VICTORIAN BARS IN DUBLIN

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Introduction.

(Fig.1,)

"Who e'er has travelled life's dull round,
where e'er his stages may have been,
may sigh to think he still has found,
the warmest welcome at the Inn."

William Shenstone[1]

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[1] Extract from the Museum and Art Gallery Pub Guide. Page 1, (Original reference unknown.)

The Pub. Imagine life without it. A social necessity for all, young and old. A place to drink, a place to eat, a place to laugh, a place to cry, a place to rest, a place to meet, a place to talk, a place to sing.

Ask an Irishman directions, you'll be sure that the name of a pub or two will be mentioned as a landmark of an area. It's not Dame Court but "right when you come to The Stag's Head".

Have you ever wondered how long a pub has stood in a particular street, how many people have passed through its doorways? What have they been speaking about? Have you ever wondered why a person has spent so much time and money to produce a beautiful building, so strangers can spend some time there each day, before going home from work, or before going to a show, or to have a quick pint and some lunch? But none have been more meticulous than the Victorian publicans. Their romantic constructions still fascinate the wide-eyed, first time visitor. (Fig.88, pg.49) Beautiful wood, glass and stone. But who designed these buildings? From where do the designs originate? Dublin witnessed the emergence of these lavishly designed drinking houses virtually at the same time as those in Britain, and in particular in London. But there were many differences. What these differences are and why they existed posed a question to me, so I sought to piece together some answers from the dwindling sources of information from that period.

More often than not, I ended up with little or nothing. In many cases my information had been obtained by speaking to old people, often with foggy and questionable memories. One such report is by Mr Johnny O'Hanlon, the partner in the nearby "Arcade" snooker hall of Dame Lane, and a lifetime patron of the Stag's Head, who tells of how he courted may the "young wan" in a snug on the left hand side of the Dame Court entrance, in "The Stag's", under the warm light of the Waterford Crystal Chandeliers ! Although published sources do clarify the existence of snugs in this particular bar, they could only have been positioned on the right hand side as the bar counter occupied all available space on the left hand side. Also according to The Daily Express newspaper report of 10 October 1895 (Fig.89, pg.50) the electric lighting was executed in brass, but there is no reference to O'Hanlon's Waterford Crystal chandeliers. In the end, what I got was an essay made up of first hand observations backed up by patchy and often vague facts through research from a large selection of sources.

Throughout the course of this essay I have examined Victorian bars in the context of three typically Irish Victorian bars; Namely; The Stag"s Head of Dame Court, The International Bar of Wicklow Street and Ryan's of Parkgate Street.

What I discovered in each of these specimen bars, I sought to find in their compatriot establishments in London. I hoped to find

similarities and also contrasting features as well as the reasons why they were so. To do this I have also researched the historical and social aspects of drinking habits, with consideration to the difference between social attitudes to drinking in Ireland and to those in England. A factor which influenced and shaped the appearance of the Victorian bar itself.

Chapter I
The history of Victorian bars

Alcohol consumption in the early bar.

The consumption of alcohol has been part of man's diet down the ages. Drinking customs of various nations have, however, varied depending on the climate, lifestyle and produce of the various regions of the world.

In wine producing regions the consumption of wine would be very much part of the staple diet and would take place probably in the home. In the northern non-wine producing areas the consumption of alcohol would take on a more social aspect and was less likely to be part of the staple diet.

In Ireland, therefore, the tendency was to consume alcohol as a social past time in the company of friends. In fact, drinking became the centre of Irish social and customary life. Thus one finds the birth of the Irish Public House, or Pub as we have come it know it.

The Shebeen.

A drinking hall or Public Bar in a particular area often started life in what would have been known as a Cheile House or Shebeen. The Shebeen could have started its life in several different ways. One of

these being a friendly neighbour in a community who would offer his hospitality and his house as a meeting place, or by supplying spirits from a back yard still in return for money or supplies. Another way occurred mainly in rural Ireland where shops, which were few and far between, whose main business might have been grocery or hardware, might have had a small section at the rear of the shop where drink could be purchased and consumed for refreshment after the customers long walk from his own house. Needless to say, this was a great help for his trek home.

It was not long before the Shebeen became an essential part of Irish life. It was here that business was carried out, gossip and news exchanged and where, when the work was done, music could be heard, stories could be told and courting was made a lot easier.

The Coaching Inns.

Another contributing factor to the development of the Public House was the traveller. The innkeeper looked after the complete needs of the traveller by providing food, drink and rest and gradually these inns or hostelries became numerous in all parts of the country, in particular Dublin.

Inns in Dublin had emerged around the various coaching halts in the city and were often known as coaching inns. In the latter half of the

19th century, with the arrival of the railroads, came more inns. One of the best known and possibly the oldest coaching inn in Dublin is the Brazen Head of Lower Bridge Street on the Quays. (Fig.2, pg.1)

The building, although changing quite a few times since its establishment, is know to date back to the early 1700s. As recent refurbishment of the fabrics confirms this as there is no timber framing and that the structure is of brick. The pair of chimney stacks at each end gable and corner fireplaces in the upstairs lodging quarters indicates architectural characteristics of the early 18th century.[1] This bar and others like it, although fascinating in their own historical aspects, do not in their building and design show any decorative notable quality or particularly good use of local craft and workmanship.

Pubs like The Brazen Head were built in a very practical manner without any flair as regards interior design. By the early 19th century things had changed dramatically. Now emerged the ecclesiastical Victorian drinking hall. Why these bars were built at such expense and by whom is only too often a mystery. But more than likely the were built due to the competition within the city among the many Public Bars.

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[1] Guinness Heritage of Dublin Bars,"The last of the Coaching Inns".

The only way to attract those people who had money and to keep their custom was to make them as comfortable as possible in an atmosphere that, as an interior, would be far above anything they could afford in their own homes.

The London influence.

An other influence is that of London Public Houses which had already made the changes up to fifty years beforehand. Many publicans of Irish Victorian Bars were of English descent and often maintained close contact with England. Their trades were importing and exporting and other financial interests.

Mr George Tyson, who was the founder of The Stag's Head Bar in Dame Lane off Dame Street was a settler from Westmoreland in England. He had established himself well among the gentry in Dublin. He was a master shirtmaker and was officially appointed as outfitter to the Lord Lieutenant from his premises at 57 Grafton Street.[1] Tyson held other interests in the bar trade. He was also the contractor for the Coliseum Bars in the Coliseum Theatre formally of Sackville Street.[2] (Fig.3, pg.1)

His contact with England almost certainly influenced the design and building of his Bar. As in London, the design and architecture which

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1 Guinness Heritage of Dublin Bars, "Architectural Feasts".
2 Assumption on reference to The Coliseum Theatre Programme, Monday, May 17, 1915.

shaped the Irish public bars during the last century was by all means extravagant and excessive. particularly considering the limited financial disposition of the majority of those who frequented them.

A comment by an unknown architect in the London Building News of 15 May, 1857, speaks only too clearly about the City's Public Bars at the time.

> All parts of the metropolis discover, at every turn, large buildings of splendid elevation fitted up in a style of grandeur, not to say elegance, quite unsuited to the rational demands of the humbler classes that throng them daily . . . the corner public is radiant of gas, redolent of mahogany, and glittering in mirrors ! There are no settles, no stools . . . . the old and dun coloured taps and parlours are all transformed into gorgeous saloons or refulgent halls; or else the drawingroom is arranged as a theatre for music, song, and scenic performances.[1]

Class differences.and social attributes.

The people who pushed their way in and out the swinging pub doors in the 1890s were a different type to those who frequent our public houses today. Many of them very poor and usually very drunk ; many others, especially in the City Centre would have been very wealthy and dignified. It was this class difference which shaped the Public Bar as we know it today. The Publican, not wanting to lose his dignified.

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[1] Victorian Pubs, Mark Girouard, Chapter 2, Page 36, Paragraph 1.

trade was forced to take evasive action to separate the classes, in effect, to offer more privacy.

His only means was by the dividing up the bar space. At first, the bar floor was divided up completely with separate entrances for each section of the bar from the outside, although service was from one horseshoe shaped or long bar counter. (Fig.4, pg.2) This proved to be impractical as any floor service needed often meant that the barman had to go outside to get the particular bar in which he had to work. This design is rarely seen in Dublin Victorian Bars as the problem had, by then, been recognized and rectified. Gradually these separations became smaller and eventually they were replaced by tidy partitions which allowed easy access and yet still gave a certain amount of privacy on the main bar floor.

The private bars.

In may cases, especially in Irish bars, one of these smaller rooms was kept on as a private bar which proved a useful asset for class separation. These private rooms often had a fireplace and a separate bar counter and due to the higher class of customer who frequented it, the need for more luxury prevailed and the private bars became very homely and comfortable. The modern equivalent is the lounge bar.

Alterations and destruction.

Today in Dublin there are well over 1,000 Public Bars in existence. But only a handful of these are survivors from the last century. Many bars have been on their sites for well over a century but over the years have fallen to publicans and developers whose idea of having a beautiful bar involved restoration, refurbishment and more often than not, demolition. One such example of this is found in the Stag's Head, Dame Lane, Dublin, where an interior arched doorway has fallen victim to modernization and the demands of fire regulations, leaving the previous open passageway leading to the toilets and the smokeroom filled with more beauty board panelling and a quite small doorway. Previously, a large mirror in the outside hall would have visually fitted snugly into the large passageway reflecting the interior of the main bar floor, thus enclosing the room in a delicate manner without the use of a cumbersome door.

Chapter II
The Victorian Influence.

Dublin and the Victorian influence.

From the late Victorian era three surviving bars have been selected for discussion which could be said to be typical of that time.

(1) The Stag's Head which is situated in Dame Lane off Dame Street, Dublin 2. (Fig.5, pg.3)

(2) The International Bar of Wicklow Street, Dublin 2. (Fig.6, pg.4)

(3) Ryan's Bar of Parkgate Street, Dublin.(Fig.7, pg.5)

Even in the past fifteen years, developers have pulverised much of 1890s Dublin. Georgian buildings have suffered the heaviest loss but thankfully Victorian structures have largely been spared. Possibly because these Victorian buildings are still profit makers, and we all know, profit remains the developer's mainspring and motive .[1]

The Stag's Head, The International Bar and Ryan's of Parkgate Street all retain most of their original fixtures and crafts ornamentation. They show amazing attention to detail in all aspects of their architecture

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[1] Victorian Dublin, J. B. Malone, Chapter 1, Page 6, Paragraph 1.

and design both inside and outside. If we examine early 19th century bars and compare them to those of the 1890s we can't but notice the evolution and the development of the plan of the bars itself. The early bars would have had characteristics of a Shebeen consisting of one room with a small straight counter at the rear, cobbled floors, a fireplace, a few chairs and tables and maybe, some prints on the walls. (Fig.8, pg.6)

But it wasn't long before the private room has emerged for privacy. This notion of a private room had often just consisted of a large cupboard with a door which was lit by candlelight or gas. They often only had seating for two to four people. But with time came various reports of indecencies and robberies occurring in which what were by known as snugs.

Soon these snugs became larger and emerged from the cupboards. They were also constructed of panels of about six and a half foot to seven foot high and were relocated right up beside the bar counter, so that the barman could keep an eye on what was going on in them and in order to make service easier.

Snob screens.

To make up for this lost privacy, screens were often put up on the bar counter to restore its seclusion and privacy. These screens were fabricated from wood and engraved glass or wrought iron (Fig.9, pg.6)

and were usually treated in a decorative manner to sympathise with its surround.

Although snob screens were more common in London bars such as The Bunch of Grapes of Brompton Road (Fig.10, pg.7) A similar form of snob screen is evident in Dublin in Ryan's of Parkgate Street which consists of one large hatch in a frosted glass panel, rather than the revolving glass panels as in The Bunch of Grapes.

Government attention.

These panels often defeated the purpose of locating the snug against the bar counter for supervision purposes as it was quite difficult to see what was happening through them unless the publican stooped right down to peer through the space allocated for drink to be passed. This phenomena caused a bit of a stir and prompted comment by the Peel Appendix Parliamentary Papers[1] and were afraid that members of the police force could use these private rooms to obtain alcohol whilst on duty, a practice which it seems, was all too common in London.

This is an example of how excessive design and crafting of a fitting rendered it usage impractical in a Victorian bars.

Another interesting detail about the development of snugs and private bars was its direct co-incidence with the increase of female alcoholism

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[1] Peel Parlimentary papers, 8317 to 20, 8389 to 94 and 8550.

which again was mentioned in the Parliamentary Papers.[1] The snug was a very popular venue with women as it allowed them to drink away to their hearts' content without the risk of being sneered at as it was not socially acceptable for women to drink in public in a bars and snugs provided cover for them.[3]

Victorian design and architecture.

To say a bars is Victorian in design could be treated as an inaccurate statement. Although, the bars discussed in this essay, are repeatedly referred to as being of Victorian design, it must be pointed out that the definition refers more accurately to the era in which these bars were built rather than to a specific style.

To define Victorian architecture and design is not an easy task. It is known that the Victorian period fell in the early half of the 19th century. To say a building is Victorian is not being very accurate as it consists of a well balanced and co-ordinated mix of influences ranging from the revival Renaissance, Gothic, Roman, Rococo, Queen Anne styles and often many others.

The origins of the Victorian Age.

The Victorian age came with the industrial revolution and with Western Capitalism. Art was not only reserved for the upper class but

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1 Peel Parlimentary papers, 8389 to 92 and 31506 to 514.
3 Victorian pubs, Mark Girouard, page 63, paragraph 3.

was quickly asserting itself down the ranks to the working class. With this came the demand for new art and ideas. It must be said that Britain was at the forefront of this development. A big Empire brought many ideas and influences back home and thus emerged the art of the Victorians. If one was to pick out a typical Victorian bars in London it would be the Sailsbury in St Martin's Lane, WC2. (Fig.11,pg.7) To describe it you would call the main doorway Baroque in character, the interior panelling as Tudor, its supporting pillars as Roman with Corinthian capitals, its central bar unit is Gothic and brass statuettes double as lighting fixtures in a typically Renaissance style. (Fig.12) and (Fig.13, pg.8)

Indeed the only original element which I could find in this establishment of 1899 were the Art Nouveau styled brass door handles but even these reflected overtones of Renaissance origin. (Fig.14, pg.9)

The spread of Victorian design.

To establish the validity of Dublin Victorian bars is yet again a difficult task as many of these bars were based on the design of the London bars which inevitably led to a second generation in Victorian design with simplified reflections of London designs.

Another reason for such an immense mixture of styles was because the various crafts used in the bars would have been sub-contracted out to the various craftsmen around at that time, resulting in an overall input

of several craft designers, often with conflicting results as to style and quality of workmanship.

A good example of this can be seen in the Princess Louise in Holborn (Fig.15, pg.9) where the style of wall tiling bears to resemblance to the style adopted in the etched mirror work. The tiles are quite Romanesque in character with an overall crude quality but the mirrors are executed with the greatest of care in every detail of their Renaissance design. (Fig.16, pg.10)

Mass production.

An important element to note is the absence of mass producted Pub craft work such as tiles, mirrors, or even the woodwork and panelling. From my observations of every type of decorative craft in the many bars I have seen, I have not found any identical crafted details, even down to the moulded cornices. This is not to say that it has not occurred but it is my opinion that the majority of work carried out in the various bars was customised to fit the individual needs of the bar in question. In many cases carving or glass work reflected the theme of the bars, like the stained glass in The Stag's Head depicting the stag, and the name of Ryan's in the front window of the bars in Parkgate Street. (Fig.73, pg.41) and (Fig.71, pg.40) I feel that it was unlikely that the publican could have got onto a fitter's shop and walked out with a full bar unit, although it may have happened with crafts such as

plaster moulded ceilings and cornices and with various lamp fixtures and decorative metalwork. But even this was not on a large scale.

Chapter III
The plan of the Victorian bar.

General interiors.

On entering any of the Victorian bars mentioned in this essay, an observation one makes is that for bars of this era are likely to have a decorative front porch to gently change the atmosphere from the busy street bustle to the gentle calm of the ecclesiastical setting inside. These porches were often very beautifully decorated in the same style and craftsmanship with which the main bars had been executed. They also acted, quite effectively, as double-door draught excluders keeping the heat in and the cold out.

In many cases the name of the bars was set in mosaic in these porches and stained glass was used liberally to entice the passing potential customer in to have a look at the warm, inviting and dimly lit goings on inside. (Fig.17, pg.10)

With two of the three bars discussed, both The Stag' Head and The International Bar, have got a long architectural plan with the bar counter running along its length. Most other Dublin Victorian bars adopt the same layout which developed because of the nature of the street layout at the time. Most corner situated buildings had a long plan with their facades square to the narrow frontage on the dominant street. as in the International Bar and The Stag's Head. Most facades

of the period in Dublin were high and narrow giving an untrue appearance of the emense interior stretching back inside and corner buildings tended to adopt the same plan.

In London many corner buildings were more often than not the most spacious buildings on the street, with equal dominance on both streets of their intersection. The Museum Tavern of Great Russell Street was the only bars I could find with the long plan but it actually took the longer side as its facade. (Fig.18, pg.11)

The religious influence.

On entering many Victorian buildings, a high decorated ceiling reminiscent of a Church interior was one's next observation with an overall feeling of space and seclusion from the world outside. Why Pubs of the time expressed this architectural immensity could be traced directly to the character of the Chapel with the symbol of security and sanctuary apparent. Another factor was peoples preference to drink at night, their days work done. Stained glass provided a dimmer atmosphere, allowing peaceful drinking 'guilt' free, in the daylight hours.

In Dublin the bartender of the 19th century was often known as the curate.[1] For this same reason the altar of the Pub, and it seemed as if

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[1] Victorian Pubs, Mark Girouard, Epilogue, Page 204, Paragraph 1.

it was treated that way by the designer, was the bar counter with its highly decorative features serving as the centrepiece or Alter of the bars. (Fig.19, pg.11) And often it appeared to be unnecessarily oversized. The reason for this was that the bar counter served many more functions than it does today.

Publican, importer and shopkeeper.

Apart from the need for space to hold the large spirit casks and wooden beer kegs, the bar counter also provided a storage space for many other commodities in which the publican would have traded. It was not unusual for a publican to supply tea, coffee, butter and many other items which he often imported himself. George Tyson of The Stag's Head was reputed to be an importer of wines and spirits which is evident from a wine list dating from the beginning of the century. (Fig.20, pg.12)

Ryan's of Parkgate Street still has the large drawers behind the bar counter where these commodities were stored although now they have no other function than to hold change, cigarettes and small bottles of spirits for its off-licence trade. (Fig.21, pg.12)

As a centre piece on the bar counter unit there was often a large clock, elegantly fitted into the design of the unit, surrounded by complementary carvings.(Fig.22, pg.13) Another feature of the bar

counter was the cash office. This was as its name describes, and it was there that the publican looked after all of his accounts, orders and cash transactions. Often the Curates did not get near the cash machine, if indeed there was one, and all transactions were handled by the proprietor from this office. It was often the centre piece of the bar counter and nearly all Irish Victorian bars had one, but now only a few remain, security risks and increased robberies quickly persuaded the publicans to dispense with them. This feature will be discussed in more detail later in the text.

Elsewhere in the bars snugs, mirrors, wooden panelling, stained glass, carvings, decorated cornices, spirit barrels, pillars, columns and various fixtures all helped create an attractive and comfortable setting for the all too important customer or traveller. Each bars had its own atmosphere and attraction for the individual who drank in it.

