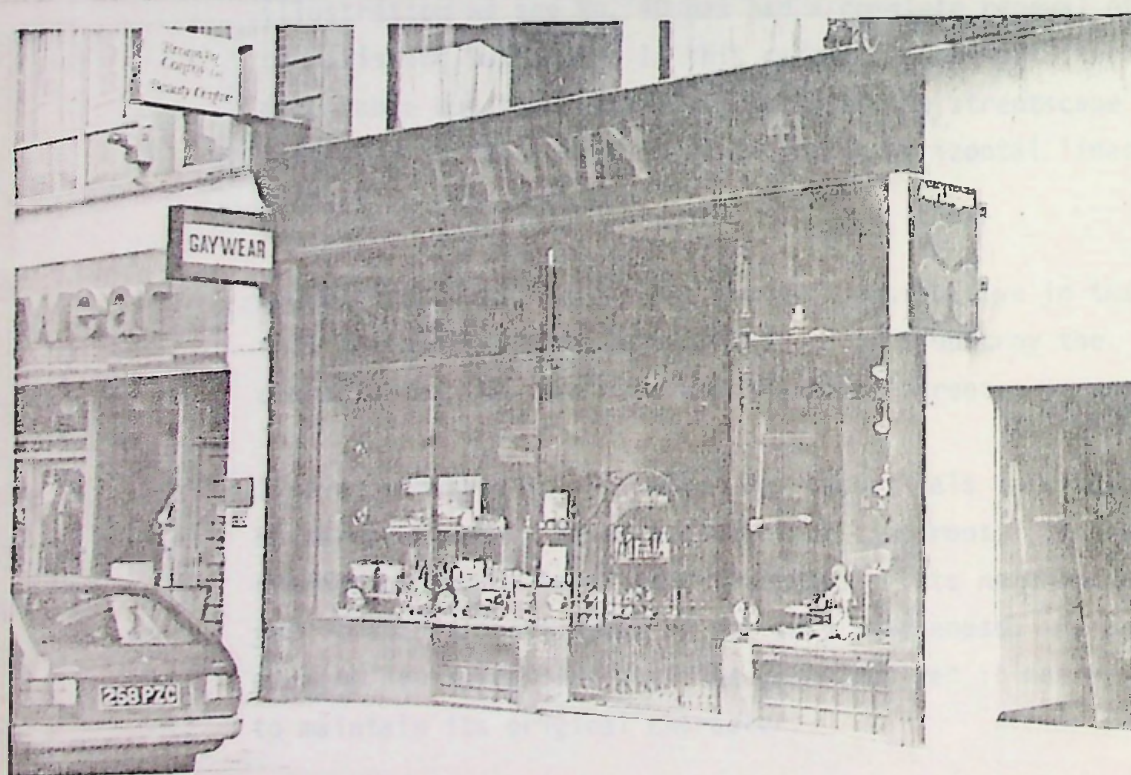
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No. 32 Louis Wine, Crafton Street -

This delightful antique shop contains richly console brackets supporting the fascia and carved entablature, all painted black to set off the silver and jewellery on display.

The tradition of black painted shopfronts, usually with gold for name and details, is almost exclusive to jewellers, watchmakers, antique shops, picture and print shops and in the past to booksellers.



Top: Peter Marks, No. 74 Grafton Street.

Below: Fannins, Grafton Street.

The top illustration like the previous one of Valentinos shows the name sign or freize out of scale in its proportions to window area. It also shows no concern for its neighbouring buildings.

any of the points raised earlier with regard to good infill development.

Owing to tremendous competition in trade in todays society advertisement is very necessary. On this subject I ask 'is there any control over advertisement', I would assume by looking at the sign or freize for 'Valentino' that there is none whatsoever. The sign dominates the whole streetscape. The freize and the upper part of the building appears to be supported solely on a sheet of glass. I feel that this not only weakens the structural element of the building itself but also that of the street.

Looking again at both the 1900 photograph and the present illustration we see No. 40 has had a complete renewal of the existing building. In this case the shopfront itself is acceptable but the vertical emphasis of the streetscape is destroyed by the introduction of strong horizontal lines created by the windows.

