



*1 – Service staircase at 6 Gardiner Row, Dublin  
(photo Ros Kavanagh)*

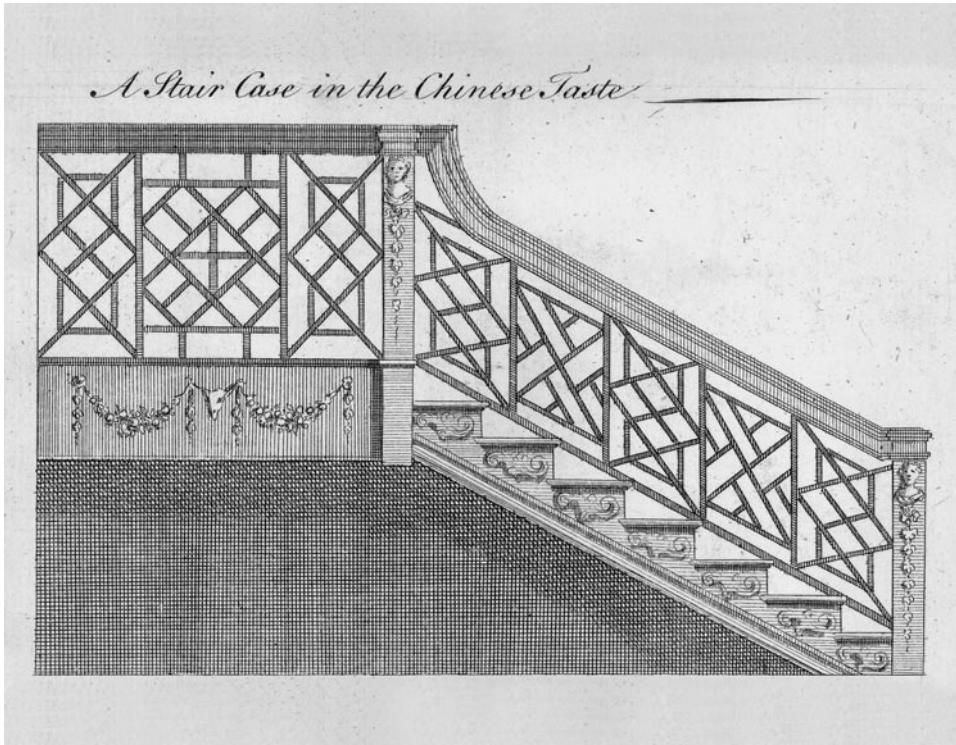
# ‘Deal Raill and Chineas filling’: chinoiserie stair balustrades in Georgian Dublin

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CONOR LUCEY

THE LITERATURE TO DATE REGARDING CHINOISERIE IN EIGHTEENTH-CENTURY domestic interiors in Ireland has largely focused on both importers and manufacturers of ‘Chinese’ wallpapers,<sup>1</sup> and other notable examples of the style, including the singular stuccowork in the stair hall of the Royal Irish Academy on Dawson Street in Dublin – recently described as ‘an odd and somewhat gauche blend of Rococo and Chinoiserie elements’<sup>2</sup> – await detailed scholarly attention.<sup>3</sup> However, ongoing research regarding the interior decoration of Dublin town houses between 1770 and 1800 has identified substantial documentary evidence regarding another ‘Chinese’ architectural element – the fretwork stair balustrade (Plate 1). This particular feature prevailed from at least the mid 1760s<sup>4</sup> to the end of the century, and although this style of balustrade is not found on principal staircases,<sup>5</sup> a number of examples in less ‘public’ areas of Dublin interiors, including attic storeys, remain in situ.

The fretwork patterns of these balustrades are commonly referred to as ‘Chinese Chippendale’, and decorated parks and gardens in England as early as 1702.<sup>6</sup> These designs, derived from the fencing depicted on imported screens and wallpapers, were neither based on Chinese prototypes nor the more elaborate stylings of Chippendale, but came to be viewed as the very hallmark of the style.<sup>7</sup> Examples on staircases in London townhouses<sup>8</sup> date from the 1750s and include 43 Parliament Street, Westminster (1753–58), which includes a balustrade to the attic storey similar in style to that commonly found in Dublin interiors, as well as a more elaborate design on the main staircase,<sup>9</sup> and 5 John Street, Bedford Row, in a house built by the carpenter John Blagrove between 1756 and 1759.<sup>10</sup> Thomas Chippendale’s celebrated *The Gentleman and Cabinet Maker’s Director* (London 1754) included eight individual ‘Chinese railing’ designs which he described as



2 – William Halfpenny, 'A Stair Case in the Chinese Taste'  
from *NEW DESIGNS FOR CHINESE TEMPLES* (London 1750) (courtesy British Library)

'very proper for gardens and other places', adding that they 'may be converted (by the ingenious workman) to other uses'.<sup>11</sup> However, it is the architect William Halfpenny's publications, including *New Designs for Chinese Temples* and *Twenty new Designs of Chinese Lattice and other works* (both London 1750), that are credited as being the first books devoted to architectural designs in the style.<sup>12</sup> Halfpenny's designs, in keeping with the general content of similar pattern books produced by his contemporaries, including the designer Mathias Darly's *A New Book of Chinese Designs Calculated to Improve the present Taste* (London 1754), were largely concerned with garden ornaments such as pavilions and lattice fencing, although his *New Designs for Chinese Temples* included one for 'The Rails of a Stair Case, decorated and fram'd in the Chinese manner' (Plate 2).

Contemporary pattern-book sources for this fashionable style were available in Dublin by mid-century. The bookseller James Rudd, who almost singlehandedly kept Irish tradesmen up to date with architectural and building titles,<sup>13</sup> was an agent for Chippendale's publications, and in 1765 James Hoey, another prominent bookseller at Skinner's Row, advertised the sale of his own title, *The Builder's Guide, or*

the *Carpenter's Plain or Exact Rule* to which 'this new edition are added two plates, viz. one of a Chinese Temple, the other, a Plan of a fine Chinese Garden Chair in curious Diamond Paling and Lattice Work'.<sup>14</sup> The Chinese designs in this volume were, in fact, reproduced from a plate in Charles Over's *Ornamental Architecture in the Gothic, Chinese and Modern Taste*, published in London in 1758, and apparently the cheapest architectural volume on sale in Dublin in the mid-1760s.<sup>15</sup>