Plans.

As regards the plan of Victorian bars, there are certain obvious differences between the layout of British bars and that of Dublin bars.

In Dublin the tendency to compartmentalisation seems to have been less widespread than in Britain.[1]

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[1] Victorian Pubs, Mark Girouard, Epilogue, Page 203, Paragraph 1.

The typical Victorian bars in Dublin contained two elements, namely the bars and the Snug and some contained just the bars. (Fig.22.5, pg.14) The Snug was very similar to the British Smokeroom which had benches lining the walls with its own bar counter. Access to the Snug was usually through a corridor from the street without having to go through the bars itself. A good example of this Snug or Smokeroom can be found in The Stag' Head. (Fig.62, pg.35)

Snugs.

These Snugs were the forerunners of the post-Victorian Lounge bars. In Dublin bars the counter to wall partitions found in many English bars for subdivision were totally replaced by partitions that run across the counter at intervals and projecting only a few feet onto the bar floor. A nice example of such partitions can be found in The Stag's Head and also in Ryan's of Parkgate Street. I came across mainly wall to counter partitions in London bars, finding an exquisite example in the Bunch of Grapes, Brompton Road, Kensington, carved meticulously in high relief from a dark hardwood. (Fig.53, pg.30)

Facades.

On your initial approach to the Victorian bars in Ireland you might be deceived by the outward appearance of the building. In Ireland the architectural character on facades adopted more of a plain format as opposed to the more decorative and elegant British structures at the time. Like those evident both in The Salisbury of Saint Martin's Lane (Fig.11, pg.7) and The White Lion of Floral Street in Camden. (Fig.23, pg.15)

One reason for this may have been financial constraints rather than restrained creativity on the behalf of the architects. Another reason could have been less competition. In London, for example, it was not uncommon to have several Victorian bars adjacent to each other which encouraged architects to design each building as a unique structure in its own right.[1] In Dublin, however, Victorian bars were few and far between and rarely do you find two specimen bars on the same street together, much less next door to each other. This inevitably led the Publican to concentrate more on internal design of the bar and less on the external appearance.

Another interesting difference between the British Pub facade and the Dublin Pub facade in many cases was that a far greater proportion of

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[1] Victorian Pubs, Mark Girouard, Introduction, Page 9, Paragraph 1.

London Victorian Pubs lay on corners and the architects made the utmost use of this situation in their layout. The White Lion and The Nag's Head in Camden, The Museum Tavern in Great Russell Street, The Bunch of Grapes in Kensington and the Salisbury in St Martin's Lane all possess this characteristic. Indeed, the Princess Louise was the only Victorian bars I came across which did not.

Corner concepts.

All their front doorways lie on the apex of the corner with lavishly decorated porches. The reason for this corner situation probably lay in the bar's ability to serve two streets rather than one had it been situation several buildings further down the street. The attention to architectural detail was also an important selling point for that particular bar. If all four corners of the cross roads had a bar situated on it, this would lead to a lot of competition for clientele.

In Dublin, the few Victorian bars which remain more often than not lie between other buildings. The Stag's Head and The International Bar, however, are exceptions to this rule and both lie on corners. Strangely, their facades both occupy one face of the building rather than the apex of the corner. Why the architect did not take advantage of this corner situation as in London bars is not entirely clear but town planning bye-laws of the time, which are unobtainable, may have provided the answer.

Exterior details.

On viewing the elaborate facades of Irish corner pubs with their protruding porches, it is all too easy to imagine that the average person on the street would not notice the effort put into this design due to the nature of the width of the streets. The overall design of this type of facade is not original and is quite commonly found in old Victorian pubs in England, and in London in particular. The oldest of those I could find was the New Crown and Cushion,[1] formerly of Westminster Bridge Road. (Fig.24, pg.16) Even though it was Gothic in decor, it was built in 1892. Its format, with bay windows and central fan shaped pediment on the gable end, resembles that of The Stag's Head and The International Bar in superstructure.

The design for The New Crown and Cushion was executed by W M Brutton, who was a brother of a partner in a large wine and spirit brokers called Brutton and Burney. Brutton is known to have worked on sixty-five new or altered pubs.[2]

The origin of this type of facade design could easily have come from this source as the architect, Mr A J McLoughlin, is known to have worked in London for several years on some prestigious buildings which, unfortunately, needs more research. On many London Pub

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[1] Victorian Pubs, Mark Girouard, Page 88.
[2] Victorian Pubs, Mark Girouard, Page 88, paragraph 2.

facades there often hung old gas lamps, although many others have been taken down and replaced by modern appliances. These gas lamps were built of brass or wrought iron with glass and often had stained glass inside. They usually had conical tops to endure heavy rain and gusts of wind which would would have been a safety problem at that time.One example of this feature can be found on The White Lion in Camden. (Fig.25, pg.17)

In Dublin I can only find one such example of exterior lighting and that is at Neary's of Chatham Street. (Fig.26, pg.17) These fixtures take on the form of two cast iron arms that bear the lanterns aloft like "beacons guiding home the lost", as Peter Walsh, curator in the Guinness Hop Store, so aptly put it.[1] Otherwise, no other Dublin bar of that period has these lamps, which may lead you to think considering Mr Walsh's comment, that most Irish men on leaving the bar at closing time had not any great problem crawling home in the dark.

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[1] Heritage of Dublin bars, Peter Walsh. Guinness publication.

Chapter IV
The Crafts.

Terrazzo floors

Many Victorian bars have been altered from their original appearance due an increasing trade and more relaxed attitudes towards drinking, it is often difficult to visualize exactly how the bar in question once looked. Sometimes the only clue you would have is by looking to your feet and the original floor. A common form of flooring used in these pubs is called terrazzo. This basically is a moulded floor, using a sort of concrete with large chips of stone set in. The surface was then ground and polished to give an overall polished granite effect. This meant that various fixtures such as partitions and bar counters could have been bordered with several different types of stone giving a permanent record of the bar's layout.

The Stag's Head is a typical example of this. (Fig.27, pg.18) It is not hard to trace the lie of the now severed bar counter and to substantiate the existence of the forgotten snugs.[1] which once flanked the main entrance. This tweaked many expressions of disgust when they were discovered by customers after the plastic tiles of thirty years were recently removed.

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[1] The Daily Express, 2nd October, 1895.

Terrazzo is evident in many bars in Dublin but London bars tended to have floor boards or stone slabs. Sometimes the all too common non-slip linoleum covering had been laid at a later date to hide the true character of the floor beneath.

Mosaics.

Another extensively used floor covering in Dublin bars, and which can be found in The International Bar in Wicklow Street, is mosaic tiling. Although it is now the worst for wear, here the floor adopts a typical Greek pattern in pieces of six colours laid in fan shaped sections inside a solid border. (Fig.28, pg.18) Again, you can point out where a removed partition once stood.

At the front entrance there is some more mosaic work incorporating the name of the bar in a serif typeface and the initials of the O'Donahoe family who have owned the bar for close to a century. (Fig.29, pg.19)

In The Stag's Head there are two fine examples of mosaic. Both of these pieces carry the name of the bar on them in different serif typefaces. The simpler of the two is situated in the Dame Lane side porch. (Fig.30, pg.19) It is executed in two colours in a similar fashion to the sans seriffed example in the side porch of The Salisbury in St Martin's Lane in London. (Fig.31, pg.20) The main difference is that the Irish example uses fan shaped sections that were observed in The

International Bar, while the London method used parallel rows of mosaic pieces.

A curious discovery.

In the newspaper report of the Daily Express, Wednesday October 2nd, 1895, (Fig.89, pg.50) which speaks of the Stag's Head, both of its porches are described as being in mosaic and having stag's heads in the centre bearing the proprietor's name. The front porch at present shows no trace of there being room for a mosaic at that point. Plastic tiles now lie here over the terrazzo floor, so no clues to its actual existence remain.

The mosaic in Figure 32 is situated opposite the bar, lying at the mouth of the alley leading onto Dame Street. However, on measuring this mosaic I found it to be 54" by 34", which coincidentally conforms to the measurements of the front doorway. This suggests that the mosaic may have been uprooted from the doorway and repositioned in the footpath on Dame Street. If this is true, the workmanship involved in its resituation should be commended as the panel seems absolutely undamaged.

This panel does feature the image of a stag as described in the Daily Express report,but has the name of the bar rather the proprietor's

name is in the mosaic. (Fig.32, pg.20) This, again, throws doubt on so-called accurate information available from that time.

Ceilings.

The ceilings of the bars which I visited adopt three basic forms and in each case examples of each were evident both in Dublin and in London. They could be classified as;

A. High relief mouldings with decorative borders.

B. Large latticed panels with low relief insets.

C. Plain wooden panels.

In The Princess Louise in London the entire ceiling is contained in one large panel. (Fig.33, pg.21) The designs are repetitive on a large scale over the immense structure in a Rococo styled confusion of scrolls, spandrals and fruit-like forms. These create an overall heavy presence which compliments the similarly styled cornice of hand-painted tiles. The high relief surface of the ceiling has recently been highlighted with a different colour paint but whether this was its original treatment remains unclear. In Dublin, in The International Bar, the same form of ceiling can be found but this time the pattern is

very geometric It is in higher relief and floral patterns are inset. (Fig.34, pg.21)

The repeated interlinked designs are centred with a square panel, which again contains a bastardized Rococo styled leafy form, not unlike the moulded lighting centre-piece commonly used at that time and earlier. The pre-cornice is quite a plain bordering with a beaded look which tends to clash with the high relief detailed cornice of delicately sculptured fruit and flowers. This, to me, is a cliched image of Roman style rather than a typical Roman detail as the bar's designer seemed to have meant, a somewhat acceptable mistake of the architectural movement over the years that often lead to brilliant new developments such as the Victorian phenomenon.

In Ryan's of Parkgate Street and in The Museum Tavern of Great Russell Street the panelled ceilings are very similar, with large square lattice-like frames enclosing low relief wallpaper insets, which I imagine have been changed on several occasions over the past century. Ryan's cornice is very simple with virtually no detailed work apart from a low relief plaster insert. (Fig.35, pg.22) Quite a contrast is the wooden cornice extended from the wall panelling which is found in The Museum Tavern. (Fig.36, pg.22)

The Stag's Head houses perhaps the crudest ceiling that I encountered. Its wooden panels, not unlike wall panelling, are set

inside the geometrically arranged lattice structure. Their only interesting quality is the pattern formed around the five light fixtures.

The cornice is of wide plaster moulding which I imagine could have been of a standard design and is not unlike that in The International Bar. Standardisation would explain why they were used in such contrasting circumstances. In the porch of the Stag's Head the ceiling is treated in a similar but miniaturised. style to the main bar. (Fig.38, pg.23) The effect is quite pleasant and shows how the interior ceiling could have looked if more thought had been put into it. The only thing that bothers me is that due to its position and its relatively small size, one would never get a glimpse of it unless actually looking for it. Even I, who have frequented the bar on a regular basis over the past five years, only discovered this detail recently. I could not find similar ceilings in London bars but this is not to say they do not exist.

Woodwork and columns.

In all the bars discussed great time and effort has been put into the decorative details of the woodwork. Generally, the woods used were mahogany, walnut, ebony and in other cases some unusual tropical hardwoods. These were all carved into decorative pieces with beautiful care and high quality workmanship.

Overall, I could not find any national characteristics in the style of either Irish or British woodwork. But one thing which was apparent was that Dublin bars used woodwork to a greater extent. The carving did not stop once it got outside the bar counter unit as it does in many London bars in favour of huge glass mirrors and tiling, and low relief wallpaper, usually carrying forty coats of paint to a glossy finish.

In The Stag's Head behind the bar counter, surrounding huge mirrors, there are fourteen columns with richly carved capitals using swirling, Rococo scrolls and shell shapes in an overall symmetrical effect. (Fig.39, pg.24) On the opposite side of the bar these are reflected with pilasters with similar capitals. (Fig.40, pg.24) Each capital is the housing for a flower carving, everyone being of a different design. (Fig.41, pg.24) Above that again lie panels numbering thirty six in all. All of these panels house individually carved floral rococo details and in one of these panels is carved the year 1895, when the Pub was built.

(Fig.42, pg.25) and (Fig.43, pg.25) This once again proves the originality of design and throws doubt on the concept of mass produced pub fixtures and decorative crafts. These floral scrolling and shell designs in the Rococo style were a very common style of carving which are found in the Museum Tavern and other such bars. They were usually used when Corinthian columns were a prominent detail in other parts of the bar.

Another relatively common style is found in the fantastically executed Greco-Roman carvings in The International Bar in Wicklow Street. Here squared and tapered columns are gouged with deep trenches and decorated with strings of carved fruit rising to beautiful Romanesque busts with florally decorated Corinthian capitals. Between them lie the spirit cask units, laid on their sides, with beautiful decorated tops carved from single blocks of wood in a Gothic fashion. (Fig.44, pg.26) and (Fig.45, pg.26) Behind these lie mirrors which give an unusual feeling of false depth once it is considered that the casks probably fall back about four feet into the bar unit.

There are eight different columns all of which hold up the massive crossbeam unit which serves absolutely no purpose other than decoration. (Fig.46, pg.27) The same can be said for the central unit, which would have been the cash office at one time, having an hexagonal shape and tapered horizontal carving reminiscent of the huge Roman and Greek temple structures.

In stark contrast to the carving on the columns on either side of the central unit, carving on the cash office is minimal and simple. In Ryan's of Parkgate Street the carving is used even more sparingly and, again, the capitals on the round columns get the most delicate treatment. (Fig.47, pg.27) Elsewhere, carving is used as a symmetrical bordering device around the various units and coves, using bulbous beading and carefully turned additions to the panelling, very much in a minimalistic Tudor style.

Although the work is somewhat crude, the overall appearance of the woodwork is very clean and neat. Looking at the way the rest of Ryan's has been designed, it does not in any way conflict with the main bar unit.

In the Museum Tavern the idea of columns and complementary pilasters is used to great effect, as it was in The Stag's Head. Although these columns are carved in a heavier design with an urn-like pedestal and bulbous floral patterns, leading to gently tapering columns and petite Corinthian capitals which are very similar to the those seen in The Stag's Head. (Fig.48, pg.28)

Behind these columns, on a mirror, lie identical pilasters giving an unusual illusion of depth, This appears to be a common trick with Victorian bar unit fitters. (Fig.49, pg.28)

Supportive columns.

As well as wooden columns which were usually not functional and totally decorative there was on occasion a need for supportive columns in these large open drinking halls. In my research I found four such columns and each one was styled to fit in to the rest of the design, but not always as a complementary fixture. It would appear that these columns were not custom-built for the bar in question but had to be chosen from a range of styled designs. In Ryan's of Parkgate Street there are two such columns which have been forged in a more decorative manner than the wood fittings were carved, although, it has a Corinthian capital. (Fig.35, pg.22)

In the Bunch of Grapes in Kensington I found a column with a capital quite unlike any of the other design features in the bar. This is meticulously moulded with a mass of leafy protrusions. (Fig.50, pg.29) The Salisbury of St Martin's Lane, which is a bar of some considerable beauty and workmanship, gets first prize for its crude and ugly iron column used in the stairwell, which is cast totally out of character with the rest of the bar. (Fig.51, pg.29) However, the Princess Louise in Holborn came up trumps with what looks like a pair of custom built cast iron columns, wrapped neatly around the cross beam of this delicately decorated moulded ceiling. (Fig.52, pg.30)

Wooden partitions.

Another beautifully treated detail found in many bars is that of the partition, which was discussed earlier in the text. The best examples which were in Dublin bars except for the partitions found in The Bunch of Grapes in Kensington, perhaps the most elaborate one that I have seen. (Fig.53, pg.30)

Looking at it side on, it seems to have been carved from a single block of mahogany or ebony measuring close to one foot in width, in a style sympathetic to the theme of the bar.It depicts devils' pokers, ferns, ivy and an large bunch of grapes gently unwinding to a Rococo style spandral. It seems that many London Victorian bars over the years have lost their partitions in favour of more open space which, fortunately, was not the case in Ireland. The remains of the other partitions, present only in part, show a far more general and somewhat boring treatment with bulbous turned columns and no detailed floral work. (Fig.54, pg.31)

Naturalism and Rococo.

The use of fauna and flora as decoration can be said to be a further development or even a revival of the naturalist style which emerged in

the 1820s and eventually developed from the Rococo style in furniture decoration which began to appear in the 1830s.[1]

The four partitions in Ryan's of Parkgate Street, and the three partitions in The Stag's Head, of which only two remain, are quite similar in design using mirrors as a way of creating false feelings of space and, yet, retaining the feeling of seclusion. Those in Ryan's stand about six and one half feet high with delicate unadventurous carving. (Fig.55, pg.31) Below counter level the partitions reflect the adjacent panelling in a complementary fashion, altogether, fitting into their setting very well. (Fig.56, pg.32)

On the other hand, the wide and arrogant seven and one half feet high partitions which are found in The Stag's Head sit on their own polished granite plinths which match the bar counter. (Fig.57, pg.32) Above the counter level the beveled mirror is framed with richly carved pilasters with Corinthian capitals on both sides to soften the block-like structure. Further carved spandrals broaden the fixture by a further eight inches on each side. These are situated at just above eye level of a sitting man. The top of the partition was not allowed to escape the skilled hands of the woodcarver who finished the job with complementary symmetrical Rococo spandrals meeting at the highest point where the fixture is crowned by a shell-like tuft, a feature quite commonly found in Victorian Pubs both in England and in Ireland.

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1 High Victorian Design, page 120, paragraph 2.

One such example can be found in the Museum Tavern in Great Russell Street and another elsewhere in The Stag's Head. (Fig.58, pg.33)

The International Bar also possesses partitions which lie on the window side of the bar amid the long couch seating. These partitions are Roman in character, like the rest of the woodwork in the bar, and have only minimal carving. (Fig.59, pg.33) But all the same, they are quite pleasant and their mirrors reflect the stained glass panels of the frontage quite effectively, giving the clientele a positive view which otherwise they would not see while inside the bar.

Snugs and smokerooms.

To characterise the typical Victorian smokeroom and snug one need not go any further than Dublin. However, no trace of them could be found in London, which was disappointing since it was in London that the phenomenon first appeared.

The finest example of a snug that I have ever seen can be found in Ryan's of Parkgate Street. There are four in all, with each tailored to fit no more than six people. (Fig.60, pg.34) These snugs have the added curiosity of "curate operated hatches" which enable you only to enter them on the invitation of the barman on duty at the time. They have been fitted into the bar in such a manner as not to clash with the existing decor, and the four fitting quite neatly into the plan of the horseshoe shaped central bar unit. (Fig.61, pg.34) Two are at the front and two at the rear.

Inside each snug, situated on the counter, there is a partition with recently replaced glass panels. By opening a hatch and ringing a bell, service can be obtained to top up your empty glasses.