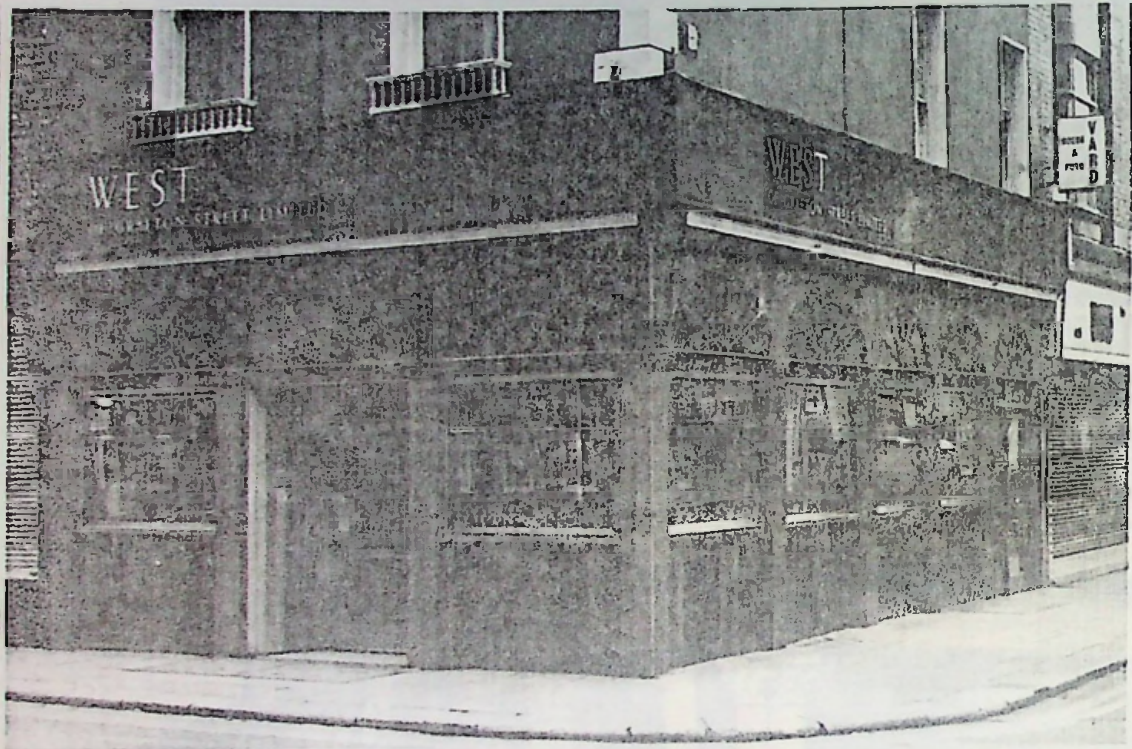
I would consider these three examples destructive in that they fail to relate in any way and help only to destroy the character of the once fine and beautiful street.

I have by-passed No. 41 Fanins Pharmaceuticals in my discussion so far as I regard it as a delightful shopfront. It has avoided using the harsh advertisements of its neighbours and yet it attracts attention by its very uniqueness. It has changed its appearance over the years but yet it has managed to maintain its original character.



Richard Alan Drapery Shop, Grafton Street:

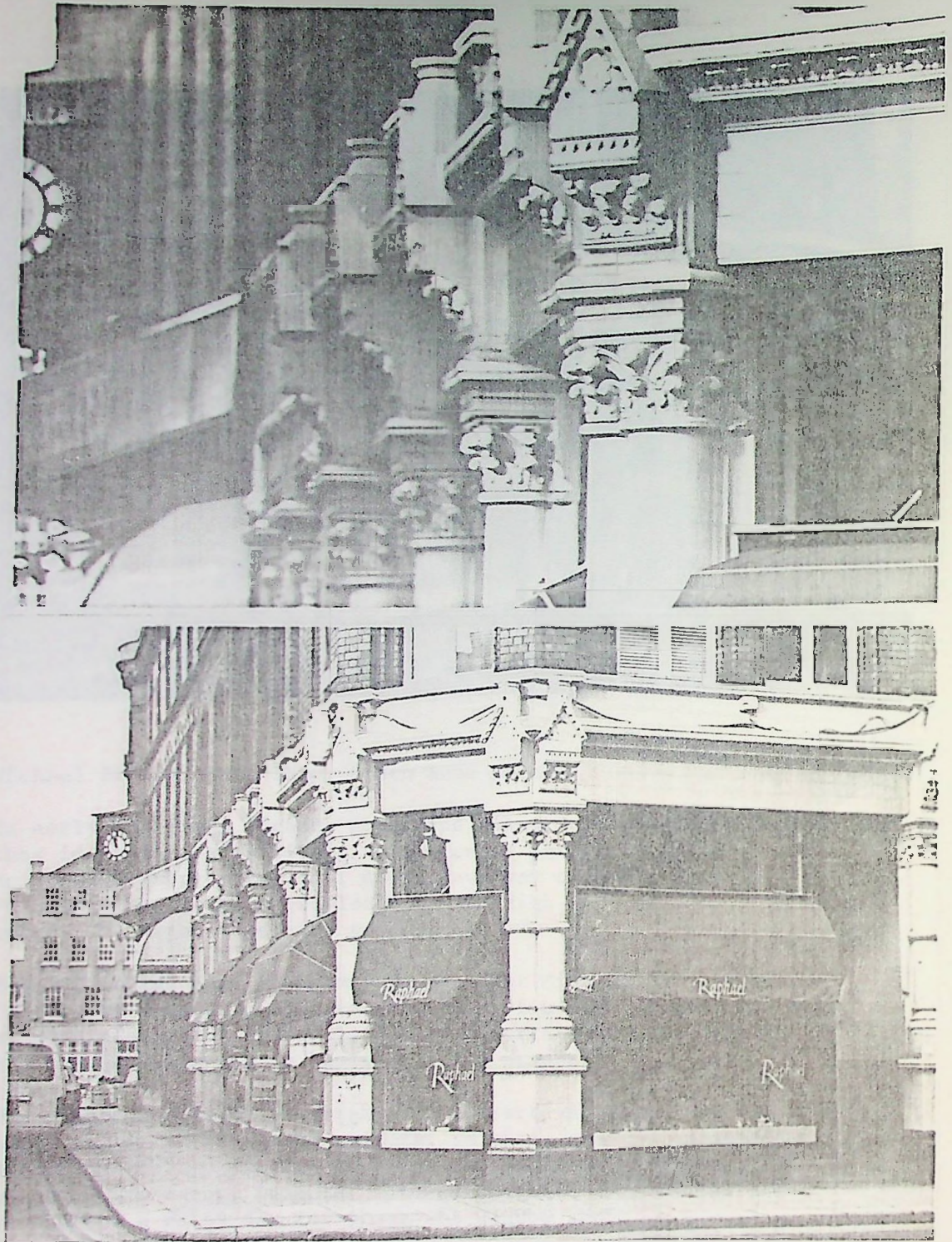
This is a modern shopfront which I think is successful in its layout. Visually it is helped by the introduction of the canopies and window boxes on top which add variety and texture to the shopfront. The facade is nicely proportioned though I feel that the surface is too flat. The name is well proportioned and there is a good choice in lettering.



West's of Grafton Street, Jewellers: -

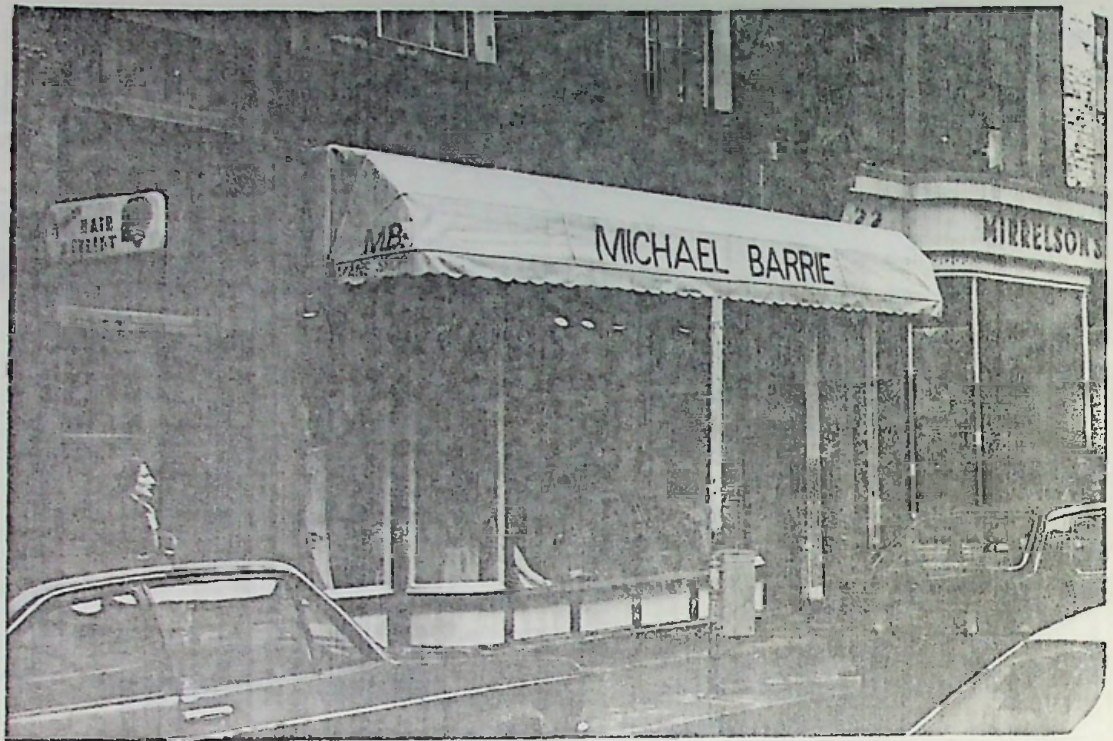
The frieze on West's of Grafton Street appears out of scale with the rest of the shopfront. It has a blank look and the letters are too small in scale.