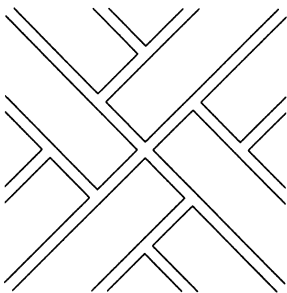
The most obvious engraved sources for many of the chinoiserie balustrades in Dublin are William Halfpenny's designs, which include proportional measurements and technical details for their assembly. In *Rural Architecture in the Chinese Taste* (1752), Halfpenny describes how a 'Chinese Double brac'd Paleing' should be assembled:

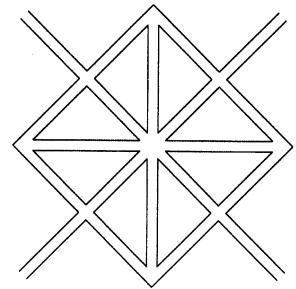
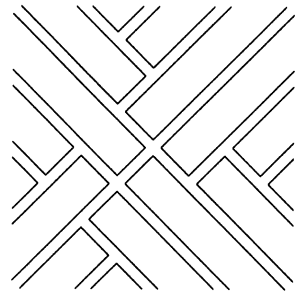
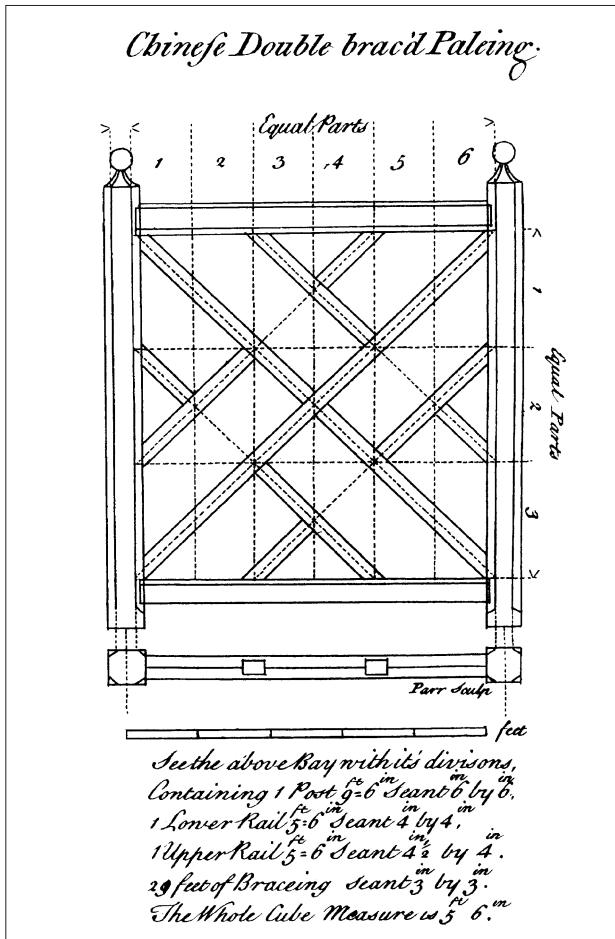
The most methodical Manner in laying down the Lines for this Work, is to divide the Length into four equal Parts, and the Heighth [sic] into the same by perpendicular and horizontal Lines, whose Intersections point out the Middle of every Mortice and Tenon; but the Workman must observe in this, and all Works of this Kind, to set half the Width of an inside Timber or Brace on the inward Edge of each of the outside Timber, as Posts, Rails, or upright Bars, otherwise the Division will not be equal.<sup>16</sup>

3 – 19 Parnell Square, Dublin  
(photo David Davison; courtesy  
Irish Architectural Archive)

4 – 19 Parnell Square,  
Dublin: schematic of  
balustrade

(all schematics drawn by Michael  
J. Lucey)





6, 7 – 50 North Great  
George's Street: schematics  
of balustrade

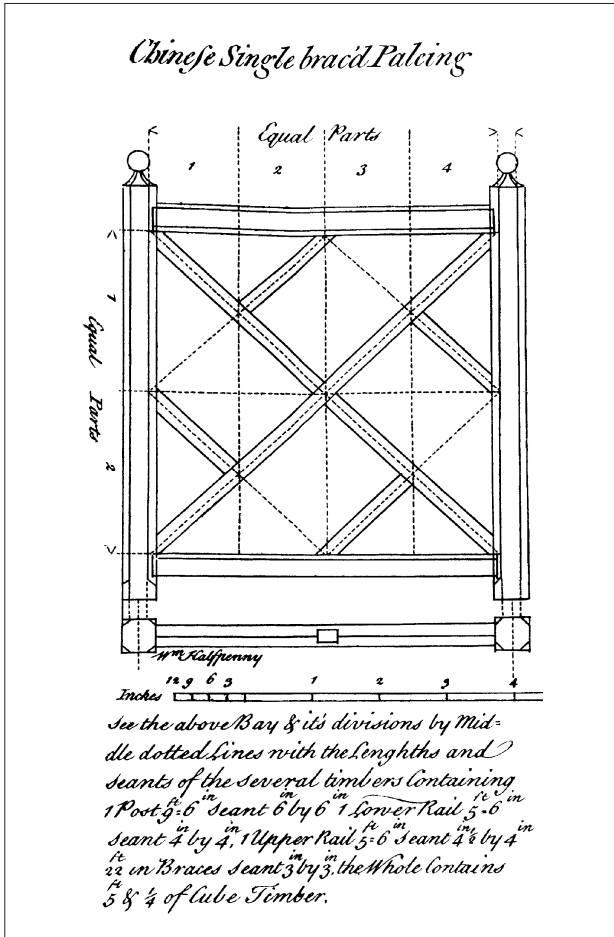
opposite  
8 – 50 North Great George's  
Street, Dublin  
(photo Ros Kavanagh)

5 – William Halfpenny, 'Chinese Double brac'd Paleing'  
from *CHINESE AND GOTHIC ARCHITECTURE PROPERLY ORNAMENTED*  
(London 1752) (courtesy the British Library)

A stair balustrade to the basement of 19 Parnell Square (Plates 3, 4), a house built by 1768,<sup>17</sup> is a direct quotation (in reverse) from this composition following the version illustrated in Halfpenny's *Chinese and Gothic Architecture properly ornamented*, also published in 1752 (Plate 5). At 50 North Great George's Street, erected by John Henderson, Esq. in 1772,<sup>18</sup> two examples to the attic storey and over the kitchen/basement steps (Plate 8) exhibit subtle individual characteristics while remaining largely faithful to the printed source, including modified 'Double brac'd' sets (Plate 6) with intervening 'Single brac'd sets' (Plates 7, 9) where the carpenter has followed the lines of Halfpenny's design, including 'filling in' the parts intended to be left void.<sup>19</sup>