In The Stag's Head off the main bar hall area you come across an elegantly decorated room. This was designed for the use of the smokers and for small parties of people. It was well ventilated which

allowed the smokers to have peace and quiet to puff away in the same comforts as the airy main bar without disturbing other customers. Thus it was named the smokeroom. (Fig.62, pg.35)

Its lavishly designed skylight housed the ventilation system which in effect was a draughtless chimney disguised with a perforated wooden panelling. (Fig.63, pg.35) The glass work in the skylight is quite phenomenal with a quite art nouveau styled ceiling way before its time. Below that lie sixteen panels of laboriously painted and stained glass in heraldic and floral designs. Once again, these are in character with the other panels inside the main bar area. However in the smokeroom panels the central theme of the stag as used in the main bar has been dropped and replaced by roses, daisies and foliage swaying on a hammock, not unlike the tilework in the cornices of The Princess Louise in Holborn, London. (Fig.82, pg.45)

Below these glass panels petite columns with Corinthian capitals and wooden panel-work flank the nine huge beveled mirrors. These mirrors face each other to produce a labyrinth of reflections and an overall impression of immensity in what is really quite a small room. Leather wall-to-wall couch seats give the room a homely feel. (Fig.64, pg.36)

In my research, a reference was found that indicated the existence of a fireplace in this smokeroom but, again, I found this information to be

inaccurate failing to find any evidence of a chimney much less a hearth.[1]

The cash office.

One antiquated feature of the Dublin Victorian bar is that of the Cash Office which often held pride of place behind the bar counter and is now all but gone, replaced by modern high-tech registers. In the victorian period cash control was very important in all businesses and pilfering was not an uncommon occurrence in the badly supervised establishment. The International Bar does have a large behind bar recess which could once have been an office but little is known of that. (Fig.46, pg.27)

Hidden cash office remnants.

A cash office which remains totally unexplainable in my research so far is that which was found beneath the stag Trophy in the centre section of the main bar in The Stag's Head. (Fig.65, pg.37) Initially, this was a tiny room behind the now destroyed panels of beveled glass and wood, crafted in the same style as the surround. This can be seen somewhat vaguely in the background of figure 66. There was a central open arched panel which held the cash machine neatly with enough room to allow the proprietor to watch out for customers entering the bar or,

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1 The Daily Express, 2nd October, 1895.

indeed, pilfering staff.

It also housed the switchboard for the lighting. I am not sure if the surrounding panels contained mirrors or glass, the latter being more practical. On examining the space available beneath the stag, it does not appear that there could have been much more than two feet of space behind these panels - the but photographs of the bar manager, Tom Carroll, seen through the cash machine frontal panel suggest that there was up to three or four feet of space behind. (Fig.67, pg.38) This, however, does not make logical sense as the wall level only leaves room for about one foot of recess space on the back bar unit.

This particular detail is now covered by more cheap beauty board and in no way resembles its original form as the centre piece of the service area. I did not come any closer to finding an explanation when I inspected the opposite side of the wall from the interior of the Telecom Eireann building next door, finding it to be level all along its length. Unless, of course, there is a large cavity between the exterior walls of both buildings which I would find somewhat unusual. This now casts doubt on the position of the stag's head in the central arch above what would have been the cash office. Maybe the stag trophy was only a recent addition, although various word of mouth reports suggest that the stag was there from day one.

In London I could not find any similar cash offices as such, but in most cases there were specific spaces evident in the bar units to situate a cashbox or register.

Stained glass.

When stained glass is considered the Dublin Victorian bars have the upper hand. In fact, stained glass was very uncommon in London bars where mirrors and engraved glasswork replaced this craft.

However, I did find two panels of stained glass in The Museum Tavern each of which had different designs with very strong hand-painted panes. Each was executed very much in the naturalistic style with lifelike renderings of flowers and foliage set symmetrically around a structural and geometric form in the centre. (Fig.68, pg.39) They are placed above an interior doorway and rely on artificial lighting to perform their illuminations, a somewhat impractical life for a piece of stained glass.

The International Bar in Dublin takes full advantage of the sunlight with stained glass panels that contain the name of the Bar in a curious hand-rendered typeface, similar to a medieval Gothic typeface. (Fig.69, pg.39) The triptych of panels is solidly mounted on a bulky panel giving subtle privacy to the customer without total seclusion from the outside.(Fig.70, pg.40) Ryan's houses a similar large stained glass

window panel with the same function and even greater elegance as The International Bar. Again, the design is to a minimalistic style as in the rest of the bar and the colours used are about the most adventurous part of the entire bar. (Fig.71, pg.40)

But to explore the finest example of stained glass used to the greatest effect look no further than The Stag's Head. In all there are seventy-six panels of glass on the ground floor, although a few of the pieces have been broken or replaced with panels of a 'similar' pattern. The remarkable quality that these panels possess is their on-going theme of the stag.

In the main bar the stag's head is depicted in a triptych set of panels. (Fig.72, pg.41) The centre shows an image of the stag looking out majestically from its blue coloured backdrop. (Fig.73, pg.41) The side panels are a mirror image of each other showing the stag looking left on the left hand side and right on the right hand side. (Fig.74, pg.41) These three panels lie on the left hand side of the central arch of the Dame Lane side wall and are repeated exactly on the right hand side.

Above each panel lie heraldic and floral designs in the same style as the stag panels but here the stag at the centre of the image is replaced by a simple floral design using coloured glass. These panels are semicircular in shape and fit neatly into the arches providing a neat

and magnificent finish to the brick work on the outside and to the carved mahogany arches from the inside.

The workmanship on these panels is very commendable as, after nearly 100 years of the elements, there are no signs of buckling or loose panes.

All of the panels were treated in a similar format which used only the very central portion of each panel in stained glass, the rest of the glass in the unit was a frosted glass with the various designs painted on in a host of shades of brown and black.

The designs are reminiscent of Renaissance designs mixing columnar structures with floral designs, spandrals and using an overall symmetrical concept.

By far the most decorative pieces of glass can be found in the smokeroom. Where fifteen of the original sixteen panels remain bordering the skylight fixture. (Fig.75, pg.42)

Incidentally, the missing panel has been replaced by a modern Expelair mounted on a clumsy piece of marine plywood. Conforming to the preceding theme these panels hold the most delicately painted glass, again using columns, spandrals and bunches of fruit and flora. The central stained glass part uses up to seven colours in contrast with the

golden brown appearance of the surrounding glass and again, with the dark red colour of the walnut joinery.

Why these panels were more lavishly treated than those in the main bar could be put down to Mr Tyson's budget or indeed, to the nature of the function of the smokeroom, the smokeroom being a unique structure in Dublin pubs.

Most of the glass panels are repeated at least twice in the building, however, there are two interesting individual panels which are difficult to see without prior directions. The first lies in the arch above the centre of the Dame Court entrance. It is similar in design to that of the centre stag's head triptych design, except it holds a semicircular form. The other which is even more concealed is positioned over the Dame Lane doorway. (Fig.76, pg.42)

It is a condensed semicircular structure bearing a crest in green and red glass and the letters "S" and "H" in a decorative form. The surrounding floral spandrals curl symmetrically from the crest and flourish in a more ornamental style than any other of the panels. This panel seems to have been put in to be viewed from the inside even though only the most observant of customers would notice it.

Mirrors.

In London however, glass and mirrors were treated in a equally if not more brilliant fashion. Strong overtones of the naturalistic style came through in spectacular fashion with fruit, flora and fauna illustrations etched in a very skillful way on mirrors forming almost a three-dimensional effect in places. (Figs.77, pg.43) and (Fig.78, pg.43)

Another equally effective craft was that of mirror painting, a process which required the painted image to be rendered onto the glass before it was silvered. This technique was used to great effect in The Bunch of Grapes in London as part of its naturalistic theme (Fig.79, pg.44) and in Ryan's of Parkgate Street as a sponsored advertising piece for Cantrell & Cochrane's Mineral Waters.(Fig.80, pg.44)

Ceramicwork and tiling.

Many bars have used tiles as part of their decorative elements both in Britain and in Ireland. A small number have used this as their main decorative piece. Tiles at the time were all hand-painted, where they were used in large panels and therefore the publican could have chosen any design or style that he liked.

The Princess Louise in Holborn has a particularly beautiful set of panels depicting bunches of fruit and flora hung with ribbons and set inside borders reminiscent of the Rococo styled woodwork with overtones of the Naturalist period. (Fig.81, pg.45) The colours are somewhat flat due to the nature of coloured glazes used at the time which limited the range of colours and blending was not at all possible.

Above these panels, which are skirted with etched mirrors, there is a wide ceramic cornice worked in high relief and hand coloured with similar glazes. (Fig.82, pg.45)

The design depicts a row of Neo Classical urns of fruit joined together with hammocks of fruit and vegetables. This idea of a row of interconnected urns was also a popular design in many plaster cornices.

Another nice example of this urn design can be seen on the cornice in The Stag's Head in this typical Neo Classical and Rococo mix. (Fig.83, pg.46) Another bar to have such tiling is Bruxelles, off Grafton Street in Dublin, which has a particularly nice set of Victorian custom made tiles, made in 1905 with similar floral designs.

Metalwork.

On looking for an unusual feature unique to the Dublin Victorian bar, the best example has to be the window grating in The Stag's Head. All the ground floor windows are protected from the outside by this wrought iron grating. This delicately designed accessory was designed and produced by Messers McGloughlin & Son, Metalworkers of Great Brunswick Street.[1]

These gratings cover about three quarters of the stained glass panels protecting them from damage from thieves or by careless workmen. (Fig.84, pg.46) This being yet another example of a Victorian feature developed well before its time and proving to be very useful, even today as a burgler deterrent. They are very decorative in style using thin bars rather than thick, so as not to prevent good, natural light from penetrating the interior.

In the centre of each piece there is a metal circular emblem in iron bearing the letters G and T in a decorative fashion. These are the initials of the founder and proprietor George Tyson. The design of these grates cleverly disguised quite a few sharp spikes which would discourage many thieves from squeezing through the upper and lower gaps. The uppermost spikes are concealed with flower heads, seven in

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[1] The Daily Express, 3nd October, 1895.

all, resembling the flower heads which are featured on the carved capitols inside. The flourishes in the wrought iron are also compatible with those in the stained glass panels.

Using spikes as a security device would not have been a standard accessory on all buildings of that period but to have given it so much thought, and designed it in keeping with the style of the building was a credit to the architect who could easily have saved Mr George Tyson money by recommending the installation of a plainer design.

Lighting fixtures.

Another curious detail in Victorian bars is the method of lighting. Again we can look at The Stag's Head which was one of the first Dublin buildings to enjoy the pleasures and convenience of electric lights.[1] Once again, lighting fixtures present a problem in my research. In the Daily Express report of 1895 the lighting is reputed to have been executed in wrought iron in a tasteful manner. However, the light fittings which remain would appear to be replacements and those along the side walls would appear to be recent additions.

As far as I can make out, the original lighting consisted of five chandeliers of wrought iron hanging equidistant from decorative ceiling panels in the main bar. A single smaller chandelier in the

[1] The Daily Express, 2nd October, 1895.

Dame Lane porch (Fig.38, pg.23) hung from the central decorative panel, and another hung from the skylight in the smokeroom, which has disappeared without trace.

What remain in the main bar are two very crude, welded wrought iron chandeliers designed with absolutely no sympathy for the surroundings. (Fig.85, pg.47) In the stills of a film which was shot in part of The Stag's Head called "Shake hands with the Devil", in 1958, the lighting does not appear to be in the same place as the present fittings which were evident in photographs taken in the early 70's. (Fig.86, pg.48) and (Fig.87, pg.48) Since then, other means of lighting have been added to compensate for lighting removed in the past. Several brass fittings have been installed and hideous fluorescents span between each and every arch behind the bar disguised with planks of plywood.

Chapter V
Victorian bars in the 20th century.

Demise.

Throughout this text much evidence can be found to show how most Victorian bars have been changed or renovated to suit the demands of a growing trade. Why these beautiful bars were not built after the early 1900s is again a puzzle. (Fig.88, pg.48)

One theory could have been the political condition of Ireland which was speeding towards revolution which inevitably led to the flight of the wealthy English. These being the very men who were building and designing the bars at the time.

Another consideration was that now the average size businessman was getting into that Pub market and his capitol may not have been substantial enough to fit out a bar in such splendour. As well as this, styles were changing very quickly with the arrival of Art Nouveau and the roaring twenties but I for one, cannot pick out a bar typical of those fashionable styles in Dublin today.

Revival.

In the past fifteen to twenty years, in my view, publicans foresaw the need to return to the timeless design of Victorian bars. Gone is the surge of modern bars with coloured lighting and multitudes of small

coves and walls of mirrors. The revival of ecclesiastical Victorian interiors is adamant. What is emerging once again can be traced back to the Public bar of the turn of the century. However, interior design of Public Houses is now a specialised trade with fixed designs for panelling, columns, capitals, bar counter etc. All of these designs are based on the modern designers' conception of the overall "Victorian" bar and not the individual treatment of each aspect of the bar. In effect, this revival is a third generation Victorian bar, executed in a manner inevitable with the rise of free enterprise and the new businessman's instinct to make as much profit as possible through extensive mass production of fittings and an economical use of extravagant design resulting in adequate renderings of material antiquities for modern society.

Conclusion and Summary.

(Fig.90)

In this study I have found that the Irish Victorian bar known to Dublin was in effect an English creation in an Irish environment. More often than not the Irish Victorian bar was built by a settled Englishman with solid connections with his homeland and with London in particular. the finest example of the victorian bar which I studied would have to be, in my opinion, The Stag's Head. This bar was also that which had most information available in my study. It was clearly an Anglo-Irish

building, with a lot of English design features, insisted upon by the proprietor, Mr George Tyson formally from Westmoreland in England.

This Anglo-Irish influence can also be seen in the name of the bar, as most Irish bars at the time were named after the proprietor, and not an animal or royalty as was widespread in Britain.

In the same way it can be deduced that Ryan's of Parkgate Street was built by an Irishman impressed by the style of the Victorians, yet intent on the traditional Irish conception of the bar as well as its traditional functions.

Interior design in the Irish Victorian bar can be seen as a third generation of Victorian design. The various contractors, of each feature, in the new Victorian bar would have had their own ideas on how Victorian design should be executed in their work. This inevitably lead to an Irish imput in Victorian bar design, typified in the three Irish bars which I have studied.

On the question of mass production of craft features within the bar or replica work, I could not find any evidence, either in Dublin or in London, to suggest that bar fittings could be bought in a retail fashion. Although, many features were similar, none were identical. Many Victorian bars have been destroyed and information or photographs

are simply not easily available. So to definitely determine the practice of mass production at that time is a difficult task.

On reflecting on the security of the Irish Victorian bar over the years to come. I believe that at last they have acquired the position of National Monuments and more and more of these bars are receiving preservation orders. So long will live the Victorian bar in Dublin to charm and entertain the young and the old for a long time to come.

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NATIONAL LIBRARY OF IRELAND	
Mr JOHNNY O'HANLON	Proprietor, The Arcade Snooker Hall of Dame Street
POST OFFICE DIRECTORY	
PUBLICANS & STAFF	The Sailsbury, Great Russell Street The Museum Tavern The Princess Louise The Stag's Head The International Bar Ryan's of Parkgate Street

Mr PATRICK SHAFFERY	Architect & "Author
Mr PETER SHAFFERY	Proprietor - The Stag's Head (of Shelbourne O'Brien Limited)
Mr PHILIP SHAFFERY	Architect, 18 Dartmouth Square North
VICTORIA & ALBERT MUSEUM	London
Mr PETER WALSH	Curator, Guinness Hop Store

VICTORIAN BARS IN DUBLIN

BY

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LIST OF ILLUSTRATIONS

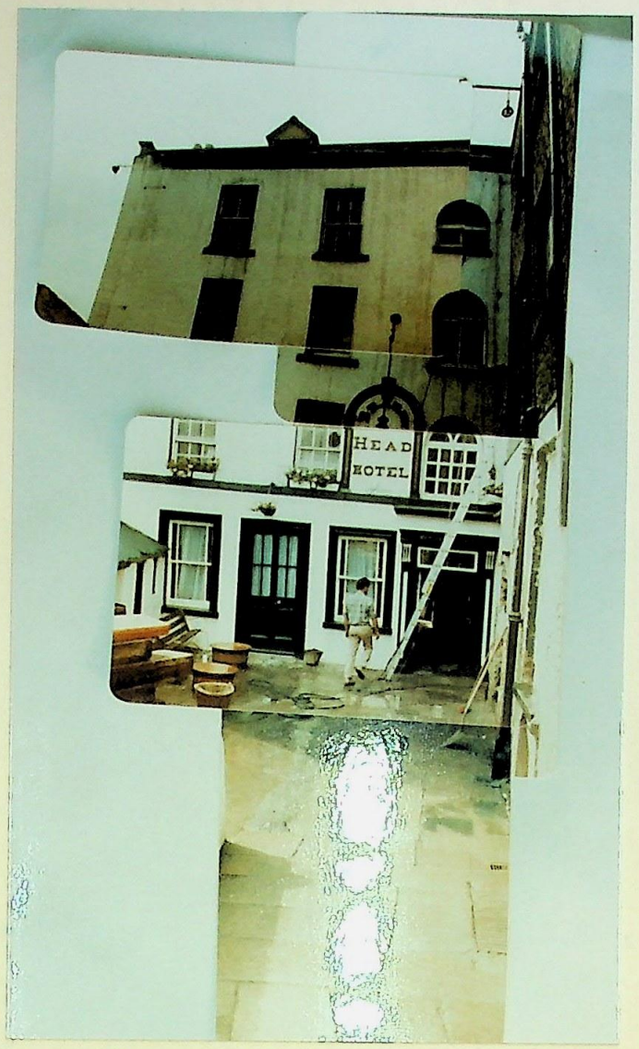

Fig 2. The Brazen Head of Bridge Street, Dublin.