The designers may have improved the total design by looking at 19th Century consoles as the ends are allowed to continue on into space. The remainder of the shop is rich in texture and well proportioned.



Raphael Shoeshop, Grafton Street:

The owners of this shop have shown a concern for the parent body. It is a fine structure which is richly decorated and they have not interfered with this in any way. Instead they have incorporated their design into the existing open spaces. They have used a canopy to bring the size of the windows down to a more human level and they have also used them as a freize for the shop name. A good choice of lettering which is rich and clear against the dark cloth background. The name is strengthened by its repetition lower down on the windows. The windows are projections onto the street, take the glass away and they would appear as counters - recall the earliest shopfronts in Dublin.



Michael Barrie, Mens Shop, South Anne Street:

In early shopfront facades names and signs were important because they identified a family, a tradition, a particular pride. As designs progressed local names gave way to more exotic titles. Patrick Burke is being replaced by The High Chaparral Tom O'Connors pub by The Wagon Wheel and so on.

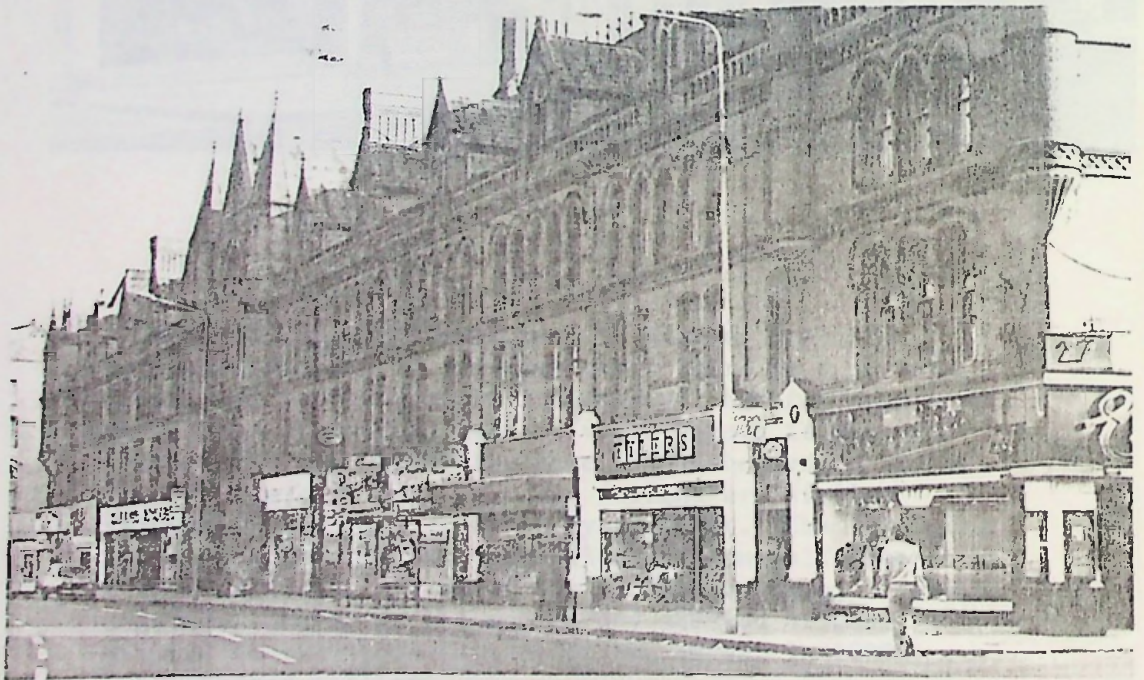
However in this new shopfront we see that Michael Barrie has decided to return to the old tradition of using his own name as an advertisement. Obviously he has a particular pride for the clothes he sells and he hopes to set a standard.