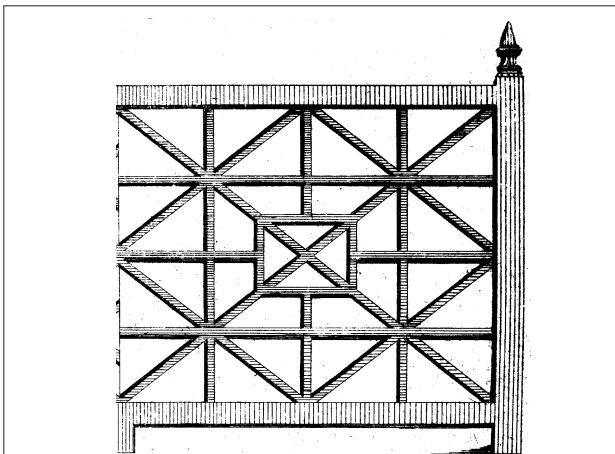


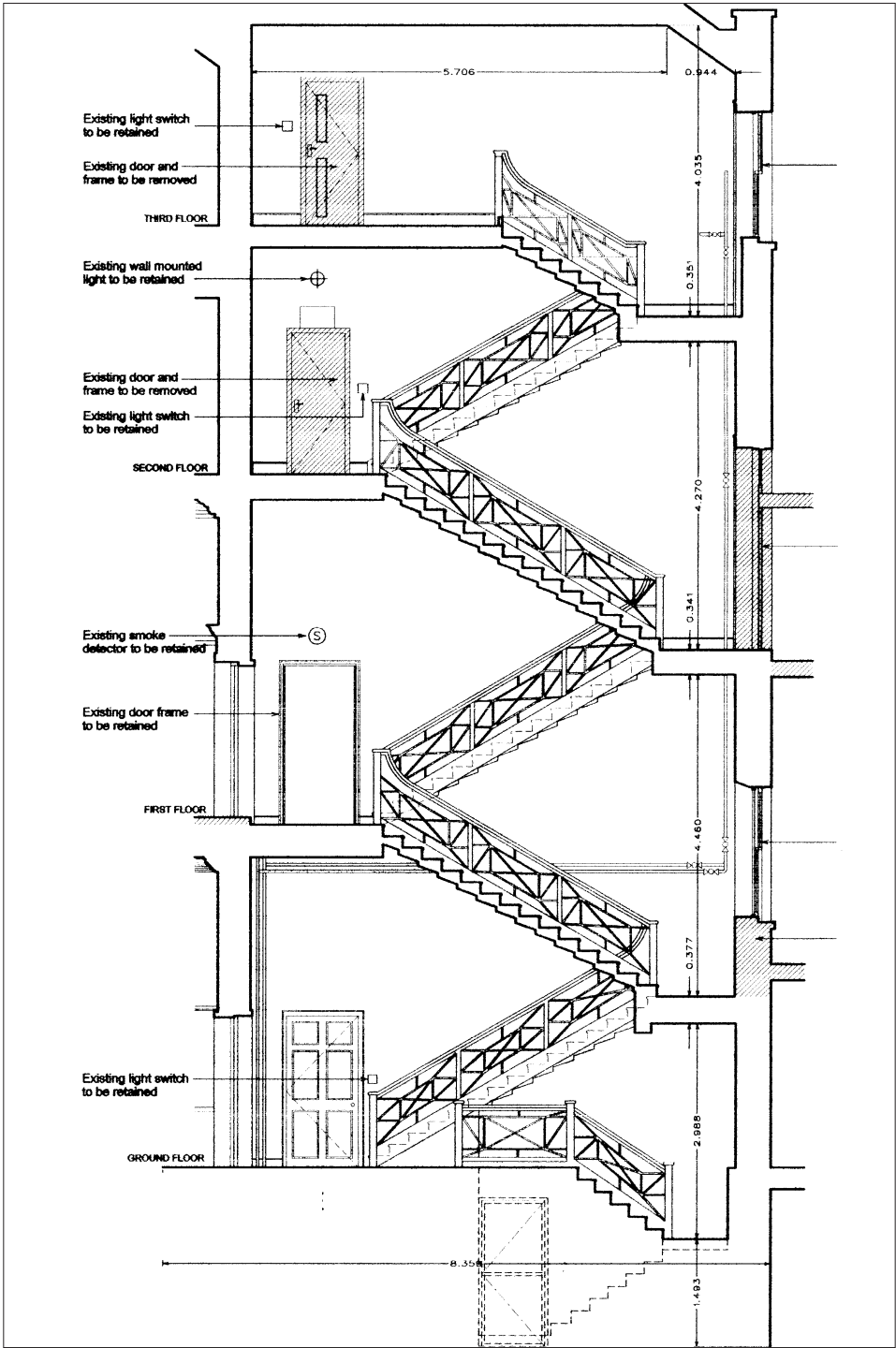


9 – William Halfpenny, 'Chinese Single braced Paleing' from *CHINESE AND GOTHIC ARCHITECTURE PROPERLY ORNAMENTED* (London 1752)  
 (courtesy British Library)

10 – John Crunden, 'Two New Designs for Chinese Railing' (detail) from *THE CARPENTER'S COMPANION FOR CHINESE RAILING AND GATES* (London 1765)  
 (courtesy British Library)

opposite 11 – 6 Gardiner Row: section of house showing service stair  
 (drawn by Barry Duffy; courtesy Gardiner Architects)