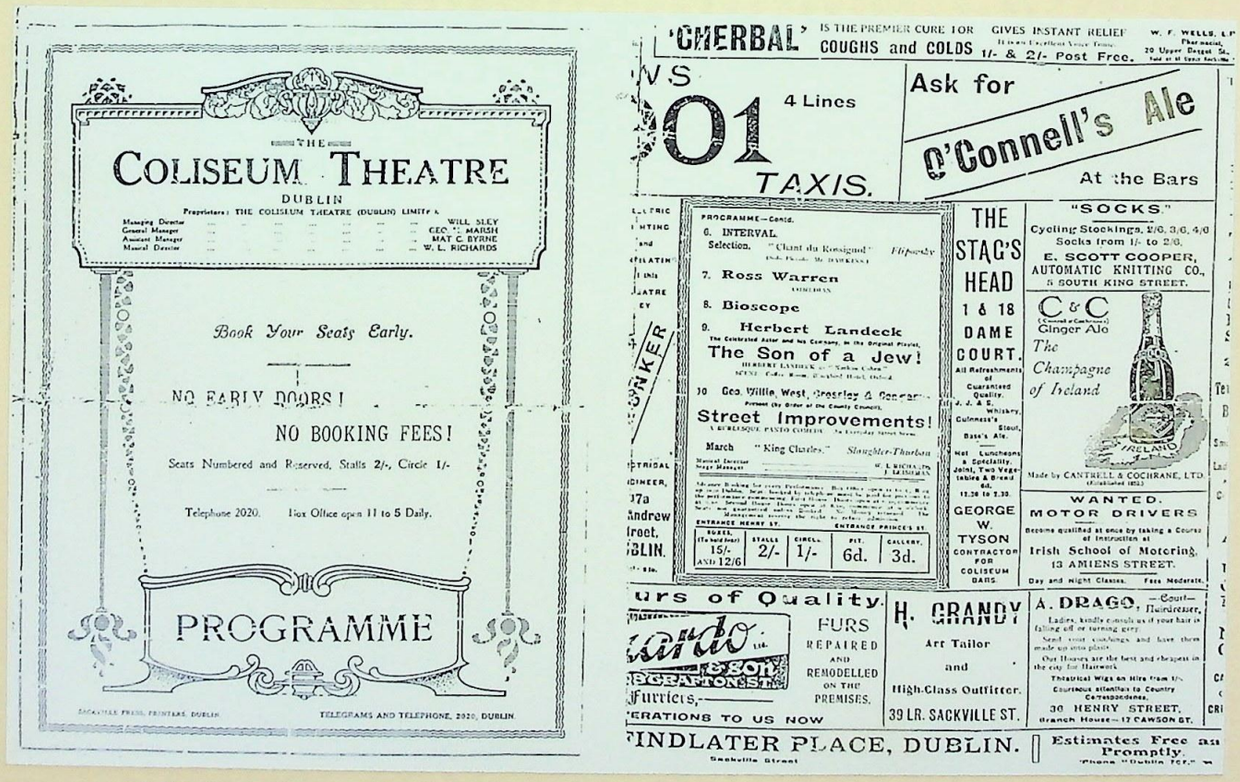

Fig 3. The program for The Coliseum Bar 1917 advertising The Stag's Head

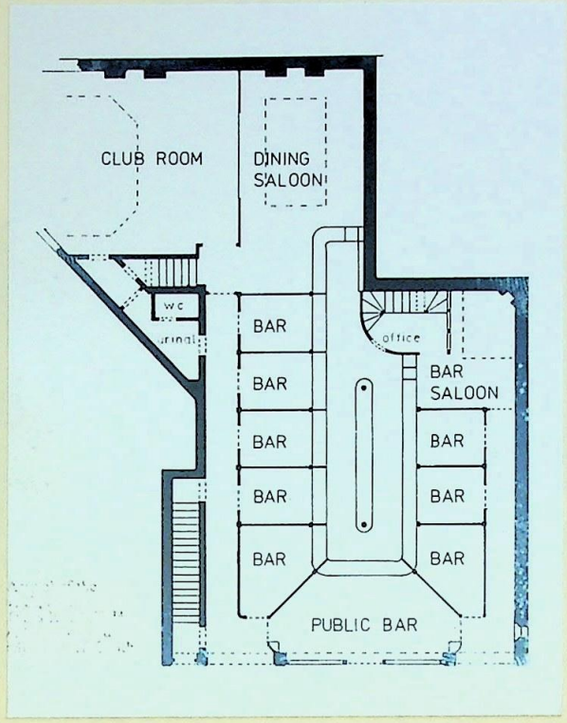

Fig 4. Plan of typical bar compartmentalisation
(a). The Equestrian Tavern, Black Friar's Road.

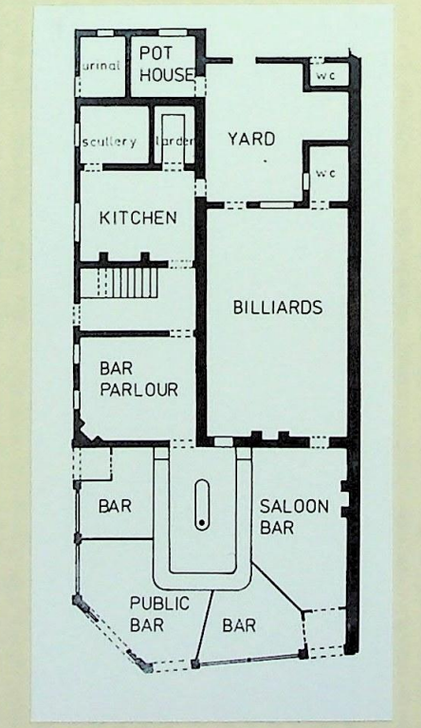

Fig 4. (b). The Fox and Hound, Sydenham.

Fig 5 (a). The Stag's Head of Dame Court, Dublin. Estd 1895.

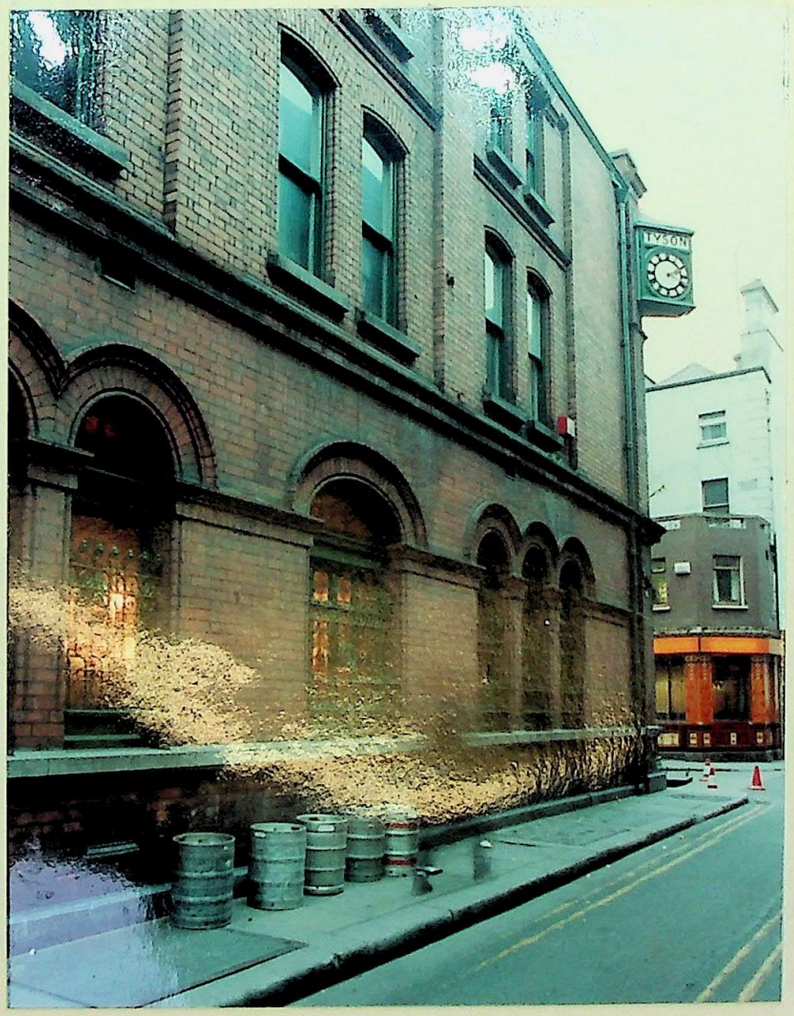

Fig 5 (b). The Stag's Head, side view.

Fig 6. The International Bar of Wicklow Street, Dublin. Estd 1892.

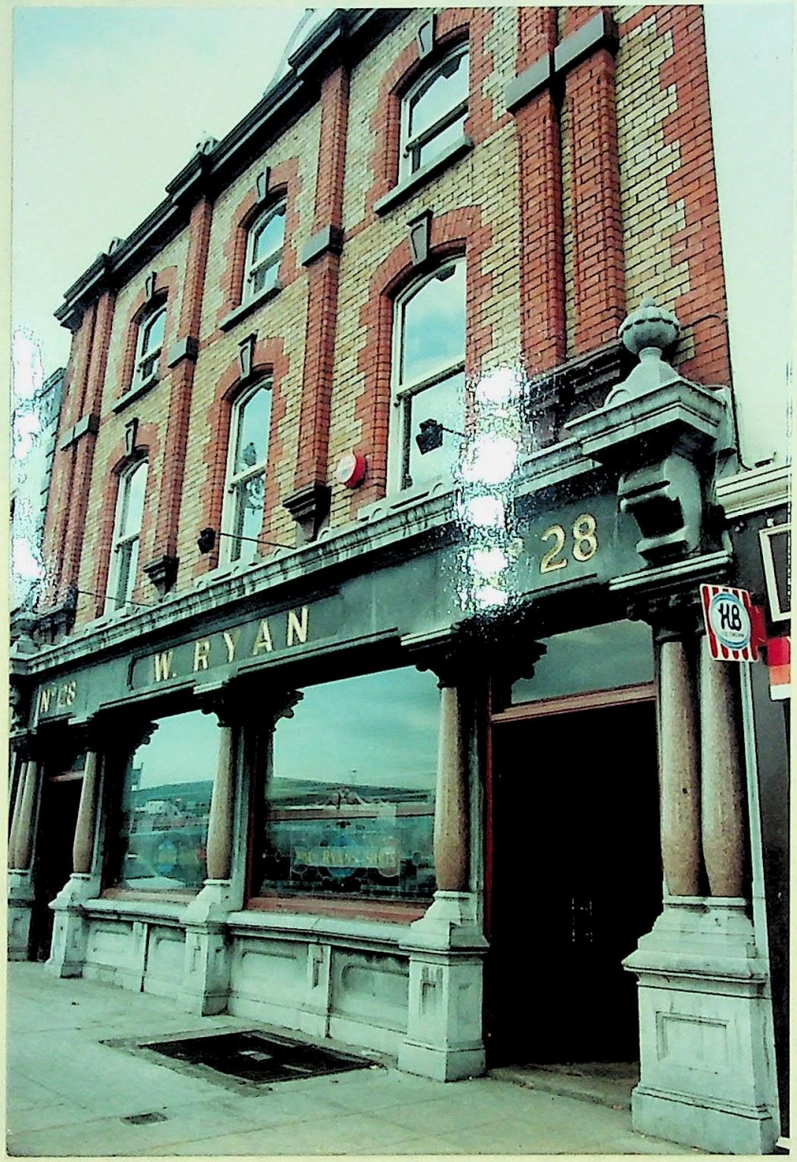

Fig 7. Ryan's of Parkgate Street, Dublin. Estd 1898.

Fig 8. The Drinking House.

A Victorian pub interior as depicted by George du Maurier.

Fig 9. Wrought iron snob screen come spirit dispenser.

Fig 10. The snob screen in The Bunch of Grapes, London.

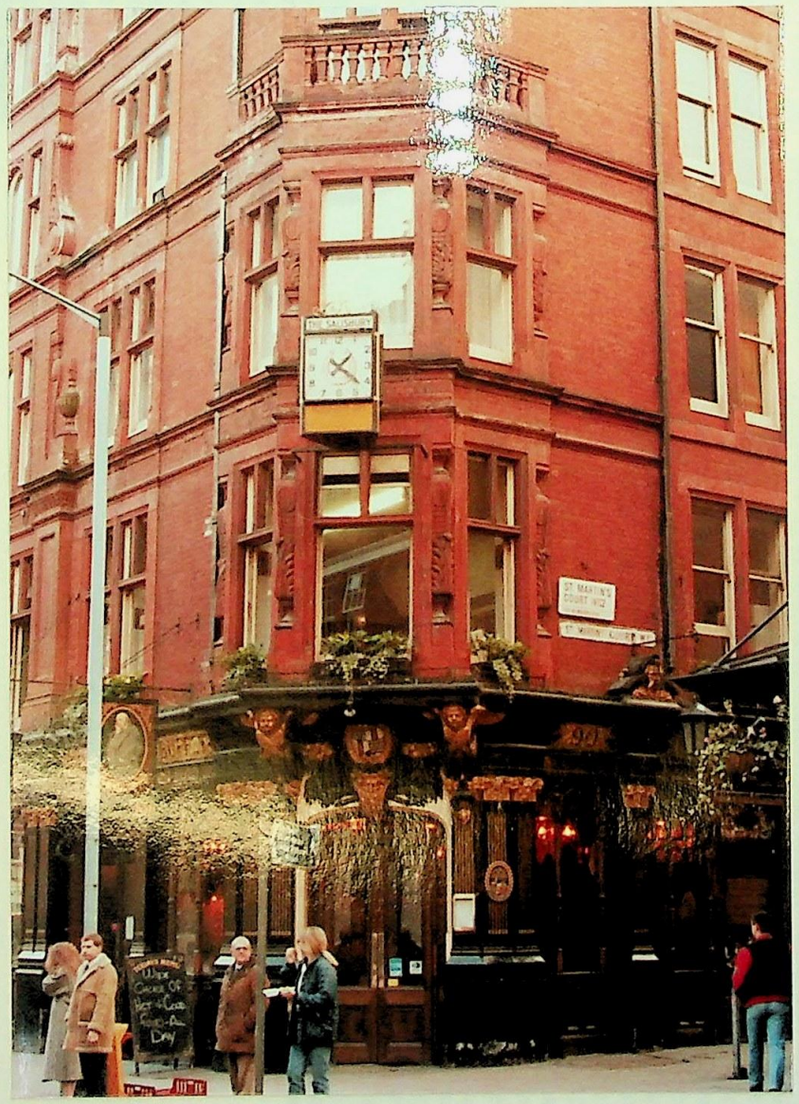

Fig 11. The Salisbury of St Martin's Lane, London.

Fig 12. The central bar unit of The Salisbury, London.

Fig 13. Brass statuettes in The Salisbury.

Fig 14. The brass door handles in The Salisbury.

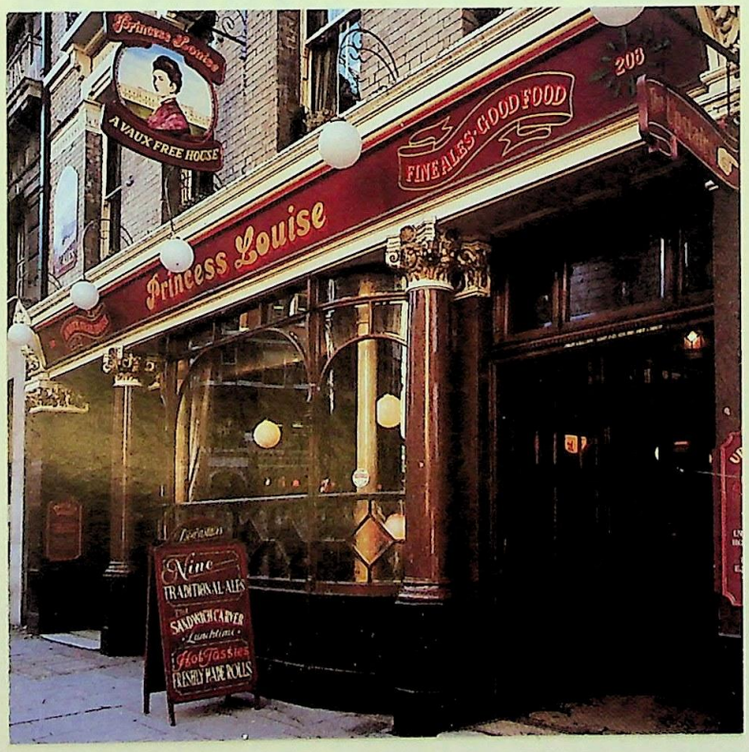

Fig 15. The Princess Louise, High Holborn, London.

Fig 16. Tiles and mirrors in The Princess Louise of High Holborn, London.

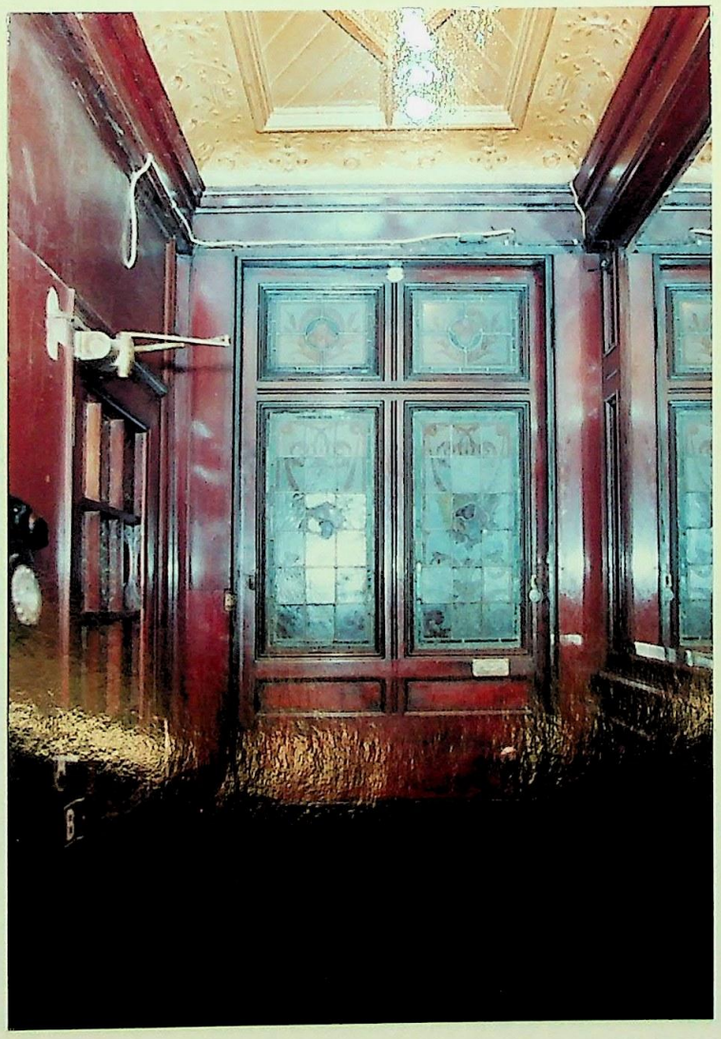

Fig 17. The side entrance porch, viewed from the inside, in The Stag's Head.

Fig 18. The Museum Tavern of Great Russell Street, London.

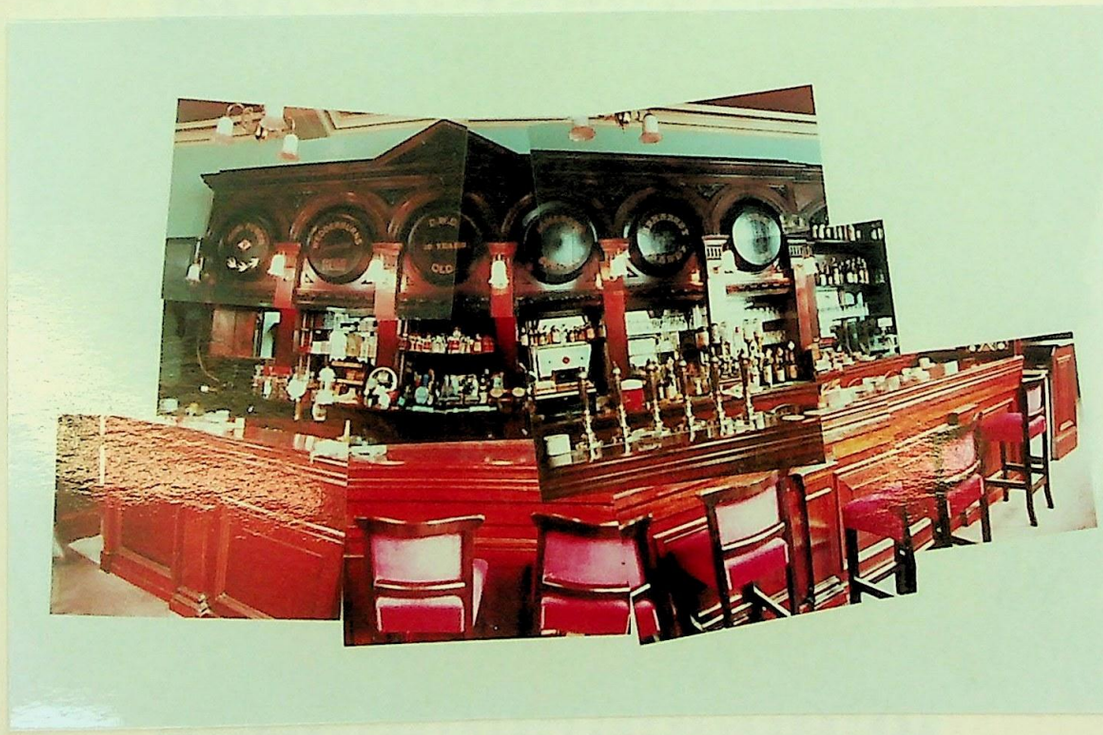

Fig 19. The "Altar" of Hogan's of Georges Street, Dublin.