The shopfront itself is bright and attractive, they have used the local tradition of strong colours, in that, shop is painted red and white and the name is in clear defined red letters against an off white canopy texture. The canopy acts as a freize and a shelter on a rainy day for those who window shop.



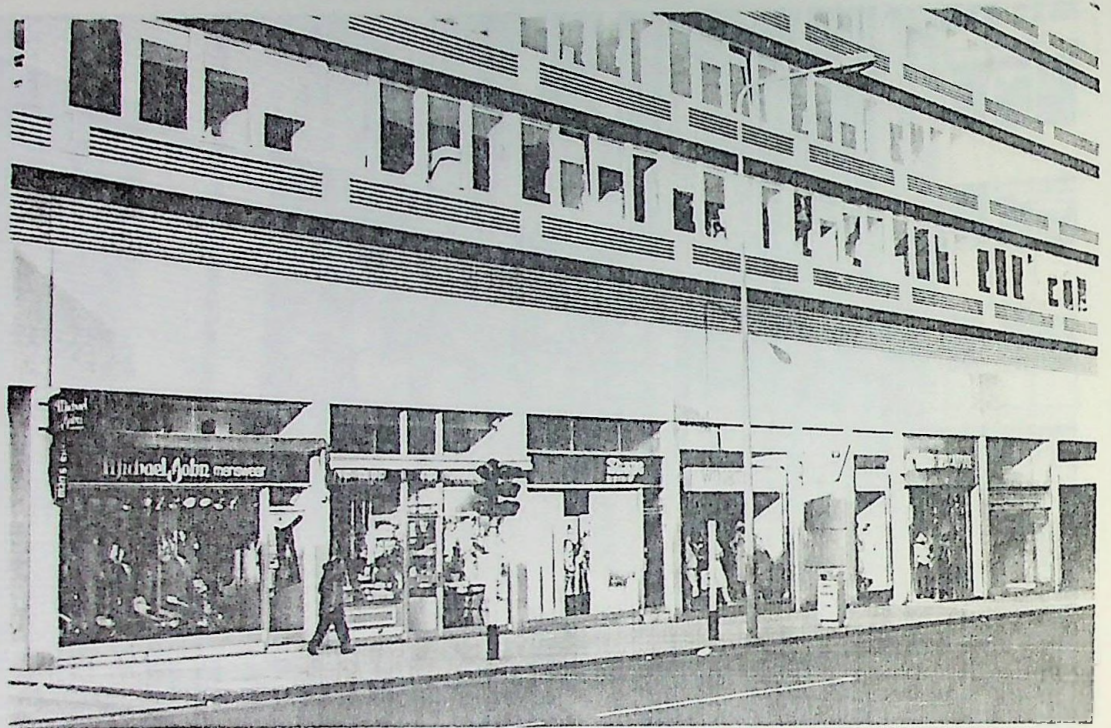
Woolworths of Grafton Street - breaks rhythm of the street
Macey's of Georges Street.

The Great Offenders - this title I place on many of the multiple shops which seek to impose its image by providing the same range of services all over the country. It aims to have the same architectural expression irrespective of the quality, character and scale of the street or town into which it is inserted. Compare the illustration of Macey's to that of Brown Thomas, the former is disastrous aesthetically as well as visually.