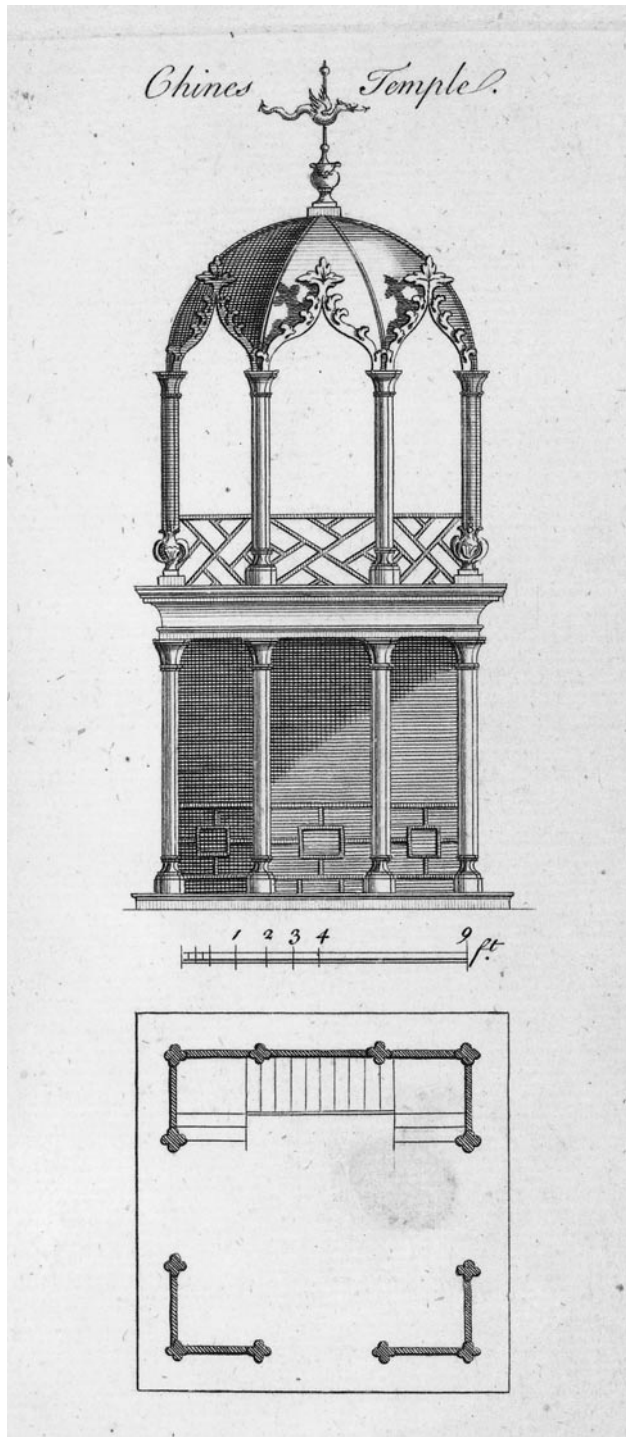






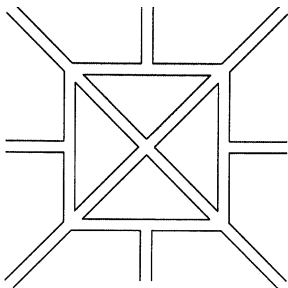


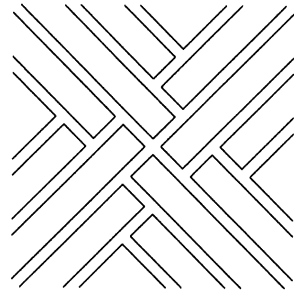
14 – Charles Over, 'A Chines Temple' from *ORNAMENTAL ARCHITECTURE IN THE GOTHIC, CHINESE AND MODERN TASTE* (London 1758)  
(courtesy British Library)



opposite  
12 – 11 North Great  
George's Street, Dublin  
(photo Ros Kavanagh)

13 – 11 North Great  
George's Street, Dublin:  
schematic of balustrade



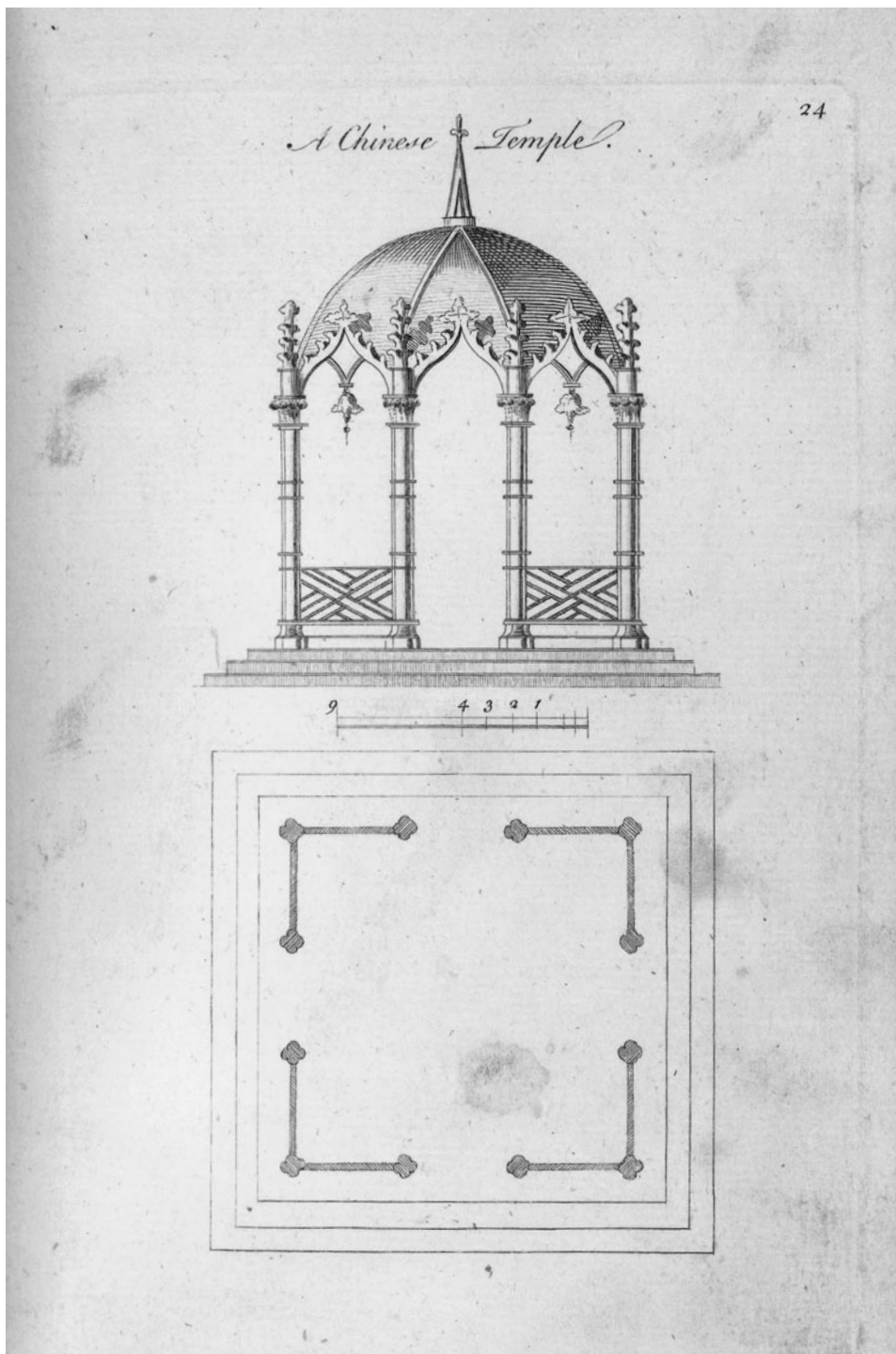


15 – 4 North Great George's Street, Dublin: schematic of balustrade

16 – 4 North Great George's Street, Dublin  
(photo Ros Kavanagh)

opposite 17 – Charles Over,  
'A Chinese Temple' from  
*ORNAMENTAL ARCHITECTURE IN  
THE GOTHIC, CHINESE AND  
MODERN TASTE* (London 1758)  
(courtesy British Library)