GINS

	s.	d.
Nicholson's Dry Gin ..	13	0
Booth's " ..	13	0
De Kuyper's "	13	0

LIQUEURS

	Bot. s.	Bot. d.	½ Bot. s.	½ Bot. d.
Green Chartreuse	32	0	18	6
Yellow "	28	0	15	0
Benedictine ..	20	0	11	0
Cointreau ..	20	0	11	0
Cherry Brandy ..	15	6	8	6
Creme-de-Menthe	15	6	8	6
Ginger Brandy ..	15	6	—	
Angostura Bitters	15	0	—	
Advocaat .	13	6	7	0
Kummel .	12	0	—	

All the leading Brands of Cigars and Cigarettes.

Orders will have our Special Care.
Free deliveries within the City.

TYSON LTD.,
Wine Shippers and Whiskey Bonders
1 & 18 DAME COURT
Phones—22867 & 23307

Wine & Spirit List

The best value in the trade

DESPATCH CASE FREE
to every purchaser of 3 Bottles of Wines or Spirits.

Hot Luncheons a Speciality
1/2 each

Quick and Efficient Service

All goods of guaranteed quality and exactly as described.

Fig 20. Tyson's Wine & Spirit List for The Stag's Head, dated pre 1915.

Fig 21. Shelves and drawers on the central bar unit in Ryan's, Parkgate Street.

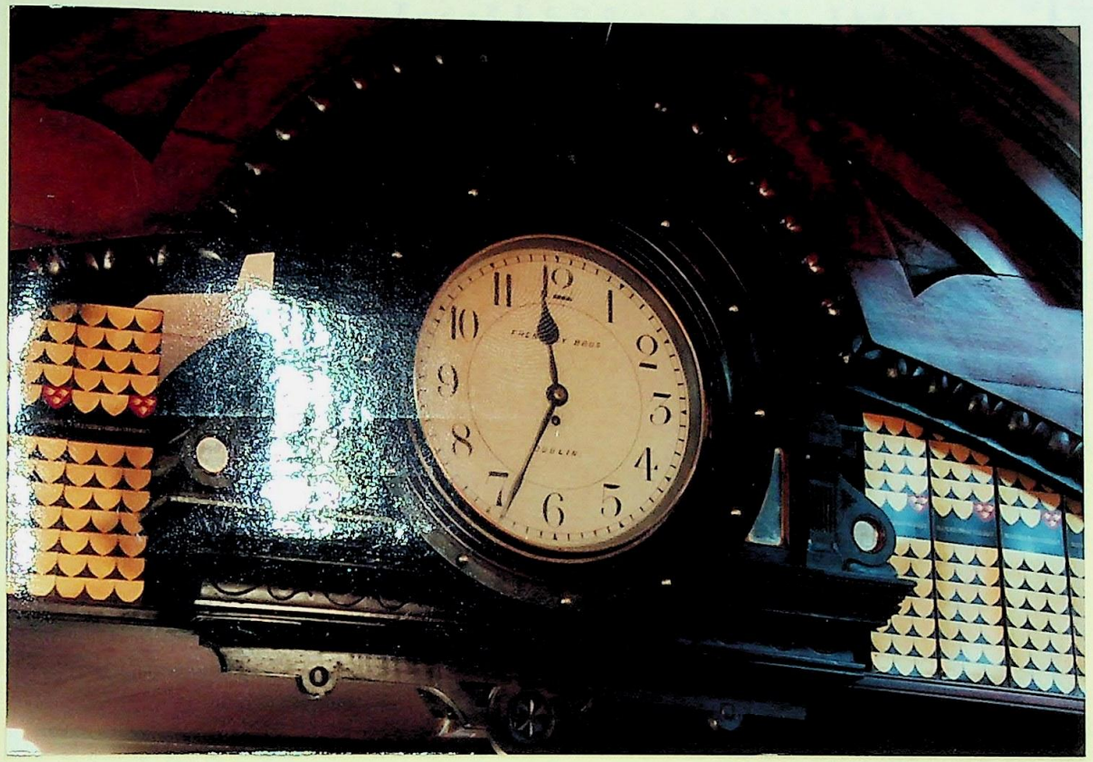

Fig 22. Large clock on the central bar Unit in Ryan's.

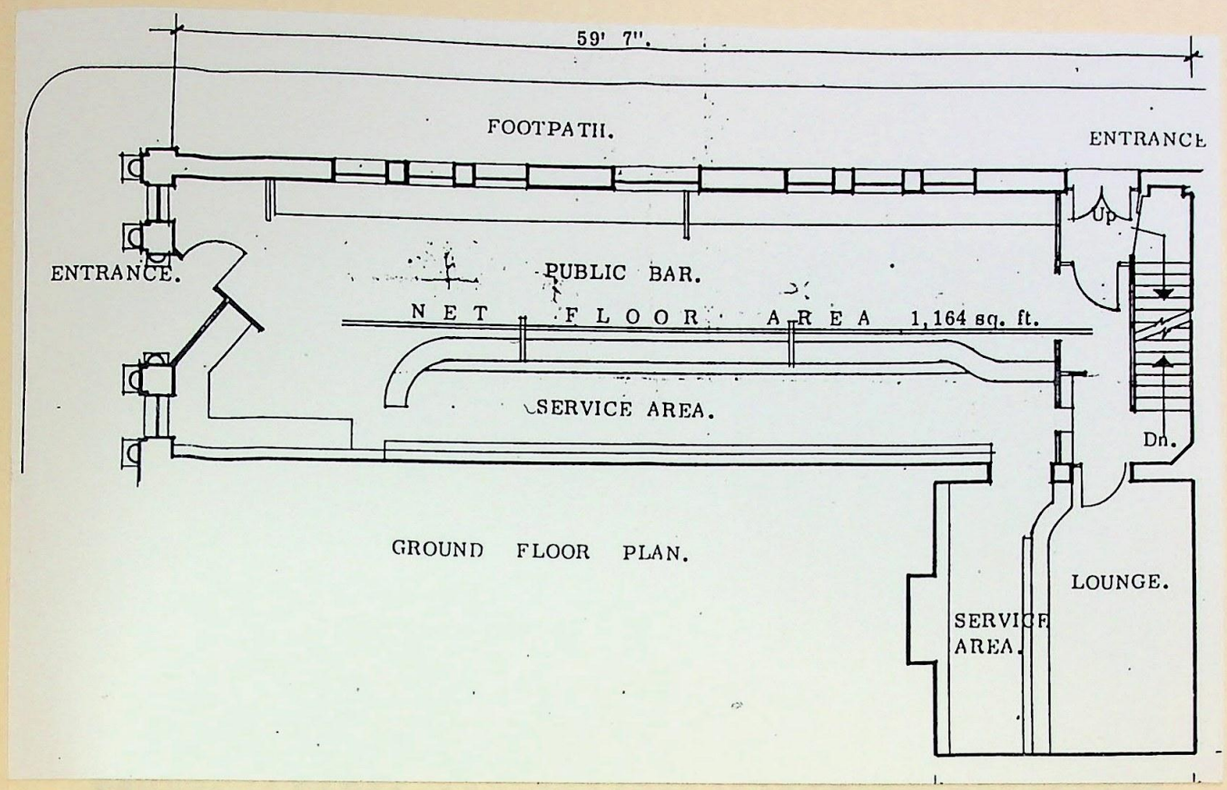

Fig 22.5 (a). Plan of the Stag's Head pre 1960.

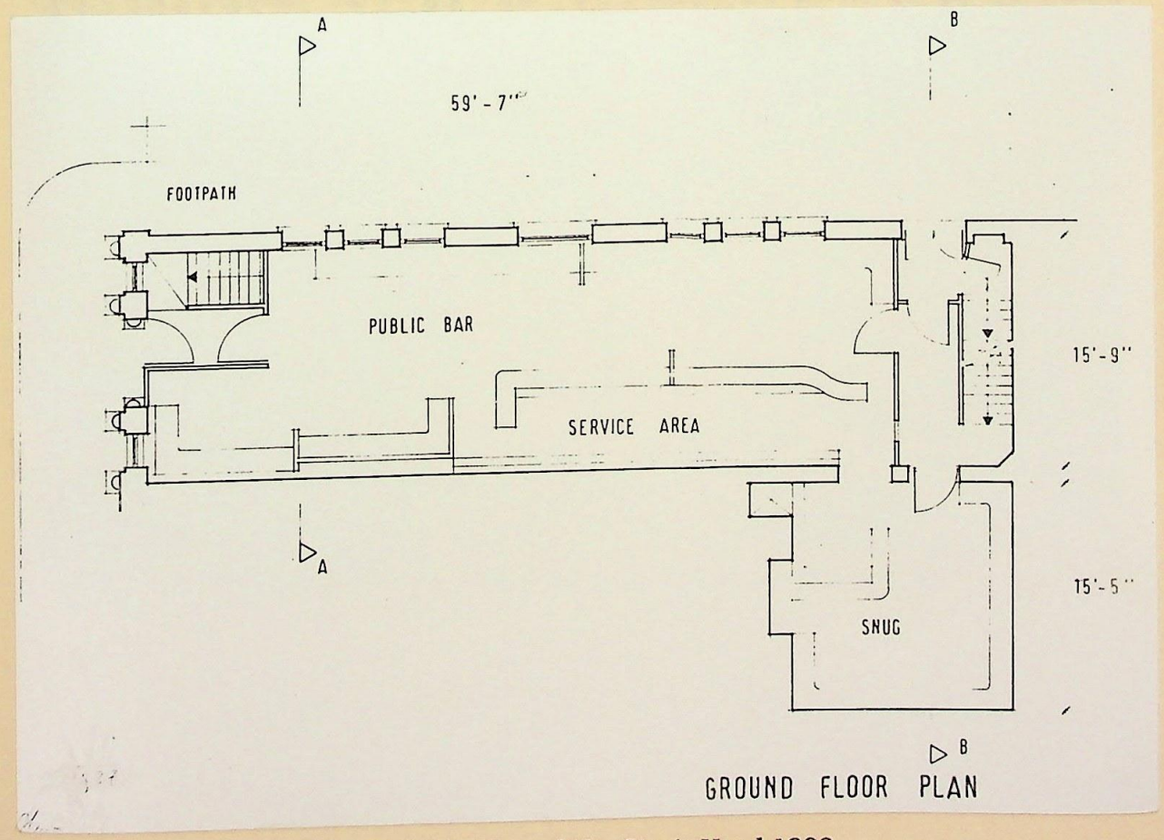

Fig 22.5 (b). Plan of The Stag's Head 1983.

Fig 23. The White Lion of Floral Street, Camden, London.

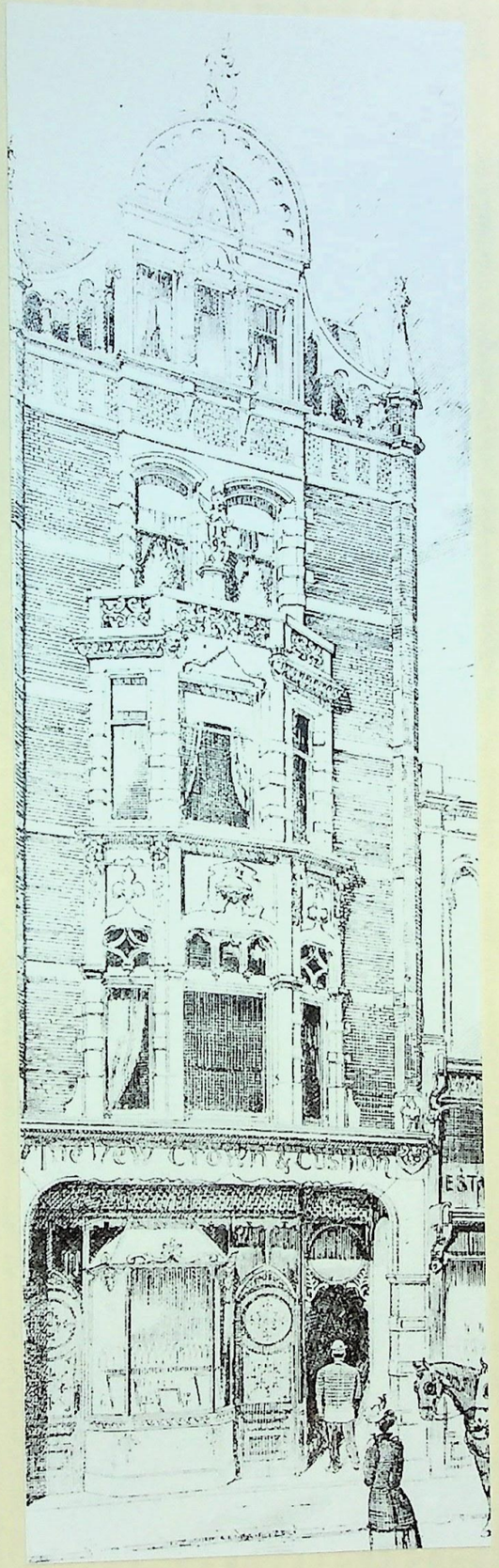

Fig 24. The New Crown & Cushion, formally of 16 Westminster Bridge Road, London.

Fig 25. Converted gas lamps on The White Lion in Camden.

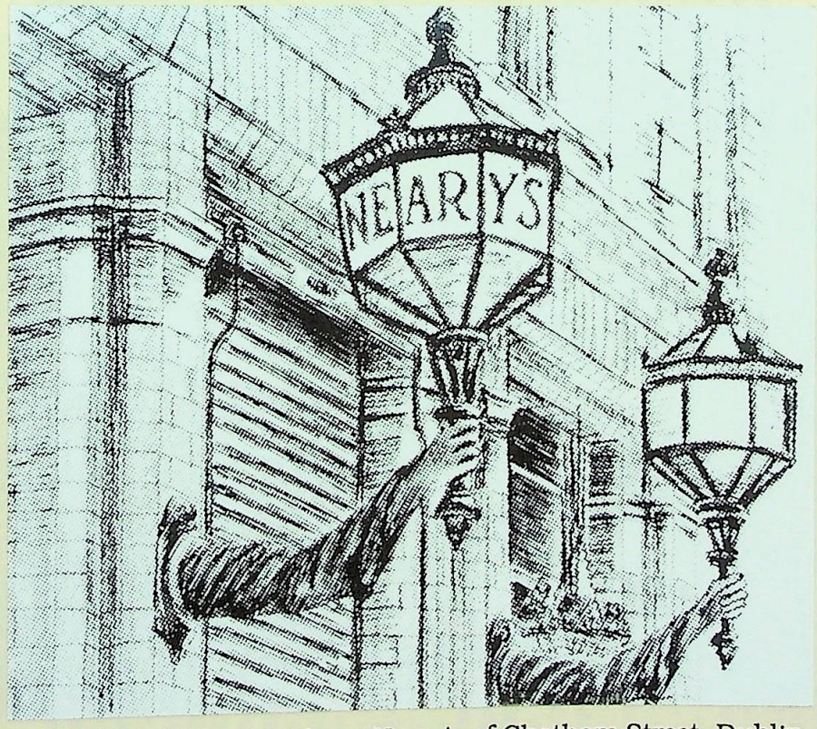

Fig 26. Lamp standards on Neary's of Chatham Street, Dublin.

Fig 27. The Terrazzo floor and wooden panelling in The Stag's Head.

Fig 28. Mosaic floor in The International Bar, Wicklow Street.

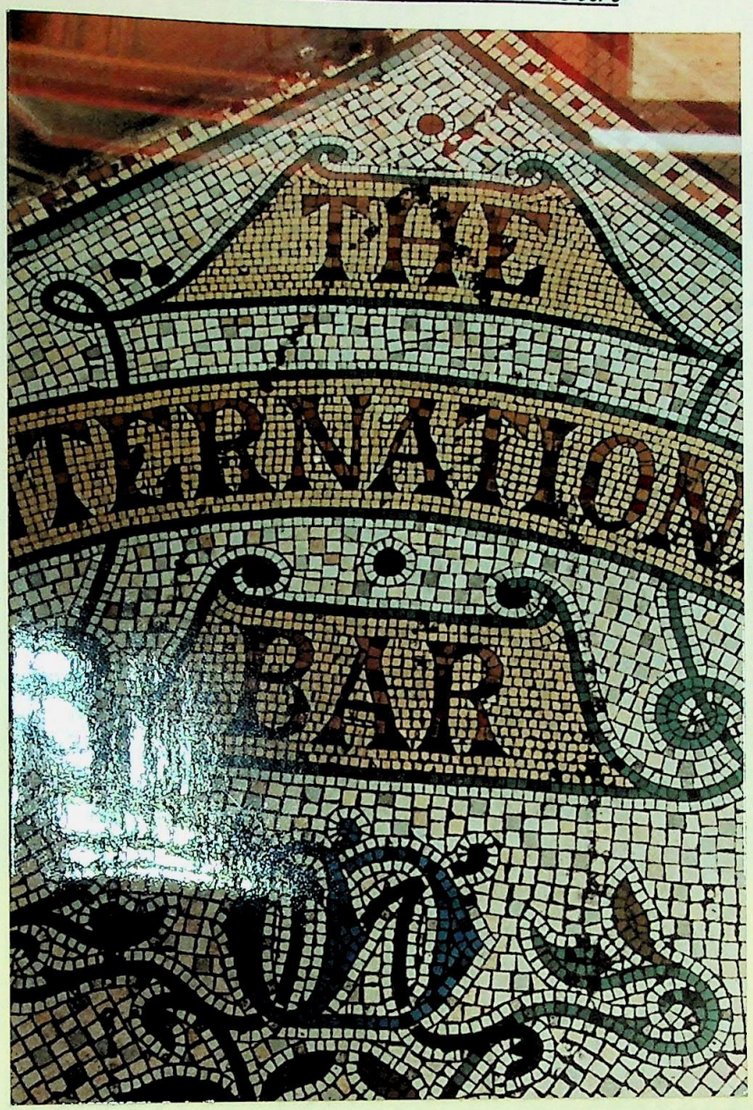

Fig 29. Front porch mosaic in The International Bar.

Fig 30. Mosaic in the side entrance porch of The Stag's Head.