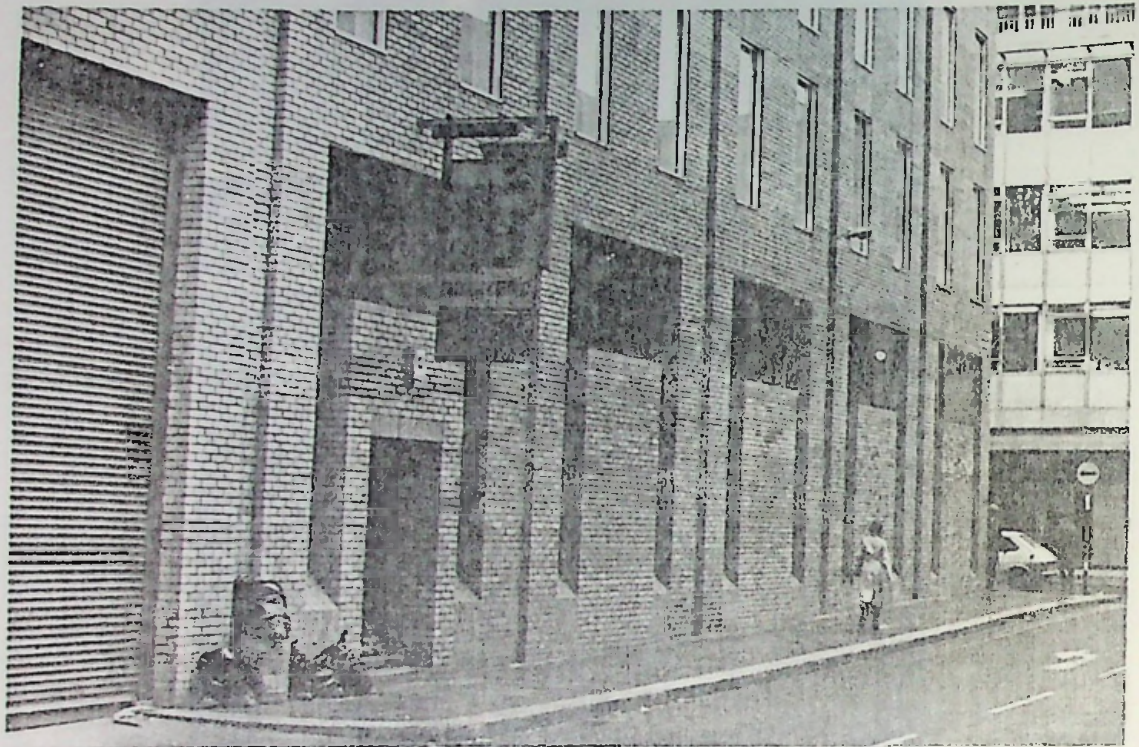


Georges Street:

In the 1900's the building illustrated above was a fine piece of architecture. It was visually pleasing which was helped by the uniformity of its plan. (print of same in Lawrence Collection National Library, however a copy was not available) Take note of the pilasters they were placed at equal distance on all three sides. They were punctuated above the entablature by a minature roof. This uniformity of design would have helped to make the whole building appear as one unit. Walking down the street today it is evident that the multiple stores are fastly destroying this image. They show no concern for their neighbours or the building itself. Destruction seeps in to yet another fein piece of architecture.



I find this modern development in Georges Street an interesting piece of architecture. There is a strong horizontal emphasis above street level but the shopfront units have a vertical quality which appear to support comfortably the upper structure. The shopfronts are of the materials of the day. The designs are similar throughout and they hold nicely together. The lettering and advertisements are controlled and generally there is a quiet pleasant air about the whole structure. I would consider this to be the modern day version of what existed on the opposite side of the street in 1900. (illustrated earlier).



Nassau Street and the Setanta Centre:

This could be considered a visual misfit. Its dominant horizontal emphasis and use of a light brown aggregate finish is totally out of keeping with its neighbours which include the distinguished Kildare Street Club.

The Street itself possess nothing which would attract people to walk through it. Hunters bar shows complete lack of understanding or interest in our native craftsmanship and personally I find it not only visually boring but its distasteful.



Shopping Arcade, Grafton Street:

This is the latest of the shopping arcades to open in Grafton Street. The overall concept is good in that it allows shoppers to leave the busy crowded street and browse at ease inside a small enclosed street. I find the inside attractive and pleasant in its simplicity but little concern has been shown to the exterior. The street facade is drab and faceless and is totally out of context with its neighbour 'Louis Wine' directly opposite.

51

SUMMARY :

While researching the subject in question two interesting points arose.

(1) We are in the process of going full circle in our methods of trading.

(2) That there is a steady movement southwards of the main shopping complex.

(1) In the early days of the cities, development goods were sold in the market. Then came trading from the workshop and following that the early stalls and shops. The Monster shops appeared, the chain stores and multiple stores appeared shortly afterwards. The evolution did not end at the supermarkets. Shops like 'Hot Bread' and 'Imco Dry Cleaners' arrived where you go directly to the workshop and avail of the service.