Evidence of Dublin craftsmen adapting fretwork designs from a variety of English pattern book sources is found in other townhouse interiors from the late 1760s. The service stair to the present 6 Gardiner Row, a large house built by the architect John Ensor around 1768,<sup>20</sup> is a rare example of a stone stair decorated with a wooden balustrade (Plate 1), and runs the entire height of the house in a discrete space adjacent to the principal stair hall (Plate 11). The source for the design of this balustrade may have been inspired by Plate 4 for 'Two New Designs for Chinese Railing' (Plate 10), from the architect and designer John Crunden's *The Carpenter's Companion for Chinese Railing and Gates* (London 1765), the panels featuring a similar composition to Crunden's plate but much simplified in execution, creating a less complex design overall. The balustrade to the attic storey at 11 North Great George's Street (Plates 12, 13), a house built in 1772 by John Reid, a bricklayer of Bolton Street,<sup>21</sup> includes the ramped handrail featured in Halfpenny's single staircase design, a somewhat inept rendering of fretwork patterns on the skewed sections, which follows the stair line, and on the panel over the stair well a design similar to the paling between the ground floor colonnade of Plate 23 for 'A Chines [sic] Temple' (Plate 14) from Charles Over's *Ornamental Architecture*, with the

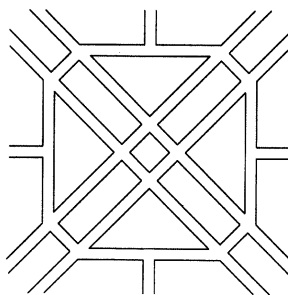
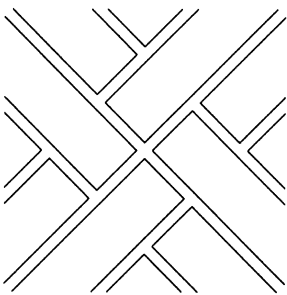




addition of crossed diagonal members. (This panel is also comparable to the design executed at 6 Gardiner Row.) The balustrade to the attic storey of 4 North Great George's Street (Plates 15, 16), a house built in 1777 by Benjamin Ball,<sup>22</sup> also employs a pattern derived from Over's volume (Plate 17), whose designs 'may be variations upon Halfpenny's works'.<sup>23</sup>

Contemporary prices for carpenters wishing to execute Chinese fretwork designs are listed in a number of editions of Philip-Levi Hodgson's *A Set of Tables of Solid and Superficial Measure*, first published in Dublin in 1762. Hodgson was from a family of timber measurers, and his books were widely subscribed to by Dublin's cognoscenti as well as becoming a standard work for the Irish building trade.<sup>24</sup> In the expanded fourth edition, published in 1774, Hodgson noted that prices for 'Chinese rails' were calculated by the 'running measure', and recommended 5s 6d to 6s 6d per foot including materials, and 2s to 3s 3d per foot for workmanship alone. This was in addition to the cost for the stairs themselves, priced at 'from 7l. to 10l. per storie' for 'Back and Garret stairs (in wood)'.<sup>25</sup> Paint samples analysed by Ian Bristow, the authority on eighteenth-century British colour schemes,<sup>26</sup> indicate that the chinoiserie balustrade at 43 Parliament Street, Westminster (noted above), was originally painted an all-over white (about 1758), with later schemes introducing shades of blue or grey to the latticework patterns.<sup>27</sup> Similar colour schemes may have been employed in Dublin: in 1795, the prominent Dublin quantity surveyor Bryan Bolger measured the plasterer and painter Andrew Callnan's<sup>28</sup> 'whitening in size' of the 'Bannisters &c of Garret Stairs' for a John Brown Esq. at his house in Grenville Street.<sup>29</sup>

Despite being 'on the wane' in England by the mid-1760s,<sup>30</sup> chinoiserie persisted in isolated examples throughout the neoclassical period of interior decoration, and the celebrated State Dressing Room at Nostell Priory, West Yorkshire, decorated by Robert Adam, with furniture by Chippendale dating from 1771, is widely considered to be one of the high points of the style in England. In this regard, it is worth referring to the small chinoiserie balustrade on the stair leading to the roof of the resolutely neoclassical Casino at Marino, designed by Sir William Chambers for

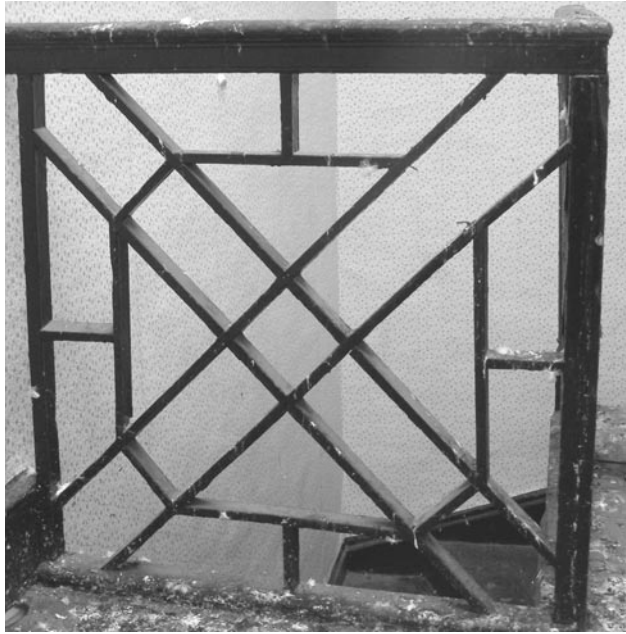


18 – 9 Harcourt Street,  
Dublin: schematic of  
balustrade

19 – 36 North Great  
George's Street, Dublin:  
schematic of balustrade



20 – 36 North Great  
George's Street, Dublin  
(photo the author)



Lord Charlemont from 1759, but executed without his direct supervision. Chambers's *Designs of Chinese Buildings, Furniture, Dresses, etc* (London 1757), published expressly to put a stop to what he considered 'the extravagancies' of rococo chinoiserie, noted the suitability of Chinese designs for parks and gardens and the shared use of fret patterns in both Chinese and classical architecture.<sup>31</sup> However, he was in no doubt that Chinese designs were 'much inferior to the antique', and it seems unlikely that he would have suggested their inclusion in the otherwise intellectually poised neoclassicism of the Casino. Chambers may not, in fact, have exercised control over the decoration of any but the ground-floor reception rooms,<sup>32</sup> and the decision to use a latticework balustrade at the upper level may have been a decision made by Charlemont himself or his carpenter, a John Ivory of Moore Street, who was paid for unspecified work at both the Casino and Charlemont House between 1765 and 1768.<sup>33</sup> Chambers's volume may well have provided the source material in this particular instance, although as an expensive folio volume and missing the practical instructions and measured designs provided by Halfpenny and others, it was unlikely to have been commonly used by Dublin craftsmen at this time.<sup>34</sup>