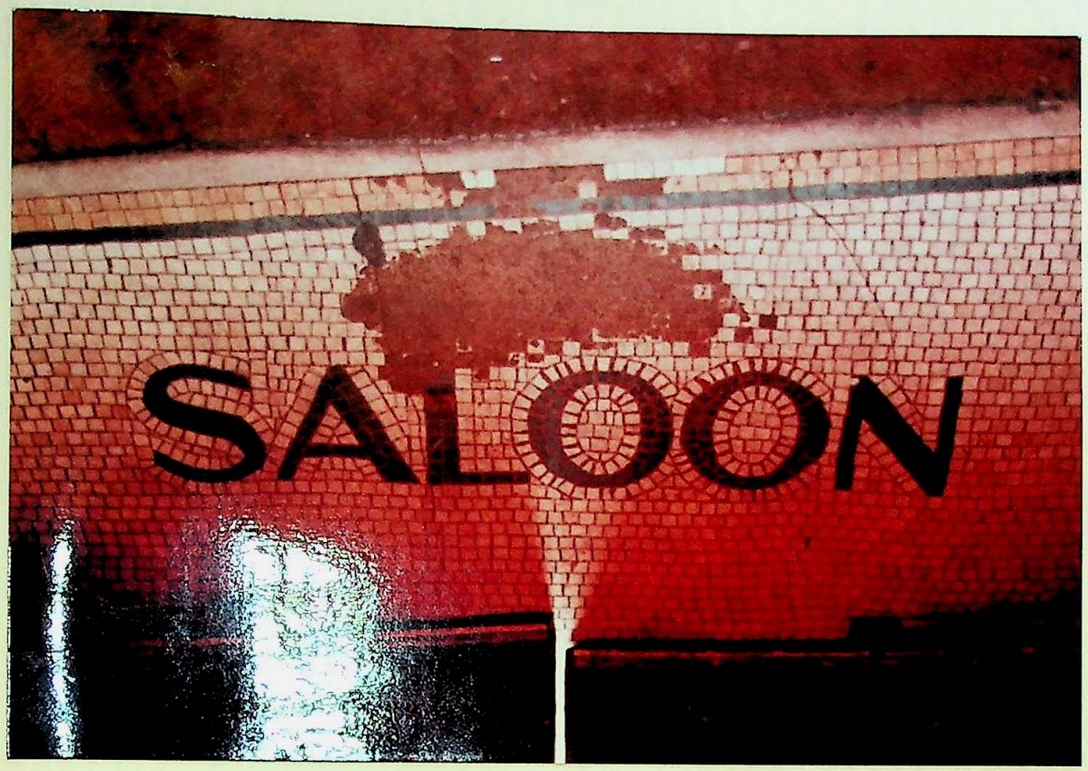

Fig 31. Mosaic in the Salisbury, London.

Fig 32. Mosaic situated on the footpath in Dame Street almost 50 yds from The Stag's Head.

Fig 33. The ceiling of the Princess Louise, London.

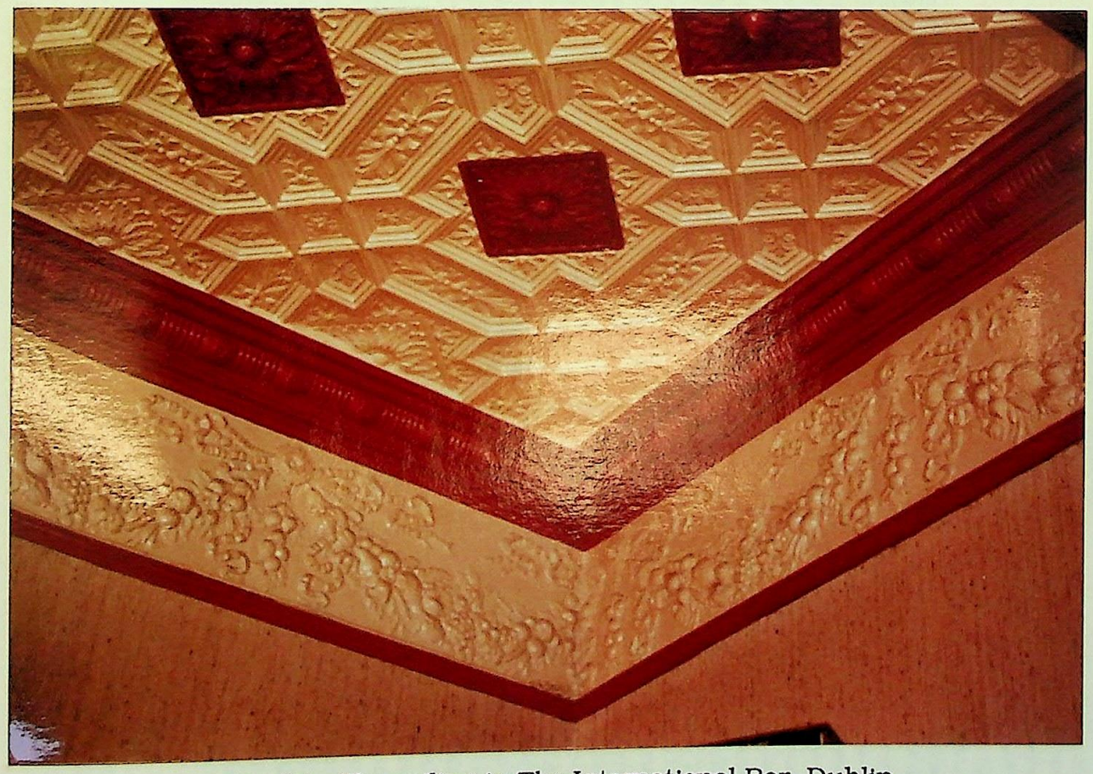

Fig 34. The ceiling in The International Bar, Dublin.

Fig 35. The ceiling and supportive column in Ryan's, Dublin.

Fig 36. The ceiling in The Museum Tavern in London.

Fig. 37 The ceiling in The Stag's Head, Dublin.

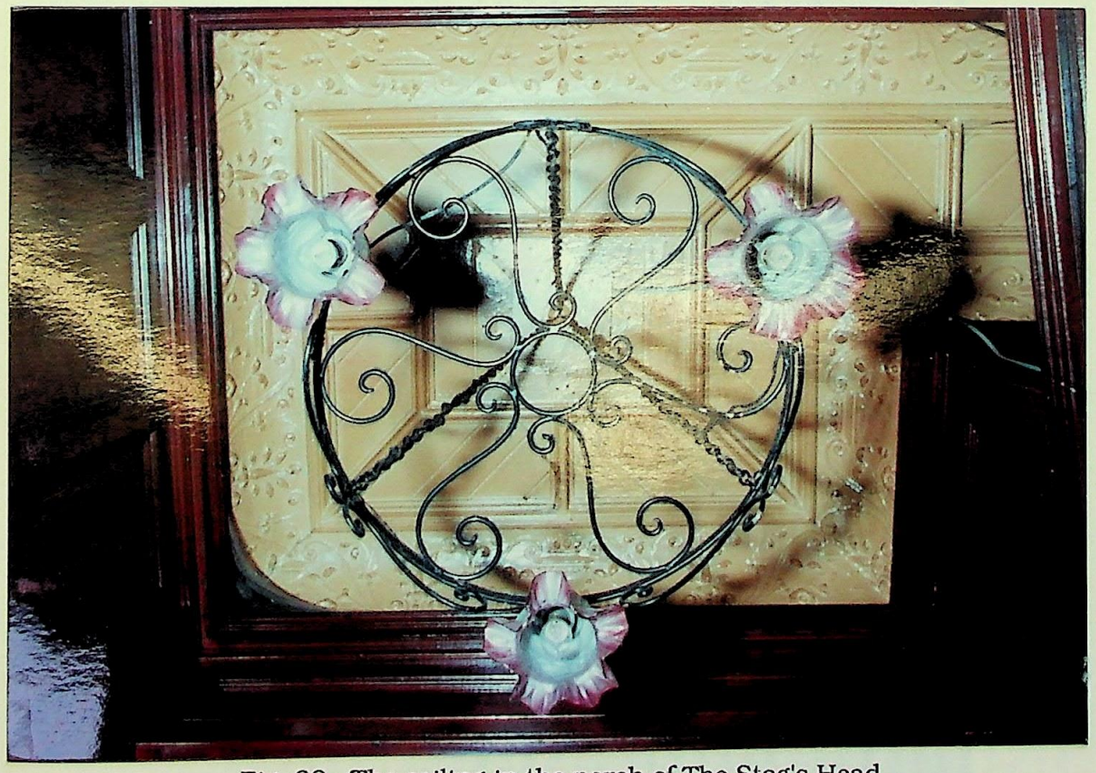

Fig 38. The ceiling in the porch of The Stag's Head.

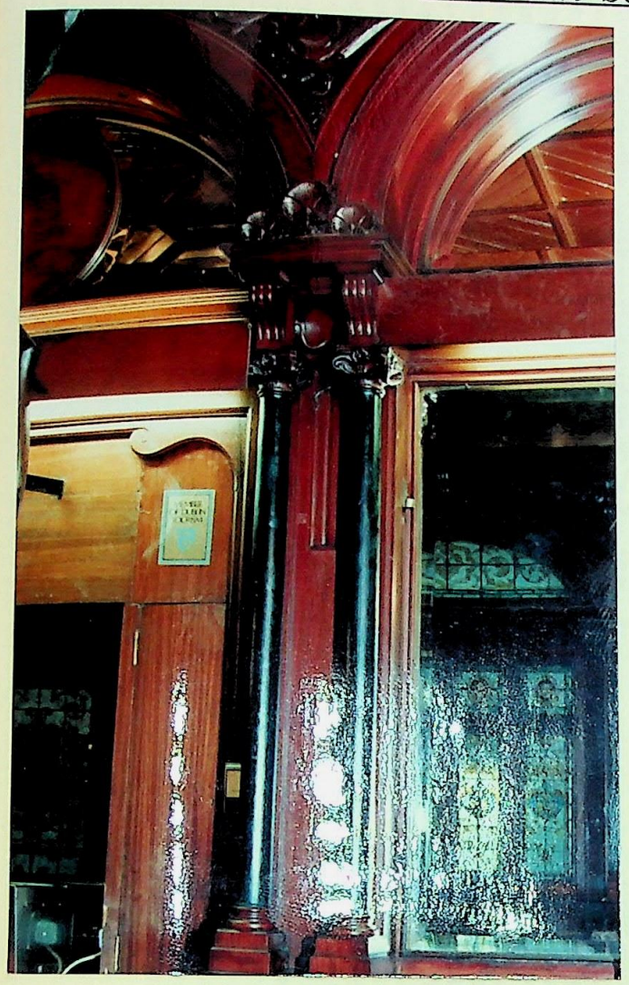

Fig 39. Carved columns in ebony and walnut in The Stag's Head.

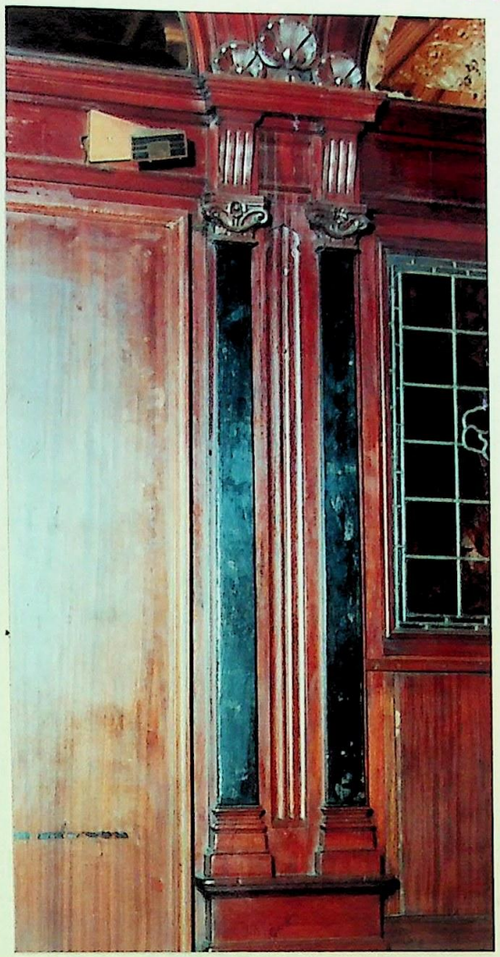

Fig 40. Pilasters reflecting the column design in The Stag's Head

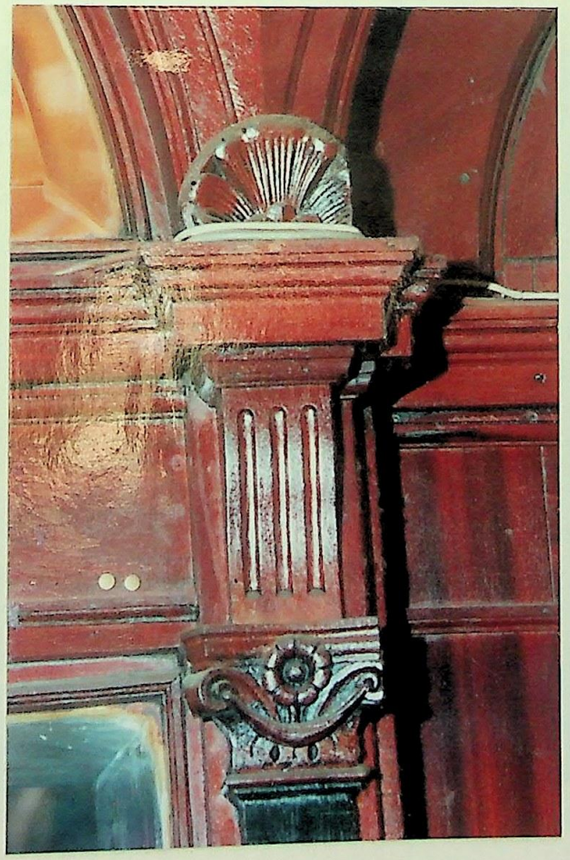

Fig 41. Column capitols, each with different floral carvings in The Stag's Head.

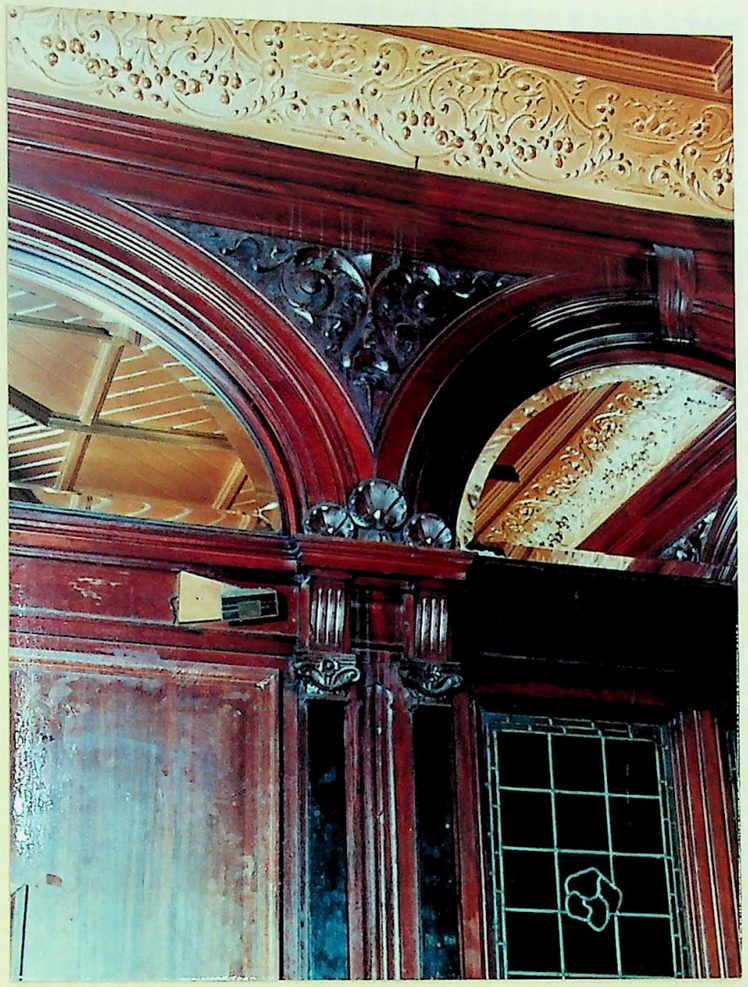

Fig 42. Triangular carved panels in The Stag's Head.

Fig 43. Detail of the panel showing the date of establishment in The Stag's Head.

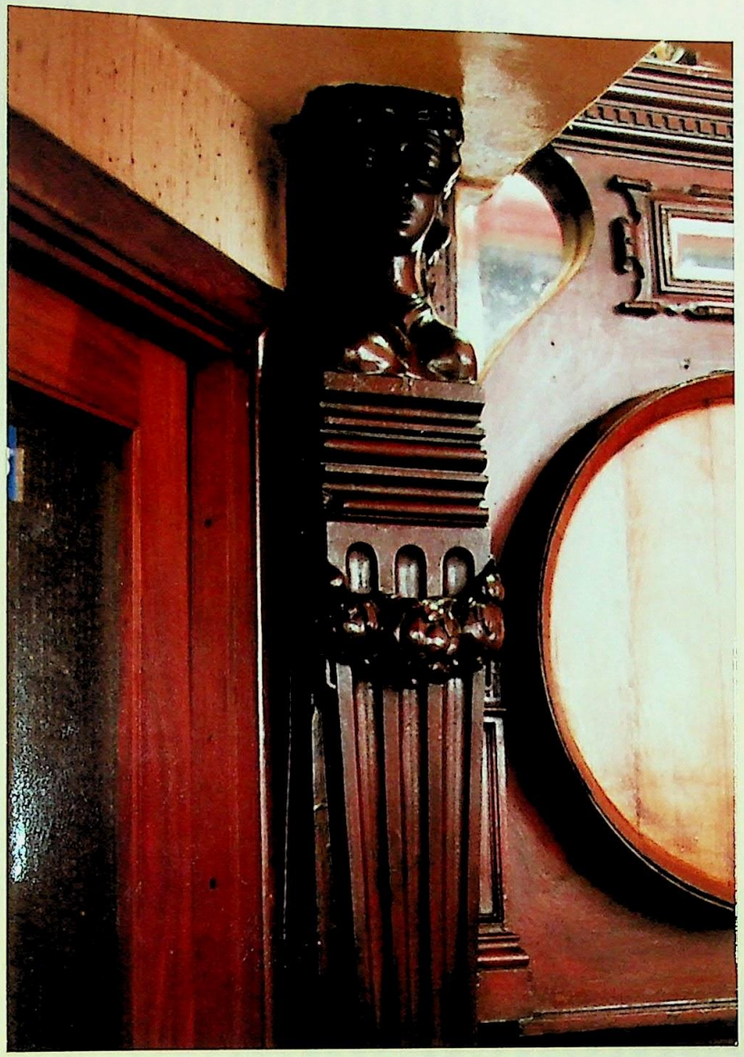

Fig 44. Detail of columns in The International Bar.

Fig 45. Columns and spirit casks in The International Bar.

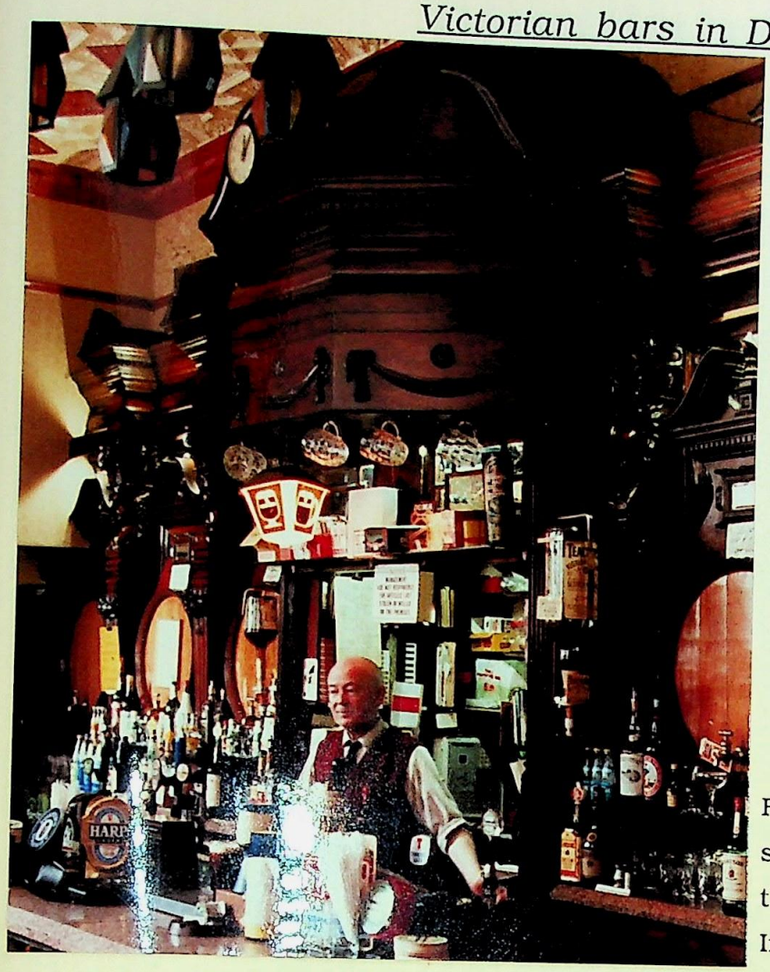

Fig 46. The heavy crossbeam structure on the bar unit and the old cash office, In The International Bar.