Bulk buying has now become popular, thanks to Mr. Gubey who now provides us with a warehouse which eliminates the need of a shop or in this case a shopfront and offers his customers the beginnings of yet again the openmarket.

(11) Looking at the map below you can see where the main shopping complex existed during the different periods.

In conclusion I think that while the situation looks hectic it is not insalvageable. What is needed is a governing body which would have the authority to indicate control. If we reflect back to the 1950's and the good work done by the Wide Street Commissioners who were noted for their planning and control over the overall appearance of the street. It was said that they were good at their job, in

It is interesting to note that there is a gradual move southwards. The once busy Dame Street is now almost deserted. The Liberties is almost flat and badly needs rebuilding. O'Connell Street, the main thoroughfare through the city resembles a penny arcade with its delapidated shopfronts, its many cafes and sweet shops and an untidy air to the once fine street. I cannot help feeling that Grafton Street is quickly following the list and it appears at this present moment that in 20 years time Ballsbridge will be a fashionable area in which to shop.

place (and its future development is about, in that, the system are already defined by past generations) it requires more understanding and some flexibility on the part of the developer. It also demands a more detailed appraisal of the intrinsic character of a town or city by the local planning authority for the benefit of the general public, the politicians, architects and developers, and others engaged in the rebuilding of towns. This is not an impossible task, it is not unduly expensive and will not create unnecessary difficulties for any property owner. On the contrary, there are a whole range of benefits both social and economic as well as visual to be gained when town development is properly carried out. It can add considerably to the appearance of a town and as well as make a

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This study is not prejudice to any period in time, it merely attempts to look at the standards of each era and tries to come to terms with what exists in the streets today. What is most stricking about development today is the insensitive way in which it is carried out. In order for good infill to take place (and this is what modern development is about, in that, the spaces are already defined by past generations) it requires more understanding and some humility on the part of the developer. It also demands a more detailed appraisal of the intrinsic character of a town or city by the local planning authority for the benefit of the general public, the politicians, architects and developers, and others engaged in the rebuilding of towns. This is not an impossible task, it is not unduly expensive and will not create unnecessary difficulties for any property owner. On the contrary, there are a whole range of benefits both social and economic as well as visual to be gained when infill development is properly carried out. It can add considerably to the appearance of a town and as well as make a

significant social and economic contribution to the towns development.

Shop Fronts are being replaced by modern facades which often display little real design sense and are often insensitive to the character of the street. It appears to be the new type of typically modern shop, for example the multiple firm, supermarket, the lounge bar that are the worst offenders.

In this mad rush of modernisation many fine interiors particularly in pubs, have also been destroyed or altered. Some have been of extremely high quality both in design and craftsmanship.

It is important at this stage that we do not destroy all the links with our past generations and that we make a conscious effort to preserve some of the great features of Irish architecture.

EDUCATIONAL CONTEXT

I continued line of educational philosophy from Rousseau, through Burke and Hervey, to Herbert Read who urged that the education of the senses should be the central task of the school, instead of a peripheral, marginal or optional extra. Being a student in an art teachers training course I agree with this statement. There is one ideal area which would provide material for all the senses, that being, the Urban Environment. This area has been vastly neglected by art teachers in Ireland, yet can have built this three dimensional reality in which he and his children move.

We are neglecting the visual and muscular aspects of the built environment; how we feel about towns and cities, what makes us feel at home in a place, what makes us sick of the sight of it. Children could be asked to undertake an evaluation of the quality of the local environment. They could consider it aesthetically, sociologically or in terms of architectural styles. At present we may suppress their appreciation of it. The important factor is to assess the quality of the place in terms of the human response to it.

I believe that my task as an art teacher is not to provide clusters of patterns or textures, but to help children to see and come to terms with what is around them, to get them thinking about, and making valued judgements of, the paintings in the gallery, the buildings in the street, the colours in the park - that is an endless source of material which would be impossible to cover but a good education begins by providing the stepping stone to an increased awareness of our position in the environment in which they live.

APPENDIX

The shorthand study I have been writing on, is basically historical, but through this study I have been awakened, to an exciting world

EDUCATIONAL CONTENT

A continuous line of educational philosophers from Rousseau, through Ruskin and Morris, to Herbert Read have urged that the education of the senses should be the central task of the school, instead of a peripheral, marginal or optional extra. Being a student in an Art teachers training course I agree with this statement. There is one ideal area which would provide material for all the senses, that being, the Urban Environment. This area has been vastly neglected by art teachers in Ireland, yet men have built this three dimensional reality in which he and his children moves.