Aspects of the 'Chinese' style continued to be popular in Dublin into the 1780s (the artist Vincent Waldré's decorations for a ball at Dublin Castle in May 1787 included long tables raised on platforms surrounded by Chinese railings),<sup>35</sup> and there exists further evidence that fretwork balustrades continued to be executed for

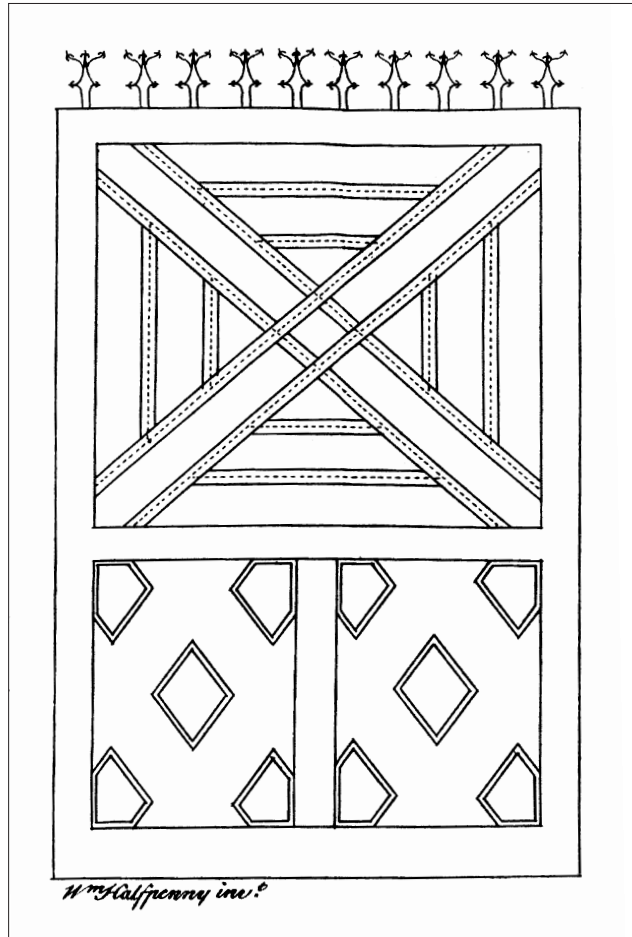
Dublin town-house interiors to the end of the century. At the present 9 Harcourt Street – a house built and decorated in 1785 by Michael Stapleton,<sup>36</sup> Dublin's most prominent neoclassical stuccodor – the stair balustrade to the attic storey (Plate 18) is very similar to Halfpenny's 'Double brac'd' design, while the panels following the line of the stairs are of a simpler design of crossed diagonal members.<sup>37</sup> Another example to the attic storey of the present 36 North Great George's Street (Plates 19, 20), a house erected by Hampden Evans Esq. in 1785,<sup>38</sup> is another modified Halfpenny design, this time based on a composition from Plate 5 illustrating 'Four different Designs for Open Gates with Dutch Battend Pannels and Chinese Barrs' (Plate 21) from *Chinese and Gothic Architecture properly ornamented*. Interestingly, Halfpenny states in the preface to this particular volume that 'we would not be understood to aim at eclipsing the Munificence of Roman Architecture, but justly to promote Each in their proper Situations', a sentiment that accords with Chamber's pronouncement published some five years later.<sup>39</sup>

In all of these surviving examples it is apparent that Dublin craftsmen favoured the uncomplicated designs provided by Halfpenny and Over, albeit often simplified in execution, lending them a somewhat 'local accent'. The balustrade at 36 North Great George's Street is currently incomplete, and it is worth considering the possibility that others, including that at 9 Harcourt Street, may similarly have lost some of their individual tenons in the intervening centuries since their construction, thus effectively altering the design in a manner never originally intended.

Further individual examples may also be identified from the measurement papers of Bryan Bolger, which contain references to 'Chineas railing' and also 'Square rails' – perhaps of similar form and design – for houses built as late as the 1790s.<sup>40</sup> Nicholas Kildahl, a carpenter and builder listed at Gloucester Street from 1790,<sup>41</sup> provided fourteen feet 'of Deal Rail & Chineas filling on Lobby over kitchen stairs & facio under', together with thirty feet of 'Chineas Railing over Back Area Steps' for the builder John Scott at his 'new built house' in Mountjoy Square, measured by Bolger on 29th November 1793. On 12th December of the same year, Bolger measured more than sixteen feet 'of Chineas Railing over Back area Steps' executed by a James Leaver for Michael Stapleton at his 'new built houses' in Mountjoy Square.

John Russell, a builder and carpenter of Gardiner Street,<sup>42</sup> emerges as a key figure in the execution of latticework balustrades in Dublin, providing numerous examples measured by Bolger throughout the 1790s, including 'one Story of Garret Stairs, deal Ramped Rail & Chineas filling' in the main house, together with three feet of similar work in the 'small house' for William Norton Barry Esq. at his 'New Buildings in Temple Street', measured in August 1792; one storey of 'deal Rail & Square Bannisters' with 'Chineas Railing over do.' in the 'Low Offices' for a Mr Sanders 'at his New Built house in Belvedere Place', measured in November 1796;

21 – William Halfpenny,  
 ‘Four different Designs for  
 Open Gates with Dutch  
 Battend Pannels and Chinese  
 Barrs’ (detail) from *CHINESE  
 AND GOTHIC ARCHITECTURE  
 PROPERLY ORNAMENTED*,  
 (London 1752)  
 (courtesy British Library)



and sixteen feet of ‘hand rail & Chineas Bannisters to kitchen Stairs’ for the developer Edward Archdall at his ‘New Built House in Temple Street’ calculated at 3s 4d per foot and priced at £2 13s 4d. The latter cost per foot is equivalent to the recommended prices outlined in the ninth (revised) edition of Hodgson’s book, retitled *The Modern Measurer* and published in 1793, which indicates that by this date prices for workmanship alone had risen, beginning at 2s 8d per foot, rising to 3s 6d.<sup>43</sup>