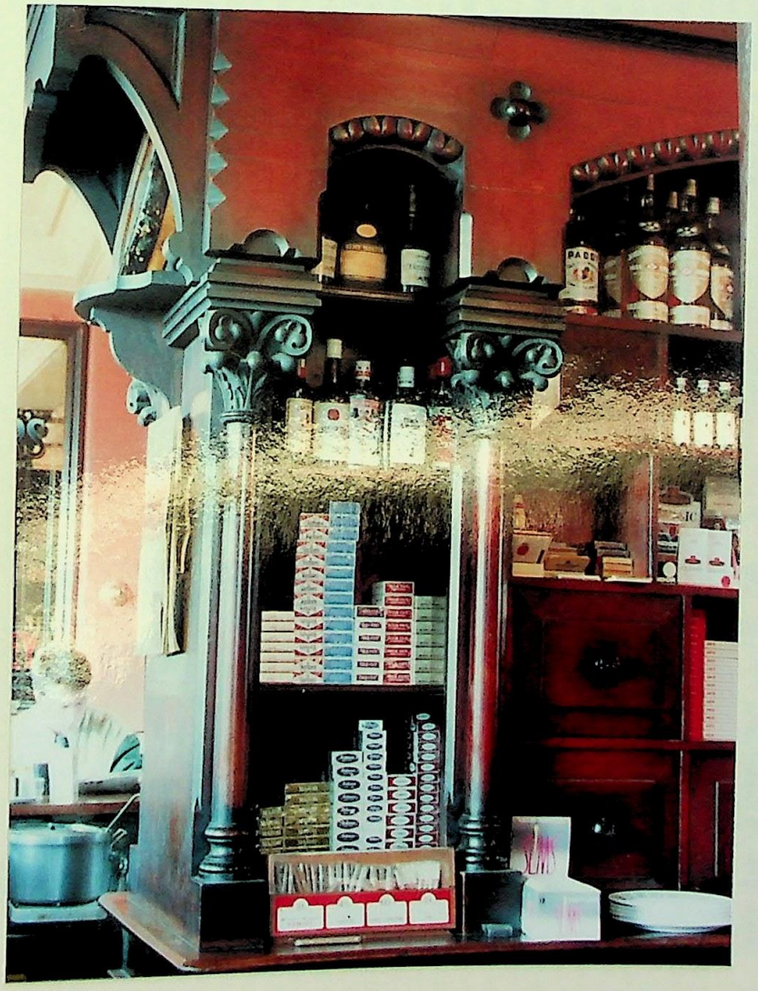

Fig 47. Carved columns and capitols in Ryan's.

Fig 48. Bulbous columns in The Museum Tavern, London.

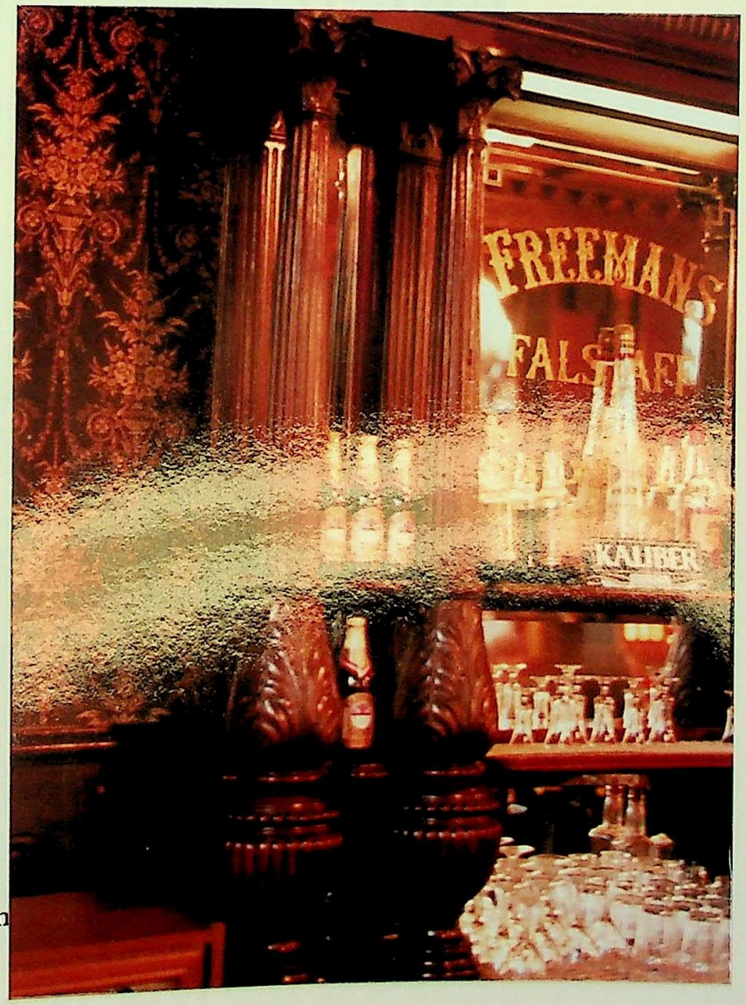

Fig 49. Complimentary pilasters in The Museum Tavern.

Fig 50. Wrought iron supportive column in The Bunch Of Grapes, London.

Fig 51. The crude supportive column in The Salisbury.

Fig 52. The custom made iron column in The Princess Louise.

Fig 53. The carved partition found in The Bunch of Grapes.

Fig 54. Remnants of partitions in The Bunch of Grapes.

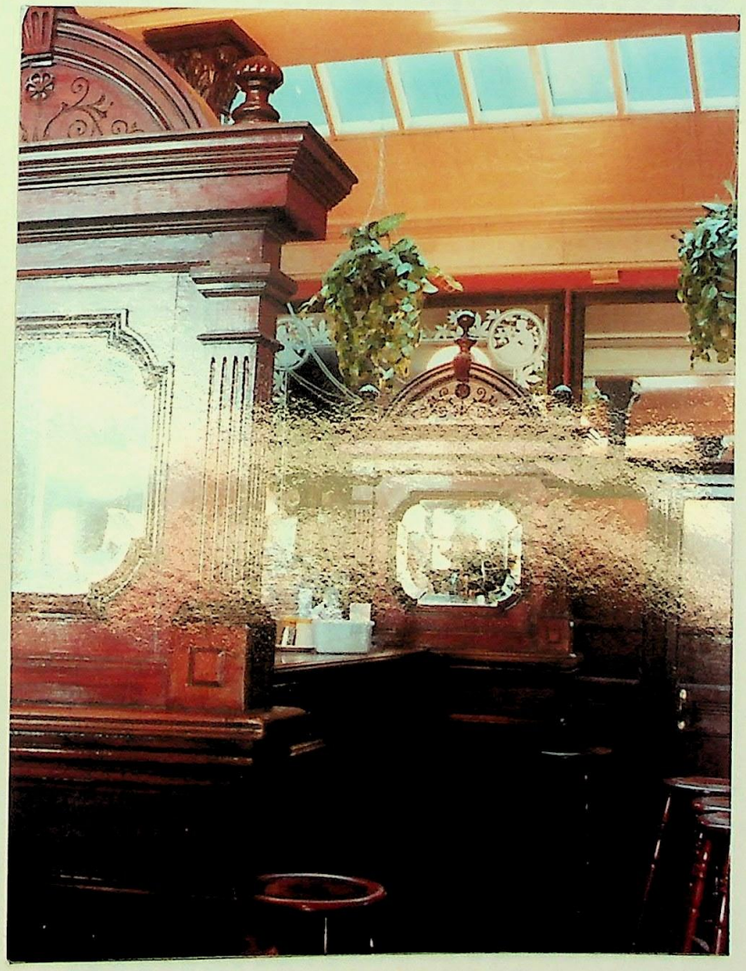

Fig 55. Partitions in Ryan's of Parkgate St

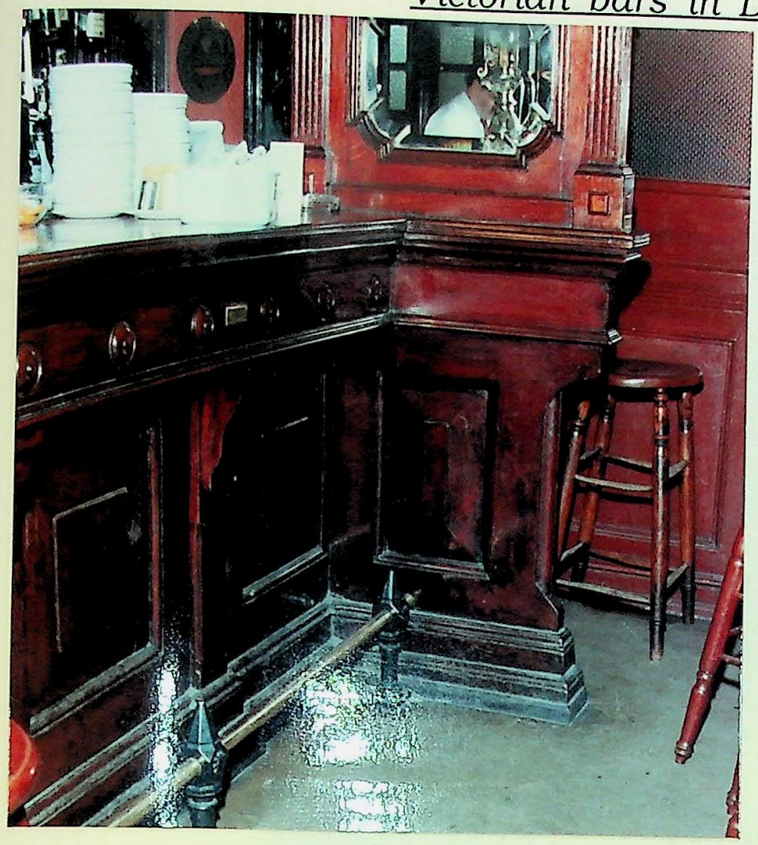

Fig 56. Partitions below counter level. Designed in unison with the rest of the bar counter in Ryan's.

Fig 57. The solid partitions in The Stag's Head.

Fig 58. The shell tuft carving in The Museum Tavern, London.

Fig 59. The plain partition in The International Bar, Dublin.

Fig 60. The interior of the snugs in Ryan's of Parkgate street.

Fig 61. The enclosed snugs in Ryan's.

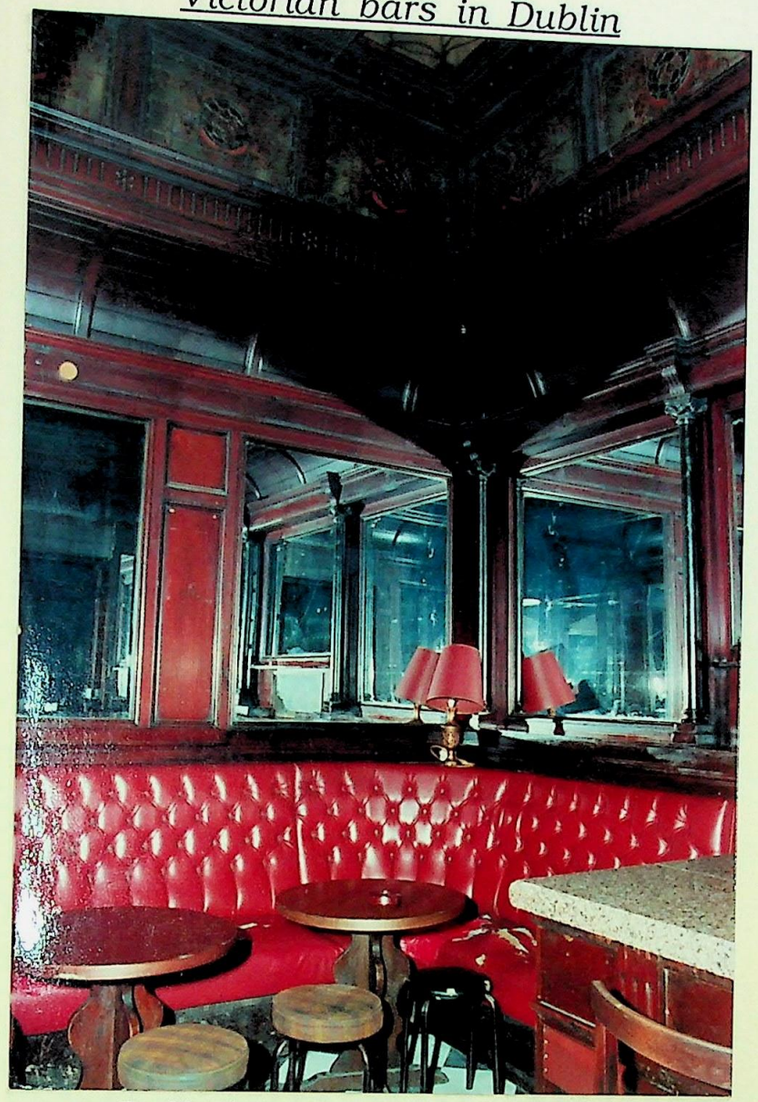

Fig 62. The smokeroom in The Stag's Head.

Fig 63. Art Nouveau stained glass ceiling of The stag's Head smokeroom.

Fig 64. Wooden panels and large beveled mirrors in the smokeroom of The Stag's Head.

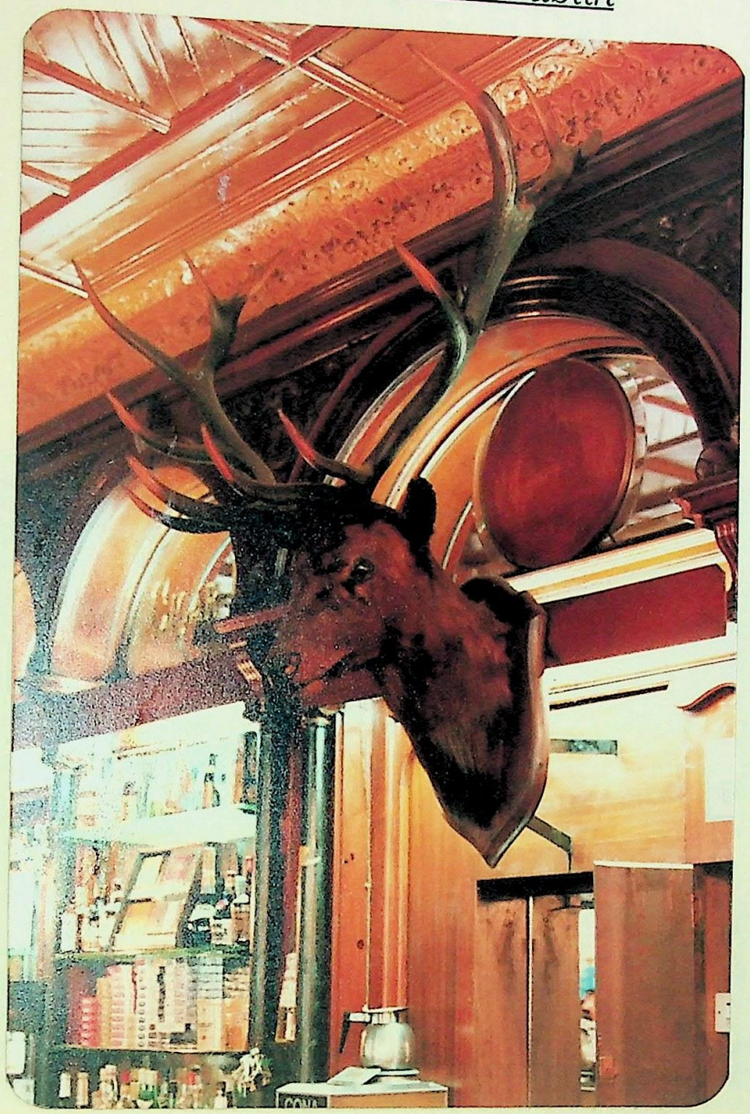

Fig 65. Former cash office recess in the Stag's Head.

Fig 66. 1950's photograph of bar manager Tom Carroll standing in front of the cash

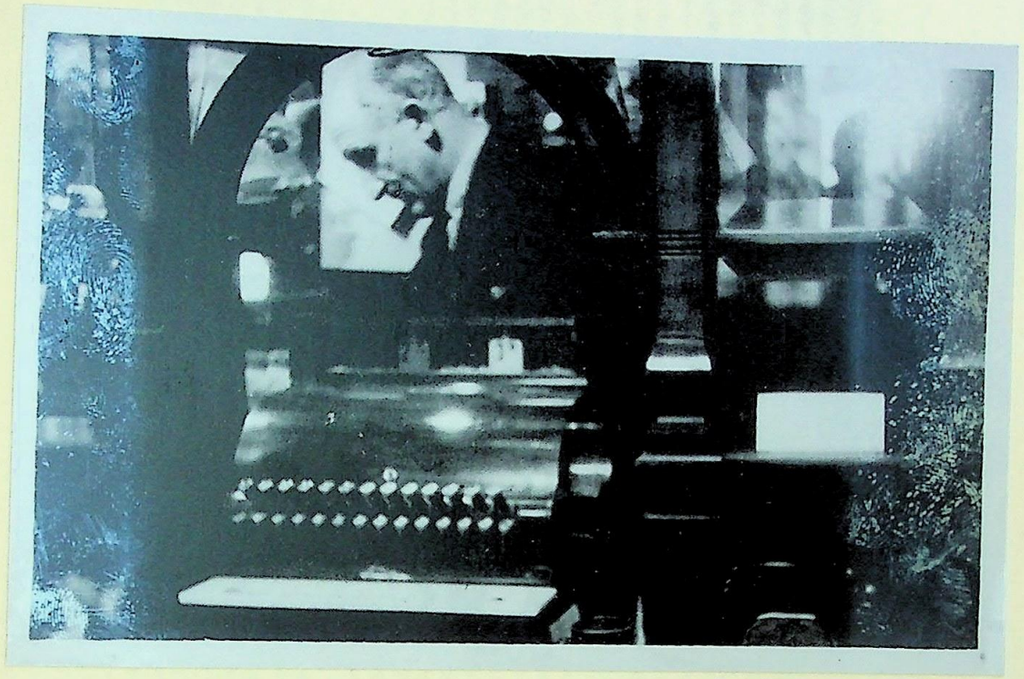

Fig 67. Tom Carroll inside the roomy cash office.

Fig 68. Stained glass panel in The Museum Tavern, London.