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The shopfront study I have been working on, is basically historical, but through this study I have been awakened, to an exciting world

of colour texture, materials, size, scale, signs, advertisements and people - the craftsmen, the designer, architect, the consumer and seller. All this had existed in my environment before I started my thesis but now I am conscious of its existence I am now becoming aware of the changes taking place. I am making criticisms of these changes, making personal valued judgements, I am becoming involved with the three dimensional reality around me.

It is my responsibility as an art teacher to help children become aware of their environment so that they can become involved or at least conscious of its development.

ACKNOWLEDGEMENTS

I wish to express my thanks to Professor John Turpin, Head of History of Art, National College of Art & Design, Dublin 2, for his interest, help and direction with regard to researching historical information for this thesis.

I have just begun to scratch the surface of this interesting subject, but examination and observation will continue not only of shopfronts in Dublin but in every town and city I shall encounter during my lifetime.

A special thanks to my sister Marie, for the care and interest she took in typing the thesis.

55

ILLUSTRATIONS:

	<u>PAGE</u>
1. Houses and Workshops of Medieval Dublin (illustration from 'Viking Settlement to Medieval Dublin'	10
2. Cagework house, Castle Street. (illustration from 'Life in Ireland' by L. M. Cullen	11
3. Chamber Street. (illustration from 'Life in Ireland' by L. M. Cullen	11
4. The Tholstel, Malton Print, National Gallery, Dublin.	14
5. St. Patricks Cathedral, Malton Print, National Gallery.	14
6. Illustration from 'Students Instructor in Drawing and Working Five Orders of Architecture'.	15
7. Dame Street, North Side.	15
8. Dame Street, South Side	15
9. Detail of Westmoreland Street / D'Olier Street, corner	18
10. D'Olier Street	18
11. Illustration from Taylor, Designs for Shop Fronts 1792	19
12. Molesworth Street.	19
13. Smithfield Shopfront, Smithfield	21
14. Nassau Street - Shopfronts	21
15. Extract from 'The Irish Builder' November 5, 1904	23
16. Extract from 'The Irish Builder', July 16th 1904	24

	<u>PAGE</u>
17. (a) Chandlers Hardware Store, Sandymount Green	24
(b) Detail	24
18. Combridges Shopfacade, Duke Street	26
19. Brown Thomas Drapery, Grafton Street.	26
20. Price's Medical Hall, Clare Street.	28
21. Johnstons Typewriters, 23 St. Frederick Street.	29
22. Detail	29
23. (a) Aungier Street	30
(b) P. Cusack, Furniture Shop, No. 65 Aungier Street	30
24. The Irish Yeast Co., 6 College Street.	30
25. J. A. Rooney, Die Sinker, Trinity Street	30
26. 'Femina' Wicklow Street.	31
27. Cullens, O'Connell Street.	31
27. Grafton Street. (Plan) from Shaws New City Pictorial Directory 1850	33
28. Grafton Street (Plan) from Shaws New City Pictorial Directory 1850	34
29. Grafton Street (Plan) from Shaws New City Pictorial Directory 1850	35
30. Grafton Street 1900. Lawrence Collection, National Library	36
30. Grafton Street 1920. Lawrence Collection, National Library	36
31. Grafton Street - present day.	38
32. (a) Louis Wine No. 32 Grafton Street, Jewellers	39
(b) Detail of console.	39
33. Peter Mark Hair salon No. 74 Grafton Street.	40
34. 'Fannin' No. 41 Grafton Street.	40
35. Richard Alan - Grafton Street.	42
36. West Jewellers, Grafton Street.	43
37. (a) Raphael Shoeshop, Grafton Street.	44
(b) Detail of freize	44

	<u>PAGE</u>
38. Michael Barrie, Mens Wear, South Anne Street.	45
39. F. W. Woolworth and Co. Ltd., Grafton Street.	46
40. Macey's, Georges Street.	46
41. (a) Georges Street - shopfronts.	47
(b) Georges Street - shopfronts.	47
42. Georges Street - modern design shopfronts.	48
43. Hunters, Setanta Centre.	49
44. Modern shopping Arcade, Grafton Street.	50.

58

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