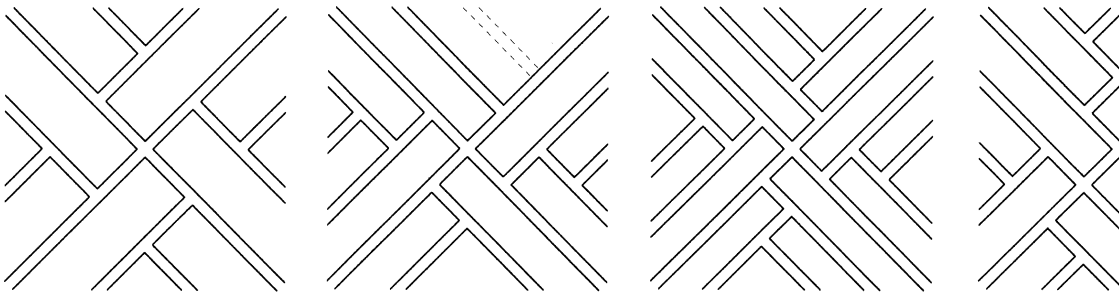
The taste for chinoiserie ‘lingered on fitfully’<sup>44</sup> during the last decades of the eighteenth century in Great Britain and Ireland, and the number of tradesmen supplying these later examples in Dublin perhaps indicates the prevailing use of a form common to the building trade as much as a persistent fashion for the style.<sup>45</sup> There is evidence too of Irish booksellers purchasing outdated remainder copies of architectural and building titles from London publishers, and this may also be considered a further contributing factor in this respect.<sup>46</sup>

Just as Chinese wallpapers were typically confined to the intimate domestic spaces of houses (the late John Cornforth remarked that ‘chinoiserie objects and European imitations of them were often to be found in bedrooms and dressing rooms ... rooms particularly associated with the private lives of ladies’),<sup>47</sup> so too the latticework balustrade appears to have been limited to the more private areas of Dublin interiors, including attic storeys. This element of a somewhat *démodé* style enduring in Dublin interiors until at least the close of the eighteenth-century, ostensibly in houses designed in the ‘Adam’ style, perhaps also indicates the degree to which speculative development dictated not only architectural form, but internal decoration. Just as the unarticulated brick façade persisted in Dublin’s terraced houses from mid-century, so too aspects of ‘standard finishes’ in domestic interiors, even exotic ‘Chinese Chippendale’ designs – or to be more accurate, if less pleasingly alliterative, ‘Chinese Halfpenny’ designs – appear to have followed suit.

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#### ACKNOWLEDGEMENTS

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## ENDNOTES

The following abbreviations are used:

NA National Archives, Dublin

RD Registry of Deeds, Dublin

<sup>1</sup> A. Longfield, 'History of the Dublin Wall-Paper Industry in the 18th century', *Journal of the Royal Society of Antiquaries in Ireland*, LXXVII (Dublin 1947) 101-20.

<sup>2</sup> C. Casey, *Dublin*, The Buildings of Ireland (New Haven and London 2005) 478.

<sup>3</sup> The author of the chinoiserie stucco in the Royal Irish Academy remains anonymous. It is illustrated but not referred to by C.P. Curran in *Dublin Decorative Plasterwork of the Seventeenth and Eighteenth Centuries* (London 1967) and the *Georgian Society Records*, IV (Dublin 1909-13) 65, notes only that it is 'elaborate and curious in design'.

<sup>4</sup> A chinoiserie balustrade on the back stairs at Rathfarnham Castle has been dated to the mid-1740s. See E. McParland, 'Rathfarnham Castle', *Country Life*, CLXXII, 4438, 9th September 1982, 734-37. The 'Builder's Daybook' of the Dublin carpenter and house-builder Robert Ball (d.1761) includes a number of references to various 'Chinese' projects in the mid 1750s. In 1755-56 Ball recorded work on a 'Chinese Window', the 'wainscot in the Chinese Room' and a 'model for the Chinese window shutter' all executed for the 'Honble Lord Rawdon' and almost certainly referring to Moira House, Usher's Island (demolished), the townhouse of Sir John Rawdon, later 1st Earl of Moira, from 1752 (NA, Ball Records, Builder's Daybook, 84-96). I am grateful to Dr Christine Casey for this information.

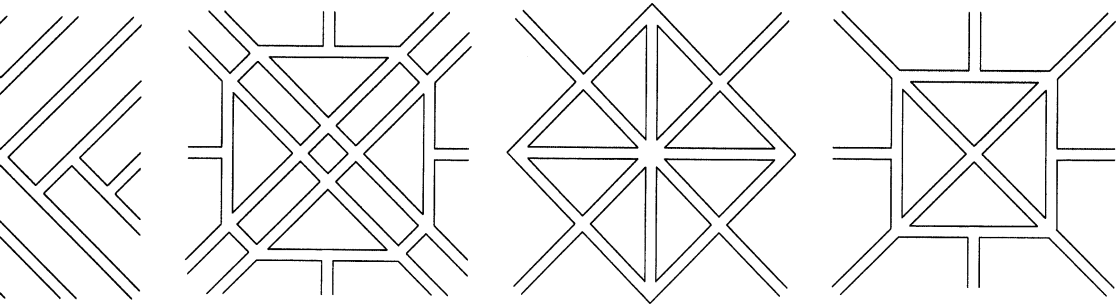
<sup>5</sup> A notable exception is the principal stair at Roundwood, Mountrath, county Laois, built c.1750 and illustrated in Maurice Craig, *Classic Irish Houses of the Middle Size* (London 1976) pls 20, 21. Its composition is derived from a design for 'a Green House in the Chinese Taste' from William Halfpenny's *New Designs for Chinese Doors, Windows, Piers, Pilasters, Garden Seats, Green Houses, Summer Houses, &c.* (London 1751) pl.42.

<sup>6</sup> H. Honour, *Chinoiserie: A Vision of Cathay* (London (1961) rev. ed. 1973) 138.

<sup>7</sup> *ibid.*

<sup>8</sup> It has been noted that fretwork balustrades in London houses are rare and that designs 'rarely journeyed further than the pages of Chippendale, Langley or the Halfpennys'. See S. Parissien, *The Georgian Group Book of the Georgian House* (London 1997) 149.

<sup>9</sup> Illustrated in *St. Margaret's Westminster: Part I*, Survey of London, X (London 1926) 3; see also pls 4, 5.