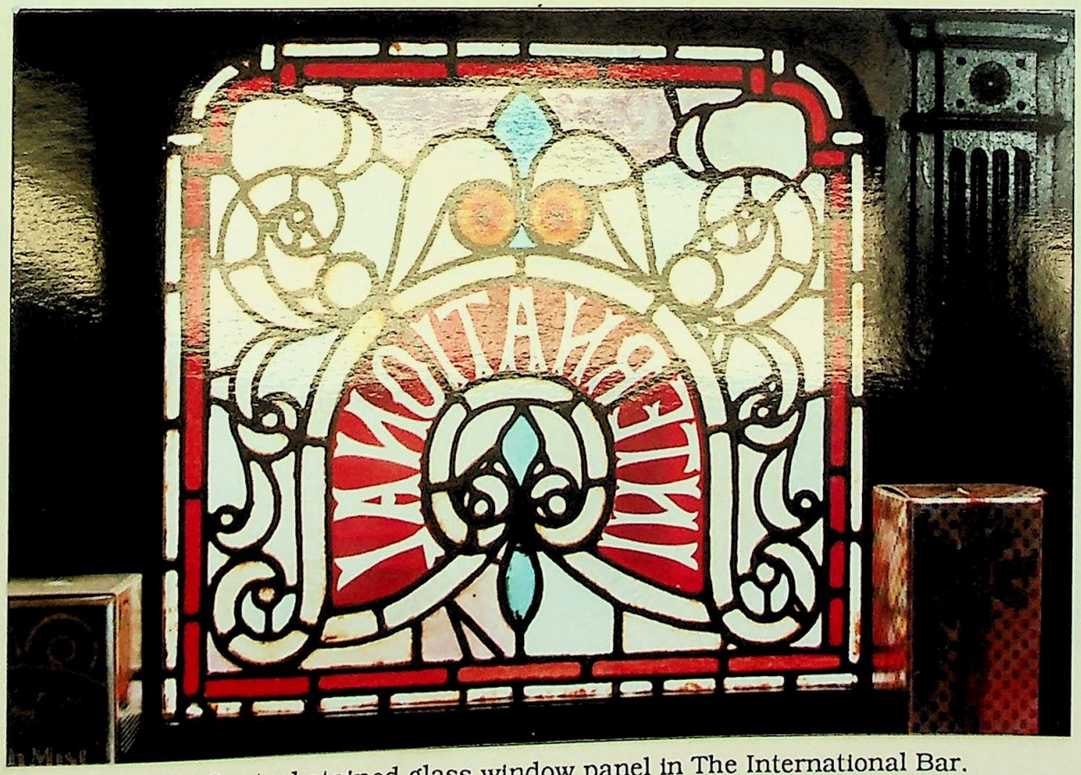

Fig 69. Central stained glass window panel in The International Bar.

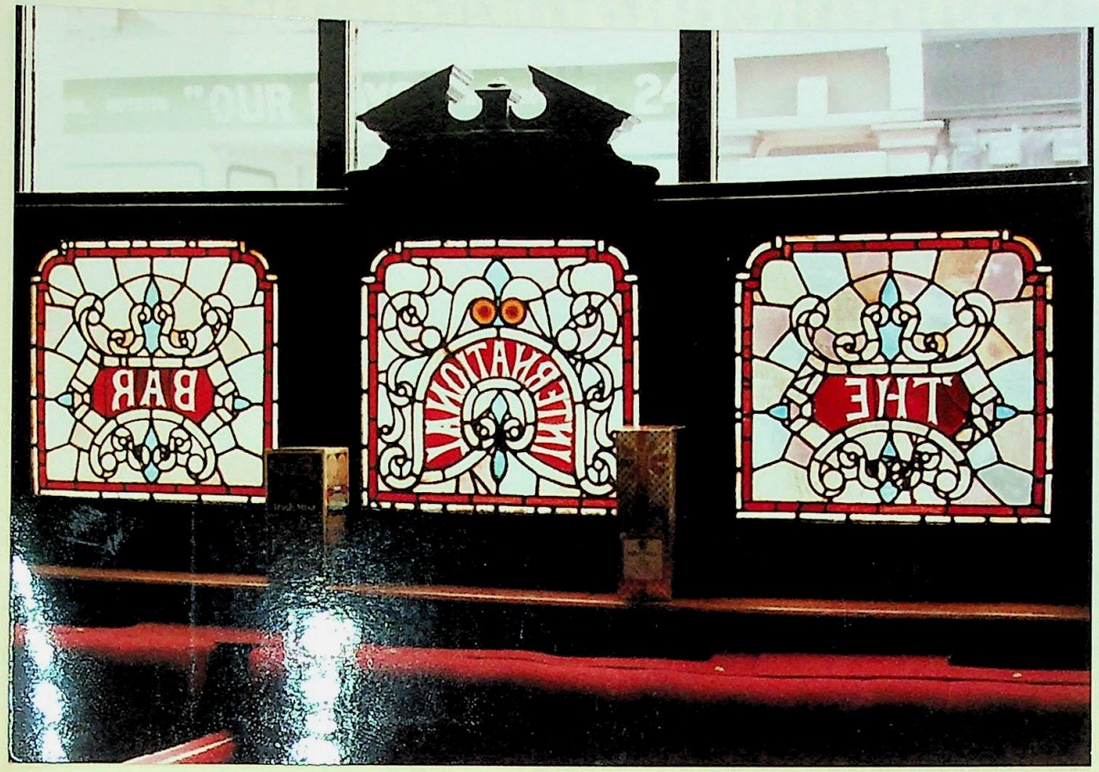

Fig 70. Triptych stained glass panels in The International Bar.

Fig 71. stained glass window panel in Ryan's.

Fig 72. Triptych stained glass panels in The Stag's Head.

Fig 73. Centre stained glass panel in The Stag's Head.

Fig 74. Side panel.

Fig 75. Skylight panels in the smokeroom in The Stag's Head.

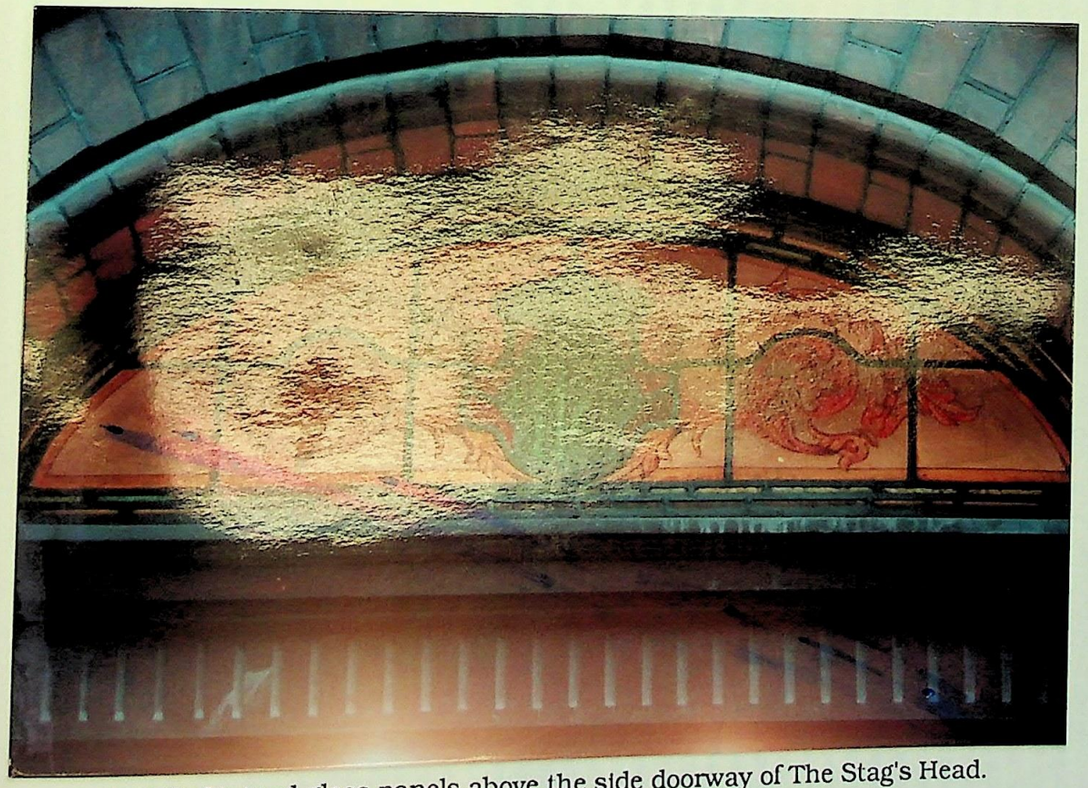

Fig 76. Stained glass panels above the side doorway of The Stag's Head.

Fig 77. Mirror engraving in The Princess Louise, London.

Fig 78. Mirror engraving in The Salisbury, London.

Fig 79. Painted mirrors in The Bunch of Grapes, London.

Fig 80. Painted advertisement mirror in Ryan's, Dublin.

Fig 81. Ceramic tiles in The Princess Louise, London.

Fig 82. Ceramic tile cornice in The Princess Louise.

Fig 83. Neo Classical and Rococo urn design in the cornice of The Stag's Head.

Fig 84. Window grating on the exterior of The Stag's Head.

Fig 85. Wrought Iron chandelier in The Stag's Head.

Fig 86. Still photograph from "Shake hands with the Devil", (1958), filmed in The Stag's Head.

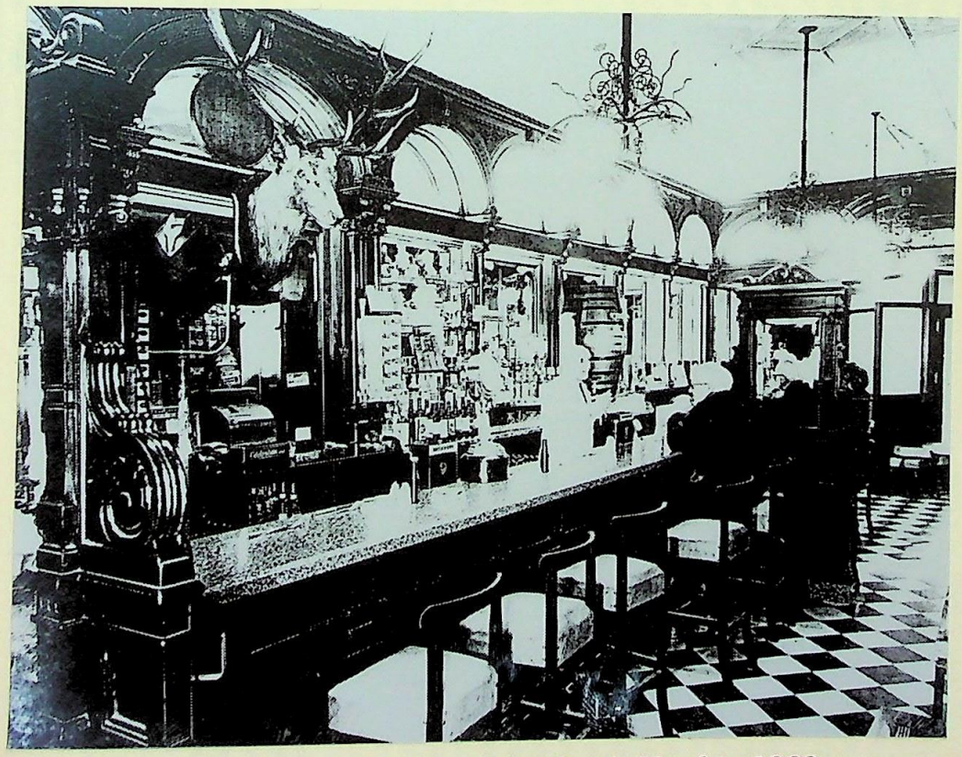

Fig 87. An interior view of The Stag's Head in 1968.

Fig 88. The ecclesiastical interior of The Stag's Head.

THE STAG

THE DAILY EXPRESS,

WEDNESDAY, OCTOBER 2, 1895.

THURSDAY, OCTOBER 3, 1895.

"THE STAG'S HEAD."

As announced in our advertising columns, the new licensed premises which are christened "The Stag's Head," in Dame court, will be opened by Mr. George Tyson on Friday next. The house has been entirely rebuilt and fitted as a first-class bar in the most modern and complete manner as to style, finish, and equipment. The house is chiefly of brick, with a front to the ground storey of chiselled limestone, richly moulded and carved, and relieved by polished granite columns, sills, and plinth, and having a polished granite frieze bearing an inscription in gold letters. The principal entrance is in the centre of the front. The jambs of the doorway being heavily moulded and having double columns of polished granite, carrying on carved brackets a projection in the cornice, which forms at the same time a canopy over the porch and a pedestal for the oriel window. This is a special feature of the upper portion of the front, and springs out of an arched recess running up into the gable, which is carried on pilasters at the sides, with moulded caps and cornices to each floor. The general treatment is Renaissance in character, rather severe in the detail, and the carvings are in a general way suggestive of the name of the house, "Stags' heads" springing from mantel shields forming the terminals of the main cornice, and one being inserted in the centre of the gable. The flank is simple in treatment, and is almost entirely of brick. There are besides the side entrance to the bar six circular headed windows to the shop and a halldoor at the end, forming at the same time a private entrance and a supplementary entrance to the bar and smoke room. The building is three storeys high, the upper floors, with the exception of a large club room on the first floor, being devoted to the living accommodation for the assistants. The entire ground floor is occupied by the bar, the smoke room being in a one-storey return at the eastern end. The entire of the bar on all sides is panelled in polished mahogany, walnut, and ebony, with columns and pilasters and richly carved caps etc., and a continuous arcade round under the ceiling cornice, with panelled soffits and moulded keys, carved spandrils, etc. The panels over the counter and dado level are filled with bevelled mirrors, and the porches and windows are so worked into the panelling as to form one continuous scheme. The porches and windows and the roof-lights of the smoke room are filled with heraldic stained glass designed to carry out the prevailing idea of the "Stag's Head," and the coves of the ceiling are filled with annaglytta patterns, the ceilings themselves being richly panelled and moulded. The counter, which is divided into three lengths by very ornamental screens, is bowed at the ends, richly panelled, and has plinth and top of polished red Aberdeen granite. It is furnished with beer engines and fittings of the most perfect pattern, and all in solid nickel. At the back of the bar are six large casks for spirits, each in its own recess. These casks, being of dark oak, harmonise well with the surrounding wood-work. The other panels are fitted with shelves for the display of glass. The cash office is in the centre, and is very ornamentally treated with openings for the cash service and the machine, and bevelled plate panels in door and screens, and in the back thereof is the switchboard from which all the electric lighting is controlled. The lighting throughout the shop and smoke room, etc., is by electricity, the fittings being very tastefully executed in wrought iron. The floor of the bar and smoke room is in terazzo on rolled iron beams, and the porches are in mosaic, and bear "Stags' heads" in centre with the proprietor's name. The sanitary accommodation is in the basement, and is very completely fitted with the most modern appliances. It is neatly finished all round in tile work with bevelled mirrors in tile frames in the lavatory, and is lighted by electricity as the same as the shop. The smoke room is furnished with an upholstered seat running all round and with marble tables—the space over the seat being furnished in Lincrusta Walton. The ceiling is panelled walnut with a heavy cove and a handsome range of lantern windows in stained glass. The fireplace has a fine marble mantel and tile hearth, and presents a very cosy appearance.

IMPORTANT CITY IMPROVEMENTS.

On the site of an old Dublin hostelry in Dame lane a palatial bar has just been completed for Mr. G. W. Tyson, of Dame street. The house has been entirely rebuilt and fitted in the most modern and complete manner as to style, finish, and equipment, and it will bear favourable comparison with the best establishments of its kind either in London or in any other part of England. The "Stag's Head," as the building is called, is chiefly of County Dublin red brick, with a front to the ground storey of chiselled limestone richly moulded and carved and relieved by polished granite columns, sills and plinth, and having a polished granite frieze bearing an inscription in gold letters. The principal entrance in Dame Court is in the centre of the front, the jambs of the doorway being heavily moulded, and having double columns of polished granite carrying on carved brackets a projection in the cornice, which forms at the same time a canopy over the porch, and a pedestal for the oriel window in the upper portion of the front, this springing out of an arched recess running up into the gable.

The general treatment is renaissance in character, rather severe in the detail, and the carvings are in a general way suggestive of the name of the house, stags' heads springing from mantled shields forming the terminals of the main cornice, and one being inserted in the centre of the gable. The flank is simple in treatment, and is almost entirely of brick. There are besides the side entrance to the bar six circular headed windows to the shop, and a halldoor at the end, this forming a private and supplementary entrance, to the bar and smokeroom. The building is three-storeys high, the upper floors, with the exception of a large clubroom on the first floor, being devoted to the living accommodation of the assistants.

The entire ground floor is occupied by the bar, the smokeroom being in a one-storey return at the eastern end. The entire of the bar on all sides is panelled in polished mahogany, walnut, and ebony, with columns and pilasters and richly-carved caps, and a continuous arcade round under the ceiling cornice, with panelled soffits and moulded keys, carved spandrils, &c. The panels over the counter are filled with bevelled mirrors, and the porches and windows are so worked into the panelling as to form one continuous scheme. The porches and windows and the roof lights of the smokeroom are filled with heraldic stained glass, designed to carry out the prevailing idea of the "Stag's Head," and the coves of the ceiling are filled with annaglytta patterns. The counter, which is divided into three lengths by very ornamental screens, is bowed at the ends. It is richly panelled, having plinth and top of polished red Aberdeen granite, and it is supplied with beer engines and other fittings of the most perfect pattern, all in solid nickel. At the back of the cash office is the switch board from which all the electric lighting is controlled. The smokeroom has been elegantly furnished by Messrs. Pim with an upholstered seat running all round, and with marble tabl[illegible]. It is quite a luxurious apartment.

The basement contains the lavatory and cellars, and with regard to the former it may be mentioned that it is completely fitted with the most modern appliances, and neatly finished all round in tile work, with bevelled mirrors in tile frames, and it is also lighted by electricity. The cellars are lofty, well lighted, and thoroughly equipped for their business. Goods are sent there and taken thence to the bar by lifts, and the lighting is by prism lights in the pavement.

The works have been carried out in a highly satisfactory manner by the eminent firm of Messrs. H. and J. Martin, of Grand Canal street, and Dublin may now pride itself on possessing one of the most elegantly-appointed bars either at home or across Channel. The electric lighting was done by Messrs. Cummins, of Abbey street; the electric light fittings and other ornamental iron work by Messrs. M'Geoughlin and Sons, of Great Brunswick street; the linerusta and annaglytta by Messrs. Keating, of Grafton street; the floors by Messrs. Brooks, Thomas, and Co., of Sackville place; the polishing of the wood work by Mr. Waller, of Dandee street; and the bar plateaing, beer engines, &c., by Messrs. Bew and Co., of Middle Abbey street, and all reflect great credit on the firms concerned. The whole has been carried out from designs by and under the direct supervision of Mr. A. L. M'Geoughlin, architect, 7 Dawson street. It should be mentioned that in the construction of the "Stag's Head" Mr Tyson widened the thoroughfare in Dame lane by three feet, and the Corporation recognising its importance have repaved the entire laneway from the mouth of George's street to Trinity street, providing at the same time an excellent pathway. The Boothwick collapsible gates on the entrances are novelties which will be admired. They secure splendid ventilation to the bar, which will be opened to the public on Friday next.

Fig 89. The Daily Express of 2nd and 3rd October 1895.