- <sup>10</sup> B. Cherry and N. Pevsner, *London 4: North, The Buildings of England* (London 1998) 311. This staircase is illustrated in F.R. Yerbury, *Georgian Details of Domestic Architecture* (London 1926) pls cxxxii, cxxxiii.
- <sup>11</sup> T. Chippendale, *The Gentleman and Cabinet-makers Directory* (London 1754) 29.
- <sup>12</sup> E. Harris, *British Architectural Books and Writers 1556–1785* (London 1990) 221.
- <sup>13</sup> C. Casey, 'Books and Builders: A Bibliographical Approach to Irish Eighteenth-Century Architecture', unpublished PhD thesis, 2 vols (University of Dublin 1992) 14.
- <sup>14</sup> J. Hoey, *A Catalogue of books, &c. sold by James Hoey senior, at the Mercury, in Skinner-Row, Dublin* (Dublin, n.d.) 12.
- <sup>15</sup> Casey, 'Books and Builders,' 18.
- <sup>16</sup> W. Halfpenny, *Rural Buildings in the Chinese Taste* (London 1752) 3.
- <sup>17</sup> Casey, *Dublin*, 226.
- <sup>18</sup> RD, 292/227/190236. John Henderson is listed as Esq. in a number of building leases from this period and may be the bricklayer of the same name listed in *The Dublin Directory* at 16 Fisher's Lane in 1779–86.
- <sup>19</sup> A similar 'filled in' version appears in a design for a 'Chinese Pleasure Float' in Halfpenny's *The Country Gentleman's Pocket Companion and Builder's Assistant* (London 1753) pl.23.
- <sup>20</sup> Casey, *Dublin*, 192.
- <sup>21</sup> RD, 326/416/216439.
- <sup>22</sup> RD, 311/471/211716.
- <sup>23</sup> E. Harris, *British Architectural Books and Writers*, 336.
- <sup>24</sup> *ibid.*, 236. Subscribers to Hodgson included Lord Belvedere, the Duke of Leinster, the Earl of Aldborough, and members of the La Touche family.
- <sup>25</sup> P.L. Hodgson, *A Set of Tables of Solid and Superficial Measure: in the most familiar method* (Dublin 1774), 187.
- <sup>26</sup> See I. Bristow, *Architectural Colour in British Interiors 1615–1840* (New Haven and London 1996).
- <sup>27</sup> Letter from Dr Ian Bristow to the author, 27th July 2006. Bristow also notes that blue was a popular colour for iron balustrades and 'their timber equivalents'. I am grateful to Dr Bristow for forwarding this information to me.
- <sup>28</sup> Andrew Callnan was an associate of Michael Stapleton. He is listed in *The Dublin Directory* as 'Plasterer & Painter' from 1794.
- <sup>29</sup> NA, Bryan Bolger measurement papers, bundle 'B' (grouped alphabetically by client name). In 1803 Bryan Bolger measured the 'Green painting on Bannisters of Kitchen Stairs' executed by a Samuel Kelly for a Thomas Needham Esq. at his house in Merrion Square. NA, Bryan Bolger measurement papers, bundle 'N'.
- <sup>30</sup> D. Jacobson, *Chinoiserie* (London 1993) 126. The third edition of Chippendale's pattern book, published in 1762, features half the number of Chinese railing designs included in the first edition.
- <sup>31</sup> W. Chambers, *Designs of Chinese Buildings, Furniture, Dresses, etc* (London 1757) ii.
- <sup>32</sup> S. O'Reilly, *The Casino at Marino* (Dublin 1991) 28.
- <sup>33</sup> C. Casey, 'Newly discovered building accounts for Charlemont House and the Casino at Marino', *Apollo*, CXLIX, 448, June 1999, 42–50.
- <sup>34</sup> The only two Irish subscribers to Chambers' volume were Lord Charlemont and Lord Viscount Powerscourt. Similarly, although the fretwork panel to the uppermost section of the stair

balustrade at 11 North Great George's Street is identical to a design by William Chambers and illustrated in his *Plans, Elevations, Sections, and Perspective Views of the Gardens and Buildings at Kew* (London 1763), this volume seems another unlikely source for Dublin carpenters at this date.

- <sup>35</sup> E. McParland, 'A Note on Vincent Waldré', *Apollo*, XCVI, 129, November 1972, 467, citing *Freeman's Journal*, 19th-21st May 1789. An advert in *The Dublin Evening Post* dated 11th April 1782 announced that 'At Geminiani's Great Room in Spring Gardens, Dame-street Tomorrow Evening will be represented Les Grandes Ombres Chinoises; That have been exhibited here for Five Months with universal Applause.'
- <sup>36</sup> RD, 378/462/253909.
- <sup>37</sup> An identical composition of crossed members is featured in a design for 'A Bridge in the Paladian Stile' in Charles Over's *Ornamental Architecture in the Gothic, Chinese and Modern Taste* (London 1758) pl.46.
- <sup>38</sup> RD, 367/100/246062.
- <sup>39</sup> W. Halfpenny, preface to *Chinese and Gothic Architecture properly ornamented* (London 1752).
- <sup>40</sup> NA, Bryan Bolger measurement papers. Bundles grouped alphabetically by client name.
- <sup>41</sup> Nicholas Kildahl was admitted Freeman of the City in 1789 as a member of the Guild of Carpenters, and was a subscriber to William Stitt's *The Practical Architect's Ready Assistant* (Dublin 1819). Kildahl is listed in *The Dublin Directory* at 4 Gloucester Street from 1790-1812.
- <sup>42</sup> John Russell, builder and carpenter, is listed in *The Dublin Directory* at Gardiner's Street from 1792. Russell is extensively recorded in the Bryan Bolger papers working at various locations throughout the city between 1792 and 1808.
- <sup>43</sup> P.L. Hodgson, *The Modern Measurer* (Dublin 1793) 90.
- <sup>44</sup> Honour, *Chinoiserie*, 184.
- <sup>45</sup> Chinese fretwork evidently continued to be popular for garden decorations. Bryan Bolger measured 'Chineas Railing on Garden Wall' and 'a Chineas Door & Doorcase in ditto' for a house in Summerhill, executed by the undocumented Deacon & Smith in 1793, and in 1810 Bolger measured the 'Chocolate Colour' painting of the 'Paling with one horizontal Bar, posts & Braces' on the lawn at 'Sir Thomas Newcomen's seat in Killester'. NA, Bryan Bolger measurement papers. Henry Kirchoffer's painting (c.1832) of the architect Francis Johnston's garden and gothic folly at his house in Eccles Street illustrates a Chinese railing capping the boundary wall adjoining the neighbouring property. Illustrated in W. Laffan (ed.), *Painting Ireland: Topographical Views from Glin Castle* (Tralee 2006) pl.140.
- <sup>46</sup> Casey, 'Books and Builders', 19.
- <sup>47</sup> J. Cornforth, *Early Georgian Interiors* (London 2004) 253.